



EDITORIAL

For those of us fortunate enough to be able to attend the recent CAMA Conference 'Something for Everyone: Access to Museums' in Adelaide, it was a rewarding and inspiring experience. It was important for many of us to catch up with what our conservation and other museum colleagues are up to, and to provide a balance to the tales of doom and gloom due to cuts in funding and the loss of staff positions from many institutions. Conservation aspects of the 'access' topic were well represented at the Conference. CAMA are to be congratulated on the stimulating program.

The AICCM activities organised as part of the pre-conference program produced some clear strong directions for our future development. The Corporate Planning Session (a report of which is included in this issue) allowed members to assess our goals as an organisation.

Three of the specialty groups held meetings also. Objects and SMOCM combined to present a series of papers on a diverse range of topics, and the Textiles group held its inaugural meeting.

There was also much discussion about the CAMA proposal for one single museums association. It is quite clear that there is a great lack of information as to exactly what is proposed and how this proposal would impact on the conservation profession. Several people have responded to Des Griffin's letter 'CAMA, AICCM and a Single Museums Association' (from the previous issue). The topic is certainly on the agenda for the coming year, and all AICCM members are encouraged to participate in the debate.

An exciting venture towards greater involvement with the wider museum community is already underway. The NSW Division of AICCM has put \$1500.00 towards participation in two issues of the as yet unnamed CAMA, amalgamates and affiliates journal for next year. (This is in addition to the four issues of the AICCM Newsletter). The first issue should be out in March and one of the key themes to be presented in it will be the amalgamation and single museums association issue.

1992 will be an important year for the AICCM. There are many decisions about our future to be made. No matter what direction we take, it is up to all members to support and participate in our organisation if it is to continue to play a meaningful role in the conservation of cultural collections both professionally and in the wider community.

On a less sober note, have a Merry Christmas and a fruitful, Happy New Year.

Gina Drummond, Editor.



NEW MEMBERS

Professional / Associate Members

The Council approved the following list of members forwarded by the Professional Accreditation Committee and we are pleased to welcome them to Associate status.

Susu Nousala
Alison Clugston Cornes
Christine Ianna
Malgorzata Sawicki
Donna Midwinter
Kerry McInnis
David Stein

Ordinary Members

A. Murphy, L. Berko, E. M. Bray, A. McKone, P. Bell, C. Baskcomb, R. Davey, S. Isaac, J. Anderson.

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DIRECTIONS



Corporate Planning Session Adelaide, October 22 1991

Introduction

The agenda for the corporate planning workshop was based on three agenda items;

- Where is the AICCM now?
- Where does the organisation want to be in the year 2001?
- What does the Institute need to do to get there?

The session lasted approximately 3 hours and was attended by a group of 13 participants including Chris Bowe of Bowe Marketing Services who is Artlab's consultant in the marketing and management development arena.

Where is the AICCM now?

This session commenced with an analysis of the strengths of the Institute. In general the workshop participants believed that the organisation has many varied strengths, is not starting from scratch and has considerable unrealised potential. The Institute has a great future if it can convert opportunities into effective action.

The analysis of strengths was followed by a similar process to look at the Institute's perceived weaknesses. This review confirmed the nature of the organisation's unrealised potential, highlighting that the AICCM has not found a niche, is insular and must address management issues if it is to be effective.

Where does the AICCM want to be in the year 2001?

Twenty five objectives were generated in discussions about the future goals and mission of the Institute. These statements were then categorised into four key areas:

- Organisation
- Profile
- Access
- Training

Each statement was given a priority rating of A, B or C, with A being the most important. In this process there appeared to be many objectives which seemed to rate the highest priority (52 %). It was pointed out that in a small organisation based on volunteer labour, only a few key issues could be tackled at any one time. Chris Bowe therefore came up with a model that allowed high priority objectives to be fitted to a strategy related to addressing weaknesses and preparing the organisation to gear up to achieving a sustained development program over the next 10 years.

This model was called the OPA Model:

Organisation → Profile → Access

In this model training is seen as part of the process of developing profile and achieving access goals ie a mechanism rather than an issue.

What does the AICCM need to do to achieve its goal?

An initial program consisting of five elements was developed, taking the above factors into account. This program will be completed by June 30 1992 and, hopefully, a full program for 1992/93 will be well into the planning stage by March 1992. The program is outlined below.

1. The President to define the role of the AICCM Council and Executive and circulate to all members by January 2 1992.
2. The President and Vice-President to prepare a draft discussion document on the roles, responsibilities and duties of Council, the Executive, Secretariat and the Divisions aimed at making the most effective use of the membership for the next meeting of Council.
3. The Treasurer and Victorian Division to develop a comprehensive financial management model for the Institute by March 30 1992.
4. Ian Cook and the South Australian Division to develop a draft national conservation strategy by March 30 1992.
5. The NSW Division develop an interim 'stop the rot' campaign model for discussion by Divisions by March 30 1992. This project relates to the loss of conservation positions in Government funded cultural institutions.

Ian Cook
ARTLAB



LETTERS TO THE EDITOR

AICCM HCWG Sub-committee Interim Report

Having received the interim report on 'Conservation and Access' from the Heritage Collections Working Group, the Tasmanian Division wish to comment on a number of points. We fully agree with the recommendation to improve conservation facilities at the Tasmanian Museum and Art Gallery, where although the paintings collection has received conservation care, the lack of paper and objects conservation staff is obvious for the remainder of the collection. The observation that limited funding is available to regional museums is also an important problem to be addressed. However the comments on the establishment of a regional conservation centre in Hobart to service the south of the state and references to limited access to conservation staff and facilities for regional museums needs to be addressed.

The Queen Victoria Museum and Art Gallery in Launceston employs 6 staff members in the conservation department which was established in 1978. Two people work specifically within the Cultural Conservation Service, a service set up in 1988 to cater for the needs of other public and private collections. Some clients include:

National Trust of Tasmania
Hobart City Council
Port Arthur Historic Site
Tasmanian Museum and Art Gallery
Maritime Museum of Tasmania
Low Head PLA Maritime Museum
Tasmaniana Library, State Library of Tasmania

The establishment of a separate conservation service in Hobart is not justified for a number of reasons. It would be duplicating the facility already operating in Launceston. Tasmania's small population could not support two Services. Surely funds would be better spent on improving the Launceston facility with perhaps a satellite base of the service in Hobart. The Tasmanian Museum and Art Gallery and the Archives Office of Tasmania, the major institutions in Hobart require improved 'on site' conservation facilities and the smaller regional museums need increased funds to allow them to take advantage of the Conservation Service (as recommended in the Heritage Collections in Australia Report page 59, point 3).

The Division commends the HCWG Sub-committee on their dedication to this issue, but hopes that any final report takes into consideration our concerns.

Tasmanian Division AICCM

AICCM - CAMA and a Single Museums Association

Following the debate that has taken place in the last five issues of the newsletter, we would like the AICCM Council and the CAMA Board to provide the AICCM membership with more details on the proposal to form a wider Single Museums Association incorporating AICCM.

From our understanding, the merger has, to date, only been a point of discussion. We understand that CAMA has not put forward a paper formally proposing the amalgamation. We feel that certain questions need to be answered if AICCM members are to understand the implications of such a proposal:

1. What exactly is the concept of a single museums association?
2. What would the role of the conservation profession be within this organization? (Would the profession be a specialist sub-group?)
3. Would the AICCM retain its name, journal and newsletter?
4. How would the membership structure be affected?
5. Is affiliation (rather than merging) with CAMA or a single museums association not sufficient for conservators and the wider museum professions?

Our main priority is that the AICCM remains an autonomous body existing primarily to serve the needs of conservators and people concerned with preservation of cultural material.

Our profession is one that has very specific and specialised needs. Unless it can be shown otherwise, we feel that the AICCM in its present format is more suited to serving those needs than the suggested alternative.

It contributes to our professional development and defines our identity. Advertising our profession to the wider community is an important priority but a separate one.

The AICCM has been sustained by a number of dedicated conservators. It is due to the hard work and active involvement of these people that the AICCM has received national and international recognition as an organization representing our own profession. It would be a pity if this identity were to be submerged into a larger entity.

In countries throughout the world, the conservation profession is represented by specialist associations such as AIC, UKIC, IIC, CCI, IPC and NZPCG. AICCM has become an active and recognised member of this international community. Any step to amalgamate with a wider heritage-based association would be seen as regressive within the conservation community.

Carl Willis
Lynda Black
Queensland Art Gallery

Merger with CAMA

The AICCM has for many years been an organisation that has served the needs of Conservators. It is also an organisation that tries to promote conservation ideas throughout Australia and elsewhere. An organisation to serve the needs of conservators is vital to the continuing development of professional conservators.

Over the years conservation has emerged from the backwaters of the museum to a very high level of standing. Conservators (with the help of AICCM, other groups and individuals) have attained good salaries, professional status, regular conferences, speciality groups, newsletters, a professional quality Bulletin, a university degree course, decent laboratories and a professional accreditation system. If it is seen that conservators are not doing their bit to promote museums, then perhaps we need to be reminded now and then.

If any of the needs of conservators are to be diminished by merging with CAMA, then we should just remain as at present, affiliated with our brothers and sisters in the museum world.

David Keane
Australian War Memorial



AICCM NOTICES

'No Such Number, No Such Name...'

The following is a list of those members whose mail has been returned to the Secretariat marked 'Return to Sender'. If your name is amongst these, or you know where the person is, please pass a contact address on to the Secretariat.

A. Abensperg-Traun, J. Airo-Farulla, American Association of Museums, J. Andrewartha-Starr, E. Archer, S. Atkinson, R. S. Barker, S. L. Bassett, A. Bermingham, K. J. Bostock, W. Boustead, O. Brown-Deverill, L. W. Byron, J. Casey, E. Castle, T. Collins, M. Cripps, R. R. Dewez, Embroiderer's guild of NSW, M. Ford, T. Fratta, S. Gercia, A. E. Gaulton, J. I. Gibbs, P. R. Gill, A. J. Glasby, S. Harbison, C. Harley, J. Harper, J. Hook, D. Hope, P. B. Hyde, R. B. Kerr-Hislop, B. Kwiatkoska, T. Langdon, P. Latos-Valier, A. Loro, D. Low, J. S. Manocha D. S. Mattingley, G. J. Moore, R. McDonald, M. McInnis, D. M. McKillop, S. McMahon, S. A. Olive, L. H. Paisley, M. C. Reed, G. M. Ridsdale, K. J. Roberts, J. A. Shea, P. C. Stanley, V. Stevens, R. Te Kanawa, M. Thiedman, Tongarra Bicentennial Museum, J. Walder, S. Wiegand, A. Wise, S. S. Wood, L. Young.

Fees Reminder

At present, members become ineligible to receive the National Newsletter if fees have not been paid by July 31. If you have not paid your 91/92 fees yet, you will not receive this Newsletter! The September Newsletter was mailed to members who had not paid by July 31 as a goodwill gesture. Back issues of the Newsletter are available to members who missed out on an issue due to the late paying of their fees. If you have not already done so, **mail that cheque today!!**

Professional Accreditation Committee

The Professional Accreditation Committee of the AICCM is pleased to announce the AICCM Council's appointment of Mary Jose to the Committee. This appointment has come about because of the early resignation of Margaret Alexander in order to maintain continuity in the Committee which would otherwise have had three Associates all newly elected in mid 1992.

As of 25th October 1991 there are 21 associates of AICCM. Listed by location we have 2 from QLD, 7 from NSW, 5 from ACT, 1 from VIC, 3 from SA, 3 from WA and 1 from OS (Brunei).

I am currently designing a badge for Associate members, something discreet along the lines of the Order of Australia lapel badge. I would appreciate any ideas that any of the membership have, to help me with the design details. I would think that something along the lines of a silhouetted microscope plus other items should give the right image of professionalism. Please contact me by phone (06) 241 6122 or fax (06) 241 7998 at the Australian War Memorial.

John Ashton
Professional Accreditation Committee



PEOPLE & PROJECTS



AUSTRALIAN CAPITAL TERRITORY

Australian Archives

Since the last National Newsletter staff changes at the Archives have been rapid. **Karen Caldwell** has left us for England, **Chris Loretto** is now at the State Library of Victoria and we have **Tracey Golds** working one day a week on the microfilm preparation of the German New Guinea files which were uncompleted when Karen left us.

Colin Webb has been on leave recently and in his place **Jennifer Anderson** has been acting while he was away. **Ian Batterham** returns on 2nd December after twelve months of leave (holiday?). Welcome back Ian!

Projects during the last three months include two Agency Archives Managers Group (AAMG) meetings. These meetings are held either at agencies or at Australian Archives and are an opportunity for information exchange between agencies and Archives. The topics

of these two meetings were *Storage and Packaging of Records* and *Evaluation of Systems for Copying Records*. Both talks were well received and positive results have already been seen by staff visiting agencies.

Jennifer Anderson visited an agency recently which had experienced a flood. The flood had been cleaned up two weeks previously but it was later found by alert agency staff that some records were mouldy and others in the room were damp. It was a difficult situation because of the classification of records involved and the lack of another storage area where the records could be aired. The storage area itself was everything it shouldn't have been: in the basement, no air conditioning and the shelving unit, which was against an outside wall, had no back to it.

With Christmas on its way, Preservation Services would like to wish everyone a very Merry Christmas!

Australian War Memorial

The staff at the Australian War Memorial Mitchell Annex is heaving a collective sigh of relief this week. The Open Days, guided tours and the Technology Fields days held as part of our 50th Anniversary celebrations are finally over. The weeks of preparation came to fruition in the first week of November. Unfortunately only a fraction of the visitors of 1989 turned up this year, but those who did were treated to excellent displays, freedom of movement, and tireless almost individual attention from staff. All of the staff here, not just conservators, put in hundreds of hours to clean, reorganize, and prepare the labs and large storage areas.

The 50th Anniversary art exhibition *Our Most Treasured Records* opened on 2nd of November and ended quite a bit of work for the Paintings and Paper labs. The exhibition is of the works of art which were on display when the War Memorial first opened in 1941.

The next project for Mitchell is an as yet undisclosed number of items to go on loan to Darwin in December. The exhibition is to commemorate the 50th Anniversary of the bombing of Darwin and will include works of art on paper and canvas, textiles and metals, including an aircraft engine.



NEW SOUTH WALES

Australian Archives

Preservation Services (4 staff) recently organised and held a one-day introductory preservation seminar in September for 34 government agency staff. Participants came from as far away as Dubbo, Bourke, Newcastle and Nowra. The morning featured an introduction to preservation and management of records, materials of creation for records, causes of deterioration, environmental parameters and types of storage. A tour of the repository emphasised the damage caused by poor storage materials and environment in contrast to ideal storage. The afternoon session consisted of practical demonstrations and discussion of problems with the transfer of plans and photographs to Archives. Such seminars will be a regular occurrence.

Robyn Lowe attended the CAMA conference in Adelaide and presented a paper entitled *Defining Valid Limits to Access for Information Heritage*. Prior to this, Robyn prepared 47 advertising posters for an exhibition commemorating 50 years of government advertising. Both conservators spent some very hot days on Cockatoo Island packaging framed works and fragile plans from the late 1800's for transfer. **Anita Gustavson** has been compiling standards applicable to the production of archival photographic images for agency copying projects. Other projects include the provision of advice to staff regarding the preparation of Personal Archives for storage and liaison with CSIRO agencies in relation to deteriorating cellulose diacetate negatives and other problems.

Australian Museum

Several conservators have been involved in the preparation of exhibitions recently. **Graeme Scott** worked on the Boomali Artists display, **Sue Valis** was on the *Now You See Them* team and **Colin Macgregor** worked on the *Luk Luk Gen* exhibition of Papua New Guinea contemporary art. **Alex Roach** has been using low-toxicity sprays of insect growth regulators to protect exhibits from infestation.

Karen Coote is travelling to the Kimberlies in November as part of her Aboriginal Art conservation project. She will be giving a seminar on the subject in December. **Penny Edmonds** left us in August to take up an internship at the National Gallery in Washington D.C..

Mark Gilberg is still in Ottawa at CCI, experimenting on the use of parylene treatments for certain types of delicate natural history specimens.

Our division has recently stepped up its involvement with several of the natural history divisions, giving assistance with storage and conservation problems. **Mike Kelly** is working on experiments to reduce the power-consumption of the air-conditioning system. Regular periods of shutdown in storage areas, without a noticeable deterioration of conditions, should result in large savings.

Powerhouse Museum

We all still have our jobs in conservation despite the recent budget cuts. **Pat Townley** is at present on maternity leave and **Ruth Norton** and **Roger Parris** are sharing the responsibility of acting in her place. Our heavy workload continues with the usual changeovers of the more sensitive material on display and several new exhibitions are on the drawing board. In addition to this, below is listed some of the work and goings on in the lab.

Trials using 20% Plexitol B500 in water to reattach paint flakes on our pub paintings on glass have been successfully carried out by **Gosia Dudek**, who has found that the Plexitol does not darken the painted media as much as other acrylic resins previously used.

Work continues on the treatment proposal for the Auto-giro. **Anne Gaulton** has been collecting and preparing paint samples and identifying fibres from the covering fabric to determine whether it is original to the machine. **Graham Clegg** has been examining the corrosion and condition of the working parts of the Auto-giro.

In the Engineering section the conservation of the Fowler Ploughing Machine is now complete and it has been successfully steam trialed.

A program is under-way to examine the use of high moisture barrier plastic films used in conjunction with oxygen absorbers, such as Ageless, for the protection and storage of small metal objects.

During last month's visit and lecture series by Heinrich Fendel, he mentioned the use in Europe for some years of a nitro-cellulose lacquer, Perlitol RE1260, as a coating for metals. **Ellie McFadyen** would like to hear from anyone who has had any experience with this material or knows of suppliers.

Lianna Buckley will be working with us on an eight month internship. Lianna is a student at the Sir Standford Fleming College, Peterborough, Ontario and is undertaking a joint diploma in Art Conservation and Art Administration. She has a background in engineering and while she is with us will be working in that area.

Five of our conservation staff attended a conservation clinic at the Fairfield City Museum as an AICCM (NSW) initiative for National Arts Week in October.

Art Gallery of New South Wales

The paintings department has been busy with incoming exhibitions, *Masterpieces from the Guggenheim*, and projected outgoing exhibitions to Japan, the *McCubbin Retrospective* and the *Lymburner Retrospective*.

Paula Dredge has finished a major treatment removing varnish from McCubbin's *On the Wallaby Track*. This painting had been previously selectively cleaned around the figures, while background areas had been left with dark pools of a previous varnish. Cleaning revealed a lighter, mauve palette. This painting was probably not intended to be varnished but unfortunately due to a harsh past history required a minimal varnish layer. A thin coat of Paraloid B72 was applied. **Alan Lloyd** attended the Packing conference at the Tate Gallery in London. **Stewart Laidler** is about to commence work on a very large painting by Cowper, *Faust's first sight of Margarita, (1915)*, which has been slowly flaking for some years on the wall.

The frame conservators have been working on several frames from the watercolour collection. **Margaret Sawicki** had great success removing a protein-based varnish from a gilded frame using resin soaps. **David Butler** is about to commence making a large gilded frame for a Waterhouse painting called *Diogenes*. This is based on the frame on a Waterhouse painting from the same period in the Art Gallery of South Australia.

Donna Midwinter attended the CAMA conference in Adelaide at which she presented a paper. Before leaving Donna was frantically finishing the preparation of decorative arts from the collection, which go on show in a small exhibition from the 11th November.

Yan Dong has been helping with the cleaning and repair of screen print textile samples.

Meanwhile from the Paper department;

We are trying to think of new ways of expressing our news other than the usual repetitive style. The fact is that the work load is the same and the objectives haven't changed. We deal with seven curators and our priorities are determined by the exhibitions calendar. As much as we would like to report on new research and discoveries we can't, so its back to the usual news. The mounting of large drawings for the 20th Century drawings exhibition is complete. This oversized effort has been balanced out by a swag of old master prints and a slurry of Indian miniatures. The remainder of the year will be devoted to finishing the accumulation of needy items which have escaped our attentions due to a constant stream of urgent pressures.

Museums Association of Australia

Jenny Dickens has recently returned from four weeks in Southern Italy where she worked as the conservator on an archaeological excavation. She also visited England where she went to the Restoration 91 Trade Fair. Back in Sydney she is working on removing overpaint from plaster busts.

Anne Cummins, a final year objects conservation student has been cleaning a marble bust of Sir William Charles Wentworth using lipase enzymes to remove heavy finger marks.



QUEENSLAND

Divisional News

The AICCM (QLD Division) launched a conservation-based exhibition, held at the State Library of Queensland through the month of September.

The exhibition, *It's Precious, it's Irreplaceable - Look after it Now*, was designed to educate the general public about conservation/preservation issues, and to highlight preventive measures that can be taken to preserve personal collections. Each display cabinet focussed on a particular theme, starting with 'symptoms and causes', progressing through to 'Environmental Control', 'Materials to Avoid', and 'Archival Substitutes'. A series of conservation information brochures were prepared to accompany the exhibition.

The response to the exhibition was very positive, with requests to tour it to regional areas.

Our thanks go to the parent institutions of those involved for their support, and particularly to **Christine Ianna** and **Tamara Lavrencic** without whom the exhibition would not have occurred.



SOUTH AUSTRALIA

Divisional News

The last meeting of the South Australian Division was a visit to the Museum of Classical Archaeology at Adelaide University. The custodian of the collection, **Martin Holt**, gave us a tour of the collection and explained the interesting and sometimes entertaining history of how the collection came about.

The Museum is very poorly funded so the conservators at the meeting were able to contribute to the Museum by offering practical solutions to help prevent the collection being damaged by environmental factors and poor display techniques. This provided a focus of discussion for the evening which was of mutual benefit to the Museum and for the members present at the meeting.

Artlab Australia

Artlab's Paper Conservation Section is still flat out. **Vicki Humphrey** has been deluged by enquiries about time capsules. Fortunately, she's the 'full bottle' on time capsules having worked on one just recently. Extracting the paper contents, unscathed, from a small soft drink sized bottle was no easy task. Vicki is also working on 86 play bills from the Barr Smith Library.

Tony Zammit is well into the conservation of a 13th Century Italian illuminated manuscript. Having already taken down the bindings, he's about to begin the mammoth task of consolidating the ink of every letter.

Fiona Mackinnon a former Getty intern from England, has sought and found an extension for her working visa. She'll now be with us until February. **Linda Berko** has finished her Getty internship and is winging her way back to Canada.

Fred Francisco and **Ann Dineen** are working on some watercolours and photographs from the Maritime Museum and are soon to begin work on several old masters from the Art Gallery.

The Textiles Section sees **Mary Jose** and **Debbie Spoehr** working on Morris curtains and upholstery from the Art Gallery, more guidons from Saint Peter's Cathedral and two antique Chinese textiles for an English client to go to New York.

Maureen Holbrook, one of our stalwart volunteers in the Section has been busy with the Embroiderer's Guild preparing for a forthcoming exhibition at National Parks. The Guild is nearing the end of a very successful exhibition at Carrick Hill.



TASMANIA

Divisional News

The AGM of the Tasmanian Division was well attended. **Stephanie McDonald**, **Jude Fraser** and **Kaye Dimmack** were elected to the positions of President, Secretary and Treasurer. The meeting was followed by an inspiring tour of the Papermill, the paper-making facility at the School of Art in Hobart, conducted by **Penny Carey-Wells**.

Stephanie McDonald (Archives Office of Tasmania) is holding a series of workshops on 'Care and Handling' for Archives, Microfilm and Photographic staff.

Corinne Clark (Cultural Conservation Service) has recently prepared an exhibition for National Exhibitions Touring Support (NETS) Tasmania. The exhibition consists of prints commissioned by the Print Council of Australia to celebrate their 25th anniversary and a selection of prints from their archival collection. Some artists included in the show are Ray Arnold, Kevin Connor, Bea Maddock, Roger Kemp and Mandy Martin. The exhibition will tour to Launceston, Hobart, Burnie and Devonport.

Michael Smith (Queen Victoria Museum and Art Gallery) attended Heinrich Fendel's metals conservation workshop at the Powerhouse Museum. While in Sydney Michael talked to Powerhouse and Maritime Museum staff in preparation for his next project - the restoration of a triple expansion marine steam engine.

The QVMAG has a last taken delivery of their replacement suction table from Museum Services. **Jude Fraser** has used it to successfully remove an obsolete ink accession number from a print with ethanol. **Therese Mulford** and **Nikki King Smith** (WA Maritime Museum) are planning to use the table in the treatment of a Railway Trade Union banner dating from the 1890's. Nikki is working with Therese during November as the second part of an exchange between the two Institutions.

AICCM members were invited to a lecture on 'Museums and Community Involvement' by **Elsbeth King**, Curator of the People's Palace Museum in Glasgow. Elsbeth is well known for her work in developing the People's Palace from a run-down, neglected and half-closed building to a vibrant community museum. She argues that 'community involvement is paramount for the growth, development and survival of a local museum. If local people are disinterested in their museums, then the job of convincing outsiders becomes more difficult.' The Museum has become one of the most highly regarded social history museums in Britain. Elsbeth's visit to Launceston was sponsored by the Museums Association of Australia (Tasmanian Branch) and the QVMAG.



VICTORIA

The Paper Conservatory

After a quiet winter, work is now flowing back into the Paper Conservatory. **Jan Begg** is currently working on watercolours by Hans Heysen, Albert Namatjira, Benjamin Minns and Lloyd Rees plus some fire damaged works from Wesley College.

Jan was contacted by Pat Lawson-Black from 'The Age' in June, resulting in a somewhat embellished and amusing article.

Jan completed a short course in Computer Graphics at RMIT this year, and is planning to continue studies in 3D Computer Animation next year.

Trainee Conservator **Narelle Jarry** will be spending a week at The Paper Conservatory in November, in preparation for her interview at the University of Canberra in December.



WESTERN AUSTRALIA

Divisional News

The WA Division Incorporation documents have been advertised so that process is nearly completed. The WA Committee held a very successful meeting with the **Hon. Jim McGinty**, Minister for Heritage. He has agreed to directly liaise with the WA Division for advice and consultation on the conservation requirements of buildings, objects and other cultural materials that have come under National Heritage Act protection.

WA Maritime Museum

Vicki Richards and a volunteer, **Frank Digwood**, who is a retired forensic dentist, are conserving as many Dutch artefacts as possible, before the Australia Netherland Committee On Old Dutch Shipwrecks (ANCODS) meeting, and the official opening of the *Batavia* gallery, both to be held in mid-November. Vicki still continues her research on the consolidation of the degraded deacidified *Batavia* timbers. She hopes the research will be completed early 1992 and the large scale consolidation process will begin mid-year.

Laurent Mezin has completed a study of the initial stages of the biodeterioration of pulverized wood samples immersed in PEG. The results have provided a new insight into the problems of control of degradation in storage.

Emmanuelle Charton and **Phil Haydock** have completed field and lab work on the effects of animal excreta on the preservation of rock art - the hard task of interpretation of results is now in hand.

Ian MacLeod has completed a paper on the effects of site conditions on the corrosion of materials from the wreck of *HMS Sirius* (1790) for presentation at the metals symposium in LA (Getty) in November.

John Carpenter has written a paper: *A proposed method for obtaining archaeological information from concreted in situ iron artifacts*. Presented by **Myre Stanbury** to the Xth Australian Institute for Maritime Archaeology (AIMA) Conference, the theme being *Researching the Past and Managing its Future*. The paper proposed that concretion be removed from iron artefacts (in particular) and then be replaced, protection for the artefact is provided by a sacrificial anode.

Alan Kendrick is working on waterlogged wood and composite artefacts raised this year from the wrecks *Belinda* (1824), *Chaudieve* (1883) and *Day Dawn* (1890). Of particular complexity is a port hole from the *Chaudieve* which consists of inseparable components of wood, glass, lead and brass.

David Gilroy has been involved in the design, construction, packing and incarceration of a time capsule celebrating the WA Museums Centenary. Ian MacLeod and David Gilroy assisted the Governor Sir Francis Burt, and the Director of the Museum, John Bannister in placing the capsule in the crypt. It is to be opened in 100 years time. David Gilroy has also been removing ink stains from a large wooden Gong (totem) which the museum has recently acquired.

Carmelia Corvaia has recently returned from a two month Stone Conservation Course, held in Venice by UNESCO/ICCROM. The course program included: genesis and classification of rocks, grouts and mortars, heat and moisture transfer, role of air pollution in stone decay, biodeterioration, cleaning methods, mortar injection technique, use of organic polymer resins (vinyl, acrylic, epoxy, polyester, silicon, silicate esters) in stone conservation, Baryta treatment. Copies of lecture notes and text book extracts are available on request from Carmelia Corvaia (09) 335 8211.

Ulli Broeze Hoernemann has just returned from five months overseas. Part of this time was spent in the USA where she was able to establish contacts with numerous conservators working in textiles and paper conservation. Comparing and discussing techniques, materials and approaches to conservation and restoration was another interesting aspect of her travels. Two months were spent in Austria where she participated in the ICCROM course on the *Conservation of Paper and Related Materials*.

Conservators in private practice

Greg Manzie and Doug Firth of Glyde Gallery have delivered lectures on paper conservation and conservation framing to the Australian Society of Archivists (WA branch), the Art Deco Society and the Visual Arts Management course students from Perth Tech. Doug Firth has been treating a 17th century copy of Peltsart's "Voyage of the Batavia". After complete dismantling, each page is being treated separately before rebinding in a style sympathetic to the era. Cate Harley, an objects conservator, has recently moved to Perth and is presently assisting Doug in the paper lab.

Patricia Moncreff has been working on a 19th century double-sided Chinese silk tapestry. Doug Firth carried out the backing removal, Patricia cleaned the very fine silk and Greg Manzie created a double-sided frame.

Art Gallery of Western Australia

The Art Gallery hosted the AAMA conference in October. As part of conference activities, Gordon Hudson assisted Sothebys and Christies with appraisals of art works brought in by the public. Errol Allen gave two half day workshops on condition reporting and packing as part of National Exhibitions Touring Support (NETS) professional development program.

Trevor Gillies was accredited the certificate of the Professional Picture Framers' Association based in Richmond, Virginia. This is the highest honour achievement in the US for the framing profession. The skills tested include advanced technique in framing, conservation framing and gold-leafing. Greg Manzie also received accreditation.

Jenny Casey is finishing a suite of Turner's steel engravings which completes the conservation of the Gallery's collection of Turners on Paper. She also treated 17 WA Tourist Bureau posters which represent the 17 stages of the colour printing process.

Smadar Gabrieli attended the CAMA Conference in Adelaide and was nominated the WA representative for the objects working group.

The Library and Information Service of WA

The Library Board formally accepted and released its first Preservation Policy document. The document determines the principles of the preservation program and the methods for handling and treatment of material. The policy document also sets the standard for environmental conditions in the Alexander Library building.

October saw the beginning of a major encapsulation project. Making good use of the Library's ultrasonic welding machine, the aim is to polyester-encapsulate around 3,000 of the more heavily used archival maps and plans this year as the first step in treating the entire collection.



OVERSEAS

Dr Nathan Stolor, FIIC Conservation Consultant based in Williamsburg, Virginia (Senior Curator in Conservation at the Australian National Gallery 1982-84), gave a series of special conservation lectures and seminars in Canberra, Melbourne, Adelaide and Perth in August. He described the techniques he developed for the display and travel of the USA Bill of Rights (50 States) and for the permanent display/installation of the Magna Carta at the National Archives in Washington D.C. (The only other Magna Carta outside of the UK is in the Parliament Buildings, Canberra). The climate and security controlled cases were constructed of pollution free materials and instrumented for remote monitoring. The documents were also protected in an inert gas environment of pure nitrogen.

CONFERENCE REVIEWS

Paper and Textiles, The Common Ground

The Conference of the Scottish Society for Conservation and Restoration titled "Paper and Textiles, The Common Ground" was held in the leafy surrounds of the Burrell Collection, Glasgow, on the 19th and 20th of September.

The conference was extremely well attended by conservators from both fields, including many overseas delegates. A closely-packed program of fourteen papers was squeezed into the two days and a very sociable evening reception at the Hunterian Art Gallery was enjoyed by everyone.

Dr Anthony Smith from Camberwell College gave the first paper of the conference on cellulose in paper and textiles, which reinforced the similar composition of the two materials, but also outlined the major differences in their structure, the physical and chemical state of the fibres, and the degree of cellulose degradations. Dr Vincent Daniels (British Museum) threw a cat among the pigeons during his talk on the wet cleaning of paper and textiles when he suggested that the derivations of textile conservation lay in domestic activities such as washing clothes and sewing; paper conservation being derived from the craft-based skills of paper making and book binding. Less provocative was his suggestion that textile and paper conservators could consider the use of sodium tripolyphosphate, utilised in textile conservation laboratories, as a rinsing aid after treatments of non-ionic detergents on paper items.

Helen Burgess gave an extremely interesting paper outlining work currently being carried out at the Canadian Conservation Institute on the washing and alkalization of a range of cellulose fibres. The initial research has been on rag and processed wood pulp and paper and is notable for the wide range of samples chosen, which included naturally aged examples. Results confirm that most papers benefit from the addition of magnesium or calcium salts. The studies also found that pure water washing alone can only partially remove these alkaline salts, and can actually have a stabilizing effect on some papers. Experiments with neutral magnesium sulphate has proven the usefulness of this material in the treatment of lignin-free papers with alkaline-sensitive media. Auxiliary work during this project has revealed an interesting correlation between the degree of polymerization of washed papers and the amount of degradation caused during accelerated ageing. Work currently being undertaken at CCI on cellulose-based textiles will investigate among other things, the importance of the initial DP of samples on washing and alkalizing processes. Unfortunately all of Helen's paper could not be squeezed into the limited time slot and had to be cut short.

Shelley Fletcher and Mary Ashton, Heads of Paper Conservation and Textile Conservation respectively at the National Gallery of Art, gave a double-headed paper on the use of suction table and disc for the treatment of both materials, including an insight into the mechanisms by which different papers react to suction, and the adaptability of the suction disc for localised treatment. Shelley Fletcher gave several examples of recent treatments and pointed out the further work which needs to be undertaken on the use of various discs, absorber sheets and pumps, as well as looking at the possible uneven ageing problems of localised work. Shelley finds the stainless steel disc most useful, maintaining that applied water evacuates faster than from a fritted glass disc, which is more suitable for work on Japanese papers. Mary Ashton developed some of these themes during her paper, discussing the adaptation of suction techniques in textile conservation, and the differences encountered in the behaviour of the two materials, caused by variations during fibre processing and sheet formation.

Jeanette Cardamone, textile chemist and Assistant Professor of the Virginia Polytechnic Institute and State University gave a highly technical paper on the use of non-destructive FTIR Spectroscopy for use in the identification of textile materials. Upon adaptation to operate by scanning, this instrument could be used not only to analyze minute details of chemical composition, fibre type and information on the other constituents, but also to monitor ageing and treatments carried out on the material. Jeanette is campaigning for the development of data banks of relevant textile spectra which she believes could be utilized by inexperienced operators to match the more identifiable spectra of their samples.

Andrew Thompson's paper on the construction of a Japanese hanging scroll also included an illustrated tour of his tatami-matted laboratory at the British Museum, where shoes are removed upon entering. He intrigued listeners discussing the many eastern conservation methods which have been adapted to treat the eastern

pictorial art in the collection. These include the storage of paste (made from an imported Japanese starch) for up to eight or ten years in large ceramic jars to induce mould infiltration before use, the use of a seaweed adhesive sometimes combined with the starch paste, the use of 'soya bean size', and employment of the renowned Kari Bari board. Five "Case History" papers were given over the two days. The conference was completed on a very enjoyable note with a paper about the conservation of a captivating collection of mid-nineteenth century 'Tinsel Prints' by conservators at the Museum of London.

The conference was indeed a very pleasurable, if concentrated, two days of learning, which managed to find a good balance between science-based and craft-based papers, and served as a successful forum for conservators from 'different camps' to exchange ideas and get to know more about each other's affinities. Certainly there is room for more conferences such as this to cater for conservators from parallel disciplines. My sincere thanks to the Conservation Unit whose assistance enabled me to attend the conference.

Rosie Freemantle
15 Kellett Road
London SW21DX

Symposium 91 - Saving the 20th Century

Symposium 91 "Saving the Twentieth Century" was organised by the Canadian Conservation Institute to run from the 15-20th of September 1991 at the National Archives in Ottawa, Canada. It was sponsored by the Department of Communications, Ottawa, Canada.

Rather than summarise the abstracts I will just bring out the highlights. The field of Modern Materials Conservation is divided for convenience into Organic and Metallic Materials and this was done for the conference. Three days were given to organic materials and two thirds of a day given to metals.

The conference was held in the middle of a Canadian Government strike. This led to some tension as the competing loyalties to the profession, the international professional community and fellow workers were played out.

The Organisers had an unenviable job and almost called the whole thing off while many of us were in transit. I bless their courage and conviction for carrying on.

This conference was very important because it managed to get together conservators and materials scientists from 18 countries in one place to discuss the conservation of modern materials.

The process that was set in action at the post ICOM-CC workshop at the Australian War Memorial in 1987 was starting to bear fruit. No longer were the problems of modern materials for misguided conservation students or bent conservators.

Four people attended from Australia. Christian Degryny and David Hallam from but not funded by the Australian War Memorial, Ruth Norton from the Powerhouse Museum, and Benita Johnston from the University of Canberra.

Benita had the misfortune of testing the Canadian hospital system after twisting her ankle badly. Christian reckoned the Canadians used a funny version of French. We all made ample use of any food halls except for those in the hotel. The lifts were forever breaking down.

Organic Materials

It was interesting to note that to a greater extent the papers had pulled themselves out of the teacher phase and were now assuming some base grade knowledge of materials. The degradation of modern Organics was discussed in some depth. All modern organics degrade due to O₃, ultraviolet light, oxidation and physical changes.

It was stressed that only by understanding the actual mechanism of the degradation of modern plastics that we had any chance of arresting the degradation process.

Methods for identifying how far the degradation process had gone were discussed. The autocatalytic nature of plastics degradation means that many plastics are too "far gone" if visual methods are used as the prime method of estimating the degree of degradation. Non-scientists seemed to find this concept hard to grasp.

Reducing the rate of degradation by using coatings and retrofitting antioxidants was discussed, but deemed not to be practical till we had a better understanding of degradation pathways.

The use of O₂ free atmospheres and Ageless, an oxygen scavenger, seems to be the most viable method of reducing

degradation rates in a storage environment at present. David Gratten and CCI are leading in this work at present. The problems of physical aging in plastic objects due to changes in crystal structure were discussed. It seems that many solubility changes in conservation materials may have been physical aging not chemical as previously assumed.

Metals

The present awareness of the complex problems of modern metals conservation has not really been transformed into people publishing their work. (Metals is about 5-10 years behind the organics area). The preservation of film archives leads the organics area. Hence this section was dominated by papers from Australia. Our papers had an analytical base, while the other papers were descriptive with little analysis of observations. Most of the discussions of metallic problems were informal. Christian's paper was well accepted and survived the translation from French quite well.

ICOM-CC Interim Group on the Conservation of Modern Materials

A meeting of the ICOM-CC Interim Working Group on the Conservation of Modern Materials (ICOM-CC-IWG-CMM) was organised on Wednesday lunchtime to discuss the group's program. Its next formal meeting will be at the ICOM-CC Conference in September 1993 in Washington DC. SICAL offered the use of facilities at Silverhill for the next meeting. A pre ICOM-CC meeting was suggested, this will be pushed with the membership. Papers for 1993 will be called in mid 1992.

Survey of Collections

It was decided that we needed to identify the extent of modern materials in museum collections throughout the world and gauge the deterioration and storage problems they present. It was agreed we should do this by a survey and we decided to use the Plastics Historical Society survey of the UK as a model. Our survey will be extended to cover inorganic materials as well. We agreed to try and have this work done by the 1993 meeting. Once this data has been gathered it should be useful as a lever to extract funds from the multinational corporations (such as DuPont, ICI, Alcoa, Alcan, Rohm and Haas) that have produced the modern materials present in our museums.

Identification of Modern Organic Materials

It was recognised that one of the primary problems facing the conservator of modern materials was correct identification of materials without complex equipment. We agreed to try the methods of Wheeling Coxon and to expand on her work by the '93 meeting.

Conservation of Functional Objects

Agreement was reached that the conservation of functional objects was an area where we should do some work. David Hallam would co-ordinate this project. Corporate funding will be pursued.

Annotated Bibliography on Modern Materials

It was decided that it would be useful to use AATA or CIN to keep an updateable annotated bibliography on the deterioration and conservation of modern materials.

Tours of CCI and Museums and Galleries in the area were conducted after the strike lifted.

As with most conferences many contacts were made. The strike made some contacts with Canadians hard. But it was a conference well worth going to. Cliff McCawley, David Gratten and the CCI team must be congratulated for a professionally run symposium.

A copy of the abstracts is available from the AWM and postprints are expected to be printed in 1992.

David Hallam
Australian War Memorial

ICCROM Course on the Conservation of Paper and Related Materials, Austria, Aug/Sept 1991

For eight weeks during Aug/Sept 1991, I participated in ICCROM's course on the "Conservation of Paper and Related Materials" which took place in Horn, a small town approx. 80km north-west of Vienna. It was organised by ICCROM and the National Library of Austria, and supported by UNESCO, the Ministry for Science and Research, and local authorities of Lower Austria.

This course had not been offered since 1987 and for the first time was not held at ICCROM'S headquarters in Rome.

The course director was Prof. Gerhard Banik, Head of the Institute of Paper Conservation of the Academy of Fine Arts in Stuttgart, Germany.

The course co-ordinator was Dr Gabriela Krist of ICCROM and course assistants were Patrizia Engel and Sebastian Dobrusskin, both paper conservators who graduated from the Academy of Fine Arts in Vienna.

The program as defined as a mid-career level course and was limited to 15 internationally selected participants, viz. Canada, USA, Barbados, Peru, Hong Kong, Philippines, Australia (2), Italy (2), Germany, Poland, Ireland and Austria (2).

The program concentrated on the conservation of paper and related materials, excluding book and photographic conservation. It was divided into weekly or fortnightly sections, each covering a special topic:

1. Chemistry for paper conservators (1 week) by Agnes Timar (Hungary)
2. Climatology and museology for paper conservators by Bob Child and David Pinniger (England)
3. Methods for the conservation of works of art on paper by Cathy Baker (USA). This also included the treatment of parchment and other unusual papers.
4. Japanese methods for the conservation of oriental paper objects by Katsuhiko Masuda (Japan).

As can be seen above, the different parts of the course were each taught by international experts in their field.

The course also offered a special paper making workshop at a private gallery in Vienna and numerous excursions to related institutions, eg. a paper mill, the Vienna Academy for Graphic Art Education and Research guided by Werner Sobotka, baroque libraries, monasteries and churches guided by Manfred Koller and others, and visits to the National Library and State Archives.

A week long stay in Vienna included visits to various graphic collections, research institutions and to the conservation laboratories of the National Library and the 'Albertina' (the largest graphic collection in Europe) where, among others, old and new techniques for the mounting of works of art on paper were demonstrated, as well as practical workshop on the conservation of papyrus at the National Library.

The sessions held in Horn were divided into three major sections:

1. Scientific principles of paper conservation. This covered the structure and components of paper, reasons for and causes of its deterioration, chemistry for paper conservators, biodeterioration and decay, environmental control and the care of archive and library collections.

This section was presented mainly by lectures, but also included a practical survey by participants of two libraries and the identification of cellulose fibres, their deterioration products, protein etc.

2. The second part concentrated more on practical participation by students where techniques, materials, chemicals and treatment methods were discussed in the morning and executed in the afternoon. This included the use of the suction table, GORE-tex for the humidification of water sensitive materials such as parchment, bleaching methods (incl. light and sun bleaching), natural and synthetic adhesives, backing techniques, and enzyme treatments. Students were able to either work on a specific project of their own choice or practise treatments in general.
3. The last section was devoted to Oriental methods of paper conservation which included the construction of a Karibari board, paper and textile cutting with a knife, gilding on paper, false margins, lining using beating brushes, lining of large size objects, etc.

Included in all sections were numerous lectures, slide shows and discussions on the ethics of paper conservation, mass deacidification, paper splitting, the use of computers etc. As the

need arose, discussions were also held in the evenings, on the treatment of unusual papers, special problems, paper chemistry, deacidification methods etc.

Each student also had to present

- a) a general overview of the status of conservators and conservation in his/her country and his/her area of responsibility, experience and background and problems particular to that country.
- b) a selected case study of their own work

The course was held in the "Kunsthau Horn", a restored and refurbished former convent dating back to the seventeenth century. The "Kunsthau" had accommodation facilities for all participants which allowed for very close co-operation, harmonious team work and the development of friendships. Each week students were asked to evaluate the preceding week in order to give the course organisers an idea of the student's perception to enable them to make possible changes if necessary or required.

To conclude, I think that for the professional paper conservator already working in the field for some time the course may have been somewhat basic in some areas and some practical sessions were a little unorganised. But on the whole the course offered new, exciting and invaluable information to everyone, no matter what experience and how many years of practice one had.

The exchange of ideas and interaction among students, lecturers and course organisers was an opportunity that does not offer itself often, especially on such a scale and with such scope. The numerous visits to other related institutions and conservation workshops offered another dimension which enabled participants to compare and evaluate their own work areas and practices - a chance which is not too common especially in Australia.

For me participation in this course was an unforgettable experience which recharged my batteries, provided me with new information on treatment methods and materials, stimulated me to new initiatives and expanded my horizons considerably. I recommend it to everyone interested.

Ulli Broeze-Hoernemann
Textiles and Paper Conservator
WA Maritime Museum

Feedback on CAMA Conference

There is no doubt that CAMA 1991 was one of the most interesting meetings held for museum professionals for quite a while. The quality of the international speakers was refreshingly excellent and they stuck to the task throughout the marathon five day event. There is certainly 'something for everyone' - the conference slogan was not just mere rhetoric but a real attempt to achieve a broad offering for representatives across the museum community. The conference organisers are to be congratulated. There were some strong performances by conservators at the meeting at both the technical and political levels and the only complaint I had was that there were not more conservators present to participate in the process and help define the issues regarding access to museums and their collections.

One of the highlights of the meeting was when Andrew Reeves in the session on 'Directions for the Future' said:

'Without preservation and access we cannot begin to understand Australia'

There is no doubt that if the cultural heritage movement is to survive the strategies of the economic rationalists (who it seems will be around for at least another decade), then the museum community is going to have to learn to talk and talk fast about its role and relevance, not just to the power brokers but the entire community interests, there are some of us naive souls out there that still have a belief, although somewhat shaken, that community views must win in the end.

The concept of improving access to museum collections and services is timely. In a way the economic rationalists have set the agenda for museums by highlighting the need for relevance and accountability. This process in itself is a good thing, although it is about here, that the rationalists lose the plot because they have no real understanding of the business and neither could we expect them to. This is where the real job begins and it is gratifying that many people in the museum community recognise that the issues about service, access and accountability have to be articulated in the community. The museum profession has had a struggle in learning to talk to itself, and it still has a long way to go. There is no doubt that CAMA is doing a good job and the thing that seems most

Minutes of the Annual General Meeting (AGM 18)

Date: 22 October 1991 9am - 11am

Location: State Library Theatre, Adelaide, South Australia

Present: Tamara Lavrencic, Marg Alexander, Susu Nousala, Ian Cook, Julian Bickersteth, Graeme Scott, Christine Ianna, Michael Marendy, Michelle Berry, Stephanie McDonald, Vicki Humphrey, Keith Fernandez, Mary Jose, Deb Spoehr, John Stanton, Wanda McPherson, Wendy Dodd, Gina Drummond, Jennifer Anderson, Robyn Lowe, Anne Wright, Alison Wain, Maureen Halbrock, Ron Eadie, Smadar Gabrieli, Donna Midwinter, Karen Coote, Jeavons Baillie, David Horton-James, Karen Kammerman, Amber Rowe.

1. Opening of Meeting

The meeting was opened at 9.10am by the was opened at 9.10 am by the President, Marg Alexander.

2. Apologies

Ian McLeod, Debbie Breen

3. Confirmation of Minutes of AGM17

It was agreed that the minutes of the 17th AGM be accepted as an accurate record.

Ian Cook/Karen Coote

4. President's Report

Tabled by Marg Alexander

In the past year Council has concentrated its focus on consolidating the Secretariat, making all members accountable for budget planning and on maintaining the production of quality publications in the Bulletin, the Newsletter and a second information sheet on Thermal Fax Paper. Once again we received financial assistance from the Department of Arts, Sport, the Environment, Tourism and the Territories, to assist with this work and we gratefully acknowledge this grant-in-aid.

The Secretariat Officer, Algis Straukas has taken twelve months leave to go overseas and the position has been filled by Karen Kammermann. Karen is still coming to grips with the numerous duties involved in keeping our membership records in order and dealing with the sale of publications as well as servicing the needs of council and state divisions. We are grateful to her for taking over with little instruction and coping incredibly well.

Once again our thanks to Ian Cook for his continued support of AICCM, not only through his personal work as a council member but for providing the secretariat with a home and office support. The resources which Ian commits to maintaining the Secretariat at Artlab, are a sacrifice both in terms of the space he has given us and in direct costs such as the use of fax, phone, photocopier and so on. While the Secretariat Officer's salary is paid by the AICCM, Artlab has also absorbed all the hidden costs in actually making appointments to the position over time. So again thank you Ian.

The activities of the Council of Australian Museum Associations (CAMA) has had a significant effect on us. We are an affiliated member of CAMA and have two representatives on the CAMA Board.

CAMA has as its objectives the creation of a joint secretariat for all affiliated groups and eventually a single museum association. Some pressure has been brought to bear on us to make a commitment to this end.

Steps have already occurred in implementing the process with the Museums Association of Australia and the Art Museums Association of Australia putting money into a joint secretariat.

Both these groups have also committed funding to the production of a joint-quarterly newsletter. Without committing AICCM to anything else Council has agreed that with the offer of \$1500 from the NSW Division,

AICCM will contribute to the publication of 2 issues of the CAMA Newsletter in addition to maintaining our own 4 issues each year.

It is not difficult to see how six or so pages of conservation news in a national newsletter distributed to many thousands of affiliated members will increase awareness of conservation issues, expose our advertisers to a wider market and ourselves to a range of wider museum issues.

AICCM will have a representative on the editorial committee of the CAMA newsletter and we have already flagged the necessity for CAMA to clearly detail the proposals and implementation strategies for a joint secretariat and a single museums association so that all members of affiliated groups are fully informed and able to assess whether or not this is the way, they want their organisations to move.

The special interest groups and committees of council have been very active during the year - in particular the paintings group, the outdoor sites and monuments group, and stained glass - all of whom have run successful seminars for members and other interested people. The Heritage Collections Working Group of council has made significant contributions to facilitate the work of CAMA and the working party of the Cultural Ministers Council. This group produced a report on Conservation issues associated with a major national survey of museums conducted by Margaret Anderson of Monash University. The survey focused on identifying collections of national significance and their accessibility to the public.

I thank each Council member, the Committee and special interest group co-ordinators for their personal dedication to further the aims and objectives of AICCM and for their support over time.

Ian Cook/Julian Bickersteth
carried

5. Secretary's Report

Tabled by Tamara Lavrencic

Currently the membership stands at 573 (299 financial).

Associate members	19
Ordinary members	381
Institutional members	111
Honorary life members	9
Life members	5
Student members	48

New members, that is, members who joined in 1990/91 for the first time, number 80.

11 formal resignations were received: 9 were ordinary members and 2 were institutional.

Our Secretariat has seen a change of faces, with Algis Straukas taking leave of absence for 12 months. Karen Kammerman replaces Algis, working two days per week.

Council met 7 times, concentrating on issues which included the work of the Heritage Collections Working Group and CAMA, options for the AICCM Secretariat, publications, the Corporate Plan and Finances.

There are now 10 Special Interest Groups. They include:

- Painting Conservation
- Conservation Science
- Travelling Exhibitions
- Private Conservation
- PHOTON
- Objects
- Wet Organics
- Stained Glass
- Sculptures, Monuments and Outdoor Cultural Material

Textiles (resurrected)

The Regional Conservation Group is no longer in existence.

Publications now have two information sheets out, **Guidelines for commissioning conservation treatment and Thermal fax paper**. A third information sheet on timecapsules is in progress (will be printed in 2-3 weeks).

After 3 years of being produced in Queensland, the National Newsletter has moved to Canberra, under the editorship of Gina Drummond and Cheryl Jackson. Their first issue shows a number of improvements which augers well for the future. The quality of the information in our publications has reached a standard where we receive international recognition.

Considerable discussion has been had on the topic of raising public awareness on conservation issues. I would suggest that we target Australian periodicals like *Simply Living*, *Time Australia*, and *Choice*, publications which already attract a wider audience, rather than remodelling our own profession-oriented ones. We would need to write articles of more general interest, but there are a number of topical issues like paper permanence, recycled paper, and site preservation which may interest these publications. The general public is interested in how to store and display their own memorabilia, particularly their photographs. These are useful topics for introducing preservation issues.

Karen Coote/Donna Midwinter

6. Treasurer's Report

Tabled by Susu Nousala

Financially 1990/91 has been a very difficult but important year for change. Having taken up the position as Treasurer, it soon became obvious that the financial system was under a great deal of strain, and had totally outgrown itself. A much tighter control on income and expenditure was needed and this was partly achieved by closing the Newsletter and Bulletin accounts so that all monies would pass through the main general operating account. This would allow the Treasurer access to the financial status at any one time, without phonecalls and faxes. However, the Secretariate account was left intact as a budget set at \$16 000 for the 1990/91 financial year. This was easily handled in four separate amounts throughout the year.

Although income exceeded expenditure, financial problems have occurred in the form of poor cash flow and large publication costs. This has meant large transfers of money from the investment account to the operating cheque account to cover these expenditures.

Unfortunately, due to these financial constraints Council found it necessary to waive payments of State levies which in turn has caused financial hardship within State branches. However this will be rectified this year.

A great deal of time has gone into solving these financial problems and a new system has now been designed and is currently in operation. There are now formal written instructions which will make the position and task of Treasurer easier to transfer.

The new financial system will assist with the issues and tasks of fund raising. It has also become apparent that this financial position of the Institution should not rely entirely upon one individual and in future we should aim at a financial committee (which has been suggested at previous council meetings) and this is certainly the case with fundraising. It may become increasingly difficult for an individual to carry out all the duties of Treasurer as the Institution grows. The changes I have already mentioned have taken the full 12 months to achieve; this being the case, I have unfortunately not been in touch very much with the State Treasurers during the year. However, I would like to take this opportunity to encourage members to contact me if

they have any problems or questions, as feedback is not only welcome but necessary.

I know 1990/91 has not been a very good year with only a surplus of \$4224.00 but I know the changes will help towards keeping more accurate and effective control of accounts.

Thank you for your support.

Questions put to the Treasurer were as follows:

1. Why are the Secretariat costs shown as \$4000 or so less than they really are?

Reply: The costs were carried over into the 1991/92 financial year.

2. When will State levies be paid?

Reply: They will be calculated tomorrow, using the database to check numbers of various categories in each State.

3. Is there a formula for calculating the State levies?

Reply: Pro-rata based on 20% per financial member

4. Will last year's State levies be paid?

Reply: No.

7. Auditor's Report

The Treasurer, Susu Nousala, distributed copies of the financial statements from the report prepared by Cothwill Pty Ltd Accountants. Had been amended to show DASETT grant.

Mary Jose/Deb Spoehr
carried

8. Appointment of Auditor for 1991/92

Cothwill Pty Ltd of Kew East, Victoria were proposed by Marg Alexander

Karen Coote/Mary Jose
carried

9. Constitutional Revision

It was proposed that item 9 (page 5) of the Constitution be amended to allow for people who had been actively involved in international conservation organisations to apply for the Associate category without being an AICCM member for 2 years.

Proposed amendment read:

"(9) Associate members of the Institute shall be those ordinary members who have attained professional status in the conservation of cultural materials, and who satisfy the following requirements:

(a) are ordinary members of not less than two years standing unless waived by the Membership Review Panel because of special circumstances such as an outstanding contribution to conservation in another country or region."

9(a) becomes 9(b)

9(b) becomes 9(c)

9(c) becomes 9(d)

Questions were raised as to whether "significance" may have been more appropriate than "outstanding" or perhaps "appropriate professional contribution". Also, the appropriateness of including an example in the Constitution was questioned.

Donna Midwinter moved to accept the proposed amendment. Seconded by Karen Coote. Voting. All in favour, none against.

10. Reports from Local Divisions

ACT - none received

NSW - presented by Donna Midwinter

QLD - presented by Tamara Lavrencic

SA - presented by Mary Jose

TAS presented by Stephanie McDonald

VIC presented by Alison Wain

WA read by Tamara Lavrencic for Ian McLeod

Julian Bickersteth/Graeme Scott

Susu Nousala/Stephanie McDonald

Keith Frenandez/Deb Spoehr

Julia Bickersteth/Karen Coote

Susu Nousala/Donna Midwinter

Smadar Gabrieli/Jeavons Baillie

11. Election of Incoming Council

The following positions were filled with uncontested nominations:

President	Tamara Lavrencic
Treasurer	Susu Nousala
Ordinary member	Ian Cook
Ordinary member	Ian McLeod

The following were then nominated and accepted by those present:

Position	Nominee	Nominator
Vice President	Karen Coote	Marg Alexander
Secretary	Jennifer Anderson	Marg Alexander
Publications Officer	Julian Bickersteth	(volunteered)
Ordinary Member	Marg Alexander	Tamara Lavrencic
Ordinary Member	Mary Jose	Keith Fernandez
Ordinary Member	Graeme Scott	Karen Coote
Ordinary Member	Alison Wain	Jeavons Baillie
Ordinary Member	Robyn Lowe	Donna Midwinter

12. Appointment of Public Officer

Gina Drummond of the Australian War Memorial, ACT was appointed as Public Officer.

13. Other Business

13.1 Professional Accreditation

Marg Alexander reported that there are now 19 Associate members.

13.2 Corporate Plan

Ian Cook outlined the aims for the Corporate Plan Session to be held this afternoon (22 October) at Artlab, from 1-4pm.

13.3 Draft Proposal for Revising the Roles of the National Council of AICCM and the Branches

Jeavons Baillie introduced this proposal which aims to redress the balance of projects undertaken by National Council, and by State Divisions.

It was suggested that the role of National Council should be setting guidelines and reviewing progress of strategies and actions.

13.4 Draft Proposal for the Use of Electronic Mail

Alison Wain spoke to this proposal, which examines a range of options for conducting National Council meetings.

Comments from the floor suggested other options more appropriate than the CIN system, with which a number of people had experienced problems.

The point was raised that the quality of decisions that come out of the meeting process often relies on the face-to-face interaction of the people, not just the verbal or written.

Motion: Council explore electronic means of communication and other means such as discount fares as a supplement to physical meetings

Alison Wain/Marg Alexander
Agreed

Motion: The AGM recommends that Council consider both motions i.e. the **Draft Proposal for Revising the Roles of the National Council of AICCM and the Branches** and the **Draft Proposal for the Use of Electronic Mail**

Jeavons Baillie/Marg Alexander
Agreed

13.5 TAFE Course for Para-Professional Training for Support Personnel in Conservation

A letter from David Horton-James requesting written support from the National Council of AICCM was read.

Motion: The AGM recommends that Council write a letter supporting the development of the TAFE course in principle.

Karen Coote/Susu Nousala
All voted in favour

13.6 Executive Officer of Secretariat

Sue Silverberg, the Executive Officer of CAMA introduced herself. Sue can be contacted at 159 Brunswick Street, Fitzroy, Victoria 3065. Telephone: (03) 419 7092; Fax (03) 419 6842.

Sue mentioned that an Editorial Committee has been formed to discuss what will go into the CAMA Newsletter.

13.7 Ian Cook offered a vote of thanks for the outgoing council, and in particular to Marg Alexander, who had "held the fort" during a difficult 2 year period.

14. Date and Venue of Next AGM

To be determined. Will co-incide with Cairns Conference 1992.

15. Close of Meeting

The meeting was officially closed by the incoming President, Tamara Lavrencic at 10.55am.

Tamara Lavrencic
Outgoing Secretary

**The Australian Institute for the
Conservation of Cultural Material Incorporated**

**INCOME AND EXPENDITURE STATEMENT
FOR THE YEAR ENDED 30TH JUNE, 1991**

1990 (\$)		1991 (\$)	
	Income		
21,162	Subscriptions	24,598	
272	Conference	6,835	
43	Prizes	-	
-	Publications	1,344	
500	Donations	-	
338	Transfer re.Qld A/C closure	610	
2,500	Grant received - DASETT	4,500	
<u>1,371</u>	Interest received	<u>1,081</u>	
<u>26,186</u>			<u>38,968</u>
26,186			38,968
	Expenditure		
996	Accounting and Audit Fees	600	
92	Advertising	-	
100	Bank Charges	206	
400	Legal Costs	550	
964	Postage, Printing and Stationery	1,165	
10,083	Secretarial Assistance	5,970	
140	Sundry Expenses	155	
-	Subscriptions and Registrations	500	
3,250	Travelling Expenses	3,516	
4,503	Publications - Newsletter	12,421	
<u>3,342</u>	Publications - Bulletin	<u>9,661</u>	
<u>23,870</u>			<u>34,744</u>
\$ 2,316	Surplus for the year		\$ 4,224
=====			=====

**The Australian Institute for the
Conservation of Cultural Material Incorporated**

**BALANCE SHEET
AS AT THE 30TH JUNE, 1991**

1990 (\$)		1991 (\$)	
	Current Assets		
14,562	Cash	21,469	
<u>2,933</u>	Receivables	<u>-</u>	
<u>17,495</u>	Total Current Assets		<u>21,469</u>
17,495	Total Assets		21,469
	Current Liabilities		
<u>850</u>	Creditors and Borrowings	<u>600</u>	
850	Total Current Liabilities		600
<u>850</u>	Total Liabilities		<u>600</u>
\$16,645	Net Assets		\$20,869
=====			=====
	Accumulated Funds		
14,329	Retained Surplus at Start		16,645
<u>2,316</u>	Surplus this year		<u>4,224</u>
\$16,645	Total Funds		\$20,869
=====			=====

Auditor's Report to the Members of the Australian Institute for the Conservation of Cultural Materials Incorporated

We have audited the accompanying accounts.

As an audit procedure it was not practicable to extend our examination of the receipts and payments beyond the accounting for amounts received as shown by the books and records of the Institute.

Subject to the above reservation, in our opinion the accompanying accounts are properly drawn up so as to give a true and fair view of the state of affairs of affairs of the Institute as at 30th June, 1991 and of the results for the year ended on that date.

Cothwill & Co.
Evan W. Williams, Partner
August 14, 1991

CALENDAR

Conferences Workshops Seminars Talks



AUSTRALIA

The Conservation of Traditional Buildings - Summer School

13-22 January 1992, University of Canberra, ACT

The objectives of the summer school are to:

- Introduce participants to the principles that guide contemporary conservation practice in Australia,
- Provide an understanding of traditional building materials and construction techniques,
- Focus on the materials science, technology and craft required for the conservation of the materials of traditional buildings,
- Emphasise practical conservation measures in lectures and onsite visits,
- Encourage discussion amongst participants of their own experiences and problems in building conservation.

No special qualifications are required to enrol in the course.

The school will cover aspects of the origin, use, properties, deterioration and conservation of stone, brick, mortars, plasters, renders, timber, metals, glass and paints and finishes. Site inspections in the Canberra region will be an important part of the programme. Lecturers include: Richard Allom, Alan Crocker, Peter Freeman, Peter Lorell and Colin Pearson.

Fees: full fee for 10 day school is \$1500.00. This includes lunches and most dinners. Accommodation is extra. Accommodation has been arranged for \$66.00 per night, room only, or \$33.00 if you are willing to share a twin room.

Applications close 11 December 1991

Further Info Summer School, The Conservation of Traditional Buildings, Faculty of Applied Science, University of Canberra, PO Box 1, Belconnen, ACT 2616, Ph: (06) 252 2369

Cultural Heritage Conservation - The Role of Government and the Individual

20-22 March 1992, Fremantle, WA.

Organised by Australia ICOMOS (International Council on Monuments and Sites) and City of Fremantle in conjunction with the Heritage Council of Western Australia.

For further information contact: City Architect, City of Fremantle, PO Box 807, Fremantle, WA 6160.

Study Tour for Museum Professionals

4-29 September 1992, North America.

This tour is designed to explore current thinking and practice concerning museum management in North America. The tour will visit Los Angeles, Washington DC, Baltimore, Historic Williamsburg, and Wilmington to see some of the best American museums and meet senior staff for discussions of their approaches to contemporary museum management issues. The tour will incorporate the 16th triennial General Conference of the International Council of Museums.

Tour leader will be Dr Don McMichael, Chairperson of the Australian National Committee of ICOM.

Further Info. Patricia McNamara - Director International Study Tours, David Syme Management Education Centre, Hewlett Packard Complex, Fern Hill Technology Park, Bruce, ACT 2617 Australia. Tel (06) 253 2099, Fax (06) 253 2524.

AICCM Conference

21-23 Sept 1992, Cairns

Waterlogged/Wet Materials Group

To assist in planning the program for the Waterlogged/Wet Materials session of the 1992 AICCM Conference, members intending to present a paper are asked to notify Ian Godfrey at the address below. A title and brief description of what you hope to present or even just an expression of interest, is all that is needed at this stage.

Further Info: Ian Godfrey, WA Maritime Museum, Cliff Street, Fremantle WA 6160



INTERNATIONAL

Life After Death: The Practical Conservation of Natural History Collections

27 February 1992, UKIC conference at Ipswich Museum and Ipswich School.

400 exhibits were conserved for the 1990 opening of the Museum's Victorian Natural History Gallery. Many local museums have large natural history collections yet there are few conservators trained to specialise in this field. The meeting is aimed at these and non-specialists who have to cope with such objects. Papers invited. Contact Bob Entwistle, Ipswich Museum, High St. Ipswich, Suffolk. Tel: 0743-213761.

International Conference on Cultural Heritage: Context and Conservation

24-27 March 1992, Havana, Cuba

Organized by the National Center for Conservation, Restoration and Museology of the Ministry of Culture of the Republic of Cuba, the topics of the conference will include:

- the historic centre of a city and its surrounding areas
- rehabilitation of monumental heritage: research and action methods
- deterioration of architectural and artistic heritage as a result of weather, pollution and other physical and environmental factors
- heritage conservation: painting, sculpture, documents, decorative arts textiles, etc.
- evaluation of traditional materials and techniques
- current conservation products and techniques

Abstracts (maximum of 250 words) must be submitted before 31 December 1991.

Further Info: International Conference on Cultural Heritage: Context and Conservation, National Center for Conservation, Restoration and Museology, Ministry of Culture, Havana, Cuba.

1992

January

13-22

The Conservation of Traditional Buildings
Canberra, ACT. Contact: Summer School, The Conservation of Traditional Buildings, Faculty of Applied Science, University of Canberra, PO Box 1, Belconnen ACT 2616. Ph: (06) 252 2369.

January/February Buddhist Monasteries

Lucknow, National Research Laboratory for Conservation of Cultural Property conference in Lucknow. Art architecture and cultural heritage of Buddhist monasteries. Contact: Asian Seminar, NRLCCP, Sector E3, Aliganj Scheme, Lucknow - 226020, India. Tel: 0091 522-74878

9

Drycleaning Techniques

Solvent cleansing, types of drycleaning processes etc. Contact: Fabric Care Research Association Ltd, Forest House Labs, Knarborough Road, Harrogate HG2 7LZ. Tel 0423 880045.

February

10 - 13

Exhibition, Storage and Handling of Furniture, C202
Contact: Francine Hall, Training Secretary, CAL, MSC, Smithsonian Institution, Washington DC 20560 USA

24 - 29

Rock Art: Site Protection and Management
Contact: The Training Program, The Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, California, 90292 - 6537 Ph: (213) 822 2299 Fax: (213) 812 9409

27

Life After Death: The Practical Conservation of Natural History Collections

UKIC Conference at Ipswich Museum and Ipswich School. Contact: Bob Entwistle, Ipswich Museum, High St. Ipswich, Suffolk. Tel: 0743-213761.

March

20-22

Cultural Heritage Conservation - The Role of Government and the Individual
Contact: City Architect, City of Fremantle, PO Box 807, Fremantle, WA 6160.

Spring 1992

Modern Plastics

Meeting in collaboration with the Plastics History Society and the Conservation Unit. Topics include identification, aging & storage.

2-5

Society of Archivists Conservation Lecture Series

London. Contact: J Hodson, Corporation of London Records Office, PO Box 270, Guildhall, London EC2P 2EJ.

5

Stain Removal

The course will cover all aspects of stain removal, particularly silk and leather items. Contact: Fabric Care Research Association Ltd, Forest House Labs, Knarborough Road, Harrogate HG2 7LZ.

23 - 27

Archaeometry '92

Los Angeles, USA. Contact: Dr. P Meyers, Los Angeles County Museum of Art, 5800 Wilshire Blvd, Los Angeles, CA USA

24-27

Cultural Heritage: Context and Conservation

Havana. Contact: Centro Nacional de Conservacion, Restauracion y Museologia, Convento de Santo Clara, Calle cuba No. 610 entre Sol y Luz, Havana Vieja, CP 10100, Cuba.

28 March - 4 April

Surface Cleaning Seminar

Puerto Plata, Dominican Republic. Contact: American Conservation Consortium, Ltd., 85, North Road, Fremont, NH 03044, USA.

April

1-4

The Institute of Paper Conservation 1992 Conference
University of Manchester/Institute of Science and Technology. Contact: The IPC Conference Administrator, Millstream, Mill House, South Harling, Petersfield, Hants GU31 5LF, United Kingdom, Fax 0730 825763, pH: 0730 825711

2-6

Master Art - 4th Exhibition - The Work of Art and Heritage Restoration and Preservation Show

Paris, France. Contact: Florence Gitton or Eric Watiez, Comité des Expositions de Paris, 55 quai Alphonse Le Gallo - BP 317 92107 Boulogne Cedex - France Fax: (1) 49 09 61 58.

6

Conservation - Nothing New!

The 1992 Livery Lecture, Eiluned Rees, Conservation Co-ordinator, National Library of Wales, Stationers' Hall, Ave Maria Lane, Ludgate Hill, London EC4M 7DD. Tel: 071 248 2934.

6-8

Training in Practical Conservation.

Museum of Mankind, London. Meeting of the ICOM Conservation Training Working Group. Contact: Dominic O'Shea, Dept of Conservation, British Museum, Great Russell Street, London WC1B3 DG.

6-10

The Imperfect Image: Photographs - Their Past, Present and Future

Low Wood Hotel Conference Centre, Windermere, Cumbria, UK. Contact: Angela Moor, Centre for Photographic Conservation, 233 Stanstead Rd, London SE23 1HU Ph: 081 3141940.

7-9

Leather For Conservators

Suitland, Maryland, USA. Deadline for registration is 1st February 1992. Contact: Mary Ballard, Course Co-ordinator, C A L, Museum Support Centre, 4210 Silver Hill Road, Suitland, Maryland 20746.

13-18

Interamerican Colloquium for the Analysis of Recent Restorations on the American Continent.

Santo Domingo, Dominican Republic. Contact: Comité Dominicans del ICOMOS Calle Luperon, 54, Santo Domingo, Republica Dominicana.

14-16

International Stone Cleaning Conference.

Edinburgh. Contact: K Sage, Scott Sutherland School of Architecture, Gartree Rd., Aberdeen, AB9 2QB. Tel 0224-313247, ext. 3731.

April 27-2 May

Materials Research Society Spring Meeting.

San Francisco, California, Co-sponsored by the Getty Conservation Institute and C A L, Smithsonian Institution. Contact: Materials Research Society, 9800 McKnight Road, Pittsburgh, PA 15237, USA, (412) 367 - 3003.

May

1-3

The Articulate Surface: Dialogues on Paintings between Conservators, Curators and Art Historians.

Humanities Research Centre, Australian National University and the Australian National Gallery, Canberra. Contact: J. MacNaughtan, ANG Ph:(06) 271 2463; Fax: (06) 271 2529, Australian National Gallery, GPO Box 1150, Canberra, ACT 2601.

May

The Conservation of Sandstone

No further information available at present. Contact: Shan Tomlin, 6a Fore S., Tiverton, Devon.

4-20

Preventive Conservation - Museum Collections and their Environment

Getty Conservation Institute, California. Contact: The Training Program, The Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, California, 90292 - 6537 Ph: (213) 822 2299 Fax: (213) 812 9409.

10-15

International Symposium on the Preservation and Conservation of Natural History Collections

Madrid, Spain. Contact: Symposium '92 Local Organizing Committee, Museo Nacional de Ciencias Naturales, Jose Gutierrez, Abascal, 2 28006 Madrid, Spain.

26-28

Pre Conference Training Session IIC-CG Conference

National Museum of Science and Technology. Contact: Carl Schlichting, CCI 1030 Innes Road, Ottawa, Ontario K1Y 0C8.

June

1-7

AIC 20th Annual Meeting

Buffalo, USA. Contact: Sara Wolf Green, AIC vice president and program chair, The Textile Museum, 2320 S Street NW Washington DC. Tel: (202) 667 0441.

2-3

Institute of Museum Service/Foundation of the American Institute for Conservation Outdoor Sculpture Symposium

Buffalo, New York. Contact: AIC, 1400 16th Street, N W Suite 340, Washington DC, 20036.

15-18

The International Congress on Deterioration and Conservation of Stone

Lisbon, Portugal. Contact: Prof. J Delgado Rodrigues, LNEC-AV Brasil, 101, 1799 LISBOA CODEX Portugal, Fax: 351 1 89 76 CO; Telex:16760 LNECP.

1992

July	August	September
		<p>21-23 AICCM 1992 Conference Cairns, Queensland. Contact: Benita Johnson, National Centre for Cultural Heritage Science Studies, University of Canberra Ph: (06) 252 2369.</p> <hr/> <p>4-29 Study Tour for Museum Professionals North America. Contact: David Syme Management Education Centre, Hewlett Packard Complex, Fern Hill Technology Park, Bruce, ACT 2617 Australia. Tel (06) 253 2090, Fax (06) 253 2524.</p> <hr/> <p>8-13 IIC Congress 1992. Conservation of the Iberian and Latin American Cultural Heritage Madrid, Spain. Contact: Ms Perry Smith, IIC, 6 Buckingham Street, London, WC2N 6BA, UK Fax: 71 976 1564.</p> <hr/> <p>18-25 Ancient and Medieval Book Materials and Techniques Erice, Sicily. Contact: EROCE 92; Istituto centrale per la patologia del libro; via Milano, 76, I-00184 Roma; Italy.</p> <hr/> <p>19-26 Museums: Rethinking the Boundaries? Quebec, Canada. Contact: ICOM 1992, 60 rue Marche Champlain, Quebec, QC., Canada G1K 8R1.</p> <hr/> <p>19-24 12th International Corrosion Congress (IIC) Houston, TX. Contact: 12th ICC, PO Box 218340, Houston, TX 77218-8340; (713) 492-0535; Fax (713) 492-8254.</p>
<p>5-8 The Second International Conference on Biodeterioration of Cultural Property Yokohama, Japan. Contact: Hideo Arai, Secretary General, The Organizing Committee of ICBCP-2, Tokyo National Research Institute of Cultural Properties, 13-27 Ueno Park, Taito-ku, Tokyo 110, Japan; telephone: 03-3823-2241; fax: 03-3828-2434.</p> <hr/> <p>8-10 ARAFU 3rd International Symposium Paris, France. Contact: P.E. Nyeberg, ARAAFU Symposium 1992, 2 Rue Guenot, 75011 Paris, France.</p> <hr/> <p>18-22 3rd International Conference on Non-destructive Testing, Microanalytical Methods and Environmental Evaluation for Study and Conservation of Works of Art Siena Italy. Contact: organization of the Conference and Exhibit should be addressed to the Organisational Secretariat; AlPnD, Attn Mrs. M. T. Bazzani, Via Foresti, 5 - 25126 Brescia, Tel 39 30 391716, Tfx 39 30 392156.</p>	<p>12-13 Harpers Ferry Regional Textiles Group, 11th Conference - Silk Smithsonian Institute, Washington. Contact: Margaret Fiboris, Textiles Conservator, 3 Hill Spur Road, Kennett Square, PA 19348.</p>	<h2 style="margin: 0;">December</h2>

Preventive Conservation - Museum Collections and their Environment

4-20 May 1992, Getty Conservation Institute, California.

The course is designed to present the most recent information and thinking on preventive conservation and to consider its practical applications in museums and historic houses. The course will include the following topics: monitoring the environment and assessing monitoring data; assessing heating, ventilation and air conditioning systems; gaseous and particulate pollution; environmental concerns in exhibitions; packing and transport; aesthetic lighting at low light levels; pest management; integrating preventive conservation into museum policies and operations.

The course is limited to 20 people and there is **no registration fee**. Travel costs, accommodation and living expenses are the responsibility of the participants.

Deadline for applications is 27 December 1991.

Further Info: The Training Program, The Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, CA 90292.

International Symposium on the Preservation and Conservation of Natural History Collections

10-15 May 1992, Madrid, Spain.

Hosted by the Museo Nacional de Ciencias Naturales, Real Jardín Botánico, and the Instituto Tecnológico Goeminerio de España this symposium focuses on the preservation of natural history collections. This will include such topics as the changing roles of natural history museums, the factors that are placing collections at risk, current preservation initiatives, and future directions and strategies that can be taken to mitigate the loss of specimens. Training courses are offered to all participants; the titles are Practical Approaches to Preventative Conservation (2 sessions), Current Initiatives, and Future Directions.

October 1991 deadline for pre-registration and submission of abstracts. The official languages will be Spanish and English.

Further Info: Symposium '92 Local Organizing Committee, Museo Nacional de Ciencias Naturales, Jose Gutierrez, Abascal, 2 28006 Madrid, Spain.

Pre Conference Training Session

26-28 May 1992, National Museum of Science and Technology.

"Standard Threads: Industrial Collections Presentation Workshop"

Presentations include a cross-section of approaches and techniques, and panel discussions will be held. The workshop will provide an excellent opportunity to tour a number of museum facilities specializing in industrial collection conservation and restoration and will include demonstrations and a session on casting reproduction parts.

Further Info: Carl Schlichting, CCI 1030 Innes Road, Ottawa, Ontario K1Y 0C8.

The International Institute for Conservation - Canadian Group 18th Annual Conference

29-31 May 1992, National Gallery of Canada, Ottawa.

A call for papers for this conference has been issued. Tours of conservation facilities throughout the National Capital Region will be scheduled. Receptions will be held at the National Gallery and at the Canadian Museum of Civilization and a boat cruise/banquet on the Ottawa River.

Further Info: IIC-CG Conference 92, PO Box 9195, Ottawa, Ontario, Canada, K1G 3T9.

Institute of Museum Service/Foundation of the American Institute for Conservation Outdoor Sculpture Symposium

2-3 June 1992, Buffalo, New York.

The IMS has awarded a Professional Services programme grant to the FAIC to conduct a 2 day symposium on the maintenance of outdoor sculpture. The symposium will provide an excellent opportunity for conservators, museum professionals, and public art administrators to exchange experience and points of views. Papers to be presented include: "Rejecting the Illusion of Permanence - Coming to Terms with the Real Demands of Outdoor Sculpture", "Sharing Responsibility for Outdoor Sculpture - The Conservator and Allied Professionals", "Large Scale Preservation Projects - Strategies for Asserting the Influence of Conservation Principles and Practices" plus papers on fountain maintenance, technical and managerial challenges of non-traditional outdoor installations, survey, maintenance strategies for metal and stone sculptures and considerations for selecting and training support personnel.

The major goal of the symposium is to develop collaborative, cost effective strategies for managing the care of outdoor sculpture collections at museums and public spaces.

Further Info: AIC, 1400 16th Street, N W Suite 340, Washington DC, 20036.

12th International Corrosion Congress (ICC)

19-24 September, 1993, Houston, TX.

Theme: "Corrosion Control for Low Cost Reliability." Will focus on: implementation of low cost reliability; environmental degradation phenomena; and corrosion control methods. Papers will be presented orally or at poster sessions. All papers will be in English and will be included in the congress proceedings. Completed information form and 500-700 word abstract will be due May 1 1992.

Contact: 12th ICC, PO Box 218340, Houston, TX 77218-8340; (713) 492-0535; Fax : (713) 492- 8254

The Second International Conference on Biodeterioration of Cultural Property

5-8 October 1992, Yokohama, Japan.

Paper and posters are solicited on topics closely related to biodeterioration of cultural property and its control. Special focus will be on biodeterioration of wooden and paper materials. Abstracts of no more than 250 words should be submitted by November 30, 1991. Include 5 copies with name, address, and phone, fax, telex of the principal author. Address all correspondence concerning the conference to: Secretariat of ICBCP-2, c/o International Communications Inc., Kasho Building, 2-14-9, Nihonbashi, Chou-ku, Tokyo, 103, Japan.

For further information contact: Hideo Arai, Secretary General, The Organizing Committee of ICBCP-2, Tokyo National Research Institute of Cultural Properties, 13-27 Ueno Park, Taito-ku, Tokyo 110, Japan; telephone: 03-3823-2241; fax: 03-3828-2434. Dr Arai is particularly interested in hearing from all those studying foxing.

ARAFU 3rd International Symposium

8-10 October 1992, Paris, France.

An international conference on preventive conservation has now become necessary as a result of a growing interest in cultural events and heritage. The symposium themes include:

- preventive conservation as a general approach : definitions and questions
- practical applications (ie. display and storage of cultural properties in museums, transportation, designing museums and displays).

Further Info. P.E. Nyeborg, ARAAFU Symposium 1992, 2 Rue Guenot, 75011 Paris, France.

Harpers Ferry Regional Textiles Group, 11th Conference - Silk

12-13 November 1992, Smithsonian Institute, Washington.

The meeting will comprehensively address topics relating to the conservation of silk. Specific topics include:

- Physical and chemical properties of silk
- Processing and manufacture of silk (historic)
- Structure
- Treatment of degraded, archaeological, painted and furnishing silks, costume, accessories and flags
- Silk used in treatments (crepe-line, linings, reweaving, sewing)

Proposals for papers may be submitted until 14 February 1992. Proposals should be forwarded to Fonda Thompson, Textile Preservation Associates, PO Box 606, Sharpsburg, MD 21782.

Further Info: Margaret Fiboris, Textiles

pleasing is that conservators have not only recognizably joined the team, but are making an effective contribution to what will be an exciting new age for museums.

Ian Cook

The conference theme, 'something for everyone - access to museums', attracted representatives from diverse fields, including education officers, curators, designers, conservators, registrars, museum directors, collection officers and volunteers/friends.

Papers were grouped together under topics, including:

- Access to Ideas - are museums a good Investment for the Clever Society?
- Evaluating museums in terms of access
- Collaboration - access to other expertise
- Future Directions: CAMA Initiatives
- Access and the real world (External Restriction)
- The Community and its museums
- Who makes the decisions? - power systems and change in museums
- Defining valid limits to access

Listening to people like Tryphena McShane, from Taronga Zoo, discuss the cost of feeding the animals gave a whole new insight into funding for preservation! In fact, it was this aspect, of considering problems and solutions from areas outside of conservation, which provided ideas for different approaches to our own field. I often feel that in 'borrowing' solutions from within our own field, we restrict our options.

Conservation was well represented, with four papers clearly demonstrating the power of collaboration to break down the barriers of understanding.

All in all, an invigorating and stimulating meeting of minds, which explored many facets of access.

Tamara Lavrencic

'...reflected the depressed state of the museum profession in terms of the cutbacks, but the time given to conservation aspects reflected the increasing role that the profession is playing in the museum world.'

Julian Bickersteth

Like all conservators I have a busy schedule. If there isn't an exhibition deadline to meet there are the last of 1300 flags to survey, newly acquired items waiting to be put through the freezer program before storage, reading to keep me up to date and research projects which are falling behind schedule. All essential, high-priority programs. It is no wonder I don't know what is going on in the rest of the museum, let alone in the wider museum community. The CAMA Conference has given me a wider view of what is happening in the museum world.

The conference was opened by the Hon. D. W. Simmons, Minister for the Arts, Tourism and Territories. In his speech he referred to museums as **the heritage industry**, which will be expected to generate more and more of its own resources while putting more emphasis on education and access to the intellectual as well as physical heritage collections: an access which is equal for everyone. This concept of museums as a heritage industry carries with it implications for conservators. We must be quick to meet the challenge to provide the level of access required, without compromising our collections.

The title of the conference was 'Something for Everyone - Access to Museums' and several themes ran through the sessions. There was a strong emphasis on social history - what did the object mean to the people who used it and how does it relate to the experience of the people who are viewing it today.

Another theme was that museums contain ideas not just things - we must make "works work"; interpretation is more than labels or captions. Visitors must be given a sense of control, the learning that takes place in a museum must take place within a context. Several speakers mentioned the need for community involvement, for fair and accurate representation of all points of view.

The major museums came in for a lot of criticism as being remote and inflexible, not able to respond quickly to current issues and debates. Smaller museums would like a share of the expertise and resources of large institutions - but how can this happen with shrinking budgets, staff ceilings and widening demands within these same institutions?

Phillip Wright in his wide ranging, intellectual talk, entitled 'The Accessible Museum' commented on changes in socio-economic expectations of museums and the importance of being in touch with our customers' needs. He pointed out that museums are not a homogenous group. Employees have conflicting interests for example, curators, designers and conservators. Museums should look outside their immediate circle and draw on skills developed in other areas. This wide ranging talk also touched on problems in developing countries, "Marshall Aid" for cultural items and the need for cultural equality across the world as well as across individual nations.

Elsbeth King in her quiet manner warned of a variety of dangers such as "If the government doesn't like the message they shoot the messenger", the commercialisation of museums resulting in the 'McDonalds' museum and the selling of a product. She went on to discuss some of the ways the 'Peoples Palace' has consulted its audience and presented successful exhibitions.

The talks by conservators on a variety of subjects all pointed to the importance of communication, co-operation and consultation if a project is to succeed.

While I did learn a lot from this conference I would not like to see joint conferences as an annual event. It is difficult to cater for the needs of all conservators at a conference, let alone the needs of all museum workers. Let's communicate and consult with CAMA while continuing to provide professional development to conservators through a strong but independent AICCM.

Wendy Dodd
Australian War Memorial

Following the discussion, even controversy, regarding the AICCM's future relationship with CAMA, I was interested to experience something of how different museum professional groups might interact.

I was not surprised that few conservators attended the conference - there was little in the main program of technical interest and some of the session 'themes' seemed vague and only appeared to describe the content of papers submitted rather than being intended to set some kind of agenda - nevertheless, some of the issues raised were indeed of great relevance to what conservators do and how we do it. In particular, I was very impressed by the talks by Claudine Brown from the Smithsonian Institute and Chris Anderson of the South Australian Museum.

They addressed the theme of improving access to collections and information by people of all ethnic backgrounds. This involved museum staff developing a much greater understanding of the cultural significance of the 'ethnic' material they hold, what such material means to its original owners, and how those people expect and would like it to be treated and used.

This applies to conservators just as much as to curators. How should conservators deal with cultural factors which go against our goal of preservation - what should we do if an object must disintegrate to fulfil its religious purpose for example? Can we repair, consolidate or otherwise 'interfere with' culturally sensitive collections? Exactly what level of access should we have to such collections, how do we monitor their condition? Personally, I would like to see a conference organised for conservators, curators and community leaders to explore these issues in more detail, so that we can develop a united and sympathetic strategy.

I felt that during the sessions there could have been more constructive discussion between curators, conservators, designers, educators etc., something I had hoped for. This may have been easier if the organisers had set a more specific 'agenda' for speakers to address when submitting papers.

The value in having joint conferences with other museum professionals may simply be that topics can be raised for later, detailed discussion by specialist groups. However, given that there were very few conservators present who were not in Adelaide to give papers, it may be that such a conference can only attract adequate representation by disparate professional interest groups by being seen, in the program, to be leading discussion in practical and useful directions.

Graeme Scott
Australian Museum

I enjoyed the conference very much and learnt a lot about museums and their philosophies regarding access to collections and acquisition of new collections.

Claudine Brown gave an excellent and well presented paper 'Cultural Diversity and the Challenge of Access'. She gave some examples

of getting public input by having a whiteboard available near displays so that people could answer some questions about whether the information in the display was what they wanted to learn about the objects and if not what else should have been there.

It really gave me an insight into the new ways museums are looking at getting the public into museums and having their input into what they want to learn when they come to a museum.

The Taronga Zoo paper had some great things to say about sponsorship and how important it was for both the sponsor and the Zoo to get what they wanted out of the project concerned. There has to be a lot of liaising done to ensure everyone is happy.

John Jessop from the SA State Herbarium raised some interesting points in his paper about the use of archival paper for herbarium specimens since the 1950's. John told us, among other things, about limiting access to certain collections when research is being done on them to protect the researcher from someone else stealing their findings. Information about each sample is attached to the plant specimen with a label which anyone can read and copy. Apparently there was a case of someone else reading and publishing information, contained on these labels, before the researcher could.

John Reid of the Broken Hill Museum gave a very entertaining talk about how they cope with vandals. He spoke about making indestructible signs and displays and offering special graffiti boards to avoid graffiti artists using other surfaces. Information about Broken Hill is displayed in bus shelters, entrances to toilets and lots of other places you wouldn't normally expect to see heritage information signs!

I saw ARTLAB for the first time, networked (the new 'in' term) with lots of people, both conservators and others and generally enjoyed myself!

Jennifer Anderson
Australian Archives, ACTRO



COURSES & SCHOLARSHIPS

The Metropolitan Museum of Art, New York

The Andrew W. Mellon Foundation through the Metropolitan Museum of Art awards annual conservation fellowships for training in the following Museum departments: Paintings, Objects (including sculpture, metalwork, glass, ceramics, furniture and archaeological objects), Musical Instruments, Arms and Armor, Paper, Textile, The Costume Institute and Asian Art Conservation. Fellowships are one year in duration with the possibility of renewal for a second year. The stipend is \$15,000 based on twelve months, plus \$2,500 for travel expenses. Interested candidates should contact: Pia Quintano, Co-ordinator for Fellowships, Office of Academic Programs, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028, for application guidelines. The application deadline for the 1992-93 fellowship year is January 10, 1992.

Two year Objects Conservation

The L. W. Frohlich Charitable Trust, through the Metropolitan Museum, awards a two-year fellowship in the Department of Objects Conservation. Fellowship applicants should be conservators, art historians or scientists who are at an advanced level in their training and who have demonstrated commitment to the physical examination and treatment of art objects. The next L. W. Frohlich Award will be made for a 1992-94 fellowship. The application deadline is January 10 1992. Contact: Pia Quintano, Co-ordinator for Fellowships, Office of Academic Programs, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028.

Fellowships in Conservation of Asian Paintings

The Starr Foundation through the Metropolitan Museum awards fellowships for training in the conservation and mounting of Asian Paintings. This apprenticeship program includes learning the properties of various materials such as silk and paper, the use of specialized tools, carpentry and the development of technical, practical, and manual skills. Since work in this field requires the use of specialized materials and tools, no prior experience is required. Applications can be made any time of the year. Duration of the grant is determined by annual review and the amount of the stipend will depend on funds available. Candidates should send a brief letter

stating interest in the program to: Sondra M. Castile, Asian Art Conservation, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028.

Institut Francais de Restauration des Oeuvres

d'Art is the centre for higher education in the Centre National des Arts Plastiques, Paris. It provides training for restorers in a 4-year University course and in Continuing Education seminars.

The University Program accepts both French and foreign students from 20 to 30 years of age who have passed a special competitive exam. No previous degrees are required. The program is free; students receive special grants. The qualification received is the equivalent to a Master's degree.

The Continuing Education Program is open to professional restorers. It includes theoretical and practical seminars which last one or two weeks. The trainees receive a certificate of regular attendance at the end of each training session.

For further information contact the Institute at 1 rue Barbier-du-Mets, 75013 Paris. Tel: 43 37 93 37.

One Year Fine Metals Courses

West Dean College/British Antique Dealers Association.

The objective of the course is to train students in the repair and conservation of historic material in gold, silver, bronze, etc. Applicants should already have some experience or training. The academic year consists of three 12 week terms beginning September of each year. For further information please contact: The Administrator, West Dean College, West Dean, Chichester, West Sussex PO18 0QZ; Fax: 0243 63 342.



SPECIAL INTEREST GROUPS

Archival Paper Action Committee (APAC)

Report on the testing of the pH of samples of Archive Text

Samples of AICCM letterhead paper were observed to be acidic when tested with an Abbey pH pen. This prompted the testing of three other samples of Archive Text to determine whether the low pH was unique to the AICCM letterhead paper, whether Archive text showed a fall in pH with time, or whether Archive Text was currently produced with a lower pH than earlier.

The samples of Archive Text consisted of:

- AICCM letterhead paper between 6 months and two years old.
- Archive Text currently held in stock by Preservation Services.
- An Archive Text insert adjacent to a rare map (RM 234). See Wendy Smith's Conservation Internship Dissertation. The sheet of Archive Text tested had been in the rare maps drawer since March 1983.
- Archive Text remaining from a study completed in 1980 by I. H. Batterham, M. L. Weightman, and W. S. Hamilton, "A Comparative Study of Six Writing Papers After Artificial Aging".

A modified cold extraction method was used to test the pH of the papers. 1g of paper was cut into small pieces and then blended with 100ml of distilled water for 45 seconds on the high setting. Each type of archive text was tested in triplicate. pH readings were taken two hours after extraction.

The pH of the distilled water used was 7.1.

Paper Type	pH Values			Av. pH
AICCM	6.61	6.45	6.56	6.5
Current Stock	9.20	9.11	9.00	9.1
Rare Maps Insert	9.21	8.96	9.18	9.1
Aging Study	9.04	8.84	9.12	9.0

Little if any effervescence was detected when the AICCM paper was tested for the presence of CaCO₃ using concentrated HCl. This indicates that little CaCO₃ was present. All three other samples of Archive text contained comparatively more CaCO₃ as evidenced by the degree of effervescence.

The pH values of the Archive Text from the rare maps and from the aging study, at least 8 and 11 years old respectively, indicate that the pH of Archive Text does not necessarily decrease with age. The high pH value of the Archive Text currently in use indicates that Archive Text is still manufactured with an initially high pH value.

The low pH of the AICCM letterhead paper cannot be assigned to aging or to a change in manufacture. It may be a problem that was unique to a certain batch of Archive Text.

Leanne Brandis
National Library of Australia

Availability of Permanent Paper

Lists are now available as a guide to the availability in Canberra of small quantities of permanent paper. (While the list was primarily developed to indicate availability in Canberra, it should be useful in other centres). These preliminary lists were compiled by contacting the manufacturers and suppliers and, particularly in the case of imported papers, are unlikely to be comprehensive.

The Australian made papers are claimed by the manufacturers to be of a suitable quality to meet the forthcoming Interim Australian Standard for the Permanence of Uncoated Paper and Paperboard. The imported papers are claimed to be permanent by one or more of the paper distributors. We have undertaken no testing in order to confirm these claims, hence the inclusion of a paper on this list should not be interpreted as a recommendation of its suitability.

Upon the release of the Interim Australian Standard for the Permanence of Uncoated Paper and Paperboard, it is hoped to arrange for the testing of these and other papers for their compliance with the standard.

For some papers and some distributors, there is a maximum quantity of paper that must be purchased, for example 5 tonne. Where such a minimum applies, it is indicated in brackets after the supplier's name. Where no minimum quantity is noted, the suppliers have indicated that they are generally able to supply small quantities, for example, 2 - 3 reams. This may be subject to a minimum invoice amount, for example, \$30 and \$300 were two figures quoted.

Enquiries, regarding these lists should be directed to Leanne Brandis Ph (06) 262 1596, Fax (06) 273 4535.

National Library of Australia

It should be noted that the Canberra based group was disbanded in September with a recommendation to AICCM National Council that the group be reconstituted by another Division eg. New South Wales.

There remains a lot of work for the group to do but it is decided that this could be more effectively done in Sydney where kindred interest groups eg. ASA, ALIA could be more directly involved.

It is no over to AICCM National Council to decide the future of the Archival Paper Action Committee.

Murray Millar
Australian War Memorial

Textiles Specialty Group

Inaugural Meeting at CAMA

The inaugural meeting of the textiles working group was held in Adelaide during the CAMA conference. The meeting was a great success and it was stimulating for all of us to get together and discuss issues where we have common ground. The aim of the meeting was to determine the direction of the group in the long term and to establish a focus for the coming year.

The general aims of the group are to encourage activity in the following areas:

- Communication
- Conservation
- Research

- Lobbying
- Education
- Heritage Management
- Promoting High Standards in Textile Conservation
- Professional Development
- Techniques
- Preventive Information

Two major projects have been proposed for the coming year. A survey will be undertaken of all members of the group to determine conservation problems and areas where research is needed. This information will be collated and a report will be given at the Cairns Conference where discussions can determine where to go from there.

The major project that the group plans to undertake is to produce a Preventive Textile Conservation Manual. Group members agreed that the area where we receive the most requests for information and the area where there is the greatest need in the community in relation to textile conservation is very basic information on how to care for collections.

The proposed manual would include the following basic topics:

- Introduction to textiles and associated materials
- Natural Fibres
- Environment
 - Light
 - Relative humidity
 - Temperature
 - Pest control
- Housekeeping
- Handling
- Storage
- Display
- Supplies
- References for further information
- Contacts for further help

The manual will be written by different members of the group and the material will be edited by the co-ordinators in Adelaide. The plan is for a draft to be ready for discussion by the group at the Cairns conference. General papers will also be sought for the Cairns conference in the future.

The group also defined types of information that they would like to gain from each other and methods for this exchange of information were determined.

A membership list has been produced with contact information and areas of interest included to make it easier for people to get in touch with other people with similar interests or problems. We hope that this will lead to increased communication between people on an informal basis as an adjunct to the formal dissemination of information through the newsletter.

Mary Jose, Kristin Phillips, Debbie Spoehr
Co-ordinators

Member Profile

Kay van Schie, Curator of Costume, Sovereign Hill

Sovereign Hill is an unconventional museum in the sense that its displays - a representation of Ballarat as it was in the gold rush decade of 1851 - 1861 - are based on historical research more than on the museum's collections. This situation means that the curator's role is also unconventional - and challenging!

Sovereign Hill has a growing collection of original clothing and textiles. Its focus reflects Sovereign Hill's mission to represent everyday life in the 1850's; the primary collecting area is work wear and everyday clothing. My responsibilities include the care of objects in this collection. This is an area in which our skills are limited, but growing. At present our skills and resources mainly restrict this work to stabilisation rather than more extensive conservation.

Where my role diverges from that of many curators is in how I use the collection. Essentially, our collection is used as a research tool to assist me in recreating period clothing and other textile applications for use at Sovereign Hill. This involves analysis of fabrics, colours and patterns, and construction.

But, my role goes beyond this. My principle concern is to show textiles in their correct historical and cultural contexts, and a significant proportion of my time is spent in researching the ways in which costume was worn, and how furnishing textiles were actually used in specific social locations during the 1850's. My challenge is to go beyond the fabric into the mind of the wearer, to discover why certain fabrics and clothing styles were chosen as appropriate for

certain social situations. This approach, which is common to all curatorial practise at Sovereign Hill is aimed at being able to represent the actual cultural meanings of objects for people living in mid 19th Century, Ballarat.

Besides these responsibilities, I manage Sovereign Hill's costume department which employs five people and which makes period clothing for Sovereign Hill and for other museums and similar organisations. I also manage the Criterion Store, a representation of a 19th Century drapery shop, an important display, operated in historically accurate style and a retail outlet within Sovereign Hill. This involvement keeps me aware of the commercial context of clothing and fabrics in the period represented by Sovereign Hill and helps me to deepen my understanding of their role in goldrush culture.

I have been at Sovereign Hill for fourteen years and with each new project we undertake, I discover more layers of meaning in the historical use of textiles, and more ways in which textiles can be used to demonstrate the social and cultural history of Australia in the mid-19th Century.

Kaylene van Schie
Curator of Costume, Sovereign Hill

Hong Kong Connection

The textile group now has a member in Hong Kong. Her name is Di Collins and she is a private conservator and also teaches conservation. Di has extended an invitation to any members who are passing through Hong Kong to contact her. Her address is: 1B Alberose, 134 Pokfulam Road, Hong Kong, Phone 817 3305.

Specialist Group Meeting, Objects and SMOCM

CAMA Conference, Adelaide, 1991

The joint session of the Objects and SMOCM Specialty Groups held at the CAMA Conference in Adelaide was very productive. Twelve people attended the meeting during which four technical papers were presented.

Amber Rowe presented a paper on the conservation of a large polychrome sculpture which suffered extensive water damage during a sea voyage from Portugal. The problems of mould damage and lifting gesso layers were discussed, and their treatment outlined.

Jennifer Dicken's paper (presented by D. Midwinter) on "Condition Reporting Bronze Sculptures for Sydney City Council" explained the analytical techniques used to determine the sculptures condition. A portable Gamma radiation unit was found to be the most useful technique for assessing the condition of the sculptures internal structure. A mobile atomic emission spectrometer was used to readily identify the metal alloy.

Graeme Scott and Michael Kelly presented a paper on the work that they have been carrying out on the mounting and storing of the Anthropology collection at the Australian Museum. Many space saving ideas were outlined including materials, construction and the criteria they used for constructing mounts and storing objects.

Alison Wain presented a detailed paper on the hazardous materials and objects found in museum collections, including those encountered during the moving of the Science and Technology collections at the Museum of Victoria. This included fire extinguishers filled with methyl bromide, a huge range of technological objects insulated with asbestos, as well as corroding batteries and radioactive material.

Following on from the technical papers there was a discussion regarding the aims and objectives of the objects group. Those present indicated that the most important factor was the need for good communication between conservators, as well as the rapid dissemination of technical and other information. The AICCM National Newsletter was seen as a useful methods of circulating technical information while the membership list would identify people working in the field and make them more accessible.

The SMOCM business meeting was attended by Christine Ianna (Queensland Museum), Smadar Gabrieli (WA Art Gallery), Graham Hinton (Fairfield City Museum) and myself. I had hoped to discuss plans for SMOCM's coming year, based on a list of suggestions gathered from members but instead we added more ideas to the list.

Topics included:

1. Inventory of treated sculptures - techniques and materials used.
2. Policy on conservation of outdoor cultural material
3. Who is qualified to treat outdoor sculptures?
4. Stability of chemically applied patinations
5. Graffiti removal
6. Electroforms - lack of maintenance/deterioration
7. Conservation verses restoration of industrial objects
8. Identifying a contact person for SMOCM in each state.

Contact Donna Midwinter at the Art Gallery of New South Wales (02) 225 1735 for further information about SMOCM.

Michelle Berry
Objects Group Co-ordinator

Donna Midwinter
SMOCM Co-ordinator



TECHNICAL NOTES

Freezing as part of an integrated pest management system: Review after seven years maintaining a textile collection

Abstract

The Australian War Memorial has been successfully using freezing of organic objects as part of its Integrated Pest Management System for seven years. This paper describes a method for freezing and the results of a study on conditions during freezing.

Introduction

The Australian War Memorial's Storage and Conservation Annexe was built in 1978. It is situated in the Canberra suburb of Mitchell, which is nine kilometres from the main museum. To control insect infestation this facility included a Sherwood fumigation unit in the warehouse area. Initially, as uniforms, flags and other organic relics were transferred to the Relics Store in this Annexe they were fumigated with ethylene oxide before being hung or stored in boxes in metal cabinets or metal compactus.

In 1982 the Australian time weighted exposure standard for the use of ethylene oxide was tightened. (The current standard is 1 part per million.) As the chamber in the annexe could not meet the new standards it was closed. Some individual collection items had been frozen to kill carpet beetle and clothes moth infestation prior to 1982 and as there was no suitable fumigation chamber readily available, it was decided to use this method on a larger scale. Thus freezing became an integral part of our Integrated Pest Management System.

To prevent infestation during storage the annexe building has received regular six monthly treatments of non residual pesticides since it was opened. This has included removal of items from laboratory cupboards and a certain amount of "spring cleaning" at the same time.

From 1982 onwards, all organic items going into storage at the Annexe have gone through the "Freezer Program". The textile laboratory takes the opportunity to vacuum clean and survey textile and composite items as part of the program. Since 1986, 6000 items have been surveyed and the condition report recorded on our conservation data base.

Pest Management

The Freezer Program is part of an Integrated Pest Management system for the Annexe. The system involves:

1. Good general housekeeping
2. No food or drink in the laboratories and storage areas
3. Pesticide treatments carried out by a pest control company under contract. (Treatment: External perimeter: Chlorpyrifos aqueous spray in spring. Inside: Permethrin 25:75 skirting board spray spring and late summer, rodent baits changed with summer treatment, Deltamethrin dust in cavities.)
4. Occasional surveys with sticky traps to assess type and location of insect population. Carried out to check effectiveness of pesticide treatment or to assess hatching times. (We use "Stick a Roach", distributed by R. J. Grinham Pty Ltd, The Entrance, NSW)
5. Freezing, vacuum cleaning and surveying organic objects before storage

Freezing Program

All incoming organic items to the Mitchell Annex including items transferred from the exhibition galleries and storage at the main Memorial buildings are considered "dirty" and hence go through the Freezer Program. This program consists of several steps.

1. Items are placed in polyethylene bags and most of the air is evacuated using a domestic vacuum cleaner before the bag is heat sealed. Items sensitive to squashing are boxed first.
2. A small data logger, (ARC Systems Inc. STICK-ON loggers and software XT-102 Temperature and Humidity logger supplied in Australia by Nuwarra Air Conditioning, Bankstown, NSW) is placed inside the items in one of the sealed polyethylene bags to record the temperature and humidity.
3. The bagged objects are placed in a domestic freezer for four days.
4. Items are removed from the freezer with minimum handling and left to return to room temperature before the seal is broken.
5. Items are carefully vacuumed with a domestic vacuum cleaner.
6. The condition of each item is recorded before packing for storage.

Discussion

The key elements of our system are

1. All textile items going into storage go through the freezer program. This eliminates the possibility of viable eggs being transferred to the storage area.
2. The removal of much of the surrounding air before freezing has prevented condensation inside the bag.
3. Since insects are able to acclimatise to lower temperatures at slow cooling rates and thus survive treatment, the temperature drop of the items must be rapid. Our aim is to go from an ambient temperature of 16 or 18 °C to at least -20 °C in just a few hours.
4. The speed of the temperature drop is affected by the size of the load and by the density of the materials being frozen. We are able to follow the cooling process in our freezers using a small data logger. This has shown that our normal load (freezer half full) is exposed to temperatures below -20 °C within 2 or 3 hours (Figs 1 and 3) and a larger load in 4 1/2 hours (Fig 2). The logger will also alert us to a slow drop which may require us to thaw the load then divide and refreeze. Even at our slowest rate (approximately 9 hours) we have not been able to detect insect survival.

A diverse range of organic and composite items has been treated this way. These include uniforms, flags, boots and shoes, plumes, skin haversacks, hats and various souvenirs. With careful handling the freezing program has not caused any visible damage. We assume that all items coming into the storage and conservation facility are "dirty". The Annex's physical separation from the main Memorial means that some popular items may go through the freezer more than once, some on a yearly basis. Our project now is to investigate the effects of repeated freezing of textiles.

It must be emphasised that freezing on its own will not control pests, as it does not give any long term protection. It must be part of an overall pest management system. The system depends on vigilance and common sense, but the advantages of using a non-toxic low tech method are great. Using this system the Australian War Memorial has successfully managed insect pests for the past seven years.

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- Florian, M. E. 1986. 'The Freezing Process - Effects on Insects and Artifact Materials', *Leather Conservation News*, Volume 3 No 3 Fall.
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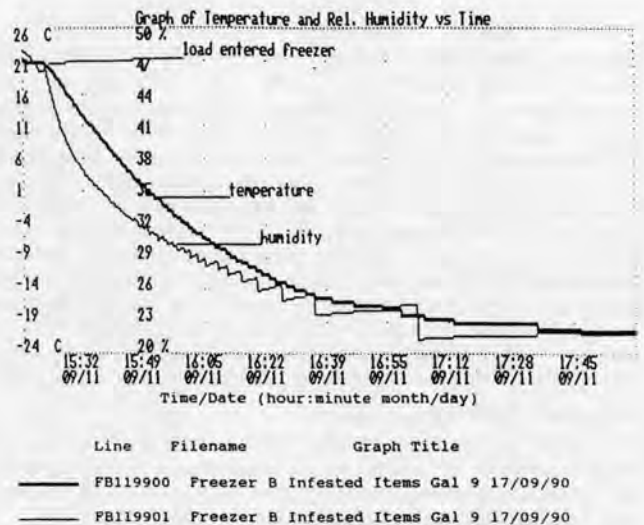


Fig 1. Small load of moth infested textiles. Items entered freezer at 15.20, reached -20.2 °C at 17.46

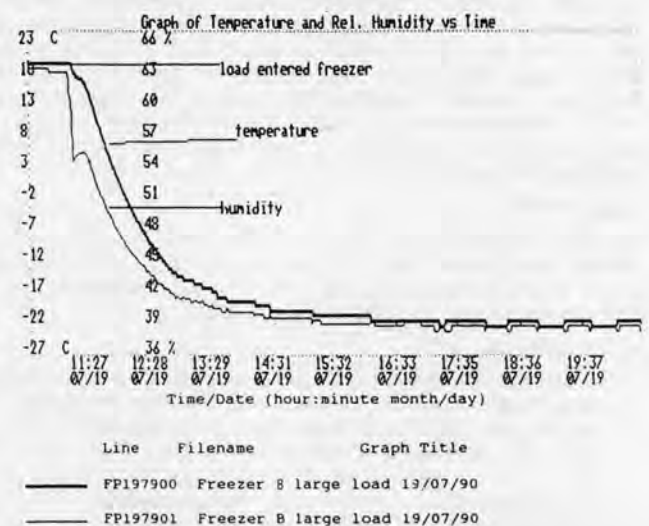


Fig 2. Large load of mixed organic items going into storage. Items entered freezer at 10.25, reached -20.7 °C at 15.00

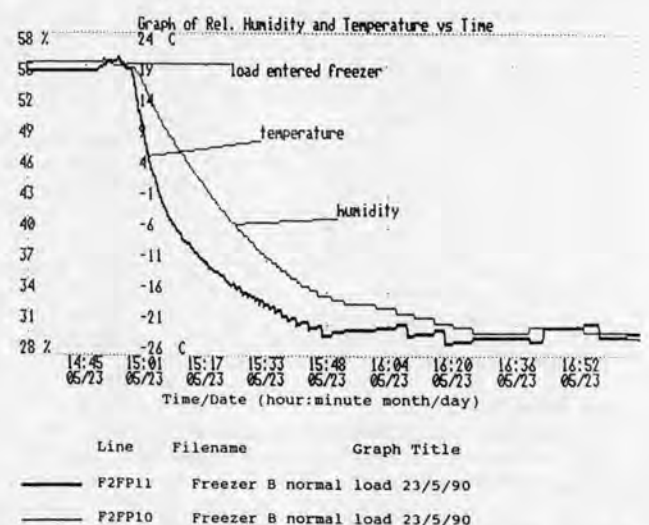


Fig 3. Normal load (freezer half full). Items entered freezer at 14.46 and reached -20 °C at 15.40.

Wendy Dodd
Australian War Memorial

Solvent Vapour Relaxation of Cellulose Fibres

Materials Conservation at the Australian Museum was recently asked to unfold, unroll and generally make the design elements photographable on fifteen cellulose fibre mats which had been stored since the mid 1970's randomly folded or tightly rolled. The objects, made of pandanus fibre, are garments or coverings from Vanuatu. Some have had one surface patterned with dye and all have fringes on at least one end. All were stiff and dry and the fringes were breaking and entangled. They were otherwise in good condition and had been stored in plastic bags so neither repair nor major cleaning was required. The opportunity was taken to compare the results of relaxing some of the material by humidification and some by solvent vapour. Humidification was carried out in an environmental chamber and the objects were weighted during drying. The following notes are about the solvent treatment and its results.

Proposed Method

Lay object on permeable support over ethanol bath enclosed in airtight container. Leave for vapour percentage in atmosphere to rise, soak into fibres and soften gums and waxes in the cell walls. Straighten and lay out on flat surface while vapour evaporates.

What Actually Happened

Tests were carried out on a single detached fibre from one of the mats. It was curled and bent at an acute angle at the midpoint. A tracing was made of the fibre's shape. The treatment proposed above was carried out. After two hours there was a slight darkening of the fibre and no change in shape. It was left in the vapour chamber overnight. It was then possible to stroke the fibre into a straighter more continuous line. The colour lightened and the 'new' shape was maintained after vapour evaporation. The test was not repeated. After several months there has been no return to the previous deformation.

Case Histories

Two dye patterned mats made with fine fibres were chosen for solvent vapour relaxation. The finer textured of the two had been rolled neatly and tightly, the other loosely folded in store. All treatment was done inside a fume cupboard.

1. The Folded Piece

- a) The object was laid with fold edges downwards on a rack made by covering a metal oven shelf with teflon coated, glass fibre, fly screen fabric. This was supported inside a polypropylene tank over three petrie dishes filled with Museum grade Ethanol (70% ethanol:30% water). A sheet of polythene was trapped over retort stands above the tank and the edges sealed to the tank with masking tape to create a tent. Care was taken to ensure that the front corners of the tent were folded and sealed to allow easy hand access to the object with the least possible loss of vapour.
- b) The object was left for approximately 18 hours. It was then assessed by touch and judged to feel "cooler, softer, more flexible", less "brittle, dry, hard". The folds were manipulated gently and the whole piece rolled loosely onto a covered cardboard roller (still inside the tent!) and left sealed up overnight again.
- c) The following day the object was unrolled in the tent. It still had pronounced fold distortions but little inclination to snap back into its old shape. Fibres in the fold areas were manipulated in the weave direction and the piece was rolled in reverse and left for a further 24 hours in the vapour tent.
- d) The piece was taken out of the solvent atmosphere and, though fold distortions remained, laid out on a flat surface, straightened and weighted around the edges as for post-humidification setting. This work had to be done fast as the evaporation of solvent made the fibres stiffen in a very short time.

2. The Rolled Piece

- a) Preparation and equipment was the same as above 1. The object was put into the vapour tent tightly rolled as it had been in storage, and left overnight.
- b) It was reverse rolled onto a covered roller. A very little manipulation was needed, mainly of the leading edge and fringe elements. It was left overnight.
- c) The roller was removed and the piece left for about 4 hours in the tent. It was then laid out on a flat surface and proved to be beautifully flat even before weighting or solvent evaporation and setting.

Conclusions

Enclosure of a cellulose fibre object in an atmosphere with a sustained, high percentage of ethanol vapour does increase its flexibility and allow some manipulation. Results were better when the object had originally been set in a rolled shape. Folds were relaxed and, though their distortions remained, weighting the object along the fold lines and edges during setting improved the shape. The speed of evaporation limits the effectiveness of this final step so as much reshaping as possible should be done inside the vapour tent. The time required for optimum relaxation and the amount of manipulation needed varies with individual objects, the fineness of the fibre element as well as its source, the degree and type of distortion as well as the duration of the condition all being contributory factors.

Pros

- No condensation danger
- No mould danger
- No dye run risks (with examples tried)
- No corrosion of metal elements or residues
- Gums and waxes in fibre softened
- Fast post-treatment setting time

Cons

- Slight health hazard with poor technique (skin degreasing if solvent split, vapour inhalation if not using fume cupboard)
- Solvent flammable
- Manipulation of fibres difficult inside vapour tent
- No relaxation of cellulose molecules
- Little manipulation possible during laying out
- Fume cupboard size may limit use to small objects

References

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Australian Museum



EQUIPMENT & PRODUCTS

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PUBLICATIONS

A Plan for Cultural Heritage Institutions to Reflect Australia's Cultural Diversity

Prepared by the Consultative Committee on Cultural Heritage in a Multicultural Australia.

The first paragraph of the Introduction of this booklet reads:

"The National Agenda for a Multicultural Australia was released on 26 July 1989 by the Prime Minister. One of the initiatives contained in the National Agenda asked for a plan to be developed to co-ordinate efforts by cultural heritage institutions (museum, art museums and libraries) to reflect in their collections and practices the cultural diversity of the Australian people."

This is that plan. It is designed to encourage collecting institutions to address the bias towards Anglo/Celtic cultural heritage and begin incorporating multiculturalism into their collecting and activities. This includes Aboriginal and Torres Strait Island cultures.

Copies of the plan can be obtained from the Consultative Committee on Cultural Heritage in a Multicultural Australia, which is part of the Department of Arts, Sport, the Environment, Tourism and Territories.

Conservation Source Book - 1991 Edition

Originally published by the Crafts Advisory Committee, The Conservation Unit, Museums and Galleries Commission.

This is a guide to organizations within the United Kingdom of relevance to the conservation of artefacts and buildings. The references start with the Acid Rain Information Centre and the Advisory Board for Redundancy Churches, continues through The Costume Society, The Guild of Taxidermists, and the Royal School of Needlework and ends with the Ainc Development Association.

The Source book also contains an appendix of International Conservation organizations (which doesn't include the AICCM) and another listing: Full Time Training Courses in Conservation in the United Kingdom, including architectural conservation.

This book contains valuable information on all sorts of obscure guilds etc. if one wished to closely research an item one was working on.

Available from: HMSO Publications Centre, PO Box 276, London, SW8 5DT and is £11.95.

Tasmanian Heritage Directory

The Tasmanian Branch of the Museums Association of Australia has just published a Tasmanian Heritage Directory, a guide to Tasmania's museums, galleries, historic homes and sites.

The first of its kind in Tasmania, this directory provides an excellent guide to Tasmania's cultural heritage for both visitors and residents.

These museums provide a vivid and fascinating insight into Tasmania's history, be it mining in western and north-eastern Tasmania, the island state's reliance upon shipping, the contribution of convicts, agricultural and industrial activities or changing ways of life.

Tasmania is lucky in that so much of this distinctive heritage has been preserved and maintained, due largely to the significant contribution of many individuals and community groups.

This guide endeavours to make the use of these museums as easy as possible while at the same time creating a greater public awareness of these rich collections.

The retail price of the directory is \$6.50. For further information please contact: Kaye Dimmack, Hon Secretary, MAA Tas Branch, Queen Victoria Museum and Art Gallery, Wellington Street, Launceston, TAS 7520, Ph: (003) 316 777.

Set of seven pamphlets by Qld Division of AICCM

The Queensland Division of the AICCM has produced a set of seven pamphlets to compliment the Conservation Exhibition held throughout September at the Sate Library of Queensland.

The pamphlets are available for sale at 20c each or 6 for \$1.00 plus postage. (The 7th pamphlet is a list of local conservation materials suppliers)

The titles are:

- *Everyones Guide to the Practical Care of Books*
- *Everyones Guide to Disaster Preparedness*
- *Everyones Guide to the Practical care of Photographs*
- *Dealing with Pests*
- *Dealing with Mould*
- *Using a Camera to Measure Light Levels*

Further information and orders: The Secretary, AICCM Queensland Division (Inc.), PO Box 3373, South Brisbane, Australia, 4101.

Guidelines for Conservation Framing of Works of Art on Paper

The Institute of Paper Conservation has responded to the widespread confusion surrounding the subject of 'conservation framing' by publishing a concise and highly readable illustrated guide to the techniques and terminology involved.

The *Guidelines for Conservation Framing of Works of Art on Paper* is an attractive six page pamphlet aimed at both picture framers and the owners and custodians of works of art. It outlines the processes and materials involved in conservation framing with a view to helping framers and their customers to make informed decisions when selecting frames for valued pictures, assessing the benefits of conservation framing and justifying the additional costs involved.

Copies of the pamphlet are available in packs of 50. For further information please contact Clare Hampson at the Institute of Paper Conservation, Leigh Lodge, Leigh, Worcester, WR6 5LB Ph: 0886 32323.

Johnson, C., Rae, A., Wills, B., Ward, C., Lee, J., *A Guide to the Storage, Exhibition and Handling of Antiquities, Ethnographic and Pictorial Art*. Ed. S. Bradley, BM Occasional paper No. 66, London 1990.

Enzyme Treatments: The Science and the Application in Conserving Artistic and Historic Works. Selected Bibliography 1940-90 by Elizabeth Morse. 17pp. Available from: Abbey Publications, 320 E. Center Street, Provo UT 84606.

Abstracts of the 17th Annual IIC-CG Conference, Vancouver, B.C., May 1991 are available from IIC-CG, PO Box 9195, Ottawa, Ontario, Canada K1G 3T9.

Bibliography: Theses, Dissertations, Research Reports in Conservation, compiled by Gabriela Krist, Gerhard Banik, Sebastian Dobruskin, Rebecca A. Rushfield, Peter Winsor. ISBN 92-9077-097-X.

This is the second, revised and expanded edition of this bibliography, which has been compiled by members of the Working Group on Training of ICOM Conservation Committee. Some 3,500 titles from 74 institutions are included, covering the period from 1975 to 1989. xii + 284 pages. \$20.00.

Archetype Books Catalogue June 1991.

Books on Conservation of Antiquities, Archaeology, and Museum Studies. Order by mail, telephone, or fax. They will also try to locate any title in print. Contact Fiona Gale, 12-14 Hall Square, Denbigh, Clwyd LL16 3NU. Tel: 0745 (Int 44 745) 815006 Fax: 0745 813 484.

NPS Museum Handbook, Part I

(Revised September 1990) Produced by the Curatorial Services Division of the National Park Service, Part I: "Museum Collections," provides guidance to park staff on scope of collections, handling objects, conservation treatment, packing and shipping, curatorial health and safety, preventive conservation for various classes of objects, and related issues. \$36.00 includes regular shipping; international orders add 25 percent to price. (Payment by Visa or Choice or Mastercard, or check payable to : Superintendent of Documents; specify GPO Stock #: 024-005-01078-5). Available from: Superintendent of Documents, Government Printing Office, Washington, DC 20402-9325.

ICCROM PUBLICATIONS

Bolletino dell 'Istituto Centrale per la Patologia del Libro'

1989 Anno XLIII. A method of extracting tannin from leather and their identification - M. C. Berardi; Some properties of adhesives tested on paper (PVA and PVP); Studies of the resistance of adhesives to microbiological attack. Also articles on foxing, deacidification and mould growth.

Synthetic Materials Used In the Conservation of Cultural Property (photocopies) \$2.50

Science for Conservators, 3 Vols

Book 1. An Introduction to Materials

Book 2 Cleaning

Book 3 Adhesives and Coatings

Great Britain: Museums & Galleries Commission. 1987. \$11.00

Our Architectural Heritage: From Consciousness to Conservation. C. Erder. 1986. Paris: UNESCO. 236pp. \$16.00.

Practical Building Conservation. J. Ashurst and N. Ashurst.

Aldershop: Gower Technical Press. 1988.

5 Vols. ISBN 0-291-39777-8. \$118.

Recent Advances in the Conservation and Analysis of Artefacts.

London: Institute of Archaeology Summer School Press. 1987. 415pp. ISBN 0-9512429-0-3. \$45.

Insect Pests in Museums. D. Pinniger. Great Britain: IAP. 1989. 47pp. ISBN 0-905853-25-3. \$9.

ICOM Committee for Conservation. 8th Triennial Meeting, Sydney, 6-11 September 1987. Preprints. 3 Vols. USA Getty Conservation Institute. 1987. ISBN 0-89236-094-1. \$70.

ICOM Committee for Conservation. 9th Triennial Meeting, Dresden, August 1990. Preprints. 2 Vols USA: Getty Conservation Institute. 1987. ISBN 0-89236-185-9. \$100

Chemistry for Conservators SSCR 1990. \$40.

Conventions and Recommendations of Unesco Concerning the Protection of the Cultural Heritage. Geneva: UNESCO. 1985. 248pp \$2.

Environmental Monitoring and Control. SSCR. 1990. \$13.

A Conservation Manual for the Field Archaeologist. C. Sease. UCLA Institute of Archaeology. 1987. 170pp. ISBN 0-917956-59-1. \$16.

Air Pollution and Conservation: Safeguarding our Architectural Heritage. ED. J. Rosvall. Amsterdam: Elsevier. 1988. X + 427pp. ISBN 0-444-87131-4. \$165.

Photogrammetry Applied to Surveys of Monuments and Historic Centres. M Carbonnell. 1989. 175pp ISBN 92-9077-091-X. \$13.

Solubility and Solvents for Conservation Problems. G. Torraca. 4th Ed. 1990. 70pp. ISBN 92-9077-092-9. \$6.

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Climate In Museums: Measurement. G. de Guichen. Reprinted. 1988. 80pp. ISBN 92-9077-082-1. \$6.

Porous Building Materials: Materials Science for Architectural Conservation. G. Torraca. 3rd Ed. 1988. 160pp. ISBN 92-9077-081-3. \$6.

International Index on Training In the Conservation of Cultural Property.

4th Ed. 1987, 96pp. ISBN 92-9077-072-4. \$10.

A Laboratory Manual for Architectural Conservation. J. M. Teutonico 1988. 176pp ISBN 92-9077-083-X. \$7.

Preventive Measures During Excavation and Site protection. Ghent, 6-8 XI 1985. 1986. 324pp. ISBN 92-9077-070-8. \$15.

Structural Conservation of Stone Masonry. Athens, 31. X-3.XI.1989.704pp ISBN 92-9077-093-7. \$35.

Ironworks and Iron Monuments: Study, Conservation and Adaptive Use. 1990. 440pp ISBN 92-9077-055-4. \$11.

Conservation of Metal Statuary and Architectural Decoration in Open Air Exposure. 1987. 302pp. ISBN 92-9077-079-1. \$15.

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Contributions and correspondence should be typed with double spacing and addressed to: The Editors, AICCM National Newsletter, Australian War Memorial Annex, 4 Callan Street, Mitchell, ACT 2911, Australia.

Telephone enquires can be directed to: Gina Drummond or Cheryl Jackson at the Australian War Memorial Annex, Ph: (06) 241 6122

Final deadline for copy for the next issue is 6 February 1992. Contributions may also be faxed c/- The Australian War Memorial Annex (06) 241 7998

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

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