



## FROM THE EDITOR

### AICCM Members Say No to Amalgamation

It is finally official. AICCM members have decided not to amalgamate with other affiliates to form Museums Australia.

507 voting papers were sent out to all AICCM members except those who are reciprocal members. An amazing 266 ballot papers (more than half) were returned. 33 AICCM members voted for the resolution that the AICCM amalgamate; 233 voted against the motion that the AICCM amalgamate. Even several of our overseas members returned their voting papers.

Now that this significant decision has been made it is important that AICCM members continue to actively participate in conservation issues. Not only must members actively support the AICCM and its activities but we must continue to be outward looking in terms of conservation issues. We must participate in wider issues and policy decisions so that the most appropriate and best use of conservation resources for the whole community can be made. A Conservation Special Interest Group is to be formed within Museums Australia and I would urge all AICCM members who are interested in ensuring that conservation remains part of the cultural heritage agenda to join Museums Australia as an individual. The AICCM will still maintain an active affiliated role on the Museum Australia Council but will not have a voting status. The working arrangements for those organisations with affiliated status are still to be worked out by the new Museums Australia Council early in 1994.

Thank you to all who have continued to support the *Newsletter* and other AICCM activities over the past year. Without you these activities could not be undertaken. I would particularly like to thank the Australian War Memorial for its support of the *National Newsletter*, and also those of my colleagues who give up their lunch hours without complaint to collate, sort and bag the *Newsletter* and other AICCM mailings for the paltry fee of a cake for afternoon tea.

Contributions to the *Newsletter* have continued to be a little slow this year. From talking to members most of you like receiving the *Newsletter* but very few of you have contributed to it. Perhaps members could make a New Year resolution to make a concerted effort to contribute just one piece of information to the *Newsletter* for the coming year.

May you all have a Merry Xmas and a Happy New Year and come back enthused, refreshed and inspired to take up the pen and let us all know about what is going on in your part of the conservation world.

Gina Drummond  
Editor



## NEW MEMBERS

### Ordinary Members

- ACT: Lisa Townsend, Joanna Barr.  
NSW: Elizabeth Buzby, Anna Diakowska-Czarnota, Anne Schardin, Barbara Palmer.  
QLD: Leonie Bausche, Royal Historical Society of QLD.  
TAS: Corinne Clark  
VIC: Elizabeth Egan, Jean Holland, Angeletta Leggio.  
Overseas: Chris Stavroudis (USA), Dr Narayan Khandekar (UK), Dr Dai Morita (Japan), Nina Erhad (Germany).



## AICCM NOTICES

### 1993/1994 Membership subs

If you have not renewed your membership subs for the 1993/94 year, please do so promptly. If you have not renewed by 30 December 1993, your membership record will be marked as lapsed, and you will receive no more publications. Membership subs were due on 1 July 1993 and all members who were financial at the time were sent renewal notices.

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## LETTERS TO THE EDITOR

### Reclassification for Conservators of the Western Australian Museum

So far, conservators of the Western Australian Museum in Perth have been employed as Technical Officers. This meant that they were regarded to be technical support staff. Most conservators hold personal classifications ranging from levels 2 through to 4, which will revert to the original job level once they decide to leave the Museum. This could result in the Museum having to employ a new conservator on a level as low as level one as replacement for an officer on a personal level 4, with as much as 20 years experience. The system also denied any promotion beyond level 4. This made the Museum different to other similar institutions, eg. the WA Art Gallery and the WA Library, who employ their conservators on a professional level.

For a number of years the WA Museum conservators have tried to change this system, which until recently, has been unsuccessful. As a last resort they decided to stage a test case through an appeal to the Industrial Commission of WA to provoke some sort of action to enable entry into the professional stream.

I was chosen to be the 'testcase' by having the most representative qualifications and experience other than an official conservation or university degree, which was said to be required for that particular professional category.

To cut a long story short, my application to the Museum's Reclassification Review Committee was rejected based on the reason that I did not possess the relevant university or approved equivalent degree.

I therefore decided to have my personal qualifications assessed by the Overseas Qualifications Unit of the Western Australian Department of Employment, Vocational Education and Training (DEVET).

These qualifications included, among others:

- a technical award comparable to an Australian TAFE Associate Diploma
- two ICCROM certificates in conservation
- attendance at numerous seminars, overseas internships and short courses
- 20 years experience in the field
- professional membership - Associate Category of the AICCM.

The above action resulted in the statement by DEVET that my "qualifications and experience be considered the equivalent of a university degree level qualification".

The letter by DEVET states that the Professional Accreditation Committee of the AICCM was contacted and gives special mention to the stringent criteria to be accredited professional membership. This rated very highly towards the recognition of my qualifications to be the equivalent to the university degree.

Not only does this clearly show the high professional ranking the AICCM has acquired as a professional organisation, it especially proves the importance of the establishment of the professional membership category as most professional appointments require the membership of an appropriate professional organisation.

In consequence I urge eligible persons to seek professional membership of the AICCM. Not only has it demonstrated to be essential in my own case, it will further increase the AICCM's professional reputation and importance. After all, the AICCM is the only organisation for conservators working within Australia both in government institutions as well as in the private sector.

In addition to highlighting the importance of the above, this exercise also emphasizes the significance of experience. So far, years of experience did not rate towards acceptance into the professional stream while its relevance, I am sure, is recognized by everybody working in the conservation field.

This, combined with professional AICCM membership is especially important for all conservators who entered the profession through apprenticeship or other qualifications rather than a formal degree.

It has now been decided that the Conservation Department of the WA Museum will be restructured. The category of Technical Officer will no longer exist and personal classifications will disappear. Officers will now be officially employed as 'Conservators' and the job will be classified rather than the person holding it. Even though this may not be exactly what was originally sought, it provides a much clearer structure and may hopefully also offer possibilities for further promotion. This was denied to us under the previous scheme.

Ulli Broeze-Hoernemann.

### Message of Thanks

On behalf of my daughter Riana, I would like to thank all of those people who so generously donated to the appeal fund. I was touched by the wide response that was received.

Children are remarkable in that they adapt very well to change (better than we do!). The spirit and determination that Riana has shown has given me heart and strength that she will enjoy a full life, despite her disabilities.

With thanks,

Kerry Head.



## NEWS

### Shipwreck amnesty to continue for five months

An amnesty protecting holders of shipwreck relics from prosecution is being extended following hundreds of enquiries from divers and fishermen.

Around 30 new shipwrecks have been discovered in a diverse range of locations across the country since the amnesty - running from 1 May to 30 October - was first announced. It will now be extended until 31 March 1994.

Senator McMullan said the widespread response to the amnesty indicates many more people may still come forward to share discoveries while they do not have to face prosecution.

"The Government believes there are still a number of shipwrecks discovered by people like divers and fishermen that have never been reported to authorities," he said.

"It is important to note that the extended amnesty still allows people to keep their relics and that they will not be confiscated."

A vast array of relics from known historic shipwrecks has also been revealed under the amnesty, including material from the *Batavia* (the first Dutch East Indianman which sank in 1629), the *Dunbar* (which sank at Sydney South Head in 1857) and the *Admella* (which sank off eastern South Australia in 1859).

"The personal shipwreck collections of our divers and fishermen provide special windows into our social and economic history. I commend them for declaring their finds for the benefit of all Australians."

The amnesty under the *Historic Shipwrecks Act 1976* was declared after a widening of the Act to protect all shipwrecks aged 75 years or older. The number of protected wrecks rose from 156 to nearly 5,000 and many more people became legally obliged to report relics. Penalties for not reporting shipwreck relics range from \$2,000 to \$5,000 for individuals, to \$10,000 to \$25,000 for a body corporate. Around 5,000 ships are thought to have fallen prey to Australia's treacherous coast but only the locations of about 12 per cent are known.

Toll-free information line for the National Shipwrecks Program: 008 819 461.



## ARTICLES

### **The Queensland Museum supports Preventive Conservation Training for the Museum Community**

The year is drawing to a close on a series of Preventive Conservation workshops/seminars hosted by the Queensland Museum.

The '93 series was planned as an extension of the three introductory preventive seminars held during 1992. The '92 seminars began somewhat modestly with notice of a planned two-day seminar. This was sent to associations/institutions, etc. covered by the small museums program run by the Queensland Museum - we were more than a little surprised by the response, a flood of acceptances, more than seventy in total, from as far away as Thursday Island and covering many regional areas of Queensland.

The seminars were jointly facilitated by Christine Ianna, Conservation, Queensland Museum and Tamara Lavrencic, Manager Preservation Services, State Library of Queensland. The approach was to be informal with interaction between participants and facilitators encouraged. Tamara is to present a paper on the approach adopted at the '93 CAMA Conference.

The program for the two-day workshop covers basic principles of preventive conservation, 'What Causes Deterioration' ('Symptoms and Causes') Macroenvironment/Microenvironment (controlling your environment/materials to avoid/preferred materials), with an all too brief session on a specific area, eg books, paper, photographs, silverware. One-day sessions on specific topics were offered as follow-ups in this year for the first time.

In all, during 1993, six seminars were held, two of the two-day introductory workshops (one held in Cairns) and four of the specific one-day sessions held in Brisbane. In total, more than 120 people have participated in the workshops. At all times the emphasis was on Preventive Conservation.

Information from evaluation forms distributed to each workshop and from questionnaires indicated what topics to focus on in the one-day sessions. Paper, Books and Photographs took the majority of votes and again the State Library of Queensland assisted with Tamara facilitating the day. The majority of the 25 participants had taken part in the earlier two-day seminars.

This seminar was followed by one on textiles, facilitated by Michael Marendy, The Apparel Studio, Brisbane. Numbers were limited to ten so that a more hands-on approach could be used. A highlight of this workshop was the transformation before our very eyes of an aged wedding dress bodice through careful padding out with acid free tissue - no chemical treatment necessary. Conservators can perform miracles. Because Saturday places for this workshop were so limited it is to be repeated on October 23, it is again booked out, and the number of places has been increased to fifteen.

The final seminar covered 'Accessioning and Collection Management', which, although not directly involved with preventive conservation, forms part and parcel of dealing with small museums and other similar groups. This will be facilitated by Brian Crozier and Lisa Jones and co-ordinated by Christine Ianna of the Queensland Museum.

The response to all seminars have been overwhelmingly positive with most complaints centering on the fact that there are not enough workshops, people want workshops in their own areas and "how do I find out when workshops are on." We hope to address this in 1994.

Comments with respect to content are best summed up by what one participant wrote in his evaluation of the workshop.

"What did you like least about the workshop? - the volume of material covered."

"What did you like most about the workshop? - the volume of material covered."

It goes to show you can't please everyone but we continue to develop the presentations based on feedback from the audience.

Christine Ianna

## National Council Activities

### **National Council Meeting 60, 4 September 1993, Australian Archives, Melbourne**

#### **1993 CAMA Conference - AICCM pre conference session**

The aim of this session is to provoke discussion of whether an Australian conservation policy is needed, and to involve the AICCM in this discussion.

The proposed programme is for an overall view on a National Conservation Policy by an invited speaker followed by 6-10 presentations from anyone who would like to submit their view. People not attending the conference can submit their views to be read during this session. Please contact Ian Cook if you would like your views included in this session.

#### **1994 AICCM Conference**

The 1994 AICCM conference will be held in Wellington between 20 September and 7 October. It will be run with the New Zealand Professional Conservation Group. Jeavons Baillie and Lindsay Knowles are forming a conference organising committee. The committee will report to the National Executive so any ideas or suggestions can be sent directly to them or through the National Council.

It was proposed that the conference should run for five days, including 1 day for tours of labs and installations, 1 day for tours of sites, 2 days of formal sessions, plus special interest group sessions.

#### **AICCM 21st Birthday**

The AICCM is 21 in 1994. We would like to celebrate its birthday appropriately. Any ideas for appropriate revels can be sent to your local council or to the National Council, addressed to The Secretary.

#### **CAMA Amalgamation Ballot**

All members should have received a ballot paper to vote on the amalgamation of the AICCM with CAMA and some other museum groups. At the last CAMA meeting it was proposed that if the AICCM did not amalgamate with CAMA and succeeded in remaining an affiliate a Conservation Special Interest Group be set up in order to keep some conservation representation on the board.

#### **Register of research projects**

The Heads of labs are trying to set up a list of research projects. Information on your research projects can be sent to David Tilbrooke.

#### **Travel Fund**

Part of the membership fees goes into a travel fund to subsidise travel of council members to meetings. A report will be placed in every second Newsletter stating how the travel fund money has been spent.

#### **AGM and next Council Meeting**

The next AICCM Council Meeting will be held on November 29 in Hobart, the evening before the Annual General meeting, which takes place on November 30, at 3.45pm.

Please forward any issues you would like raised to me at GPO Box 1638, Canberra ACT 2601.

Kathy Henderson  
Honorary Secretary



## AUSTRALIAN CAPITAL TERRITORY

### Australian Archives

Archives staff bid a sad farewell last week to our fearless leader **Colin Webb** who started work at the National Library of Australia on 4th November. Colin will be sadly missed, but we all wish him well in his new position at the Library. **Ian Batterham** will be acting in Colin's position until it is filled.

On a similar note, we welcome **Kylie Scroope** and **Karen Caldwell** to the ranks of permanent employees. Kylie and Karen have both been working here for most of this year on contract and are now here for good.

Meanwhile, our exhibitions are keeping Karen very busy. The exhibition *Strange and Mysterious Affairs: The Federal Cabinet System* is presently being taken down in preparation for the Unknown Soldier who will be spending some time in Kings Hall before going to his final resting place at the Australian War Memorial. The next exhibition *Out of the dusty plain: Building Old Parliament House* will be opening in mid-November.

*Between Two Worlds*, which is about the Commonwealth government and the removal of Aboriginal children of part-descent in the Northern Territory, has opened at the Australian Museum in Sydney. The exhibition will be travelling to Parliament House, Canberra on 10 December and further afield to Alice Springs, Darwin and Adelaide during next year. It is a very interactive exhibition with lots of recordings of people talking about their experiences plus a video. We highly recommend it to all!

A recent upgrade in the airconditioning in Mitchell 1, our permanent record storage area, has enabled us to create a cold room for our photographic and film records. The storage area will operate at 10°C and 35% relative humidity. We will be restricting access to the room and records will be retrieved only once a week. Records will acclimatise in a chamber before and after removal from the room. We hope it will all be up and running by February next year.

Hope you all have a very Merry Christmas and a Happy New Year. Who knows what the new year holds for us?!

### NCHSS - University of Canberra

**Colin Pearson** attended the IIC council meeting in London before flying to Rome where he was re-elected to the ICCROM council at their general assembly and council meeting.

**Wendy Smith** will be conducting follow-up Library Preservation Management workshops to those organised in April 1992 in Bangkok and Hanoi during February. **Benita Johnson** recently attended and presented a paper on the Laos project at the International Conference at the Mogao Grottoes in China. Benita, **Brian Egglof**, **Kelvin Officer** and two second-year students, **Anna Thomson** and **Frances Fitzpatrick** leave to continue work at the Tam Ting Caves, Laos for three weeks on November 26th. In addition to these projects, Benita will be away for three months undertaking outside studies at CCI and the University of Delaware. She will be returning at the end of April.

### National Gallery of Australia

The close of the international component of *Surrealism* took **Erica Burgess**, **Bronwyn Ormsby** and **Geoffrey Major** to the Art Gallery of New South Wales to condition report the works and close up the show. Bronwyn then took the Australian component to the Art Gallery of South Australia and will be travelling to Ballarat with the show in late November.

As well as the general round of loans and exhibitions in the paintings section, Bronwyn Ormsby finished treating the Streeton paintings and has now commenced work on a painting by Goncharova. Erica is continuing work on Duttureau and the paintings section have combined forces with **Lizzy Page** to research fatty acid deposits found on a couple of Boyds and a Roger Kemp painting. **Kathryn Ferguson** worked in the paintings section from early to late October on preparation of about 30 Arthur Boyd paintings going to the Art Gallery of New South Wales in December. **Trevor Hoyne** and **Greg Howard** are preparing a blind stretcher for the largest Boyd travelling to Sydney. Greg has been preparing works for the Rover Thomas exhibitions well as Boyd and the MCA show.

In textiles, **Michlene Ford** had an 8.5lb baby girl, Laura, in early October and both mother and child are doing well. The rest of the team, lead by **Debbie Ward**, are continuing work on the *Dressed to Kill* fashion show which opens in early December. **Sara Clayton's** contract was extended till the end of November and **Sue Ride-Gaardboe's** contract for the *Scarf* show in Sydney ended in early October.

Paper conservation have also been busy with a number of loans and in-house exhibition preparations. **Lisa Stoddard** had been employed for the last 5 weeks to help conserve and mount two billboard posters as well as many smaller posters for the *Poster Art in Australia* show opening in early November. They have also been working on *Dressed to Kill* and *Windows*, *Art for Children's Books* which involved a number of University of Canberra students. **Kerry McInnes** is currently carrying out conservation work on the paper component of the Boyd show.

Mountcutting lost **Ben Taylor** in late October. Meanwhile the section has been working on the Poster and fashion shows as well as demounting the returned works from Surrealism.

**Gloria Morales** in Aboriginal Art has been busy with the Rover Thomas show as well as treatments on permanent collection, a loan to SBS, and gallery changeovers. Gloria has also been carrying out research into the consolidation of powdery pigment on Aboriginal artefacts.

In objects conservation, **Beata Tworek** returned from overseas and worked on the *Dressed to Kill* exhibition and has recently returned from England where she condition reported the *Aratjarra* show. **Lizzy Page** has been carrying out research in conjunction with the paintings section and treatments preparation for the Museum of Contemporary Art *Lightworks* show. On the environmental side of things, Lizzy has been looking at dust control, sunlight control and the disaster plan.



## NEW SOUTH WALES

### Australian Archives

In recent weeks **Guy Petherbridge** and **Peter Shaw** have been kept busy organising a seminar hosted by the Australian Archives. The seminar titled *Advances in Preservation of Film and Electronic Imaging Materials* was held at the National Maritime Museum on November 1, 1993. **Dr Peter Z. Adelstein** of the Image Permanence Institute, Rochester Institute of Technology, USA, together with **Mark Nizette** and **Guy** presented the seminar. The seminar outlined major international activities in areas such as the stability of acetate film, the development of international standards on the permanence of photographic materials, developments in film preservation practice and research at the National Film and Sound Archive, and international approaches to motion picture film storage and handling.

**Robyn Lowe** has been working in the Victorian Regional Office for a number of weeks. She is assisting in their major reboxing and relocation project. All permanent records held in the Victorian Region are to be reboxed into acid free boxes and moved to a new repository at East Burwood. Approximately 15,000 shelf metres of records will be reboxed during the project.

### Australian Museum

The lab has recently had some new arrivals. We welcome **Tracey Duncan**, who started with us in October as part of the Aboriginal training program. Tracey will be here for a year to develop skills and knowledge in preservation techniques for Aboriginal material culture held outside the major museums.

As the outcome of Karen's trip to Paris last year, our first intern **Frederique Vincent** from the Sorbonne University has also arrived to spend the next six months in the lab.

A fond farewell was given to **Sue Gatenby**, who after twelve years, departed the Aus Mus to take up a position at the Powerhouse Museum. We wish her all the best.

**Anne Leculier** has spent the last half of her third year with us, working on her dissertation for the Canberra conservation course. Her project is based on the investigation of plant fibre fringing on objects from the Sepik Region of PNG.

**Karen Coote** has recently attended the planning seminar in Canberra for *Vision of Australia*, the national touring exhibition. It is anticipated that expressions of interest will be published nationally by the Federal Government in December. Karen has also attended a workshop organised by the Heritage Commission on the potential for

exporting Australian heritage expertise and is currently awaiting an outcomes paper.

**Heather McPherson** has been involved with the conservation of the museum's archives and rare books. She has also been training other members of our lab in the basic aspects of paper conservation.

**Alex Roach** gave a standing room only lecture on low toxicity pest control and integrated pest management to AICCM (NSW) members in Sydney and then presented another seminar on this topic to a Canberra audience.

**Colin Macgregor** and **Michael Kelly** have recently returned from packing up the *Beyond the Java Sea* exhibition with **Don McKenzie** and **Rowena Hill** at the Queensland Museum. The exhibition was being prepared for its distribution to four continents. Thanks must go to the staff at Queensland Museum for all their help.

**Graeme Scott** has been working on the forth coming *Shark!* exhibition and at the moment is preparing various shark-related objects for display.

**David Horton-James** has recently been appointed to the Board of the Museums Association of Australia (NSW Branch) in order to provide conservation representation and conservation management expertise.

**Sue Valis** has been involved in the planning for the new 'Contemporary Australia' space, which will open in April next year. The gallery will be a combination of permanent displays as well as community access and performance space. The project is turning out to be quite a challenge.

The Scientific Officer position is soon to be advertised in Australia and overseas. The position will require research to be carried out into methods and materials for the conservation of collections.

### International Conservation Services

**Catriona Angus** and **Peter Maxwell** have completed a survey of all Sydney's public sculptures for Sydney City Council.

**Catherine Lillico-Thompson** has been co-ordinating a team effort in cleaning the cartoons by Arthur Barton from Luna Park's Coney Island. Unfortunately a layer of varnish had been applied twenty years ago to "freshen them up" without them first being cleaned.

The Children's Chapel nears completion thanks to the efforts of **Ann Diakowska Czarnota** and **Arek Werstak**. Television coverage over two nights by ABC's *7.30 Report* has proved to be a great bonus in terms of interest and appreciation of the complexities of the project.

**Catherine Akeroyd** has taken on the role of project managing ICS work in the Capitol Theatre. **Fiona Tennant** has been in the US, Britain and Europe on a textile fact finding mission. **Julian Bickersteth** attended a workshop in Hanoi in November planning the program for the conservation project which begins early in 1994.

### Museums Association of Australia

While **Jenny Dickens** was working on an archaeological excavation in southern Italy, her position was very ably filled by **Sue Frost**. Sue got a good taste of the demands, difficulties and rewards of the conservator's job, including a field trip to the far reaches of the south-west of the state.

Jenny has resigned from the MAA to concentrate on her private practice and to study.

### Powerhouse Museum

As of the beginning of October, we are pleased to welcome Sue Gatenby as our new Conservator 3 mixed media.

We are also pleased to announce a birth and a marriage from our metals department during October. **William Lawrence Trevett** was born on the 6th to metals conservator **Wendy Reade** (Trevett), and **Simon Trevett**. **Tim Morris**, also metals, married **Margot Woods** on the 18th.

**Hilary Windsor** will be taking photographs of standard cross sections of pandanus leaf for use in an identification program. This was spurred by the objects for a recent exhibition *South Pacific*.

**Gerry Hunt** and **Gosia Dudek** have been completing treatment of a pub painting on glass which has been in the lab for 3 years now. This object has suffered massive failure of the rear paint layer, resulting in a very fragile jigsaw of paint flakes. Pieces have been re-adhered where possible, using Plextol B500. After backing with a colour toned back board, the painting will go on display in our *Brewing and Pubs* exhibition.

**Stanislav Ulitzka** is back after 3 months to continue with his research into the use of low oxygen environments to slow the degradation of plastic objects.

**Keith Potter, Dave Rockell, Paul Brown** and **Mick Hoban** are overhauling the Boulton and Watt steam engine and trialling an experimental gasket material for the irregular surfaces of the valve boxes.

**Graham Clegg** reports good progress with the fitting of a new fabric cover to the fuselage, tailplane and rudder of the Autogiro aircraft. This will be stitched to the airframe and shrunk into place.

**Bronwen Griffin** has just returned from 7 weeks leave which began with the ICOM-CG conference in Washington DC and included visits to institutions in the US, Canada, Britain and Italy connected with musical instruments conservation. This was primarily an informal survey of attitudes towards instrument collection, as borne out by their conservation, conditions, display and use.

**Anne Cummins** returns on the 15th of November from on-site conservation work at an archaeological dig in Italy.

**Jane Hinwood** (recently of the Powerhouse Museum) married **Andrew Evans** on August 28 1993. Jane and Andrew have moved to Basel, Switzerland. Jane's contact address is Leonhardsgraben, 8, CH 4051 Basel, Switzerland.

### Sydney Artefacts Conservation

**Anne Cummins** and **Jenny Dickens** have just returned from a University of Sydney archaeological dig in southern Italy. While there they spent most of their time removing calcareous encrustations from mountains of ceramics and repairing them. Part of the work was done in the field and part at the conservation laboratory in the University in Lecce.

Jenny and Anne also visited the National Archaeological Museum in Reggio Calabria and were shown the fascinating conservation treatment of the interiors of the famous Riace bronzes. Chloride corrosion is occurring between the interior clay model and the inner surface of the bronze. The interior model is being mapped before removal using sophisticated fibre optic cameras and computers. The excavation is being conducted through the underside of the feet using standard dental tools which have been adapted to work at distance with the conservator viewing progress on a video screen.

Back in Australia, Jenny will start working full time and Anne will continue working part-time on sculpture and objects conservation.



## QUEENSLAND

### Queensland Museum

**Don McKenzie** and **Rowena Hill** have been busy with the *Beyond The Java Seas* exhibition; and Don has, at much the same time, done the conservation work for the smaller *Strictly Success - Strictly Ballroom* exhibition from the Powerhouse Museum. Both have been and gone, and both were packed up and dispatched in the same week, the objects from the former to their homes, and from the latter to the next venue at Armidale, NSW.

It was a busy 10 days plus here: visitors from overseas, who came to claim their own artifacts (and as agents for other US and European museums) were **Sissy Anklam** from the Smithsonian; **Jan Buijse** from the Rijks Museum, Leiden; **Fred Scholten**, a registrar from the Tropen Museum, Amsterdam (with a healthy interest in Australian plants and encouraging accounts of how they keep curators under control there); and **Asrul Basri** from the Museum Nasional, Jakarta.

**Colin MacGregor** and **Michael Kelly** from the Material Conservation section of the Australian Museum, together with **Ross Clendinning**, who had overall responsibility for the exhibition, had most of the headaches of organisation. There were few glitches and overall a satisfaction with having coped with a complex job.

Don has also been keeping an eye on the progress of the 'Mephisto' German tank. Work on cleaning the A7V (manufacturers name) was completed inside a specially built glass enclosure in April/May (steam cleaning, no detergent, rapid drying); it was moved to its new site on Sat., May 8 - 5,30am to 8.00pm! The glass enclosure was built around it (due for completion on June 11 but delayed several weeks, awaiting a new sheet of glass); and dehumidification commenced at the end of August. **Chriss Lloyd** from the Social History section helped with the cleaning.

Our honorary fellow, **Trevor Beckmann**, has been monitoring the progress of the RH control with 3T and 1RH sensors feeding into a

'datataker'. There were initial problems when it was realised that there was a design fault, and it was not until mid-September that the fault was rectified and a consistent RH near 12% was achieved! We have now had the controls turned back and will generally try only to maintain the RH below 30%. Full details of the story are being prepared.

Recent troubles with pest control have included the trauma of getting the new contractor used to our ways and needs, and the discovery of a significant infestation of tobacco beetle in one of our displays. Much of the display will have to be dismantled and rebuilt after fumigation.

### Queensland State Archives

Work has settled back into the standard routine at Archives with all staff enjoying a break from the frantic pace of mounting the *Labor Party* exhibition.

We have received a little feedback from our request for information on where the public can purchase acid-free/permanent paper in small quantities. **Noreen Grahame** (from Grahame Galleries) has kindly offered to make sheets of archive text available to the public. Anyone needing it can contact Noreen on (07) 369 3288.

### Queensland State Library

Work on the State Library collection continues through the preservation services. The cleaning of manuscripts material from Westinghouse coal refinery has been a long and dirty task with some material containing a lot more coal dust than actual writing. **Darryl** has completed a solander case for a very unusual dress which was made from paper. Documentation and coloured photographs of the calligraphy exhibition has been completed and is now showing on level two of the State Library of Queensland.

The commercial conservation service continues to draw in a steady flow of work from members of the public, with the emphasis on books and family history documents. A workshop held recently on basic conservation skills was fully attended with all participants registering further interest in conservation workshops.



### SOUTH AUSTRALIA

A general meeting of members was held on the 27th October at Carrick Hill. The AICCM SA Division gratefully acknowledges the director of Carrick Hill, **Denzel O'Brian**, and the security staff for opening the institution after hours so that the meeting could be held there. The exhibition that we went to see was the Dame Nancy Buttfield Embroidery Prize. The exhibition was set up by Dame Nancy to encourage embroidery nation wide with a monetary prize for the winner which is drawn from a trust fund set up for the purpose.

The meeting was not well attended; however, the six of us that attended the meeting had a great viewing which was further enhanced with technical information and descriptions of the various pieces by **Maureen Holbrook**. Maureen is an embroiderer, textile valuer and AICCM member. There was a wide variety of work displayed ranging from traditional stump work to smocking to gold work. The only restriction on the works exhibited was the size of the pieces and that they should be executed with needle and thread. Special thanks to Maureen for giving her valuable time to take us through the exhibition.

An internal review team will investigate Corporate Administration within the Adelaide City Archives before Christmas. The outcome of the review and its consequence for the currently vacant conservation position will be reported to the AICCM in the new year.

**Debbie Spoehr** will represent South Australia in the National Disaster Planning Committee that has been created by the AICCM.

### Artlab Australia

Artlab was thrilled to open its Sydney office in late September. The launch was well attended by more than 50 conservators from throughout the Sydney metropolitan area. **Ian Cook** said he was "delighted to have so many colleagues come and wish Artlab well with their new and exciting venture." He was "sure that Artlab would make a real contribution to the Sydney conservation scene, from which everyone would benefit."

The paintings department has been busy lately with commercial work from private clients. The treatments have mainly involved cleaning of discoloured varnishes. Conservation of the South Australian Museum's collection of aboriginal dot paintings on boards is nearing completion. The treatment of the 200 works is now finished with only the storage conditions to be considered. The department has a new regular volunteer from Greece, **Joanna Touloumtzoglou**. She is

an Italian-trained paintings conservator and is currently teaching Greek in Adelaide primary schools.

The Textiles team has just completed work on the textiles for the *Quest for Dharma* exhibition. The exhibition will open on the 18th of November. Preparation of the textiles involved stabilisation, mounting and framing.

A 'Laying up' ceremony will be held at St Peter's Cathedral in November for the 15 military guidons and banners that have been conserved by the section. The banners have all been cleaned and stabilised so that they can be returned to the cathedral now that its restoration is complete.

Congratulations to **Sophie Parker** (a regular volunteer in the textiles section) as she has received a Mason's grant which will be used to help pay for her post graduate studies in textile conservation at Hampton Court Palace in London next year.

A wide variety of objects have been treated by the objects section lately, from a set of Russian dolls with their house that was stabilised to an outdoor sculpture by Hossein Valamanesh. A large collection of aboriginal bark containers from the South Australian Museum are receiving pigment consolidation and repair of splits.

Most of the paper section have been busy in the treatment of prints and etchings from the Art Gallery of South Australia for the *Age of Rembrandt and Rubens* exhibition. This project involves backing removals, washing, stain reduction, repair, mounting and framing of the 120 works involved. **Helen Halley** has just completed work on some anti-Asian ephemera documents for the Migration Museum.



### TASMANIA

The Tasmanian Division is in the process of preparing guidelines for a State Conservation Policy. We are working with representatives from other groups interested in the issues. A discussion paper will be presented at the National Conservation Strategy Workshop prior to the CAMA Conference.

**Adrian Lautenbach**, photographic conservator from the Australian War Memorial spent two weeks in Devonport working with staff and volunteers from the Devonport Gallery and Arts Centre. Participants were trained in basic conservation and archival storage of the Robinson Collection of 25,000 historical negatives of Devonport and its people.



### VICTORIA

#### VCCCM

#### 13 Supreme Court Judges to Hang before Christmas - Paper Conservator Weds

**Carrie Thomas** will breath a sigh of relief as thirteen portraits from the Supreme Court Library are returned this week after treatments carried out over the last three months. Assistance in cleaning and regilding damaged frames was given by **Chrissie Tammer** and **Dena Kahan**. The return of these pictures will clear the decks for 42 Arthur Boyd works which are expected in December for preparation for exhibition at the Boyd retrospective, Art Gallery of New South Wales, in December.

Dena has also been treating Cayley watercolours from the Museum of Victoria.

**Tine Doerr** has been busy with her wedding preparations and is presently on leave after her marriage earlier in October. Congratulations Tine! She has also continued with ongoing treatments for the Melbourne Cricket Club, Brighton City Council Plans, theatre posters from the Performing Arts Museum, and has conducted a framing workshop for collections in the south east Victorian region.

**Trish Stokes** is gratefully anticipating the framing and return of an oversized and badly degraded map of Richmond which required a long and complicated treatment carried out over the last several months. She gave a paper at the Museums Association of Australia travelling exhibition seminar on the role of the conservator in preparation and management of travelling exhibitions, and engaged in a client interface role by conducting a training workshop for curators of paper-based collections from five regional galleries. This will be followed up by collection surveys and on-site visits to the participating collections.

**Catherine Thomson** has completed treatment of 10 photographic portraits for St Georges Uniting Church, and is engaged in ongoing environmental survey work for the Public Records Office.

**Sharon Towns** has been spreading the work amongst up and coming museum studies students, teaching a collections management unit at Deakin University. The Exhibition Buildings Mural project was also completed with the help of Carrie, **Fiona Lagudi** and **Nicole Wassel**. Sharon has lined up several collection surveys for local historical societies. Another ongoing project of Sharon's, 'The Werribee Park Cleaning Manual' is now complete thanks to the amazing word processing skills of our administrative assistant, **Yolanda Czarnecki**

In the textiles department, **Fiona Lagudi** has continued with the Shrine of Remembrance flags, and has also re-backed an extremely degraded flag from the Casino in Apollo Bay.



## WESTERN AUSTRALIA

**Ms June Swann**, MBE, gave an excellent talk accompanied by slides on the 'History of English Shoes' to the WA Division at their October meeting. Ms Swann works for the Museum of Northamptonshire in England and has been awarded a British Council Grant to work on the Shoe Collection of the Powerhouse Museum in Sydney. Her presentation revealed her in-depth knowledge of all aspects of shoes, their manufacture, their role in fashion and history, their designs, etc. She presented another talk 'in-house' at the WA Museum and a public lecture at the WA Library.

### Library and Information Service

**Lee Blackford** recently microfilmed some very fragile diaries, kept by the Rose family, of life on their farm near Bunbury, between 1861 and 1912. The diaries were fire and water damaged, and quite fragmented. The diaries are now to be stored in custom-made folders, so that fragile pages will not be damaged by movement.

The library's book conservator, **Doug Firth**, has been working on a 16th-century publication, the *Biblia Sacra Latina*. Some pages were torn, and the volume required rebinding, which was completed in tan calf with plaited clasps.

**Patrick Smith** is in the process of preparing a collection of colour transparencies for 5°C cold storage. The collection belonging to the Department of Agriculture is used for range monitoring purposes, and requires colour stability for at least 100 years.

### Private Conservators

**Sylvia Bass** has just completed part of a series of early 20th-century theatre poster prints for the collection at His Majesty's Theatre in Perth.

### Western Australia Museum

**Ian Macleod** was awarded a Senior Fulbright Fellowship for 1993 that enabled him to attend the ICOM-CC conferences in Portland (Maine) on Waterlogged Archaeological Organic Materials and the main triennial conference in Washington. He presented two papers in Portland and three in Washington covering rock art, cannon conservation and a plenary lecture on the ethical dilemma for conservators working on shipwrecks that were graves. The next two weeks saw him in workshops with conservators and archaeometallurgists at the Smithsonian Conservation and Analytical Laboratory and at the Freer Gallery. He gave a seminar at the Getty Conservation Institute on recent research on rock art in Western Australia before travelling to Hawaii to carry out an underwater inspection of the wreck of USS *Arizona* in Pearl Harbour. He is assisting in developing a conservation management plan for this remarkable wreck site.

Prior to this he spent two weeks in Canada working on a contract that involved measuring the potentials and pH of corroding metals on historic shipwrecks in the Fathom Five National Park at Tobermory, Lake Huron. This work was done for Parks Canada and the Canadian Conservation Institute who sponsored a series of lectures in Ottawa as well as the field studies. One site involved working in dark water at 95 feet and in 5.8°C - pretty tough with only a wet suit as protection from the cold.



## SPECIAL INTEREST GROUPS

### Conservation Science Group

The Group has recently received two contributions from conservation organisations outlining their research and development programmes. One contributor has provided both current and future programmes while the other has provided useful information on their past programmes as well as news on those currently in progress and those proposed for future investigation.

The recording of past researches, particularly those which may not have been published, by our members in the newsletter could well help our colleagues who may be studying - or intending to study - the same or a related field of investigation. So please feel free to submit such a list if you have one.

Our research project lists this time were submitted by the Australian National Maritime Museum and the Australian Museum (materials conservation section).

#### Past Projects:

1. Storage systems for Pacific collection move.
2. Fibreglass support system for flexible palm-spathe objects.
3. Effects of low oxygen environments on boring insects.
4. Use of pheromone traps for cigarette beetles.
5. Effects of IGR on wood boring insects.
6. Effects of IGR on common clothes moths.
7. Light accelerated ageing of some Aboriginal binding media and painted surfaces.
8. Investigations into cellulose ethers as consolidants.
9. Treatment of Pukamani poles.
10. Acrylic emulsions and their uses as consolidants.
11. Conservation of Lapita pottery.
12. Adhesives and consolidants.

#### Current Projects:

1. Alternative environmental control systems for tropical areas.
2. Taxidermy for mammals and birds.
3. Shock and vibration testing for objects in transit.
4. RH testing inside crates during transit.
5. Effects of freezing on wood boring insects.
6. Storage of degrading pyrite specimens.
7. The identification of traditional binders found on Aboriginal painted wooden objects.
8. Conservation of Pacific resins.

#### Future Projects:

1. Deterioration and treatment of plant fibre binding used on objects from the Pacific collection.
2. Freezing of wet photographic material for disaster recovery.

### Australian National Maritime Museum

(The projects in this submission, although fewer in number, were submitted in some detail; they have been shortened to save space.)

1. Brass Polishing Evaluation.

This method uses 'Nevr Dull' wadding to polish bronze and 'brass' fittings followed by wiping with acetone and coating with various protective coatings. Waxes are predominantly used as they are easily removed and replaced.

2. Wet Leather Treatment.

A programme of testing various materials for treatment of wet leather, using samples of 19th-century material from the Paramatta River. Testing of glycol vs PEG for consolidation and various pretreatments (eg iron removal) was carried out. The treated material is to be studied over the next decade for treatment effectiveness.

3. Testing Display Case Material.

The testing of the interior of actual display cases with an active formaldehyde monitor has been undertaken and a paint which contains no formaldehyde, ammonia or acid releasing

components for application to such cases is being developed. A manual for designers is being updated with a list and samples of materials suitable for use in display cases.

#### Planned Future Research

1. Design of an outdoor testing rack for testing various paints, waxes, lacquers etc for outdoor use.
2. Corrosivity monitoring and salt deposition study.
3. Treatments for metals, especially ferrous nails embedded in timber.

Well ladies and gentlemen of the Conservation Science fraternity, it would now seem that we have a good collection of projects in progress, and in the pipeline, at various institutions. The information interchange is beginning and this can only be a good thing. Please keep me up-to-date with your progress so we can keep the column going and let me know when and where your next paper is to be published so members (scientists and conservators) can be sure of getting the 'good oil'.

Don't forget this column is also a useful place to seek ideas, pose problems, seek information on materials, equipment and services as well as publish short articles and notes of interest to our group.

David R. Tilbrooke  
Co-ordinator

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

The seminar proceedings from *Public Art: Who Cares?*, held at the Art Gallery of New South Wales on March 2-3, 1993 are now available. Anyone wishing to purchase a copy can do so by sending \$10.00 to Donna Midwinter, Co-ordinator of SMOCCM, Art Gallery of New South Wales, Art Gallery Road, Sydney 2000. Tel: (02) 225 1735; Fax (02) 221 6226.

*Visions for the Future* is the theme of the next SMOCCM seminar, to be held in Adelaide on March 14-15, 1994. The propose of the seminar is to develop a national strategy for outdoor sculpture conservation in Australia. Artlab Australia, the organiser of this event, is planning to bring Susan Nichols, Program Director with 'Save Outdoor Sculpture!' to Australia as the keynote speaker. 'SOS!' is a joint project of the National Museum of American Art and the National Institute for the Conservation of Cultural Property. The seminar will be open to anyone interested in the future of public art in an outdoor environment. Artists, politicians, conservators, curators, town planners, architects, council members, foundry workers and interested individuals are invited to participate.

Contact Lyn Pinkus, Tel: (08) 207 7529, Fax: (08) 207 7529.



## TECHNICAL NOTES

In the paintings section work has started on "Motherhood" by E. Philips Fox. This is being carried out by Eric Bray, under the guidance of Stewart Laidler, as a project for the University of Canberra School of Conservation studies.

The completion of the work "Motherhood" by Emanuel Philips Fox in 1908 was to be a turning point in the artist's career. Motherhood gained Philips Fox entry into the exclusive Paris Salon des Beaux Arts and the work was exhibited in Paris. Few Australians of the time were bestowed such a high honour of recognition in Europe giving the work special significance.

Philips Fox experimented with technique. A series of his works were painted on unprimed or partially primed canvas where the raw canvas was intended to play an integral part in the image. The paint he used tended to be underbound giving it a soft chalky appearance. These works were generally not varnished.

A drawback with this technique was that the works are particularly susceptible to changing environmental conditions and deteriorate easily. Motherhood was painted using this technique.

No early conservation records or photographs pre-WWII exist for Motherhood; however it did travel to Europe and back by ship and was stored in the early AGNSW building in less than ideal conditions. Cockling and serious paint loss in select areas prompted the conservator of the day in 1957 to marouflage the work onto a plywood board using a wax resin adhesive system.

This has held the paint film in place, but has disastrously altered the image tonally. The soft unsaturated appearance of the paint and the bare canvas have been masked by a dull waxy surface which has progressively darkened over the years, to a point where the bare canvas areas have become almost black.

This darkening chronically obscured the image, with detail such as the legs of the girl in the group being difficult to see, giving her an appearance of levitating above empty shoes.

The task of restoration is not an easy one as it involves the removal of impregnated wax/resin from an unstable, underbound paint film. To ensure any reasonable success in bringing the work back to an exhibitable condition it is important that all or most of the wax/resin be extracted from the bare canvas of the image.

To date the work has been partially surface cleaned using a Wolber's xylene gel system. Following this the canvas was removed from its board support. Currently the wax resin residue on the canvas back is being removed mechanically by scraping and by using white spirits, prior to Beva strip lining the work on to a loom for further treatment.

We are investigating different wax/resin extraction systems to remove the remaining impregnated material. Two systems under consideration are:

- a) A solvent poultice extraction method.
- b) A solvent suction extraction method.

As the material has impregnated both canvas and paintlayers, it is our thought that the suction system may prove to be the most effective removal method. We are currently constructing a simple low pressure suction device using a funnel with a fritted disk, attached to a vacuum pump.

The techniques a & b, previously mentioned are currently undergoing test and evaluation in various conservation studios. In particular, the Guggenheim Museum of Modern Art and the Tate Gallery, London (soon to publish an article in the *Conservator*), have been helpful sources of information.

Stewart Laidler  
Paintings Conservator  
AGNSW

# CALENDAR

Conferences Workshops Seminars Talks



## AUSTRALIA

### 1994 AICCM and New Zealand Professional Conservator's Group Joint Conference

Planning is under way for next year's conference to be held in Wellington, New Zealand in late September/early October 1994. It is timed to be one side of the ALIA/NZLIA Conference. However this is not intended to affect the theme of our conference. The conference will include three days of papers, a day of visits to sites of particular interest to conservators and a day of visits to labs and institutions.

A lot is happening in Wellington in the Museum/Gallery world with the construction of the new \$200,000,000 Museum having commenced and the City Gallery recently installed in the revamped city library building. The Museum, the National Archives and the National Library all have Conservation Labs. The National Library's Building is still a leader in conservation conscious design.

Site visits proposed include Maori buildings where there are conservation projects in progress, as well as European buildings.

#### Conference Topics

1. Conservation of Indigenous Cultural Materials and Property - this would include papers, general or specific, on material legally and culturally owned by Indigenous people. Specific case reports.
2. New Museum/Institution Projects - Conservation Considerations Large amounts of money have been spent over the last few years and are still being spent in New Zealand on the construction of institutions responsible for cultural material. In a less dramatic manner similar developments are occurring in Australia. Let's hear how conservation features in the planning and realisation of these projects.
3. Treatments and Projects of General Interest  
Minor Topics
4. Conservation issues related to Theft and Repatriation
5. Preventive Conservation
6. Special Interest Groups' Papers

Approaches are presently being made to encourage AICCM Special Interest Group leaders and their followers to meet in New Zealand on the full day that has been set aside. New Zealand conservators include substantial groups with special interests, eg. 13 paper, 14 paintings, 7 objects. The membership of NZPCG is approx 60.

Members are encouraged to think seriously about presenting papers related to the above topics, of any length between 10 mins and 45 mins, and to let the conference organisers have a brief synopsis before the end of **January 1994**.

Please send synopses by mail to:

The AICCM Conference Organisers,  
C/O The Chief Conservator,  
State Library of Victoria,  
328 Swanston Street,  
Melbourne,  
VIC 3000.

by fax to:

The AICCM Conference Organisers,  
C/o The Chief Conservator,  
State Library of Victoria  
(03) 663 1480

Along with your brief synopsis please indicate the time you would like for your presentation and the topic to which your paper relates with your address, phone and fax numbers.

If members have enquiries please contact:

Jeavons Baillie at the State Library of Victoria on (03) 669 9998 or  
Lyndsay Knowles at the National Gallery of Victoria on (03) 685 0258

### Postscript

A small working group, including Lyndsay, Maggie Baron and myself has been established in Victoria to form a national conference organising committee to work with the New Zealand group to organise the conference. Approaches will be made to obtain the assistance of AICCM Special Interest Groups and to particular members for assistance with liaising at State level and to present papers. The opportunity arising from this mailing was too good to miss so I apologise in advance if those groups and members are disappointed not to have heard directly from me earlier.

Jeavons Baillie

### Safe use of X-ray devices for museums ANSTO/Art Gallery of New South Wales Training Program

Late April/Early May 1994.

A course is currently in the planning stages on the safe and effective use of X-ray devices for conservators. This will be divided into two areas, the first being to satisfy occupational radiological protection requirements, leading to eligibility for licences to operate X-ray equipment. This part of the course would be conducted by ANSTO Training, (Australian Nuclear Science Technology Organisation).

The second part of the course will look at films, enhancing screens, developing and exposure variations, all in order to achieve the best results for X-radiography of museum objects and paintings. A practical workshop would be held to try out different techniques.

It is anticipated that this course would be held at the Art Gallery of New South Wales over two to three days in late April/early May 1994. The cost of the course would be \$600-\$800.

In order to assure that licences to operate equipment will be issued on completion, accreditation for this course is currently being sought for from the Occupational Health Departments in New South Wales, Victoria and the ACT (Victorians will probably need to sit a written exam set by the Victorian Health Department, but material in this exam will be covered by the course.)

As there is a minimum of ten participants needed to make this viable for ANSTO, I am seeking expressions of interest from Conservators. If Conservators from other states other than those above are interested, we will need to talk to their Health Departments in the next month to ensure accreditation.

Please contact Paula Dredge at the Art Gallery of New South Wales (02) 225 1720, fax: (02) 221 6226 if you wish to go on to a list of interested participants, and I can send applications and further information as soon as the final details have been settled.

### National Preservation Office First Conference: Preservation Microfilming - Does it have a future?

4-6 May 1994. State Library of South Australia

Contact: National Preservation Office, Tel: (06) 262 1571;  
Fax: (06) 565 2952, e-mail jlyall@nla.gov.au or Ross Harvey  
Tel: (03) 565 2953; Fax: (03) 565 2952,  
e-mail rharvey@arts.cc.monash.edu.au.

## January

**9-11**  
**International Conference on Rehabilitation, Renovation, and Repairs of Structures**  
 Contact: Professor H.B. Goli, Organizing Secretary IC on RRR-94, Department of Civil Engineering, Andhra University Visakhapatnam 530 003, India.

**31 Jan - 4 Feb**  
**Conservation of Photographs (C401): Mid-career training for book and paper conservators**  
 Contact: Dianne van der Reyden, Senior Paper Conservator Tel: (301-238-3037).

## February

**13-17**  
**Conference on the Protection of Cultural Property Cultural Property Protection Exposition**  
 Contact: David Liston, Co-ordinator, Smithsonian Institution, 1111 N. Capitol St., NE, SISC 402, Washington, DC 20560, USA. Tel: (1 202) 357 1630; Fax: (1 202) 357 4076.

**16-19**  
**Artist's Intent in Conservation and Art History**  
 New York, USA. Contact: Chair: James Coddington, Conservation, Museum of Modern Art, 11 W. 53rd St., New York, NY 10019.

**15-19**  
**Creative Collaborations**  
 New York, USA. Contact: Chairs: Margaret Holben Ellis, Rebecca Anne Rushfield, Conservation Center, Institute of Fine Arts, New York University, 14 East 78th St., New York, NY 10021.

**28-March 4**  
**Methods in Scientific Examination of Works of Art: Thin-Layer Chromatography**  
 Contact: The Training Program, The Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, CA 90292. Tel: (310) 822 2299, Fax: (310) 821 9409.

## March

**3-5**  
**Modern Works, Modern Problems**  
 Contact: the Conference Committee c/o Clare Hampson, Institute of Paper Conservation, Leigh Lodge, Leigh, Worcester, WR6 5LB. Tel: (0886) 832323.

**14-15**  
**Visions for the Future**  
 Contact: Lyn Pinkus, Tel: (08) 207 7529; Fax: (08) 207 7529.

**18-28**  
**The Conservation of Historic Buildings: Issues and Practices**  
 Contact: The British Council, PO Box 88, Edgecliff NSW 2027, Tel: (02) 326 2022; Fax: (02) 327 4868.

**21-25**  
**Preventive Care of Historic Photographic Prints and Negatives, Part II**  
 Contact: The Training Program, The Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, CA 90292-7913.



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**Deadline for March issue of AICCM National Newsletter**

## April

**Late April/Early May**  
**Safe use of X-ray devices for museums**  
 Contact: Paula Dredge at the Art Gallery of New South Wales (02) 225 1720, fax: (02) 221 6226

**April**  
**SSCR Conference: Exhibitions and Conservation**  
 Contact: SSCR, The Glasite Meeting House, 33 Barony Street, Edinburgh EH3 6NX, UK. Tel: (031) 556 8417; Fax: (031) 331 3019.

**11-15**  
**Pest Management and Control for Museums**  
 The Training Program, The Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, CA 90292. Tel: 310 822 2299; Fax: 310 821 9409.

**11-16**  
**Photographs, Preserving a Moment in Time**  
 Bath, UK. Contact: Conference Convener, The Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London SE23 1HU, England, United Kingdom. Tel: (081) 690 3678, Fax: (081) 314 1940.

## May

**May**  
**Environnement et Conservation de l'Ecrit et de l'Image**  
 Paris, France. Contact: Françoise Flieder or Sibylle Monod, ARSAG, 36 rue Geoffroy-Sainte-Hilaire, 75005 Paris, France; Tel: (1) 45 87 06 12, Fax: (1) 47 07 62 95.

**4-6 May**  
**National Preservation Office First Conference: Preservation Microfilming - Does it have a future?**  
 Contact: National Preservation Office, Tel: (06) 262 1571; Fax: (06) 565 2952, e-mail jlyall@nla.gov.au or Ross Harvey Tel: (03) 565 2953; Fax: (03) 565 2952, e-mail rharvey@arts.cc.monash.edu.au.

**24-26**  
**International symposium on the conservation of the relics of medieval architecture**  
 Contact: Dr Andrzej Rottermund, Deputy Director Zamek Krolewski, pl. Zamkowy 4, 00277 Warszawa. Tel: (48 22) 316 699.

**25-26**  
**"Doing More with Less: Today's Reality"**  
 Contact: IIC-CG Workshop '94 Co-ordinators: Barry Briggs (Tel: 416 979 6660; Fax: 416 979 6670) or Johanne Wellheiser (Tel: 416 393 7128; Fax: 416 393 7229).

**27-29**  
**International Institute for Conservation - Canadian Group 20th Annual Conference**  
 Contact: Marilyn Laver, IIC-CG Conference '94 Co-ordinator, Toronto Area Conservation Group, PO Box 956, Station F, Toronto, Ontario, M4Y 2N9 Canada; Tel/Fax: (416) 730-8813.

**30-3 June**  
**Conservation of Photographs workshop**  
 ICCROM

## June

**6-11**  
**AIC 22nd Annual Meeting, Artist's Intent**  
 Tennessee. ISA/ Contact: AIC office, 1400 16th Street, NW, Ste. 340, Washington, DC 20036; Fax: (202) 232 663.

**17-19**  
**Reclaiming Women's History through Historic Preservation**  
 Philadelphia, USA. Contact: Gayle Samuls, Alice Paul Centennial Foundation, Inc., and Preservation Coalition of Greater Philadelphia, 250 S. 16th St., Philadelphia, PA 19102; Tel: (215) 546 0531.

**29-3 July**  
**The Ceramics Heritage World Ceramics Congress**  
 Florence, Italy. Contact: World Ceramics Congress, P.O. Box 174, I-48018 Faenza, Italy.



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**Deadline for December issue of AICCM National Newsletter**





## INTERNATIONAL

### Conference on the Protection of Cultural Property

Sponsored by the Smithsonian Institution  
and the

### Cultural Property Protection Exposition

13-17 February 1994.

Sponsored by the International Committee for Museum Security.  
Contact: David Liston, Co-ordinator, Smithsonian Institution, 1111  
N. Capitol St., NE, SISC 402, Washington, DC 20560, USA.  
Tel: (1 202) 357 1630; Fax: (1 202) 357 4076.

### The Conservation of Historic Buildings: Issues and Practices

18-28 March 1994. West Dean, Manchester and London, UK.

The seminar will examine the techniques now being used to conserve both individual buildings and the urban setting in which they stand.

Among the topics covered will be:

- The conservation of medieval, 18th-century buildings in different regions of Britain.
- Contrasting approaches to conservation in Scotland, England and Ireland
- Stone repair technology
- Architectural archaeology
- Special problems in timber-framed buildings
- Historic landscapes and conservation areas
- New approaches to the restoration of historic interiors
- Conservation policy and philosophy

The course will be based in three centres - London, Manchester and West Dean. Each centre contains areas of outstanding architectural importance, yielding contrasting problems for the conservation architect.

Course fee £1300. Accommodation charge £120.

For further information please contact your nearest British Council Office or International Seminars Dept., The British Council, PO Box 88, Edgecliff NSW 2027, Tel: (02) 326 2022; Fax: (02) 327 4868.

### Preventive Care of Historic Photographic Prints and Negatives, Part II

21-25 March 1994. Getty Conservation Institute. Washington, DC.

The Getty Conservation Institute is offering a five-day course designed as a follow-up for conservators, librarians, archivists, and curators who have already taken the GCI course "Preventive Care of Historic Photographic Prints and Negatives."

Following a brief review of the identification of specific historic photographic processes, the course will deal with the following areas:

- Identification, deterioration and preservation of colour photographic materials including additive and subtractive systems
- Film base deterioration and current preservation alternatives
- The stability of silver images: concerns and preservation alternatives
- Basic care of photographic materials including:
  - rehousing of daguerrotypes
  - storage alternatives for broken glass-plate negatives
  - surface cleaning, humidification, and flattening, hinging, and photocornering techniques for photographic film
- Long-term preservation concerns, disaster recovery plans, and surveying of collections.

Course attendance will be limited to twenty participants who have previously attended the GCI course "Preventive Care of Historic Photographic Prints and Negatives." Application to the course may be made by submitting a to the Training Program of the GCI.

There is no registration fee for the course. Letters of interest should be sent to: The Training Program, The Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, CA 90292-7913.

### Pest Management and Control for Museums

11-15 April, 1994. Getty Conservation Institute. Washington, DC.

The Getty Conservation Institute is offering a five-day course for conservators, collection managers, and other museum personnel responsible for overseeing pest management policies and activities, including eradication procedures, within their institutions.

### Course Objectives

Upon completion of the course, participants should be able to:

- Design and implement Integrated Pest Management strategies for museums
- Identify the major insect pests that affect museum collections as well as the types of damage they can cause to materials
- Understand the various options for dealing with an infestation if one should occur, and the effectiveness of each method
- Design and establish an eradication system appropriate for the specific situation. Although chemical methods will be discussed, the major focus will be on nontoxic methods, particularly inert gas.

### Instructors

The instructors will be leading specialists in the areas of insect identification, Integrated Pest Management, and insect pest eradication by means of chemical fumigants, inert gases, and freezing. Instructors will include members of the GCI Scientific Program and the J. Paul Getty Museum, as well as personnel from other museums and research institutions.

### Principal Topics

Through lectures, discussions, and practical sessions, the course will deal with the following topics:

- Integrated Pest Management as part of an institution's overall strategy for preventive conservation
- Identification of insect pests and the typical kinds of damage they may cause
- Preventing infestations through monitoring regimens, good housekeeping, structural maintenance and repair, and institutional policies and practices.
- Options for combating infestations, including
  - Chemical fumigants, repellents, and traps
  - High and low temperatures
  - Modified atmospheres with inert gases

Toxic methods will be covered only as a review of current availability, regulations, and effectiveness. Inert gas treatment methods will be covered through both lectures and practical sessions.

There is no registration fee for this course. However, attendance will be limited to twenty participants. Application deadline is January 3, 1994. Applicants should submit a copy of the completed application form by regular mail or fax to: The Training Program, The Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, CA 90292. Tel: 310 822 2299; Fax: 310 821 9409.

### International symposium on the conservation of the relics of medieval architecture

24-26 May 1994. Warsaw, Poland.

Contact: Dr Andrzej Rottermund, Deputy Director Zamek Krolewski, pl. Zamkowy 4, 00277 Warszawa. Tel: (48 22) 316 699.

### IIC-CG 1994 Pre-Conference Training Workshop: "Doing More with Less: Today's Reality"

25-26 May, 1994. Ryerson Polytechnical Institute, Toronto, Ontario.

Call for Papers.

Today's reality is that of shrinking budgets. The economic downturn has resulted in operating fund, programme and staffing cuts, as well as diminished sources of revenues. The challenge is the need to balance two apparently conflicting responsibilities, that of providing collections care, treatment and services, while at the same time dramatically reducing costs.

Papers are invited on all aspects of conservation and preservation where imaginative strategies, procedures, processes and techniques have been developed to deal with the budget "crunch". Innovative ideas big and small are welcome. Come and share your creative thought with your colleagues.

People wishing to present a paper are requested to submit a 250-400 word abstract by December 31, 1993. The normal length of presentations will be 20 minutes (please indicate if you wish otherwise).

Please submit abstracts in WordPerfect 5.1 (IBM) format on 3.5" two-sided, high density disk to: Abstracts: Workshop '94, Toronto Area Conservation Group, PO Box 956, Station F, Toronto, Ontario, M4Y 2N9 Canada.

Be sure to include your name, address, phone number, fax number and E-mail where applicable. For information please contact IIC-CG Workshop '94 Co-ordinators: Barry Briggs (Tel: 416 979 6660; Fax: 416 979 6670) or Johanne Wellheiser (Tel: 416 393 7128; Fax: 416 393 7229).

## Minutes of the Annual General Meeting (AGM 20)

Tuesday 30 November 1993, 3.45pm, Sheraton Hotel, Hobart, Tasmania.

**i) Members present:** M.Alexander, S.MacDonald, S.Valis, M.Baron, E.Archer, M.Cox, J.Baillie, P.Maxwell, J.Hughes, M.Scott, D.Midwinter, T.Hoyne, J.Bickersteth, C.Clark, J.Fraser, D.Rome, S.Frost, B.Reeve, T.Lavrencic, R.Hodgson, I.Cook, T.Mulford, K.Adkins, G.Petherbridge for Australian Archives, S.King.

T.McCullough also in attendance.

**ii) Apologies:** G.Drummond, K.Henderson, B.Ormsby, M.Jose, G.Scott, B.Johnson, M.Henderson, C.D'Amico.

### 1. Confirmation of the Minutes of AGM 19

Res 93/1

J.Baillie/I.Cook

### 2. President's Report

Presented by T. Lavrencic, AICCM President

This year has seen a lot of activity in the conservation field, raising the profile of conservation at the local, regional, state and national level. I would like to acknowledge the many individuals who have contributed to this profile raising, some of them members of AICCM, some not. I would emphasise that these people have raised the profile of conservation through their commitment to conservation. Whilst the profile of the AICCM is important, it can only develop if the profile of conservation is high.

As conservation is a means to an end, it is better promoted in relation to collections. To illustrate my point, I refer readers to a recent article in the *Daily Mirror Telegraph* (22 November 1993) on the National Gallery of Australia's forthcoming exhibition *Dressed to Kill*. My attention was caught by the photographs; my curiosity aroused, I read on to discover that textile conservation was prominently featured. On its own, conservation has a limited interest to the general community, it must be put in context.

Another activity which has resulted in involving new heads of labs has been Heads of Conservation meetings. The earlier meetings covered a variety of issues as much common ground was established; these have been refined into meetings which tackle just one major issue, like training.

The list of conservation related activities goes on, some with direct involvement of the AICCM, some totally independent of the AICCM: the establishment of the National Preservation Office at the National Library of Australia; seminars hosted by the ALIA (Australian Libraries and Information Association) Sub-committee; a seminar on film preservation hosted by Australian Archives; seminars on the Care of Aboriginal Collections and Fibre Identification hosted by the AICCM; involvement of a conservator in drafting *Precious Possessions, New Obligations: Policies for Museums in Australia and Aboriginal and Torres Strait Island People*; representation of the conservation community at the Heritage Commission's meeting on exporting Australian heritage expertise; drafting of Tasmanian and Victorian State conservation policies; the AICCM seminar on National Conservation Policy; representation at the *Distinctly Australian Touring Exhibition* meeting; and AICCM involvement in redrafting the *Interim Standard for Permanent Paper*.

While the proposed amalgamation with other museums association was not favoured by the AICCM membership, our affiliation has been instrumental in raising conservation issues at the national level. One noticeable benefit has been the involvement of members of the conservation profession in developing the National Conservation Program for the Heritage Collections Working Group (since renamed the Heritage Collections Committee). A major triumph for the profession is the endorsement of Ian Cook, Director of Artlab, as the South Australian representative on the Heritage Collections Committee.

As mentioned earlier, all of these activities are the results of individuals actively seeking to be involved in issues which directly affect them. I look forward to hearing of more conservators becoming involved in the arts and heritage industries, diversifying and facilitating conservation in less traditional roles.

In conclusion, it is vital for the recognition of the AICCM as the peak organisation for the profession, that senior conservators be actively involved in the AICCM, at both the state and national levels. It has been said that being involved on the AICCM National Council is the quickest way to learn about the politics of conservation. In my experience, it provides a unique opportunity to hone team building skills, as getting people from all areas of Australia, and different fields of conservation, who only meet four times a year, to work together effectively, is a skill not taught in any conservation school.

Res 93/2

J.Bickersteth/S.MacDonald

### 3. Secretary's Report

(Presented by M. Alexander in K.Henderson's absence).

Thanks to Marg Alexander for stepping in as secretary in July 1992 and continuing until I could assume responsibility in November 1992.

Council met 4 times, and the executive had an additional meeting. Meetings concentrated on the CAMA amalgamation issue, the AICCM corporate plan and financial issues.

#### Members

40 new members have joined the AICCM this year, however some members have resigned or lapsed, giving an overall increase in membership of 23. (Letters of resignation were received from 3 ordinary and 3 institutional members).(Membership summary overleaf).

#### Comparisons with 92/93

The only membership category which decreased in numbers was institutional members. This supports the perceived need to assess the current pricing structure, which the finance subcommittee is currently doing.

#### Secretariat

The secretariat arrangement is working well - due in part to Gina and I working in the same place. The database of members is mostly complete with some problematic memberships to disentangle. On top of the expected workload this year Gina devised and analysed the membership survey and posted two postal ballots (CAMA and vice president). However, more than one day a week is needed to cover the current workload. Reassessment of service desired by the AICCM from the secretariat is needed. With few additional duties the secretariat could certainly be extended to two days a week.

Res 93/3

D.Rome/R.Hodgson

### 4. Treasurer's Report and presentation of financial statement

I present the audited accounts for the financial year ending June 30, 1993.

They show a surplus of \$21,272.00 against a budgeted shortfall of \$13,400.00 with \$35,864.00 in the bank against \$14,592.00 at the end of 91/92. The principal reasons for this surplus are:

- Due to early postage of membership renewals a proportion of the 1993/94 membership subscriptions have been received and included in this year's figures.
- Unbudgeted donations of \$5,630.00 were received.
- Interest received and income from advertisements was higher than expected.
- The timing of payments for Bulletin Vol 18 No's 3 & 4, which had been budgeted for this year, has slipped into the 93/94 financial year.

In summary however, I can report that the Institute is in a sound financial position. The most important financial achievement of the year was the consolidation of the Institute's federal transactions into one account in Sydney and the computerisation of the reporting procedures. This is largely thanks to the knowledge and work of Trevor Smith (accountant). The result is that, combine with the efficient operation of the secretariat in Canberra, day to day knowledge of the financial state of the Institute has never been better.

The financial implications of the forthcoming CAMA amalgamation/affiliation are still unclear, but they will have a direct impact on our bottom line both through the grants we can expect to receive and the capitation and Museum National fees we currently pay to CAMA. The cost of running the secretariat is also currently being evaluated, and will be assessed by National Council by the end of the year.

The budget for 93/94 shows a shortfall of \$2,200.00 on income of \$52,800.00, largely brought about by up-front fees due for the 1994 joint New Zealand Conference, which will be recouped in the following financial year.

Questions arising from financial statement:

Unexpected donations. A significant donation from APPM had been made in 1991/1992, but was not banked until 1992/1993.

A query was made re the reservation clause made by the auditor. This is a standard clause included on most audited statements indicating that the financial statements are drawn up based on the information supplied.

Res 93/4

M.Alexander/T.Mulford

### Membership Details from Secretary's Report

Membership Type	ACT	NSW	QLD	SA	TAS	VIC	WA	Overseas	Total
Professional	5	10	2	3	0	1	1	1	23
Ordinary	50	86	35	20	13	62	28	42	336
Student/Pensioner	31	7	3	2	0	6	1	2	52
Institutional	9	10	8	6	1	9	4	39	86
Honorary	1	1	1	1	1	0	1	1	7
Life	0	1	0	0	0	2	0	2	5
Reciprocal	1	2	0	0	0	3	1	14	19
<b>Total</b>	<b>98</b>	<b>117</b>	<b>49</b>	<b>32</b>	<b>15</b>	<b>82</b>	<b>35</b>	<b>101</b>	<b>529</b>

	ACT	NSW	QLD	SA	TAS	VIC	WA	Overseas	
92/93	90	109	50	32	14	75	34	97	506
93/94	98	117	49	32	15	82	35	101	529

	Professional	Ordinary	Student/Pensioner	Institutional	Honorary	Life	Reciprocal
92/93	23	318	44	89	7	5	19
93/94	23	336	52	86	7	5	19

(Note: the numbers given for 1992 do not add up to the total because of inadequacies in the database information).

## 5. Results of CAMA Amalgamation Ballot

### Resolution:

*That the AICCM amalgamate with the other CAMA affiliates, adopting the terms, objects and rules of the new association, Museums Australia.*

266 returned ballot papers. 33 in favour of the resolution, 233 against.

The resolution that the AICCM amalgamate with the other CAMA affiliates, adopting the terms, objects and rules of the new association, Museums Australia, has been rejected by an overwhelming majority of the membership.

93/5

R.Hodgson/M.Baron

There was some discussion and comment on the amalgamation issue that the AICCM had handled the issue well allowing members to have a democratic vote.

## 6. Constitutional Changes

### 5. MEMBERSHIP OF INSTITUTE:

*In order to streamline the membership application process, National Council has proposed that the current nomination procedural sub-rules be altered as follows:*

Delete: (2), (3), (4), (5), (6) & (7)

(2) Any person who is nominated and approved for ordinary membership as provided in this Constitution is eligible to become an ordinary member of the Institute upon payment of the annual subscription prescribed in, or fixed under, this Constitution (see rule 29).

(3) A person who is not a member of the Institute shall not be admitted to ordinary membership -

- (a) unless nominated as provided in sub-rule (4) of this rule; and
- (b) his or her admission as a member is approved by the Council.

(4) A nomination for ordinary membership of the Institute -

- (a) shall be made in writing and signed by the applicant; and
- (b) shall be lodged with the Secretary of the Institute.

(5) As soon as it practicable after the receipt of a nomination, the Secretary shall refer the nomination to the Council.

(6) Upon an admission being approved by the Council, the secretary shall notify the nominee in writing, that approval for ordinary membership of the Institute has been given and, upon receipt of the sum payable by or on behalf of the nominee as the first year's subscription, shall enter the nominee's name in a register of ordinary members to be kept by the Secretary, whereupon the nominee becomes a member of the Institute.

**Auditors Report to the Members of the Australian Institute  
for the Conservation of Cultural Material Incorporated**

I have audited the accompanying accounts.

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

Subject to the above reservation, in my opinion the accompanying accounts are properly drawn up so as to give a true and fair view of the state of affairs of the Institute as at 30th June, 1993 and of the result for the year ended on that date.

J.R.Murchison, 19 November, 1993  
Murchison Services Pty Ltd

**Balance Sheet  
As at 30th June 1993**

1992 (\$)		1993 (\$)
	<b>Current Assets</b>	
14,593	Cash	35,865
14,593	Total Current Assets	35,865
14,593	<b>Total Assets</b>	35,865
	<b>Current Liabilities</b>	
600	Creditors & Borrowings	600
600	Total Current Liabilities	600
600	<b>Total Liabilities</b>	600
13,993	<b>Net Assets</b>	\$35,265
	<b>Accumulated Funds</b>	
20,868	Retained Surplus At Beginning of Year	13,993
(6,875)	Surplus/(Loss) Current Year	21,272
<u>\$13,993</u>	<b>Total Funds</b>	<u>\$35,265</u>

**Income and Expenditure Statement  
For the Year Ended 30th June 1993**

1992 (\$)	Income	1993 (\$)
0	Advertising	950
4,850	Conference	5,691
31,186	Subscriptions	42,361
7,834	Donations	5,630
3,500	Grant received - DASET	5,000
937	Interest Received	1,302
<u>1,154</u>	Publications	<u>530</u>
49,461		61,464
	<b>Expenditure</b>	
600	Accounting & Audit Fees	600
252	Bank Charges	563
0	CAMA Newsletter	3,000
5,836	Conference/Workshops	290
0	Donations	460
3,466	Postage, Printing & Stationery	2,427
0	Prizes	200
7,064	Publications - Newsletter	5,808
15,725	Publications - Bulletin	8,148
16,503	Secretarial assistance	13,645
2,909	Subscriptions & Registrations	2,982
284	Sundry Expenses	346
<u>3,697</u>	Travelling expenses	<u>1,723</u>
56,336		40,192
<u>(\$6,875)</u>	Surplus/(Loss) for the Year	<u>\$21,272</u>

- (7) If an application for ordinary membership is rejected by the Council, the Secretary shall notify the nominee. Council is not obliged to supply reasons for refusing the application.

Change to:

- 2) Any person who shall have shown an interest in the objects for which the AICCM is organised shall be eligible for election as an ordinary member.

(A query was made as to whether the word 'objects' or 'objectives' should be used. 'Objects' is the technical terminology supplied in the Incorporated Associations Model Rules).

- 3) Every application for membership as an ordinary member shall be made in writing on a membership application form to be supplied by and returned to the National Secretary. Election to membership as an ordinary member shall be approved upon receipt of the completed membership application form and upon payment of the annual membership fee prescribed in, or fixed under this Constitution (see rule 29).

As several sub-rules have been removed, this affects the numbering sequence of the sub-rules that follow:

- Sub-rule (8) becomes Sub-rule (4)
- Sub-rule (9) becomes Sub-rule (5)
- Sub-rule (11) becomes Sub-rule (7)
- Sub-rule (12) becomes Sub-rule (8)
- Sub-rule (13) becomes Sub-rule (9)

To be consistent with the changes in Sub-rule (2) - (7), the following changes need to be made:

- (9) Institutional members shall be those associations, bodies and organisations, whether incorporated or unincorporated, which have been nominated and approved for membership in accordance with the provisions of sub-rules 5(2) to 5(7) of this constitution.

Change to:

- (9) Institutional members shall be those associations, bodies and organisations, whether incorporated or unincorporated, which have shown an interest in the objects for which the AICCM is organised. Election to membership as an institutional member shall be approved upon receipt of the membership application form and upon payment of the annual membership fee for institutional members.

Sub-rule (14) becomes (10)

Recently a query was received by National Council as to the cost of associate life membership. The National Council and the Chair of the Accreditation Committee, felt that associate members should not be able to hold that status by payment in one lump sum.

- (10) Life members shall be those ordinary members who have paid to the Institute the sum equivalent to twenty (20) times the annual ordinary membership subscription, or such other sum as may be determined by the Council from time to time. Life members who apply for and are accepted as associate members will pay an additional annual amount representing the difference between the subscription for an ordinary and an associate member or lump sum representing twenty times that difference.

Remove underlined part of Sub-rule (10). Replace with:

Members may not hold associate membership for life. If a life member is approved as an associate member, the difference in the sum between the associate membership fee and the ordinary membership fee must be paid annually.

Sub-rule (15) becomes (11)

For similar reasons as above, National Council also proposes that honorary life member status should not extend to also include honorary life associate status.

- (11) Honorary life members shall be those persons who in the opinion of the Council have performed outstanding service for the Institute and/or the cause of conservation of cultural material. Honorary life members are exempt from paying the annual membership subscription. Honorary life members who apply for and are accepted as associate members are exempt from paying ordinary membership subscriptions.

Change Sub-rule (11) to:

- (11) Honorary life members shall be those persons who in the opinion of the Council have performed outstanding service for the Institute and/or the cause of conservation of cultural material. Honorary life members are exempt from paying the annual ordinary membership subscription. Honorary life members who apply for and are accepted as associate members must pay the sum of difference between the ordinary membership fee and the associate membership fee annually.

- Sub-rule (16) becomes (12)
- Sub-rule (17) becomes (14)
- Sub-rule (18) becomes (15)
- Sub-rule (19) becomes (16)
- Sub-rule (20) becomes (17)
- Sub-rule (21) becomes (18)

## 36. WINDING-UP OF THE INSTITUTE:

The National Council is currently seeking inclusion on the Register of Cultural Organisations which would allow the AICCM to offer donors the incentive of a tax deduction. We are required to include a statement to the effect that AICCM funds should it be wound up, would be transferred to a similar organisation included on the Register of Cultural Organisations.

If upon the winding up of the Institute there shall remain after satisfaction of all its debts and liabilities any assets whatsoever, the same shall not be paid to or distributed amongst the members of the Institute but shall be given or transferred to any organisation having objects the same as or similar to the objects of the Institute.

Change to:

If upon the winding up of the Institute there shall remain after satisfaction of all its debts and liabilities any assets whatsoever, the same shall not be paid to or distributed amongst the members of the Institute but shall be given or transferred to any organisation having objects the same or similar to the objects of the Institute, and whose rules prohibit the distribution of its income and property amongst its members, such organisations to be eligible for tax deductibility of donations under Section 78 (1)(a) of the *Income Tax Assessment Act 1936*.

All changes accepted by acclamation with one abstention.

Res 93/6

K.Coote/S.King

## 7. Election of Office Bearers for 1993/94

Nominations received in time, sufficient to fill positions and deemed to be elected:

Position	Nominee
President	T.Lavrencic
Secretary	K.Henderson
Treasurer	J.Bickersteth
Publications Officer	T.Mulford
Ordinary	M.Alexander
Ordinary	G.Scott
Ordinary	S.Powell
Ordinary	I.Cook
Ordinary	E.Archer
Ordinary	S.Nousala

(Another nomination was also received for ordinary membership of National Council from I.MacLeod. This nominee is already filling a position on the Council as the state representative for WA).

Three nominations were received for the position of Vice-President:

Maggie Baron, Marcelle Scott and Mary Jose.

A postal ballot for the position of Vice-President was conducted resulting in the election of Marcelle Scott to the position.

**State Representatives:**

(The state representatives are elected by their respective divisions)

NSW	S.Laidler
VIC	R.Hodgson
QLD	T.Lavrencic
TAS	S.MacDonald
SA	M.Jose
WA	I.MacLeod
ACT	B.Ormsby

Res 93/7

S.Nousala/B.Reeve

**8. Appointment of Auditor for 1993/94**

Murchison Services was appointed as the auditor for 1993/1994.

Res 92/8

S.MacDonald/S.King

**9. Other Business**

Karen Coote raised the matter of affiliation with CAMA/Museums Australia. The new organisation did not want to lose AICCM involvement. Special Interest Groups will be created with Museums Australia. Conservators had been invited in principle to form a special interest group.

The Conservation Special Interest Group may then be invited to be one of the Special Interest groups represented in the new Museums Australia Board.

AICCM representatives may also attend board meetings as an affiliate but will have no voting rights and will only have the right to speak with the approval of the Chair. (The mechanism by which affiliation is operate is still to be worked out). Conservators are urged to join the new association.

Date and time of next Annual General Meeting to be advised.

Meeting declared closed at 4.50pm.



## Photocopying and Laser Printing Processes – Their Stability and Permanence

Photocopying and laser printing techniques are commonly used to produce a wide range of records and publications for long term storage in Commonwealth agencies. The longevity and durability of records produced by this process are of concern to government agencies which require them to be permanent and durable records and to archivists and librarians who must retain these documents for posterity.

This paper reviews common electrophotographic processes and provides practical advice on measures to improve the durability and long term stability of photocopied and laser printed materials.

### Photocopying Processes

Below is an overview of the main copying processes in current use and the steps involved in producing different types of electrostatic images.

#### *Xerography*

The most common contemporary photocopying process uses the basic principles of static electricity to create an image on a sensitised surface, which is then electrostatically transferred to paper. The xerography process may use dry or liquid toners and is similar for both. Below are the five basic steps in this process:

- **Charging step** - a strong electrical charge is uniformly distributed onto the surface of a photosensitive plate known as a photoreceptor.
- **Exposure step** - the image to be copied is optically projected onto the sensitised surface resulting in a pattern of surface charge called the latent electrostatic image.
- **Development step** - toner of the opposite sign is brought into contact with the charged photoreceptor. The toner particles are attracted to the charged areas resulting in a physical image that consists of electrostatically held toner particles.
- **Transfer step** - a sheet of paper is brought into contact with the photoreceptor surface. An appropriate charge applied to the back side of the

paper attracts the toner image to it. The paper leaves the photoreceptor with the toner clinging to it electrostatically.

- **Fixing step** - dry toners are fused to the page by a process which uses a combination of heat and pressure. Liquid toners are fixed by air-drying or heating which evaporates residual liquid from the toner.

After the fixing step, the photoreceptor surface is cleaned to prepare the surface for further copying:

- **Cleaning step** - the toner remains on the photoreceptor are removed with a brush, cloth, blade or roller. An electrical charge helps to remove excess toner.
- **Erasing step** - a uniform light source floods the photoreceptor to neutralise residual charge.

#### *Laser Printing*

The laser printing process is very similar to the xerographic photocopying process. The major difference is that the exposure step for laser printers employs a laser beam to draw the image onto the sensitised surface forming a latent electrostatic image. Another difference is that generally laser printers operate at higher temperatures than photocopiers. It is therefore important that the moisture content of paper used in laser printers be controlled to prevent it from jamming in the printer and to avoid curling of the finished copy.

#### *Colour Photocopying and Laser Printing*

Both single colour photocopying and single colour laser printing are currently available. They employ the same technology as dry toner black photocopying and laser printing.

Full colour photocopying uses the same principles as the equivalent dry toner single colour xerography technology excepting that the process is repeated once for each primary colour. That is, each primary colour is separately laid onto the paper.

Full colour printers use an ink-based system and are not laser-based xerography technology.

## **Toners and Their Effect on Image Permanence**

The quality and type of toner plays an important role in the permanence of printed electrostatic images. In today's copiers and laser printers, most toners are the dry powder or solid type, although liquid toners also remain in use.

Following is a summary of the composition and behaviour of various toners as well as a review of the factors that affect the performance of a toner.

### ***Dry Toners***

A typical dry toner is predominantly composed of a thermoplastic polymer, usually acrylic or styrene or both. The remainder of the toner consists of pigment such as carbon black. The toner must be such that it is a free flowing powder at ambient conditions as well as able to fuse readily during the fixing step. Dry toners mostly remain on the surface with little penetration of the paper fibres.

### ***Liquid Toners***

Liquid toners are composed of a suspension of pigmented or dyed resin particles in an insulating liquid. Charge control agents are added to impart an electrostatic charge on the particles. The liquid process involves washing or spraying the electrostatic image with this charged dispersion.

Liquid toner particles are significantly smaller than dry toner particles and usually contain acrylic resin combined with carbon black. Toner particle size is critical as it affects the resolution of the resulting image.

Images formed from liquid toners penetrate and colour paper fibres, unlike dry toners which adhere to the paper surface. Liquid toner images cannot easily be removed from the surface of the paper.

Liquid toner has some limitations. Even though the liquid carrier is fast drying, it does not evaporate instantly. Hence liquid-based systems work at about half the speed of the equivalent dry toner system. Also, images formed from the liquid process are prone to fading.

### ***Carriers***

"Carriers" are an active ingredient in a toner. They are used to generate a charge on the toner particles. The carrier is typically an iron or steel powder which may be coated with resin. The choice of carrier influences copy density, copy quality and halftone development. The presence of carriers in the image

formed on paper may have adverse effects on the stability and longevity of documents created by the liquid process.

Some toners do not contain carriers. These toners, known as "single-component", employ a magnetised roller to charge the toner particles.

### ***Colour Toners***

Colour toners are commonly based on organic dyes which are subject to fading and known to change colour. Xeroographed documents which are to be retained for the long term should be made using dry toners containing pigments of known stability and on permanent or archival quality papers.

There is some speculation that the degree of fading or colour change of a pigment, organic or otherwise, depends on the other components contained in the toner, such as particular polymers or resins.

A recent study showed that various colour toners perform differently under identical irradiation with UV light sources. Colour toners which have pigment impregnated within a polyester resin showed better fusion with the page and the printed images were less subject to fading. This is because polyester is a good absorber of UV light. This theory is supported by the finding that photographs which are laminated or placed in polyester sleeves are less subject to fading.

### ***Degradation of Toner Materials***

Choice of toner depends largely on its particular characteristics and suitability for different applications. When choosing a toner for the creation of long term records, degradation of the toner should also be considered. Toner materials may degrade because of the following factors:

- heat
- oxidation
- chemical attack such as air pollutants
- physico-chemical changes such as separation of toner components
- physical processes such as changes in environmental conditions (temperature, relative humidity, pressure).

These degradation reactions may be inhibited with the use of specific chemicals that terminate the degradation reactions. Protection from light also helps. Carbon black, used in most black toner formulations, is a light blocker and absorber which also helps to prevent light-related degradation reactions.

### ***Adhesion of Toner to Paper***

The physical durability of a xeroographed copy depends mostly on how well the toner adheres or fixes to the

## STOP PRESS

### **Polarising Microscopy - a Leica workshop in Canberra**

Bookings are now being accepted for the 3-day Polarising Microscopy Workshop to be held in Canberra from 22-24 February 1994 at The Faculty of Applied Science, University of Canberra, Kirinari St, Bruce, ACT.

The workshop is designed to provide a comprehensive introduction to the design, function and use of the polarising microscope and its applications in fields such as conservation, forensic and geological sciences, for the identification of minerals, fibres and particles. Topics will include measuring with the microscope, refractive index determination, fibre and particle morphology, polarised light, compensators and the use of records to build up a reference collection. The workshop incorporates theoretical, demonstration and practical sessions and is structured to meet the requirements of the Training Guarantee Act.

The fee for the 3-day workshop is \$365 and includes lunches.

As places are limited it is essential to book as early as possible; please call Elisabeth Isele on (02) 888 7122 or fax (02) 888 7526. Please note firm bookings can only be accepted if accompanied by a cheque (or official purchase order if you already have an account with us).

Limited overnight accomodation may be available on campus - details on request.

## Positions Vacant

Due to a delay in the mailing out of this issue of the National Newsletter, the following Positions Vacant application deadlines have been extended from 17th December 1993.

Artlab Australia  
Objects Conservator  
24th December 1993

Queensland State  
Archives  
Assistant Conservator  
22nd December 1993

Museums Association of  
Australia  
Conservator  
22nd December 1993

paper. According to some studies the fixing of dry toners may be described as a three step process :

- sintering or coalescence of toner particles to form a melt
- spreading, flowing and penetration of the molten toner into the surface of the paper, ie, wetting of paper fibres
- cooling of the toner to form the fixed image.

It was noted that good adhesion was only achieved after thorough wetting. Time, temperature and pressure appear to be the important copy machine parameters in hot roll fusing.

Toner adhesion may be affected by the surface finish, smoothness and porosity of paper. It is more difficult for dry toners to penetrate coated papers and papers with small pore sizes.

Moisture content can be critical for the toner-to-paper transfer process and may also affect the fixing process. Electrical resistivity and surface energy of paper and toner have been reported to influence toner transfer and adhesion to paper.

Full colour images are thicker than black toner copies because they are composed of four layers of toner. Consequently, they do not fully adhere to the paper and are more prone to flaking during flexing or folding. Tape peel tests show that dry colour toner is easily lifted from the paper because the colour image is layered and thick. Colour liquid toner copies perform better than dry colour toner copies.

Colour liquid toner images are more subject to fading than dry toner images. This may be because they lack the protective polymers or resins contained in dry toners.

## Testing the Image

It is sometimes desirable to evaluate the fix quality of a toner. Below is an outline of some of the tests which may be used to determine the fix quality:

- a rub test using a commercially available device called a crockmeter;
- an abrasion test - measures the retention of print contrast after abrasion, compared to a reference;
- microscopic examination of the print;
- a "tape peel" test - adhesive tape is attached to the print and gradually peeled back. Copies fail the test if any toner is removed by the tape.

## Practical Recommendations

The durability of photocopied and laser printed documents depends largely on the quality of the paper used, as well as the degree to which the paper and

toner adhere after processing. Choice of pigment may affect the extent to which a document will fade, especially colour photocopies and laser printed documents.

Below are some recommendations which will enhance the permanence of photocopied and laser printed material for archiving:

- Print copies on permanent or archival quality papers. Watermarked papers should have the watermark towards the top of the page, or within margins or borders to minimise the amount of print over the watermark. This is because toner does not adhere as well to uneven areas of paper.
- Toners composed of stable resin materials and a stable pigment such as carbon black are capable of strong bonding to the paper surface. Copies using these toners and printed onto permanent or archival quality paper can be considered permanent and suitable for long term storage.
- Do not stack dry toner images horizontally or weighted at elevated temperatures (ie, above 20°C); do not place them in direct contact with vinyl and similar plastics (polyester film is safe) as this makes the toner sticky and capable of transferring to adjacent surfaces.
- Maintain copy machines to ensure that they are operating at the correct temperature to fuse the toner. The machine should be regularly serviced by a qualified technician.

There is sufficient evidence that colour xeroxed images do not last as long as black and white copies. Most international archival institutions do not recommend the permanent or long term storage of colour photocopied or laser printed material. Below are some additional recommendations which will enhance the stability of colour photocopied and laser printed material for storage:

- Maximise the life of colour photocopies and laser printed copies by storing them in the correct environment (not exceeding 20°C, 50% relative humidity) and minimising exposure to light.
- Do not flex or fold full colour dry toner copies as the print layer is thicker and does not adhere to the paper as well as black toner copies.
- Store colour liquid toner copies away from all light sources to reduce fading effects.



The information in this leaflet is current at 1 September, 1993. For further advice about its contents or an update, please contact the Custody & Preservation Section, Australian Archives Central Office, PO Box 34 Dickson ACT 2602. Telephone (06) 209 3967 or 209 3927, or fax (06) 209 3693. The Australian Archives' Regional Offices are listed on the next page.

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## AUSTRALIAN ARCHIVES

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# Thermal Paper – How to Use and Keep Documents Created on It

*Documents created on thermal papers by facsimile machines, electronic whiteboards and other electronic equipment become unusable in a very short time unless some simple precautions are taken when handling and storing them.*

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Many facsimile machines and electronic whiteboards currently in use throughout Australia use a process that operates on thermal paper to produce the image of an electronically transmitted or copied document. Thermal papers are also used for printing hard copies of images recorded by digital scanners or stored on optical discs, including tonal images such as photographs. Some computer assisted design equipment also uses thermal papers.

Experiments conducted by Australian Archives on a common brand of facsimile paper and a plotter grade thermal paper demonstrate that the images produced by this process are very unstable, and may not last as long as is required for normal administrative purposes. Although the facsimile paper withstood harsher treatment, tests show that both papers are quite reactive and behave in a similar manner. Plain paper facsimiles do not present the same problem. For these reasons the

precautions indicated below should be observed when dealing with documents created on thermal paper.

### *Properties of thermal papers*

Commonly used thermal papers consist of a heat reactive coating on a paper base. The quality of the paper base may vary but it is usually not so high as to improve the lasting qualities of the record. The coating is activated by heat in the thermal recording technique and the image is created by the visual contrast between the heat-affected parts of the coating and the surrounding background. The stronger the contrast between image and background, the clearer the image. A record created by thermal processes retains its sensitivity to heat after the actual recording process has been completed. Any exposure to heat or ultra-violet light can obscure the printed image by causing the surrounding coating to darken.

The thermal coating reacts with solvents such as those used in some highlighters and vapours emitted by polyvinyl chloride (PVC) folders and the like, causing damage to the image. Chemical reactions involved may also affect other papers with which the document may be in contact. The coating can similarly be damaged by friction if rubbed or scored against other objects.

Thermally sensitive paper can be easily identified: a black mark appears when the coated side is scored with a fingernail.

## Best Practice

### *For records of permanent or long-term value*

The *Guidelines on Papers for Use by Commonwealth Agencies*, (AGPS, 1993), Section 5.1, 6 and 7 give specific advice on paper requirements for records of permanent and long term value.

Current evidence indicates that, even in optimum storage and handling conditions, the images created on thermal papers will only last for five years, and the paper base is unsuitable. Thermal paper is, therefore, not a suitable medium for records of permanent or long-term value.

To avoid damage or loss of data in such records, it is recommended that photocopies of thermal paper documents be made on permanent copy paper complying with *Australian Archives Paper Specification 1990/1 Permanent Copy Paper for Use in Records*, or archival quality paper before they are placed on file. After the photocopies have been checked for completeness and legibility, the thermal paper copies may be destroyed as a normal administrative practice. If a thermal paper copy does not provide an image which may be photocopied satisfactorily, the originator of the document should be asked to supply a copy which is of adequate quality.

As detailed information on chemical composition and the process for producing the thermal coating has not been revealed by the manufacturers, its long-term effect on other papers is unknown. However, deterioration products from the poor quality paper base may damage other papers if they are stored together for periods exceeding a year or so. Chemicals contained in the thermal coating may similarly affect surrounding records. If thermal paper copies are not copied as recommended above, they should be filed separately from other paper records.

A particular problem may arise when facsimile documents contain signatures of authorising officers for various activities under legislation and financial administration procedures. Such documents may need to be kept for audit and legal purposes long beyond the expected life of thermal paper images.

The degree of risk involved in the possible loss of this information will have to be assessed by the officers exercising the delegations or authorising the activities, and appropriate measures taken to procure and preserve a more durable copy of the authorisation. In many cases a photocopy as recommended above will be adequate. Alternatively, the originator of the document should send an original signed copy on good quality paper by other means than facsimile to confirm the facsimile message. This situation would rarely arise with electronic whiteboard copies, but the same recommendations apply.

### *For records of short-term value*

The *Guidelines on Papers for Use by Commonwealth Agencies*, Section 5.2, 8 and 9 give specific advice on paper requirements which apply to records of short term value.

Attention to the following points will enhance the useful life of records on thermal paper and the legibility of the information contained in them :

- Photocopy documents which are to be stored or frequently handled to plain paper.
- Store papers in good storage conditions (not exceeding 20°C, 50% relative humidity), away from excess light, humidity and heat (e.g. lamps, heaters and hot liquids) to obtain the full 5 year life span of the processed image. It is important that thermal paper records are stored in cool, dry conditions to minimise attracting moulds and insects. Some thermal coatings appear to contain sugars, probably from the breakdown of starch.
- Handle records with care to avoid scratching or damaging the thermal coating; rubbing or folding the papers will darken the image.

- Do not store the papers with diazo-type duplicates or in polyvinyl chloride (PVC) folders; polyethylene, polypropylene, polyester or acid-free paper folders are suitable.
- Do not use acidic solvent based inks (e.g. highlighters), adhesives or adhesive tapes as they will darken the image; water-based adhesives and water-based inks, felt tip pens or pencil should be used instead.
- Do not handle records with sweaty or oily hands; protect from acid vapours from any source.

#### ***For treatment and preservation of records created on thermal papers***

The treatment and preservation of thermal paper records should only be performed by a qualified paper conservator. When treating or preserving thermal paper records, the following points should be observed:

- Do not remove markings from thermal papers with erasers or acidic solvents such as ethanol.
- Thermal papers that have been wet should, where possible, be dried individually at room temperature on a non-sticky porous surface which is resting on blotters; any pressure will cause blocking.
- Smooth individual pages of thermal paper by placing a moist blotter onto the page and applying light pressure; placing the page under light pressure in a humidifying chamber is also effective.
- Combined use of heat and moisture to straighten records or to remove adhesive and pressure sensitive tapes is not recommended as the heat will damage the thermal layer.
- Petroleum-based or neutral solvents, such as white spirit, may be used to remove markings or adhesives.

#### ***Warning to recipients of fax documents***

The recipients of facsimile documents need to be alerted to the possible loss of information from thermal fax copies. This can be assisted by the

addition of a warning of the following type to the transmission sheets used to head facsimile messages:

***Warning: Facsimiles on thermal paper can be highly unstable.***

If the accompanying documents contain authorisations or other important information they should be copied to plain paper before filing or otherwise storing. Records to be retained for longer than 10 years should be copied to permanent paper.

Further information:

The information in this leaflet is current at September 1993 and updates previous advices which were first issued in August 1989. It is based on testing performed by Australian Archives, on information supplied by manufacturers of thermal papers, and on reviews of the relevant professional literature.

The tests of thermal fax paper and thermal plotter grade paper covered: non-fibrous paper base composition, pH, exposure to high humidity and to ultra-violet light, effects of friction, heat sensitivity, reactivity with solvents and effects of washing and drying. A detailed report on the testing procedures and results may be obtained from Australian Archives.

For a copy of the results, further advice, or an update, please contact the Custody & Preservation Section, Australian Archives Central Office, Canberra on (06) 209 3967 or 209 3927, or the Regional Office of the Australian Archives in your State or Territory. Copies of Australian Archives specifications for permanent copy and bond paper are available on request. Copies of the *Guidelines on Papers for Use by Commonwealth Agencies*, can be obtained at no charge from the Archives or AGPS bookshops. Phone numbers for Archives Regional Offices are listed on the next page.

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## TRAINING

# OPPORTUNITIES

### 1994 Esso Scholarships

For Professional Staff of Australian Public Museums, Galleries and Libraries.

Application forms now available from: Lisa Trood, Community Affairs Manager, Corporate and Public Affairs Department, Esso Australia Ltd, GPO Box 400C, Melbourne VIC 3001.

Closing date: **Friday 28 January, 1994.**

### Université de Paris I - Panthéon-Sorbonne: MST de Conservation et Restauration des Biens Culturels

The University of Paris Panthéon-Sorbonne announces the setting up of a DESS (Diplôme d'Etudes Supérieures Spécialisées) in Preventive Conservation. This is a post Master's Degree diploma of one year's duration. It will commence at the beginning of the 1994-95 university year. This course has been developed in collaboration with ICCROM, IFROA (Institut Français de Restauration des Oeuvres d'Art) and other services of the French Ministry of Culture. It is aimed at candidates who already possess a master's degree or equivalent qualification and who also have significant experience and/or training in the field of conservation-restoration of cultural property. Applications for the course are now being invited. A letter of application, a detailed curriculum vitae and certified copies of degree certificate or equivalent qualifications should be sent to the address below, to arrive no later than 31 January 1994. For further information, please write to the secretariat: 17 rue de Tolbiac, 75634 Paris Cedex 13, France.

### Certificate in Cultural Preservation Canberra Institute of Technology

A Certificate in Cultural Preservation is to be offered by the Canberra Institute of Technology's School of Applied Science commencing Semester 1 1994. The course will be advertised in the Canberra Times on January 22nd 1994 for direct enrolments commencing on January 27th. First semester classes will commence on February 7th 1994 and will consist of 3 hours during the day and three hours in the evening for 36 weeks. The cost being approximately \$400. Subjects to be offered are:

Conservation Science  
Conservation Techniques  
Cultural Heritage  
Preventative Conservation  
Emergency Planning  
Preservation Surveys & Documentation  
Presenting Information  
Conservation & Heritage Project  
Occupational Health & Safety.

There are no entry requirements.

For a course outline or further information please phone Geoff Bell on (06) 207 3469; fax: (06) 207 3166.

### BISA Preservation and Conservation University of New South Wales

BISA training programs were introduced in 1981. They now represent a wide range of educational opportunities and are designed for professional library information centre staff with varying levels of experience.

The Preservation and Conservation short course will be offered for the first time in 1994. The course has been developed in recognition of the special needs of preservation and conservation in tropical climates and is designed to consider appropriate technology for Southeast Asian and Pacific countries.

#### Course Objectives

The participants will gain a knowledge of both the technical and managerial processes and policies involved in the area of preservation and conservation of local or national collections of documentary material. The focus of this course is on all types of print and non-print materials eg. paper, sound, photograph, digital, cartographic and artifactual materials.

The course will be held in June and July, 1994, dates to be announced. The course is four weeks plus two week attachment at an appropriate institution for practical experience.

The Course co-ordinator will be Maureen Henninger and instructors will be Dr Paul Wilson and other lecturers from the School of Information, Library and Archive Studies. The course will include lecturers from the Science and Fine Arts faculties of the University of New South Wales as well as guest lecturers from major conservation and preservation programs in Australia. The Course Director will arrange appropriate attachments, taking into consideration the individual needs of the participants.

#### Course Fees

The cost of the Preservation and Conservation course is AU\$3,600 which includes all lecture materials and laboratory supplies, field visits, and the two week attachment.

For further information contact Dr Helen Jarris, Tel: (02) 697 3589; Fax: (02) 313 7092.

### Getty Postgraduate Internship in Ethnographic Object Conservation Fowler Museum of Cultural History

The Fowler Museum of Cultural History at UCLA is offering a postgraduate internship in the conservation of ethnographic objects, funded by the Getty Grant Program. The internship is for one year beginning January 3, 1994. The applicant should be a recent graduate of a recognized conservation training program or have equivalent experience.

The internship will focus on treatment and preventative conservation care of the museum's diverse collection of 90,000 ethnographic objects. Treatment-related research opportunities are available. Stipend is \$2,163/month. Benefits include health insurance and 10 hours/month accumulated vacation.

Applicants should send a letter of application stating interests and goals, a resumé with three professional or academic references, and two recent condition and treatment reports to: Robin Chamberlin Milburn, Conservator, Fowler Museum of Cultural History, 405 Hilgard Ave., Los Angeles, CA 90024.

### Fellowships in Conservation 1994-95 The Metropolitan Museum of Art

1. 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 departments: paintings conservation, objects conservation (including sculpture, metalwork, glass, ceramics, furniture, and archaeological objects), musical instruments, arms and armor, paper conservation, textile conservation, the Costume Institute, and Asian art conservation. Fellowships are one year in duration with the possibility of renewal for a second year. Previous training and experience is not required for applicants in Asian art conservation. The stipend is \$15,000 based on 12 months, plus \$2,500 for travel expenses. The application deadline for the 1994-95 fellowship year is January 7, 1994.

2. The L.W. Frohlich Charitable Trust, through the Metropolitan Museum of Art, 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. Application deadline is January 7, 1994.

3. The Polaire Weissman Fund Fellowship, through the Metropolitan Museum of Art, awards a nine-month fellowship to qualified graduate students who have completed their studies in fine arts or costume conservation, for training in the museum's Costume Institute. These grants are awarded for a nine-month term. The application deadline is January 7, 1994, for fellowships beginning September 1994.

Interested candidates for fellowships 1-3 should contact: Pia Quintano, Co-ordinator for Fellowships, Education, The Metropolitan Museum of Art, 1000 5th Ave., New York, NY 10028, for application guidelines.

4. The Starr Foundation, through the Metropolitan Museum of Art, awards fellowships for training in the conservation and mounting of Asian paintings. This apprenticeship program includes learning the properties of various materials such as silk and paper, the use of specialized tools, carpentry, and the development of technical, practical, and manual skills. Since work in this field requires the use of specialized materials and tools, no prior experience is required.

Applications can be made any time of 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 5th Ave., New York, NY 10028-0198.

#### **Andrew W. Mellon Fellowship in Conservation Cleveland Museum of Art**

The conservation department of the Cleveland Museum of Art, supported by the Andrew W. Mellon Foundation, offers a fellowship either in objects conservation or paintings conservation. The fellowship will be for one year with the possibility of renewal. Application is open to graduates of training programs in conservation or to conservators with at least five years of equivalent training. The fellow will carry out conservation treatments on the museum's permanent collection.

Fellows receive a yearly stipend of \$19,700, museum health benefits, and \$3,000 for travel and research needs. Research time is allotted apart from vacation time. The stipend and vacation time increase for second-year fellows.

Applicants should send a resumé and letter of application to: Bruce Christman, Chief Conservator, Conservation Dept., The Cleveland Museum of Art, 11150 East Blvd., Cleveland, OH 44106.

#### **Graduate Internships, 1994-95 J. Paul Getty Museum**

Each internship is full-time in curatorial, conservation, education, public information, publications, or administration departments. The museum also coordinates intern programs for four other organizations of the J. Paul Getty Trust: the Getty Center for Education in the Arts, the Getty Conservation Institute, the Getty Grant Program, Trust Public Affairs, and the Provenance Index of the Getty Art History Information program. Internships are 9 or 12 months long depending on the department. The grant amount is \$12,462 or \$18,000, respectively, financial support for educational travel plus health benefits. Applicants must be currently enrolled in a university program leading to a graduate degree in art history or another field related to the internship or have completed a relevant degree since December 1992. Request information and application form from: Courtney McNeil, Dept. of Education and Academic Affairs, The J. Paul Getty Museum, PO Box 2112, Santa Monica, CA 90407; (310) 459 7611, ext. 254. The postmark deadline for the applications and accompanying materials is December 31, 1993, for assignments beginning on October 10, 1994.



### **Book Review**

**Actes De La Septieme Rencontre Annuelle Dy Groupe  
De Travaille**, Draguinan April 1993.

Co-ordinated by Stephane Penneec and Luc Robbiola, Groupe ICOMCC - SFIC, Section Metal, pp115. In French.

This publication is an eight paper compilation from the French section of the IIC. The papers deal mostly with outdoor sculpture and archaeological metals. Most of the treatments carried out after research lent toward restoration rather than conservation. Reasons for this were mainly those of aesthetics or structural problems.

The first paper, by Bertholon, R., describes a blue-green corrosion product on various composite metallic objects that appeared soon after fumigation with Phosphine. This corrosion destroyed the original patination. The fumigant, of brand name *Phostoxin*, is used in Africa and South America, sometimes in Europe and North America, as a substitute for ethylene oxide. It works by sublimating to produce H<sub>3</sub>P gas. The author proposes three possible mechanisms for corrosion and finishes with toxicity warnings.

'Characterisation of the Principal Types of Alteration of Ancient Lead Objects' is the first in a series of three papers designed to determine the mechanisms that cause the destabilisation (see destruction) of lead archaeological pieces by the potentially corrosive atmosphere of normal conservation. The object of this first examination was to diagnose the state of alteration on both a macroscopic and microscopic level. Results obtained from x-ray diffraction, indicated no discernible relationship between morphological alteration and chemical composition present at the surface. Deposits were often of mineral origin with some bound organic composites. These deposits were found to be protective. Lead studied was dated to the medieval period and was susceptible to inter- or intra-granular corrosion, possibly due to the absorption of organic material in the corrosion products or in the fissures.

Annick Textier looked at gilding used on outdoor sculpture. The report outlines a series of experiments designed to determine the effect of artificial ageing on the different layers of a sculpture. Testing included three types of metal supports (lead, copper and zinc), anti-corrosion systems (traditional, industrial and mixed), the bolle and three types of gold leaf (Societe Noris: 13g 935/1000; 23g 980/1000 and 32g 980/1000). In addition, testing also covered ultraviolet and abrasion resistance.

The last paper looked at desalination through the use of a hydrogen plasma jet employed at low pressure. The technique makes the corroded object (carrying a cathodic potential of some hundred volts) interact with a jet of hydrogen plasma via a current emission intermediate. The creation of hydrogen atoms allow reactive exchanges with the aggressive species. The process is carried out at relatively low temperatures (200-400°C). Satisfactory results occur from three to eight days depending on the temperature; the higher the temperature, the less time it takes.

The publication is designed for people who have some understanding of corrosion processes and electrochemical techniques. The articles are varied with differing degrees of interest. The reports are worth reading for those interested in the projects undergone in France.

ISBN 2 906375 01 2

Eileen Procter  
Metals Conservation Student



## EQUIPMENT & PRODUCTS

### Portable data recorder aids safe shipment of museum exhibits

The environmental rigors of moving museum artifacts from exhibition to exhibition can often be damaging or even destructive. Shock, vibration, temperature and humidity changes can weaken or damage paintings and sculptures - sometimes unnoticeably. Balancing access to the public with the conservation of art has previously been solved by denying movement of exhibits or relying on past experiences that no damage has occurred with previous packing and shipping techniques.

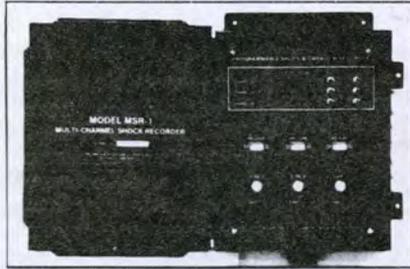


Fig 1 - MSR-1 multi-channel shock data recorder

Artwork may be damaged in a variety of ways - some subtle enough to avoid detection until the cumulative damage is substantial enough to notice. Paintings are a good example to illustrate some of the hazards of shipment. Corner drops to a painting deform the stretcher bars, leading to severe flaking and chipping of paint. Vibration can induce undesirable resonances in the painting canvas.

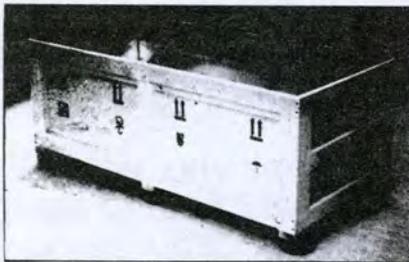


Fig 2- Protective packing case used to ship ancient Egyptian dress

This leads to extreme displacements of the canvas, resulting in the canvas striking its own stretcher bars, other objects in shipment, or the side of the packing case. Temperature and humidity changes can cause swelling in the artist's medium and induce excessive stress in the fabric of the painting, which may lead to paint flaking and cracking. Recent and ongoing scientific studies of artwork and its shipping environment have led to methods to ensure that exhibitions can be held without risking damage to art during its transport.<sup>1</sup>

Bruce Metro of the J. Paul Getty Museum in Malibu, California, is the Head of Preparations, in charge of preparing and protecting artifacts for shipment to exhibition. He is currently using an Instrumental Sensor Technology (IST) MSR-1 multi-channel shock recorder (experienced by museum pieces during shipment to exhibitions). The following shipment test was executed to ensure that the packing case would protect its contents, even through rough handling.

### Experimental setup

Figures 2,3 and 4 show views of a protective packing case designed for transporting an ancient Egyptian dress mounted on a torso mannequin. The mechanical design of the packing case is designed to isolate the Egyptian dress from severe shock loads induced on the exterior wooden case during transport. The dress, approximately 49 inches long, 18 inches wide, and six inches deep as mounted, is constructed entirely of threaded beads. The mannequin is attached to a platform, bringing the weight of the entire ensemble to 10 pounds. The packing case consists of the mounting platform packed within an inner aluminium case, which is in turn suspended within a wood case by packing materials.



Fig 3 - Accelerometers mounted in corner of packing case

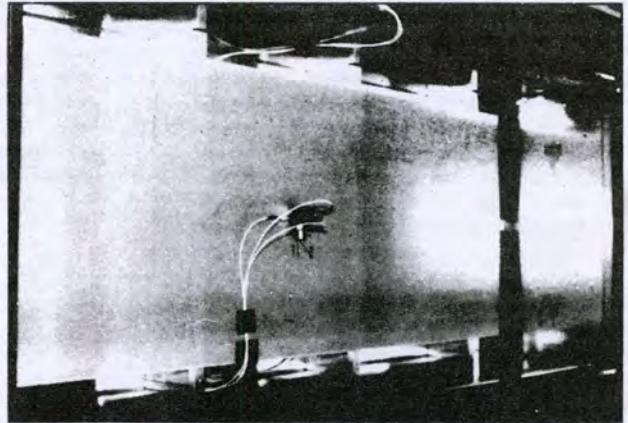


Fig 4 - Accelerometers mounted on side of packing case

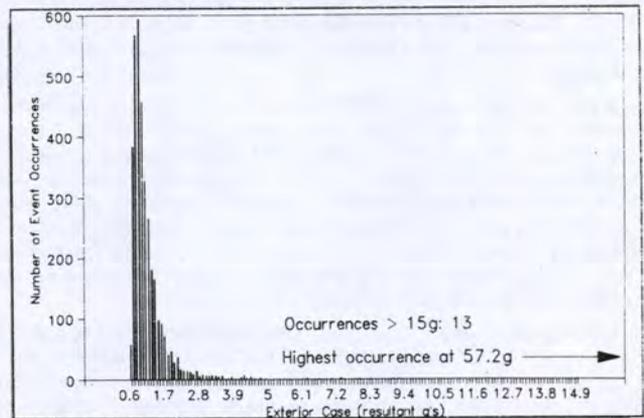


Fig 5 - Packing case test: external case shock input histogram

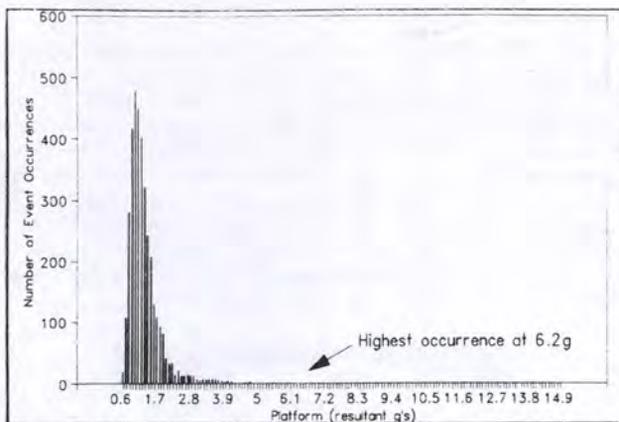


Fig 6 - Packing case test: Inner platform response histogram

To instrument the packing case, two tri-axial accelerometers are used. The first accelerometer was mounted within the outer packing case to record the shock input to the container. The second accelerometer was mounted to the platform supporting the mannequin. Note Figures 3 and 4, which show where each accelerometer is placed. In order to model the actual dress and mannequin without risking damage to the artifact, distributed weights were attached to the platform to achieve an accurate, simulated weight distribution. With this configuration, the effectiveness of the packing case can be qualified with respect to the input shock (the outer packing case).

During the test, the data recorder was mounted within the inner packing case, below the mounting platform. Each tri-axial accelerometer was attached to a three-channel set of the recorder. The MSR-1 consists of three "channel sets", each of which digitally records tri-axial acceleration, temperature, humidity, as well as the time and date of occurrence of each event. The recorder was set to trigger and record any shock waveform that exceeded 0.5g on any of the six channels. It was configured to globally trigger each channel set simultaneously in overwrite mode. Overwrite mode enables the recorder channel sets to store the most severe accelerations transients, overwriting the events with the smallest RMS value. This yields a worst-case sample of the environment, which is usually of most concern.

After configuration and activation on June 17, 1992, the instrumented packing case was transported by air-ride truck and plane from the museum in Malibu to San Francisco and brought back on the 18th. Before unpacking on the 22nd, several severe shocks (approaching 60g) were intentionally applied to the packing case in an effort to simulate severe shocks that might occur during unpacking or accidental drops.

#### Data Analysis

Data recorded with the MSR-1 was subsequently downloaded to an MS-DOS PC via standard RS-232 serial port. IST EDR2S software was then used for data reduction, statistical analysis, and report generation.

The data recorder captured 3600 tri-axial acceleration events that exceeded the 0.5g trigger level during the ship test. Figures 5 and 6 show the comparative peak g level histograms for the measured accelerations. The histograms shown are generated from the peak g-level of the resultant acceleration waveform for each of the 3600 corresponding events. These graphs summarize the level and frequency of transportation shock loads experienced by the outside of the shipping container, and the corresponding response on the interior mounting platform for the Egyptian mannequin.

Note that for purposes of illustration, the resultant g-level is set to a maximum of 15g for each histogram. For the external shock input histogram, 13 events were recorded that actually exceeded 15g, with a maximum of 57.2g. For the response platform histogram all corresponding events measured 6.2g and less. The histogram summaries clearly show that the packing container design has provided an isolation (attenuation) of approximately 10:1 for exterior-to-interior plate response propagation of peak shock level. Additional comparative analysis of shock pulse total velocity changes, as well as frequency domain analysis, can also be carried out using the data recorded.

Using this recorder, Metro is now able to record actual baseline ship-test data and scientifically verify his packing case designs while this process remains undetected by his shippers. The acquired data can also be used to provide indispensable evidence of rough handling by contracted shippers - evidence that is invaluable in helping potential liability disputes arising from insurance claims. The

recorder has proved to be a valuable tool for those requiring remote, unattended recording of transportation-environment shock and vibration.

#### References

1. Collective studies in the area of conservation of paintings relating to shock, vibration, temperature and humidity have been published in *Art Transit: Studies in the Transport of Paintings* (National Gallery of Art, Washington, DC, 1991.)

Don Hatfield & Greg Hoshal, Instrumented Sensor Technology, Inc., Okemos, Michigan, in co-operation with Bruce Metro, J. Paul Getty Museum, Malibu, California.

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## Large Costume Box

Conservators from institutions in Sydney and Canberra have had discussions with Mr Jack Jones of J.E. & E Jones Packaging re the design of a large box suitable for the storage of costume items. Many conservators and others who work with textile collections will be aware of the difficulty in providing large costume boxes which can accommodate the garment with minimal folding but are at the same time lightweight and rigid.

The boxes are made from a white extruded twin wall high quality polypropylene. Added rigidity to this large box is provided by a powder coated wire which runs around the top edge of the box and is only exposed at the four corners.

The box is slightly wider at the top than the base to allow the constructed boxes to be 'nested' to minimize freight costs. The size of the box is 1795mm x 895mm (outside diameter top), 1600mm x 700mm (inside diameter base) and has a depth of 200mm.

The box has a lid with four locking tabs on each side and two on each end. An inner sheet is supplied to allow garments to be lifted from the container. No handles have been supplied so that each customer may fit any handle mechanism they see as appropriate.

Costs:	20 off	30 off	50 off
Quantity/costs:			
Base & Lid	\$117.25	\$104.50	\$95.00
Inner Sheet	\$9.76	\$9.76	\$9.76
Tooling Contribution (Applies to initial production run only)	\$15.00	\$15.00	\$15.00
<b>Total</b>	<b>\$142.01</b>	<b>\$129.26</b>	<b>\$119.76</b>

The institutions involved in the development of this box have agreed to share the initial tooling costs. A combined minimum order of 150 units is required. Prices do not include freight.

This box is Australian made by Corex Plastics (Australia) Pty Ltd. and has the added advantage of being made from a recycleable plastic.

As the first batch of orders is currently being taken, anyone who is interested in purchasing boxes should immediately contact:

Mr Jack Jones, c/- JE & E Jones, 7 Ocean View Road, Gorokan NSW 2263, Mobile: (018) 405 306, Office/fax: (043) 92 3347.

## Equipment For Sale

The Australian Archives, ACT Regional Office is selling a range of equipment. Many items are as new and come with manuals. Included are: Ademco Dry Mounting Press \$800, Mandelli Power Guillotine \$2,000, Laminar Flow (Dust Free) Cabinet \$1,500, Digital Planimeter \$260, Chart Recorder \$800, Transformer FS115/1000 \$100, Temperature & Humidity Chamber \$1,600, Bechmann pH meter \$220, Crison pH meter \$250.

Best offer will be accepted. Prices do not include delivery. Please contact Karen Caldwell on (06) 209 9509 if you have any enquiries.

## Calendar Cont.

### International Institute for Conservation - Canadian Group 20th Annual Conference

27-29 May 1994. Ryerson Polytechnical Institute, Toronto, Ontario.  
Call for Papers.

This conference marks the completion of two decades of contributions by the members of IIC-CG to the profession of conservation in Canada. It will be a special occasion for reminiscence over past meetings and accomplishments, as well as a forum to discuss current trends in the field and future directions.

It is hoped that the relatively central location of this anniversary meeting will encourage participation by members from all regions.

Papers are invited on any aspect of theory, practice and administration of conservation and conservation science. The papers will typically be 20 minutes in length; simultaneous translation in English and French will be provided during the conference sessions. Posters and video presentations will also be included in the programme.

The deadline for submission of abstracts is December 31, 1993. Authors of papers should submit abstracts of 250-500 words; poster contributors should send an abstract and include a description of the poster size; those presenting a video should send a written summary of the video material as well as a copy of the video for review.

Submissions should be sent to: Marilyn Laver, IIC-CG Conference '94 Co-ordinator, Toronto Area Conservation Group, PO Box 956, Station F, Toronto, Ontario, M4Y 2N9 Canada; Tel/Fax: (416) 730-8813.

### Conservation of Photographs workshop

30 May - 3 June 1994

A workshop on Conservation of Photographs will be held from 30 May to 3 June 1994 at ICCROM, with Mogens Koch of the Royal Danish Academy of Fine Arts. Lectures and lab sessions will focus on: photographic processing and materials; deterioration of photographic materials; safety copying; pre-treatments and conservation treatments; handling, mounting and storage; modern archival media. Maximum 8 places. Fee: US\$200. Working language: English. The deadline for applications is 31 December 1993.

### 2nd International Congress on Restoration of Architectural Heritage and Building

28 August - 4 September 1994. Buenos Aires, Argentina.

Contact: Arq. Mariá de la Nieves Arias Incollá, Perú 222 Buenos Aires CP 1067, Argentina. Fax: (514) 343 332 60.

### Varnishes: Authenticity and Permanence Canadian Conservation Institute

19-22 September 1994, Ottawa, Canada.

Colloquium: 19-20 September open registration.

Workshop: 21-22 September limited to 20 registrants, preference given to Canadians.

In this two-day Colloquium, delegates will explore with Dr. René de la Rie and other invited speakers the advantages and disadvantages of traditional and new surface coating materials for paintings. Topics will include the concept of "authenticity" in relation to varnishing paintings from certain historical periods, and the issues of durability and removability of both natural and synthetic resins. The methods available to increase the longevity of natural resins and to improve the stability and handling properties of the new synthetics will also be discussed.

The Colloquium will be followed by a practical Workshop. Participants will have the opportunity to make individual trials with a variety of traditional, natural and synthetic varnishes as well as with varnish stabilizers and additives.

The Colloquium/Workshop is scheduled for September 19-22, 1994, immediately following the IIC meeting in Ottawa September 12-16, 1994.

A registration brochure for both the Colloquium and the Workshop will be available in January 1994.

Inquiries: Dr. Leslie Carlyle/James Bourdeau, Canadian Conservation Institute, 1030 Innes Road, Ottawa, Ontario, Canada; Tel: (613) 998 3721; Fax: (613) 998 4721.

### **A Symposium on the study of coins and coinage**

22-24 September 1994. UK.

On 22, 23 and 24 September 1994 a symposium will be held at the British Museum to review progress in the study of coins and coinage by scientific methods over the past 25 years. A number of experts in particular analytical techniques will be invited to describe their methods and the contributions these methods of analysis have made to numismatics. In addition, there will be a call for papers and posters on current research projects. If you would like to receive the first announcement and call for papers please write to: Miss K. Havercroft, Department of Conservation, The British Museum, London WC1B 3DG, UK or Tel: (071) 323 8223.

### **Non-Destructive Testing of Artistic and Cultural Objects**

4-6 October 1994. Germany.

Contact: Deutsche Gesellschaft für, Zerstorungsfreie Prüfung e.V., Unter den Eichen 87, D-1000 Berlin 45, Germany.

### **Archaeological Remains - In Situ Preservation**

11-15 October 1994. Montréal, Canada.

The ICOMOS International Committee on Archaeological Heritage Management (ICAHM), located in Montréal, Canada since 1990, is preparing the next international conference which will be held in Montréal.

This conference is organized to foster exchanges between all those who are involved in the research and management of archaeological heritage or in the conception and development of projects which enhance archaeological remains.

Contact: ICOMOS ICAHM, Secretariat: 303, rue Notre-Dame Est, 5 etage, Montreal, Canada H2Y3Y9.

### **Imaging the Past: Electronic Imaging and Computer Graphics in Museums and Archaeology**

3-5 November 1994. London, UK.

Will provide a forum for those involved with electronic imaging and computer-assisted graphics in museum and archaeological work. Send indications of interest or paper abstracts to: Peter Main or Tony Higgins, Dept. of Scientific Research, British Museum, Great Russell St., London WC1B 3DG, UK. Tel: 44-71-323-8959/8953; Fax: 44 71 323 8276; e-mail: EZBMPLM@UK.AC.ULCC.

### **Conservation of Ancient Egyptian Murals II**

December 1994. Edinburgh, Scotland.

This conference will build on the success of the Archaeology Section of UKIC's 1988 symposium of the same title. Conservators, conservation scientists, and other researchers are invited to submit papers. Subjects are expected to include field techniques, conservation applications, and display and storage. Contact: Carol E. Brown, Scottish Conservation Bureau, 3 Stenhouse Mill Ln., Edingburgh EH11 3LR, UK. Tel: 031 443 1666; Fax: 031 455 8260.

### **The Conservation of Ethnographic Materials**

April 1995. Field Museum, Chicago.

Call for Papers.

Papers concerning the conservation and preservation of ethnographic materials are invited for a symposium sponsored jointly by the ICOM Working Group on Ethnographic Materials and the Division of Conservation, Field Museum. Papers can include any aspect of the care and conservation of material culture from Africa, Asia, Oceania, and the Americas, such as case studies, technology, material science, curatorial and ethical problems, repatriation, and the interaction of native peoples with museum collections. The language of the symposium will be English. The proceedings of the symposium will be published. Abstracts of approximately 300 words should be submitted by 1 February 1994 to Catherine Sease, Division of Conservation, Field Museum, Roosevelt Road at Lake Shore Drive, Chicago, Illinois USA 60605; Fax: 312 427 7269.

### **Methods of Evaluation of Products for the Conservation of Porous Building Materials**

June 1995. Rome, Italy.

Call for Papers.

Contact: Dr Marisa Laurenzi Tabasso, ICCROM, Via di San Michele 13, I-00153 Rome, Italy.

### **Museums and the Community**

1-8 July 1995. Stavanger, Norway.

17th General Conference of ICOM. Contact: ICOM 1995, Arkeologisk museum i Stavanger, PO Box 478, N-4001, Stavanger, Norway.



## **PUBLICATIONS**

### **Australian Archives Publications**

Australian Archives have released a new publication entitled, *Photocopying and Laser Printing Processes - Their Stability and Permanence*. This information leaflet reviews common electrophotographic processes, ie, xerography and laser printing, both black and colour technologies. Different types of toners and their effect on image permanence is also addressed. Practical advice on measures to improve the durability and long term stability of photocopied and laser printed materials is provided as well as methods to test the permanence of printed images.

An update of a previous Australian Archives publication, *Thermal Paper - How to Use and Keep Documents Created on It*, has also been released. This advice leaflet outlines the properties of thermal papers and provides recommendations and precautions for the handling and storage of documents created on thermal papers. Recommendations for the treatment and preservation of records created on thermal papers is also included.

Copies of both leaflets have been included with this issue of the *AICCM Newsletter*. Further copies may be obtained from, Custody and Preservation Section, Australian Archives, PO Box 34, Dickson, ACT, 2602, tel: (06)1093967, or fax : (06) 209 3693.

### **IPI Storage Guide for Acetate Film: A Major New Publication on Storage Practices for Photographic, Cinema, and Micrographic Films**

Image Permanence Institute (IPI) at Rochester Institute of Technology, Rochester, NY has just published the *IPI Storage Guide for Acetate Film* - an important new tool for those involved in the planning and evaluation of storage environments for acetate base photographic film, cinema film and microfilm. The Guide will help collection managers in museums, libraries and archives worldwide understand the way in which temperature and humidity (RH) in the storage environment can significantly increase or decrease the useful life of the film in their collections.

Behind this new publication is five years of research on the deterioration of plastic film supports funded by the Division of Preservation and Access of the National Endowment for the Humanities, the National Historical Publications and Records Commission, and Eastman Kodak Company. This was the largest and most comprehensive research project ever done on film base deterioration. The IPI study focused on how temperature and RH in the storage environment relate to the slow chemical deterioration of acetate film (the so-called "vinegar syndrome"). Using the resulting test data, IPI has created an easy-to-use, four part publication which will help institutions to anticipate the effect of various temperature/RH conditions on their film collections and to make improvements that will extend the useful life of their film.

The four components of the Guide are a 24-page booklet, a double-sided time/temperature/RH wheel, time contour graphs and a "time out of storage" table. The booklet, in addition to providing instructions for using the wheel, graphs and table, explains in plain language the relationship between temperature, RH and the time it takes for vinegar syndrome to begin to affect fresh film. It describes the types of film base (acetate, nitrate and polyester) that are likely to be present in film collections, shows the symptoms of their deterioration, and explains how temperature and RH can be used to extend the life of film. The wheel can be used to make on-the-spot estimates of film life expectancy at specific temperature/RH conditions - handy for exploring "what if" scenarios or for comparing one storage area with another. (Side one of the wheel gives predictions for fresh film; side two gives predictions for partially degraded film.) The time contour graphs offer an overview of film life expectancy across a wide range of temperatures and humidities, enabling the user to see general trends at a glance. The "time out of storage" table shows what happens when film is removed from a special storage environment and used at room temperature.

There is a long-standing need for clear and accessible information on storage conditions for film. Every serious amateur collector and every library, museum and archive film collections manager will find the *IPI Storage Guide for Acetate Film* useful. It presents the latest research results and recommended storage practices - concisely, in simple terms, and free of technical jargon.

The IPI Storage Guide for Acetate Film may be purchased from Image Permanence Institute for \$25.00 US plus \$2.00 US shipping and handling. For more information or to order, call, write or fax: Rochester Institute of Technology, Image Permanence Institute, 70 Lomb Memorial Drive, Rochester, NY 14623-5604; tel: (716) 475 5199; fax: (716) 475 7230.

### **Excellence and Equity**

This book is a landmark publication detailing the vital link between education and the museum.

Because today's world is complex and multi-faceted, museums must face up to the educational challenges of cultural diversity and the speed of change.

In this context Excellence and Equity provides "an expanded definition of the museum's educational role that involves the entire museum - from trustees to guards.. from curators to educators".

This product is both a thorough guide and an invaluable impetus for change.

Published by the American Association of Museums and available \$10.00 post paid.

### **Guidelines For Internships**

By Marianne Wallace-Crabbe

A clearly-written and accessible guide to the processes and ideas needed to develop successful internships for individuals and institutions. \$2.50 for AMAA members, \$15.00 for Non-members.

Please make all cheques payable to:  
Art Museums Association of Australia,  
159 Brunswick Street,  
Fitzroy, VIC 3065.  
Tel: (03) 416 3795; Fax: (03) 419 6842.



## **POSITIONS VACANT**

### **Queensland State Archives**

#### **Assistant Conservator**

Applications are invited for an eleven month temporary position of Assistant Conservator in the Preservation Services Branch of the Queensland State Archives. The position will commence in January 1994 and conclude in November 1994.

The purpose of the position is to undertake hands-on conservation treatments and to provide advice and assistance to staff and government agencies on conservation related issues.

The applicant must be able to communicate effectively with members of the public and government agencies. Some experience in the conservation treatment of archival holdings is required, as is a demonstrated interest and involvement in the conservation profession. Possession of a degree in a field relevant to the conservation of cultural material, such as conservation, chemistry or art history is desirable.

Salary will be \$25,505 per annum. Applications close on 17 December 1993.

For further details, selection criteria and position description, applicants should contact the Manager, Preservation Services, QSA, (07) 875 8755.

### **Ministry for the Arts**

#### **Australian Museum**

No smoking in the workplace is Australian Museum policy.

#### **CONSERVATOR GRADE 1**

Pos No: 93/21. Total remuneration package valued at up to \$33,730 p.a. including salary, employers contribution to superannuation and leave loading.

Carry out preventive and interventive treatments in a team environment on the Museum's ethnographic and natural history collections under supervision.

Advise on the conservation requirements for storage and display of collections.

Essential: Degree in materials conservation or equivalent.

Desirable: Experience in the conservation of ethnographic collections.

Inquiries: David Horton-James (02) 339 8237.

Applications to the Recruitment Officer, Australian Museum, 6-8 College St. Sydney 2000.

Close date: 24/12/93.

INTERNATIONAL  
CONSERVATION  
SERVICES

ICS is planning to establish an operation in Melbourne during 1994. This will be a permanent facility run along the lines of our Sydney operation, and offering a full range of conservation disciplines and services.

We are now looking for expressions of interest from conservators who are challenged by the opportunities private conservation is offering, and who would like to be part of our Melbourne facility.

Please contact:

Julian Bickersteth  
International Conservation Services  
53 Victoria Avenue  
Chatswood NSW 2067  
Tel: (02) 417 3311, Fax: (02) 417 3102.

Museums Association of Australia Inc  
New South Wales Branch

The MAA Inc (NSW) is a non-profit body which promotes museums throughout NSW and provides an extensive field advisory services which aims to raise the standard of all aspects of museum management. We are currently seeking a conservator for four days per week.

CONSERVATOR

(Salary - \$28,000 - \$33,000 pro rata)

Co-ordinate the regional advisory program for conservation. Carry out on site surveys of museums throughout NSW and provide advice on conservation matters. Develop and run workshops on preventive conservation including the production of general technical information sheets.

Qualifications: Degree in materials conservation or equivalent; good communication skills and the ability to develop and present information to a wide audience range; knowledge of museums and 2 years experience in object conservation desirable. Drivers licence essential.

Apply to: The Director  
MAA Inc (NSW)  
PO Box K346  
Haymarket NSW 200

by 17 December 1993.

## Objects Conservator

**Duties:** The Conservator, Objects, works under limited direction and is accountable to the Manager, Objects Conservation, for preservation and conservation activities which provide comprehensive conservation services for client collections. Contribute to Artlab programs for public education, improved access to services and conservation development.

**Essential Qualifications:** Bachelor of Applied Science in Conservation of Cultural Materials or equivalent.

**Special Conditions:** This position is temporary up to 12 months. Intra/interstate travel may be required together with some out-of-hours work. Located at Artlab Australia.

**Salary:** \$27,163 to \$34,850 per annum.

**Further details are available from:** Ms Lyn Pinkus, Manager, Objects Conservation, telephone (08) 207 7520.

**Applications to:** Mr Keith Fernandez, Business Manager, Artlab Australia, 70 Kintore Avenue, Adelaide SA 5000.

**Closing date for applications is Friday, 17 December, 1993.**

*The South Australian Government is an equal opportunity employer.*

The Government of South Australia



The AICCM National Newsletter is issued quarterly in March, June, September and December. It is available free to all members. Membership enquiries 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 enquiries can be directed to: Gina Drummond or Cheryl Jackson at the Australian War Memorial Annex, Tel: (06) 243 4531.

Final deadline for copy for the next issue is 6 February 1994. 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.

### Advertising Fees

	half column	full column	full page
Positions Vacant	\$A 50	\$ 100	
Commercial	\$A 100	\$ 200	\$ 500

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