



## FROM THE EDITOR

For those of us who were fortunate enough to make it to the AICCM Conference at Palm Cove in sunny Queensland, it was a rewarding and enjoyable experience. Fifty-eight delegates attended the conference, including 4 from overseas and 11 conservation students from the University of Canberra. The setting at Palm Cove was extremely relaxed and wonderfully tropical, especially after the colder climes of the rest of the country. It is a credit to Benita Johnson, this year's conference co-ordinator, and all those who assisted her, that the conference proceeded so smoothly. Thanks also to all who shared their knowledge with us by presenting papers and to the people who organized and chaired each of the sessions.

On the social side, there were many things to do, and many delegates travelled out onto the Great Barrier Reef, into the Daintree, and did many other adventurous things. The newly-formed AICCM Bungy Jumping Special Interest Group (Anne Cummins and Colin Macgregor) covered on the Thursday afternoon and successfully negotiated the local 44-metre rainforest jump - "the ideal way to pump some blood back into the brain after the cerebral strain of the previous few days" according to Colin.

Conferences are important for many reasons. The most important reason for many of us is to maintain contact and to communicate with other conservators and related professionals as to their work and alternative approaches to solving problems. Conservation, like other professions, is a constantly evolving discipline requiring each of us to keep up to date with the latest information available. Not only is information gained through the formal presentation of papers, but also by meeting people and discovering who is familiar with certain materials, methods or problems. Conferences also concentrate on the positive side of our work. With continuing cuts to conservation budgets, redundancies occurring in many institutions, and tough times for many in the private conservation sector, it is important to know that as a profession we are still achieving great things. Many people came away from the conference feeling inspired and enthused. Let us hold onto that inspiration until the next conference, and maybe we will see more of you at the next one.

Featured in this issue is the newly-elected 1992-93 National Council and its members. If you have any issues which you feel need to be addressed or raised, please contact either your state representative or one of the other Council members. It is important that AICCM members participate in the decision-making and direction of the AICCM. This can only be achieved if members communicate with those who are responsible for ensuring that the aims of the AICCM are carried out. It is all too easy to leave everything to the dedicated few, but if you have a concern talk to someone who can do something about it.

Included with this issue is a membership questionnaire. Many issues are being faced by the AICCM and are being brought into focus through the Corporate Planning process. Please take the time to fill in the questionnaire as this is your opportunity to contribute to the direction of the organization.

This is the last Newsletter for 1992. The editorial committee would like to thank all of our contributors, from those who chase up news in their institution for 'People and Projects' to those who sit down and put pen to paper to respond to an issue, or to share their experience of a conference or a new product. Without you the Newsletter would not exist.

To all our readers, Merry Christmas and a prosperous, productive New Year.

Gina Drummond, Editor



## NEW MEMBERS

### Professional / Associate Members

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

Debra Spoehr, Graeme Scott, Colin Macgregor, Sue Gatenby, Karen Coote, David Horton-James.

### Ordinary Members

**ACT:** Ludo Spitters, Vicki-Anne Heikell, Robert Wallis, Helen McGheehan, Eileen Procter, Carolyn Lehne, Janelle Borig, Karen Taylor, Kirstin McKay.

**NSW:** Helen McPherson, Paul Pribila, Therese Werstak, John Lindsay, Patience Devas.

**QLD:** Geoffrey Morton, Robert Zilli.

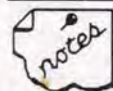
**SA:** Lisette Burgess.

**TAS:** Louise James-Green.

**VIC:** Johann Alcock, Catherine Thomson, Romi Arm.

**NT:** Strehlow Research Centre

**Overseas:** Carmel Nicholas, Austria.  
Tania Patterson, Canada.  
Konserveringscentret, Denmark



## AICCM NOTICES

### Membership fees for 1992/93

Members are reminded that fees for the 1992/93 financial year were due before 1 July 1992. Final notices will be sent out to members in the first week of December. It would be appreciated if members could make payment promptly. Members who have not paid their fees by 30 December 1992 will be deemed to be unfinancial and will not receive further issues of the National Newsletter, Bulletin, or Divisional Newsletters.

### Submissions for AICCM Bulletin

Therese Mulford, Publications Officer, invites submissions for the AICCM Bulletin, especially from those people who presented papers at the National Conference. Those people wishing to submit papers for inclusion in the Bulletin should contact Therese for details of format, deadlines, etc. on (003) 371 296.

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The AICCM was invited to present its views at the recent ALIA conference, on the new National Preservation Office (NPO) to be based at the National Library of Australia. AICCM conservators participated in the drafting of this document at the AICCM Conference in Cairns. - Ed

### National Preservation Office: The AICCM view

#### What is AICCM?

AICCM or the Australian Institute for the Conservation of Cultural Material, is the peak organization for the conservation profession. Members range from practitioners working privately and in institutions to managers working exclusively in areas of preservation, and includes individuals and other organizations interested in the preservation of cultural heritage. AICCM's mission is to foster the preservation of material of cultural significance in Australia and to represent the conservation profession. It is an umbrella organization in that it is equally concerned with the preservation and conservation of collections housed in museums, art galleries, libraries, archives, historic houses and private collections across the nation. AICCM's strength lies in this cross-representation, recognizing the commonality shared by conservators working in a variety of specialized fields, on issues such as policy, prioritisation, training, research and development. As conservators tend to specialize in areas such as paintings, paper and textiles to name but a few, it is AICCM's aim to facilitate exchange of information and ideas between conservators working in different types of institutions, for example between paper conservators in libraries and those in museums.

This concern for information exchange between those concerned with the conservation and preservation of cultural material forms the basis for our affiliation with the Council of Australian Museum Associations and our desire to strengthen our involvement with other peak organizations such as the Australian Library and Information Association, Australian Council of Libraries and Information Services, Australian Society of Archivists, etc. Given that much of what the conference *Towards Federation 2001: Linking Australians and their Heritage* aimed to do for the library field is similar to the work being undertaken for museums by the Heritage Collections Working Group and CAMA, AICCM would seem to be a strong point of liaison between the preservation strategies and programs targeted in these reports.

#### AICCM's Corporate Strategies

Through a series of intensive corporate planning sessions over the last two years, the Institute is positioning itself for a major National program over the next eight years.

The major initiative of the Institute will be to establish a National Conservation Strategy including sub-strategies on the training of conservators, research and development and information services.

#### AICCM's role in the broader community

The Institute is committed to working with the Council of Australian Museum Associations, the Heritage Collections Working Group, the Cultural Ministers Council, the Australian Society of Archivists, the Australian Library and Information Association, the Australian Council of Libraries and Information Services and the new National Preservation Office of the National Library of Australia.

We believe that unlike many of the above groups, our interests and skills are very broad and embrace both the museums arena and the library and archive sectors. On this basis we believe that we are in an appropriate position to link diverse groups and deliver strategies to care for and protect Australia's movable cultural heritage.

On this basis we support and welcome the establishment of the National Preservation Office, and look forward to the added impetus it will give to a national focus for the preservation of Australia's cultural heritage. While the National Preservation Office's focus is trained on Australia's documentary heritage, this is widely dispersed between libraries, archives, herbarium collections, social history museums, local historical societies etc. With the National Preservation Office's high profile in Canberra, and AICCM's connections with the broader community, we will be in a position to have a pronounced effect on the preservation of Australia's documentary heritage.

### Shared functions

AICCM shares a number of interests in common with the National Preservation Office, the main difference being that the NPO's area of interest relates more specifically to the library field. Examples of our shared interests are as follows:

- provision of a national focus for the preservation of Australia's documentary heritage
- dissemination of information on preservation strategies and issues, technological developments etc.
- co-ordination of preservation activities
- development and promotion of standards
- development of model preservation strategies and policies
- promoting awareness and education programs for community groups on preservation issues
- supporting and co-ordinating research

Given our sympathetic aims and objectives, and the enormity of the task, AICCM's objective is to foster collaboration and co-operation.

The Institute is concerned that there doesn't seem to be an effective mechanism for ensuring input from conservators. While there had been general consensus that the Advisory Body should include representatives from professional organizations such as ALIA, ASA, and AICCM, it has since been recommended that professional organizations can have input at the state level but should not be represented on the national body. (NPO Discussion Paper, pp5-6). We believe that our links and contacts with other heritage-related organizations, and our knowledge of the conservation field throughout Australia can make a major contribution to achieving the goals and objectives of the National Preservation Office. Furthermore, we are keen to establish strong lines of communication with the NPO, in order to communicate the results of their work to the wider community, to ensure that relevant information gets circulated to those who work in areas outside the library community.

Tamara Lavrencic  
President, AICCM

Presented at ALIA Conference, Albury, 1992.

### Obituary

It was with great sadness that we learnt of the death of John Olive, objects conservator at the Art Gallery of Western Australia and professional colleague of many conservators in Australia. John who was only 40 years old, passed away on October 14th after a prolonged illness. In his short life, John demonstrated a remarkable sensitivity for the objects with which he was working. His contribution to the infant profession of conservation in Australia was singular and we will miss his skill, understanding and insight into the nature of our work. His major restoration projects of two significant Art Gallery of Western Australia collection works - August Rodin's *Adam*, and the designer George Tinworth's biblical terra-cotta relief *The Prodigal Son* will stand as a testament to John. To his brother and sister we extend our deepest sympathy.

Ian MacLeod and Smadar Gabrieli

## National Council 1992-93

The National Council consists of the officers of the AICCM, these being the President, Vice-President, Treasurer, and Secretary; one representative of each of the local divisions, elected by the local division; up to seven other members, and a publications officer. All the positions, except for the state representatives, are elected at the annual general meeting each year.

**Tamara Lavrencic, President**, and also the **Queensland Rep.**, has been a member of AICCM since 1981 and an associate since 1991. She has served as National President for two years, previously she was Secretary on the National Council, and editor of the National Newsletter from 1988-91. Tamara was a graduate of the Materials Conservation Course in Canberra, specializing in paper conservation. She is currently the Manager of Preservation Services at the State Library of Queensland. She has previously worked at the Queensland State Archives and the Queensland Art Gallery. Tamara is particularly interested in providing information, training through workshops, and moral support for regional museums, local history societies, libraries and other decentralized collecting institutions, and seeks more effective liaison and information exchange between the AICCM and other organizations such as CAMA, ALIA, ASA, and the National Trust. Career development and mid-career training for conservators is another important aspect of the conservation profession which Tamara feels needs to be addressed. Tel: (07) 840 7841; Fax (07) 846 2421



**Benita Johnson, Vice-President**, is currently the Lecturer in Objects Conservation at the University of Canberra. She has had a varied career and worked on a wide range of materials and in many places around the world. She is a graduate of the Master of Art Conservation Course in Canada where she specialized in artefacts conservation. From 1979 - 1986 she was conservator at the UCLA Museum of Cultural History, Los Angeles. Following that she was Training Program Co-ordinator at the Getty Conservation Institute. Apart from her teaching duties, Benita has participated in a survey of conservation training needs in the South Pacific, and recently undertook a survey of the Tam Ting Caves in the Lao People's Democratic Republic. Tel: (06) 201 2632.



**Julian Bickersteth, Treasurer**, was educated in England and initially completed a Theology degree at Oxford University before undertaking the Diploma in Furniture Conservation Course at West Dean College, Sussex. After working in London for three years, he came to Australia in 1983 to set up the Furniture Conservation Section at the Powerhouse Museum. Seeing a need for a museum-standard private conservation service, Julian established Campbell Conservation in 1986 and he now heads its successor International Conservation Services. Julian is the Secretary of the NSW Division, and was Publications Officer (and editor of the Bulletin) on the National Council from 1988 to 1992. Tel: (02) 417 3311; Fax: (02) 417 3102



**Kathy Henderson, Secretary**, completed a B.Sc.(Hons.) in chemistry at the ANU before stepping into conservation at the University of Canberra, where she majored in paper and photographic conservation. Kathy has worked at the Australian War Memorial since 1989, and is one of the people trying to get Photon, the photographic conservation special interest group, up and running. She has had no prior formal involvement with the AICCM apart from being a member but has found it increasingly more difficult to avoid active involvement since two AWM colleagues became editors of the National Newsletter. Tel: (06) 243 4537; Fax: (06) 241 7998.



**Bronwyn Ormsby, ACT Division Rep.**, is also the President of the ACT Division Council. She is currently completing her degree in conservation at the University of Canberra and will be joining the National Gallery of Australia conservation department in the new year. She has been a member, and actively involved with the AICCM since 1987 including a stint as an ordinary member of the NSW Division Council and a member of the NSW Incorporation Sub-committee in 1989-90. She has been a student representative on the ACT Division Council for two years. Bronwyn is involved with the AICCM because she values and supports the role it plays in recognition and professional development of conservation in Australia, and is particularly keen to represent the interest of students and recent graduates of the University of Canberra Conservation Degree Course.



**Alison Wain, Victorian Division Rep.**, originally trained as an archaeological conservator at University College, Cardiff, and has worked at the Museum of Victoria since 1990. This has given her experience in conserving a wide range of objects with an emphasis on technological material. She has been a member of the AICCM for nearly ten years, and a member of the Victorian Division Council since 1990. She has been the National Council representative for the last two years and is also one of the members of the Finance Working Group which is endeavouring to be financially creative with AICCM's limited resources.



**Anita Gustavson, NSW Divisional Rep.**, Anita works at Australian Archives (NSW) in Preservation Services as a paper conservator. Anita completed her conservation training at the University of Canberra in 1989 and has served on the NSW Division Council for three years has an ordinary member.



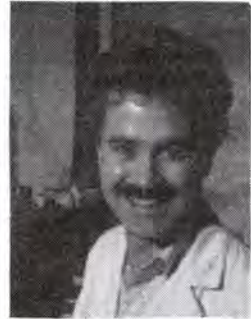
**Mary Jose, SA Division Rep.**, is the Manager of Textiles Conservation at Artlab Australia in Adelaide. She has been a member of the SA Divisional Council since 1987 and President since 1990. She has been the SA rep. since 1991. She has also been a member of the AICCM Professional Accreditation Committee since 1991 and is currently Chair of the Committee. She helped to establish and co-ordinate the Textiles Working Group and is currently editing the preventive textile conservation manual being produced by members of the group for use by small museums.



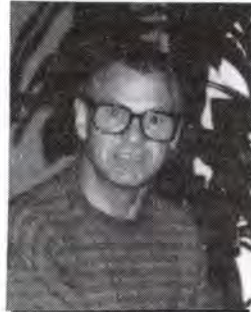
**Stephanie MacDonald, Tasmanian Division Rep.**, is the acting conservator at the State Library and Archives Office of Tasmania. She initially completed a B.Fine Arts (Sculpture) and a Diploma of Education at the University of Tasmania before working as a preparator at the Queensland Museum and in display at the Tasmanian Museum and Art Gallery. She has been a member of the AICCM since 1989 and by the time of the Launceston Conference, was the newly-elected President. The Tasmanian Division is small and whilst at times they have battled to stay in existence, have increased their participation in national issues, and have played an active role in promoting conservation throughout the community. "I have benefited immensely from the information exchange through AICCM publications, conferences and talking to other conservators and I want to work to put something back into AICCM through the Tasmanian Division's activities".



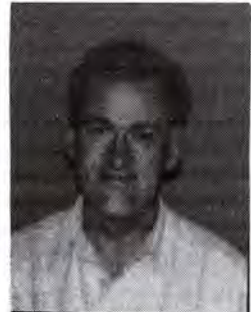
**Ian MacLeod, WA Division Rep.**, is the Head of Materials Conservation at the WA Maritime Museum and the Vice-President of the WA Division. Ian has a policy of believing that the artefact must come first when considerations are being made with regard to treatments and display issues. He also believes that it is only through a co-operative team approach between conservators and curators that the best results can be obtained for both the object and the public who are the providers of our salaries. Without applied research conservation will stagnate and therefore all institutions who are serious about the quality of their information and care must have a research commitment.



**Jeavons Baillie, ordinary member**, has been involved with conservation here and in New Zealand for many years. For 18 years he worked as a conservator at the National Library of New Zealand. He was also the Founding President of the New Zealand Professional Conservators Group and a member of the New Zealand Cultural Conservation Advisory Council. He then worked at the Public Record Office in Victoria and is now the Chief Conservator at the State Library of Victoria. He is a Councillor on the National Trust, Victoria, and an ordinary member of the Victorian Division Council. He is particularly interested in an adequate level of participation of government in conservation issues outside the major institutions and in fostering a strong profession.



**Graeme Scott, ordinary member**, has been working in conservation since 1978, originally specialising in ethnographic materials but has experience in a wide range of museum objects. For a number of years his main interest has been in all aspects of preventive conservation. Before coming to the Australian Museum in 1989, he worked in Scotland where he was a committee member of the Scottish Society for Conservation and Restoration (SSCR). His current projects include storage of anthropology and mammals collections, upgrading the Australian Museum's environmental monitoring system, database management and researching factors affecting mould growth in tropical climates. He has been a member of the National Council since 1992.



**Ian Cook, ordinary member**, has been the Director of Artlab Australia, Australia's first state conservation service since its formation in 1985. He commenced his career as a cadet restorer under William Boustead at the Art Gallery of NSW in 1965 and became the first restorer/conservator employed by the Commonwealth Government. In 1969 he commenced as conservator at the National Library and was responsible for the development of the laboratories and the Preservation Services Department. He was awarded a B. App. Sci. in analytical chemistry from the Canberra College of Advanced Education in 1979, after which he was involved in the development of the conservation courses in its formative years, and managed the salvage operations at the NLA fire in 1985. He was the first Secretary of the AICCM 1973-75, President 1980-1984 and Public Officer from incorporation to 1985. He is active in the Heritage Collections Working Group Subcommittee, a member of the Departmental Executive for the Department of the Arts and Cultural Heritage in South Australia, and a board member of the Volunteer Centre of South Australia Inc.



**Margaret Alexander, ordinary member**, is the Head of Conservation at the National Museum of Australia in Canberra. Marg is a graduate of the B.App.Sci. in the Conservation of Cultural Materials where she specialized in works of art on paper and ethnographic objects, and has also completed a B.Letters in prehistory and material culture. She joined the AICCM in 1980 and served as a committee member of the ACT Division Council for three years. Marg served as Secretary of the National Council from 1986-89, and as National President from 1989-91. Since then she has maintained involvement with the National Council serving as an ordinary member.



**Therese Mulford, Publications Officer**, currently works at the Queen Victoria Museum and Art Gallery, Launceston as the curator of conservation (paintings). She came to the field of conservation in her early 30's. Prior to that she was a practising artist and taught art in secondary schools and at the former Canberra College of Advanced Education. She completed the M.App.Sci. in the Conservation of Cultural Materials, specializing in objects and completed an internship at the Canadian Conservation Institute. Since that time her specialty has changed to paintings conservation which she enjoys because of her interest in art. "I am looking forward to the Publications Officer Position because it will enable me to keep in touch with the wider conservation community. The idea of a finished object (the Bulletin) for energy spent is quite appealing". Tel: (003) 371 296.



If you have any concerns or matters you wish to raise with the National Council, contact either your State representative, or the Secretary of the National Council. The next National Council meetings are scheduled for 20 February and the 5 June 1993.



## AUSTRALIAN CAPITAL TERRITORY

Benita Johnson and Kelvin Officer (Consultant Archaeologist and PhD candidate, ANU) have just completed a conservation survey of the Tam Ting caves in the Province of Luang Prabang, Lao People's Democratic Republic. Funding for this project was generously supplied by the Australian Ministry of Foreign Affairs and Trade and the Lao Ministry of Information and Culture.

Tam Ting consists of two limestone caves situated approximately 30 kilometres up the Mekong River from the town of Luang Prabang. One cave is visible from and close to the river while the other is not visible and is up 241 steep steps from the river bank. The caves contain literally thousands of Buddha sculptures (an approximate count of 3,500 not including those toppled over or in ruins) which date from the 17th-century and are made of lacquered and gilt wood, bronze, ceramic, silver-coated resin and horn. Rock art is also found on the cave walls. The caves have been considered a sacred site since prehistoric times and have certainly been used as a Buddhist shrine at least since the 16th-century.

The expansion of tourism in Lao PDR is leading to ever-increasing numbers of visitors to the site which in turn has accelerated processes of deterioration and vandalism. The objectives of this survey were to identify and assess the nature of the site and its contents with particular reference to conservation and management issues and to determine priorities for future conservation and project works. It is anticipated that the full report of this initial work will be available in the beginning of January 1993.

### Art and Archival Pty Ltd

Art and Archival is very pleased to announce that **Alison Clugston Cornes** has formally become an Associate of the Company. Kerry and Alison are hugely delighted! Our company has recently been selected as a 'Finalist' in the 1992 NSW Small Business Awards.

### Australian National Gallery

The conservation section hit the road recently with **Trevor Hoyne** and **Erica Burgess** spending September in Europe supervising the return of the Rubens exhibition; **Geoffrey Major** in Japan for the return of *200 Years of Australian Painting*; **Micheline Ford** at the Asia Society in New York to install *Culture at the Crossroads*, an exhibition of Asian textiles; and **Bruce Ford**, recently returned from an IAP Summer School program in London, then headed off to the 2nd International Biodeterioration Conference in Yokohama in early October. **Beata Tworek** attended the AURA congress in Cairns where she presented a paper for Bruce Ford; **Allison Holland** and **Sue Ride Gaardboe** attended the AICCM conference also in Cairns, giving papers on enzyme treatments in paper conservation, and travelling textiles respectively. **Greg Howard** (framer) attended a gilding workshop in Sydney and paintings conservator, **Gloria Morales**, spent a day at the NGV looking at Julian Ashton paintings as part of a study of a work by that artist. An overworked **Shulan Birch** in mountcutting welcomed the return of **Fiona Kemp** from an extended European holiday, during which period **Peter Vandermark** provided temporary assistance. Fiona was able to return the favour as Shulan took a month off during October.

The complex and successful demounting, packing, transport and installation of the exhibition of Cambodian works for the *Age of Angkor* exhibition was accomplished largely through the efforts of contract conservator **Catherine Millikan**, who spent several weeks in Phnom Penh with the assistance of stone mason **Andy Betz** and packing specialists from TED, **Simon Hartas** and **Edward Parfenovics**. Beata and Catherine carried out basic cleaning of the works upon their arrival and supervised drilling of some sandstone works for steel pin supports. A substantial program of aid to the National Museum of Phnom Penh was announced by the Prime Minister, dealing with the restoration of the museum building and the provision of conservation and museology training to be co-ordinated by Bruce Ford. Bruce, Andy Betz, Catherine Millikan and **Dr Michael Brand** will return to Cambodia in mid-November with the exhibition and carry out preliminary work in connection with the assistance program.

During November, Trevor Hoyne spent time in Yokohama condition-reporting the Christmas blockbuster *Rembrandt to Renoir*, and Micheline Ford and Sue Ride Gaardboe conducted a dyeing workshop for textile conservators in the ACT region.

Allison and Geoffrey in Paper have recently mounted the largest work in the collection - a huge anti-nuclear poster which cluttered up the laboratory for several days. Textiles completed the conservation and mounting of a collection of strange and wonderful hats for the *Mad Hatter* exhibition, which is destined to travel next year. University of Canberra students **Sarah Clayton** and **Fiona Tennant** have been gaining experience with Textiles, and **Michelle Wassel** in paintings.

The new purpose-built 4000m<sup>2</sup> art storage building at Hume was opened in late August with a party for staff, and transfer of material from the old storage areas at Fyshwick is now complete. This is undoubtedly the most significant advance in the care of the collection since the opening of the ANG at Parkes 10 years ago in October and is a credit to those involved in its construction - particularly Registrar **Warwick Reeder** who argued for it over many years. Conservation was closely involved in its design and fitout.

**Bronwyn Ormsby** and **Elizabeth Page** will be joining us at Christmas in the positions of Paintings Conservator 1, Objects/Preventive Conservator 1 respectively.

We also welcomed the return of Textile Conservator Debbie Ward, and regretfully farewell Sue Ride Gaardboe as a consequence.



## NEW SOUTH WALES

### Art Gallery of New South Wales

The paintings and frames conservators have been busy preparing Piguénit's Mount Kosciuszko painting for the Piguénit retrospective which opens in Tasmania in December. The painting, which was previously in a fragile, unexhibitable condition, has been cleaned and consolidated by **Stewart Laidler**. **David Butler** made the reproduction frame based on documentary evidence of Piguénit's original frame.

**Margaret Sawicki** and **Eric Bray** are working on the frame for the Ford Maddox Brown painting.

**Paula Dredge** returned from 10 weeks holiday in Europe just in time to attend the CAMA conference in Melbourne.

**Alan Lloyd** is in between trips to Korea where he helped to courier and install works in an exhibition on Australian contemporary art. Four weeks later he will pack it up and bring it back.

**Donna Midwinter** is managing the treatment of the Gallery's oldest outdoor bronze sculptures thanks to funding provided by the Department of Public Works. A pair of small bronze replicas of Fame and Mercury by Coyzevox have been brought into the Gallery for treatment. The large equestrians *Offerings of War* and *Offerings of Peace* by Gilbert Bayes will be treated in situ shortly after. Specialists will be employed, as required, to carry out the work. Volunteers presently working in the objects conservation lab include **Alf Fox** (retired school teacher), **Lidia Mincev** (Fine Arts Graduate from Macedonia), and **Kirstie Davidson** (student of Art Administration, University of NSW).

**Rose Peel** was in Japan as a return courier for *200 years of Australian Art*. Work continues on Turner's *Liber Studiorum* which was open on December 9, 1992.

The NSW Book and Paper group was formed in August. The first official meeting was held at **Ros Kean's** studio. Ros is a Print maker and spent two years in Japan studying wood cut techniques and print making.

### Australian Museum

**David Horton-James** has been appointed the permanent head of the Material Conservation Division. Congratulations!!!

David and **Michael Kelly** have been involved with testing of a range of papers suitable for archival use in the museum. The tests are based on Australian Standards for Kappa number, alkaline reserve and pH.

David and **Graeme Scott** have been upgrading the computerised temperature and RH monitoring system used in storage and exhibition spaces within the museum. The system has been changed from old Commodore to new IBM compatible hardware. The rewrite of the programme and the transfer went smoothly.

Graeme has started a research project looking at the influence of ventilation rates, patterns and natural variations in humidity on mould growth in tropical climates.

**Sue Gatenby** has headed the lab's storage team involved with the treatment of several water-damaged Aboriginal artefacts. A successful method for removing the majority of the staining on both painted bark and wood surfaces was found. The treatment involved an application of distilled water on the affected area and the use of a poultice of damp blotting paper under weight until it had dried.

**Colin McGregor** and Michael spent some time preparing and packing paintings on bark and masonite for a loan to Kyoto, Japan. The effectiveness of the packing system was monitored on the journey using dataloggers inside and outside the crate for temperature and relative humidity and 'shock watches' on crate and objects to test cushioning. No problems with impacts were recorded, but extremes of temperature in the aircraft hold and during the Hong Kong stop-over caused 15°C changes within the crate. Fortunately the relative humidity only changed 4.5%. These records will provide good ammunition for insisting on improved conditions on the return journey in January.

**Alex Roach** is in the process of introducing an alternative method to using dichlorvos pest strips. A new CIG product *Fenoxycab* (Insect Growth Regulator) in CO<sub>2</sub> propellant will be trialled in the museum's display cases.

**Karen Coote** has just returned from her overseas trip, which included her attendance and presentation of a paper at the Preventive Conservation ARAAFU Symposium in Paris on her work with the Aboriginal communities. She also gave similar papers at the Institute of Archaeology in London and the Smithsonian in Washington. She caught up with **Penny Edmonds** who has just accepted the offer of a 3rd year for her Mellon Fellowship at the National Art Gallery in Washington. During the trip, Karen discussed the problems of conserving ethnographic resinous material and the use of current acrylic emulsion adhesives in ethnographic conservation, as well as the variety of ethnographic treatments being undertaken around the world. The priority for everyone at the moment seems to be with the storage of collections.

**Sue Valls** and Sue Gatenby have been working with the Mineralogy and Palaeontology collections, which has included the monitoring of their storage environments and looking at suitable storage materials and systems to be used with the most fragile specimens, namely pyrite diseased minerals and corroding meteorites.

### International Conservation Services

We have taken on two new staff members to help out with a range of projects. **Arek Werstak** has re-joined us to work on the conservation of a wall mural in the Children's Chapel at St. James, King Street. This major project will involve removal of the entire mural so that the salt problem behind it can be rectified and then reinstatement on an inner rigid membrane. It is expected to take nine months to complete and we will be using a number of consultants including Artlab, **Ross Taylor**, **Przemyslaw Werstak** and **Anne Gaulton**. **Kirsty Orr** has joined us as a trainee in the furniture section.

**Kay Soderlund** has been project managing the conservation and installation of objects in the new museum of Australian Jewish History and the Holocaust. **Andrea Wise** and **Catherine Akeroyd** have undertaken a survey of the University of Sydney Archives. **Julian Bickersteth** and **Catherine Lillico-Thompson** have been running a joint series of lectures with the National Trust on *Caring for Antiques*. Julian also attended the recent international conference *Disasters: Prevention, Response and Recovery* at MIT in Boston.

**Tessa Evans** gave birth to a boy, Lewis on October 6th and both are doing very well.

### Museums Association of Australia

**Jenny Dickens** has just returned from Southern Italy where she worked as conservator on the Australian archaeological expedition to I Fani. As usual it was a fascinating and challenging experience. Italian suppliers of most chemicals and conservation supplies have been identified, so that the team no longer has to carry all the supplies in their suitcases. However the work is still at a fairly basic level, most of the work must be done outside and it is a constant battle to keep thousands of insects as well as cats, dogs and the occasional schoolchild away from the treatment solutions.

Meanwhile back in Sydney, **Anne Cummins** has continued to soldier on in Jenny's absence despite the MAA's restructuring whirling around her. She is dealing with many enquiries from member museums and the public as well as continuing to treat archaeological wood and metals.

### Powerhouse Museum

**Teresa Werstak**, who was previously in private conservation, has joined us in the paper lab and Jane Hinwood is on leave to take up a nine-month advanced internship in paper conservation at the Conservation Centre for Art and Historic Artifacts in Philadelphia, USA.

In September, our first permanent exhibition changeover, *Success and Innovation*, opened. It illustrates Australian produce, innovation and development, successful and otherwise. Almost everyone was involved in preparing the wide variety of objects for display, including such cultural icons as the Victrola, Café Bar, Computer Socks and Felix the Cat.

**Graham Clegg** continues to work on the 1934 Cierba-type avro auto-giro. The engine rotors and other mechanical components are being stabilized, and, after much deliberation, the decision has been made to remove the badly deteriorated fabric skin and replace it with Dacron fabric. Graham is also involved in an education program for general museum staff comprising a series of talks about the activities of the conservation department.

**Gosia Dudek**, with help from others in the lab, has been preparing 54 Royal Doulton ceramics for a travelling exhibition to five venues in New Zealand.

**Keith Potter**, **Dave Rockell** and Graham Clegg have removed tanning machinery, dating to the early 1900's, from a soon to be demolished tannery in Willoughby, Sydney.

Many of us are now working on a variety of 1950's Australiana for the forthcoming exhibition *Australian Dream*, which features the Australian home in the 1950's. Objects include furniture, a car, floor coverings, kitchenware, decorator items, plans, textiles and photographs.



## QUEENSLAND

### Queensland State Archives

All State Archives staff are now once again under one roof (a lovely brand-new one at that) as the move continues from Dutton Park to our new building at Runcorn. And what a wondrous new environment it is. We are all still looking a bit dazed as we try to come to terms with the vast amounts of space surrounding us. Conservation was the first section to move and thankfully everything arrived in one piece. The new lab is fitted out with everything a conservator could hope for. It is divided into sections for dry cleaning, encapsulating, wet work, and dry repairs. A separate chemical laboratory houses a fume cupboard, chemical storage area, emergency shower, vibration free table and more bench space. **Brian**, our resident conservation binder, now has his own separate bindery, complete with brand-new handcrafted wooden book presses and a power guillotine. (He won't admit it but he really does miss us).

As much as we'd like to say everything went without a hitch, it wouldn't really be the truth. There are always those minor details that nobody thought to check. Earlier this week we received our custom-made whiz-bang humidity chambers, only to realize that they wouldn't fit through the doorway into the humidifying room! Nothing a few hours with a jack-hammer couldn't fix. Needless to say we paid a visit to our less fortunate colleagues at the State Library until the dust settled. Anyone wishing to view our vast new facility need only ring **Vicki Warden** (nee Gillespie) on 875 8704. No names will be mentioned, but a certain manager was merrily riding elephants in Thailand with her new husband during the whole commotion.

## Queensland Art Gallery

**John Hook** has taken leave from the Gallery to fill the position of lecturer in paintings conservation for a semester at the University of Canberra.

**Gillian Osmond** has returned to the Gallery but is still in limbo after 16 months based in London, undertaking research at the Tate Gallery into the ageing of artists' oil paints and the influence of age and condition for the ultraviolet fluorescence microscopic examination of paint cross-sections using the fluorochrome Rhodamine B. Results will be published in a forthcoming edition of the UKIC journal *Conservator*.



## SOUTH AUSTRALIA

### Artlab Australia

**Kristin Phillips** and **Chris Payne**, would like to announce the early arrival of their son Ned. Kristin is well and Ned is doing his best.

**Mary Jose, Debbie Spoehr** and Kristin will be editing the Textiles Speciality Group's manual for small museums.

**Lyn Pinkus, Amber Rowe** and **Mary Canny** with help from Textiles are conserving objects for the Donald Bradman exhibition at the Mortlock Library, and the Captain White exhibition at the South Australian Museum.

**Helen Weidenhofer** is on the committee organising the ICOMOS Conference *Historic Interiors* to be held in April 1993 in Adelaide. **Chris Payne** is working on a colonial painting *A View of Adelaide* by Gilfillan, removing extensive overpaint and revealing a considerable amount of detail. In one place a thatched roof was removed revealing a slate-roofed cottage beneath. **Sarah Powell** is conserving a painting for Brisbane City Council. The painting had been badly slashed many years ago and required major structural and cosmetic treatment. **Eugene Taddeo** is cleaning a possible Alfred Sisley (French Impressionist) painting belonging to a private client.

The paper department has been conserving a series of River Murray maps drawn on drafting linen. They are being humidified, flattened and encapsulated and then bound into a book. Work is continuing on a rare collection of Aboriginal photo albums compiled by Gillen belonging to the South Australian Museum.

**Ian Cook** is currently doing his best to pull together the AICCM corporate plan.

**David Tilbrook** is undertaking paint analysis of some murals belonging to St. James Church, Sydney.

### Adelaide City Archives

**Ron Eadie** has been developing suitable storage boxes for their collection of oversized photographs. He has also been preparing objects for the *Queen Adelaide* exhibition. A major project on the horizon will be the treatment and storage of some recently accessioned plans and nitrate-based photographic negatives. Life is never dull.



## TASMANIA

### Divisional News

Our Annual General Meeting was held on 11th September 1992 and was attended by four members (we calculated that we had a quorum). Nevertheless, a new committee was elected:

Stephanie McDonald - President  
Jude Fraser - Secretary  
Sandra Hodgson - Treasurer

On the evening of 10 September, prior to the A.G.M., **Jude Fraser** presented slides and talked about her recent trip to attend the Institute for Paper Conservation Conference in Manchester, the Photographic Conservation Conference in Windermere and her visits to paper conservation laboratories in the United Kingdom.

### State Library and Archives Office

Recently, the conservation section protected up to 80 books in boxes, 4 flap folders and specially designed melinex sleeves in preparation for removal with the Reserve Collection of the Tasmaniana Library during compactus installation. Treasures were unearthed during the move, such as a copy of the first book

published (and made) in the Antarctic, with its packing case boards! **Stephanie McDonald** and **Sandra Hodgson** have also continued the repair programme on the large collection of Public Works Department plans from the mid-nineteenth century held in the Archives Office.

**Linda Clark, Elspeth Wishart** and **Janet Hughes** were amongst a group of people attending a symposium held at the Antarctic Division in Hobart, on 'Cultural Heritage Values in Antarctica' on 26-27 September. Janet presented a paper describing her work investigating methods to preserve the physical fabric of Mawson's Hut while Linda and Elspeth discussed portable cultural heritage in Antarctica.

An 'industrial heritage group' has recently been formed at the QVMAG with the aim of documenting and recording the industrial heritage of Northern Tasmania. Linda Clark and **Michael Smith** are sharing secretarial duties in publishing a quarterly newsletter.



## VICTORIA

### State Library of Victoria

**Jeavons Baillie** attended the AICCM and ALIA Conferences in September, while **Jackie Millard** stayed at the library madly spending this year's storage budget. They are now back to planning for 'the move', if we ever get the go-ahead to move anything, as all the tenders disappeared in the pre-election black hole.

The Department received the second instalment of the Library Improvement Project grants this financial year, and has commenced work on three main projects:

- The Victorian Imprint Project is a continuation of the 'microclimate' boxing program. This year we have employed **Victoria McCaffrey** (nee Patten) and **Margot Howlett** for six months to continue the packaging program, and **Sheena Cuthbert** to provide bibliographic support.
- **Bernadette Golding** has been employed as a microfilming project officer to carry out a condition survey of the SLV microfilm holdings.
- The Bindery is also continuing with its survey of newspapers, plus newspaper binding and paperback reinforcing programs. **Iris Fischer** and **George Matoulas** have been employed for these projects.

Jackie was appointed to the position of Conservator - General Programs in June. **Jan Begg** was hired on a temporary contract as Conservator - Treatment Programs, and is currently filling part of that role as Paper Lab manager. She is still in shock, trying to get to work on time after five years of private practice from a home-based studio. Jan continues to operate 'The Paper Conservatory' on a part-time basis.

As usual, exhibitions continue to take up a large proportion of Paper Lab workload, with exhibitions of Charles Norton watercolours, Magic Memorabilia and John Pascoe Fawcner the latest to pass through our hands. The loan program also shows no sign of abating; material has just returned from the Melbourne City Council *Melbourne Life* exhibition, and **David Harris** is preparing material for the Waverly City Gallery for *Noble Rot*, an exhibition on drinking and the wine industry in Victoria.

**Alison Humphries** and **Graham Harrison** continue treatment work on pictures and manuscripts collections, plus housing of priority material in preparation for the move. **Sue Garrard** continues with the matting program. **Mary Cox** and Paper Lab staff have just completed a documentation/boxing project for the Library's holdings of ambrotypes and daguerrotypes.

**Katrina Ben** in the Bindery is working on a 15th-century manuscript *Pilgrimage of the Life of Man*. The book has been pulled down, and is being documented prior to microfilming and rebinding.

**Catherine Earley** has been employed on a 3-month contract to undertake a much-welcomed survey of condition and conservation needs of our paintings collection.

Jan spent time in Sydney in September, to help deliver **Lou Young's** baby girl, Alana. Several weeks earlier, **Debbie Breen** gave birth to her son Aidan. Much love to both.

### VCCCM

**Sharon Towns** has been involved in the Materials Conservation Strategy Working Group; investigating the deterioration of a large outdoor sculpture in Ballarat; surveying collections and their environment for member organizations; as well as the general running of the lab. She was relieved to take a three-week break during October.

**Trish Stokes**, Acting Director in Sharon's absence, has been consulting on the treatment of painted paper finishes from an 1850's house. She is also contributing to a collaborative manual on travelling exhibitions for NETS, Victoria. Trish, with **Johann Alcock**, attended the Print Symposium in Canberra in early October.

Johann is interested in hearing from anyone who has treated badly deteriorated, possibly previously bleached and/or deacidified works. She is currently devising a strategy for a very damaged piece which has a heavy salt deposit on its surface resulting from previous treatment.

The Melbourne Cricket Club project is progressing well, with many interesting objects coming for treatment, one of which is a three-section paper collage folding screen. **Catherine Thomson** and **Tine Doerr** are both working hard assessing and treating material.

**Virginia Dahlenburg** continues her long 'Titan' saga, trying to trace the origins of a copy of *Danae and the Shower of Gold* brought to Geelong in 1840.

Finally **Dena Kahan** is studying for her end of year exams, and will return to the laboratory when they are out of the way - we wish her all the best.



## WESTERN AUSTRALIA

### The Library and Information Service of WA

In October, LISWA was the venue for the ANZAAB Rare Book Fair. A recent acquisition by the State Archives - a sketch depicting the discovery of gold in WA, was displayed at the fair following paper conservation treatment by **Amanda Simper**. **Gayle McGlynn** is back in Preservation Services Branch to assist the microfilm programme, and to encapsulate PWD plans for the State Archives. Another recent project has been the protection of books in the Research Collection of Children's Literature. Many of these volumes are too thin to be boxed in the usual way, so **Patrick Smith** has been making polyester sleeves, as well as phase preservation boxes with polyester inserts.

### WA Maritime Museum

Carmela Corvaia gave birth to a baby boy called Omid in late September. Ian Godfrey and wife Gayle have another baby daughter, Jess. Ulli Broeze-Hornemann spent a week in Kyoto, Japan in early November and visited the Usami Shokakado Textile and Paper Conservation Studio which is housed in the Kyoto National Museum. A very worthwhile and rewarding experience. Another impressive experience was the demonstration of traditional hand-loom weaving.



## NEWS

At the end of December, the MAA (NSW) will be closing its conservation laboratory at Castle Hill while the branch develops a new corporate plan. The closure is occurring despite increasing demand for the lab's services and is partly due to increased operating costs. This means that the regional and local museums of NSW no longer have access to subsidised conservation services or be able to purchase small amounts of conservation materials. The position of conservator will be a part-time adviser only.

However, the MAA together with the NSW Ministry for the Arts and the major State Museums, is working towards the creation of more equitable conservation services for organizations without the resources to employ their own conservators, especially regional and local museums. To this end the MAA, in consultation with the AICCM (NSW Division) has prepared a discussion paper entitled 'Conservation of movable cultural heritage held outside major museums in NSW'. The MAA strongly welcomes comment on the discussion paper. Copies are available from: Museums Association of Australia (NSW Branch), PO Box K346, Haymarket NSW 2000. Tel: (02) 217 0133, Fax: (02) 217 0355.

The MAA (NSW) wishes to thank members of both the AICCM (NSW Division) and the national body of the AICCM for their support, assistance and constructive comment during this difficult time.

## AICCM Conference Review

A total of 56 AICCM members attended this year's AICCM national conference; 11 of these members were conservation students from the University of Canberra, and 4 delegates attended from overseas. The conference was deliberately planned to focus on individual areas of interest and specialization as opposed to holding a thematic conference as those held recently in the past. It was also set in a pleasant remote setting on the north Queensland coast to encourage informal discussions and to offer the opportunity to become better acquainted. These two objectives were most successfully met as enthusiastically attested to by those who attended the conference.

Jerry Podany, Head of Antiquities Conservation at the J.Paul Getty Museum in Malibu, California opened the conference with a fascinating keynote address on the Getty's *kouros* figure whose legitimacy has been questioned for almost the past decade. Although its provenance is still debatable, the focus of the presentation centered on the significance of the co-operative research and consultation; with the case of the *kouros*, conservation scientists, conservators, art historians and craftsmen have learned much from each other and have contributed to a better understanding of the history and manufacture of the sculpture.

Benita Johnson



**Jerry Podany, Head of Antiquities Conservation at the J.Paul Getty Museum opening the conference with a fascinating keynote address on the Getty's controversial *kouros* figure**

### Research in Conservation

The session was divided into two segments, the first based on a report by Dr Colin Pearson on the proposal for the development of a Co-operative Research Centre for the Preservation of Modern Materials in Canberra; the second on the exploration of the concepts of moving towards a nationally co-ordinated programme for research and development by Ian Cook.

Both presentations highlighted the urgent need to R&D effort in the conservation field and the problems of exploring how structures might be established to accelerate activity.

A major theme of both presentations was that in the light of current economic restraint, the only way to move forward would appear to be based on collaboration and co-operation between conservators, conservation laboratories and other organizations including the universities, research establishments and industry in general.



There appears to be some scope for co-operative R&D effort from the conservator working 'at the bench', however, support for a national programme must come from policy development at state and federal level if organizations are to support new programmes in this area.

The next step for the Institute, therefore, is to prepare a position paper on the role of R&D in conservation which can be widely circulated for comment by governments and organizations throughout Australia. The hope is that through the initiation of consultative processes, the Institute can raise interest and commitment to the development of a nationally co-ordinated research and development programme in conservation.

Ian Cook

## Training and Education

Colin Pearson spoke about the conservation training course at the University of Canberra. A brief history was given of the course beginning with the Diploma and Masters Degree (by course work) to the present undergraduate degree course and Masters Degree course (by project). Since the institution now has university status it can also offer Ph.D. degrees. It is unfortunate that with the current drop in funding for universities and increase in enrolments, the conservation course has had to be restricted. No longer are students able to get some basic training in all the disciplines offered (textiles, paper, metals, objects, paintings) - they are restricted to two. This is considered to be not the ideal training for conservators who should have some understanding of all the disciplines. Conservation in the work place requires some creative problem-solving with techniques and materials often coming from other specializations than the particular interest. A strategy for overcoming these funding problems was suggested which hopefully will enable a more appropriate funding level per student.

David Horton-James then spoke about progress of the TAFE conservation advanced certificate course which is aimed at the para-professional level (i.e. assistant conservator). This course has been outlined and presented to TAFE but unfortunately due to the considerable turmoil in the NSW TAFE system we have been asked to put our course into a new format. There is considerable demand for this course as was evident from a survey which was carried out. A minimum of eighty people would be interested in doing the course from around Australia and there is potential for many more from small museums. Further developments will be forthcoming.

David Horton-James

## Corporate Planning Session

### The Process

The corporate planning program at the AICCM conference was divided into three segments. The first part was held on the Tuesday from 9.00 - 10.15am and was based on a previous analysis of the Institute's aims and objectives which reveal three core functions:

- Services to members
- Promoting conservation
- Managing the organization

The second part followed directly on the same morning from 10.15 - 11.00 am. In this session participants examined priority items related to issues identified in the earlier session to determine possible:

- objectives
- goals
- strategies
- time frames
- responsibilities
- costs, and
- outcomes

for improving, developing or initiating operations related to services, promotion and management. To facilitate the process an example strategic planning sheet was devised for the session and circulated to participants prior to the sessions. Blank strategic planning sheets were also made available during discussions to structure thinking and the documentation of concepts.

The final session was held on Wednesday between 9.00 - 10.00 am and the processes set up in the middle part of the program were continued. For the latter two sessions the group split into three smaller discussion units. This approach worked very well and the concepts and ideas generated were wide ranging, sometimes focused and pragmatic and often thought provoking and challenging.

Despite the fact that some members of the group had little corporate planning experience and that collectively, many people had not worked together before, the process worked well. There was a high level of commitment by participants and a strong will to achieve outcomes within the times available.

### The Outcomes

The corporate planning session began by examining relevant issues related to developing and improving Institute operations in the three key activity or core function areas: service, promotion and management in order to identify what are the priorities for action. Twenty-five minutes were allocated for examining each issue - fifteen minutes to list key ideas and ten minutes to place them in order of priority. Despite the tight time frame, each topic was thoroughly analyzed and information was generated on the basis of the following questions:

- What services do members require?  
What are they?  
What are the priorities?
- What does the AICCM want to promote?  
What are the issues?  
What are the priorities?
- How can the Institute most effectively manage itself?  
What are the issues?

Lively discussion during the session produced prioritized concepts and ideas for addressing the topics of service, promotion and management. With services to members, the three most important activities identified were communication through the Newsletter, Bulletin and conferences; political representation and lobbying of the community, other professionals and politicians; and support for the conservation profession. Promotion of the conservation community, professional accreditation, and the AICCM itself at all levels were identified as being most important in terms of promotion.

Raising money and the management of finances was seen as the most important issue with management, followed by the setting of realistic goals and objectives, and greater devolution of responsibilities and projects to members and the states, as well as better communication systems.

### The Draft Plan

Discussions, ideas, notions and strategies from the corporate planning sheets developed during the sessions have been formatted in a draft strategic plan.

Council has agreed to review this plan, circulate a revised draft and have a working document available for use by the AICCM from the beginning of 1993.

Ian Cook  
Program Co-ordinator



Ian Cook leading the Corporate Planning Session

## Paper Conservation

Paper conservators' initial motivation was a little delayed, but we did manage to throw together a discussion session that elicited a good deal of enthusiasm and even some useful information!

Two formal papers were presented to the plenary session on Monday by Vicki Gillespie and Allison Holland. The discussion session was organized with compelling effort and a promise of informality - all aimed at boosting paper conservation interests at the conference. Our co-operative effort brought together 25 conservators for 6 hours of informal talks. Each participant spoke for 15 minutes (or so) on any aspect of his/her work/laboratory/ collection. Listed below are resumes of our plenary session papers (abstracts through AICCM) and our discussion session.

### Plenary Session Papers

Vicki Gillespie, Manager, Preservation Services, Queensland State Archives, 'A metamorphosis takes place: New building for the Queensland State Archives'.

Vicki described her managerial task of planning and negotiating for the construction of the new archives building, focusing on the architect's design philosophy and its realization into a functional layout. Descriptions of new air conditioning, security, and storage systems were highlighted and were of great interest. Vicki's combined architectural and conservation background accounts for the well briefed analysis of the project.

Allison Holland, Paper Conservator, Australian National Gallery, 'The application of enzymes in the treatment of works of art on paper'.

Allison described the use of enzymes in the treatment of three art works on paper from the National Gallery collection. In each case, a local application of enzyme was used as solubility problems precluded immersion. Protease in a gel medium successfully removed animal glue from the verso of a charcoal drawing; oxidized oil stains of woodblock prints were reduced with lipase in solution; and alpha amylase in a gel was used to reduce adhesive layers from a watercolour. Please contact Allison if you have specific questions about the materials she used and her creative application of enzymes.

### Discussion Session

Kerry McInnis, Art and Archival Pty Ltd., 'Cellulose powder mending trials'. Microgranular cellulose (powder) infills to variable size holes using methyl cellulose, starch paste, Klucel G and Paraloid B72 as consolidants. The light table and suction table were used with best results using Klucel.

Stephanie McDonald, Archives Office of Tasmania, 'Pieces from the library and archives collections of Tasmania'. An overview of the various types of paper-based materials held at these institutions.

Lisa Stoddard, final year conservation student, University of Canberra, 'Preliminary rice paper research'. Photomicrographs and discussion of rice paper structure: Repairs and moisture tests. This forms the basis of Lisa's final year project.

Robyn Lowe, Australian Archives, NSW Branch, 'Cockatoo Island project'. A co-operative venture between the Australian Archives, the Cockatoo Island dockyard personnel and the Department of Defence, for the salvage of the photographic collection and documents pertaining to Cockatoo Island. The massive scale of this salvage operation was/is unbelievable.

Alison Clugston Cornes, Art and Archival Pty Ltd., 'Hot and fast'. Backing removal techniques using the Semac Servotray (1000 Watt food warming tray) for a speedy solution to certain non-fugitive backed works on paper.

Ron Eadie, Adelaide City Archives, 'Non- and minimal adhesive binding structures - A low cost alternative to rebinding'. Ron circulated some wonderful vellum and card samples of these bindings including: Tacket systems, wrappers, and a simple slip case.

Triss Wales, Wales Fine Art Conservation, 'Travails of the Tropics'. An account of the added dimensions to conservation practice imposed by the isolation of and distance between clients and laboratory facilities in far northern Queensland.

Tamara Lavrencic, State Library of Queensland, 'A little research into stain removal'. The addition of glycol or alkalinity to various solvent systems seemed to assist in the reduction of a blue paper dye stain.

Warwick Peberdy, Australian Archives, Queensland Branch, 'Preventive conservation in Australian Archives'. Liaising with government agencies to promote archival handling and storage procedures.

Peter Zajicek, State Library of South Australian Conservation Services, 'Capillary method of cleaning and backing removal'. A description of this technique devised specifically for the removal of degraded linen backings and stains from maps and plan drawings. For more information about the 3-sectioned PVC and 'Perspex' apparatus, designed to facilitate this technique call Peter on Tel: (08) 207 7314.

Julie Fitzgerald, 'Internship at the Northeast Document Conservation Centre'. Julie described her recent two-year term at NEDCC with slides and descriptions of the laboratory's operations.

Jeavons Baillie, State Library of Victoria, 'Preservation storage boxes for the State Library'. A description was made of various designs of preservation storage boxes used at this institution. Some problems were experienced in end matching books to large numbers of commercially fabricated boxes.

### Interest Groups

Discussions were held regarding the broad range of interests that exist within the paper group, and whether the formation of a separate group - A Library and Archives Preservation Group - might be worthwhile. Although interests may remain broad and overlapped, there is some virtue in focusing on some aspects within a broad group for a more concentrated look at issues. While the Paper Conservation Group may, in future, choose to focus on treatment methodology, the Library and Archives Preservation Group may choose to direct its attention towards preservation issues facing our large library and archives holdings. Jeavons Baillie has agreed to act as chairperson for this new group. Interested conservators are encouraged to contact him.

To date, no Paper Conservation Group has been formed on a national basis. Several states, however, have already had paper group meetings, and two states are on the verge. 1993 might be the year.....

### Towards 1993

Immediately following the paper session in Cairns, speculation turned to 1993 with hopes of holding a symposium (like the Paintings Group meetings), to be held independently every second year (in the year when AICCM does not have its national conference). A suggestion would be for each state group to start cajoling its paper conservators into preparing 20-30 minute 'chats' for a proposed October-November Paper Group Symposium.

Kerry McInnis

### Objects Conservation

The objects group met for the second time during the conference. A diverse group of papers were presented including a number by conservation students from Canberra.

Discussions began with John Ashton's presentation on the investigation of the Carley Float. The float was thought to have come from the HMAS *Sydney* which was sunk by a German cruiser during World War II. The investigation was prompted by the widespread belief that survivors of the *Sydney* had been machine-gunned in their life boats. The float was examined to determine if the damage to the float was as a result of machine-gun fire. Examination techniques included X-Radiography and video imagescope. Metal samples taken from inside the float were analysed with SEM and XRF. The results indicated that most of the damage occurred on one side with no evidence of machine-gun bullets in the float.

Benita Johnson presented a paper by Elizabeth Page on the investigation into the deterioration and conservation of chemically deposited silver reflective coatings on glass mirrors. This was an outline of a research project whose overall aim was to find an effective conservation treatment for corrosion on silver-based reflective coatings on glass mirrors. A history of mirrors and manufacturing techniques was presented. The various degradation processes were discussed including environmental and mechanical effects.

Examination of Egyptian mummy portraits in the National Gallery of Victoria was by Tom Mosby and Sally Groom, with Tom presenting the paper as Sally was unable to attend the conference. Initially two of the seven mummy portraits were examined in preparation for conservation treatment and subsequent display. The portraits were purchased in the 1940's for the NGV as part of the Felton Bequest. Comparison between the black-and-white photographs of the portraits from the 1940's and contemporary photographs shows that major losses have occurred in the intervening 50 years. Analysis of the wax coating covering the tempera painting layer, was carried out to determine if the coating was original or as a result of a latter consolidation technique. An attempt was made to determine if the

wax layer was punic wax (saponified beeswax) in comparison with ordinary wax by counting the number of ester linkages. However it was difficult to discriminate between the two using this method. Instead microscopic examination revealed pools of beeswax in areas of loss indicating that the wax was a late treatment probably for consolidation.

Technology and degradation of Bakelite by Sally Harbison covered the history of its development and production of Bakelite as the first thermoset resin. Additives including colorants and fillers were discussed and their effect on the working properties of the resin and the various machining techniques used to create the finished article. The main degradation problems of Bakelite have so far been surface oxidation and breakages due to brittleness.

The use of low oxygen environments to store plastics in museum collections by Sarah-Jane Rennie, a conservation student at the NCHSS, was presented. The paper outlined the research proposal designed to test the viability of using the oxygen scavenger 'Ageless' to create a low oxygen environment to store plastics.

A paper presented by Gina Drummond on re-assessing the use of leather dressings on museum objects identified the damage routinely caused by the continued use of leather dressings. This included damage to existing leather finishes, the formation of fatty spue and the contamination of adjacent objects with oil from leather objects. While this is an established conservation technique, its continued use in light of the obvious damage occurring, is difficult to justify. The best treatment for leather is a stable environment and good physical support.

John Ashton presented a second paper entitled 'Too hot to handle' which outlined the radiation sources identified within the Australian War Memorial collection. These sources have ranged from wristwatches and buttons to aircraft dials with more items continually coming to light. The risk of radiation exposure is compounded by the friability of the radioactive paints which can easily contaminate skin and clothes. The safe storage and handling of the materials was presented including the clear labelling of radioactive materials.

David Horton-James presented a paper entitled 'Planning the conservation of natural history collections at the Australian Museum'. The diversity of the collections was listed including the scale of the collections with some 17 million specimens held by the Australian Museum. The various types of storage were discussed including wet specimen, dry and new special areas such as ultra-cold temperature storage for DNA analysis samples. Problems included overcrowding, poor environmental conditions (with no guidelines), in some cases poor preservation techniques as well as poor documentation. New preparation techniques such as freeze-drying exacerbate insect problems because of the vulnerability of the protein still in the carcass. Research in the area is underway by a number of people including Robert Waller from CCI and Valsen Horie.

Holly McGowan-Jackson presented a paper called 'The acrylic approach'. This was a practical guide to the manufacture and use of custom-made acrylic supports for the display of objects.

Colin MacGregor's paper entitled 'A support system for flexible palm-spathe objects' was also a guide to preparing a backing system for a particularly fragile object which could not be turned over on its face. The solution was to 'face' the object using an isolating film and applying plaster followed by foaming polyurethane. The object was then turned face down supported by the facing and a fibreglass support was made on the mould of the back of the object. It proved to be a cheap method of supporting these fragile and flexible objects costing around \$2,500 for materials for 29 objects.

The diversity of material presented represents the nature of the objects group and the willingness of people to share their knowledge. Most were eager to participate in the conference and there was little or no arm twisting to convince people to present papers. It was a great opportunity to concentrate on the technical and scientific side to the conservation of objects.

Michelle Berry

#### Heritage Collections Working Group

The purpose of this session was to review and report on recent events and activities associated with the Heritage Collections Working Group; the Institute's sub-committee of the same name; CAMA's development of the document - 'Heritage Collections A National Strategy'; the work of Margaret Anderson of the National Centre for Australian Studies at Monash University; and the working paper - 'Australia's Heritage Collections, A Collaborative Approach, A National Strategy for the Distributed National Collection' produced by the office of the Heritage Collections Working Group.

The slow progress towards cultural policy and strategy development with respect to heritage collections is masked by a plethora of activity by various interested parties.

There is no doubt that conservation interests could be overlooked or lost in the complex developmental process if pressure is not sustained regarding the vital role of conservation work as the key facilitator for providing access to collections.

On the other hand conservators and the AICCM in particular, have before them a tremendous opportunity to develop a national conservation policy, strategy and framework for the establishment of a national conservation program which could have far reaching effects for the cultural resource management over the next 30 years.

In order to work towards the concept of a distributed, collaborative national conservation program, the concept of holding a special AICCM planning meeting in early 1993 was discussed and received widespread support.

Ian Cook

#### SMOCM

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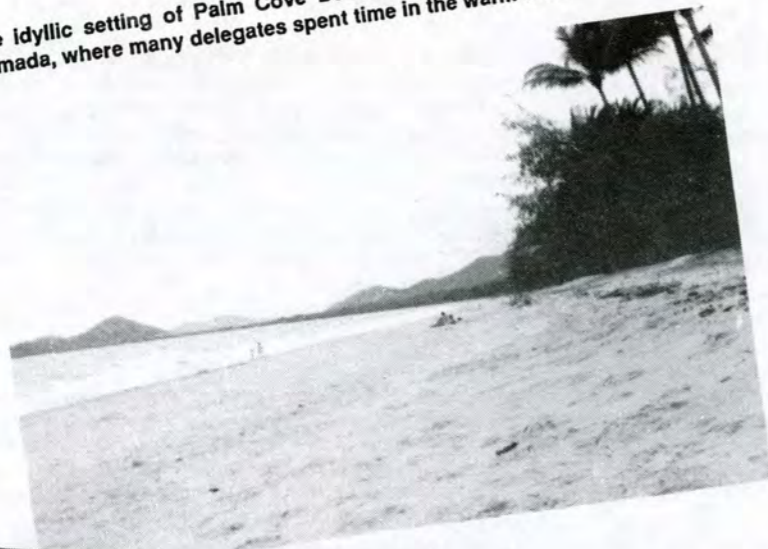
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# AICCM PALM COVE '92

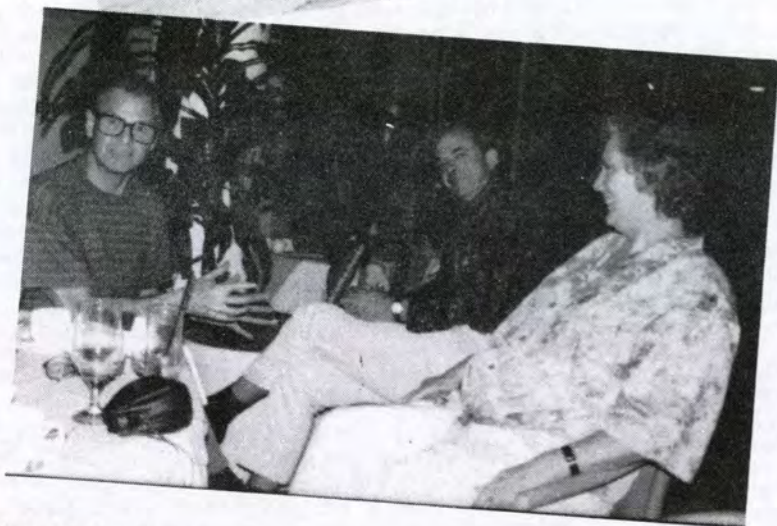
The idyllic setting of Palm Cove Beach just across the road from the Ramada, where many delegates spent time in the warm water



Some of the SA contingent and one OS ring-in, Agnes Brokerhof, Ron Eadie, Peter Zajicek, Mary Jose and Holly McGowan Jackson at the conference dinner



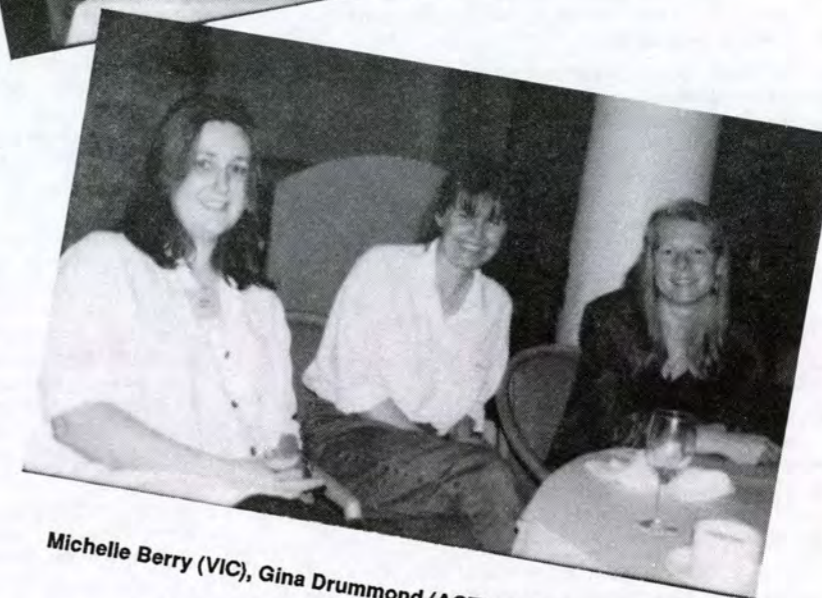
Tom Dixon (VIC), Alison Wain (VIC) and John Ashton (ACT) discussing the finer points of their selection at the barbecue dinner



Jeavons Baillie (VIC) caught in animated discussion with Triss and Tony Wales (QLD)



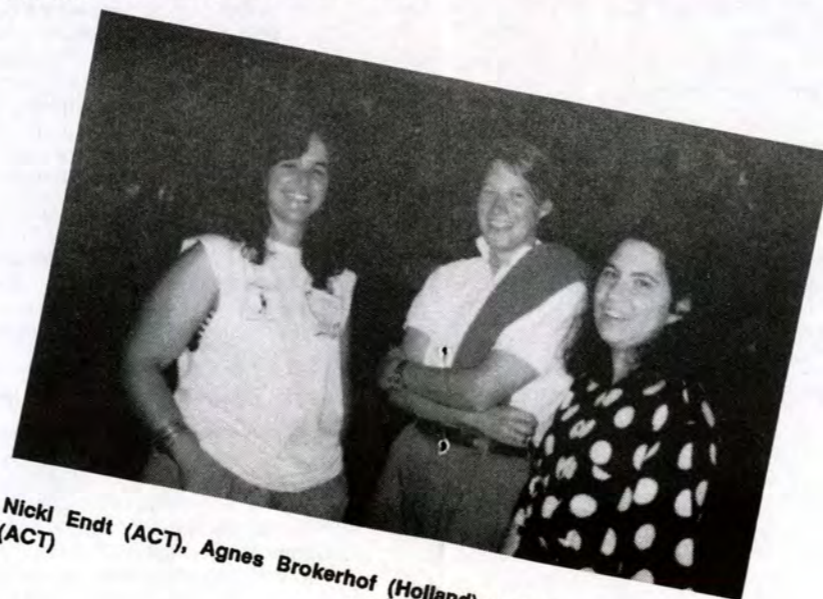
Sue Ride-Gaardboe (ACT), Mary Jose (SA) and Jenny Dickens (NSW)



Michelle Berry (VIC), Gina Drummond (ACT) and Alison Wain (VIC)



Conservators discussing the finer points of humidification and relaxation techniques



Nicki Endt (ACT), Agnes Brokerhof (Holland) and Sarah-Jane Rennie (ACT)



Robyn Lowe (NSW) and Stephanie MacDonald (TAS)

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As time was limited, only a few areas of private conservation were covered. The ramifications of the conservation departments of collecting institutions taking on private work was discussed at great length and covered issues such as hourly rates, subsidized work, markets and fair competition. It was agreed by all that this situation was here to stay.

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From this discussion, and also general comments throughout the conference, it was evident that it is time for private conservation to play a more active role within the profession. Just as it is also time for the conservation profession to recognize the important role that private conservators play, particularly as a link between the community and the profession. It was agreed to recommend to the National Council that they look at ways to raise the profile of the private conservator, particularly within the conservation profession.

Kay Soderlund

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The acting co-ordinator of this Special Interest Group was Vicki Richards, WA Maritime Museum who replaced Ian Godfrey at the last minute due to the near arrival of his second child. (Ian and Gail Godfrey have since had the baby and she is named Tess Godfrey). There were five organized papers presented by the staff of the WA Maritime Museum and one informal presentation by Christine Ianna, Queensland Museum.

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The second paper was entitled 'The removal of iron corrosion products from waterlogged rope'. The results of the experiments indicated that the best method for iron removal and consolidation of waterlogged rope was rope solution, which is a mixture of 5% PEG 400, 2% glycerol and 1% ethulose in distilled water and 2% ammonium citrate. The other method that was deemed acceptable was rope solution, 2% ammonium citrate, 5% sodium dithionite under an argon atmosphere. It appeared that the complexation of iron was enhanced by the presence of the consolidation solution. Importantly, the physical measurements of the rope were inconsistent and it was shown that rope is a very difficult material to research and work with due to the heterogeneous nature of the material.

Finally, Christine Ianna presented an interesting seminar on maritime archaeology in Queensland with emphasis on the conservation and logistical problems associated with excavations of shipwrecks and the ongoing problems in measuring corrosion potentials and pH, underwater.

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Vicki Richards

wax layer was punic wax (saponified beeswax) in comparison with ordinary wax by counting the number of ester linkages. However it was difficult to discriminate between the two using this method. Instead microscopic examination revealed pools of beeswax in areas of loss indicating that the wax was a late treatment probably for consolidation.

Technology and degradation of Bakelite by Sally Harbison covered the history of its development and production of Bakelite as the first thermoset resin. Additives including colorants and fillers were discussed and their effect on the working properties of the resin and the various machining techniques used to create the finished article. The main degradation problems of Bakelite have so far been surface oxidation and breakages due to brittleness.

The use of low oxygen environments to store plastics in museum collections by Sarah-Jane Rennie, a conservation student at the NCHSS, was presented. The paper outlined the research proposal designed to test the viability of using the oxygen scavenger 'Ageless' to create a low oxygen environment to store plastics.

A paper presented by Gina Drummond on re-assessing the use of leather dressings on museum objects identified the damage routinely caused by the continued use of leather dressings. This included damage to existing leather finishes, the oil formation of fatty spue and the contamination of adjacent objects with oil from leather objects. While this is an established conservation technique, its continued use in light of the obvious damage occurring, is difficult to justify. The best treatment for leather is a stable environment and good physical support.

John Ashton presented a second paper entitled 'Too hot to handle' which outlined the radiation sources identified within the Australian War Memorial collection. These sources have ranged from wristwatches and buttons to aircraft dials with more items continually coming to light. The risk of radiation exposure is compounded by the friability of the radioactive paints which can easily contaminate skin and clothes. The safe storage and handling of the materials was presented including the clear labelling of radioactive materials.

David Horton-James presented a paper entitled 'Planning the conservation of natural history collections at the Australian Museum'. The diversity of the collections was listed including the scale of the collections with some 17 million specimens held by the Australian Museum. The various types of storage were discussed including wet specimen, dry and new special areas such as ultra-cold temperature storage for DNA analysis samples. Problems included overcrowding, poor environmental conditions (with no guidelines), in some cases poor preservation techniques as well as poor documentation. New preparation techniques such as freeze-drying exacerbate insect problems because of the vulnerability of the protein still in the carcass. Research in the area is underway by a number of people including Robert Waller from CCI and Valsen Horie.

Holly McGowan-Jackson presented a paper called 'The acrylic approach'. This was a practical guide to the manufacture and use of custom-made acrylic supports for the display of objects.

Colin MacGregor's paper entitled 'A support system for flexible palm-spathé objects' was also a guide to preparing a backing system for a particularly fragile object which could not be turned over on its face. The solution was to 'face' the object using an isolating film and applying plaster followed by foaming polyurethane. The object was then turned face down supported by the facing and a fibreglass support was made on the mould of the back of the object. It proved to be a cheap method of supporting these fragile and flexible objects costing around \$2,500 for materials for 29 objects.

The diversity of material presented represents the nature of the objects group and the willingness of people to share their knowledge. Most were eager to participate in the conference and there was little or no arm twisting to convince people to present papers. It was a great opportunity to concentrate on the technical and scientific side to the conservation of objects.

Michelle Berry

### Heritage Collections Working Group

The purpose of this session was to review and report on recent events and activities associated with the Heritage Collections Working Group; the Institute's sub-committee of the same name; CAMA's development of the document - 'Heritage Collections A National Strategy'; the work of Margaret Anderson of the National Centre for Australian Studies at Monash University; and the working paper - 'Australia's Heritage Collections, A Collaborative Approach, A National Strategy for the Distributed National Collection' produced by the office of the Heritage Collections Working Group.

The slow progress towards cultural policy and strategy development with respect to heritage collections is masked by a plethora of activity by various interested parties.

There is no doubt that conservation interests could be overlooked or lost in the complex developmental process if pressure is not sustained regarding the vital role of conservation work as the key facilitator for providing access to collections.

On the other hand conservators and the AICCM in particular, have before them a tremendous opportunity to develop a national conservation policy, strategy and framework for the establishment of a national conservation program which could have far reaching effects for the cultural resource management over the next 30 years.

In order to work towards the concept of a distributed, collaborative national conservation program, the concept of holding a special AICCM planning meeting in early 1993 was discussed and received widespread support.

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## Publications

### **Storage: Preprints of the UKIC Conference, Restoration 91, London in October 1991.**

Edited by Mark Norman and Victoria Todd, United Kingdom Institute for Conservation 1991, pp32.

The first paper, by Michael Corfield from English Heritage gives an overview of the storage of museum collections in Britain. He refers to the criticism in recent years that material kept in storage was inadequately cared for; that management had little knowledge of what was happening to their collections; and lacked the resources to care for it.

He points out that today's more minimalist approach to display has to some extent forced much of the collection back into storage. Despite this, museums are still collecting material at a voracious rate. Recent surveys of collections carried out in Britain have helped to highlight these problems. Corfield states that it will not be easy for museums to come to terms with this dilemma.

The second paper, 'Audits of Care: A Framework for Collection Condition Surveys' by Suzanne Keene, takes a practical look at, and describes in great detail, a general methodology for assessing the condition of museum collections as a whole as well as individual objects requiring treatment.

This framework was devised by a working party consisting of members from various museums in Britain. Amongst the chief aims of the group is the adoption of the framework as a potential standard for museums.

This is a very useful paper not only for those considering setting up surveys but for those who have already undertaken them in the past.

'Standards for Storage in Museums', a paper by Emmeline Leary from the Museums and Galleries Commission, describes the involvement of the commission in the support and encouragement of recognized standards for storage by means of grants available in Britain to museums who are prepared to adopt such standards.

Gwyn Miles, from the Victoria and Albert Museum, looks at practical solutions to the problems of storage at the museum. A space audit was carried out in 1987 by the Conservation department with a view to improving existing storage and creating more space for future acquisitions.

The main recommendation of the report was that storage space should be allocated by a single storage co-ordinator and that it should be seen as an integrated plan for use of space throughout the museum, encompassing display, office or other facilities as well as storage. With increasing emphasis on accessibility of the whole collection to the public, ways of achieving this was also an important consideration.

Susan Bradley's paper on 'The Implementation of Environmental Standards' deals with the practical problems associated with achieving required levels of temperature and humidity through short case studies.

As a conservation scientist from the British Museum, she suggests that environmental standards should not be too rigid because of the complexity of the materials in collections and that standards should be decided upon by as many museum professionals as possible, the solutions to these problems remaining flexible.

The final paper is particularly interesting. David Jones, from the Suffolk Record Office, describes the recently built storage building for the Suffolk Archives. This building has attracted much attention because it is the building itself that provides a stable storage environment without the use of sophisticated air-conditioning systems. The intricacy of the design is described, the only concession to climatic intervention deemed necessary being the installation of wall mounted de-humidifiers. The performance of the building has been carefully monitored with the conclusion that the choice of this type of building for storage has proven to be a successful one.

The storage problems highlighted in these preprints from Britain are also applicable to museums and other collecting bodies in Australia. Many practical solutions to storage problems are discussed, making this publication well worth reading.

ISBN 1 871656 12 5. UKIC members £6.00/Non UKIC members £8.00

Catherine Challenor  
Australian War Memorial

### **Life After Death: the practical conservation of natural history collections**

Papers given at a conference held by UKIC in conjunction with Ipswich Borough Council, 27th February, 1992.

Editors: Robert Entwistle, Georgia Kemp, Julie Marsden, Victoria Todd published by UKIC.

Ten papers are presented in this publication on a very unusual subject. The range of subjects covered include preventive conservation, various descriptions of treatments, restoration and preparation of natural history specimens. Specimens belonging to herpetology, mammals, ornithology, ichthyology, palaeontology and arachnology collections are mentioned.

The first paper by Jonathan Sage looks at environmental control in natural history collections and is aimed at the non-conservator (curators, collection managers and preparators). The following papers on treatment cover cleaning, consolidation and repair using a variety of techniques, methods and materials with varying degrees of success. Some treatments are based on standard conservation treatments from other specialisations while others are based on 'standard' preparator techniques. It is good to see dialogue between the two groups at this early stage of development of the conservation of natural history specimens. Peter Brimblecombe's paper discusses air pollution in these collections caused by degradation of biological materials as well as the preservatives used. This is new information and further development of this subject is required to determine how significant this problem is to the longevity of collections. Solutions to this problem are presented from the simple (good ventilation) to more sophisticated chemical scavengers. This article should be of interest to all conservators who work with materials from biological origin.

The article on the inefficient use of insecticides seems a little outdated with recommendations for the use of dichlorvos and no mention of the new insect growth regulators or monitoring using pheromones, although the use of low oxygen atmospheres is briefly mentioned.

A number of the papers deal in part with restoration, however no attempt is made to discuss the reasons why this is necessary from an ethical point of view. I guess this is due to the early development of this area of conservation. There is one article on preparation methods dealing with the freeze drying of spiders and although it was successful there was no discussion of the problems this technique poses in the long term i.e. freeze dried specimens have no long term insecticide present and so require close monitoring for the early detection of biodeterioration.

An interesting and relevant publication for anyone interested in the conservation of natural history collections. It gives a good idea of what is going on in the UK. Although I would not recommend all the techniques and materials used, however, it is essential reading for conservators working in this area.

ISBN 18716561SX.

UKIC members £6.00; non UKIC members £8.50.

David Horton-James  
Australian Museum

Available from UKIC, 37 Upper Addison Gardens, London W14 8AJ.

## Conferences

### **Disaster prevention, response and recovery: principles and procedures for protecting and preserving historic/cultural properties and collections,**

**MIT, Boston, Mass, 24-26th October 1992**

In the United Nations designated decade of International Disaster Reduction, it was appropriate that a major conference should focus on disaster prevention, response and recovery aimed not just at conservators, but the whole range of professions that become involved in disasters from curators, archivists and registrars to architects, loss adjusters and seismic experts. The conference was organized well before Hurricane Andrew's destruction of parts of Florida, which has resulted in the displacement of an incredible 162,000 people and estimated losses of \$20 billion. It was therefore all the more pertinent, particularly when the details of why some historic collections survived Andrew and others did not, were examined. However, it was also made clear early in the conference that not only do the majority of cultural collection disasters involve fire and water, but that museums should also be aware of the more insidious forms of disaster such as mould growth or internal theft.

Peter Waters from the Library of Congress began the proceedings with a review of library disasters from Florence to St Petersburg and the current thinking on the preservation of fire-damaged library material. David Mathieson, Head of Conservation at Mystic Seaport, discussed Mystic's disaster plan, first written in 1959 and fully and successfully implemented three times in the last eight years alone. Two architects looked at precautions which can be taken with buildings to limit seismic damage. Fire extinguishing systems were discussed by experts at some length, reflecting the continuing debate in the U.S. as to whether museums should be 'sprinklered'. The Head of Product Development at Dupont Chemicals described research into a replacement agent for Halon, which is being withdrawn for environmental reasons. Current research suggests that a Trifluoro-methane based product known as FE13 will be the preferred replacement.

A panel of conservators in two separate sessions discussed the details of responses to various actual and potential disasters. These included Jerry Podany from the Getty Conservation Institute, recently in Australia, on shock resistant mounts; Barry Bauman, Director of the Chicago Conservation Centre on a major flood in the paintings store at the Chicago Historical Society; Sally Buchanan, Professor in the School of Library and Information Science, Pittsburgh University on various library disaster recovery projects; Kathy Francis, Director of the Textile Conservation Center with some useful tips on removal of soot from fire damaged material; Dr Klaus Hendriks of the National Archives, Canada, on research into the preservation of water damaged photographs; and Marc Williams, ex-CAL, Smithsonian, on salvage of wooden objects. Dr Richard Smith, an expert on mass deacidification and freeze drying described novel drying methods devised during the salvage effort after the St. Petersburg, Academy of Sciences Library fire.

A wide range of other related subjects were discussed, the most significant being Kirsty Norman on the looting of the Al-Sabah Islamic Art Collection from Kuwait and Barbara Roberts, the chair of the ICOM Committee for Hazard Reduction on advances being made at the international level to co-ordinate planning and recovery.

Whilst the conference tended to have an American focus, its lessons were equally applicable in Australia. Time and again, it was emphasized that the greatest danger that institutions slip into is the "it can't happen to us" syndrome, and to not plan properly. The evidence is overwhelming that effective disaster plans can and do limit damage before and after a disaster. This conference brought home how vital the role of the conservator is in this process.

Julian Bickersteth  
International Conservation Services

### **First World Congress on the Preservation and Conservation of Natural History Collections 10-15 May 1992.**

The conference was held in Madrid, Spain and it was the first international conference held on this subject. The conservation of natural history specimens is not a well developed area of conservation and given the importance of some of the specimens in storage and their condition, a conference such as this was well overdue. The conference was split into two sessions each day: the morning session consisted of formal lectures and the afternoon sessions were panel discussions and workshops. All of the major natural history museums from around the world were represented. Five colleagues from Australia were present - three from the Australian Museum (myself, a collection manager, and the Director). No other national history museums in Australia were represented. The attendees included a mix of collection managers, conservators, research scientists and museum directors - indicating the wide interest in the care of these collections in museums. The position of collection manager is a new position in museums and peculiar to natural history museums. Their range of duties include the promotion of the use of the collections by researchers and for exhibitions, and the documentation and care of the collections. So given this overlap between conservators and collection managers it was good to find an opportunity for us to get together and discuss our mutual problems and possible directions.

No great revelations were presented about the conservation of these specimens - the present situation was as I thought: a long way to go but if we work together we can perhaps stop reinventing the wheel.

Although the conference was entitled the preservation and conservation of natural history collections it also covered areas involving the relevance of museums in the contemporary society, making museums more accountable and relevant to contemporary issues. e.g. the environment and biodiversity. All of which is relevant if museums are to continue. Some discussion included

some more basic issues such as are our collections worth keeping and can it be demonstrated to the public that we need to keep them? There in lies one of the problems that museum workers have with the preservation of natural history collections. What is worth preserving for ever; can it be demonstrated that all the collections need preserving for ever. To answer this in part it was interesting to see some of the new uses of the collections e.g. DNA fingerprinting of formaldehyde-fixed specimens.

The number of specimens in collections around the world is frightening if we are to care for all of them equally. There are 17 million here at the Australian Museum; and an estimated 483 million in the EEC museums. An estimate of 10,000 years is needed to conserve all the natural history collections with the current workforce. Which these numbers, obviously, some priorities need to be reached.

Another strategy emphasized at the conference was preventive conservation as opposed to treatment conservation e.g. looking after sub-collections such as dry specimens with the control of relative humidity and light. A few workshops were held. One by the Canadian Conservation Institute was on making support mounts for fragile specimens drawing on their experience with ethnographic collections. Another looked at assessing wet (ethanol-preserved) collections. Measuring the concentration of ethanol is necessary to maintain it at 60% (the optimal concentration) using a portable densitometer. Measuring the pH of the preservation fluids to ensure they don't become too acid using electrodes which can be periodically flushed out - measuring the pH of an alcohol/aqueous solution is difficult. Assessing the flexibility and shrinkage of specimens with different ethanol concentrations was also covered. This preliminary work will form part of an international survey relating all these parameters and more with the condition of the specimens to determine what are the optimal conditions, solutions etc for the long term preservation of these materials.

The Canadian Conservation Institute also presented a guide to the assessment of storage conditions and a strategy on how to best present this information to improve these storage conditions. Again, emphasising the preventive approach is the most effective with such large numbers of specimens.

As far as the use of collections was concerned it was interesting to see the contradictory attitudes from the more historical approach to collections as opposed to uses relevant to the needs of our society today. The attitude that museums have always collected and so should continue doing the same for that reason alone does not help with convincing the general public - let alone the politicians - that we need more money to help look after what we have. The Natural History Museum in London has looked carefully at putting all of their research programs in areas that are relevant to needs of society today.

Researchers who wish to use the collections often say that the traditional collections do not meet the needs for modern research because of the fixation or preservation materials, or that the lack of maintenance of the collections precludes them from using the techniques which provide them with the information they need. It was good to see that some researchers are developing new techniques which will make use of this very valuable resource. The DNA fingerprinting of formaldehyde fixed specimens is now possible, giving new life to these collections.

Nevertheless new collection techniques are being developed such as tissue samples preserved in liquid nitrogen and then kept indefinitely at -80°C. A difficult problem for times when limited resources are available - let alone having a good disaster preparedness plan should the power fail!

It was good to meet with the other delegates and a number of groups which are looking at this areas such as SPNHC (Society of the Preservation of Natural History Collections) in the USA. It was a little disappointing to see that the major conservation facilities are doing little, if any research into the conservation and preservation of natural history specimens - although I've heard that the Conservation Analytical Laboratories at the Smithsonian are now beginning to look at this problem.

In the USA a group called the National Institute for Conservation has been active in lobbying governments and other groups with power, in caring for the national collections. Legislation exists where a minimum standard of preventive care for collections of national significance is set out and must be provided and museums can be prosecuted for neglect. I think this is healthy, although I don't usually endorse the USA system of encouraging litigation. The NIC group is currently looking at natural history collections and it will be interesting to see what comes of it.



In summary, little is going on in the world in the care of natural history collections and if we are to be effective, international co-operation is essential to maximize our efforts. I also feel that collection managers need considerable support in what they have to contend with. Until they have made some progress in sorting out the collections, it will be difficult for conservators to be completely effective. This conference was the first opportunity to achieve this co-operation and the enthusiasm was such that a commitment was made to hold another one in 1996. Hopefully at that time there will be considerable progress to talk about.

David Horton-James  
Australian Museum

### Japanese Paper Conservation Course

26 Oct - 13 Nov 1992. Tokyo, Kyoto.

This course was organised by ICCROM and the Tokyo National Research Institute of Cultural Properties (TNRICP). The course covered theoretical and practical aspects of paper conservation in Japan, with an emphasis on scroll paintings. It may be run in future years, depending upon the availability of funding.

Fifteen paper conservators from different countries (Australia, Brazil, Canada, Chile, Germany, Hungary, India, Iran, Malaysia, Pakistan, Portugal, Sweden, Thailand, UK, USA) were chosen to participate.

Our course commenced in Tokyo with an official opening and a day and a half of lectures about ICCROM, TNRICP, Japanese culture and art, Japanese conservation, and traditional materials used in scroll paintings, interspersed with tours of the Tokyo National Museum and the laboratories at the TNRICP.

On the third day, we travelled to Kyoto and visited the Kyoto National Museum and Conservation Centre. Our lecture programme continued on Thursday with a lecture on the deterioration of paper, and an introduction to the tools, materials, and techniques used in Japanese paper conservation. From Friday our practical work was carried out in a studio on the Museum grounds. Practical work covered paper cutting (knife cut and wet cut); joining paper sheets into a continuous roll (overlap join and feathered join); applying inlays and false margins; making a Karibari, lining and flattening large items; and simplified hanging scroll construction (including lining textiles; making and lining decorated paper; flattening the lined textile and paper; and assembling, trimming and lining the scroll).

On the second weekend a study tour to Nara and Yoshino was arranged. At Nara we visited the historical centre and museum, and its famous temple housing one of the largest Buddha statues in the world. (We also fed the deer. If you were holding food it was a bit hard to avoid feeding the deer.) Yoshino is a papermaking village. We visited two papermakers' 'mills', the second of which was run by an old couple classified as an 'intangible cultural asset'. We were each allowed to make a sheet of paper, which caused much laughter from both the papermakers and the participants other than the unfortunate sucker trying to perform the apparently simple operation.

Each participant gave a short presentation about their workplace and work. In general conservation in Australia has greater resources than most of the Asian countries but we appear to lag behind many of the Western countries. I felt that a large difference is that European and American conservators seem to be able to attend conferences and courses much more easily than Australian conservators (of course some of this ease is related to the smaller travel distances). Most expected to attend at least one conference or training course a year.

I think this course was very important in clarifying some of the general confusion about Japanese paper conservation techniques. Japanese paper conservation has arisen from scroll making. The techniques have been refined for thousands of years on a particular type of object, and therefore relate to a limited number of conservation problems. Some techniques appropriate for mounting hanging scrolls are not appropriate for most Western paper artefacts. (For example, aged paste is used in conjunction with a pounding brush to give the flexibility needed to roll a lined item. Few Western paper objects are rolled so this technique may not be directly transferable.) This is recognised by conservators in Japan as they look to the West for solutions to conservation problems with more modern materials.

Kathy Henderson,  
Australian War Memorial

### International Association of Sound Archives (IASA) and Australasian Sound Recordings Association (ARSA) Conference

23-29 September 1992, Canberra.

This is the first time an international sound conference has been held in Australia since the National Film and Sound Archives opened. Sessions included workshops on loudspeakers, magnetic tape restoration, digital filtering and editing, and lacquer disc restoration and reproduction. Sessions were chaired by the Discography, Cataloguing, Technical, Copyright, Radio Sound Archives, and National Sound Archives committees, covering diverse topics from the deterioration of magnetic tapes, to a well argued presentation about the importance of retaining original artifacts to reports about linking sound archives to library computer networks. Visits to the sound sections of the Australian War memorial, National Library of Australia and National Film and Sound Archive, were also arranged with a Gala Event - the screening of a reconstruction of a 1918 film *The Woman Suffers* (and they did).

Many of the papers presented will be published in future issues of the Phonographic Bulletin produced by ARSA.

Kathy Henderson  
Australian War Memorial



## TRAINING

## OPPORTUNITIES

### -Workshop on Japanese Paper Conservation Techniques

I would like to pass on some of the knowledge obtained during my three weeks in Japan. To that end Sunao Gazzard (trained in Kyoto) and myself will be giving a short workshop on Japanese Paper Conservation Techniques. It will run for three to five days in Canberra at the Australian War Memorial Conservation Annex in the last week of February or the first week of March. Places will be limited to 8-10 people. Costs will be kept as low as possible. Please contact us for further details if you are interested.

Tel: (06) 241 6122; Fax: (06) 241 7998

Kathy Henderson

### ICCROM Courses

ICCROM offers the following courses each year:

Course	Duration	Deadline
Architectural Conservation	5 months	15 February, preceding year
Conservation of Mural Paintings	4 months	15 February, preceding year
Scientific Principles of Conservation	4 months	15 February, preceding year
Preventive Conservation in Museums	18 days	30 April, same year
Conservation of Paper	2 months	15 February, same year
Teaching Skills	1 week	15 May, same year

Further information can be obtained by writing to the ICCROM Training Secretariat, Via di San Michele 13, I-00153, Rome, Italy.

### **Advanced Internships in Conservation 1993-94**

The Center for Conservation and Technical Studies, Harvard University Art Museums, offers up to six advanced-level internships in conservation beginning September 20, 1993. The internships will be divided among the three conservation laboratories (paper, paintings, and objects) and the conservation science laboratory on a flexible basis depending on the interests and needs of the intern applicants and the professional staff.

Requirements include: completion of graduate-level or equivalent apprenticeship training in conservation preferred; minimum of a bachelor of arts degree, a major in arts or art history; one or more college-level chemistry courses; additional courses in material sciences and competence in a foreign language are desirable. For conservation science training the minimum of a master of science in the chemical or material sciences is required.

Current stipend level is \$15,000, with an additional travel and research allowance. Please send: curriculum vitae, official transcripts, three or more letters of recommendation, a statement summarizing your interest in the chosen specialization and a \$30 non-refundable filing fee payable to Harvard University. Re-applications require a \$15 filing fee. Application materials and correspondence should be sent by January 15, 1993 to: Center for Conservation and Technical Studies, Advanced Level Training Program, Harvard University Art Museums, 32 Quincy Street, Cambridge, MA 02138-3383. Tel: (617) 495 2392, Fax: (617) 495 9936.

### **Conservation Fellowships The Metropolitan Museum of Art**

The Andrew W. Mellon Foundation through the Metropolitan Museum of Art awards annual conservation fellowships for training in one or more of the following Museum department: Paintings, Objects (including sculpture, metalwork, glass, ceramics, furniture and archaeological objects), Musical Instruments, Arms and Armor, Paper, Textiles, The Costume Institute and Asian Art. 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 1993-94 fellowship year is January 8, 1993.

### **Two-Year Fellowship Objects Conservation The Metropolitan Museum of Art**

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 1994-96 fellowship. Therefore, application cannot be made for this fellowship until January of 1994. 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 Metropolitan Museum of Art**

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. Applications can be made any time of 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.

### **Conservation of Parchment & Vellum manuscripts**

The Conservation Laboratory of the National Széchenyi Library, Budapest offers courses on parchment and vellum conservation. Some previous experience in conservation of parchment/vellum manuscripts is a precondition of attending the course.

For further information contact: Mrs Idekő Beöthy-Kozocsa, Head of the Conservation Laboratory, National Széchenyi Library, Budapest 1827 Budauári Palota Főpület, Hungary.

### **Summer School**

#### **The Conservation of Traditional Buildings**

Following the successful first Summer School on the Conservation of Traditional Buildings which was held in Canberra in January 1992, another School is planned for January 1993.

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 on site visits.
- Encourage discussion among participants of their own experiences and problems in building conservation.

#### **Who should attend?**

Architects, artisans, builders, building surveyors, conservators, curators, engineers, planners, TAFE lecturers, tradespeople - in fact anyone involved (or who wishes to become involved) in the care and physical management of our heritage of traditional buildings. No special qualifications are required.

#### **Organization**

The School will be held from Monday 11 through to Friday 22 January 1993.

The School will be residential on the University of Canberra campus at Bruce, ACT.

Costs will be \$2,370 for tuition, meals and accommodation.

For applications and further details please ring (06) 201 5168 ASAP.

#### **Tasmania**

The possibility of holding a similar School in Tasmania in April 1993 is also being investigated. Likely dates are 13-23 April 1993. Expressions of interest are now sought. Please write to:

David Young, National Centre for Cultural Heritage Science Studies, University of Canberra  
PO Box 1,  
Belconnen, ACT 2616.

#### **Future Programmes**

It is hoped to run the Summer School annually in Canberra in January. Advanced short courses - dealing with a single topic in greater depth - are planned as follows:

April 1994	Masonry conservation
April 1995	Wood conservation
April 1996	Suggestions?



## SPECIAL INTEREST GROUPS

### Textiles Specialty Group

#### Member Profile

##### Carol Cains, co-ordinator

Greetings! I have been in private practice in textile conservation since 1984, working from my home in Canberra. I combine my part-time conservation career (three days/week) with life as a mother of two children (soon to be three).

I trained at the University of Canberra (then the CCAE) obtaining a Masters Degree in Applied Science, Materials Conservation, completing the coursework in 1980. I also have a Bachelor of Arts degree and an Associate Diploma in Fashion Design. In 1986 I received a grant from the Crafts Board of the Australia Council to visit textile conservation facilities in the United Kingdom.

I conserve all sorts of textiles from both private collections and public institutions and organizations such as the Australian National Gallery, the Powerhouse Museum, the Historic Houses Trust of NSW, ACT Administration (Calthorpes' House, Lanyon etc) Parliament House Construction Authority, etc.

I have worked at the Powerhouse Museum and at the Australian National Gallery and currently teach textile conservation at the University of Canberra.

As an individual in private practice I am very pleased that a textile specialty group has been formed, and look forward to some healthy networking!

Carol can be contacted by writing to 31 Herbert Crescent, Ainslie, ACT 2602.

#### Member Profile

##### Sue Ride Gaardboe, co-ordinator

After three years at the Australian National Gallery I am returning full time to my private practice, Yarralumla Conservation, which I established in 1987 (before the arrival of my two children).

My specialty is textiles, but I'm also experienced in working on a mixture of objects, mainly ceramics and glass, with some organic materials. Most of the objects come from private clients, while I have done larger textile jobs for government departments - the National Library, National Capital Planning Authority, embassies, etc. Even the Prime Minister's Lodge is on the books! These commissions include hands-on conservation as well as monitoring, cleaning, and preparation for storage.

So as you can see, I am doing what there is a demand for out there - and enjoying it!

And of course an important part of my background was my training in the Conservation of Cultural Materials at the University of Canberra from which I graduated in 1986.

I think it will be exciting to be involved in the Textiles Specialty Group with Carol, and hope to be in contact with many of you during the next year. Tel: (06) 201 2278.

#### Discussion with Nick Mauffarrige, Bell's Drycleaners, ACT, 22/10/92

Re: Phasing out of chlorinated fluorocarbons used in the drycleaning industry (eg. 1,1,2 trichloro 1,2,2 trifluoroethane).

Nick heads operations at Bell's Drycleaners. The Australian National Gallery utilizes their facilities for drycleaning large textiles (ie. those that are too problematic to dryclean in the fumehood), and the staff at Bell's are aware of the need for specialized treatment of this type of textile.

Nick had just returned from an international conference of dry cleaners in America, and so was able to tell me the latest news re phasing out of CFC's in the drycleaning industry worldwide. Apparently the next international gathering of drycleaners will be in Australia in 1993, 13-17 September.

Various countries had reacted to the push to ban the use of CFC's in various ways; all were presently researching alternatives to CFC's, but testing was still in a preliminary phase.

Germany plans to phase out CFC's in the drycleaning industry by the end of 1993. In Japan and America alternatives like halogenated solvents and petroleum spirits are being investigated. The problems with the latter include emissions and flammability. The latter problem

necessitates the use of a completely closed system. This would mean that the flexibility of the present system, where fragile textiles can be removed at any stage, would be lost.

At present the plan for Australia includes phasing out CFC's for drycleaning by 1995. Nick pointed out that this plan would be subject to election results and public perception of the risks to the environment from CFC's.

Nick thought that 'perch' (tetrachloroethylene) would continue to be the main solvent used in the drycleaning industry, if the CFC's are phased out.

Carol Cains

#### Article Synopsis - Thermoplastic Adhesive

Zenzie Tinkers' observations on a thermoplastic adhesive for use in a conservation project on a set of High Victorian church banners, at the Textile Conservation Studio. Workshop Notes, *Conservation News*, No. 48, July 1992, pp 39-41.

The article reports on testing and available literature on three adhesives commonly used in textile conservation: Polyvinyl acetates Mowilith DMC2, Vinnapas EPI and Ethylenevinyl acetate Vinamul 3252.

Adhesive tests were carried out by roller application of the 25% adhesive dispersion onto stripped and preshrunk silk crepeline, laid on polythene. Once air dry, the polythene is peeled off the crepeline just prior to the heat process. Ease of application, look and feel of the three samples were compared when heat sealed at about 70°C with a heated spatula, to a piece of degraded silk lining. Silicon-release paper was used between the spatula and samples which were lying on a bed of flannelette.

Observations: All samples showed good adhesion and none of the adhesives were visible after application. Vinnapas was softer and more flexible than the other samples and was consequently more sticky. Vinamul 3252 and Mowilith DMC2 behaved in a similar manner to each other.

An information search was carried out and three main articles were located: results from the Canadian Conservation Institute Adhesives testing program; internal reports from the British Museum; and research on polymer dispersions by Howells, Burnstock, Heady and Hackney preprints 1984 Paris Congress. An outline of the various research results is given on each of the three adhesives, including pH changes after light and dark ageing, discolouring, weight loss, flexibility and solubility.

Some important considerations and questions are raised:

- The anomalies in the results are due to differences in testing and conditions from different sources
- The adhesives are not really tested in the way textile conservators use them
- No samples appear to have been heat sealed prior to testing.

Does the initial use of heat-affect the future performance and deterioration of the adhesive: Does it affect the pH and rate of discolouration?

Using the research information combined with the tests, Vinnapas EPI was rejected as being too sticky and acidic; Mowilith DMC2 was rejected because of severe yellowing and acidity; Vinamul 3252 was assessed as being the most suitable adhesive to use on the banners as it was found to yellow less and retain a more neutral pH.

In conclusion the conservation of banners was carried out using the outlined method, and the treatment of the first banner was successful and will continue to be monitored. An Adhesives Testing Program at the Canadian Conservation Institute is soon to be completed and the Victoria and Albert Museum Conservation Department may include Vinamul 3252 in their new testing program. Some footnotes, an appendix on the manufacturers technical information and a list of suppliers is given.

Micheline Ford  
National Gallery of Australia

## PHOTON

Excited responses about the creation of a photographic conservation group have not been pouring in. However, they have been of high quality. The gummy bear question of whether silver collodion prints silver out has been explained by David Gilroy (Western Australia Maritime Museum):

"Silvering is caused when oxidants convert metallic silver to silver ions, which are very mobile. These ions migrate through the emulsion layer and then reduce back to metallic silver. This constant oxidation/reduction, which obviously is greater nearer the surface of the print, eventually produces masses of minute particles of metallic silver, which give the mirroring effect.

In images that have been printed out, such as in albumen, gelatin, collodion printing out papers, the silver particle size is very small (photolytic) and has therefore a greater surface area, which makes it the most susceptible to silvering. In developing out emulsions the particle size is far larger and therefore more resistant to the oxidative/reduction process. With regard to collodion, collodion printing out paper will suffer from silvering but to a far less degree than gelatin or albumen prints because the collodion is far less permeable to water/RH. In developing out emulsions, especially wet collodion negatives, the huge particle size coupled with its resistance to water vapour mean it will not exhibit silvering".

If you're interested in becoming part of Photon write to Kathy Henderson or Cheryl Jackson at the Australian War Memorial Conservation Annex, 4 Callan St, Mitchell, ACT, 2911.

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## Sculpture, Monuments and Outdoor Cultural Material (SMOCM)

### Outdoor Sculpture - Who cares?

A two day seminar is being organised for March 2-3, 1993 in conjunction with the conservation treatment of the Art Gallery of NSW bronze equestrian sculptures *Offerings of War* and *Offerings of Peace*. The aim is to use these sculptures as a talking point for investigating the role of outdoor sculpture in our society. We will consider the meaning of outdoor sculpture in the widest possible sense. Suggested topics include; history, artist's intent, effect on tourism and national/local identity, management, ethics, practical issues (analysis, manufacture), networking and how these issues relate to the conservator treating outdoor sculpture. If you would like to present a paper to this seminar please submit a 300-500 word abstract by January 22 1993 to Donna Midwinter, Art Gallery of NSW, Art Gallery Road, Sydney 2000. Tel: (02) 225 1735, Fax: (02) 221 6226.

The SMOCM membership list is completed. Forty-six people filled in forms and will remain on the mailing list, although we will continue to send information to the other thirty-two interested people. Contact Donna for forms. The SMOCM section of the Palm Cove conference was run by Jennifer Dickens. Thanks Jenny for managing the session so successfully and at such short notice.

Donna Midwinter, Co-ordinator

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## Research Topics

*One of the initiatives to come out of the Research Session at the conference, was to include a new section in the Newsletter. It is hoped that this section will serve two functions. It can be used by people to tell others what they are doing in the way of research, or it can be used to communicate ideas and thoughts for research topics. It is hoped that this will reduce some duplication of work already being done, inform people of who is doing what and where, and give conservation students and others ideas for meaningful research projects. So if you have something to tell everyone else about, let us know. - Ed.*

### Removal of staining by mould (fungi) on ethnographic objects

Staff at the Australian Museum are presently looking into cleaning methods for mould (fungal) stained objects/material. We are keen to hear from anyone who has had similar problems in treatment or removal of staining, or those who are interested in discussing this problem. So far, we have begun our 'working group' by searching the literature and discussing the options with staff members who have been involved in the disaster recovery of ethnographic and museum material. We hope that in the future we may be able to experiment with a range of treatment options and formulate a framework for recovery of this affected material. Please contact Sue Gatenby Tel: (02) 339 8104 at the Australian Museum.

## RH Conservation Engineering

Designers and manufacturers of conservation equipment, including one off specialist items, designed by conservators, for conservators.

The first item in our product range available ex-stock is the RH Suction Table Worktop, standard sizes 1200 x 900mm or 900 x 600mm by 42mm thick.

Items soon to be released include:

Suction unit for use with our suction tables.

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Microtome developed for thin layer microscopy with analysis of paint and wood samples in mind.

Microscope arm for use at benches, easels, on scaffold or on a mobile column.

RH Conservation Engineering also offer a specialist packing service for storage or transport of works of art or artifacts.

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Paringa Road  
Red Hill South, 3937  
Victoria, AUSTRALIA

Telephone:  
(059) 89 2728  
Facsimile:  
(059) 81 4351



## EQUIPMENT & PRODUCTS

### Olympus stereo microscopes SZ series

I have just purchased one of these Olympus stereo microscopes for use on an archaeological site. The price for the SZ4045 TR PT came to around \$2,350 (no sales tax and a 10% discount). This included standard equipment plus a trinocular head with photo tube, camera adaptor and an incident light source. The unit is incredibly light and the camera function straightforward. Camera adaptors can be bought for any make of camera, Minolta in our case. Selby Scientific and Medical are the distributors of the SZ series prices range from \$1,260 - \$3,690 depending on the model. It will be interesting to see how the microscope stands up to the rigours of an archaeological site in Egypt, but it seems to be a bargain both in terms of price and ease of use.

Michelle Berry  
Museum of Victoria

### Airbox

Christine Ianna, Queensland Museum, has come across a new packaging product called 'Airbox'. The item to be protected is inserted into the plastic bag which is then inflated through a small air nozzle. Whilst it may not have direct application for the transport of artefacts, the 'Airbox' may be useful in transporting small instruments. The Airbox comes in a variety of sizes (102x127 to 406x406 mm) and is produced by Rheem Australia Ltd, Protective Packaging Products.

An article in *Technology and Conservation*, Spring 1992, 'Taking shape...for secure, pressure free object transport' highlights other products designed to support objects, the PacMat and PacVac.



## PUBLICATIONS

### AICCM 1992 National Conference, Palm Cove Queensland, Abstracts

Copies of the abstracts from the conference are available at \$12.00 plus postage & handling. Write to: The Secretary, AICCM, GPO Box 1638, Canberra, ACT 2606 to obtain a copy.

Postage and handling within Australia is \$3.00. Overseas airmail: New Zealand and Pacific \$7.00; Asia \$8.00; US and Europe \$10.00. Overseas surface mail: New Zealand and Asia \$3.50; US and Europe \$4.00.

### Manchester 1992 Conference Papers

The Publication comprises 46 papers by many of the world's leading paper conservators, conservation scientists, papermakers and paper historians. The specialist themes are: painting, printing and drawing media; albums and sketchbooks; large works of art on paper; library management and book conservation techniques; leather update; sizing and resizing; scientific studies and special papers.

The 'Papers' are in A4 format (210 x 297mm) and contain over 270 pages, comprehensively illustrated. The text is in English with summaries in French and German and is edited by Sheila Fairbrass. Prices including surface postage worldwide: To IPC members paid-up for 1992/3 - £20 or US\$40. To non-members - £30 or US\$60. Air parcel post £5 or US\$10 extra. Payment in advance by cheque in £ or US\$ only.

You can pay for the 'Papers' and your membership subscription by Mastercard or Visa. Please quote your card number, expiry date and billing address, specify the sum authorised (in £, not \$) and sign your order.

You are advised to order promptly. The edition is limited to only 1500 copies, 500 of which are reserved for conference delegates, who will each receive one free copy.

The Institute of Paper Conservation, Leigh Lodge, Leigh, Worcester WR6 5LB, England. Fax 0886-833688.

### Effective Expert Witnessing: A Handbook for Technical Professionals

Jack W. Matson, Lewis Publishers, 121 South Main St., Chelsea, MI 48118, USA.

There are numerous occasions when technical professionals are called upon to serve as expert witnesses in civil litigation before regulatory or other government agencies. However, a well-educated and experienced technical professional is often ill-at-ease and frustrated by the workings of the legal system.

This book seeks to guide the technical professional on acting as an expert witness, dealing with legal procedure terminology and the giving of testimony.

### Biology in the Conservation of Works of Art

Giulia Caneva, Maria Pia Nugari and Ornella Salvadori. 192pp \$33.00. ISBN 92-9077-101-1.

This book discusses environmental factors in biodeterioration, the mechanisms and phenomenology of biodeterioration, its effect on organic and inorganic materials, and methods of prevention and control. Some background on general biology is provided in an appendix, and each chapter is followed by extensive references. A glossary, an index and 16 pages of color photos are also included.

### The ABCs of Collections Care

Teresa Gillies and Neal Putt.

This revised edition is a reference on basic conservation and a guide for training new museum workers. Constructed in a three-ring binder format, the manual is divided into eight sections: handling, labeling, displays, housekeeping, storage, environment, pest control and safety.

Contact Manitoba Heritage Conservation Service, 190 Rupert Ave., Winnipeg, Manitoba R3B 0N2, Canada; Tel (204) 956-2830. 150pp.

### The Museum Environment

Second Edition

G Thomson.

Part I, intended for conservators and museum curators, describes the principles and techniques of controlling the environment so that the potentially damaging effects of light, humidity and air pollution on museum exhibits may be minimised. In Part II, the author brings together and summarises information and data, hitherto widely scattered in the literature of diverse fields, which is essential to workers in conservation research.

ISBN 0 7506 1266 5. 320pp, Hardback, 1986, £55.00.

Available from the Butterworths distributor in your capital city.

### A Roundtable on Mass Deacidification

Proceedings of the NEDCC/ARL Roundtable held in Andover, 12-13 September, 1991, published by The Association of Research Libraries, 1527 New Hampshire Avenue, NW Washington, DC 20036. ISBN 0-918006-21-X.

### Dialogue/89 - Conservation of Bronze Sculpture in the Outdoor Environment: A Dialogue Among Conservators, Curators, Environmental Scientists, and Corrosion Engineers.

Edited by Terry Drayman-Weisser (National Association of Corrosion Engineers).

A compilation of papers from the symposium of the same name held July 11-13, 1989, at The John Hopkins University. The symposium addressed vulnerability and deterioration of outdoor sculpture and monuments, including the effects of acid rain and the long-term effects of treatments and maintenance procedures. Specific topics include environment and corrosion, conservation practice, present assessments, and future plans for outdoor sculpture. 398pp.; AIC members receive NACE discount price - \$48; list price - \$60. Contact: NACE, PO Box 218340, Houston, TX 77218; Tel: (713) 492 0535.

## ← INFORMATION

## EXCHANGE →

### Picture Frames

*Museum Management and Curatorship*, Volume II No. 2 June 1992 has several interesting articles on picture framing:

Framing Prints in England 1640-1820, Pippa Mason p.117-132.

Picture Frame Studies in Australia, Hilary Maddocks p.133-140.

Professional Notes: I. Framing Rembrandt p.207-208  
II. A Royal Frame by Paul Petit p.208-209.

Christine Ianna  
Queensland Museum

### Vandalism of rock art sites

Vandalism of rock art sites is a widespread and disturbing problem faced by many agencies responsible for the care of such cultural property. The types of damage sustained by these sites include; spray-painted graffiti, scratched initials, incised additions to ancient motifs, and bullet holes resulting from the use of sites for target practice.

The problems of removing or repairing the effects of vandalism are equally problematic. Faced with trying to rehabilitate sites, agencies have resorted to myriad methods, with predictably mixed results. Some treatments have been recommended by professional conservators, but the majority currently in use represent methods best described as home remedies.

Having been increasingly asked to assess vandal damage and propose treatments, I have come across the results of these well-intentioned, and sometimes desperate, attempts to deal with the task. In an effort to improve both conservation awareness and the options open to agencies dealing with such situations, I am hoping to undertake a review of as many applied methods as possible. To gather the necessary information, I have drawn up a short questionnaire for people responsible for the maintenance of rock art sites.

I would be grateful for any information regarding this topic (both appropriate and inappropriate methods) and for the names and addresses of organizations known to have tried tackling such problems and willing to complete a questionnaire.

Information or requests for questionnaires should be sent to: J. Claire Dean, Archaeological Field Conservator, UNRAR-West, P.O. Box 669, Belfield, NDS 58622.

## → POSITIONS VACANT



### The University of Melbourne Conservator

The University of Melbourne Conservation Service is responsible for the care and conservation of the collections of cultural material owned and managed by The University of Melbourne. It also has teaching responsibilities in association with the Fine Arts Department, Faculty of Arts, carries out research and provides a fee-for-service facility to the public.

The Service requires a Conservator to assist the University Conservator with the implementation of policy and programs for the Service.

The successful applicant should have a sound conservation background with a recognized degree or diploma in conservation specializing in art and archival material.

Duties include providing hands-on conservation assistance to the University Conservator, liaising with University and fee-for-service clients and the public, assisting with the development and implementation of research and teaching programs, and assisting with teaching as required. Work processing and data management experience would be an advantage. A knowledge of, and adherence to, the AICCM Code of Ethics is essential.

The position is full time for three years. Funding after this initial period is not assured.

Salary is in the range \$37,159 - \$40,213.

Written applications should be forwarded to:

The Director  
Personnel Services  
The University of Melbourne  
Parkville 3052

Telephone enquires to Robyn Sloggett (03) 344 7989.

Applications should be received no later than Friday 15 January, 1993.

## CONTRACT EMPLOYMENT PROSPECTS

The Victorian Centre for the Conservation of Cultural Material is seeking expressions of interest from conservators specialising in the fields of OBJECTS, PAINTINGS, PAPER and TEXTILES conservation for future employment at the Centre.

The Centre is a dynamic and expanding organization which offers conservation services to public collections within Victoria. It has a wide range of fee-for-service activities, including conservation treatments and surveys, education, exhibition preparation and project management. The laboratory is presently situated at Laverton, where facilities are shared with the Public Record Office.

At present, there are ten staff with plans for further recruitment of specialists. Currently the Centre operates four major programs:

- Paper and Book Conservation
- Paintings Conservation
- Objects Conservation
- Textiles Conservation

The Centre is an equal opportunity employer. Starting salaries for positions will be negotiated according to qualifications and experience.

If you are interested in working at the Victorian Centre for the Conservation of Cultural Material Inc, please write to us and include information on your background, experience and qualifications. All communication will be in the strictest confidence.

Address all correspondence to: Sharon Towns, Director, Victorian Centre for the Conservation of Cultural Material Inc, 57 Cherry Lane, Laverton North, Victoria 3026.

# Conservator

## Works on Paper

*Queensland Art Gallery (Brisbane) Department of Justice and Attorney-General.*

Salary range: \$36,815 - \$40,274 p.a.(PO3).

Vacancy Ref No. AG7/92.

The Purpose of the position is to:

- Prioritise and implement the conservation requirements of the works on paper collection in response to established Conservation and Curatorial policies of the Queensland Art Gallery.
- Participate in achieving a productive and informative section within the broader context of the Gallery's programs.
- Raise the professional profile of the institution on a statewide, national and international level.
- Broaden the skills base of the section.

A Position Description, including Selection Criteria, may be obtained by telephoning (07) 840 7302. Written applications should address the Selection Criteria. Applications comprising an original plus two (2) copies should be marked "Private and Confidential" and forwarded to:

The Administration Officer, Queensland Art Gallery, P.O. Box 3686, South Brisbane Qld 4101.  
Closing Date: 5.00 p.m. on 21 December, 1992.

Australian National Maritime Museum

## Senior Conservator

(Senior Professional Officer Grade C)

\$41,929 - \$45,546

The Australian National Maritime Museum wishes to appoint a Senior Conservator to direct the scientific work of its Conservation Section. The conservator appointed will work closely with a small team of specialist conservators to implement programs and undertake research with specific reference to the conservation of maritime material.

As Senior Conservator the successful applicant will be required to survey the collections and establish priorities for treatment programs, as well as undertaking research and the treatment of objects. The successful applicant will also provide policy advice to the Assistant Director Collections Management.

It is essential that applicants possess a degree in Cultural Materials Conservation (or an equivalent tertiary award), have in-depth experience in the conservation of a wide range of objects and materials and an ability to work with a multi-disciplinary team on the conservation of material from the maritime environment.

Selection documentation can be obtained from the Personnel Section, telephone (02) 552 7750.

Applications close 18 December 1992.

## State Library of Queensland Conservator (Contract)

Salary: \$27,180 - \$35,007 p.a. (PO2)

Vacancy Reference No: LI 21/92

The State Library of Queensland aims to provide equitable access to quality State and public library services and collections. The Preservation Services Branch of the State Library comprises three sections: Conservation, Bindery, and Photography, with a staff of 19. The activities of the Conservation Section include treatment and preventive conservation of photographic materials, works of art on paper, documents, maps and books.

*The Position:* The role of the contract conservator is to establish and operate a commercial conservation service, offering workshops, diagnostic clinics, environmental surveys and treatment of paper-based materials. Particular emphasis is placed on building the clientele.

*Applicants:* Degree in Materials Conservation or a degree and eligibility for Associate membership of the Australian Institute for the Conservation of Cultural Materials, Inc. Applicants need to possess in-depth knowledge of paper composition, book structures, conservation treatments and principles and ethics of conservation. Demonstrated skill in paper conservation treatments is essential, as are demonstrated interpersonal skills. Applicants also need to demonstrate the ability to market services, the ability to work independently, and the flexibility and ability to work as part of a team.

Enquiries may be directed to Ms Tamara Lavrencic, Manager, Preservation Services, (07) 840 7841.

*Applications:* An application package may be obtained by telephoning (07) 840 7764. All applicants must address the selection criteria and quote the vacancy reference number when submitting their application. Applications to be addressed to: The Advertised Vacancy Officer, State Library of Queensland, P.O. Box 488, South Brisbane Qld 4101. Closing date: 5.00p.m., Monday, 11 January, 1993.

## Deputy Director

The Victorian Centre for the Conservation of Cultural Material Inc (the Centre) is a dynamic and expanding organization which offers conservation services to public collections within Victoria. It has a wide range of fee-for-service activities, including conservation treatments and surveys, education, exhibition preparation and project management. The laboratory is presently situated at Laverton, where facilities are shared with the Public Record Office.

We are looking for an experienced conservator to fill the newly created position of Deputy Director. The Deputy Director will be in charge of the day-to-day operations of the laboratory and must have excellent interpersonal and managerial skills. The person we seek will be able to motivate and lead staff within a positive team environment. The Deputy Director will also take an active role in the development of policies and planning for the Centre.

Although we prefer an applicant who already has management experience, professional conservators who believe they have the aptitude for the job are encouraged to apply. Interested conservators are requested to obtain a full job description before applying. Salary will be negotiable dependent on experience and qualifications. For further information, contact Amanda Heane, Administration Officer, on (03) 369 4677.

Closing date for applications: 15th January 1993.

## Museum of New Zealand

### Te Papa Tongarewa

#### REMEDIAL CONSERVATOR: PAPER

The Museum of New Zealand Te Papa Tongarewa seeks an experienced paper conservator to join its Conservation Unit staff.

You will be responsible for Works on Paper in the national collections. This will involve planning the programme (in liaison with Curators and Collections Manager), examination, treatment and documentation of Works on Paper from all departments. Although the primary emphasis is art on paper, experience with archival collections would be an advantage.

This is an opportunity to work in a progressive and professional environment. We are looking for a conservator with initiative and enthusiasm who enjoys being part of an interdisciplinary team. A recognized qualification and 5 years experience in paper conservation is essential.

Salary range: \$38,919 - \$57,342

For further information about this position, a copy of the job description and an application form please contact Gillian Andreae (Manager, Conservation)

Tel: (64 4) 385 9609; Fax: (64 4) 384 6035.

Applications close on 13 February 1993. Please send completed application forms and CV to:

Personnel and Training Officer  
Museum of New Zealand Te Papa Tongarewa  
PO Box 467  
Wellington  
New Zealand

The AICCM National Newsletter is issued quarterly in March, June, September and December. It is available free to all members. Membership enquires should be directed to The Secretary, AICCM Inc., GPO Box 1638, Canberra ACT 2601, Australia.

Contributions and correspondence should be typed with double spacing and addressed to: The Editors, AICCM 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) 243 4531

Final deadline for copy for the next issue is 4 February 1993. 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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