

National Policy Launch

The launch of the National Conservation and Preservation Policy for Movable Cultural Heritage was held on Monday October 9 at the Queen Victoria Museum and Art Gallery, Launceston. The Policy is a major outcome of the National Conservation Program, one of the two projects being managed by the Heritage Collections Committee (HCC), Cultural Ministers Council.

The draft policy was developed through a contract with the University of Melbourne Conservation Service. The consultancy team comprised Susan Abasa, Eric Archer, Jacqueline MacNaughton, Catherine Millikan and Robyn Sloggett. The team undertook extensive consultation and produced a comprehensive document in July 1994. This document was subsequently refined following discussion between members of the HCC's Conservation Working Party and the consultant team. After circulation to peak bodies for further comment the policy was redrafted into its final form by Duncan Marshall, a Canberra-based heritage consultant.

Speakers at the launch ceremony included Ian Cook, Convenor, Conservation Working Party, Heritage Collections Committee and Director Artlab Australia; Robyn Sloggett, University of Melbourne Conservation Service and President AICCM; Dr Jan Lyall, Director, National Preservation Office, National Library of Australia; Dr Des Griffin, President Museums Australia and Director of the Australian Museum; and Dawn Casey, Chair, Heritage Collections Committee, Assistant Secretary, Heritage Branch, Department of Communications and the Arts. Mrs Silvia Smith, Member for Bass, representing the Minister for Communications and the Arts formally launched the policy.

All levels of government have been committed to the importance of conservation and preservation of Australia's movable cultural heritage. Various state and non-government organisations have developed conservation policies while realising the need for a national policy which can be used as a basis for the management, strategically, of the distributed National Collection.

The policy addresses the following issues related to Australia's Movable Cultural Heritage:

- Cultural diversity
- Significance
- Co-ordination
- Skills development, education and training
- Research

The National Policy is focussed on Australia, however, it will be of interest to other countries. It will serve as a valuable model and will form part of a range of products and services available for export.

The next phase of the National Conservation Program will be to use the Policy to develop a National Conservation Strategy for the Distributed National Collection. The strategy will be developed over the next year and mechanisms for its development are currently being explored including the idea of a national heritage strategy forum as a vehicle to develop the project. For further information contact: Damian Stevens, Secretary, Heritage Collections Committee ((06) 279 1605) or Ian Cook ((08) 207 7520).

Conservation on CD-ROM

Conservation Training Australia is pleased to announce that it has successfully tendered for a project to produce a national package of training and resource material for use in some 2000 museums, galleries and libraries throughout the country.

Conservation Training Australia is a national consortium consisting of Artlab Australia, the State Library of New South Wales, the Western Australian Museum, the Museum and Art Gallery of the Northern Territory, the University of Melbourne Conservation Service, and the History Trust of South Australia.

The contract valued at \$100,000 is to produce a training package on CD-ROM designed to raise the standard of conservation practice in regional, community and local museums, galleries and libraries which hold an immense amount of Australia's distributed national heritage.

A more traditional printed version of the package will also be produced for people that do not have ready access to a CD-ROM computer.

Says Keith Fernandez, Business Manager of Artlab and the project manager, "This is one of the most significant initiatives aimed at addressing the conservation and preservation of that vast amount of heritage material which is held outside State and National institutions."

"Artlab is very proud to head such a formidable team of players in developing the package", he says. "It is the first time that major institutions from all parts of the country have come together with such a strong national focus".

The idea of producing the package on CD-ROM is to encourage young people to use the package and become involved in the conservation of their heritage. It is hoped that schools throughout the country will take up the package.

The project is an initiative of the Heritage Collections Committee, a national committee charged with developing policies and strategies for improving access to Australia's distributed national heritage collections. The Committee operates under the auspices of the Cultural Minister's Council consisting of all State and Federal Arts Ministers and the Australian Local Government Association.

For further information contact, Keith Fernandez on (08) 207 7520.

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LETTERS TO THE EDITOR

I read with interest the report of the Textiles Special Interest Group in the September issue of the Newsletter, and I am pleased to see that the special interest groups are now making a significant contribution to the work of the AICCM and to the conservation profession.

With respect to the statement "It is unclear if the decline in the textile component of the conservation course [at the University of Canberra] is through lack of interest by students or the lack of permanent teaching staff or both", I would like to make the following comments.

The training of textile conservators at the University of Canberra (UC) has always been difficult in that we have never had a permanent staff member qualified in this field. Up until about 4 years ago we received sufficient funds from the University to employ a part-time textile conservator from the National Gallery of Australia. Unfortunately, due to a change in university funding, the Conservation of Cultural Materials Program (CCM) now has to cover all its costs, and at that time the National Centre for Cultural Heritage Science Studies, which combines CCM, Cultural Heritage Management and Museum Studies, had to be heavily subsidised by the Faculty. You can imagine the comments from other Programs in the Faculty having to give us money. In 1993 we were given a directive by the Vice Chancellor to increase our income to cover our costs, and we can only do this by taking in more students, taking overseas full fee paying students or by raising money from outside, and we all know how difficult the latter is. We marginally rearranged our program and have increased our intake from 18 to 30 students per year. Today we more or less cover our costs, but we cannot increase our costs, and this is where the teaching of textile conservation is affected. where the materials science of textiles and introduction to conservation are taught in years 1 and 2 of the course, there are sufficient students to justify paying a part-time lecturer. However, on average there are never more than 2-3 students who wish to specialise in textile conservation in the 3rd year and we cannot afford to pay for this. The extra cost would be approximately \$30,000 for part-time teaching and the students would only 'bring in' about \$2,000 per student. The only way we have been able to teach textile conservation over the past few years is through the support of the private textile conservators in Canberra, and the Textile Conservation Departments at the Australian War Memorial and the National Gallery of Australia. If this support can continue we can continue teaching textile conservation, but the future very much depends on local support and they all have other commitments. Any suggestions as to solving the problem? It is possible that we could offer textile conservation say once every three years, and prospective students would be warned of this in advance. we would still have to find the additional teaching funds and students would not be happy having to wait for three years.

As regards the survey of conservation needs of community collections, which indicates that there is a need for textile conservators, I would like to know how many textile conservators are currently employed in institutions and in the private sector. Also, how many vacancies are there today and how many are predicted in the future? I would guess all figures are low and this is the impression held by students which may amount for lack of interest in textile conservation. We all know that there is an urgent need for more conservators to work on the national and community collections, but the trend seems to a reduction in conservation at some of the major cultural institutions, rather than an increase. I hope that the work of the Conservation Working Party of the Heritage Collections Committee will assist with creating jobs for all conservators, but this must not just be left to the few on the Working Party, all conservators must be involved in promoting the profession and increase in employment opportunities.

Professor Colin Pearson
Director, National Centre for Cultural Heritage Science Studies



NEWS

Update on Conservation Working Party - Heritage Collections Committee

Introduction

The first year (1994) of the Conservation Working Party's activities was essentially a gestation period - getting the team together, getting a framework in place, developing concepts and ideas and focussing on initiating a range of activities dealing with both practical and political issues. This phase necessarily involved a lot of work behind the scenes without many tangible or visible products.

The Working Party set about preparation for a National Conservation and Preservation Policy for Movable Cultural Heritage. The development of a statement of principles was identified as an essential foundation for subsequent development and enhancement of strategies and programs at all levels of government and by all parties with a responsibility in this area.

Similarly, the Working Party recognised the importance of exploring skills development and training needs across the community, and of developing strategies and activities to raise community awareness of and support for conservation of this heritage.

These efforts enabled the successful completion of a series of training workshops in each State, and in the development of a comprehensive brief for an information resource kit.

In the current year, these activities have been consolidated into a more focussed strategic direction comprising three themes:

- Policy/Strategy Development
- Skills Development
- Community Education

Outcome

The outcome to date has been:

- the endorsement by Cultural ministers Council of a National Conservation and Preservation Policy for Movable Cultural Heritage, and now its publication and launch;

and the initiation of three further projects:

- an Internship Program through the National Centre for Cultural Heritage Science Studies at the University of Canberra to address the specific needs of Aboriginal and Torres Strait Islander and non-English speaking peoples in relation to conservation skills development focussing on their significant collections;
- two Regional Pilot Projects (North Queensland and North West Tasmania) addressing the effects of remoteness and limited access to conservators; and
- the development of a National Package of Conservation Training and Resource Materials addressing the specific conservation needs of different regions and the diversity of collections within Australia (being undertaken by Conservation Training Australia, a consortium comprising Arlab Australia, the State Library of New South Wales, the Western Australian Museum, the Museum and Art Gallery of the Northern Territory, the History Trust of South Australia and the University of Melbourne Conservation Service).

Next Phase

The next phase will focus on:

- facilitating the translation of the National Policy into an effective National Conservation Strategy which will provide a planning and implementation framework for use by all parties with responsibility for movable cultural heritage; and
- community promotion strategies to ensure ongoing awareness of and support by the community for resourcing the conservation of movable cultural heritage.

The Working Party has produced a Summary Report which gives more detail on the various initiatives achieved and planned. If you would like a copy of the Report or the Policy, please contact:

HCC Secretariat
Department of Communication and the Arts
GPO Box 2154
Canberra ACT 2601
Fax: (06) 279 1684.

Captain Cook Unwrapped

On 3 November 1995 at High Cross Park, Randwick, the Captain Cook statue on the corner of Belmore Road and Avoca Street was unwrapped from its veil of cloth and bright blue ribbon. The 'unwrapping' and celebrations launched a pilot project for the National Survey of Sculpture, Monuments and Outdoor Cultural Material (SMOCCM in Randwick). Twenty people chosen by the YWCA Project Manager, Vanessa Hoheb, are documenting sculptures and monuments in the Randwick municipality. The project is jointly managed by the Art Gallery of New South Wales, Randwick Council and YWCA. Funding for this project is provided by the Department of Employment Education and Training (DEET), the Department of Urban Affairs and Planning (NSW) and the Department of Communication and the Arts.

Wrapping a sculpture of such a prominent figure has encouraged local residents to become actively involved in caring for their cultural heritage. Take a walk in your local community and don't just have a look, have a Captain Cook!

For more information about the Sculpture, Monuments and Outdoor Cultural Material (SMOCCM) group and their work, please contact Vanessa Hoheb on (015) 492-816.

AusHeritage Grant to AICCM

AusHeritage has approved a sum of \$3,600 under its Pilot Project Scheme for AICCM to investigate and develop professional networks in the Asia-Pacific region.

The project will provide information on existing professional organisations and networks, focus awareness in the region on the AICCM and the professionals it represents, and we hope increase membership in the AICCM from countries in the region. If funds permit, a directory of professional organisations in the region will be produced for sale by the AICCM.

If you consider you may be able to assist with input into this project could you please write or fax Marg Alexander, Honorary Secretary, GPO Box 1638, Canberra, ACT 2601. Fax: (06) 241 4521.

Cannon Corrosion on the Isle of Mull

Ian MacLeod has returned to Perth (Western Australia) after a field trip to the Isle of Mull off the west coast of Scotland. During a brief visit he checked out the corrosion activity of the cannon on the remains of the *Swan*, a Cromwellian frigate which sank in 1653 at the foot of the castle it had been sent to destroy. Working with a team from St Andrews University in Fife, he was able to demonstrate that the sandbagging of the site had stabilised one cannon by lowering the overall corrosion rate by 21%, compared with the values obtained last year. Currently the average corrosion potential of the seven cannon on the site is -0.510 ± 0.008 volts vs Ag/AgCl in seawater. The similarity of the voltages means that the cannon are corroding at a reasonably consistent rate across the site.

In terms of long-term values, the current corrosion rates are generally still significantly higher than what they were before the recent major site disturbances. For example, the measurements on cannon 6 and 7 represent somewhere between a 33% (cannon 6) and a 42% (cannon 7) elevation above the long-term corrosion rates. The cause for the number 7 cannon having a higher corrosion rate is probably due to the damage it received on the ill-fated recovery operations. The remaining cannon were checked for corrosion and the results indicated that the previous measurements had no significant impact on the rate of deterioration. The location points where sacrificial anodes will be attached to each of the cannon and to the anchor during the Easter season in 1996 were noted on the site plan.

Dr Ian MacLeod
WA Museum

Getty Post-graduate Internships

Professor Colin Pearson is pleased to announce that the Getty Post-graduate Conservation internships for 1996 have been awarded as follows:

- **Kim Brunoro** at the Ian Potter Art Conservation Centre, University of Melbourne
- **Carolyn Murphy** at the Fine Arts Museum of San Francisco, USA
- **Kristal Smits** at the Frans Halsmuseum, The Netherlands.

These internships are funded by the Getty Grant Program, Santa Monica, the University of Canberra, the Ian Potter Art Conservation Centre and the National Film and Sound Archive.

Congratulations to the successful recipients.

Conservation Internship Program

The National Centre for Cultural Heritage Science Studies at the University of Canberra is pleased to announce that from the first round of applications, three grants were made. This means that five grants are available for the second round. The successful applications were:

1. Museum of Victoria, Conservation Department - to host a six-month pre-conservation training internship for an Aboriginal person or Torres Strait Islander, prior to applying for entry into the Conservation of Cultural Materials Course at the University of Canberra.
2. Powerhouse Museum, Conservation Department - to host a six-month conservation internship for a person from an Asian community group, in particular someone who is Cantonese speaking. The internship will be designed to be suitable for either a new conservation graduate or as a pre-training program, depending on the availability of a suitable applicant.
3. National Library of Australia, Collection Management and Retrieval Service Branch - to provide a six-month internship to give a person the task of developing preservation strategies for National Library collections relating to Aboriginal and Torres Strait Islander People.

Easter Island Archaeological Sites Under Threat

Dear Rapenuiphile,

We are writing to you at the request of several Rapanui islanders who have pleaded with us to help stop recent government proposals that will destroy a priceless part of their archaeological heritage.

The Chilean government has plans for Easter Island that will change its character and obliterate archaeological sites. As you may have read in the last Rapa Nui Journal (Vol. 9:3), a huge port facility is to be constructed at La Perouse Bay, in the center of an incredibly rich archaeological area that has not yet been scientifically studied. Aside from the port itself, the facility will contain extensive storage areas for container shipping that is headed across the Pacific. For the future there are plans to construct another airport, just inland from La Perouse. This new airport will be for tourism; the old one is scheduled to be turned over to the armed forces of Chile.

These are actual plans, and surveying has begun for the port. It is undeniable that the island needs upgraded port facilities, but already a small port exists at Hanga Piko, close to the village, and it makes more sense to upgrade that rather than destroy a pristine part of the island. Port activities at Hanga Piko already have destroyed at least three ahu; this same destruction will occur at La Perouse - only on a larger scale for Hanga Piko already had been disturbed since historical times, whereas La Perouse has not. The necessity for two enormous airports on a tiny island that is only 15 by 7 miles is beyond reason.

Easter Island is one of the world's most priceless archaeological treasures; please help the islanders preserve their heritage. We urge you to write (in a polite manner - we don't wish to make enemies), expressing your concern, to the president of Chile with copies to individuals who are in a position to affect a final decision on this project. Names and addresses are included. If you know of other Rapanuiphiles who would also write, please pass this letter along.

Maururu,

Dr Juan Grau, Instituto de Ecologia de Chile
Georgia Lee, PhD
Frank Bock, PhD

Addresses below:

Don Eduardo Frei Ruiz-Tagle, Presidente de la Republica
Palacio de La Moneda, Santiago de Chile
Fax: 56-2-6904020.

Sr. Carlos Figueroa Serrano, Ministro del Interior
Palacio de La Moneda, Santiago de Chile
Fax: 56-2-6068740

Don Bellisario Velasco, Subsecretario del Interior
Palacio de La Moneda, Santiago de Chile
Fax: 56-2-6968740

Sr. Genaro Arriagada, Ministro Secretario AGeneral de Gobierno y Presidente del Consejo Directivo Comision Nacional Medio Ambiente; Palacio de La Moneda, Santiago de Chile
Fax: 56-2-6904329

Don Ricardo Lagos, Ministro de Obras Publicas, Ministerio de Obras Publicas
Morande 59-71, Santiago de Chile
Fax: 56-2-6726609

Sra. Vivian Blanlot Soza, Directora Ejecutiva CONAMA
Obispo Donso 6; Providencia, Santiago de Chile
Fax: 56-2-6381975

Sr. Hardy Miguel Knettel Villarroel, Intendente de la V Region
Melgarejo 669, Piso 18; Valparaiso, Chile
Fax: 56-32-212679

Dr. Guido Girardi, Diputado de la Republica;
Neptuno 01592, Cerro Navia; Santiago de Chile
Fax: 56-2-7731242

Arquelogo Angel Cabeza, Co-ordinator, Consejo de Monumentos
Direccion de Bibliotecas, Archivos y Museos, Biblioteca nacional
Alameda 651, Santiago de Chile
Fax: 56-2-6338957

Sr. Jose Antonio Prado Donso, Director Nacional de CONAF
Av. Bulnes 285; Santiago de Chile
Fax: 56-2-6966225

Sr. Carlos Weber, Director Regional de Conaf
Eliodoro Yanez 1810, Providencia; Santiago de Chile
Fax: 56-2-2250428

Ivan Castro P., Director Ejecutivo, CONAF
Pasaje Huascar 429, Santiago de Chile

EPA (US) Proposes to Cancel Vapona

On September 29 1995 the EPA released the following statement:
"To eliminate unacceptable health risks to the public and workers, the U.S. Environmental Protection Agency is proposing to cancel most uses of the pesticide dichlorvos including all home uses. The Agency is also proposing that most retained uses be restricted to specially trained certified applicators."

The two reasons for issuing this statement were based on EPA findings over that past eight years on risks associated with dietary cancer and harmful effects on the nervous systems of persons who mix, load or apply the pesticide or who live in homes or re-enter areas where pesticide has been applied. EPA has classified DDVP as a possible human carcinogen. DDVP also inhibits the enzyme cholinesterase which is important to the proper functioning of the nervous system.

From Fumigants & pheromones Issue 40 Fall 1995.

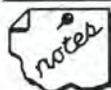
DDVP can be found in many commercially available spray insecticides and is the active ingredient in Shelltox Pest Strips, and Insectigas and Mafu insectides.



NEW MEMBERS

Ordinary Members

ACT: Stefanie Woodruff, Alayne Alvis
NSW: Linda Fairbairn
SA: Charlotte Jenkin
VIC: Bruce Hutton, City of Melbourne, Amanda Larratt.



AICCM NOTICES

Do-it-Yourself Conservation Products Survey

Many thanks to the few dedicated people who replied to the survey when it appeared earlier in the year.

The replies have been interesting and do indeed indicate that there could be a few dodgy products around which would be capable of causing damage, particularly if handled inexpertly.

We included the questionnaire again and encourage EVERYONE to reply, even if you have never come across any of these products, so that we can get a better assessment of the situation.

Please, do it NOW - before you FORGET!!

AICCM President's Report

Well, this is my first inclusion in the Newsletter as 'President', as opposed to 'new President'. I'd like to suggest that indicates that I've got a handle on the job, but the AICCM has been so successful on so many fronts over recent years that I have to admit I'm still on a learning curve. I was, however, dismayed, nay! shocked, to read in the last Newsletter that "One of the criticisms raised about the Newsletter and conservators in general is their lack of humour." This is at odds with my experience. People are always coming up to me and saying, "Conservators are very funny people!"

Since I wrote for the last Newsletter, there has been a meeting of the Executive which was held on the 20th October. A number of issues were discussed including whether there is a need for State's to publish their own Newsletters. Some States felt that the production of a Newsletter involved a lot of resources, especially time, that could be put to better use. It was considered that it is really an issue for each State, as some States may wish to continue, and others obviously consider that they could be more effective if freed up from this responsibility. This is a decision for the local branch. It is important, however, that if there is no State newsletter then information about the activities of State Divisions of the AICCM (as opposed to information about each institution within the State) is forwarded to the Editor of the National Newsletter.

I have also commenced ringing round to individual members seeking their views on the AICCM and its future directions. Responses have been fantastic, with everyone agreeing that the AICCM is seen as a strong successful organisation with an excellent record and well positioned for the future.

I attended a 1998 18th ICOM General Conference Working Party meeting on 12th October and each member of the Working Party has been asked to seek ideas for ICOM 98 meeting amongst their peers. This will be a major event with a number of special interest groups being represented (conservation amongst them). Over 2000 delegates are expected so it is an important opportunity to showcase conservation in Australia to the international museum community. Planning for the ICOM 98 is still in its early stages however the Hon. John Button, and Kevin Gosper (Chief Executive, City of Melbourne) have agreed to be Chairman and Deputy Chairman respectively. At present there is a great deal of information about the Conference however delegates will not doubt wish to see other areas of Australia as well as Melbourne and the Working Party is examining pre- and post-Conference activities. If you have any thoughts or suggestions could you let me know.

Finally however the most exciting event of this year - the launch of the National Conservation and Preservation Policy for Movable Cultural Heritage. I attended the launch in Launceston on 9th October, as AICCM President, and made a short speech which was interesting perhaps not for its content, but for the fact that the AICCM had a public face at the launch. Strategic planning now begins and AICCM has an important role here, one which we will attempt to ensure is obvious to the decision makers. This is an incredibly important time for the profession, the AICCM and individual conservators and I do need to know members thoughts on the development of the Policy. A copy of the Policy is included in this Newsletter. Please familiarise yourself with it and put your mind to the future.

The next Council meeting is scheduled for mid-December. If you have any issues you want raised please let me, any other Council member, or your local representative know.

FOR SALE

Electronic Typewriter

Olivetti ET111 + daisywheels

The AICCM wishes to sell the above typewriter.

All offers considered.

For further information contact Julian Bickersteth
AICCM Treasurer, Ph (02) 417 3311

National Council 1995/1996

Robyn Sloggett, President, (BA Hons, Melbourne; Ass. Dip. Applied Science Material & Conservation, Canberra) is Chief Conservator at the University of Melbourne Conservation Service, where she has responsibility for the care and conservation of the cultural collections owned and managed by the University, and the Fee-for-Service programs for external clients. She has managed a range of research programs in conjunction with the Department of Fine Arts, and the Schools of Earth Sciences, Physics, and Chemistry, and is responsible for the ongoing research programs of the Conservation Service. Robyn teaches for the Materials and Techniques Unit and Post Graduate Diploma in Art Curatorship and Museum Management for the Department of Fine Arts.



Marcelle Scott, Vice-President, is Head of Conservation at the Museum of Victoria. Marcelle is an objects conservation graduate from the University of Canberra and has worked as Conservator at the Australian Museum, Sydney; Curator of Conservation with the Museums Association of Australia (NSW Branch); a sessional lecturer in the Graduate Certificate and Graduate Diploma Course in Community Museums at the James Cook University; and worked as a conservator at VCCCM. Marcelle believes that we need our own professional body and must now consolidate our position within the burgeoning heritage industry and to turn our attention more closely to the needs of our membership.



Margaret Alexander, Honorary Secretary, is Manager, Conservation at the National Museum of Australia, where she has been employed since 1982. Specialist skills include works of art on paper and ethnographic materials. She has been a member of National Council for about eight years in various roles such as secretary, president, ordinary member, and now secretary again. Her aims are to pursue the important issues of service to members, raising the professional profile of conservators and reinforcing AICCM as the body which advises governments on conservation matters.



Julian Bickersteth, Treasurer, is the Managing Director of International Conservation Services. He graduated from Oxford University in theology before undertaking a diploma in furniture conservation. He came to Australia in 1983 to set up the furniture conservation section at the Powerhouse Museum, Sydney. He established Campbell Conservation in 1986, which evolved into ICS in 1991. Julian was editor of the Bulletin from 1986 to 1991, and has been treasurer since 1991. He is an associate member of AICCM, and a fellow of IIC.



Gina Drummond, Publications Officer, has been a textiles and objects conservator at the Australian War Memorial since 1990. She graduated from the University of Canberra in 1987 and has worked at the Australian Museum, the National Museum of New Zealand and the National Museum of Australia. Gina has been the editor of the *AICCM National Newsletter* since 1992 and the AICCM Secretariat Officer since 1993. Her concerns lie in improving the organisational structure of the AICCM, improving services to members, and getting more members to be actively involved.



Rosie Freemantle, Ordinary Member, (BA Melbourne, 1988) completed her MA (Conservation) at Camberwell College of Arts, London, and her internship at the Tate Gallery. Rosie took up her position as paper Conservator at The University of Melbourne Conservation Service in 1992. Prior to studying in London, she worked in conservation at the State Library of Victoria. Rosie teaches the care and conservation of photographs and paper-based materials on the Post Graduate Diploma in Art Curatorship and Museum Management and in the Materials and Techniques Unit at The University of Melbourne.



Stewart Laidler, Ordinary Member, worked privately for a paper conservator in the UK before switching to paintings and gaining a conservation of easel paintings diploma from Gateshead College. Prior to this he spent several years in the printing industry. In 1986 he joined the Regional Galleries of NSW based in the Art Gallery of NSW. Since 1990 he has worked for the Art Gallery of New South Wales.

Stewart has helped organise three Paintings Group Symposiums as well as various professional development workshops, such as the Pigment Identification course held in Sydney and Melbourne.

Tamara Lavrencic, Ordinary Member, is currently employed as Preservation Consultant at the State Library of New South Wales. Prior to this she was Manager of Preservation Services at the State Library of Queensland, and has worked as conservator at the Queensland State Archives and Queensland Art Gallery. Tamara has played an active role on both State and National Councils of AICCM and is immediate past President of the National Council, a position she held for three years. Tamara is AICCM/s representative on the Standards Australia committee for permanent paper and is a member of the Conservation Working Party of the Heritage Collections Committee.



Graeme Scott, Ordinary Member, studied Architecture before moving into conservation in 1978, originally specialising in ethnographic materials but concentrating now on preventive conservation and computing. He has worked at the Australian museum since 1989, before that in Scotland where he was a member of the SSCR Committee. He believes that the AICCM should continue to represent and provide services for a broad range of professionals who work to preserve cultural heritage within Australia, and to do so in a way that enhances their standing within the community. The development of strong national policies, a clear understanding of the needs of the membership and sound management of the organisation's resources are key elements in achieving those aims.



Johann Alcock, Ordinary Member, is currently employed at the State Library of Victoria as the Senior Conservator - Treatment Programmes. In this position she manages the Conservation Bindery and Paper Sections. Between finishing her studies at the University of Canberra and taking up her present position, Johann worked in the Paper Laboratory of the State Library and at the Victorian Centre for the Conservation of Cultural Materials.

Between 1992 to 1995 she held the position of Honorary Secretary of the Victorian Division of the AICCM and, in conjunction with Tracey Golds, established the Book and Paper Special Interest Group of the AICCM.

Barbara Klempan, ACT Divisional Rep., joined the staff of the National Centre for Cultural Heritage Science Studies, University of Canberra in January, 1994. She obtained a Masters degree in Painting Conservation from the Staatliche Akademie der bildenden Künste, Stuttgart, Germany (Diplom Restauratorin). Prior to joining the staff of the University of Canberra, she worked at the National Archives of Canada, Ottawa (1983-1993) as head of the Oil Painting Conservation Section. She also worked as a fine art conservator at the Canadian Institute for Conservation - Canadian Group (1991-1993) and as Managing Editor of the Journal of the International Institute for Conservation - Canadian Group. She has held the position of President of the ACT Division of AICCM since August 9, 1995. Her reasons for being on the Council of the ACT Division include the opportunity to meet other conservation professionals in the Canberra region and to bring new ideas to the ACT Division based on previous council experience.



Philip Venn, NSW Division Rep., has for the past 20 years been a self-employed picture framer specialising in the framing of needlework and the repair of frames.

He has been a member of the NSW Division of the AICCM for 12 years, and has held the position of Public Officer for the last 4.

Currently he is also President of the NSW Division.



Michael Mareddy, Queensland Division Rep., is currently lecturing in the areas of Design, Clothing and Textile studies at the Queensland University of Technology. He received his training in textile conservation at the University of Alberta, Canada. He is the current President of the Queensland Division and in 1996 will join the executive committee of Museums Australia (Queensland) as the conservation representative.

Sarah Powell, SA Division Rep., is currently employed at Artlab Australia, Adelaide as a paintings conservator. During her four years of work at Artlab She has been a member of the South Australian AICCM Division. This involvement has led to her further participation as a National Council member over the past two years and the challenge of President of the South Australian Division this year. Through the AICCM she is committed to raising the awareness of conservation needs in the general community. From her position in South Australia Sarah is keen to strengthen ties and information flow with conservators in other states.



Stephanie McDonald, Tasmanian Division Rep., joined the conservation section of the Archives Office and State Library of Tasmania in 1988, with a background in fine art, museum preparation work and art teaching. Stephanie was appointed to the Conservator position in 1994. She has been a member of the AICCM since 1989, the president and state representative since 1990, an Associate Member since 1994 and a member of the Accreditation Committee since May 1995. Stephanie believes that consistent involvement with the National Council and the issues at a national level supports the recognition and professional development of the conservation profession and reduces the feeling of isolation of the Tasmanian conservators. Information exchange through publications, workshops and conferences is also extremely important for Tasmanian conservators.



Andrew Thorn, Victorian Division Rep., works for Artcare as a conservator of mural paintings and sculpture. He also coordinates research projects for SEPIK (a phonetic anagram of the Centre for the Preservation of Indigenous Cultural Heritage). Current research projects include development work for the Scientific Program of the Getty Conservation Institute. Andrew is also a life member of International Rescue.

Although this is his first tour of duty for AICCM he has been assistant co-ordinator of the Resins working group of ICOM-CC for the past two years. Ambitions as President include the provision of greater interaction for members of the Victorian Division and a higher level of professional involvement and development opportunities for Victorian members. His ambitions for International Rescue include returning conservation safely back to earth.

Ian MacLeod, WA Division Rep., is currently Head of the Western Australian Museum's Services Division which includes conservation, the library, the local museums program and the liaison with the branch curators in Albany, Geraldton and in Kalgoorlie. He is also WA Division vice-president and co-ordinator of the ICOM-CC Metals Working Group. He is also a fellow member of the Conservation Working Party of the National Heritage Collections Committee and an honorary life member and associate member of the AICCM. Despite all the administrative work that goes with the job he manages to keep doing some research work in corrosion and conservation of metals as well as studying the degradation phenomena of rock art paintings in the Kimberley region of Western Australia. He is a member of the Edith Cowan University advisory committee on the Certificate course in Museum studies and recently completed a series of Preventive Conservation workshops around the state, as part of the work supported by the Conservation Working Party. He was AICCM national treasurer for ten years and has been WA Division president for a total of five years.



Jeavons Baillie, Ordinary Member, worked for 18 years as conservator at the National Library of New Zealand and was also the Founding President of the New Zealand Professional Conservators Group. He is currently the Chief Conservator at the State Library of Victoria and has been actively involved with the AICCM at State and National level for a number of years.

AICCM LIBRARY AND PHOTOCOPY SERVICE

The AICCM receives publications from across the world as part of its reciprocal membership with other organizations. We are also sent material by institutions who like to keep us informed of what they are doing. For a number of years the AICCM has maintained a library which has been not been publicised as it has been largely accessible to members. It has long been recognized that not all of our members can gain access to information to ensure that they keep up to date.

As of 1 January, the library will be available for use by members and non-members, and photocopies of articles may be requested. A list of publications held in the AICCM library will be available to members. A charge will be made for photocopying and postage and of course copyright protocol will be followed. As part of this service, we will publish in the Newsletter those publications which have been received, highlighting their content.

Should you wish to use the library you should contact Gina Drummond on (06) 243 4531 or (06) 236 9479 (after hours), or if you wish to request a photocopy fax details to (06) 241 7998.



AUSTRALIAN CAPITAL TERRITORY

Australian Archives

Alison Duck has recently returned from a Getty Internship at Trinity College Library, Dublin and is working with us on contract for six months. **Tania Riviere** has returned to Conservation after a year of higher duties in a number of different sections in Archives. Her varied experience of archival practice will be very useful to the section. It is great to have so many willing hands on deck!

Gina Drummond and **Fiona Tennant** from ICS have been contracted to work on the Chinese Banner from the Darwin Office. The large silk Chinese banner is a project for the International Year of Tolerance and will be completed by December. The interesting history of the banner was discussed in detail in the last *Newsletter*.

Ian Batterham and **Karen Caldwell** have been kept very busy working on a variety of policy documents including a preservation exhibitions policy which is in final draft form. **Kylie Scroope** recently completed a booklet *The Handling and Photocopying of Archival Records* which is being distributed to all Archives staff who come into direct contact with archival material. A 45-minute training seminar is being held in conjunction with the booklet to refresh memories about basic records handling procedure. All conservation staff are taking turns at presenting these sessions. It is a number of years since this sort of training has been presented. The resultant discussions and suggestions from staff have proved this to be a worthwhile procedure.

On the 6th of November the Australian Archives dedicated exhibition space was opened at Old Parliament House by Mrs Anita Keating. Australian Archives' first exhibition *Selling A Dream - Promoting Australia to Post War Migrants* was opened at the same time. This is likely to be one of a number of exhibitions related to immigration which will make use of our large holdings related to this issue.

National Capital Planning Authority

Janet Hughes has just returned from a one-month visit to institutions concerned with outdoor sculpture and memorials in the US, Canada, UK and France. The visit was made possible by a Professional Development Grant from Museums Australia.

Places visited included Save Outdoor Sculpture in Washington DC, the Central Park Conservancy in New York, the National Capital Commission and CCI in Ottawa and attendance at the conference on *Conservation of Modern Sculpture* at the Tate Gallery in London and *Metal 95* held at Semur en Auxois in France. Interesting moments included breakfast at the Capitol in Washington DC with a former deputy director of the CCI and other Congress lobbyists and Ian MacLeod's pronouncement that to be a truly good metals conservator one must appreciate the importance of food, wine and good company (which was heartily endorsed by all those attending *Metal 95*).

After returning to the heart of the bureaucracy Janet is faced with getting work underway on the treatment of the King George V memorial following Parliamentary approval to remove two adjacent trees. Other tasks include assessing tenders for treatment of memorials, a study of pavement problems (and how to prevent them) and development of guidelines for the commissioning of new sculptures and memorials.

A poster was prepared for design competitions to alert artists and architects to the potential design and materials problems of sculptures. The aim is to get them to seek conservation advice before construction so problems can be avoided at the design stage rather than trying to fix them up afterwards. A black and white copy of the *Preventive conservation of outdoor sculpture* poster is available free on request from Janet Hughes at GPO Box 373, Canberra ACT 2601. Comments for a planned revision and reprinting of the poster (hopefully in colour) are welcomed.

National Library of Australia

Kim Morris and **Lydia Preiss** represented the Library at the *Redefining Disasters* conference in September. Kim gave a paper on our vacuum freeze drier and Lydia presented a paper on **Colin Webb's** behalf about the current "slow motion" disaster at the Library.

Colin is busy organising a new position for a specialist in the preservation of electronic information. This position will deal with issues involving networked and off-line environments, physical

media in the Library's collections and the preservation aspects of digital reformatting.

Preservation Services is very happy to welcome **Kate Eccles-Smith** who is commencing permanent part-time work in Collections Preservation in November.

A major accomplishment has been the completion of a stocktake in the Oral History collection. This project involved Sound Preservation & Technical Services surveying the entire oral history collection which consists of approximately 45,000 tapes. The results will now be analysed to determine the actual size of the collection (ie. how many hours) and also the preservation status of the collection material.

After a long search **Anna Tarchalski** has found a suitable consolidant for use on the Ellis Rowan watercolour collection. Her contract at the Library will continue until Christmas, allowing her time to inform the paper conservators of her method.

Reorganisation of the Register of Nationally Significant Material into a Microsoft Excel database was completed by **Deb Woodyard**. The data base should prove to be a more flexible and practical tool for disaster recovery.

Chesley Engram has been occupied with the big job of rehangng the eleven large portraits in Kings Hall at Old Parliament House as part of the National Portrait Gallery project. The portraits have only just been restored to the Hall since they were removed when Parliament left the building.

Shirley Morris (Kim Morris' canine companion) is attempting to negotiate a temporary transfer to work with Doris Fraser at the VCCCM on intensive groundwork to establish the basic concepts involved in the conservation of small furry round things.



NEW SOUTH WALES

Art Gallery of New South Wales

Barbara Dabrowa, conservator specialising in conservation of gilded objects, has been job sharing with **David Butler** since August 1995. **Matthew O'Rielly** from the Museum of New Zealand and **David Tynan** from the Ian Potter Art Conservation Centre recently worked with **Malgorzata Sawicki** to become more familiar with our methods of frame conservation. Malgorzata and Barbara spent three solid weeks conserving the 1916 frame for Arthur Streeton's painting *Boulougne*. It will be included in the Streeton Retrospective.

Earlier this year **Donna Midwinter** managed the conservation treatment of the four bronze reliefs mounted on the facade of the Gallery, assisted by three contract conservators and students from the University of Canberra. This project was funded by the Department of Public Works. Anselm Kiefer's work *Glaube, Hoffnung, Liebe* which includes a lead propeller mounted on a very large painting, has been stabilised by fitting support bars behind each propeller blade. The Aboriginal gallery *Yiribana* which changes its themes frequently, provides on-going work for Donna. The aluminium frames which are custom made for bark paintings now include side supports, as the earlier style has proved to be too flimsy.

Australian National Maritime Museum

The Binney Freeze project, the 20-metre watercolour panorama of Sydney Harbour, has finally been completed. It is now hanging in the museum as part of the *What about Women* exhibition and looks splendid.

Sue Bassett is still suffering jet lag having just returned to the museum after travelling back to Perth to pack up the Mary Rose exhibition then accompanying it back to England.

Bronwyn Cosgrove has begun a new project conserving the figure of the *Little Midshipman*, an early 19th-century painted wooden carving used as a shop sign. The figure has many complex problems such as splitting wood, cracking gesso and plenty of paint layers to sort through.

Paintings conservator, **Sally Outhwaite**, has taken up a 5-month contract to assess the condition of the museum's oil painting collection.

University of Canberra student **Stephen Jackson** has taken up a 4-month contract with the museum to work on the *Gold Gold Gold* exhibition. Third-year students **Holy Jones** and **Any Ng** are at the museum during the semester break and will be working on the model ship collection and inorganic material recovered from the Dunbar ship wreck.

International Conservation Services

Carolyn Murphy has joined our paper section, after graduating from Canberra University. She has been thrown into the thick of the commercial conservation world, assisting **Fiona Tennant** in the frantic scramble to have the new Coca Cola Museum at Circular Quay open on time. **Michelle Wassall**, **Lisa Addison** and **John Hughes** also assisted in installation. Meanwhile **Julian Bickersteth** has also been installing objects for new corporate museums, namely a note-printing platen press at the Reserve Bank, and a variety of linotype presses for John Fairfax at their new museum at Chillora.

Cathy Lillico-Thompson has been organising a Queensland tour for the mobile lab. After ICS' Brisbane office opening, it spent two weeks at Toowoomba Art Gallery, staffed by **Lynda Black**, **Michelle Wassall**, **Joe Cutler** and **Caroline O'Rourke**, before moving up to Mackay. It will be at historic Greenmount Homestead until late January, whilst Lynda Black uses it as a base for the Heritage collections Council's pilot conservation project. **Detlev Leuth** has been up to Mackay to help Lynda in the assessment of photographic collections.

Lisa Addison has been working on the Prince Albert monument in Sydney and the Boer War Memorial in Hobart with **Peter Maxwell**, as well as completing work on the State Library of NSW bronze doors and sculptures in Darling Harbour.

In between thinking about Coca Cola Fiona Tennant has been working with **Gina Drummond** on a 4.5 metre Chinese banner at Australian Archives in Canberra.

State Library of New South Wales

Alan Howell has returned from the USA full of knowledge about digital imaging and preservation of digital material which he has recently put to use in a one-day workshop on digital imaging for Preservation and Access at the NPO Brisbane Conference, as well as a presentation at the ALIA Special Interest Group Meeting meeting Initiatives for Preservation and Access, at the State Library of New South Wales on 4th December. Also at this meeting were overseas speakers, **Nancy Elkington** from Research Libraries Group from the USA, **Michael Alexander** from the British Library and **Michael Lesk** from Computer Science Research in the USA.

Nichola Parchall's laboratory has been busy preparing metres of photographic panoramas which have been delivered to the Museum of Sydney for their show on *Sydney Vistas*. We have also welcomed a new member of staff to our team - **Steven Bell** an Assistant Conservator with extensive bookbinding skills. Teve is originally from the UK, and has worked in Melbourne and Perth, so he is now checking out the east coast of Australia.

Jim Sinclair our fearless Preservation Librarian has recently been wounded in battle. A hard fought Soccer match between the State Library and the NSW Police Team resulted in a broken arm for MNim and a loss for the State Library. Jim is making a steady recovery, but thinks he will stick to providing the oranges at half time from now on.



QUEENSLAND

International Conservation Services - Brisbane

ICS Brisbane was formally opened by the Hon. Matt Foley, Queensland's Minister for Arts on 29th September, 1995.

Caroline O'Rourke and **Jo Cutler** have been busy on various fronts, assisting with the mobile lab's visit to Toowoomba Art Gallery, and working with various other regional galleries in Esk, Logan and the gold Coast. Jo is currently working on a triptych by Looby, and a number of works from Griffith University, two of which had concrete accidentally sprayed on their back.

Andrew Viduka started work at the office on 4th December. **Diana Coop** will also be working part-time from early January, both assisting Caroline in the paper section.

Peter Maxwell has recently finished work on the Prince Albert Memorial in Sydney and the Boer War Memorial in Hobart. He will begin work in January for Brisbane City Council on the King George V monument. He is also currently involved with proposals for the Toowoomba Transport Museum, and also working on arts and community arts policies with **Bernice Gerrand** for Robina Town Centre on the Gold Coast.

Mariko Post has been undertaking marketing and promotional work for the Brisbane Office. **Lynda Black** is currently in Mackay conducting a pilot conservation project in the region. She is holding a number of workshops and lectures, mainly based at the mobile lab

which is at Greenmount Homestead in Mackay, and which is open to the public every Tuesday.

Queensland Art Gallery

Tracey Golds resigned from the Gallery in late March to take up the position of Paper Conservator with the National Heritage Board in Singapore. A belated thank you to Tracey for her work and support over the past two years, and our best wishes for her time in Singapore. The Gallery hopes to appoint a replacement for Tracey early in the new year (see the Positions Vacant notices at the end of this *Newsletter*). In the interim, **Lynda Black** and **Caroline O'Rourke** have both assisted with the ongoing work demands in Paper Conservation. **Diana Coop** has been sub-contracted through International Conservation Services (Brisbane) as Temporary Paper Conservator; she began duties in September.

John Hook has been on long service leave in recent months. **Anne Carter** has been on board for a three-month contract to assist **Gillian Osmond** during John's absence. Anne was granted special permission from the University of Canberra to complete the requirements of her degree at the Gallery. Congratulations, Anne, on a monumental effort!

The Gallery is also pleased to have on staff an inaugural Conservation Technical Assistant, **Nick Cosgrove** formerly of the National Gallery of Australia. Nick has been working with our Registration section for some years and has been seconded to Conservation after a long period of lobbying.

Robert Zilli has joined **Paul Curson** in Framing for a twelve-month traineeship prior to Paul's retirement in early 1996. Robert has been freelancing in Brisbane and has been a volunteer at the Gallery since completing a two-year training program in Restoration of Wooden Objects at the Institute for Art and Restoration in Florence. Paul and Robert have been hosting a series of workshops on framing, gilding and frame conservation during recent months.

Everyone is busy with an ongoing program of in-house exhibitions, and an increasing number of collection based shows currently, or planned for, touring regional Queensland. Gillian and Diana are also preparing for a two-day workshop for staff of regional galleries to be held in Toowoomba on Gallery Lighting and Environment. The workshop will be given jointly by Conservation and Exhibitions staff from the Gallery.



SOUTH AUSTRALIA

Adelaide City Archives

Deb Spoehr is undertaking the immense task of surveying accessions received by both the Archives and the Civic collection over the last five years. The majority of the items examined are documents however a variety of objects also make up the collection.

Much preventive conservation action has been carried out. Several disaster response 'bins' have been compiled and an investigation into the use of a computer based environmental control system is currently under-way.

Artlab Australia

Many varied and challenging projects are currently in progress at Artlab.

Sarah-Jane Rennie is overseeing the upgrading of the 1942 workboat *Archie Badenoch* used by the South Australian Maritime Museum to tour groups of school children around Port Adelaide. As part of a DEET re-employment program, Sarah-Jane and a group of twelve trainees are faced with the challenge of balancing the conservation necessity of retaining the integrity of the boat, while allowing modifications to ensure safety of passengers.

Sarah-Jane, **Elizabeth Thomson**, **Anne Cummins** and **David Young** have recently completed treatment of the *Queen Victoria* sculpture in MacQuarie Street, Sydney for the Sydney City Council. Treatment involved cleaning and removal of black corrosion products, while retaining the green patina. **Julie Potts** has been delving into its history.

The objects lab continues to enjoy the contribution from new faces. We were fortunate to have **Amber Rowe** working for three months during her temporary visit from England. Amber has again returned to London to work with English Heritage. We are pleased to welcome **Vanessa Roth**, on contract for six months. Vanessa is busy with the constant stream of private clients, including cleaning a stuffed penguin and stabilising a 1730's papier mache globe with a ray skin cover.

The objects and textiles lab have worked together on the conservation and preparation for exhibition of numerous artefacts belonging to Douglas Mawson, including the famous blackflies featured on the Australian \$100.00 note. The exhibition currently on display at the South Australian Museum in association with the South Australian University represents his life from his two Antarctic expeditions through to his geological work in the Flinders ranges.

The eagerly anticipated opening of the Art Gallery of South Australia's extensions in time for the Adelaide Festival in March 1996 has kept all labs busy. Artlab staff were lucky to visit the site and view the marvellous new display areas. **Kristin Phillips** and **Charlotte Jenkin** have been particularly busy treating a large collection of South-east Asian textiles. They have also conserved the upholstery seat covers of two early Victorian chairs.

The Art Gallery extensions have allowed access to many of the large and permanently displayed paintings. The storage racks of the paintings lab are overflowing with glorious Australian art. In particular, **Gillian Leahy** and **Eugene Taddeo** have been busy preparing several Arthur Streeton paintings for his touring retrospective. **Marek Pacyna** has completed treatment of the John Upton painting *Peasant girl at the shrine* and the Edmund Gouldsmith painting *Port Adelaide*. **Chris Payne** is currently treating the pigment painting *Butts of Ben Lomond*.

We are all very pleased to see the return of the *Australian Colonial Art* exhibition to the Art Gallery of South Australia after its successful tour to Perth, Brisbane and Auckland. **Helen Weidenhofer** and **Sarah Powell** in particular following their anxious courier trips.

The paper department is also busy treating work for display in the additional space at the Art Gallery of South Australia. **Fred Francisco** is currently mounting several William Morris and unknown wallpapers, one 3 metres long. **Anne Dineen** continues to conserve many of Rembrandt's Dutch prints for a dedication exhibition next year.

Hank Bohmer has completed stabilisation of a letter from a World War One soldier to his sister, sent while travelling from Australia to the United Kingdom, found in a glass bottle capsule on an Adelaide beach last year. It is now the property of the South Australian Maritime Museum. **Anthony Zammit** has completed an involved treatment of the Lycett book *Views of Australia* with numerous hand coloured engravings of NSW and Van Dieman's Land from 1824. The book was washed and reconstructed using all original materials. **Helen Halley** developed a technique to remount a series of dried pressed flowers.

Keith Fernandez and **Vicki Humphreys** are part of a consortium called Conservation Training Australia, consisting of Artlab Australia, the History Trust of South Australia, the State Library of New South Wales, the Western Australia Museum, the Museum and Gallery of Northern Territory and the University of Melbourne Conservation Service. The consortium is producing a package of training and resource material in hardback and on CD ROM for use in museums, galleries and libraries. The package is an initiative of the Heritage Collections Committee.

Mary Jose and Associates

Mary is still happily immersed in the care of her beautiful baby daughter Isabella and is not currently involved in conservation treatment. She does however anticipate beginning work again after Christmas.



TASMANIA

Archives Office & State Library of Tasmania

Stephanie McDonald attended the Defining Disasters conference at the State Library of NSW in September. Conservation work has included the flattening and repair of tissue plans salvaged from a rubbish skip from the Electrolytic Zinc Works and protective book boxes for the Tasmanian Library. Other work has involved continuing development of the Preservation Policy and Operational Plan for the Archives Office and the preparation of a new exhibition on Tasmanian Women Artists for the Allport Library and Museum of Fine Arts. Stephanie will be taking 12 months maternity leave from the beginning of February.

Sandra Hodgson prepared a display of the history of the Tasman Bridge while she was acting Conservator during Stephanie's absence on holiday in New Zealand for two weeks. Sandra has been installing charcoal cloth in the Allport in the static decorative arts display cases and has begun treating and boxing Public Works Dept. leather bound correspondence volumes. Many volumes from a series of 382 volumes are in very poor condition.

The Conservation staff have also continued the survey of the State Library's Heritage Collections.

Queen Victoria Museum and Art Gallery

The National Conservation Policy was launched by **Silvia Smith** MP at the QVMAG in October what the Heritage Collections Committee were meeting in Launceston.

Linda Clark and **Michael Smith** have been busy relocating the technology and history collections to a new storage facility at the Inveresk Railway site. This move has enabled a large part of the collection to be catalogued, photographed and cleaned for the first time. This has been a dirty and harrowing experience for all concerned, a precursor of the mental breakdowns we shall all be experiencing when the conservation section moves to the railways next year. Linda has also been in Strahan looking at the conservation aspects of the foreshore as part of a cultural survey conducted for the Macquarie Harbour rehabilitation project.

Corrinne Clark has surveyed the collection belonging to the St. Helens History Room. This project was funded by a National Preservation Office Heritage Grant. Corrinne has also been preparing a number of works for an exhibition to be held at Port Arthur Historic Site in December.

Fitting in with her usual conservation duties, **Vicki Warden** has been co-ordinating information for departmental requirements at the railway site. Vicki has also completed an environmental survey of the museum's Macquarie House display area, looking at ways to improve display conditions.

Therese Mulford has come back after fulfilling and stimulating time working at the McMichael Canadian Art Collection in Ontario, Canada and at the De Young Memorial Museum and Stanford Museum in California. It was wonderful to be present for the re-opening of the Palace of the Legion of Honour, San Francisco, after the seismic retrofit following the 1989 earthquake. Therese looks forward to putting some other newly acquired knowledge and skills into practice and to participating in the redevelopment of the Museum.



VICTORIA

Australian Archives

Elizabeth Donovan has now been at Australian Archives for fourteen months. As there had not been a conservator at the Archives for two or three years there has been a lot of re-organisation and re-education to do.

The Archives moved from an old dry cleaning factory in Brighton to a brand new purpose built repository at East Burwood just before Elizabeth arrived. The new buildings out at Burwood are magnificent; all the air-conditioning systems are controlled by computers and all of the permanent records have been reboxed in acid-free boxes giving her a little less to worry about. Having said that, it has been a very busy year coming to grips with a massive backlog and having to instigate an education programme amongst Archives staff to let them know what a conservator is for! The latter has been very successful and a series of Preservation Workshops for staff has just been completed resulting in a lot more consultation by staff with Preservation Services.

Preservation Services has also been involved in workshops for agency staff and has visited a number of agencies to advise on the packaging and transfer of their more unusual records.

As we have only one conservator at the moment, we have little time for treatments but despite this quite a lot has been achieved including boxing a Customs and Excise special collection of brass jugs and other measuring devices.

Permanent records at our Dandenong repository continue to be identified, reboxed and transferred to East Burwood.

National Gallery of Victoria

Carl Villis has joined the department as Art Foundation of Victoria Development Conservator of Paintings. Carl has begun the cleaning and restoration of four Venetian paintings, starting with two small works by Guardi. **Linda Waters** continues with structural repairs to paintings from storage and is now assisted one-day a week by **Kirsten McKay**. Linda has recently held an impressive exhibition of photographs at the Malthouse Gallery. *Images from Antarctica* was inspired by her trip to Antarctica last year. **Claire Newhouse**, a Fine Arts student from the University of Melbourne, has been working as a volunteer on the Frame Label Project. Claire's contribution will eventually result in a comprehensive

catalogue of frames and framers represented in the collection, providing an invaluable resource, particularly about local framers. **John Payne** has returned to preparations for the Streeton exhibition after acting as Chief Conservator for five weeks while **Tom Dixon** was on leave. Whilst on leave Tom attended the *Conservation Science in the UK* conference.

AFV Development Conservator of Paper **Lisa Stoddard** has recently attended a one-week 'Karibari Workshop' conducted by Ranson Davey at Art and Archival Pty Ltd in Queanbeyan, NSW. Lisa found the workshop very worthwhile and by its completion had constructed a *karibari* drying screen. The Art Foundation of Victoria generously financed Lisa's attendance. Robert Raynor Conservator of Paper **Cobus van Breda** is continuing work on the Goya Project and investigating JMW Turner's framing preferences for finished watercolours. **Lyndsay Knowles** has been preparing Indian paintings for the *Vision of Kings* exhibition and works on paper by William Blake travelling to Barcelona and Madrid next year.

Catherine Millikan and AFV Development Conservator of Objects **Jude Schahinger** have been busy preparing for the opening of the Antiquities Gallery. AFV Development Conservator of Textiles **Abigail Hart** has been working on an Issey Miyake reversible jacket and a Vivienne Westwood skirt for the 1996 *Couture to Chaos* exhibition.

Conservator for Exhibitions **Catherine Earley** has been developing the skill of being in three locations at the same time, taking down three exhibitions on the same day. Catherine will soon be working on the installation of the *Louise Bougeois* exhibition. As a result of the *Matisse* exhibition Catherine has also put together a Dailiance Francals glossary of English/French conservation terms should anyone need to communicate with a Francophile, just how likely that may be in the present political climate is debatable.

State Library of Victoria

Preservation Copying, Preservation Packaging, Paper Laboratory and the Bindery have all moved from the Dome basement. This is to make way for the refurbishment of the basement. Conservation staff therefore go into temporary facilities until the basement areas have been refurbished which will also include new conservation facilities.

The Preservation Copying section has been moved off-site with a large chunk of the Collection Management Division. Chris and her team will be occupying a building behind the old Russell Street Police headquarter, at 43 McKenzie Street, Melbourne. It is a five-minute walk from the State Library. One of the incentives to go was the provision of new work benches and work stations. They also have windows and light and a view, which a great change after not having had any natural light for many years.

The Bindery and Paper Laboratory are now located in one space off the Domed Reading Room. This fortunately is only a temporary location as there is no access to water which obviously is going to interfere with the normal programme of the section. Like preservation copying the Treatments Section has also managed to purchase new furniture. It was an interesting task and after one week of use everyone seems happy with the result. The workstations that we now have are adjustable between 700 and 1000mm allowing for better workpractise and hopefully reducing the chance of back strain and injury.

Amanda Larratt started work in the Conservation Department in August and has taken over the responsibility of preparing and organizing the Conservation Departments involvement in the library's loan and exhibition programme. Welcome Amanda! One of the most interesting exhibitions this year has been the Fringe Festival, where the Redmond Barry statue outside the library was wrapped and banners were wrapped around the columns to spell SALIVATE!

The Bindery and Paper laboratory have been inoperable for the past three months because of the move of the Department. Hopefully by the end of November they will be up and running again.

Jeavons Baillie, Mary Cox and **Chris Loretto** have been collating information in order to formulate a five-year microfilming programme for newspapers.

Chris Loretto and her team have been preparing newspapers and periodicals to be sent to a microfilming bureau for filming.

Mary Cox and **Jane Bolton** continue with the large format nitrate duplication project. We are now in our third year of duplicating 8" x 10" nitrate negatives from the Harold Paynting Collection. The originals are being held in cold storage, and the duplicates (same size as the originals) are held in the Pictures Collection.

Jane Bolton managed a preservation packaging team over two months which packaged book stock material moving from the Dome

basement to newly refurbished facilities with compactus in the LaTrobe Wing basement.

Material that was considered vulnerable whilst being moved was boxed or shrink-wrapped. The team has also packaged material for the move of pre-1976 serials which have now been moved to an off-site storage facility.

The team is currently working on a long term project which is refurbishing the storage of manuscripts material. The material being considered in this project consists of 3,000 boxes of manuscripts which is material initially collected by the Manuscripts Collection. Another project that the team are about to embark on is a refurbishment programme of the book stock, stored in the annulus areas around the Domed Reading Room. Material will be boxed, reboxed or shrink-wrapped. We have also devised a storage solution for our multimedia material which can consist of paper, floppy disc and CD Rom in one package.

Jeavons Baillie and Mary Cox attended the *Redefining Disasters* conference in Sydney, with Jeavons presenting two papers.

Jeavons Baillie and Johann Alcock have been elected to the National Council of the AICCM and Mary Cox has been elected to the Victorian Division committee.

The ACLIS Preservation sub-committee hosted a preservation workshop for one day at the State Library of Victoria, using the new theatre in the refurbished LaTrobe Wing which has recently been opened. Mary Cox spoke on the role of the AICCM and set up a display stand with brochures and other AICCM information.

Keeping in touch:

Please note that the fax number for all conservation staff except for Preservation Copying is: (03) 9669 9832. The fax number for Preservation Copying remains the same: (03) 9663 1480.

If you would like to read more about the department or find some exciting sites on the World Wide Web look at the Conservation Department home page at the following address: <http://www.vicnet.net.au/vicnet/slv/conserv/hp-hc.htm>.

The University of Melbourne Conservation Service

The large conservation project on the historical decorative surfaces at Loreto Mandeville Hall, Toorak continues. Work has just been completed on the embossed ceiling papers, painted friezes and oak dado in the former dining room. The ceiling papers were heavily embossed with a grainy material (probably sand) in the surface paint which made cleaning particularly difficult. The paper was swab-cleaned initially followed by a poultice-clean using blotting paper. Now we know how Michelangelo suffered! Ah the agony and the ecstasy.

As part of an Australian Research Council (ARC) grant, the Service is undertaking Raman analysis of pigments in 175 middle eastern manuscripts held in the Baillieu Library. The manuscripts contain some superb miniatures and rare early material and the results will lend sight into pigment manufacture and use in an area where little research has been carried out.

William Strutt's *Bushrangers, St Kilda Road* (Museum of Art Collection) is currently the subject of a conservation research project at the Centre. Infra-red examination of the oil painting has revealed considerable changes in figure composition made by the artist. The infra-red examination was recorded on video and then transferred onto Photoshop. More work will be carried out using this method with a view to holding a workshop some time in the future.

One of our technicians, **David Tynan**, spent a glorious week learning new tricks in the framing department at the Art Gallery of NSW with **Margaret Sawicki** and **David Butler**. It was a great experience for David, who came back all fired up to make some changes in the workshop here. In July, **Robyn Sloggett** attended the conference 'Biodeterioration of Cultural Property' in Bangkok: her report appears in this issue.

VCCCM

Catherine Thomson has finished cleaning, lining and encapsulating posters from regional museums and historical societies. She is presently carrying out many backing removals, ranging in size from a petite etching by Jessie Traill, to a large advertising board for ammunition. Catherine is also preparing display options for some archaeological fragments of parchment and papyrus.

Helen McGeehan has recently attended the modules 'Identification of fibres and fabrics for Drycleaners' and 'Spotting' of the Melbourne College of Textiles Drycleaning Technology Certificate (evening courses). Helen has been brush vacuuming a

pink painted calico ceiling and conserving more (yes more!) military colours from the Shrine of Remembrance and Scots' Church. Work is about to commence on a Red Cross quilt and an Airforce flying suit and tunic.

Jude Fraser has been chained to her desk completing reports for the Public Records Office on Photocopying Policy and a Conservation Strategy Plan for Creswick Historical Society Museum prepared in conjunction with **Anne Wright**. Anne also completed a Strategy Plan for the Victorian Racing Club Museum at Caulfield.

Doris Fraser (ie. the dog) has taken an early retirement package and now spends her days dozing in the sun, barking at birds and playing with assorted sticks, balls and squeaky plastic fruit. Stress levels in the VCCCM lab have unfortunately risen since Doris' departure.

Shelley Jamieson finished work at the VCCCM at the end of October. She treated a water damaged 1920's Mayoral Portrait and constructed a storage box for two painted gum leaves by William Alfred Eustace.

Erica Burgess will be joining the organisation as Paintings Conservator in January.



WESTERN AUSTRALIA

Divisional News

Paul Malone is currently enjoying leave after doing a sterling job on getting us organised for the recent AGM which saw all the previous office bearers returned to their executive posts unopposed. We specially welcome **Kate Wojtowicz** and **Maggie Myers** as new council members. **Ian MacLeod** gave a brief presentation on his recent work in South Australia, Victoria and Scotland before we all adjourned to a local Northbridge restaurant for a meal. There is no news from the Art Gallery regarding the appointments to the vacant positions of Head of Conservation and a part-time paper conservator. **Smadar Gabrielli** has returned from studies in Italy and has also gone half time to allow herself to devote more time to other conservation projects. The art gallery and the museum are looking at pooling resources in a co-operative approach to treating a large monumental bronze statue that has acquired a distinctive patina of bird guano in the middle of the Cultural Centre Mall!

Art Gallery of Western Australia

Life at the AGWA is never dull. At present we are in a state of "flexible and creative" staffing which is making life very interesting. Unfortunately the field for the recently advertised Head of Department was too small for an appointment to be made (many thanks for those who applied). **Jacki Millard** will be covering the position while the AGWA management rethink the options. After nearly four years in Perth, **Anne McGravie Wright** and family will be returning to Melbourne prior to a six-month residency in England. **Errol Allen**, **Trevor Gillies**, **Bridie Kirkpatrick** and **Smadar Gabrielli** are flat out servicing the exhibition program and attempting to address collection maintenance issues.

Library and Information Service of WA

Paul Mitchell has joined Preservation Services Branch as a microfilm technician, while **Lee Blackford** is on maternity leave. Lee calls in from time to time, so that we can all admire Tayla. A new printer is giving **Bridget Quince** the chance to produce electronic images from the digital camera acquired in June, that should speed up public order work and give her more time to work on preservation of the pictorial collection. In paper conservation, **Kate Wojtowicz** and **Amanda Simper** have been at work on yet another outsize, fragmented item from State Archives. This plan has had the additional complication of media that is unstable in water, so a backing using BEVA is being attempted.

WA Museum

The Western Australian Museum conservation staff have been inundated with work associated with the preparation of a training manual (in conjunction with Artlab and other partners) as well as condition reporting a touring WOOL exhibition and assisting with the demounting of the *Mary Rose* exhibition. A major milestone will take place at the end of November when **Rinske Driesens** (Car) leaves the museum after 25 years in textile conservation. We will miss sorely Miss Rinske's skill and experiences which she has always passed on so generously to a whole generation of young textile conservators who have been in WA.

Ian Godfrey and **David Gilroy** have been ploughing on with the writing and editing of the new publication on conservation for

collections handbook and **Vicki Richards** has completed the final draft of her Master's thesis on the 'Conservation and Degradation of Natural Polymers'. **John Carpenter** has been teaching **Sophie Lussier** about how to set up electrolysis of old iron cannon and wrought iron objects while **Carmela Corvaia**, with Sophie, have been excelling themselves with work on the tombstones of the historic East Perth Cemeteries. **Richard Garcia** is never still and has recently been seen in the goldfields and in the wheat belt of WA giving advice to local museum curators. When not travelling Dick is sorting out the completion of the museums old Detroit electric car. **Ulli Broeze Hoernemann** is working away in the paper conservation section in the Hamburg museum while **Nikki King Smith** is bashing her head with Ian MacLeod's as they grapple with the problems of the historic boats collection. Never a dull moment.



SPECIAL INTEREST GROUPS

Antarctic Heritage Special Interest Group

Janet Hughes prepared a grant application for funding by the Australian Antarctic Foundation for an international seminar to examine issues relating to documentation and preservation of Antarctic historic sites. Unfortunately, despite the support of the Australian Heritage Commission and other Antarctic organisations this was rejected. However, the Scott Polar Research Institute is strongly in favour of the seminar and consideration is being given to holding the seminar in Cambridge. This would of course make it difficult for Australians and New Zealanders, who are at the leading edge of this research, to attend.

Some field work will be undertaken this summer: Sheridan Easdale, recently appointed to the NZ Antarctic Heritage Trust will be visiting the Ross Dependency huts and Dr Ian Godfrey will be continuing work on the venturi system studies at Wilkes. Janet Hughes and Estelle Lazer (recently awarded her doctorate!) have received a National Estate Grant from the Australian Heritage Commission for their work on Mawson's Huts.

It may be possible to seek funding from other sources for holding another Antarctic Heritage Special Interest Group meeting, so please let me know if you have any ideas or comments. If all else fails we will aim to meet during the Special Interest Group sessions of the next AICCM conference.

Janet Hughes
Convener

Antarctic Heritage Special Interest Group
c/- GPO Box 373, Canberra ACT 2601.
Tel: (06) 273 4023 ; Fax : (06) 273 2167.

Book and Paper Special Interest Group

Thank you to all those book and paper conservators who have shown an interest in the group, however we still need to hear from more conservators in order to establish the state groups.

Tracey Golds, a co-founder of the group has taken up a position in Singapore, I am sure that it will be a fantastic experience but she will be missed.

The Victorian Group will be holding a meeting on the 8th December at the State Library of Victoria at 3pm. Tine Rolley from Artifact Conservation will be giving a presentation on a recent study trip to Europe and some of the book and paper techniques she observed. If you are interested RSVP to the number below.

Some exciting news for those who have access to the World Wide Web, information about the group can be found on the State Library of Victoria Conservation Department's home page at the following address: <http://www.vicnet.net.au/vicnet/slv/conserv/hp-hc.htm>.

Once again if you are a paper or book conservator and you wish to be involved in the group in your state please contact me at the following address:

Johann Alcock
Senior Conservator, Treatment Programmes
State Library of Victoria
328 Swanston St.
Melbourne 3000
Tel: (03) 9669 9955
Fax: (03) 9669 9832
email: j.alcock@slv.vic.gov.au

Sculpture, Monuments and Outdoor Cultural Material (SMOCM)

The National Development Committee for AICCM's Survey of SMOCM was formed on 28 August, 1995 at a meeting in Melbourne attended by Ian Cook, Sharon Towns, Kathy Peters, Jenny Dickens and Donna Midwinter. Our goals for 1995-96 were discussed and the following were defined.

Vision

By the centenary of Federation every public outdoor sculpture, monument and historic artefact will be entered on a database with statements concerning its location, condition and cultural significance. The database will include mechanisms for ongoing management of Australia's national resource. The information will be accessible to custodians, researchers and interested public. It will form a vital part of the infrastructure supporting conservation.

Our goals for 1995-1996 are:

Management

- Improve communication
- Secure greater funding base
- Develop National Co-ordination/Strategy
- Establish role of AICCM
Need leadership, support and strategic advice from National Council

Marketing/Promotion

- Develop and Implement Strategy
- Liaise with HCC to secure funding for promotion
- Expand 'list of conservators' to include 'historical researchers' specialising in outdoor cultural material

Strategic Issues to be Targetted

- Survey program operating in each state
- National co-ordination
- Infrastructure to support program

SMOCM has applied for six grants recently thanks to the untiring efforts of Richard Thomas of the University of Western Sydney Nepean. So far we have been successful in obtaining \$15,000 from the NSW Department of Urban Affairs and Planning to employ Julie Potts two days a week until September 1996. Also we have received \$15,000 from the Department of Communications and the Arts to establish a computerised database.

The 'big' grant application in the pipeline is for "Australia on CD". Again Richard Thomas has done the bulk of the work to get this application together - and there was a lot of it! Thank you to Linda Clark, Ian Cook, Sarah Jane Rennie, Kathy Peters, Sharon Towns, Smadar Gabrielli and Janet Hughes for your contributions to this application. We now have support from five cultural institutions and have lists of some of the significant sculptures and monuments from around the country.

On a local note, the Sydney branch of the YWCA has teamed up with Randwick Council to get AICCM's Survey of SMOCM underway. Twenty people, lead by Vanessa Hoheb, are employed through New Work Opportunities funding provided by the Department of Employment, Education and Training. The team are doing a terrific job of surveying the material in the Randwick area AND of publicising the project.

Donna Midwinter
Co-ordinator

Textiles Special Interest Group

There have been no formal responses to the suggested Melbourne meeting of the Textile group mentioned in the last *Newsletter*. However, please let me know if anyone has ideas for meetings that could be organised next year.

No objections were raised concerning the idea of giving the papers written for the preventive textile conservation manual to Museums Australia (NSW) for inclusion in their Museum Methods Manual. The more practical papers have been selected as suitable for the small museums the manual is targeting. Kate Chidlow, who is co-ordinator of the manual for Museums Australia has selected Wendy Dodd's paper on pest control as the first for publication in February. If any one would like to read the paper and make comment before it is published please contact Wendy at the War memorial on (06) 243 4 531 or Michelene Ford at the Australian National Gallery on (06) 240 6411. It has been proposed that the more technical papers could be printed and distributed to textile conservators through the AICCM or perhaps be published in the Bulletin.

News this quarter from members in Adelaide.

The Textile Laboratory at Arlab is currently very busy. Kristin Phillips and Charlotte Jenkin are about to start treatment of the textile wall hangings from the drawing room at Manderville Hall, Toorak Victoria. The room was designed by Bruce Talbert and executed by Gillow and Co. of London for Mr and Mrs Clarke in 1876. The hangings are an excellent example of the fashionable aesthetic movement. The project will entail cleaning and repair of the applique and embroidered frieze; removal, cleaning, repair, lining and rehanging of the silk damask fill; and cleaning and repair of the velvet dado. A very exciting project.

Other projects include work on objects for the Art Gallery of South Australia which will be included in an exhibition in their new extension, opening in February 1996 and the conservation of a silk patchwork quilt for Old Government house, Belair.

There was a response from Professor Colin Pearson, to discussions concerning training in textile conservation outlined in the last newsletter. Please refer to the *Letters to the Editor* section. Colin has outlined the difficulties the University has in sustaining its programs and has pointed out that it is only through local assistance from private conservators and institutions with textile conservation staff, that the University has been able to continue teaching textile conservation. He asks for suggestions as to solving the problem and puts forward the idea of offering a more complete textile conservation course of study say, once every three years. Other ideas put forward may be to establish a formal apprenticeship scheme at institutions with textile conservation staff, that links in with the University course. Your comments would be welcomed.

In response to Colins comments in regard to the survey of conservation needs of community collection, a quick finger count of textile conservators shows there are at least 23 people working in textile conservation across Australia and New Zealand, both privately and in institutions. It would be interesting to investigate how many positions, frozen and filled there are for textile conservators in all the major institutions and to then compare these figures to those working in other areas of conservation and relate them back to training availability. Perhaps a formal survey is needed?

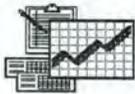
Member Profile - Charlotte Jenkin

Charlotte studied for her first degree in Visual Arts at Flinders University in 1986 where she majored in Museum Studies. While studying she worked in textile conservation at Arlab under Jenny Barnett and Mary Jose.

In 1990 Charlotte began a three-year post graduate diploma in textile conservation at The Textile Conservation Centre, Hampton Court Palace, UK. After completing this course she was employed by the TCC for a year. Not all the projects were on beautiful 16th-, 17th- and 18th-century textiles and tapestries we all kill for, some included the conservation of 20th-century pieces such as a Matisse silk screen printed hanging and the cleaning and storage of space suits from the Science Museum collection.

In 1994 Charlotte returned to Australia, living in Sydney for a short period where she worked with Sue Frost on the Mary McKillop Place Museum. She then returned to Adelaide at the end of 1994 to take up a position of textile conservator at Arlab Australia.

Sue Frost
117 Palmgrove Road
Avalaon, NSW 2107
Tel: (02) 991 88270.



The Use of Digital Technology for Condition Reports

Angeletta Leggio and Alan Phelan



George Eastman House (Photo: Barbara Purro Galasso)

As digital imaging permeates our daily lives, it seems timely that it be used in conservation departments of museums and institutions committed to the preservation of cultural artifacts. Most museums exhibit and share with others its collections so to enhance and preserve culture. Artifacts are collected and have to be accessible to the public, yet at the same time preserved for future use. These two principles seem contradictory, as each time an artifact is displayed this act contributes to its deterioration, but somehow these two functions must co-exist. Various applications of digital imaging in the museum context seem to point to solutions to this dilemma.

Most museum staff members directly involved with artifacts, from the curator to the exhibition preparation staff, would like to be able to monitor the condition of artifacts while they are on loan to other venues. This is of course not always possible, and is particularly of concern for the registrar's department, whose role it is to control and manage collection items that leave the building for a temporary time. Therefore a document is made. Leaving this type of information to an individual's memory is unreliable and inconsistent and it is necessary that a legible document noting the various aspects of the artifacts outgoing condition exists, and is commonly known as a *Condition Report*. The primary function of this document being for insurance purposes, enhancing already existing photographic documentation should the returned artifacts be damaged.

Condition reports vary greatly between institutions but they generally describe the artifact, identified through museum accession number, title/description, maker, medium, size, etc., followed by an account of the various forms of deterioration or problems. This written information is usually accompanied by a graphic representation of the deterioration, typically a confusing and inaccurate series of spots, lines and scribbles which can only be deciphered if the artifact is at hand. Existing forms are also usually completed by hand therefore handwriting illegibility can lead to discrepancies or misunderstandings.

Over the past year the George Eastman House¹ has been exploring ways of improving this process by completing this form digitally. A pilot project, was initiated by Grant Romer, the Director of Conservation and Museum Studies. The aim of the project was to produce a database that would hold all the information required for a condition report, and be capable of illustrating areas of deterioration through digital representation. Combining our skills in conservation, preservation, digital imaging and registration we decided to apply a prototype format to an extensive travelling exhibition. *Language of Light: Masterpieces from the Collection* will travel to the Tokyo Metropolitan Museum of Photography, Japan in November 1994, opening November 18 and continuing until January 15, 1996. The exhibit is a historic survey, containing 148 artifacts, including a wide variety of photographs, rare books and photographic technology from the collections of George Eastman House.

The layout for the new condition report form was based on the existing form and contained similar information fields. The prototype database used a standard office application FileMaker Pro[®] which has numerous page layout options including an open page format, which enables paper layouts to be duplicated on screen. This program also has the ability to import images which are in PICT file format. The forms followed checklist order and were grouped in blocks of twenty.

The digitization of all the artifacts in the exhibition was surprisingly easy, as 35mm color slides of all the works in the exhibition were already shot (this is standard practice for all travelling material as outlined above). However any film format can be used and converted. These slides were then scanned onto Kodak Photo CD[®]. The images were not scanned in house, alleviating the costs involved in purchasing a scanner as this was only at the time a pilot project. The photo CD[®] provided a cheap, reliable and easily accessible digital image resource of all required images. The slides were also scanned in checklist order, the resulting thumbnail (small low resolution) images which are produced by the Kodak Photo CD[®] process were an additional visual resource. This digitally produced contact sheet allowed us to locate and identify works during the preliminary activities involved in preparing the exhibition for travel, alleviating unnecessary handling of the original works.

With the computer installed in the Conservation Lab next to an examination table and our Photo CD's at hand, we set about condition reporting the works. The identifying information needed for the condition reports, such as the title, maker, size, etc., was copied from an existing word-processed checklist file. The print or artifact image was treated Adobe Photoshop[®] where it was re-sized, cropped, and lightened. For this particular exercise we chose to reproduce the images in grayscale rather than colour. This enabled the forms to be later printed through a regular office laser printer and compiled into condition report books which travel with the works. The image was lightened so as to allow graphic annotations of deterioration to dominate. The deterioration was located and drawn over the image where it occurred. It was then numbered and the corresponding written information was listed under the "General Deterioration" field of the form. On completing the report, the final image was imported.

We found that using the digitized image forced us to change the way in which we had previously described deterioration. Previously the drawing represented the shape or pattern of the manifestation as accurately as possible, however with the use of the digital reproduction, this was unnecessary. Various forms of deterioration could more easily be located rather than drawn. Realizing this we chose to simply locate the area of deterioration, for example, if there were problems spread throughout an area such as abrasions, the entire area would be circled. If the form of deterioration could be easily portrayed, such as a scratch or a puncture or hole then this was drawn. Photographic representation, and moreover 35mm slides can not always accurately illustrate the deterioration on a print or artifact, this coupled with the low resolution printing made the 'circling' technique most appropriate.

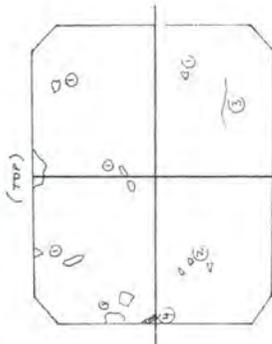
For artifacts that were not two-dimensional, such as, daguerreotypes, books and technological artifacts we decided to use the digital report as a title sheet for the other hand written condition report formats appropriate to these artifacts. It is necessary for a separate document to be used for these, due to the more complex structure and manifestations particular to these objects. Allowing the works to be at least easily identified and located with the deterioration listed on a separate page(s) attached to the new form, thereby making the cumulative report more uniform in appearance. Since the completion of this project Alan has designed a document appropriate for the photographic technology by allocating more space and different fields to record greater amounts of information specific for these objects, as these three dimensional artifacts are more complex objects than those which are flat.

The reports for the exhibition were completed over a number of months as we adapted the layouts and the language. Fortunately for us the museum was exploring applications of Kodak Photo CD[®] and its digital imaging abilities at the time. Therefore certain resources were available that made the venture feasible.

ACC. NUMBER 77:0742:0004	NEG NUMBER 23470
TITLE OR IMAGE DESCRIPTION: [THE HIPPOPOTAMUS AT THE ZOOLOGICAL GARDENS, REGENT'S PARK] 1852	
MAKER: Count de Montizon	SIZE: 11.1 x 12.7cm
PROCESS: ALBUMEN PRINT	WET MOUNT ON SECONDARY SUPPORT
STATUS OF OBJECT: LANG OF LT * - LOAN Tokyo Mus	

CONDITION DESCRIPTION: OVERALL YELLOWING OF ALBUMEN, DENSITY LOSS DISCREPANCY AND SPOTTING OF SECONDARY SUPPORT

- (1) Residue (possible adhesive residue)
- (2) Slight accretion
- (3) Abrasion
- (4) Pencil score



PREPARATION INSTRUCTIONS: **SAMPLE**

DATE OF EXAMINATION 6/12/95 EXAMINER A. Leggio 10/91

GEORGE EASTMAN HOUSE
Condition Report
International Museum of Photography and Film
900 East Ave, Rochester, NY 14607-2298, USA
Tel +1 716-271-3361 Fax +1 716-271-3970

Accession Number: 77:0742:0004	Negative Number: 23470	Checklist # 59
Title Or Image Description: [The Hippopotamus at the Zoological Gardens, Regent's Park] 1852		
Maker: Count de Montizon		
Process: Albumen print	Mounting Information: Mounted on secondary support	Image Area Size: 11.1 x 12.7 cm
Status Of Object: "The Language of Light", on loan to Tokyo Metropolitan Museum of Photography		

Condition
Chemical Deterioration
Overall yellowing of albumen, density loss.

General Deterioration
1. Residue (possible adhesive residue).
2. Slight accretion.
3. Abrasion.
4. Pencil score.



SAMPLE

Notes: Discoloration and spotting of secondary support.

Date Of Examination: 6/12/95 Examiner: A. Leggio

Now that the prototype stage is over, we have improved the form sufficiently so that it can be implemented at the museum as a standard condition report form. All necessary forms were recently completed including a four-page report for daguerreotypes, a four-page report for books and a two-page report for technology artifacts. These other reports inhabit the same database, that is, different layouts can be selected for different artifacts. Thus exhibits that use different artifacts such as *Language of Light* can all be condition reported together. Further developments may include the use of higher resolution images and the addition of colour so that the print or artifact can be better represented.

This use of digital condition reports has changed the way reports are made at George Eastman House. Not only was it seen as an opportunity to improve on the presentation of the previous forms, but the language used was re-evaluated and simplified. Recent efforts within the Conservation Department to create an accurate yet understandable range of terms to describe deterioration were utilized. In these reports we chose to only feature the image area of the object, as this is all that can be seen once framed: if obvious deterioration was evident in the non-image areas then this is noted under general notes. New information fields in the report were also developed, for example, 'Chemical Deterioration'. This replaced the 'Condition Description' filed on the old paper report. It was felt that this field generally repeated or badly synthesised the physical descriptions and was therefore an unnecessary duplication of information. By noting general chemical deterioration, for example, silver mirroring or yellowing of the highlight areas, this information could be separated from physical deterioration or flaws. The precise locations of the chemical deterioration would then be noted and located in the same ways as other deterioration.

The beauty of a digital database is that the data is potentially always active. Paper printouts are of course still necessary but no longer will this information become redundant once it reaches paper form. This data about the artifacts is retrievable and eventually should augment the exhibition history of that artifact in the cataloguing and registration databases. The simple addition of an image of the print or artifact enables the condition to be read and understood by individuals who may not be as well trained in conservation or registration methods. This can only help to ensure the longevity of these artifacts for future generations as their condition can now be monitored with more precision and the information more easily retrieved.

Angeletta Leggio is a Guest Scholar at the George Eastman House from Australia, and has completed the Certificate Program in Photographic Preservation and Archival Practice. She is currently a Kress Fellow in the Conservation Laboratory at the George Eastman House.

Alan Phelan works at the George Eastman House as the Registrar's Assistant and came to the US from Ireland on a Fulbright Scholarship for a MFA in Imaging Arts at Rochester Institute of Technology. He is currently enrolled in Certificate Program continuing to develop examination and treatment reports with the use of digital technology.

1. George Eastman House, International Museum of Photography and Film is located in Rochester, New York, USA. The museum is housed at the former home of George Eastman, the founder of the Eastman Kodak Company. A purpose built archive adjoining the house boasts of significant historical collections, for example the Cromer Collection which was saved from destruction during the German invasion of France in WWII. The museum also has a vast collections of equipment and technology from the history of photography, an extensive library specializing in photography related books, many of which are rare, as well as a motion picture collection which includes significant holdings of films, movie stills and ephemera.

Reducing Lux Levels

A handy hint from a practical electrician who understands budget restraints: To reduce lux levels from fluorescent tubes, wrap them with white insulation tape. Different effects can be achieved by using different coloured tape.

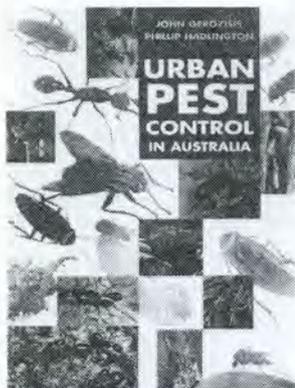
Vicki Warden



Book Review

Urban Pest Control in Australia

John Gerozisis and Phil Hadlington. 3rd Edn. 1995 UNSW Press; Sydney. ISBN 0868403342.



Pest control is one of those issues that can keep a conservator or collection manager awake at night. Experience of an outbreak of carpet beetles and then the realisation that you can never get rid of the little beggars is, to say the least, sobering. Expressions that have crept into the museum vocabulary like "integrated pest management" and "passive survey" can also add to the gnawing insecurity. Isn't "pest control" really about eliminating the problem? Those expressions aren't however as defeatist as they sound. The former phrase, generally abbreviated to IPM, doesn't derive from the museum profession (although the gusto with which it's been adopted might imply that) but from agriculture where the need for responsible pest control became an inevitable. Consumers were clearly wising up to the need for purity in foodstuffs and the rise in ecological awareness was leading to the asking of difficult but pertinent questions. This health consciousness was eventually extended to the home environment with the result that urban pest controllers also started talking responsibly in IPM-speak. Gerozisis' and Hadlington's book is the text-book that most of the trainee, urban pest controllers use. The authors come highly qualified to produce such a book. Phil Hadlington is a respected former Forestry entomologist and the well known author of several books on Australian insects and tree care. John Gerozisis is an entomologist with extensive experience in pest control both at the coal-face and in the New South Wales TAFE system as a teacher of urban pest control.

Urban Pest Control in Australia, first published in 1985 and now in its third edition is just what it states it is; an authoritative text on all aspects of pest control within the Australian urban environment. The significance for the preservation professional in a cultural collecting institution is that, because the book is a text, it not only functions as a ready reference but also offers an insight into how the pest control industry views the "pest" problem and of course all the associated problems such as health and safety and the environment. The text-book approach also means that it encompasses more than one would normally expect. It is a pleasant irony that the book's first section is a useful primer, for the ecologically minded, on insect biology with sections on insect ecology, their structure and function and their classification. The book even has an appendix on 'Collection and Preservation of Insects and Allied Forms'. All of this is, of course, essential to a trainee pest controller because he (they almost invariably are men) is only as good as his knowledge of his "adversary".

But what is a pest? The authors rightly acknowledge that "any definition of 'pest' must...be subjective". Pests are only so because they are organisms that have moved in to exploit ecological niches that we don't want them in. Some organisms do seriously threaten our health, our food sources and our possessions, others however are irritants; one person's nuisance is another's pest. The control of these organisms is described by a hierarchy which will be familiar to those already practising IPM:

- 1 Physical methods;
- 2 Cultural methods;
- 3 Biological control;
- 4 Chemical control:
 - a. Pesticides
 - b. Insect Growth Regulators (IGRs);

and the principles of IPM are outlined with the warning that the success of an IPM approach "may rely heavily on the education and co-operation of the client" but that this "may not be easy". This will undoubtedly strike a chord with IPM practitioners in cultural collecting institutions.

There are useful insights into how a responsible pest controller would approach a pest problem. A flow chart early in the book summarises this (a chapter later in the book expands it) and would be particularly useful for anyone about to schedule a pest treatment and therefore needing to know what a responsible contractor's line of attack might be.

The bulk of the book, predictably, deals with pesticides and the main categories of pests themselves. This section of the book begins with useful chapters on the regulatory environment in which pesticides operate and the main classes of those pesticides. This latter goes into some detail on the mode of action and properties of pesticides with a comprehensive table listing the common and proprietary names of those used in the urban environment. The chapter on health and safety in the use of pesticides (which after all are mostly poisons) is aimed, not surprisingly, at the operator although there is useful information on the toxicities of various pesticides and the symptoms of pesticide poisoning. There are step-wise instructions to the pest controller on the procedures to follow throughout a treatment. Since a museum's preservation professional is likely to be the one contracting in such services (and incidentally also the one put in the Occupational Health and Safety hot seat) these procedures offer a useful opportunity to assess how responsible a pest controller is in his approach.

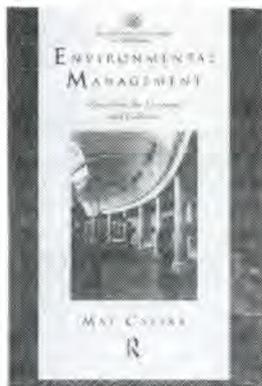
The chapters dealing with pests are systematically laid out in logical groupings: household pests, pests of stored foods, spiders mites ticks and related animals, birds and rodents and so on. Each grouping contains more than enough detail on each pest to satisfy any questions that one might be likely to have. Timber pests receive over 50 pages of fine print coverage, commensurate with their importance as threats to the single biggest investment most Australians make, the family home. Paper and fabric pests are dealt with as one grouping with separate entries for clothes moths, carpet beetles, silverfish and booklice. Each entry outlines their classification and distribution, their structure, life cycle, habits, why they've achieved pest status and what strategies are available for control. The book has clear illustrations of the organisms and their juvenile stages and the text is expanded in clear tables which list the individual species that may be encountered. With carpet beetles for example those members of the family Dermestidae responsible are listed and described: the variegated carpet beetle (*Anthrenus verbasci*), black carpet beetle (*Attagenus unicolor*), Australian carpet beetle (*Anthrenocerus australis*) and furniture carpet beetle (*Anthrenus flavipes*). The other members of this notoriously destructive family, the fur and hide beetles are dealt with under the section on stored product pests.

The major disappointment I did have with this book relates to the quality of its production. The two authors appear to have been badly let down by their publisher. The previous edition was a manageable large octavo format with limp binding on sewn sections. The tables and captioned diagrams were in tiny but clearly legible type and the quality of the photographic reproductions good. The design work was clean and the cover eye-catching and effective. This new edition is hard-bound in a large quarto format with a cluttered, fruit salad-like cover design. The monochrome photographic reproductions are very poor, looking like they've been copied out of the previous edition, in the process losing detail and gaining harsh contrast. I can't imagine how this degeneration of the images could have been acceptable to the publisher.

Improvements that this edition has got, apart of course from the more up to date information, are the expanded index and the additional readings listed at the end of each chapter. Previous editions suffered in my mind from the lack of further suggested readings for those new to the subject but wanting to broaden their perspective in select areas. It's worth also noting that this edition has reversed the order of the authors; previous editions have the authors listed as Hadlington and Gerozisis. The publication is relatively modestly priced at just below \$40.

Environmental Management

May Cassar, Routledge, £35.00. ISBN 0415105595.



I've been looking forward to reading this publication ever since May Cassar flagged its coming in her 'Environmental News' column in the *Museums Journal*. As a toiler at the environmental coalface, I always turn to her column first when I catch up with new issues of that journal. I've always been impressed by the common sense and practicality of those columns and her various journal articles. I haven't been disappointed by this volume. It has value both in filling in gaps in the knowledge base of conservators and also is of use to other museum professionals and student conservators wishing to think more broadly and strategically on the issue of collection environments. As she states, "this is not a recipe book...[with] ready solutions...[or] rigid rules" but one which "introduces principles and ideas to think about, digest and act upon as appropriate" (p.xi). The price of the book will probably keep it out of student textbook lists although it will most assuredly find a place on their reference lists.

In her preface May Cassar states that her book is all about forward planning in the care of collections. She rightly asserts that the first priority for a collection manager is the provision of a safe environment for their collection (with due regard to health and safety regulations) and that such a strategic approach must be an integrated one operating right across the organisation. This invariably involves the museum professional in communication with buildings and services managers, architects, project consultants and a variety of contractors from air-conditioning engineers to pest control operators. Such issues appear however to be pretty low glamour stuff in the eyes of many museum professionals; not much value is attached to their pursuit in an evolving curriculum vitae. What usually occurs is that this liaison and strategic thinking either does not occur or is passed on to the conservation section; they after all are the ones with the science background for this kind of technical stuff aren't they? Amongst conservators there is also some reluctance to get involved with this sort of issue; treatments and treatment development are seen by many to be the "real work" of the dedicated specialist conservator. The conservator who finally ends up with the role carries it out often as an extra on top of their "proper job". There are some cultural collecting institutions on the other hand where a specific position is created to provide this specialist advice, the incumbent functioning as the key contact point for the provision of specialist environmental advice. This has the potential however of again reducing environmental management issues to marginal concerns, peripheral to the "main game". The consequence of either approach is to make this important risk management issue very vulnerable. When the concerned person leaves, that essential bit of corporate memory goes with them; organisations, after all, don't have memories, people do and they leave. Environmental management is therefore an activity to be pursued at all levels and with appropriate corporate acknowledgment.

Cassar notes that conservators will increasingly find themselves caught up in collections management issues and they will be doing so in an environment where museums and galleries are instituting change in the way collections are accessed and used. To quote her, conservators "cannot remain aloof either from wider management issues or indeed from the public world beyond the museum doors" (p.4). Preventive conservation training is stressed as important for all museum staff including conservators whose training should reflect its importance, sufficiently so that it isn't perceived as "at best a sideline, and at worst a distraction from interventive conservation" (p.12). The public can also be targeted for education concerning the breadth of preservation issues confronting modern museums; special showcases or environmentally controlled frames should be accompanied by explanatory captions and rules, such as strict cloak room policies, should be explained.

The book is divided into four parts, the first of which is concerned with environmental management principles. This section's first chapter, titled 'Managing Resources', argues at some length that conservators have to be less custodians and guardians of rigid rules and more like quality control officers, ensuring that changes occur within a consultative process and that standards are maintained. The "conservation police" attitude of spouting rigid minima and maxima for environments has never been defensible either intellectually or professionally. Proscribed "ideal" temperature and relative humidity levels of 20°C and 50% respectively have to be seen as oversimplifications; the maximum light level of 50 lux for sensitive objects has to be seen as a compromise with the building code requirements for minimum light levels in trafficable spaces. There has to be care in the attribution of some kind of scientific validity to these. A conservator colleague of mine, faced with his organisation's requirement to lower air-conditioning costs in storage areas, suggested to me that the acceptable range for such areas should be made flexible allowing a winter level of 14°C and 55% and a summer one of 26°C and 45% (within a limited band width, of course). So far so good. The band width however had to be controlled to plus or minus 1°C and 1% and, given that the two extremes roughly translated to about 3.3°C and 3.3% over a month this was to be the maximum change and at a daily rate of only 0.1°C and 0.1% per day! Selling this kind of "science" would readily destroy any credibility one had established with building managers and their contractors. It is essential for any such figures to be drawn from an understanding of what is possible, whether it is appropriate and what broader institutional concerns are involved.

To be effective in their specialist role, conservators have to involve themselves in the broader decision-making and policy development of their organisations. There is no surer way of being excluded from such processes than to constantly reply with a "No" particularly where that response is not clearly argued out. Given the wise adage that "A professional is one who knows when to consult a specialist", conservators only deserve such specialist recognition from their fellow museum professionals if they can show they've done their homework. The operational framework of most modern organisations have in-built into them analyses of risk management and cost/benefit. Many conservators may see such issues as being dry, bureaucratic and revealing "bean-counter" mentalities, but most organisations' decision-making processes will only factor in those opinions that argue satisfactorily within these frameworks; "preventive conservation staff have to strike a sensitive balance between sticking to principles and knowing when to compromise" (p.5). Conservators need to take a measure of control in the changes facing their institutions.

Cassar spells out clearly and forcefully that the short-cut and piecemeal approach to the handling of environmental problems is irresponsible and results in quite serious long-term costs, both financially and to the national collections themselves. Anyone who has had any experience with the building of a new building or the refurbishment of an existing building can identify with the frustration of realising that the environmental systems are the last phase of the project and the ones which will be squeezed to absorb the blown-out budgets. I know of one organisation which constructed a new building, encompassing collections storage and office functions, with separate air-handling plants for each function. Collections storage would be a 24 hour system, offices only during business hours. The catch was that cost over-runs "rationalised" these into one system which needed to be run 24 hours a day over the whole building. This short-sightedness resulted in high running costs and poor satisfaction of either area's requirements.

Cassar details the importance of zoning a building's environmental needs not just by storage, display and office functions but also by sub-categories of these to achieve the best mix of appropriate storage and resource efficiency. The conditions chosen should also have less to do with any preconceived notions of "ideal conditions" than with the maintenance of "environmental continuity" where consistency is the important factor. Given this, anybody who has anything to do with environmental monitoring will readily relate to the difficulties of reconciling the thermal comfort of people who are very temperature sensitive with the humidity sensitivities of collection materials. The range of humidities tolerated by humans would readily lead to the destruction of most organic materials. This human tolerance is precisely why most buildings are temperature controlled and not humidity controlled. Air-conditioning engineers not familiar with museum issues can be quite confused by conservators' insistence that humidity control is the major objective and not temperature. Cassar poses the view that there are clearly situations where the most cost effective option is to control humidity with dehumidification or even elevated temperature and avoid the chiller and humidification control. These judgments may be valid ones with certain classes of materials.

Pest management rates a disappointingly brief mention and is an area where footnoting or text references could at least have directed the reader to specific, readily available references, such as Pinniger's useful little booklet (listed in the bibliography).

Once an organisation decides that it's serious about the environmental conditions of its collections it needs to understand its problems. Cassar describes the steps involved in carrying out a conservation audit as an "essential prelude to the development and implementation of an environmental strategy". The audit isn't just of the collections but of the existing environment, the building and its services. Conservators will undoubtedly already be involved in the former and competent and efficient building managers will have done much of the last two in their asset life cycle planning. When a building manager begins at your museum it's unlikely they will have much prior experience in the museum environment and may even be surprised for example, at the levels of humidity control expected (we tend to forget that this sort of control is outside the normal range of commercial and office air-conditioning). The preservation advice given to that building manager (and other museum staff) will be critical for establishing realistic specifications for the service provider. The construction of an environmental strategy is emphatically, a consultative process involving conservators, collection managers, buildings and services personnel and most likely also consultants. The strategy has a place in the organisation's corporate planning process, consequently the payoff isn't only of value at an object level but also in a corporate sense. The health and efficiency of an organisation can be assessed on such integrated forward planning.

As finances tighten, and energy savings and cost effective refurbishments become issues, conservators will increasingly find themselves in the position of providing an advocacy role for the collections. They must prepare themselves to be effective contributing members of project teams on environmental concerns and many similar issues. For many readers, the book will provide an introduction to the main concepts and terminology that their buildings and services colleagues or consultants will use; terms like "air handling unit", "Defects Liability Period" and "thermal lag". These terms are all explained in the body of the text and in the glossary at the back of the book.

In a chapter on monitoring, the what, how and why of monitoring is discussed in detail, with the pros and cons of various instruments explained and some guidance given on dealing with the data gathered. Cassar has some pithy thoughts on how useful the gathered data really is. The information in this chapter is typical of the practical feel to much of the book, the advice on calibration and trouble-shooting for temperature and humidity monitoring equipment, on the errors inherent in such equipment and on the real expectations one can have of such instrumentation, is clearly born out of experience at the coal-face. In the comparison of clock-work thermohygrographs versus electronic dataloggers, the observation is made that recorder charts are visible and "real-time" to whoever wants to look at them and if you're trying to generate enthusiasm across an organisation for environmental management these more accessible instruments may actually be the better option. The humble chart recorder also has public education potential. Light and ultra-violet monitors are also discussed with useful information on the calibration and proper use of these instruments. The chapter further points out the importance of conducting regular reviews of the monitoring program itself and restructuring it to improve the efficiency and relevance of the information gathered.

One of the limitations for such a book which is attempting to encourage higher level strategic planning whilst providing nitty-gritty advice is that some of the details fall through the cracks. The reader is advised that "passive non-mechanical samplers" are a ready alternative to professional pollution surveys and that traps are a useful method for pest surveys. Even though both of these monitoring methods are discussed, pro and contra, there is no description of what they actually are even in the glossary.

The third part of the book is titled 'Controlling the Display Environment', however, much of what is covered relates just as reasonably to storage. The more specific display issues arise in the discussions of lighting and of microclimate cases and frames. The first chapter in this part analyses the three levels of control possible with various systems (and their costs); the centralised building management systems, the local area control and the microclimate approach. The difference between heating, air conditioning (seen in the industry as heating and refrigeration), and full air-conditioning are explained. The installation of air-conditioning in existing buildings and new buildings, the testing and commissioning of such systems and the establishment and implementation of proper monitoring, maintenance and emergency procedures are briefly discussed. Maintenance in particular is stressed. The "if it ain't broke don't fix it" attitude to plant maintenance is, thankfully, a dying

attitude, with most managers realising that the wear and tear experienced by equipment (and collections) as a result of a breakdown are not economically (or ethically) justifiable.

Those of us in large institutions are generally familiar with the centralised, fully air-conditioned systems. We're rarely familiar however with the practicalities of these systems, nor with their economics, although most of us have gestured broadly and authoritatively on the acceptable range they must operate at. The economics alone are quite sobering. The running costs of an air-conditioned space are twice those per square metre of un-conditioned spaces and the maintenance costs themselves are equivalent to the running costs. "As a rule of thumb, it costs about four times as much to air-condition a building, even without humidification, as it does to simply heat it" (p.78). The imperative for calculated economies, efficiencies of operation and reliable advice on acceptable parameters is obvious.

The trend in many large organisations is to move towards more and more sophisticated building management systems where these are capable of monitoring and controlling air-conditioning, lights, security and even staff movements via swipe cards. As such systems come on line there is a lot of sense in conservators consulting with building services managers and tapping into these systems to avoid duplication of functions. Not communicating can lead to unnecessary and unproductive duplication of monitoring. There is some capacity to sharpen the results gained by a building management system in that conservators can usually do the intensive monitoring that a building manager needs to assess the informativeness and appropriateness of their sensor locations. Once good exists, conservators are likely to find themselves consulted on changes and therefore their advocacy for the collections not only has a voice but an understanding hearing. This is critical when institutional managers with tight budgets start asking questions regarding the expense of 24 hour, fully conditioned systems. The collaborative relationship conservators and curators establish with buildings managers can result in solutions tailored to the collections but still yielding real savings.

Another strong message arising from part three is that passive systems are preferable if appropriate and that the least sophisticated solution is usually the most satisfactory one. As anybody familiar with sophisticated systems will acknowledge, no conditions are more extreme than those generated by a malfunctioning fully air-conditioned and humidified system and that no microclimate is more destructive than a malfunctioning active, microclimate control system.

The fourth part of the book reviews the options available to improve basic storage areas, including ware-houses, and the environmental issues arising during transport of collections. It is an interesting observation that, despite the importance of well-planned stable storage conditions, those areas used for storage are often areas where storage is "the use of last resort". The space has often proved unsuitable for anything else and anyway, all the better areas are already office spaces or display areas. Storage spaces need to be specifically designed or refurbished to suit the specialist needs of the particular collection. This doesn't have to be an expensive process however remedying problems built into a space, will be. Storage display, also known as visible storage, is another issue affecting how, and for what materials, a storage area is designed. Such an oxymoronic concept brings display concerns into a storage area and there is therefore an associated cost. To satisfy the requirements of collections can be an expensive process. The Australian War Memorial's recently completed Technology Centre is essentially a large warehouse with 'large technology on display' storage. The building and its services had to be constructed to satisfy the mixture of collections displayed, the thermal comfort needs of visitors including elderly veterans, and to minimise dusting of technology (which of course couldn't have dust-covers). Overhead a glass-walled tunnel around the perimeter provides the visitor with clear viewing but keeps people effects minimal in the space. It clearly satisfies the requirements Cassar spells out for such visible storage but such solutions are at a considerable cost.

The book's presentation is clear and systematic with the text organised at several levels, by parts, chapters and then subsections within chapters. These combined with a satisfactory index make it fairly easy to find information and that information itself is well structured. The only other publication I've seen recently on the same theme (but from a different tack) is Barbara Appelbaum's *Guide to Environmental Protection of Collections* (Sound View Press; Madison, Connecticut, 1991). That publication is aimed primarily at non-conservators with preservation responsibilities. For me Appelbaum's book suffered from a "slab of text" presentation printed in small print, in two columns, a format which I find unpleasant to read. This is a pity since Appelbaum's book is a useful addition to the preventive conservation literature.

Cassar's publishers on the other hand have opted for comfortably readable print which, with Cassar's use of plenty of sub-headings, dot pointing and "supplementary technical information" boxes, keeps the text looking as interesting and useful as it actually is.

I found Cassar's photographs a little disappointing, however they seemed to be derived from and directed back towards the publication's primary audience, cultural collecting institutions and historic houses in the UK. The publication was, after all the result of much practical research in UK museums and galleries and is produced under the auspices of the UK's Museums and Galleries Commission. The illustrations are clear and generally useful, however the diagram of the typical air-conditioning system's configuration (Box 13, p.80) would be cluttered and confused looking for anyone without prior familiarity with such layouts. Much more accessible diagrams are however readily available; one example readily to hand is that in the booklet, *Air-Conditioning and Thermal Comfort in Australian Public Service Offices*, a primer on air-conditioning produced by Comcare and the Community and Public Sector Union. The book contains several flow charts, useful for strategic planning and as programming aids.

The book contains a select bibliography which is up-to-date and inclusive in its entries, avoiding the narrowness sometimes evident in similar US publications. The list contains a representative selection of British standards and codes of practice which of course are not relevant however their Australian counterparts are. These should be sought out by anyone with an interest (or responsibility) in this area. Allowance should of course be made where figures deriving from British regulations are quoted. On page 108 for example, British health and safety regulations are quoted for fresh air make-up (to keep carbon dioxide levels reasonable) at the rate of 2 litres per person per second whereas Australian Standard AS 1668, part 2 expects something in the order of 7.5-10 litres.

The origin and primary audience for this publication means that its relevance in Australia is in the broader principles it conveys. Examples such as those given in chapter 4 on *Weather, Buildings and Environmental Design* have relevance for temperate and cool temperate climates, however there is no attempt to consider tropical or sub-tropical issues, concerns which are clearly not a part of the book's brief. What the book does very well is to stimulate thinking and questioning, valuable achievements when dealing with critical issues about which museum professionals have tended to be somewhat neglectful.

Available from: International Thomson Publishing Services Ltd, Cheriton House, North Way, Andover, Hampshire SP10 5BE. Tel: (+44 1264) 342 808; Fax: (+44 1264) 342 761

With thanks to Bernard Kertesz, Australian War Memorial, for both of these book reviews.

Conference Reviews

3rd International Conference on Biodeterioration of Cultural Property (ICBCP-3) 4-7 July 1995, Bangkok, Thailand

In July this year I attended the 3rd International Conference on Biodeterioration of Cultural Property. The two previous conferences were held in Lucknow, India in 1989, and Yokohama, Japan in 1992. This conference was hosted by the Fine Arts Department, which is part of the Ministry of Education in collaboration with the Biology Section of the Science Society of Thailand, under the Patronage of His Majesty The King. It was in all ways an extremely impressive event.

The Fine Arts Department oversees all museums, galleries and cultural education institutions (such as dance and music schools). Both the opening and closing ceremonies were unforgettable spectacles of traditional dance and music, with over 150 dancers on stage at the closing ceremony dinner. The food was similarly unforgettable, and although I'll grudgingly admit it wasn't the prime reason for me being there, it did take on an increasing degree of importance as each gastronomic extravaganza outdid the preceding.

The conference was structured over four days, three days of papers and the final day being taken up with an excursion to the Bang Pa-In Summer Palace and Ayutthaya Historical City (more of that later).

There is no doubt that problems of biodeterioration represent a major focus for research and treatment throughout Asia. The largest number of representatives were from India, Japan and Thailand. However, there was representation from Australia (me, Vinod Daniels, Catherine Thompson, Ian Cook, John Davies, and Marion Ravenscroft who is now based in Laos), Italy, Canada, Germany, France, Romania, Laos, Sri Lanka, Bangladesh, Indonesia, The Philippines, Norway, Turkey, USA, and the UK.

The papers consisted of large numbers of dissertations on *aspergillus niger* and its cousins, *aspergillus terreus*, *aspergillus candidus* (group), *aspergillus flavus* (group), *aspergillus* spp., and similarly unpronounceable and ultimately forgettable *curvularia eragrostidis*, *cladosporium cladosporoides*, *paecilomyces* sp., and a whole army of other "sp."s (or occasionally "spp."s). I tried not to let the images of these fungal flora projected to 10,000,000X on the screen affect my capacity to lunch. There were some interesting papers on pest control (and don't forget the coming workshop at the Australian Museum), including a number addressing health issues relating to pest control in museums. The 'Use of Traditional Thai Herbs for Insect Control' provided an interesting cultural approach. As did a highly debated paper on pigeon fertility with accompanying visuals of pigeons' gonads before (large) and after (minute) treatment. The papers basically divided into those with themes related to analytical/identification issues, those related to monitoring, and those related to treatment. Subjects covered under these themes included insects, moulds and fungi, paper, wood, textiles, stone, biological specimens including leather and dry stuffed ant-eater.

On the final day, delegates were bussed out to the historical city of Ayutthaya. This was a fascinating tour and included visits to a number of historic sites housing shrines which are still in use.

The Conference was a very worthwhile experience. It's important to acknowledge the different cultural bases from which conservation develops, and equally important to interact in an international context where our western eurocentric base is not dominant. The papers represented the whole spectrum of technological achievement and attendees represented all levels of institutional and private practice. It is proposed to hold the next conference in Iraq, and that should be interesting. If you get the opportunity - go.

If you want to see the papers I have one volume, but you may still be able to get copies from: Secretariat of ICBCP-3, Conservation Sub-Division, Division of National Museums, Na Phra That Road, Bangkok, 10200, Thailand. Tel/Fax: 662 224 1352

Robyn Sloggett, University of Melbourne Conservation Service

Disasters: remote risk or reality?

'Good question' we thought, as we edited this paper by Tamara Lavrencic (Preservation Consultant, Conservation Access, State Library of New South Wales), just days before the conference *Redefining Disasters: A Decade of Counter-Disaster Planning*, 21-22 September 1995 at the State Library of New South Wales. 'We've been jinxed' we thought, as the very next day a broken gasket in the Library's sprinkler system allowed water to flood the sprinkler control room and pour into the Australiana stack beneath. We decided that this conference was timely indeed.

Over 100 delegates from librarians, collection managers, conservators and educators around Australia, the UK and New Zealand attended the two day international conference.

The aims of the conference were to establish facts, evaluate opinions, raise issues and propose actions for the future. We wanted this conference to be the most important event in relation to counter-disaster management in Australia in recent years. Judging by the response to the *call for papers*, lots of others did too.

The collection of some 30 papers produced by authors from the USA, Canada, UK, New Zealand and six Australian states and territories was made available to delegates during the conference. It is planned for a fully edited version of the papers to be produced for sale later in the year. This publication will include discussion points from the taped presentation sessions, which were evaluative, issue-raising and action oriented.

Over the two days, eight sessions were presented and the very able Chairs of those sessions must be congratulated for keeping to time so well. This allowed time for the interaction of questions and discussions. Highlights of the sessions follow:

Enlightenment, experience, reaction and realisation

The keynote address by John McIntyre, Head of Preservation at the National Library of Scotland, set the tone for the conference, to evaluate *where have we come from, what have we learned and where should we go from here?*

Sadly, due to ill-health, Peter Waters, Preservation Strategic Planning Officer, Library of Congress was unable to present his keynote address, which was instead delivered by Alan Howell, Preservation Manager, State Library of New South Wales. Peter's paper presented a *personal account of the past twenty-nine years in pursuit of the conservation of library materials*.

Achieving co-operation: local, state, regional, national and beyond

Annie Talve took a different approach, looking for common ground and team effort so well illustrated in her analogy of the *Apollo 13* mission and through the account of a personal journey up the 'ladder of inference' during a recent team building exercise. Actually, Annie had a small technological disaster of her own, illustrating that of course disasters can happen anywhere, anytime.

A slide presentation by Guy Petherbridge, Australian Archives illustrated his call for co-operation in the regional sense and Jan Lyall, National Preservation Office presented an overview of the Colin Pearson, Kirby Tally paper about international co-operation.

Suzanne Bravery, Historic Houses Trust NSW, discussed the preparation of a series of plans for a group of Trust properties. This was of interest in itself but also illustrated that it is not necessary to 'do it yourself'; it is possible to buy professional help.

Freeze-drying and fire: the technical issues

This was a very full session containing lots of useful and important technical information. Questions were posed by Kim Morris, National Library of Australia regarding the maintenance of expensive and complex equipment as 'insurance'. Everything you may ever need to know about the latest fire protection, from phasing out ozone-depleting halon extinguishers to the latest in INERGEN systems was to be found in Tyco International, Barry Lee's presentation.

Mark Fischer, BMS Catastrophe and Colin MacGregor, Australian Museum, discussed aspects of vacuum freeze-drying which confirm that freeze-drying is not the panacea for all types of material, but that it can be a very effective method. An important point raised by Mark related to the packing of material to be freeze-dried: do not wrap in plastic as this slows down the whole drying process.

Training and communicating in a crisis

Personnel safety is always part of the disaster plan but their mental well being is often overlooked. Margaret Pember, Curtin University of Technology discussed *The psycho-social factor in counter-disaster planning: the human element*, while David Mutton, NSW Police Service detailed *Critical incident stress*, what it is, how to recognise it and how it can be managed. Jeavons Baillie, State Library of Victoria provided some amusing insights into human foibles during disaster response workshops. He pointed out that people often ...*tend to act on assumptions, true or false and may be very loath to change their course of action in response to fresh information.*

Warwick Peberdy, Australian Archives (Qld) and Cathie Jilovsky, CAVAL Ltd, discussed their training programs.

Strategic management directions

One aspect of managing disasters is to insist on good features at the planning and subsequent building phases. This is not always possible. Jeavons Baillie, State Library of Victoria reviewed his involvement during the design of the National Library of New Zealand in Wellington.

Bob Maul, Sydney City and Sydney Inner West Emergency Management Zones, presented a comprehensive overview of emergency management concepts and stressed the need for counter-disaster plans to be in place and kept up to date.

Graham Matthews of Loughborough University presented an interim, British Library funded, report on disaster management provision in the UK and Judith Doig gave a progress report on her work to gather data on disaster recovery management in Australia and New Zealand; Judith wants to hear about your disasters.

There's something about Tamara Lavrencic's paper *Disasters: remote risk or reality?* No sooner had she presented it in this session, than an announcement was made that a potential 'electrical' disaster had just been averted! Feel free to call Tamara when you want to test your disaster preparedness and response co-ordination.

From the small picture to the big picture

Collections of contemporary art are considered by some to be 'disasters waiting to happen'. Allan Byrne, Museum of Contemporary Art, illustrated his talk with many examples of 'disasters', where some works may be event specific and are destined to self-destruct. Other works, like that of Tang Song and Ziao Lu, use disaster as part of the artists' statements.

Mark Fischer, BMS Catastrophe Australia, looked at the salvage and recovery of bigger picture disasters, providing handy steps to follow when dealing with disaster of varying severity. John McIntyre, National Library of Scotland, walked us through the 'protective envelope' of the Library's main building in Edinburgh. He discusses *smoke management, fire containment, protection from fire in nearby buildings and the installation of a water sprinkling system.*

Information collected during various studies conducted indicates that fire is a greater risk in libraries than we thought. John's highly illustrated talk showed the stainless steel pipe sprinkler system at the National Library of Scotland. This material was decided upon after dirty water streamed through the first test pipes; a lesson for us all!

Case histories: learning by doing

It would appear that we have been 'doing' a lot. Happily though, we are also learning and putting strategies in place to deal with known 'situations' we cannot fix as described by Colin MacGregor of the Australian Museum, Robyn Warwick of the Dixson Library, University of New England and Colin Webb of the National Library of Australia.

The development of new and better counter-disaster plans was tackled by Sarah-Jane Rennie of Artlab Australia and Geoffrey Down, University of Melbourne, Baillieu Library.

Summing up and where do we go from here?

Four delegates were invited to join a panel and make prepared presentations on their views of what the conference had delivered and what direction we might proceed.

Generally the feeling is that we should not so much talk about 'counter-disaster planning' but about the 'management of disasters'. This not only places the activity in the main stream of an institution's administrative framework and removes it from the 'hands of the experts', it also implies positive action.

At the outset we wanted this conference to be one of the most important events in relation to counter-disaster management in Australia in recent years: we believe that it was.

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IIC-CG (International Institute for Conservation-Canadian Group) and AIC (American Institute for Conservation) Conferences

IIC-CG Workshop and Conference 24 - 28 June 1995

The first two days of my visit to North America were spent attending a workshop, *Conservationally Correct: Realities and Innovations for Exhibitions*. There were two other Australians in attendance - Catherine Earley of the National Gallery of Victoria and Graham Carter, curator of the Queensland Railway Museum. The focus of this workshop was ways in which conservators could balance museum exhibitions with collection preservation. Participants were able to explore new methods, materials and systems in the areas of mounting, lighting case design and security. The opening address by Nathan Stolow in which he explored the importance of compromise and balancing of different needs in the exhibition process set the scene for the meeting.

Of particular note was the presentation by Jean Tétréault of the Canadian Conservation Institute who provided a summary of the issues in dealing with suitable *ésafel* display materials. Jean focussed on the difficulty in dividing materials into safe and unsafe categories as it is not always necessary to utilize the most stable material. He instead suggested a focus on compatible materials based on an understanding of the nature of artifacts and materials and their possible interactions within the same environment.

Stefan Michalski also of CCI discussed the issue of lighting standards and options. It is well established that light is a major contributor to the deterioration of collection materials hence the insistence on low light levels for particularly vulnerable materials in museums such as textiles and water colour paintings. There has been a major shift in thinking as to how to balance the need for light to view the artefact and yet protect it from over exposure. Stefan proposed a lighting decision outline which accommodates the age of the viewer and the amount of detail to be viewed.

Various display case designs were also presented and discussed. James Hay presented the development of a generic showcase at the Canadian Museum of Civilization where they realized in 1989 that there was no uniformity in showcase design and the cases that were built were often poorly designed and constructed. A generic showcase was developed in conjunction with conservation and other interested groups within the museum. Some of the features include a sealed case design with appropriate ballast to prevent cases being tipped over, and space for installing adequate volumes of easily changed silica gel. The outside panels can also be changed in case of damage or a new colour scheme for a case. Robert Byers of the Royal British Columbia Museum presented a session which explored

solutions to dust control within cases especially for problematic material (such as dioramas). Instead of maintaining artifacts and exhibits with hours of vacuuming, dust is controlled by the use of positive pressure systems maintained using fans with filters down to 1 micron.

Participants also had the opportunity to fabricate mounts and to learn about non-traditional fabrics and fibres that could be used in mount making in a session presented by Carl Schlichting, Dr Nancy Kerr, Heather Prince and Robert Byers. Solutions to mounting problems were presented as case studies in a slide session. By the end of the two-day workshop, participants had a very useful workbook with samples that has proved to be a very valuable reference.

The conference itself continued along the theme of exhibitions and conservation issues as well as a few other non-theme papers. Various papers presented approaches to balancing the needs of objects with the demands of exhibitions including travelling exhibitions. Charlie Costain and Stefan Michalski presented a paper dealing with the evaluation of light sensitivity of coloured materials in museum collections. One of the problems has been quantifying the amount of damage which will occur when an object is displayed and determining meaningful parameters for the length of display and intensity of light instead of using simplistic 50, 150 and 300 lux specifications. At CCI they have developed a standard method for doing a fade test on a 2mm spot. The time required to fade the area is then used to classify the colorant as fugitive, stable or intermediate and appropriate periods of display and intensity of lighting can be specified.

Presentations also included treatments of various materials and novel approaches to treatment. Several papers also examined changes in museums particularly related to downsizing and its impact on the conservation profession and ways of meeting these new challenges. Edward Paterson presented a very entertaining and useful summary of the issues of downsizing and the impact on conservators and conservation, the problems of changing job structures and the shift to collection management.

Several focus group sessions were also held and I attended one being run by CCI scientists for textile conservators. This session enabled textile conservators to discuss with CCI scientists areas of textile conservation in need of research. CCI has already produced a report highlighting where research in other conservation disciplines can be applied to particular textile conservation problems and has identified the areas in textile conservation that CCI will be researching. I have a copy of this report and am circulating the information via the AICCM Textile Special Interest group to conservators in Australia.

I was also invited to attend an IIC-CG Council meeting and had an opportunity to discuss the future directions of IIC-CG as an organization with Louise Fox, the outgoing President of IIC-CG. One of the interesting aspects of the conference is that there were some 120 attendees. The IIC-CG has an almost identical membership profile to the AICCM including the number of members (around 500), types of members and geographic spread. They have similar salaries and similar costs in getting to conference venues yet over 25% of IIC-CG members manage to attend their annual meeting. (Currently AICCM conferences are held biennially and have an attendance of 40 -50 members). One attendee had travelled fifty hours on a bus to get to Calgary! The commitment from IIC-CG members to their organization is a credit to Canadian conservators.

The entire workshop and conference were extremely well-organized, the papers well presented and almost always ran on time. The conference was very warm and friendly and 'hands-on' and I would thoroughly recommend attendance to IIC-CG conferences.

At the end of the IIC-CG Conference I visited the Textile Conservation Program at the University of Alberta in Edmonton. There are only a few textile conservation training programmes in the world and it was useful to have a look at the facilities and textile study collection at the University of Edmonton. The possibility of co-operation in textile conservation research and the sharing of information was also discussed. The Human Ecology BSc programme offers a major in Textiles, Clothing and Culture with the opportunity for students to concentrate on preventive conservation, conservation theory and treatment, collections management, exhibition and interpretation. A Post Graduate Diploma in textiles conservation or curatorship is offered as well as a MSc, MA and PhD programme.

Conservation Angels 2nd June 1995

From Canada it was on to the USA where I participated in the Conservation Angels project at the Hennepin Museum in Minneapolis. Immediately preceding the AIC meeting, conservators volunteer their time and skills to assist a museum which does not have access to funding for conservators. The goals of the Conservation Angels are to provide tangible short term help, encouragement, and favourable publicity for institutional collections in need as well as strengthen bonds between conservators. Participants divided into teams and undertook a number of storage tasks. Some 40 conservators participated in this project. It was very exciting, a good way to meet people and a good way to gain new skills and pass on my skills to others. Unfortunately the project's founder Lisa Mibach couldn't make it to the conference at the last minute - something to do with tornadoes and storm damage in Ohio.

It is hoped to initiate a similar project in Australia in 1996 with Lisa to launch the project so this was a good way to find out what was involved in the organisation and implementation of such a project. Keep your eyes and ears peeled for an 'angel' call.

23rd Annual Meeting of AIC June 4-11 1995.

The main theme of the meeting was the issue of ethics. Problems such as the antiquities trade and the demand for excavated objects and the issues including the conservator's responsibility were presented by a number of speakers. In the USA The Native American Graves Protection and Repatriation Act of 1990 (NAGPRA) is having a significant impact on museums as they are now required to notify Native American tribes of what they hold and guidelines are provided to help Native Americans and museums identify what can be claimed and returned to communities. The implementation of the 1970 UNSECO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property and importance of co-operation of parties to the convention was also explored. Other speakers focussed on aircraft restoration issues, and the ethical issues in the conservation of scientific, industrial and natural history collections and architectural materials.

The theme presentations were followed by several days of Specialty Group meetings. I attended the textiles and objects meetings. In the textiles session the practice of wet cleaning was reexamined in three panel sessions as well as treatment options presented. I picked up several new and useful techniques which I have been passing on to colleagues at the AWM and in other institutions. In the objects session, several object treatments were presented as well as a number of new and useful materials for conservation. Jo Willey, an Australian objects conservator is to be commended for her presentation on 'The Effects of Desalination on Archaeological Ceramics with Evidence of Use'. Copies of the papers from these sessions will be published by the Specialty Groups and will be available from AIC.

The AIC meeting also had an excellent trade fair and I was able to make contact with a number of manufacturers and try equipment as yet unavailable in Australia. Despite concerns about the impact of lasers on materials and the need for more investigative work, it was very exciting to be able to readily remove paint from the fabric of a silk purse without any visual disruption.

I also had an opportunity to meet Debbie Hess-Norris, the current President of AIC and talk about AIC's organizational strengths and weaknesses and where they are heading. Although this was a much bigger conference, the North Americans made overseas attendees feel very welcome. There was an opportunity to catch up with a number of Australian conservators undertaking internships in US institutions and a number of honorary ex-patriates who had returned to the States. Again the importance of attendance and participation by US conservators at their annual professional meeting was clearly evident.

I would like to thank the AWM and the Ian Potter Foundation for providing financial support to attend these conferences, AICCM members for their understanding whilst I have caught up with the backlog of AICCM Secretariat duties, and the warm and wonderful North Americans who looked after me whilst in Canada and the USA who made the trip so worthwhile. If anyone is interested in more information, please contact me and I would be happy to share it with you.

Gina Drummond
Australian War Memorial

Metal '95

The *Metal '95* Conference of the ICOM-CC Metals Working Group was held in Semur-en-Auxois, France, from 25-28 September 1995. This was the first time that the working group had met together outside of the scope of the normal triennial meetings. The bulk of the conference delegates were met at Montbard station and their luggage was carried for them by the conference organising committee of Luc Robbiola, Stephane Pennec and Ian MacLeod. After a brief 15km trip to Semur-en-Auxois everybody was given a drink or otherwise refreshed while the registration details were completed.

The presence of a total of 182 registrants from 24 different countries represents a major achievement in organisation and outreach of the working group. The French team of Stephane and Luc had done the lions share of the local organisation. There was a clear desire by all delegates to come together to share information about the most effective methods of preservation of our patrimony which has survived in the form of metal objects made by man over the last several thousand years. The first topics in the conference covered the general issues and philosophy of conservation and the approach to solving problems that has to be adopted to achieve sustainable results. Materials characterisation and surface reactivity, the influence of alloy composition, the effects of light on corrosion of behaviour of copper in an aqueous environments were significant issues in the second session. Another major discussion area was on how to control the influence of outdoor corrosion of monuments and sculptures.

A keynote paper was given by Maurizio Marabelli which he reported two non-destructive methods of testing corrosion in ancient metal artefacts. One of the techniques is to use the magnetic flux running through an object where the alignment of particles of iron filings are used to determine the location of flaws, inconsistencies and fractures in the structure. It is a cheap, mobile and non-destructive method. The other approach was to use polarisation resistance measurements to determine the effectiveness of treating corrosion spots on the interior of the bronze sculptures. special adaptations of electrodes and working probes using surgical endoscopic procedures were carried out and they were able to perform in-situ measurements on the treatment and gain quantitative data to show that the method had been effective. This represents a very significant breakthrough in being able to understand directly the effect of intervention on corroding metals.

There were five Australian delegates present whose papers covered the diverse range of reports from outdoor sculptures (Janet Hughes); the use of electrochemical techniques to study the degradation of coatings (David Hallam), corrosion of pewter in sea water (Ian MacLeod), to the restoration of the wool scouring machine (Peter Maxwell) to outdoor copper corrosion (Andy Aatrens). Christine Ianna kept up a lively barrage of penetrating questions for a number of speakers which all helped to raise our national profile. There was a series of papers on the problems of archaeological profiles and records being destroyed through the interaction of acid-rain and fertilisers and car emissions on the soil archives and the entombed metal objects.

Other significant changes in philosophy and approach were given by Dena Goodburn Brown (England) on using fine layers of corrosion as an optical metallographic method of analysis. The thin corrosion product layers act as a non-destructive and a non-invasive method of determining metallurgical history and substructure of objects that have become somewhat corroded under gentle anaerobic fresh water corrosion environments.

Luc Robbiola presented a paper on determining the selective decuprification of bronzes and how the nature of developing a fine patina has been able to be characterised in terms of the particular micro-environment that prevailed for a significant number of centuries during the burial of the objects.

A series of papers on the use of hydrogen plasma for archaeological iron objects raised much discussion depending on whether or not the object was being used directly as a cathode or whether the objects were placed several at a time on a pyrex shelf inside the plasma. The varying effects of whether or not inert gases were used as supporting or carrying agents for the plasma were similarly noted as were the impact on the stability of the treated objects.

Several significant papers on the effect of burial environment on the corrosion performance of archaeological bronzes and the particular patina that they developed was reported by Luc Robbiola. Vasilike Argyropoulos of the Canadian Conservation Institute in Ottawa presented an interesting paper on the complex behaviour of ethylenediamine for wrought iron objects found at Red Bay site in

Labrador. Other papers on treatments including a range of reports of bronzes from marine sites, and how a number of corroded object weights were used to determine how currency control was organised during the Viking ages. Problems of early George II cannon exposed to the ice and snow in northern Manitoba at Fort Churchill were noted. The use of electrochemical methods for studying the efficacy of waxes as coatings on bronze sculptures, the stabilisation of the Nike Rocket in the Canadian Air Space Museum and the conservation of the Alexander III bridge in Paris demonstrated the diverse nature of the topics presented in the industrial heritage section.

It was very pleasing to hear the paper on the conservation work being done on the submarine *Holland I* in Gosport, England. The approach being adopted is one where they are going to utilise the huge washing tank that they have made for it as the future closed environmental control space in which it will be displayed. The paper on the stabilisation and restoration of the prototype of *Concorde 001* was a fascinating insight into the problems of the decay of modern materials.

One of the most encouraging future developments is coming from Germany, where they are looking at modified silicone compounds as coating systems for stabilisation of outdoor bronze sculptures. Papers from the British Museum included reports on major corrosion problems due to pollution of nitrogen and sulphur oxides inside the building as a direct result of the industrial activities and automobiles in the city of London.

After the conference had ended with a fine banquet in the guard-room of a local 14th-century chateau, the delegates parted on a mixed note. Everybody was happy to have had the chance of being marooned in the 12th-century town of Semur-en-Auxois in the middle of Burgundy with more than 180 fellow metal conservators and to have learned much about what are the latest developments in this area. The sadness was associated with the fact that it was over all too soon - haste ye back to Edinburgh for the 1996 ICOM-CC meeting!

Ian MacLeod
Co-ordinator of the ICOM-CC Metals Working Group

Conservation of Modern Sculpture 'From Marble to Chocolate', Tate Gallery, London, 18-20 July 1995.

This conference was excellently organised by several sculpture and objects conservators from the Tate Gallery and was held in an auditorium next to the Gallery and close to the conservation laboratories. This provided opportunities for viewing sculpture collections and seeing the work done by the Tate conservators. Another useful feature of the conference organisation was that the conference papers, edited by Jackie Heuman, were available as full preprints in time for the conference thus reducing the need to make notes and allowing more time to concentrate on the presentations.

The papers covered both indoor and outdoor sculpture from the nineteenth and twentieth centuries and involved a wide range of materials, literally 'From Marble to Chocolate' but also aluminium, bronze, zinc, cement, various polymers and combinations of these materials.

The emphasis of most papers was more on art history, the artist's intent and ethics with fewer technical or scientific papers than the Metal 95 conference which was held the following week in France. I was fortunate to attend both conferences and found that the two conferences complemented each other rather than duplicating work.

Several excursions were organised to sites of interest to sculpture conservators including the Henry Moore Trust and the Albert Memorial (which is currently being restored). The conference attracted delegates from all over Europe and North America with only a few from Australia, New Zealand and Japan but which nonetheless provided excellent networking possibilities. Those attending included sculptors, curators, art historians, the food columnist from *The Australian* and John Farnham who was Henry Moore's technician.

Among the papers presented the following might be of particular interest to Australian outdoor sculpture conservators: The Albert Memorial; Conservation of nineteenth century outdoor sculptures; Developments in English bronze casting during the nineteenth century; Eros- Laser cleaning of an aluminium sculpture; Colour monitoring on outdoor bronze statues in Ottawa, A new surface imaging technique in conservation; Barbara Hepworth- Conserving a life's work; and The patination of Henry's Moore's bronze sculpture.

Copies of the publication of the conference are available for about 30 pounds Sterling from Archetype books 31-34 Gordon Square, London WC1 0PY; Fax 0015 44 171 388 0283. The published papers are well selected and edited, the illustrations are attractive and complement the text and there are extensive references. It is a useful publication and worthy of purchase for those interested in these topics.

Janet Hughes
National Capital Planning Authority



TRAINING

OPPORTUNITIES

Conservation Internship Program

The Conservation Working Party of the Heritage Collections Committee, being a Committee of the Cultural Ministers Council, has identified the need for conservation training for two groups:

- Aboriginal People and Torres Strait Islanders, and
- migrant communities with a non-English speaking background

The National Centre for Cultural Heritage Science Studies (NCCHSS) of the University of Canberra, has established an internship program under the sponsorship of The Getty Grant Program of Santa Monica California. The Heritage Collections Committee has become a partner in this Program, and has offered support to the NCCHSS to establish eight internships of six months duration to be funded on a matching basis by host institutions or other partners. Funds will be available in 1995 and the Program will be completed at the end of the calendar year 1996.

The funds made available are directed towards:

- (a) internships for Aboriginal People, Torres Strait Islanders and people from non-English speaking backgrounds, to carry out conservation work principally on Aboriginal and Torres Strait Islander and migrant community collections.
- (b) where suitably qualified Aboriginal People, Torres Strait Islanders and people from non-English speaking backgrounds are not available at the initiation of the Program, then the internship will work towards building an infrastructure/skills base to support the long term involvement of people and communities from the target group.

The first option is directed at recently qualified conservators, however, as it is unlikely that there will be many suitably qualified applicants who meet the criteria, a second option has been made available. Examples of the latter might include establishing a pre-training internship for an Aboriginal person. This person would be selected for the six month internship, after which it would be expected that they would move to an advanced training program such as the Conservation of Cultural Materials Program at the University of Canberra, if necessary through a Foundation or other Entry Program. Another internship might be to design and run a conservation training workshop, and develop training materials for people from the target groups. Institutions are encouraged to be creative in developing internships which in the long term will establish an infrastructure/skills base for involving Aboriginal People, Torres Strait Islanders and people from non-English speaking backgrounds in the conservation of their cultural heritage.

The Program will be managed by the NCCHSS of the University of Canberra. Interns will be on the University payroll and as such will be covered for public risk, professional indemnity and Workers Compensation through Comcare.

Institutions are invited to join the Internship Program. It is open to those institutions which have conservation facilities, and also to institutions which wish to support the development of conservation for the identified target groups. The commitment in both cases will be to fund an intern by matching the grant from the Heritage Collections Committee to an amount of \$6,000. This will be forwarded to the University of Canberra for administration of the Program. Interns must be Australian citizens or residents, and must carry out the internship within Australia.

Institutions wishing to join the Program should submit a proposal detailing the internship, covering the points mentioned above. This should be sent to Professor Colin Pearson, Director, National Centre for Cultural Heritage Science Studies, University of Canberra, PO Box 1, Belconnen, ACT 2616. Tel: (06) 201 2368; Fax: (06) 210 54419. As the internship program will run until the end of 1996, there

will be **two closing dates** for applications. The first was 29th September 1995, **the second is 26th January 1996.**

Mellon Foundation Conservation Fellowships Metropolitan Museum of Art

The Andrew W. Mellon Foundation, through the Metropolitan Museum of Art, awards annual conservation fellowships for training in one or more of the following museum departments: paintings conservation, objects conservation (including sculpture, metalwork, glass, ceramics, furniture, and archaeological objects), musical instruments, arms and armour, 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 are not required for applicants in Asian art conservation. The stipend is \$20,000 based on 12 months, plus \$2,500 for travel expenses. Interested candidates should contact: Pia Quintano, Co-ordinator for Fellowships, Education, Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028, for application guidelines. The application deadline for the 1996-97 fellowship year is January 6, 1996.

Frohlich Charitable Trust Objects Conservation Fellowship Metropolitan Museum of Art

The L.H. 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 a commitment to the physical examination and treatment of art objects. The application deadline is January 5, 1996, for a two-year fellowship beginning September 1996. Interested candidates should contact: Pia Quintano, Co-ordinator for Fellowships, Education, Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028, for application guidelines.

Weissman Fund Costume Institute Fellowship Metropolitan Museum of Art

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 5, 1996, for fellowships beginning September 1996. Interested candidates should contact: Pia Quintano, Co-ordinator for Fellowships, Education, Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028, for application guidelines.

Starr Foundation Conservation Fellowships Metropolitan Museum of Art

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 skills; carpentry; and the development of technical, practical, and manual skills. Since work in this field requires the use of specialized materials and tools, no prior experience is required. Applications can be made any time of the year. Duration of the grant is determined by annual review, and the amount of the stipend will depend on funds available. Candidates should send a brief letter stating interest in the program to: Sondra M. Castile, Asian Art Conservation, Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028-0198.

Mellon Fellowship in Paintings or Objects Conservation Cleveland Museum of Art

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

Fellows will receive a yearly stipend of \$21,300, 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. EEOC/M/S/D/V. Applicants should send a resume and letter of application to: Carla Petersen, Human Resources Dept., Cleveland Museum of Art, 11150 East Blvd., Cleveland, OH 44106.

Internships in Conservation National Gallery of Art

The Conservation Division of the National Gallery of Art will be awarded for a one-year period. Candidates are sought in the areas of painting, object, textile conservation and conservation science. A total of three appointments will be made based on the qualifications and skills of the candidates. The year's stipend is \$18,000, with additional funding for training and conferences.

Application must be made no later than January 31, 1996 and sent to Michael Skalka, Conservation Administrator, Conservation Division, National Gallery of Art, Washington, DC 20565. The internships will commence in September 1996, except for science, which will commence in January 1997. Due to the large number of applications received, application material cannot be returned.

Advanced Internships Strauss Center for Conservation Harvard University Art Museums

The Strauss Center for Conservation, Harvard University Art Museums, offers up to five advanced-level internships in conservation beginning September 16, 1996. The internships will be divided among the three conservation laboratories (paper, paintings, and objects) and the conservation science laboratory on a flexible basis depending on the interests and needs of the intern applicants and the professional staff.

Current stipend level for the 10-month internship is \$19,000 with an additional travel and research allowance. Application materials and correspondence should be sent by January 15, 1996, to: Strauss Center for Conservation, Advanced-Level Training Program, Harvard University Art Museums, 32 Quincy St., Cambridge, MA 02138-3383; tel: (617) 495 2392; fax: (617) 495 9936.



PUBLICATIONS

Starch and Other Carbohydrate Adhesives for Use in Textile Conservation

UKIC (United Kingdom Institute for Conservation) Textile Section, 1995.

Edited by Pippa Cruickshank and Zenzie Tinker.

The Postprints of *Adhesives Forum II* held on 2 November 1994 at the Museum of London, by the Adhesives Group are now available. This 68-page publication includes the full texts of the 12 papers and eight posters presented on the day, together with an annotated bibliography on starch and other carbohydrate based adhesives.

Price: £10.00 + P&P UKIC Textile Section Members
£12.50 + P&P Non members

Postage and packing per copy: 70p UK, £1.25 Europe, £2.55 Rest of World. Please make cheque or bankers order (£ sterling) payable to: UKIC Textile Section and send to: Katherine Barker, UKIC Textile Section, St John's House Museum, St John's, Warwick CV34 4NF, UK.

New Publications from AIC

Gilded Metal Surfaces Symposium Abstracts and the 1995 AIC Abstracts

Two new publications are available from the American Institute for Conservation of Historic and Artistic Works (AIC). The 1995 AIC Abstracts contains abstracts for more than 100 papers presented at AIC's 23rd annual meeting in St. Paul, Minnesota, June 4-11, 1995. Lengthy, substantive abstracts from the specialty group sessions and the poster session are included. The Gilded Metal Surfaces Symposium Abstracts includes 19 detailed abstracts from the highly acclaimed symposium at the annual meeting in St. Paul.

Ordering information:

1995 AIC Abstracts, 116 pages; \$10/members, \$15/non members (plus \$3 postage and handling); Gilded Metal Surfaces Symposium Abstracts, 33 pages; \$5/members, \$10/non members (plus \$3 postage and handling).

Contact: AIC, 1717 K Street, NW, Suite 301, Washington, DC 20006, Tel: (202) 452-9545; Fax: (202) 452-9328.

Orders must be prepaid by check or money order made out to AIC. Foreign orders must be paid in US dollars drawn on a US bank.

AICCM Library

The following publications were received by the AICCM Library in the last few months:

The Abbey Newsletter, Aug 1995 Vol 19 No 3

Library awards contract for deacidification

Alkaline Paper Advocate, Oct 1995 Vol 8 No 3

Parican has patent of a dry deacidification method

Polyoxometalates: They delignify efficiently, don't hurt the cellulose and give off only H₂O & CO₂

The acid-free paper pledge six years later

Journal of the AIC, Summer 1995 Vol 34 No 2

A semiquantitative assay, based on the Tappi Method, for monitoring changes in gelatin content of paper due to treatments, TT Schaeffer

Effect of 'freezing' treatments on the hydrothermal stability of collagen, S Williams, S Beyer and S Khan

Interpretation of ancient artistry: conservation of a gold wreath from the fourth century BC, J Maish

Wallpaper newspapers of the American Civil War, S Campion

The US First ladies Gowns: A biochemical study of silk preservation, M Becker, P William, and N C Tuross

AIC News, Vol 20 No 6 Nov 1995

New Tools and Technology: Work in Progress, C.Christensen

Studies in Conservation, Vol 40 No 3 August 1995

Testing materials for use in the storage and display of antiquities- a revised methodology, L.R. Green and D Thickett

Ultra-microanalysis of organic pigments on painted objects by total reflection X-ray fluorescence analysis, W Devos, L Moens, A Von Bohlen and R Klockenkamper

A comparison of methods for the measurement of microbial activity on stone, S Tayler and E May

Stone reinforcement by calcite crystal precipitation induced by organic matrix macromolecules, P Tiano

Unusual pigments on a Greek marble basin, A Wallert

A note on the characterization of a thousand year old boat, Z Lan

A note on the characterization of paint layers by transmission electron microscopy, C Barba et al

A note on the artists' pigment aureolin, G Gates

Letters to the editor re 'The role of various components of resin soaps, bile acid soaps and gels, and their effects on oil paint films' by D Erhardt and J Bischoff in *Studies in Conservation* 39 (1994) 3-27

Journal of the IIC-CG, Vol 19 1994

Spectroscopic and Chromatographic Analysis of Selected paint fs from the parisian period of Paul-Emile Borduas, E Moffatt and D Miller

A conservation strategy for a seventeenth century archaeological site at ferryland, Newfoundland, C Mathias

Accreditation in Conservation: Towards professional status, B A Ramsay-Jolicouer

Treatment of archaeological baleen artifacts at the Canadian Conservation Institute, L Wardlaw and T Grant

National Center for Preservation Technology & Training (NCPTT) Notes

Review of the materials research program

National Gallery (London) News Nov 1995

Gods in Love: The carracci cartoons restored

Bulletin of the Rijkmuseum (in Dutch) Jaargang 43, 1995 No 2

Standards Australia 1995 Annual report

UNESCO Sources No 70 June 1995

Saving a Life's work: The restoration of Satyajit Ray's films

UNESCO Sources No 72 Sept 1995

A clean deal: The next phase in the battle against art traffickers is launched with a new treaty



EQUIPMENT & PRODUCTS

Septum/Freer/Arterial Elevators

A number of Canberra paper conservators have had difficulty purchasing this universal tool over the past year or so. Ones currently available are not quite the required shape. Tania Riviere has recently returned to the Australian Archives after a trip to Europe. Apparently the tool has been superseded. After consultation in Switzerland with the dental trade a sample tool has been made.

We were considering placing a bulk order and were wondering if other people would be interested? We are in the initial stages of negotiation and price will depend on how many people order them. We were wondering what level of interest currently exists in purchasing this tool? Archives has a sample which Canberra people can inspect and we have the option of specifying further alterations to the tool if we require them. (We could try sending a photocopy of the tool to interested people interstate.)

Further information and expressions of interest can be lodged with Tania Riviere, Conservation Officer, Australian Archives National Office, GPO Box 34, Dickson, ACT 2602. Tel (06) 209 3505; email: preserve@aa01.aa.gov.au.



POSITIONS VACANT

Archives Office of Tasmania Conservator Temporary Vacancy

The Archives Office of Tasmania is intending to advertise, in the near future, a twelve-month temporary vacancy (1 Feb 1996 - 31 Jan 1997) for the position of Conservator.

The primary tasks are to:

- provide advice on conservation policy and planning;
- manage and co-ordinate the work of the Paper Conservation laboratory
- undertake treatments on unique and irreplaceable materials;
- supervise the Assistant Conservator; and
- provide advice to staff and other agencies on storage, handling and disaster recovery techniques.

The commencing salary for the position is \$35,632 p.a.

If you will be interested in receiving further information, when the position is advertised, please contact Robyn Eastley, Senior Archivist, (Research Services) on Tel: (002) 337 232 or Fax: (002) 337 471.

Queensland Art Gallery

Conservator, Works on Paper

Classification: PO3 \$37,597-\$41,057 pa. VRN: QAG 8/95. This position is being readvertised. Previous applicants need not reapply.

The Queensland Art Gallery is looking for a paper conservator to join its Conservation section of five staff. The pleasant well resourced conservation laboratory is located within the Gallery at Brisbane's South Bank Cultural Centre.

The Queensland Art Gallery is a dynamic and innovative art museum which stages exhibitions of international and contemporary art. It has a permanent collection of approximately 10,000 items.

The person we are seeking should possess a relevant tertiary qualification and/or be eligible for professional accreditation by the Australian Institute for the Conservation of Cultural Material. Major duties include the conservation care and treatment of the works on paper collection, and active involvement in the exhibitions and loans programs.

Applicants are required to obtain an application package containing key selection criteria before submitting an application. Tel: (07) 3840 7333.

Closing date: 5.00pm, Monday 15 January 1996.

The Queensland Art Gallery is committed to Equal Opportunity Employment. Selection will be on the basis of merit.

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. Ordinary membership \$75, Institutional membership \$200.

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; Fax: (06) 241 7998; or e-mail: gina.drummond@awm.gov.au.

Final deadline for copy for the next issue is 1 February 1996.

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

Editorial Committee: Gina Drummond and Cheryl Jackson. Typesetting: Jennifer Anderson

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