

EDITORIAL

As usual, we have received several late notifications for important courses and conferences. As deadlines for applications close for most of these around the time you will receive this newsletter, I urge you to direct your attention to the *Courses and Scholarships* section post-haste and check the deadlines for those that interest you.

We have received two responses on the *User-Pays* issue, but eagerly await more for a feature article.

While skipping through a W.A. Divisional newsletter looking for notes of interest, I came across the following editorial which seemed to sum up a general consensus regarding the AICCM's profile. So here to motivate us all, is Elizabeth Picton-Warlow's editorial from the W.A. Division's newsletter Vol. 12, No.3.

Editor

Entering the Nineties

An old Cyril Cornish advertisement used to show an owl against a dark background winking. The legend then came up saying "doing business without advertising is like winking at a girl in the dark; you know what you are doing but nobody else does."

The AICCM is a pool of knowledge and expertise in a number of important and useful disciplines, essential if we are to preserve the records of our past. It is a fundamental postulate of all historians that if we do not know from whence we come we are disadvantaged in understanding where we are going. Given these hypotheses it must be a part of the role of the AICCM to make its services and expertise as widely available as possible. At this point it is probably true to say that even the existence of the AICCM is not generally known in the community.

It should therefore be a primary objective of the Institute in the following years to make itself widely known throughout the community and to ensure that there exists in the community a clear understanding of the importance of the work of preservation. We must also advertise to the community the type of things which we can preserve and the circumstances in which our services are useful. Finally we should ensure that people are aware of where to go to obtain the services specifically needed by them.

In this context other bodies such as the National Trust should receive regular briefings at a member level to ensure that we are consulted where appropriate. At times in conjunction with such sister bodies and at times on our own I suggest that a series of public lectures could be usefully arranged to educate the public in such matters as the use of acid free paper, the need for UV proof coverings and the care of old silver. These are matters of great interest in the community at large and properly promoted, could create considerable interest. "Mum's old things" are a part of the lives of everyone of us! We should be aware of the need to market ourselves and to advertise what we can do for those "Old Things".

Elizabeth Picton-Warlow

Vice-President, AICCM (W.A. Division)

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LETTER TO THE EDITOR

To the Editor:

As a result of my recent experience as contract conservator, acting on behalf of the British Museum for the 'First Impressions' Exhibition tour of Australia, I would like to share some retrospective conclusions I have made with regard to exhibition environmental control.

It will depend on the contract agreement, but the exhibitions contractor will usually be responsible for the monitoring and recording of environmental conditions, certainly upon arrival of the exhibited material to a venue, and perhaps frequently during the exhibition. He or she is equally responsible for taking action in an advisory capacity if environmental conditions become inadequate. The contractual agreements between different parties may indeed overlap on this issue. An exhibiting museum will agree to maintain acceptable light and temperature and relative humidity levels, contractually, to the exhibition management organisation. This same management organisation will have been contracted to maintain acceptable levels with the custodian museum (in this case, the British Museum).

The First Impressions Exhibition 'circuit' held the exhibition venues in museums, rather than galleries. In view of the nature of the display material – primarily works of art on paper – this show could have been appropriately displayed in fine art galleries. Many of Australia's natural history museums are still not fully air conditioned. This scenario begs the questions: Why was a collection of sensitive watercolour paintings allowed to go to such venues? And further, from a legal standpoint, why would the exhibiting museums and management organisation undertake a guarantee of conditions that could not be met except by extraordinary endeavours on the part of museum staff? For example, alternating the use of humidifiers and dehumidifiers, the use of fans, and very frequent monitoring. In-house conservation staff and museum attendants become engaged in maintenance duties additional to their existing work programmes. Stress and more stress. The British Museum contract requirements of 20°C ± 3°C at 55%RH ± 3% RH were not maintained – even in the fully air conditioned venues. So, what do these figures represent? An ideal? I question the need to set these parameters if we turn a blind eye during a rainy 'spell' or agree that the summer was harsher than usual.

On several occasions during this exhibition, relative humidity levels fell below 40% RH or rose to above 63%RH. We even had a recorded temperature of 34°C! I was surprised that attending staff at various of the venues neither informed me nor took corrective measures. I presume they would prefer to pray for rain or sun rather than set into motion a Heath Robinson-like contraption of wetters and dryers. So would I – it might well be more effective.

If the elusive 'controlled' environment is still a dull dream in your museum director's eye, then as conservators you might consider the following responsibilities:

1. Object to the receipt of travelling exhibitions that require environmental conditions unattainable in your display areas. This sort of pressure may encourage the acquisition of an environmental control system.
2. Museum administrators should be made aware of their contractual obligations when they endorse a guarantee to maintain conditions unattainable in your museum.
3. Notify the contract conservator or exhibition organiser when conditions shift from the contract's required conditions. This is not the easiest – but it is the correct procedure to take.

Kerry McInnis

Director, Art and Archival Pty Ltd

AICCM NOTICES

Minutes of the 16th Annual General Meeting of the Australian Institute for the Conservation of Cultural Material (Inc.)

Minutes of the meeting held at the Prince Phillip Lecture Theatre, Architecture Building, University of Melbourne, on Wednesday 27th October 1989.

Present: Ian MacLeod, Robert Wilmot, Marg Alexander, Dara Rome, Therese Mulford, Lesley Richards, Felicity Martin, Maggie Baron, Sue Gatenby, Marcelle Scott, Julian Bickersteth, Kay Soderlund, Robyn Sloggett, Jeavons Baillie, Harry Haxton, Colin Pearson, Helen Weidenhofer, Lance Finch, Roger Trudgeon, Benita Johnson, Chris Loretto, James Elwing, Jill Gurney, John Gillespie, Christine Ianna, John Kane, Susu Nousala, Mary McGivern, Sharyn Black, Rowena Hill, Amar Galla, Dale Kerwin.

1. *Opening of Meeting*
The meeting was opened at 6.30pm by the President, Mr Robert Wilmot.
2. *Apologies*
Thea Exley, Tony Carey, Mark Henderson, Sue Walston, Karen Coote, Anne Wright, Sarah Slade, Cheryl Jackson.
3. *Confirmation of Minutes of AGM 15*
It was agreed that the minutes of the 15th AGM, be accepted as a true and accurate record.
(Res 89/1) H Haxton/F Martin, carried.
4. *President's Report*
Presented by the President, Mr Robert Wilmot. It was agreed that the President's report be accepted.
(Res 89/2) J Bickersteth/D Rome, carried.
5. *Secretary's Report*
It was agreed that the report presented by the Secretary, Mrs Marg Alexander, be accepted.
(Res 89/3) F Martin/S Nousala, carried.
6. *Treasurer's Report*
Report presented by the Treasurer, Mr Ian MacLeod, was accepted.
(Res 89/4) M Alexander/R Wilmot, carried.
7. *Auditor's Report*
The Auditor's report was read by Ian MacLeod, and accepted by the members.
(Res 89/5) Ian MacLeod/M Alexander, carried.
8. *Appointment of Auditor for 89/90*
Ian MacLeod nominated Bradshaw, Judd and Collins, Perth WA. It was agreed that the firm would be re-appointed, subject to the possibility that a new Treasurer may reside in another state and require a more accessible auditor.
(Res 89/6) Ian MacLeod/R Wilmot, carried.
9. *Reports from Local Divisions*
ACT presented by Susu Nousala, NSW presented by Kay Soderlund, QLD presented by Christine Ianna, SA presented by Helen Weidenhofer, TAS presented by Therese Mulford, VIC presented by Robyn Sloggett, WA presented by Ian MacLeod. It was agreed that all reports be accepted.
(Res 89/7) M Alexander/D Rome
10. *Election of Incoming Council*
Nominations for the following positions were received prior to the meeting and nominees were deemed to be elected.

President	Marg Alexander
Sen. Vice President	Kay Soderlund
Vice President	Lesley Richards
Vice President	Therese Mulford
Treasurer	Debbie Breen
Secretary	no nomination (position has subsequently been filled by Benita Johnson)
Ordinary Member	Thea Exley
Ordinary Member	James Elwing
Ordinary Member	Ian MacLeod
Ordinary Member	Sharon Towns
Ordinary Member	Tamara Lavrencic
Publications Officer	Julian Bickersteth

(Res 89/8) Nomination forms were found correct. Carried.

11. *Appointment of Public Officer*
Wendy Smith was nominated by Leslie Richards, seconded Felicity Martin. (Res 89/9). Carried.
As no nomination was received for the position of Secretary it was agreed that Council would seek to fill the position as soon as possible. (Res 89/10). Carried.
12. *Other Business*
 - 12.1 *Accreditation:* Margaret Alexander, Chairman – Sub-Committee, reported to members on progress. It is expected that application forms will be sent out to members by the end of October.
With Council endorsement, Julian Bickersteth, raised the issue that the initials to be used by accredited members should be AAICCM, as formal recognition of Associate category of Professional Membership. (Res 89/11) J Bickersteth/K Soderlund. Carried unanimously.
Dr Lance Finch raised the matter of accountability. This matter was referred to the Accreditation Sub-Committee for full investigation.
 - 12.2 *Corporate Plan:* Report on progress from Lesley Richards. The draft is expected to be ready by mid-November for Council and for distribution to members in early 1990.
 - 12.3 *Melbourne Conference 1989:* Felicity Martin reported that the air pilot's strike had resulted in low registrations. Tight budget control should result in at least a break even situation. It is planned that delegates to the conference will receive a published copy of the proceedings. It was pointed out that ICOMOS, by statute must make a 20% profit on conferences. Colin Pearson expressed concern that the bulk of the delegates to the conference were AICCM members and that ICOMOS were poorly represented, and had not 'pulled their weight'. Felicity Martin indicated that the general feeling was that the joint conference had not proved ideal. There were many problems between the two groups trying to organize the conference from different perspectives.
Members thanked the organising committees for all their work in a very difficult time.
 - 12.4 *Membership of CAMA:* Robert Wilmot explained the function of CAMA, and the reasons why AICCM should join. Susan Abasa, representing CAMA, also explained the origin and function as providing a political arm to Government for all cultural and heritage organisations. They are presently undertaking a national assessment of Museum training needs, and are active in the formation of a Heritage Collections Council. (Res 89/12) Moved that AICCM joins CAMA on the agreed terms of \$1 per individual member, subscription rate, H Weidenhofer/H Haxton. Carried by a majority with two abstaining voters.
 - 12.5 *NZ Joint Conference 1991:* Robert Wilmot reported to members on the plans so far advanced toward this conference. NZ favours a date in April, as the weather is much better than in September. National Council have agreed in principle to accept this date. As the AICCM Annual General Meeting has to be held within three months after June 30, we will need to arrange some activity such as a two day workshop in August/September 1991 to accommodate our AGM.
 - 12.6 *Tasmanian Conference 1990:* Therese Mulford presented a video showing the beauty of Tasmania and reported that plans were well advanced with a preliminary program having been distributed to members.
13. *Date and Venue of Next AGM (17)*
The next AGM will be held in Launceston in 1990. Exact date and venue to be announced.
Dara Rome offered the members' heartfelt thanks to Robert Wilmot, the retiring President, who leaves to take up an appointment at the Hong Kong Museum. Carried. There being no further business, the meeting closed at 8.40pm.

1990 AICCM Conference

The Advance Brochure for the 1990 AICCM Conference is enclosed. The Tasmanian Division would appreciate early returns indicating expressions of interest in attending and/or presenting papers and posters.

Guidelines for commissioning conservation treatment for cultural objects

Guidelines for commissioning conservation treatment for cultural objects, have been written by Council member, Thea Exley at the National Council's request.

They are intended to answer public inquiries as to how to go about organising the conservation of an object, and the approach that should be taken.

They are printed on card, and are intended to be the first in a series of broadsheets on conservation issues which have a wider application than the conservation profession itself.

They are available at a cost price of \$3.00 for 10 or \$25 for 100, and Council hopes that State Divisions will purchase them to sell on to institutions or direct to the public.

To order, contact the Publications Officer:

Julian Bickersteth
c/- Campbell Conservation Pty Ltd
20 Barcoo Street
ROSEVILLE NSW 2069
Tel: (02) 406 0174
Fax: (02) 407 2561

PEOPLE AND PROJECTS

ACLIS and Library Preservation

The Australian Council of Libraries and Information Services (ACLIS) is setting up Preservation Sub-committees in all states. This follows on the publication, in July 1989, of 'Preservation of Australia's Documentary Heritage - a Progress Report', prepared by the ACLIS Conservation Task Force. Members of that group were Jan Lyall (National Library of Australia) and Janine Schmidt (State Library of NSW).

It has been recommended that, in addition to librarians, conservators and archivists be represented on all state groups. Nominations already received include Wendy Smith (ACT), Alan Howell (NSW), Lee Sturma (QLD), and Ian Cook (SA). The role of each sub-committee is to be a focal point within the state for matters concerning the preservation of documentary materials.

Specific tasks identified for their attention include:

- the mounting of publicity campaigns to raise the level of consciousness of the library community about preservation issues,
- the compilation of lists of microfilming facilities and costing schedules for each state,
- encouragement to individual libraries to develop counter disaster plans,
- the establishment of priority lists for preservation and micro-filming of newspapers most at risk.

SOUTH AUSTRALIA

State Conservation Centre of South Australia

The Objects Section of the SCC has been involved in the conservation of objects for the South Australian Museum's recently opened permanent exhibition entitled 'Ngurrunderi'. Mathew Jordan recently completed work on the 27th Battalion Memorial Cross.

The Textiles Section of the SCC have recently completed treatment on a carpet, curtain and cushion designed by Morris and Co. for a display of the Arts and Crafts Movement currently showing at the Art Gallery of South Australia. Staff from this section have also been involved in major conservation treatment to a number of Indian textiles including Kashmir shawls and saris, now on display at the Migration Museum.

Anne-Marie Guchardi has just begun an eight month internship in the Textile Section of the SCC. Anne-Marie is a conservation student from the Sir Sandford Fleming College in Canada.

Vicki Humphrey has taken up a position as Head of Paper Conservation at the State Conservation Centre of SA. Tony Zammit has recently returned from a three month study tour in Europe, Britain and the USA, made possible by an Esso Scholarship.

QUEENSLAND

Queensland Art Gallery

Paula Dredge, is to join Gillian Osmond in the paintings laboratory while John Hook takes 12 months leave in 1990. John remains rather mysterious about what he intends to do during this period, but it is suspected that wind-surfing, tennis and golf will receive some serious attention.

Gillian recently presented two papers at the November meeting of the Paintings Working Group in Albury. Her topics included the potential applications of digital image processing to the examination of X-rays and infrared photographs of a nineteenth century Dutch painting by W. Van der Haeghen, and a review of the Richard Wolbers workshop *Recent Developments in the Cleaning of Paintings* which Gillian attended in London. A summary of this review will be included in a future newsletter as it is likely that the techniques may have applications in other fields of conservation.

Tamara Lavrencic is busily tidying loose ends and hinging and hinging and ... Tamara will cease employment at the Queensland Art Gallery in late December and is frantically trying to put the lab back the way it was for Lynda. Lynda is due to recommence duties at the Queensland Art Gallery in January 1990. Jane Hinwood is to put in a guest appearance from late December to carry out treatment on some of the Queensland Museum's Ellis Rowan collection.

WESTERN AUSTRALIA

Glyde Gallery

Greg Manzie reports that the Australian Picture Framers Association has adopted his label system to be attached to the rear of mounted works. The label states the quality and type of mounts, windows, hinges etc. The system is expected to be adopted Australia wide within a few months.

Western Australia Museum

The Western Australia Museum recently farewelled Stephane Pennec after an intensive three months research and welcomed Bernhard Finkenzeller from Munich who is studying for 12 months final experience. The 'Shipwreck' artifacts recently returned safe and sound after an extensive national and international tour. A paper outlining the individual support systems, designed, constructed and installed by the Museum's conservators will appear in one of the forthcoming issues of the AICCM Bulletin.

VICTORIA

University of Melbourne

Work has commenced on the Ian Potter Conservation Laboratory, which is being partly funded by the Ian Potter Foundation. It is expected that the Laboratory will be completed in mid-January 1990. When the Laboratory is opened it is hoped that it will be able to undertake some major research projects in conjunction with the Schools of Chemistry and Physics, and the Department of Fine Arts. It is also planned that the Laboratory will be used as a resource centre for students interested in aspects of material culture and materials science.

National Gallery of Victoria

Tom Dixon has been on long service leave and has returned full of energy. Tom Mosby has joined the staff focussing on the Aboriginal collection, while Karin Schultz is on leave with new baby daughter Tivoli. Peter Chaloupka has also been on holidays and paternity leave with a new daughter called Heidi. Now he is back and working on the frame of a Murillo. John Payne has continued with some ongoing projects as well as the immediate tasks for loans. A workshop with Richard Wolbers on the *Cleaning of Paintings* is to go ahead in July 1990.

ANZ Bank Archives

Trish Stokes has returned from an intensive book conservation course in Bristol, UK. We hope to hear more about this in future.

Regional Galleries and Museums Conservation Centre

Victoria Patten is currently organising the relocation of the centre from Ballarat to Laverton. Aman Siddique has finished work with the centre and is now working privately in Ballarat. Victoria will be off later this year to Canada, and thus the positions for Paintings and Paper conservators have recently been advertised.

National Trust

Bill Snoek, part-time Conservator of Objects has recently joined Linda Waters (Works of Art) and Gervais Battour (Technical Assistant) at the National Trust. Bill has surveyed collections at Como and Rippon Lea, and begun a programme of practical work in earnest. Linda has also been working at Como and has completed surveying and documenting paintings, and, together with Gervais, rehousing them in their frames.

State Library of Victoria

Several permanent positions have been recently advertised at the Library in the Bindery and the Paper Conservation Lab, and it is hoped that these will be filled as soon as possible. Lisa Stoddart has taken off to Europe for a well-deserved holiday, and Dena Kahan is studying in Florence and is due back in early December. Jenny Casey is replacing Liz Ogden while she is on Maternity Leave – although Jenny is also about to leave to take up a position as Paper Conservator at the Art Gallery of Western Australia – musical conservators. The Bindery staff have been joined by Jean Holland. Debbie Breen has returned to the Library after 9 months leave, and is working three days a week. Exhibitions are still taking up a lot of time for the department, but staff are also involved with work on the redevelopment of the Library site.

NEW SOUTH WALES

Museum of Applied Arts and Sciences

'Australian Fashion, The Contemporary Art', over 30 years of Vogue Australia, has returned from its initial showing at the Victoria and Albert Museum. Kate Chidlow, along with Jenny Blakely, Carol McNeill and Margaret Dudek installed the exhibition, which includes costume, jewellery, accessories and flat textiles.

Suzanne Chee, a former employee in the textile conservation section, is in her final year of a Masters of Conservation degree at the Costume Institute in New York. She has recently been working on an exhibition called 'The Age of Napoleon'.

Peter Shaw has been doing research into the image copying of glass plate negatives, from the Tyrrel Collection. He has also been investigating systems for the safe, long-term storage of glass plate negatives. Peter is putting together reports and recommendations from this work.

Janine Beardmore has been examining and assessing integrated storage and display systems for the pictorial collection of the museum.

Australian Museum

Mark Gilberg and Sue Gatenby are finalising the Museum's Disaster Plan, which includes the natural history, anthropology and library materials collections. The plan will be submitted to Senior Management for comment. An on-going training programme is also being planned which will include some simulated disasters.

The final stage of the Resin Research programme on *Adhesion of Flaking Paint* is drawing toward completion. The results are currently being evaluated and will be published next year.

Sue Gatenby is completing conservation work on the cleaning and removal of mould stains from a small collection of painted Aboriginal objects which were collected at Papunya in February. These objects have been painted using modern acrylic paints as well as the traditional pigments mixed with Aquadhere (Poly

Vinyl Acetate emulsion). This conservation work has revealed many interesting considerations when dealing with these materials.

David Horton James is commencing work on the conservation of Natural History collections.

New members of staff:

Graeme Scott was originally from Dundee Art Galleries and Museum, which is a large museum in Scotland. Graeme has been employed to work on the Anthropology Move, the preventive conservation programme and the conservation computer database.

Colin McGregor was originally from the Scottish Museum Council where he was employed as an Antiquities Conservator. Colin's work at the museum involves the Loans programme, the Marimd Anim research project and maintaining the conservation library.

Agnes Brokerhof is with the Museum for 4 months. Agnes is from the Central Research Laboratory in Amsterdam with qualifications in Chemistry and History of Art. She will be working on the Pest Control programme. After her time with the Museum, Agnes will be going to Canberra to the CCAE to complete her research. She has been awarded an Australian European scholarship, for March to November 1990.

Resignations:

Sue Walston is resigning from her position at the end of March 1990. Chris Mott is resigning from his position of Pest Control Officer in November.

Positions being advertised:

Head of Materials Conservation, Conservator 1, Assistant Conservator.

State Archives of New South Wales

John Davies and his staff, Bronwyn Ormsby and Clara Cesarone have been working solidly throughout 1989. Their major project has been the conservation of the series of papers relating to the Court of Criminal Jurisdiction dating from September 1818.

Campbell Conservation

Kay Soderlund, Cathy Akeroyd and Deborah Barrett have just completed the conservation of a collection of Lister Listers for the Newcastle Regional Art Gallery. Tessa Evans is on to her next 17th Century tapestry expected to take six months, so spare her a thought. Julian Bickersteth recently completed a survey of the furniture at Government House, Canberra.

Art Gallery of New South Wales

General: The Art Gallery of New South Wales has recently exhibited 'Art to Last', which focused on the issues of permanence and stability in contemporary and traditional art forms. For artists, students and laity alike, it exposed the strengths and vulnerabilities common to our techniques and materials.

Information pamphlets have been printed for the public covering topics such as stretchers, supports for easel paintings, paper, environment, framing, bark paintings, pigments and binders, and packing and handling. This was supported by the Australian Bicentennial Authority New South Wales Council-Conservation on the Move.

A one day seminar was held on the 27th October and attracted 250 people. It covered two case studies of contemporary work, structure of paintings, environment, packing and handling for museums and the small gallery and installation problems of a Biennale. Four artists spoke about the materials and techniques they use and their approach to conservation: Janet Laurence, Narelle Jubelin, David Van Nunen and Jacky Redgate.

Paper: Since July the paper conservation lab has undertaken a scroll mounting project with two Chinese experts from Beijing: Sun Yu (Frank) and Yang Yan Dong (Lily). They are wonderful! If any institution requires their services please ring Rose Peel as your support is needed to convince the relevant authorities that they should stay.

Paintings and Frames: 'Across the Black Soil Plains' by G.W. Lambert is being extensively treated, including glue-lining removal, in time for this year's Archibald, Wynne and Sulman prizes. The painting won the Wynn prize in 1899 and shows Luke Rollins negotiating his team through heavy going with his famous grey horse in the lead working in the Gunnedah district of North West New South Wales. Reproductions of this picture were to be seen in many Australian homes in the 20's and 30's. 'Across the Black Soil Plains' and its recently conserved frame are on show in the centre court of the gallery during December, to coincide with the Wynne Prize. This display will include photographs of the painting and frame during conservation treatment, with accompanying text. The frame has been restored using both water and oil gilding techniques.

Other major projects include treatment of Donald Friend's 'Ex-Voto' and 'Exotic Garden Doors' for the Retrospective Exhibition opening in February 1990. Both works are very fragile and require thorough analysis before treatment.

Objects Conservation: Donna Midwinter moved into the refurbished laboratory in June. The timing corresponded with the completed relocation of the reserve Tribal Art collection to purpose built storage. Two volunteers assisted with this project.

Work now predominantly consists of preparing objects for exhibition. The first of which was the Four Seasons travelling exhibition of Japanese and Chinese artifacts; then the Classical Mythology in-house exhibition of Australian sculpture; and now our new Asian Gallery which will open in March.

Smadar Gabriele, a conservator from Darwin (originally Israel) assisted in the Objects laboratory during September. In addition to condition checking and surface cleaning numerous sculptures, she treated Dadswell's 'Birth of Venus'.

Regional Galleries of New South Wales

Stewart Laidler has recently returned from Europe where he spent three days in the Scientific Department of the Louvre to view the recently installed Tandem accelerator that will enable them to carry out Proton Induced X-ray Emission (PIXE) analysis. Stewart, in association with Dr Eric Clayton from the Australian Nuclear Science and Technology Organisation hopes to establish a future programme to collect much needed data on the materials and techniques of early Australian paintings.

A.C.T.

Australian War Memorial

David Hallam and Robin Tait have become the proud parents of Andrew James Tait-Hallam, born October 5.

The Textiles Lab is currently surveying the flag collection. Data is being entered on the conservation database. All rolled flags are being photographed and the print attached to the roll for easier identification. Just over a quarter of the 1,050 flags have been surveyed.

Conservation has been very busy in the preparation of exhibitions. The 'Send Me More Paint' exhibition was prepared for travelling; the 130 items will be on the road for about two years. The Prisoners of War and Women in War galleries have just been opened and the Boer War gallery is to be opened soon.

Mark Nizette will present the first of his workshops on Photographic Conservation in the last week of November.

National Library of Australia

Jan Lyall, Director of Preservation Services, has been back at the Library since August. She spent most of July in Indonesia as part of an international team helping to develop a national preservation program for the country. Prior to this Jan spent two weeks in North and South America and England attending conferences and visiting other institutions.

Kim Morris returned to the Library in November after a four month holiday in Europe. He attended the International Federation of Library Associations conference in Paris in September as a National Library representative.

Gaynor Stratton became the Library's second Science Officer in August. She replaced Carola Stranger who left the ACT for Brisbane. Gaynor has been assisting Jan Lyall in the preparation of the draft *Australian Standard for the Permanence of Uncoated Paper and Paperboard*.

Brian Hawke attended the launch on October 18, in Sydney, of the limited edition reproduction of the Hunter Sketchbook. The original, one of the Library's treasures, is a bound collection of watercolours of birds and plants painted by John Hunter, one of Australia's first governors. Brian assisted preparation of the publication by devising and constructing a special support stand with a vacuum to hold the book/pages for photography. Lydia Preiss and Chesley Engram also spent a considerable amount of time on the project.

Seventy-four works from the Library's Nan Kivell collection are being lent to the National Library of New Zealand for that country's sesquicentennial celebrations. The collection will tour many major galleries throughout New Zealand during 1990. Alison Bunsell has been contracted to treat and prepare the works on paper and will be working at the Library between November and January.

Bracken Grange Pty Ltd, a consulting conservation company from Melbourne, has leased the Dynavac machine, the Library's vacuum-freeze dryer, to treat a large quantity of wet paper materials. Space within Preservation Services - the little used paintings laboratory - has also been leased to the company during the drying period. Beryl Free has been employed by Bracken Grange for the duration of the project. Lesley Richards and Gaynor Stratton have also spent a great deal of time assisting and readying the Dynavac unit for the job.

Wendy Smith attended the first meeting of the ACT Preservation Sub-committee of the Australian Council of Librarians and Information Services (ACLIS) on 30 October. (See article at the beginning of *People and Projects*.)

Art and Archival Pty Ltd

Kerry McInnis and Kathryn Ferguson have welcomed Alison Holland from the State Library Service, Western Australia for a short term of training and exchange of ideas. The laboratory is finishing up the last of 80 gouache paintings by Ellis Rowan from the Queensland Museum and is embarking on two fine art treatment projects with two Sydney collections.

Canberra College of Advanced Education Official Opening of National Centre for Cultural Heritage Science Studies

On 10 August 1989, The Honourable Gough Whitlam, AC, QC, officially opened the National Centre for Cultural Heritage Science Studies at the Canberra College of Advanced Education.

Courses in the conservation of cultural materials were developed at Canberra CAE, and the first students were enrolled in associate diploma and master's degree courses in 1978. Many graduates are currently employed in conservation around Australia.

Important developments over the years have included offering this year a one year graduate diploma course in the conservation of rock art, the first such tertiary course ever held in this field. This is a joint project with the Getty Conservation Institute (USA), and students from a number of overseas countries as well as Australia are enrolled. Programmes in museum studies for Aboriginal and Torres Strait Island people to train them in preserving their own heritage, and a three year bachelor degree course in cultural heritage management have also been introduced. These courses cover the care and management of indoor and outdoor heritage including Aboriginal, archaeological, historic sites, places, national parks, through to indoor collections kept in museums, galleries and cultural centres.

The Conservation of Cultural Materials programme has been recognised by UNESCO since 1983 as a Regional Conservation Centre for south-east Asia and the Pacific. It assists with the development of conservation practices through running courses and workshops for conservators, curators, archivists and librarians, and providing consultancies for countries in the region.

In February this year the Council of Canberra CAE supported the establishment within the School of Applied Science of a National Centre for Cultural Heritage Science Studies. The Centre already plays a significant role in the promotion of the preservation of the cultural heritage of this country and that of our neighbours. It also aims to provide a national forum for cultural heritage management and conservation; to continue to provide training in cultural management, museum studies and conservation of cultural materials and to carry out research in the various fields relating to cultural heritage. The Centre is also active in creating an awareness amongst the general public of the need to preserve our cultural heritage through publicity and workshops.

For further information contact the National Centre for Cultural Heritage Science Studies, telephone (062) 52 2369.

TASMANIA

Queen Victoria Museum and Art Gallery

Linda Clark and Elspeth Wishart are off to the Antarctic again this summer. They will record and document the old Casey Station which was evacuated last year and is soon to be dismantled. They will make recommendations on the retention of parts of the buildings for museum displays.

Jude Fraser is presently working on a collection of drawings (conté crayon and chalk) by colonial artist, Thomas Bock. The drawings are part of the Allport Library and Museum of Fine Arts at the State Library of Tasmania. Diane Dunbar is curating the exhibition of Thomas Bock's work to be shown next year.

State Library

Stephanie MacDonald is presently overseas combining business with pleasure. She will visit the conservation labs at the British Museum and the Library of Congress before having a real holiday in Jamaica.

NEWS FROM WORKING GROUPS

Archival Paper Action Sub-Committee

Most of the objectives set by the Group for 1988/89 have been achieved.

A good deal of effort went into planning the production, printing and distribution of the leaflet "Paper ... Here today ... Gone tomorrow". Special thanks to Ann Parkinson for her professional expertise in the preparation of the art work, graphics and checking the final press colour proofs.

Of the 18,000 leaflets printed, 1,200 remain in stock reserved mainly for AICCM use including a proposed publicity promotion to launch the SAA standard on paper permanence.

The following interests are represented on the committee responsible for drafting the standard:

Australian Archives, AICCM (Inc), Confederation of Australian Industry, CSIRO Division of Chemical and Wood Technology, National Library of Australia.

140 responses were received to the questionnaire on paper usage prepared by APAC and sent out with the leaflet.

The Committee thanks all those who responded and also the many who assisted with the distribution.

There seems little doubt that the leaflet has been a worthwhile contribution towards increasing public awareness of the problems of paper deterioration and the need to use permanent paper as an accepted preventive conservation practice.

We hope publication of a select list of suppliers will help overcome the difficulties some consumers have experienced in obtaining information of availability and supplies of permanent paper.

It is interesting to note that one Australian Paper Manufacturer has responded positively to our correspondence and plans to promote its product aiming at book publishers, printers, librarians and archivists.

One of our disappointments has been AICCM'S inability to achieve any real progress on tariff concessions for imported papers used in conservation. However the opportunity exists for institutions, individually or collectively, to explore the matter further remembering applications for tariff concessions require the endorsement of Australian Manufacturers who could be affected.

A meeting co-ordinated with the AICCM Conference, Launceston 1990, has been suggested to provide an opportunity for members with a special interest in paper and book preservation to discuss future directions and goals in accordance with AICCM's corporate plan.

Murray W. Millar

Co-ordinator

APAC

(G.P.O. Box 1638, Canberra City, ACT, 2601)

INFORMATION EXCHANGE

Facsimiles - more bad news

Vicki Gillespie of the Queensland State Archives discovered after a recent building fumigation, that facsimiles are reactive to fumigants. While an exposed fax was still legible, the background had turned "literally black". Unfortunately, the new contractor refuses to divulge what his secret fumigant formula is, but claims that it is very close to the specified fumigant, *Insectigas*.

[*Editor's note:* In the course of editing incoming material for the National Newsletter, it is customary for us to "cut and paste" sections from faxed submissions. This practice has demonstrated that self-adhesive tapes caused rapid darkening of the white background and lightening of the faxed image. We are considering using this as an excuse for any future typos!]

Sunbeam Valets

Does anyone know where Sunbeam Steam Valets (or something similar in another brand) are sold. They are no longer being sold in Victoria. If you have any ideas, staff at State Library of Victoria would love to hear from you on (03) 669 9024 before all their valets die!

Removing PVA

A query in the June 1988 National Newsletter (No. 27) about removing old PVA has prompted Jackie Millard from the State Library of Victoria to suggest a mixture of 60% Toluene and 40% Ethanol, which works wonders in softening PVA so it can then be scraped or swabbed off.

Thomas Bock drawings

Jude Fraser would like to hear from any conservators who have worked on any Bock works on paper. Copies of condition and treatment reports would be appreciated. Contact Jude at the Queen Victoria Museum and Art Gallery, Wellington Street, Launceston.

TECHNICAL NOTES

Overcoming condensation problems in humidification chambers

Staff in the Paper Conservation Laboratory at the State Library of Victoria have been experiencing some problems with condensation when humidifying objects inside the plastic dome of the vacuum table. To avoid drops of water falling on objects, they have been using a simple mesh screen on a stand (sold as a drying frame for jumpers at hardware and department stores), covered with rayon paper. The rayon paper absorbs any drops of moisture without interfering with the flow of the moist air. Looks funny, but it works!

A simple method for backing and mounting tubular textiles

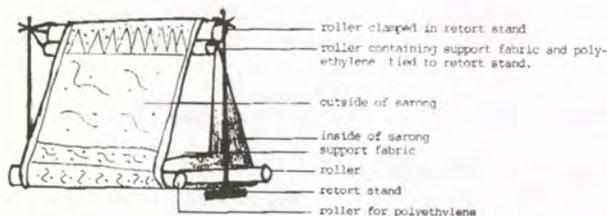
The Textiles Section at the State Conservation Centre of South Australia is currently conserving and mounting the Asian textile collection belonging to the Art Gallery of South Australia. This collection contains a number of sarongs that are tubular in shape with the selvages running around the width of the garment and the raw edges of the fabric stitched together forming a seam running vertically down the textile.

The problem that faced the conservators was how to apply a backing fabric to the inside of the sarong without unstitching the seam and with minimal handling of the textile.

The most fragile of the sarongs was a plain woven batik with additional gold overpainting to highlight the design. The textile was in very poor condition with the fabric split in many places where the gold paint had stiffened the fibres. Because the fabric was painted and in extremely fragile condition it was decided to use an adhesive support method using polyester Stabiltex with one coat of 10% v/v Mowilith DM4 brushed onto the fabric to form a film.

The fragility of the textile made it impossible to turn it inside out for lining without causing major damage. The aim of the treatment was to apply the lining to the unpainted side of the sarong. It was also necessary to activate the adhesive from the inside to minimise damage to the paint layer from heat or abrasion.

A method of support was devised to enable the sarong to be rotated around a support mechanism allowing the Stabiltex to be heat set to the inside of the sarong.



Two retort stands were used to form the apex of a triangle. A Mylar covered roller was passed through the textile and clamped in the retort stand at each end. Two further rollers were placed inside the tube to form the other points of the triangle. Gentle tension was achieved at these points by holding the rollers in place with glass weights.

A fourth roller was prepared with the adhesive coated Stabiltex and polyethylene rolled around it. This was then passed into the centre of the sarong and suspended from the retort stand using cotton tape. The support fabric was then fed off this roller as the textile was backed. The polyethylene was rolled onto the roller forming the base of the triangle and therefore did not interfere with the application of the adhesive.

The suspension of the sarong made it possible to view both the front and back at the same time, allowing damaged areas to be aligned prior to adhesion. It was possible to apply the lining easily and with a minimum of handling.

After the application of the support fabric a padded form was made to prevent creases on the folded edges of the sarong. The form was then attached to a fabric covered backboard and framed for display.

Mary Jose

Textiles Conservator

Anne Marie Guchardi

Textile Conservation Intern

State Conservation Centre of SA

70 Kintore Avenue, Adelaide, SA 5000

FORTHCOMING CONFERENCES AND SEMINARS

Australia

AICCM National Conference

Where Does the AICCM Fit in the Wider Community?

13-16 August 1990, Launceston Tasmania

Topics proposed for inclusion in this meeting are conservation practices, conservation in the marketplace and general AICCM issues. Specialist group meetings are scheduled for Wednesday 15 August. Contact AICCM 1990 Conference, Crawford International, P.O. Box 1251, Launceston, Tasmania 7250. Tel (003) 34 1787, Fax (003) 34 0728.

International

Dirt and pictures Separated

29 January 1990, London

The UKIC in conjunction with the Tate Gallery is to hold a symposium on the removal of dirt from vulnerable surfaces. The intention is to look in detail at the difficult and time consuming problem of cleaning the surfaces of unvarnished paintings. Methods of protecting surfaces will also be considered. For details contact Stephen Hackney, Conservation Department, Tate Gallery, Millbank, London SW1P 4RG.

Carpet Conservation Symposium

30-31 January 1990*, Washington DC

This symposium, being organised by The Conservation Department of the Textile Museum, intends to address the topics of traditional restoration techniques, cleaning, display, conservation issues and ethics, approaches taken within specific collections or museums, treatment case studies, etc. For details contact Sara Wolf Green, Conservator, The Textile Museum, 2320 'S' Street, NW Washington DC 20008.

**Please note that this is a change of date from the original announcement and call for papers.*

Upholstery Conservation Symposium

2-4 February 1990, Colonial Williamsburg, Virginia USA

This symposium intends to address materials' history, manufacture and characterisation; history of styles and production techniques; analysis and documentation; deterioration and treatment of fabrics and related materials; deterioration and treatment of frames and supports; conservation treatments; reproduction of historic appearances and materials; and minimal intervention reupholstery systems. For information contact Marc A. Williams, Project Director, Upholstery Conservation Symposium, 87 Depot Road, E. Kingston NH 03827 USA.

Preventative Conservation

6 March 1990, University of York U.K.

This is a joint UKIC/Museums Association meeting aimed primarily at curatorial staff. Contact Museums Association Seminars, 852 Melton Road, Thurmaston Leicester LE4 8BN.

Conservation of Furnishing Textiles

30-31 March 1990, Glasgow U.K.

This conference, organised by UKIC at the Burrell Collection, will include talks covering all aspects of furnishing textiles in the context of their care and conservation. For information contact Margaret Roberts (UKIC), The Textile Conservation Centre, Apartment 22 Hampton Court Palace, East Molesey, Surrey KT8 9AU UK.

Pigments: History, Characteristics and Use

April 1990, Queen's University, Belfast, Northern Ireland

For information contact James Black, Institute of Archaeology, 31-34 Gordon Square, London WC1H 0PY, UK. Tel (01) 387 9651.

Analytical Techniques in Archaeological Conservation

10 May 1989, United Kingdom

A conference on analytical techniques in conservation will be held to coincide with the AGM of the UKIC Archaeology Section. The meeting will have a particular bias toward the analysis of organic materials. For details contact: Robert White, City of Lincoln Archaeological Unit, The Sessions House, Lindum Road, Lincoln LN2 1P3.

Materials Issues in Art and Archaeology II

16-20 April 1990, San Francisco, California, USA

The Getty Conservation Institute and the Conservation Analytical Laboratory of the Smithsonian Institute are co-sponsoring a symposium on materials used in conservation at the next meeting of the Materials Research Society. The symposium will be an interdisciplinary forum focusing on new developments in technical studies of material culture and conservation. For further information contact: MRS Headquarters, 9800 MacKnight Road, Suite 327, Pittsburgh, Pennsylvania, USA 15237.

Stone Conservation Problems in the Cross Gallery of the Riga Cathedral Complex

May 1990, Riga, Latvia

A scientific-practical conference is being planned on environmental damage prevention and restoration. The aim of the conference is to evaluate methods of conservation and restoration of dolomite building elements and the results of experimental work which has been going on since the autumn of 1984. The conference will take place in Riga Castle. For further information please contact Maija Stefane, Palasta iela 2, 226900 Riga, Latvia; telephone 213461; telex 161172 TEMA SU (Riga Polytechnic Institute).

Museum Architecture and Conservation IIC-CG Conference Training Workshop

22-24 May 1990, Quebec, Quebec

This workshop which precedes the 16th annual IIC-CG conference plans to examine what museum professionals and conservators in particular need to know in order to participate effectively in planning modifications, expansion or reconstruction of museums.

The organizing committee is open to suggestions on the areas to be covered and people with experiences to share, as well as outlines for the program (maximum 450 words). Case histories are particularly sought after.

The cut-off date for paper submission is 15 December, 1989. The organizing committee reserves the right to choose from those received by that date and that choice will be made before 15 January, 1990.

This training session will be held at the Musee de la civilisation du Quebec in Quebec city. Any request for information should be sent in writing to: Training Workshop, IIC-CG Conference, C.P. 155, succ. B., Quebec, Quebec G1K 7AG Canada. Fax 418 646 9705.

IIC-CG 16th Annual Conference

25-27 May 1990, Quebec, Quebec

The 16th Annual Conference of the IIC-Canadian Group will be held at the Petit Seminaire, in the heart of Old Quebec city.

Papers are invited on all aspects of conservation, including case histories, research, analytical studies, field work, etc. Persons wishing to present a paper are requested to submit a 250-400 word abstract. Papers should be either of 15 minutes or 30 minutes duration including time for introduction and questions. They may be presented in either English or French. It is hoped that simultaneous translation will be provided throughout the conference.

If you would like to present a poster during the special poster session please submit a short summary of the theme and advise of your poster size.

If you wish to show a video dealing with a subject of conservation interest, please send a copy for preview.

The deadline for submission of abstracts, poster themes and videos is December 15, 1989. Please submit these to: Programme chair, IIC-CG Conference, C.P. 155, succ. B., Quebec, Quebec G1K 7A6 Canada. Fax 418 646 9705.

Abstracts will be reviewed by the programme committee and notification of acceptance will be mailed by 15 January, 1990. Abstracts will be printed in the conference programme.

Inquiries may be directed to the above address or by phone to: Claude Payer, C.C.Q., (418) 646 6531.

Note: All speakers are required to pay the normal registration fee.

AIC 18th Annual Meeting

29 May-3 June 1990, Richmond, Virginia, USA

A section of the General Session will deal with 'Treatment Choices for Large Collections: Ethical, Financial and Technical Considerations'. The topic of the Pre-session will be 'The Conservator's Role in Travelling Exhibitions'. Contact: Paul Himmelstein, AIC Vice President and Program Chair, 444 Central Park West, New York NY 10025. Tel (212) 666 4630.

Decorative Techniques in Jewellery

12-13 June 1990, London, UK

The fifth international symposium of the Society of Jewellery Historians will be held at the Society of Antiquaries, Burlington House, London W1. It will deal with all aspects of the decorative techniques used by jewellers and goldsmiths throughout the world from antiquity to the modern day. Coverage will range from technical to art historical, with emphasis on recent research. It is envisaged that the topics will include granulation, filigree, enamel, repousse, engraving and stone setting. If you would like to present a paper at the symposium, or attend, please contact Jack Ogden, Independent Art Research Ltd, 2 D'Arbly Street, London W1V 3DF, UK. This symposium will be held in tandem with Surface Colouring and Plating of Metals, a colloquium organized by the Research Laboratory of the British Museum, 14-16 June 1990.

9th ICOMOS General Assembly

13-21 June 1990, Lausanne, Switzerland

Details are available from any national ICOMOS Committee, or ICOMOS, 75 Rue du Temple, 75003 Paris, France.

Surface Colouring and Plating of Metals

14-16 June 1990, London, UK

A colloquium on the deliberate colouring and patination of metal surfaces, both by chemical means and by plating, from the earliest times. Details from: Mrs S. la Niece, Research Laboratory, British Museum, Great Russell Street, London, WC1B 3DG.

Appearance, Opinion, Change: Evaluating The Look of Paintings

29-30 June 1990, London UK

A two day symposium on the appearance of paintings is being organised by the UKIC and the Association of Art Historians (AAH). Changes in the appearance of paintings will be considered from a variety of viewpoints including the affect of physical alterations of the painting materials, artist technique and the viewers' aesthetic. For details contact the UKIC Office, 37 Upper Addison Gardens, Holland Park, London W14 8AJ, UK.

Fifth International Conference on Indoor Air Quality Research

29 July-3 August 1990, Toronto, Canada

For information contact The Information Centre for Indoor Quality Research, University of Toronto, Ontario M5T 1R4, Canada. Telefax (416) 978 8605.

The International Association of Paper Historians 20th Congress

18-22 August 1990, Malmedy Belgium

Contact: Alphonse Radermacker, Hochstrabe 87, B-4700, Eupen, Belgium. Tel (087) 55 3025.

ICOM Committee for Conservation Ninth Triennial Meeting

25-31 August 1990, Dresden, German Democratic Republic

Daily plenary sessions at the Palace of Culture will give participants an overview of major developments in conservation while still allowing time for individual Working Group meetings and visits to local institutions. The State Art Collections in Dresden are preparing a special exhibition titled 'Restored Art Treasures in Dresden' and other exhibitions and publications are planned. Contact: ICOM-CC c/-, ICOM Nationalkomitee der DDR, Wildensteiner Str. 7, GDR Berlin 1157. All enquiries about contributions to the 1990 preprints should be sent to Working Group Coordinators; addresses can be obtained from Janet Bridgland, Chair ICOM-CC c/- G.C.I., 4503 Glencoe Avenue, Marina del Rey CA 90292-6537 USA.

IIC Congress 1990

Cleaning, Retouching and Coatings: Technology and practice for easel paintings and polychrome sculpture

3-7 September 1990, Brussels, Belgium

IIC's thirteenth international congress is to be held in collaboration with the Institute Royal du Patrimoine Artistique. Subject matter will fall into three parts: (i) cleaning and the removal of overpaints, (ii) retouching and (iii) coatings. For information contact Perry Smith, IIC, 6 Buckingham Street, London WC2N 6BA UK.

Book and Paper Conservation

4-8 September 1990, Budapest, Hungary

This conference is being organised by the Conservation Section of the Technical Association of the Paper and Printing Industry and the National Szechenyi Library. Contact: Gabriella Albrecht-Kunszeri, The National Archives of Hungary, 1250 Budapest 1, Pf. 3, Hungary. Tel. (361) 55 6575.

Acidic Deposition: its Nature and Impacts

16-21 September 1990, Edinburgh UK

For information contact the General Secretary of the Royal Society of Edinburgh, 22-24 George Street, Edinburgh EH2 2PQ, UK.

Adobe 90, 14-19 October 1990

Las Cruces, New Mexico, USA

The sixth International Conference on the Conservation of Earthen Architecture is being organised by the Getty Conservation Institute, Museum of New Mexico State Monuments and ICCROM. Themes include the history and traditions of the use of earth as a building material, current field research, measurement and control of moisture, stabilisation and restoration, seismic mitigation, site preservation, etc. For details contact Michael Taylor, Museum of New Mexico State Monuments, P.O. Box 2087, Sante Fe, New Mexico 87504, USA. Tel (505) 827 8940. Regarding manuscripts and publications, contact: Dr Neville Agnew, GCI, 4503 Glencoe Avenue, Marina del Rey, CA 90292 USA. Fax (213) 821 9409.

Managing Conservation

22 October 1990, Museum of London, UK

Preserving collections is what museum conservation is about. This meeting will cover the management of collections and care and storage, input of exhibition design and organization, collections condition surveys, and the management information that is needed to tell us if we are succeeding in our task or not. Further details from Suzanne Keene, Conservation Department, Museum of London, London Wall, London EC2Y 5HN.

COURSES AND SCHOLARSHIPS

Australia

National Centre for Cultural Heritage Science Studies

B.App. Sci. Honours Year in Conservation of Cultural Materials

Commencing in 1990, the Canberra College of Advanced Education is offering an Honours Degree in Applied Science. One of the areas of specialisation is Conservation of Cultural Materials.

The Honours programme aims to provide the opportunity for students to:

- conceive, plan and carry to completion, a discrete piece of original research, under the close supervision of a professional in the field.
- critically review selected topics in conservation, in greater depth than would be possible at third year undergraduate level, with emphasis on critical assessment and review of relevant literature.
- gain exposure to an active research environment, to interact with research staff, and to participate in discussions on current issues in conservation of cultural materials.

The programme of study is 75% original research and 25% course work. The course work will consist of two first semester units, Conservation Material Studies and Research, and the unit Research Planning. The remaining unit, Honours Thesis, will be the equivalent of 6 units of study, 2 in semester 1 and 4 in semester 2. This unit will require a critical review of relevant literature, original research on a chosen topic, the presentation of an open seminar on results, and the preparation of a thesis.

The Honours Degree is only available by full-time study.

The requirement for admission to the honours degree programme is possession of a degree in Conservation of Cultural Materials, or equivalent. In addition, the applicant must have achieved the equivalent of credit grades throughout their undergraduate career. Special consideration will be given to students who demonstrate progressive improvement in grades in second and third year units. In addition, Academic Board may admit such other persons who, in the Board's opinion, have achieved a combination of sufficient professional experience and status in the field of conservation plus sufficient academic qualifications to enable them to undertake a proposed course of study, with a reasonable likelihood of success.

The honours programme is essentially to allow a student to carry out research under close supervision. It is not available to provide additional 'hands-on' training in conservation processes and techniques. Students successfully completing the honours degree would be able to enter direct into the Master's degree programme if they so wished.

Interested persons are invited to contact Dr C. Pearson, or other conservation staff at the National Centre for Cultural Heritage Science Studies, to discuss the honours degree programme and possible research topics. Address enquiries to: P.O. Box 1, Belconnen, ACT, 2616. Tel (062) 52 2111.

New Methods in the Cleaning of Paintings Workshop

The National Gallery of Victoria, Melbourne and the Getty Conservation Institute are co-sponsoring a workshop on New Methods in the Cleaning of Paintings. This two-week workshop will be held at the National Gallery of Victoria on July 16-27, 1990 and is intended for experienced paintings conservators.

The aim of the course is to familiarise participants with procedures utilizing cross-sections, fluorescent dyes and selective filters/polarizing microscopes for the identification of materials usually found in easel paintings and to present and demonstrate the use of enzymes, soaps and gels to remove varnishes to clean paintings.

The instruction technique includes lectures, slide presentations, demonstrations, lab and practical workshop sessions supplemented by notes prepared by the instructor.

The instructor will be Richard Wolbers, Adjunct Professor, Art Conservation Training Program, the University of Delaware, assisted during the microscopy session by James Martin, third year Paintings Conservation intern, Art Conservation Training Program, University of Delaware.

The workshop is open to professional paintings conservators responsible for the care and treatment of paintings and working in Australia and New Zealand. The workshop will be taught in English. Applicants must be proficient in written and spoken English in order to be eligible for the course.

Application forms are available from:

Paintings Conservation Dept National Gallery of Victoria 180 St Kilda Road Melbourne, Vic, 3004 Tel. (03) 618 0222 Telex AA 151258 Fax (+ 61 3) 614 4337	The Training Program Getty Conservation Institute 4503 Glencoe Avenue Marina del Rey 90292 - 6537, California Tel. (213) 822 2299 Fax. (213) 821 9409
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Deadline for application is 15 February, 1990. The number of places in the workshop will be limited. There is no registration fee, however participants are responsible for transportation to and from Melbourne, local accommodation (ranging from \$40-\$150/night) and local expenses (approx. \$25-\$65/day) in Australian dollars.

International

The J. Paul Getty Museum 1990-91 Graduate Student Programs

Internships are offered for graduate students to obtain practical training in art museum work. Graduate interns are assigned on a full-time basis to one department, including the curatorial and conservation departments, education, and administration. They are in residence for 9 or 12 months and receive a grant. Information, including an application form, is available from the Department of Education & Academic Affairs, The J. Paul Getty Museum, P.O. Box 2112, Santa Monica, CA 90406, USA; telephone (213) 459 7611 ext 254. **Applications must be submitted by 11 December 1989** for assignments beginning on 1 October 1990.

The Getty Conservation Institute Preventive Conservation: Museum Collections and their Environment

This course will be held at The Getty Conservation Institute, Marina del Rey, California, USA, 23 April-4 May 1990.

It will focus on the many environmental factors which can affect the preservation of museum collections: the museum structure itself; the outdoor environment; equipment, materials and techniques for controlling the interior environment; pests; and disasters. The course will also deal with the special problems of collections housed in historic structures. Through lectures, case studies and practical exercises, the course will allow participants to examine the nature of environmental problems and consider the range of possible responses to various museum situations. Instructors will include conservators and other specialists experienced in the areas of environmental control and monitoring, museum planning, construction and renovation, and pest management.

The course is intended for experienced conservators. Preference in selection will be given to those applicants who can demonstrate that a large percentage of their job responsibilities involves preventive conservation. There is no registration fee for the course. Participants are responsible for their own transportation to and from Marina del Rey, and their hotel and local expenses.

The application deadline is 29 December 1989. Application forms are available from: The Training Program, The Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, CA 90292, USA. Tel. (213) 822 2299, Fax. (213) 821 9409.

Stichting Amsterdamse Academie Voor Restauratie Paper Conservation Course

A two week course on paper conservation will be given from 23 April-5 May 1990 at the Amsterdam Academy for Restoration (SAAR). The programme will deal with conservation practice and paper science, with additional guest lectures given by highly qualified specialists in the field, both conservators and art historians. Visits to important prints and drawings collections will supplement the course. Participants will be required to have at least three years of practical experience; the course is intended to provide them with additional practical skills and the theoretical knowledge which will benefit them in the performance of their profession. The course fee of f.1,950.00 (Dutch guilders) entitles the student to follow the course and make use of the supporting facilities of the Academy for the duration. All travel and lodging expenses are additional to tuition fees and must be borne by the student. The course will be given in English. There are 12 places available and the closing date for applications is **1 January 1990**.

For further information and application forms, contact: Ms Willemien 't Hooft, c/- The State Training School for Restorers, Ministry of Welfare, Public Health and Culture, Gabriel Metsustraat 8, 1071 EA Amsterdam, The Netherlands.

The Courtauld Institute of Art MA in Paintings Conservation and MSc in Paintings Conservation

Two new courses of study in the Conservation and Technology Department of the Courtauld Institute will commence in autumn 1990. The MA in Paintings Conservation is a one-year masters degree providing advanced training in aspects of the technology and conservation of paintings. The objectives of the course are to provide those who already have a recognized qualification in paintings conservation with an opportunity to study a particular area of the subject in greater depth through research for a dissertation, while at the same time broadening their knowledge of conservation practice in a wider context. The course will be appropriate for those seeking to specialize within the field or to study new developments. Applicants require a first degree in a relevant discipline together with an approved training in the conservation of paintings.

The MSc in Paintings Conservation is a one-year masters degree providing training in scientific aspects of the examination and treatment of paintings. The objectives of the course are to provide science graduates with the opportunity to study aspects of painting conservation and to apply their scientific background to the study of a particular area of the subject in greater depth by means of research and the submission of a dissertation. The course would be appropriate for those seeking to enter the profession as conservation scientists. Applicants for the course require a first degree in a relevant science or engineering subject, those most relevant being chemistry, physics or mechanical engineering.

Further information on these courses is available from: Director, Department of Conservation & Technology, Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN, UK.

National Gallery of Art Internships in Conservation

The Conservation Division of the National Gallery of Art is pleased to announce its program of conservation internships funded by an award from the Getty Grant Program. Each internship will be awarded for a one-year period. Candidates are being sought in the areas of Painting, Paper, Object, and Textile Conservation, and Conservation Science. A total of three appointments will be made based on the qualifications and skills of the candidates. The one year stipend is \$15,000. The internships will commence in September 1990.

Eligibility:

Candidates will be considered who are in their final year of graduate study or who have recently completed a graduate program. Internships are awarded without regard to age, sex, nationality, or race of the applicant.

Application Procedure:

Candidates must submit transcripts of both undergraduate and graduate courses of academic study (unofficial copies are acceptable); a curriculum vitae with basic biographical information including current and permanent addresses and telephone numbers; three letters of recommendation from conservation professionals familiar with the candidate's work; and a cover letter stating the candidate's interests and intent in applying for the internship. Finalists for the internship will be asked to submit a portfolio of completed projects.

The above material should be postmarked no later than **8 December 1989** and sent to: Michael Skalka, Coordinator of Conservation Programs, Conservation Division, National Gallery of Art, Washington, D.C. 20565, USA.

Notification of the decision of the selection committee will be mailed by 1 April 1990.

**University of Delaware
PhD Program in Art Conservation Research and the
Paul Coremans Fellowship**

In May 1989, the first PhD programme in Art Conservation Research in North America was approved at the University of Delaware by the university faculty senate. Mechanisms of bronze corrosion, history of technology, preservation of natural history collections, stone consolidation, authenticity and provenance studies, and safe removal of discoloured coatings from paintings and other painted artifacts are examples of topics which may be chosen by Delaware doctoral students, who will have come from careers and training as practising conservators. The Delaware programme will be an interdisciplinary blend of sciences and the relevant humanities, for example, geology taken jointly with architectural history to study stone preservation, or fluorescent microscopy taken jointly with a study of nineteenth-century landscape painting to investigate translucencies of the layered materials in paintings by J.M.W. Turner.

The Art Conservation Program at the University of Delaware is headed by Joyce Hill Stoner, who specializes in painting conservation. Debra Hess Norris is the Assistant Director of the Program and is a specialist in the conservation of photographic materials. Richard Wolbers, responsible for research on fluorescent staining of paint cross-sections and the creation of new cleaning systems, is a member of the Delaware art conservation faculty. Dr Chandra Reedy joined the faculty in September 1989 to coordinate the curriculum for the new PhD programme.

Caroline K. Keck has recently made a generous donation to begin an endowed fellowship at the University of Delaware in the name of Paul Coremans. Dr Paul Coremans (1908-65) founded the Institut Royal du Patrimoine Artistique in Brussels and was a Founding Fellow and past President of IIC. The University plans to accept one or two students a year, beginning in September 1990. Once endowed, a new Coremans Fellow will be accepted every other year.

For more information please contact: Joyce Hill Stoner, 303 Old College, University of Delaware, Newark, DE 19716, USA. Tel. (302) 451 2479.

**Getty Conservation Institute
Consolidation of Ethnographic Painted Objects
11-29 June 1990**

A three week professional course for conservators responsible for the care and treatment of ethnographic collections.

Aims of the Course:

- To review methods and materials required to plan and implement a comprehensive treatment program for ethnographic painted objects.
- To teach participants a systematic, critical approach to information gathering, information recording, information assessment and project planning.
- To familiarize participants with object examination, recording and analytical techniques in order to obtain an understanding of its properties, causes of deterioration, condition and treatment requirements.
- To review paint adhesion and consolidation techniques.

Instructors:

Neville Agnew, Deputy Head of Scientific Program, Getty Conservation Institute; Bill Ginell, Head of Materials Science, Getty Conservation Institute; Eric Hansen, Associate Scientist, Getty Conservation Institute; Stefan Michalski, Conservation Scientist, Canadian Conservation Institute, Ottawa, Canada; Frank Preusser, Head of Scientific Program; John Perkins, Project Coordinator, Documentation Program, Getty Conservation Institute; Charles Selwitz, Consulting Scientist, Getty Conservation Institute; Dusan Stulik, Head of Analytical Science, Getty Conservation Institute; Sue Walston, Head of Materials Conservation Division, Australian Museum, Sydney, Australia.

Application forms are available from: The Training Program, The Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, California 90292. Tel. (213) 822 2299

Applications must be received no later than **15 December, 1989**. Selected participants will be notified by 30 January 1990, following review by a selection committee.

There is no registration fee; the number of places in the workshop, however, is limited.

**Canadian Conservation Institute
Conservation Fellowship Programme 1990/91**

The Canadian Conservation Institute (CCI) is pleased to announce the availability of Conservation Fellowships in Fine Arts, Textiles, Archaeology, Furniture, Works of Art on Paper and Conservation Research.

These fellowships are for an initial period of twelve months (1 April 1990 to 31 March 1991), with the option of renewal for a further year at the discretion of the Institute. They are designed to give further practical experience to the recent graduate of a conservation or conservation research training programme with up to three years of experience following graduation. For the fellowship in Furniture, consideration will be given to applicants with equivalent qualifications.

Fellowships will encompass work in designated laboratories at the Canadian Conservation Institute, Ottawa, as well as participation in CCI Services to museums, galleries and related institutions and associations throughout Canada. Stipend is commensurate with qualifications and experience.

The deadline for application is **15 December 1989**. Interviews will be scheduled in early January for those applicants meeting the basic criteria of education and training. Candidates may be required to travel to Ottawa for this interview.

Application forms, as well as further information and assistance may be obtained by contacting: A. Dorning, Chief, Extension Services, Canadian Conservation Institute, 1030 Innes, Ottawa, Canada, K1A 0C8. Tel. (613) 998 3721, Fax (613) 998 4721.

CONFERENCE REVIEWS

Managing Conservation in Museums

In September the two week long British Council Course, 'Managing Conservation in Museums' was attended by Jennifer Edwards (Head of Conservation at the Australian War Memorial), David Lance (Assistant Director, Collections at the National Museum of Australia), Gary Corbett, (Regional Art Gallery Director, Broken Hill) and Donald Ellsmore, (Conservation Manager at the Australian National Maritime Museum). They joined participants from Ottawa, Munich, Lisbon, Peshawar, Saba, Hong Kong, Kuwait, Chitagong and Trinidad in York and London for the course.

The course was very efficiently directed by Suzanne Keene who was seconded from her usual duties as Director of Conservation at the Museum of London. Suzanne clearly moved small mountains to get some of the busiest people in conservation in Britain to spend time with the course group. The course was very well structured. It included detailed examination of several key subjects including staffing, during a full day at the V and A; collection storage, involving a "warts and all" examination of facilities at the National Maritime Museum, Greenwich; transport with a close look at a very successful purpose-built road transport vehicle for museum objects; and various other subjects involving inspections and formal lectures. In all it was an action packed two weeks with ample rewards.

As one of the participants commented, "it was a marvellous opportunity to look closely at standards and practices in some of the best-known institutions and to test these against standards in our own institutions".

Donald Ellsmore

"Paper and Book Intensive '89"

"Ghost Ranch" Abiquiu, New Mexico USA, 21-31 August

The "Paper and Book Intensive" (or PBI) is now in its seventh year. An annual event coordinated by Tim Barrett (University of Iowa, Center for the Book) it concentrates on providing working sessions for specialists in the book arts, graphic arts and conservation; paper artists, papermakers, printmakers, calligraphers, printers, book and paper conservators. The retreat-like setting for this PBI was 'Ghost Ranch' Abiquiu (Georgia O'Keefe's last home), set in the spectacular New Mexican landscape, complete with coyotes, prairie dogs and jack rabbits.

I attended the PBI '89 on behalf of the Regional Galleries Association of NSW with financial assistance from the Visual Arts/Craft Board of the Australia Council. In all, 61 people attended - Lee Sturma, Tamara Lavrencic and myself being the only Australian representatives. Over the 10 days I participated in four workshops (each one a half day for 4 days) as well as evening lecture/slide talks and round table discussions. Most days started at 8am and finished at 10.30pm (eating occurred somewhere in between). "Intensive" as the title suggests is no exaggeration. The teachers also attended classes and students were encouraged to demonstrate or teach some of their own skills. The general atmosphere was relaxed and no-one appeared too concerned about 'making mistakes' or appearing to be more superior than the next person.

Cathy Baker from Buffalo State College gave an excellent workshop entitled 'Linings, Techniques and Considerations'. She covered various approaches (Western and Oriental) carrying out demonstrations for each example. Some of the topics covered included: Adhesives, the good, the bad and the ugly ("Cellofas" B3500 has impurities, short shelf life); choosing the correct viscosity cellulose ether for the individual situation (i.e. low viscosity for sizing, high for adhesion). We also looked at Beva 371 as a film and in solution, and Rhoplex N580, a pressure sensitive adhesive in dispersion. Cathy's preferred adhesive is a blend of one part undiluted cooked wheat starch paste mixed with 2 parts 'Methocel' A4M (2.5% solution). Questions covered included when or whether to "line" at all. We looked at traditional Japanese-style lining using Japanese tools and papers. Cathy demonstrated the "dry" or remoistenable lining, the "positionable" lining and the "dacron" lining. There was an interesting assortment of mock-up linings (24 in all) demonstrating the results achieved by varying three factors: grain direction between original and the lining (parallel or across), the adhesive chosen and air dried versus pressed versus "Kari-bari" board, stretched dried. All examples where grain was matched (i.e. parallel) were flat.

Bob Futernick brought along his latest in tools and gadgets. He also had some new thoughts on the way we approach conservation problems (Bob is getting more philosophical as time goes on). He questions everything we would normally carry out as routine in a treatment. Bob's workshop was 4 days of wonderfully spontaneous experimentation using the latest in Futernick gadgets and modifying anything at hand. Pages of wonderful tips and hints were given. His latest experiments were with ultrasonic dental tools. He used the tool to "tease" the fibres in a tear back together, no adhesive used. Also of interest was a lining carried out in a leaf casting machine, the idea being to deposit a 'pulp' lining onto the reverse of the work without adhesive. A mini, portable vacuum table, wedge shaped for use on book pages, was also on show.

Other workshops included Don Farnsworth's on exploring traditional Japanese hand papermaking techniques, covering low cost alternatives and experimentation with a home-made vacuum envelope/table. Amanda Degener's workshop continued on from these experiments to produce "Really Big Paper" (8' x 4') by hand (using huge screens, Abaca fibre and lots of formation aid).

Simon Green gave a talk on sizing at Hayle Mill, how it was done, what was used and how they determined the amount of size in the finished paper. Robert Espinosa covered 'Dynamics of Bookbindings'. Steve Miller looked at 'Large and Small Edition Planning' and Stan Nelson talked on the design and manufacture of type by hand. In all, ten workshops were offered.

The success of each PBI relies heavily on participation from everyone involved. It is a wonderful atmosphere for the exchange of information and ideas due to the broad range of expertise and backgrounds of the participants involved. I found the PBI '89 an extremely rewarding and inspiring 'experience' supplying plenty of fuel to continue with, at least until the next one!

If anyone would like more information on any particular aspect of the PBI, please contact me at Regional Galleries Association of New South Wales on (02) 225 1710 (fax no. 02 221 6226) or Museum of Contemporary Art (02) 252 4033 (fax no. 252 4361).

Tony Ameneiro

NEW MEMBERS

Ms C. Corvaia	Istituto Centrale de Restauro
Mr C Gorton	Ms J. Janssen
Ms N. Grahame	Mr C. MacGregor
Ms B. Griffin	Mr P. Milliss
Ms S. Groom	Miss W. Reade
Ms J. Hamilton	Prof. B. Reynolds
E. Hawke Prescott	Miss L. Riley
Charles Hewitt Frames Pty Ltd	Mr G. Ross
Ms V. Humphrey	Mr M. Staples

POSITIONS VACANT

Art Gallery of Western Australia

PAINTING CONSERVATOR

Salary: \$25,103-\$34,750 per annum

The Art Gallery of Western Australia is seeking a qualified and experienced conservator to fill a position in the specialties of paintings. The base area of responsibility will be the Conservation requirements of the permanent collections of paintings. Also, to meet the objectives of the Gallery's dynamic exhibition programme, the successful applicant will be required to perform a broad range of conservation related duties, including condition checking.

Qualifications:

- A degree in conservation or recognised equivalent, with a minimum of five years experience in the relevant discipline.
- An interest and enthusiasm in contemporary art, with a desire to acquire skills in exhibition related conservation.
- A knowledge of laboratory safety procedures and the ability to use a camera competently.

Applications, including the names of three referees, close on 31 January 1990 and should be addressed to:

Assistant Director - Administration
Art Gallery of Western Australia
Perth Cultural Centre
PERTH WA 6000

from whom detailed Position Data Forms are available on request.

**ART GALLERY OF WESTERN AUSTRALIA
IS**

**An Equal Opportunity Employer
And has a smoke-free working environment**

Ministry for the Arts - Australian Museum

HEAD, MATERIALS CONSERVATION DIVISION

Position No.: AM89/40

Salary: \$41,359 range \$43,607 per annum

Duties:

Manage Museum's conservation program; direct work of 15 staff; participate in development of Museum policy; cooperate with other Divisions to achieve Museum's goals and disseminate information.

Qualifications:

Essential - Demonstrated ability to lead professional/support staff; develop/ manage complex conservation/information management programs and formulate major policy. Degree or equivalent in conservation or related field with 5 years conservation experience. Effective communication skills. Willingness to implement E.E.O. policy.

Desirable - Experience in conservation research/treatment of anthropological/natural history collections from Australasian/Pacific Regions. Minimum of 5 years conservation management experience.

Inquiries:

(02) 339 8111 (Dr D. Griffin)

Equality of employment opportunity is Public Service policy.

No smoking in the workplace is Australian Museum policy.

Applications should be on Form 59 and forwarded to the Staff Manager, Australian Museum, 6-8 College Street, Sydney, as soon as possible.



Corporation of the City of Adelaide

CONSERVATOR

Salary: \$25,438-\$27,515 per annum

Applications are invited for the position of Conservator within the Corporate Archives Records and Library Section of the Department of Corporate Services.

Although the majority of archives are in a paper format, the successful applicant will be expected to develop skills in and to carry out conservation work in our fully equipped laboratory on a wide range of materials. A survey of conservation needs within the City Archives and the City of Adelaide Civic Collection has been completed and provides the basis for the programme of work to be carried out.

A tertiary qualification in the conservation of cultural materials is desirable.

Superannuation is available.

Any enquiries about this position should be directed to Ms Dianne Osborne, telephone (08) 218 7315.

Applications, including details of education, experience and referees are to be directed to the Controller of Personnel Services, City of Adelaide, G.P.O. Box 2252, Adelaide, 5001, to arrive no later than Friday, 5 January, 1990.

Michael Llewellyn-Smith, M.A.
City Manager, Town Hall
Adelaide

State Library of Victoria

CONSERVATOR, CLASS CR-5

Salary: \$46,385-\$49,611

Position No.: 08/20/0182/1

Applications are invited for the position of Chief Conservator at the State Library of Victoria.

Duties:

Develop, implement and manage conservation policies, strategies and guidelines that will ensure that Library collections are properly preserved and maintained; contribute to organisation-wide strategies and systems to support the integration of conservation with broader organisational goals and functions; develop and manage the Conservation Department; participate in the Library's Senior Management Committee and provide advice to the Corporate Management Group; direct a conservation and restoration program; contribute to the design of existing and new Library accommodation; direct and conduct research into techniques and new technology in the conservation field; monitor and evaluate the effectiveness of conservation programs.

Qualifications:

Highly Desirable - An appropriate tertiary qualification or equivalent professional training in conservation.

Desirable - Demonstrated management ability. The capacity to develop and implement policies, strategies and tactics to ensure that Library collections are properly preserved and maintained. Extensive experience in the field of library or related conservation programs. Extensive knowledge of the techniques used in the conservation of library materials. High level communications skills. Ability to supervise staff.

For a copy of a position and person specifications, contact Leonie Nott on 669 9833. For further information, contact Mrs J. La Scala, State Librarian, on 669 9910.

Written applications quoting the position number above should state personal particulars, qualifications and experience and be sent to:

The Personnel Manager
State Library of Victoria
328 Swanston Street
MELBOURNE VIC 3000

by close of business, Wednesday 20 December 1989.

The State Library of Victoria is an equal opportunity employer.

Campbell Conservation

PAINTING CONSERVATOR

Campbell Conservation Pty Ltd is looking to expand into Paintings Conservation and intends to set up a new section to specialise in this area early next year. We are interested in hearing from any trained and experienced paintings conservators who would enjoy working in Australia's only truly commercial multi-disciplinary private conservation practice.

For further information contact:

Julian Bickersteth
Managing Director
Campbell Conservation Pty Ltd
20 Barcoo Street
ROSEVILLE NSW 2069
Tel. (02) 406 0166
Fax. (02) 407 2561

National Museum of New Zealand

CONSERVATION OFFICER

There is a vacancy for a senior Conservation Officer at the National Museum, Wellington. The primary duty is to lead and administer the Museum's Conservation Department for the purpose of conserving collections of artifacts and natural history specimens held by the Museum's curatorial departments. The appointee will advise on building design, construction, and operational environment, to provide optimum conditions for the maintenance of the national collections, and will undertake necessary restoration work on collection items. Research into methods of restoration will be required, and supervision and co-ordination of the work of other staff will be necessary.

A university degree or other tertiary level qualification in material conservation, together with a minimum of 3 years practical experience is essential. Qualifications including science subjects such as chemistry and bio-chemistry, are highly desirable.

Applicants should have some experience in administration and staff control, and a broad knowledge of museology.

For further details of duties and salary contact the Administration Officer, National Museum, P.O. Box 467, Wellington, New Zealand. Tel. (04) 859 609.

EQUIPMENT AND SUPPLIES

TC Vacuum Probe

The State Library of Victoria's Bindery have recently purchased a TC Vacuum Probe from Conservation Resources UK, which they have been using in situ on text blocks for aqueous cleaning. It can also be used for pulp filling, and bleaching, without the need to disbind the book.

Acid-free millboard

David Harris and Michael Lester of the State Library of Victoria's Bindery are also investigating the manufacture of acid-free millboard for use in conservation binding. The board is called "Archivite" and will be available from Bowater-Reding.

A cheaper alternative to archival photographic slide/transparency storage

Polypropylene archival slide storage envelopes for suspension filing are being made and sold by Champion Photographics. They are available for 35mm, 6 x 7cm and 10 x 13cm formats. A deluxe 35mm model has dust jackets. Suspension bars are also available for which there is a separate charge. A price list is available from Champion Photographics, Unit 1, 17 Carter Road, Brookvale, NSW 2100. Tel. (02) 905 3593.

Solomon Steam Generator

Information from Ademco Ltd. in the UK indicates that their insurance advisers claim that the Solomon Steamers are unsafe and should not be marketed. Ademco is currently negotiating with a manufacturer for a possible replacement product.

Portable Rolling Creaser

A Portable Rolling Creaser has been designed which aims to provide a simple, inexpensive and lightweight tool for making phase boxes, cradles and bookshoes. The crease is formed by a brass creasing wheel, mounted in a carriage guided by two precision ground tracks, which runs over a groove formed by two adjustable stainless steel bed plates. Working length is 27 inches (68.5cm). Price £345 + VAT @ 15%, not including postage and packing.

For more information contact: Dr Nicholas Pickwood, Foxford Equipment, River Farm, Great Witchingham, Norwich NR95NA, England.

Wei T'o deacidification process

Union Carbide Chemicals and Plastics Company Inc. (UCC & P) has signed an exclusive agreement for the use of Wei T'o Associates, Inc. preservation technology. The Specialty Chemical Division of VCC & P is assessing various marketing and facility options to provide archives, libraries, museums and other institutions in the United States and internationally with preservation services.

Merry Christmas and best wishes for a productive new decade.

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

Contributions and correspondence should be typed with double spacing and addressed to: The Editors, AICCM Inc. National Newsletter, PO Box 373, South Brisbane, Q 4101, Australia. Telephone enquiries can be directed to: Gillian Osmond or Lynda Black at the Queensland Art Gallery Tel. (07) 840 7294. Final deadline for copy for the next issue is 2 February 1990. Contributions may also be faxed c/- The Qld Art Gallery, (07) 844 8865.

Publication of technical notes or articles with reference to techniques and materials does not necessarily represent an endorsement by AICCM Inc.

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