

**AICCM**

# NATIONAL NEWSLETTER

Australian Institute for the Conservation of Cultural Material (Inc.)

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## NATIONAL CONSERVATION AND PRESERVATION STRATEGY

The Conservation Working Party of the Heritage Collections Committee were delighted with the response from the museums community during the National Conservation and Preservation Strategy Forum day on 30 October. In all, 180 people participated in the day that saw panel and groups sessions explore ways to implement the National Conservation and Preservation Policy for Moveable Cultural Heritage.

The strategy will build on the policy, addressing barriers to implementing the ten policy statements and proposing active intervention strategies. Where the policy is the key stone, the strategy will be the action plan.

In order for the strategy to be endorsed at the end of June 1997 by the Heritage Collections council and the Cultural Ministers Council, a number of steps still have to be completed. These include the compilation of the strategy options and feed back from as many interested stakeholders as possible. A strategy will then be drafted by the Conservation Working Party and circulated for comment by mid-April.

Hard copies of the discussion papers prepared for the October meeting can be obtained from Deidre Brocklebank at the Department of Communication and the Arts, GPO Box 2154, Canberra ACT 2601, or via phone (06) 279 1679. The papers are also available from the World Wide Web at <http://www.dca.gov.au/ahnbd/cwpforum.html> and through the Australian Museums Online site at <http://www.nma.gov.au/AMIS/amis000a.htm>.

Comments related to the strategy can be sent to Annabelle Stephenson at the above address or via [astephen@dca.gov.au](mailto:astephen@dca.gov.au). This is the conservation community's greatest opportunity since the Piggott Report of 1975 to make an impact on the conservation of the distributed national collection.

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The **AICCM National Newsletter** is the quarterly newsletter of the Australian Institute for the Conservation of Materials (Inc.)

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Deadlines for copy are:

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**1 May**

**1 August**

**1 November**

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Advertising is accepted.

#### Positions Vacant

half column \$ 50.00

full column \$ 100.00

#### Commercial

half column \$ 100.00

full column \$ 200.00

Special rates for multiple advertisements. Insertions also carried.

**Typesetting:** Jennifer Anderson.

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What a spectacular success! Of course I'm talking about the 1996 AICCM Conference in Sydney on 28th and 29th October, and the following National Conservation Strategy Forum on 30th October, and for those who stayed, the Museums Australia Conference through to the end of the week. My congratulations to the Organising Committee, Kay 'Söderlund, Sue Frost, Bronwyn Cosgrove and Megan Jordan-Jones and to the NSW Branch of the AICCM.

The Conference provided a much needed opportunity for the profession to meet and look at a wide range of issues. I have had a number of phone calls from conservators after the conference, all of whom talked about feeling energised and refocussed. I think the Conference 'fallout' will continue for some time, and I hope the AICCM can provide sufficient forums to continue the momentum from the Conference.

## LETTERS TO THE EDITOR

### Advertising in the *National Newsletter*

Breast cancer awareness is a very important thing, but the *AICCM National Newsletter* is a professional paper, and is not the place for advertising our favourite charities. This particular 'happening' received a huge amount of publicity through many other channels. Please do not demean the professionalism of the AICCM by turning the *National Newsletter* into an advertising brochure for things so completely outside our professional sphere.

### A female, breast examining conservator.

*The Editor Replies...*

There were many issues to consider in including the Take Care, Take Action bookmark enclosed in the September issue of the *AICCM National Newsletter*.

This is the first time that I have received a request to place advertising material not strictly of a conservation nature in the *Newsletter*. The request came from Therese Mulford, a conservator and AICCM member who has been nominated as a member of the National Breast Cancer Centre Women's Advisory Network because of her professional and community work. Some of the other nominated women include The Hon. Justice Margaret Beazley (NSW), Ms Helen Nugent (Westpac Director, Strategy and Communication), Ms Mary Kostakidis (SBS-TV), Ms Diedre Mason (Telstra Director, Public Affairs) and Sue Neales (editor, *The Age*). It is a great honour for Therese to have been nominated to this group. By including the Breast Cancer bookmark, Therese not only sought to help promote breast cancer awareness, but also to highlight the recognition of conservators in the broader community. Therese's involvement with such a network will promote the existence of conservation as a profession.

The conservation profession and cultural heritage industry are comprised of significant numbers of women. In addition, conservators work with carcinogenic materials, both in

collections and in materials used for treatment. Early detection of any cancer is something we must be professionally aware of.

I cannot agree that the inclusion of such material 'demeans' (lowers the dignity of) the AICCM. How can health promotion ever be demeaning? Whether or not such material is appropriate is a matter of conjecture. This is a newsletter and therefore less formal than our other publication, the *AICCM Bulletin*, for which such material would not be appropriate.

As the editor I appreciate that the *Newsletter* is considered 'a professional paper' and that members do think about how it presents the AICCM's professionalism. Future requests for inclusion of similar advertising material will always be carefully considered just as this particular request was.

### Membership Renewals for 1996-1997

Membership Renewals for the current financial year were due on 30 September 1996. If you know of someone who has not received this Newsletter, could you let them know that it is probably because they have not renewed their membership. Prompt payment of membership dues allows the AICCM to continue its publishing and other activities as well as making it easier for the Secretariat to generate the correct mailing labels and forward publication entitlements. If you have not renewed your membership, please do so now. If you wish to resign your membership, please inform the Secretary.

## AusHeritage

**AusHeritage, launched officially by the Department of Communications and the Arts on 11 September 1996, is a national network of cultural heritage service providers. It was established to develop export opportunities for the Australian cultural heritage industry.**

AusHeritage exists to create, identify and develop opportunities for heritage industry professionals to sell their skills and services overseas. Cultural heritage professionals include conservators, conservation architects, archaeologists and site surveyors, curators, historians, heritage managers, and educators.

The reputation of Australia's cultural heritage industry will be on the line every time the AusHeritage aegis is extended to an international project. Therefore membership will be limited to appropriately qualified and experienced professionals able to demonstrate a commitment to the highest standards of service and to the co-operative use of AusHeritage. **ONLY MEMBERS OF THE AusHeritage NETWORK WILL BE ELIGIBLE TO COMPETE FOR AusHeritage PROJECTS.** Applications for full membership, \$1,000 per year, will be accepted from cultural heritage professionals in sole or partnership practices as well as from cultural heritage institutions.

At the Inaugural General Meeting, held in Canberra on 11 November 1996, the election of the new Board of Directors was approved. The new Board includes people with a very wide variety of cultural heritage expertise. The Executive Director of AusHeritage is **Penny Ramsay**. The twelve members of the Board of Directors are:

**Ian Cook**, Chair of AusHeritage, Director of Artlab Australia;

**Graham Brooks**, Deputy Chair of AusHeritage, Director of Graham Brooks & Associates;

**Susan Balderstone**, Associate Director Building Services Agency, of the Heritage Assets Branch - Victoria;

**Margy Burn**, Director Australian Research Collections & Collection Services of the SLNSW;

**David Dolan**, Director Research Institute for Cultural Heritage at Curtin University ;

**Don Harrowell**, Head of Studies, Building & Construction at the South Western Sydney Institute of TAFE;

**Diane Jones**, Associate Director of Peddle, Thorpe & Walker;

**Eric Martin**, Director of Cox Architects & Planners;

**Mike Pearson**, Director of Heritage Management Consultants;

**Guy Petherbridge**, National Director Advanced Media Technologies at Australian Archives;

**Barbara Reeve**, Head of Conservation at the Australian National Maritime Museum;

**Ian Stapleton**, Director of Clive Lucas Stapleton Partners.

To apply for membership of AusHeritage write to Ms Penny Ramsay, 33 Hurtle Square, Adelaide SA 5000, or Ph: (08) 8232-7075, fax: (08) 8223-4847, or email: [ausheritage@peg.apc.org.](mailto:ausheritage@peg.apc.org.), or contact one of the people listed above.

**Barbara Reeve, Australian National Maritime Museum**

## NEW MEMBERS

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Overseas: Diana Coop (New Zealand)  
Julia Sharp (U.K.)  
Marion Mertens (New Zealand)

# MUSEUMS AUSTRALIA

## CONSERVATION SPECIAL INTEREST GROUP

An AGM was held at the Darling Harbour Convention centre, Friday 1 November 1996, 1.00 - 2.00pm during the Museums Australia National Conference "Power and Empowerment". Present were; Diana Ashbolt, Jeavons Baillie, Marie Cavanagh, Suzanne Coates, Karen Coote, Jenny Dickens, Janet England, Sue Frost, Vicki Humphries, Tamara Laurencic, Anne Léculier, Colin MacGregor, Richard McDonald, Marcelle Scott, Kay Söderlund with apologies from Ian Godfrey, Ian MacLeod, and Therese Mulford.

The aims and objectives of the special interest group were reiterated. These are;

- To achieve representation of the Museums Australia National Council to ensure appropriate representation on preservation and conservation issues to federal and state governments and government organisations.
- To affirm the conservation profession's place as integral to the museums industry.
- To co-operate with other museum professionals and professional groups to develop and maintain the highest standards of collection care.
- To co-operate with community groups to develop and maintain culturally and ethically appropriate conservation policies and actions.

The Conservation Special Interest Group sees itself as having a responsibility to maintain our links to the museum profession and raise the profile of conservators within the profession. The non-conservator members will be very valuable to provide a different view on conservation issues. A questionnaire is being formulated to determine the 171 members' priorities for the group.

Karen Coote has stepped down as chair of the group after two years. The group carried a motion of thanks to Karen for her spectacular leadership and involvement in the last two years by stepping into the chair at a difficult time, when the AICCM decided not to amalgamate with MA, and by ensuring that conservation remained on the MA agenda.

An interim committee was appointed for three months until the nomination process for a final committee has been finalised (March 1997). The interim committee was selected to reflect the national focus of the group. Jeavons Baillie has agreed to be the interim Chair. The interim committee is listed below. The elected committee will consist of ten members including office bearers. The people nominating, the nominators and seconds should be members of MA but do not need to

be members of the Conservation SIG. If there are more than ten nominations there will be an election. The nomination forms will be sent out in the near future. The elected committee will hold office for two years

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Abstracts of Student Research Projects 1996

PAINTINGS:

***A comparative study of four solvents derived from propylene glycol to replace aromatic solvents currently used with Paraloid B 72 as a retouching paint.***

*Caroline Fry*

Propylene glycol ethers and their corresponding acetates have been suggested as less toxic replacements for aromatic solvents used with Paraloid B72 in retouching paint. This research evaluates the physical, chemical and working properties of four suggested solvents: 1-methoxy propan-2-ol, 1-methoxy propyl acetate, 1-ethoxy propan-2-ol and 1-ethoxy propyl acetate in solution with various concentrations of Paraloid B72 and added pigment in view of their suggested use as retouching paint. For the purposes of comparison a paint solution formulated with toluene as a carrier for Paraloid B72 is similarly evaluated. Test solutions were prepared with 10, 15, 20 and 25 % w/vol Paraloid B72 resin in each of the four solvents and toluene. Titanium dioxide pigment at 15 % pigment volume concentration (PVC) was added to each solution to simulate a retouching paint.

The testing procedure evaluates the experimental paint mixtures for viscosity and surface tension. The final paint films are assessed for gloss, hardness and solvent retention. The effects of direct application of the test solvents to unaged and artificially aged oil paint films are examined using scanning electron microscopy. Information pertaining to the toxicological characteristics of each solvent is collated allowing for comparative assessment of their properties. The results will be discussed with reference to chemical and physical properties required to produce desired characteristics in paint application and film formation and analysed according to various performance criteria which are suggested to assist in the selection of suitable solvents for retouching paint.

***A study of the long term optical properties of 'Regalrez 1094' when combined with varying proportions of 'Kraton G 1650' and a fixed proportion of 'Tinuvin 292'.***

*Nicole Tse*

The growing interest in the use of the low molecular weight resin Regalrez 1094 as a conservation picture varnish, stems from its

comparable properties to the natural resin varnishes. This project tests the optical properties of Regalrez 1094 films combined with the polymeric additive Kraton G 1650 (a styrene-ethylenebutylene-styrene rubber). The inclusion of Kraton G 1650 in Regalrez 1094 varnish films is known to alter the rheological properties, minimise the brittleness of dry films and reduce the excessive gloss of varnish films. Current literature also recommends incorporating Tinuvin 292 to impede the deterioration of the rubber and it is also included in the varnish films but is not directly tested in this project.

Six varnish films are tested. Each contains 25% of combined solid weight of Regalrez 1094 and Kraton G 1650 to white spirits, and 2% Tinuvin 292 to resin. The proportion of Kraton G 1650 to resin is varied in each of the films in the following quantities: 0%, 1.5 %, 3%, 4.5 %, 6% and 7.5%. Initial optical properties are determined by means of ultraviolet-visible spectrophotometry, 60o gloss measurements, colour readings with a Chromo-Meter and a simple scattering power test. The effect of Kraton G 1650 on the hardness of varnish films is determined by measuring the resistance of each film to the impact of a pencil point. Following initial measurements, varnish films are aged by exposure to a mercury vapour/tungsten filament/ phosphor coated lamp (MBTF). Long term optical properties are progressively measured during exposure. For comparison, dammar and Paraloid B 72 varnish films are also tested under the same conditions.

OBJECTS:

***An investigation into the identification of mineral oil based lubricants.***

*Robert Clendon*

This project is an investigation of how two commonly used analytical techniques can provide information about the identity of lubricants used on metals found within history and technology museum collections. These analytical techniques can also aid in determining the condition of the artefacts themselves.

Using a combination of petroleum industry approved methods and in accordance to ASTM standard D 4057-88T, lubricants were sampled from ten history and technology

collection items held in the National Museum of New Zealand, Te Papa Tongarewa. Each sample was subjected to Fourier Transmission Infrared (FTIR) and Inductive Coupled Plasma (ICP) emission analysis. By producing a FTIR spectra and comparing the experimental results against FTIR spectra of known lubricants it is possible to identify the parent crude stock of each sample. With ICP analysis it is possible to identify the type and concentration of the metal additive package and any wear metal in each sample.

A metal additive package is a group of compounds that since the 1930s have been used to impart new and desirable characteristics not originally found within a lubricant, while a wear metal can be found within a lubricant due to the undesirable mechanical removed of material from the object.

By comparing and interpreting the experimental results it should be possible to formulate certain conclusions about the lubricant and therefore the condition of each object. In turn, the information derived from the lubricant analysis can be utilised to extrapolate the following: metallurgy of the artefact, degree of deterioration and appropriateness of lubricant.

#### ***An investigation into the use of molasses to remove corrosion from ferrous and non ferrous metals.***

*Holly Jones*

Molasses has been used by the general public, especially within the area of amateur tool and car part restoration, to remove corrosion from metal. Amateurs have found it to be most effective on copper and iron alloys, but it is believed to dissolve aluminium. Molasses is a by-product in the manufacture of sugar from sugarcane; it is the liquid that remains after no more sugar may be crystallised, by conventional means. Molasses is used for stock feed, as a fertiliser, for fermentation into alcohol, and for the production of yeast and organic chemicals. The physical and chemical processes by which molasses removes corrosion is unknown. It is composed of many organic acids, which with the aid of yeast, mould and bacteria, produce more acid that may act as chelating agents to remove corrosion. In addition, microbes living in the molasses may also play a part in removing corrosion by reducing Fe(III) to Fe(II) which is water soluble. This project investigates the efficiency of the physical and chemical processes by which molasses removes corrosion, and hopes to determine if the use of molasses is appropriate in the field of metal conservation. Molasses has been compared to citric acid as a method of chemically removing corrosion from iron. Techniques include measuring the approximate

time of treatment for visibly removing corrosion and calculating the corrosion rate of molasses by Tafel plot extrapolation in order to determine aggressiveness. Preliminary results indicate that molasses has the potential to etch the metal surface and that it removes corrosion unevenly.

#### ***An assessment of conservation treatments for the prevention of corrosion at a demountable wood and metal interface.***

*John Kemister*

The emissions of cut wood and the corrosive effect of such emissions on metal surfaces have been well studied. These studies include the prevention or treatment of corrosion on surfaces remote from the wood, on inaccessible surfaces within a composite object and in waterlogged composites. However, studies on the effectiveness of treatments for the prevention of corrosion at a demountable and reassembled wood and metal interface are not plentiful. In this project, a protocol was established in which barriers, coatings and corrosion inhibitors (ie, Mylar, microcrystalline wax, Inralac, Frigilene, SDBS and some commercial corrosion prevention products), were applied to the metal component of a number of identical interfaces of coachwood (*Ceratopetalum apetalum*) and mild steel (Grade 250) coupons in a series of parallel tests. Two hundred variously treated metal surfaces were subjected to corrosion inducing media by dipping the adjacent wood coupon in water, sea water, linseed oil and engine oil, and also in some treatments for waterlogged wood (ie, PEG 400, PEG 400 plus Hostacor KS1, and Pluracol 824). The interfaces were assembled to a uniform pressure, held for three months, and then separated. The effectiveness of the individual treatments was assessed by visual inspection, light and electron microscopy and weight loss measurement to establish the degree of corrosion that occurred at each interface. The results were recorded in a matrix format for ease of reference. The interfaces were then reassembled for subsequent study over extended periods of time. The protocol is readily applicable to other combinations of wood species, metals, corrosive media and treatments.

#### ***Conservation of mollusc periostraca.***

*Joanna Morton*

Mollusc periostracum is a thin layer of quinone-tanned protein which covers the exterior surface of some mollusc shells. Although apparently insignificant, periostraca may be important in natural history collections, particularly for taxonomical and environmental research. Loss of mollusc periostracum through peeling and flaking has been recorded historically, and is generally attributed to

desiccation of the protein. This project sought to identify the conditions under which periostracal loss occurs. Gastropod (*Helix aspersa*) and bivalve (*Mytilus edulis aoteanus*) shells were exposed to a range of stable and fluctuating relative humidities to determine whether desiccation or cyclic relative humidity change cause periostracal damage. Traditional coating materials for mollusc shells were also investigated. Vaseline, mineral oil and 50:50 baby oil and white spirits were tested to determine their effectiveness in preventing damage to the periostraca. Other properties of the coating materials were also tested. Gloss measurements were taken using a glossmeter; the tendency to attract dust was assessed visually; and stability on thermal aging was assessed using UV/VIS spectrophotometry. Results suggest that coatings are inappropriate for preventing periostracal loss in natural history collections.

***An evaluation of the effectiveness of using organic cleaning agents in combination with mild mechanical and poulticing methods in removing alkyd resin aerosol spray paint from sandstone.***

Amy Ng

The cleaning and permanent removal of aerosol spray painted graffiti from porous substrates such as sandstone is problematic. Harsh abrasive techniques such as sandblasting and wire brushing can successfully remove paint that has penetrated deeply into pores of a stone but may be too damaging to most stone surfaces, causing loss of material. Inorganic acids and alkalis are also effective in removing paint but can lead to the dissolution of stone minerals and the formation of harmful salts. From the literature consulted, it appears that cleaning with organic solvents is less likely to damage the substrate.

This research evaluates the effectiveness of removing a commercially available alkyd resin aerosol spray paint from clean, untreated sandstone using organic solvents and proprietary paint strippers in combination with mild mechanical methods of removal and poulticing. Poulticing, a technique commonly used in stone conservation for removing stains, is considered to be an effective method for removing paint that has penetrated deeply within the pores of a stone.

Preliminary tests were conducted using X-Ray Diffraction, Scanning Electron Microscopy, and a Chroma Meter to determine whether selected cleaning agents caused discolouration and mineralogical changes within the stone. Preliminary paint solubility tests were also carried out to find suitable solvents to be used as cleaning agents.

The actual testing procedure involved the removal of graffiti from two sets of sandstone samples. Paint was sprayed onto stone blocks and left to dry in the open air over two time frames - four days and four weeks. Five binary organic solvents and two proprietary paint strippers were used as cleaning agents in combination with mechanical methods of removal (light scrubbing with a stiff natural bristle brush) and poulticing using attapulgite clay.

Although it was impossible to remove all traces of paint from the stone, it was found that effective paint removal depended primarily on the solvent used and the method of removal. Cleaning agents used in conjunction with mechanical methods of removal and poulticing appeared to be the most successful. The least effective method was the use of the clay poultice by itself.

***The stability of malacological specimens in wet storage at the Australian Museum.***

Jessica Turner

This study was prompted by the occurrence of decalcification of the shell component of wet malacology specimens at the Australian Museum. A 5% v/v formalin in sea water solution is currently used to store these specimens. Formalin has the potential to oxidise and become formic acid, creating an environment that is outside the safe pH range for calcium carbonate, the mineral component of shell. Calculations show that the amount of buffer currently added to these solutions does not compensate for these potentially acidic conditions. An ideal pH for both the shell and the tissue components of the specimens would be between 6.5 and 7.5.

This study involves the exposure of shell samples to a number of different solutions. The solutions were chosen to simulate the preservative solution currently used at different stages of oxidation. The current buffer, sodium bicarbonate, was added to a number of the solutions in order to assess its effect on the rate of decalcification of the shell samples. The concentration of buffer in solution was varied to determine its relationship with the pH of the solution.

The occurrence of decalcification of shell samples was monitored throughout the experiment using the following techniques: visual examination of both the shell samples and the solutions; physical examination of the shell samples with scanning electron microscopy (SEM); measurement of the pH of the solutions; measurement of changes in weight of the shell samples; and measurement of the concentration of calcium ions in the solutions by atomic absorption spectroscopy (AAS).

Initial results show substantial visual evidence of deterioration of the shell in unbuffered formalin in sea water solutions. This highlights the need for buffering. Measurement of pH of the solutions has shown that formalin in sea water is less acidic than formalin in distilled water.

This buffering effect would indicate the advantage of the use of sea water over distilled water. Results of AAS have shown that increasing the amount of buffer in solution decreases the rate of decalcification of shell.

## PAPER THAT WITHSTANDS THE TEST OF TIME

Much of the original printed material from the 19th and early 20th centuries is sadly being lost due to the deterioration, over time, of the paper it was printed on.

Preventing future preservation problems of this nature is now possible with the use of permanent paper for all publications, documents and other records that need to be kept for long periods of time.

Permanent paper can be defined as paper, that during long term storage in libraries, archives and other protected environments, undergoes little or no change in its physical properties.

Standards Australia has released a new Standard AS4003 - 1996, *Permanent Paper*, to provide paper manufacturers, paper purchasers and users with a guide to permanent paper production, use and promotion.

AS4003 - 1996 specifies the requirements for permanent paper, so it can survive long periods of use and storage, without significant deterioration, under normal library and archival conditions. It covers the chemical, fibre and physical characteristics of uncoated and coated permanent paper and lists suitable applications for its use. The Standard relates to unprinted paper, such as writing and printing paper, and reprographic printing paper. It is reproduced from ISO 9706, *Information and documentation. Paper for documents - Requirements for permanence*, and replaces AS4003(Int) - 1992, *Permanent uncoated paper and paperboard*.

AS 4003



ISO 9706

### A Quality Guarantee

A 'symbol and statement of compliance' is recommended in AS4003-1996 for easy identification of permanent paper that has been made to this Standards specifications. This international symbol is intended for paper manufacturers to use in advertising and promotions, as well as on packaging, to promote the production of a superior class of permanent paper and encourage its use.

The symbol and/or statement of compliance is essential for all printers, publishers and bookbinders when considering materials for their publications. Choosing to **only** purchase and use permanent paper that displays this compliance symbol will force paper manufacturers to meet AS4003 - 1996 specifications, and guarantee that permanent paper of the highest quality is available.

AS4003 - 1996 is a must for anyone who is involved with permanent paper and publications that are intended to last long periods of time. For more information on this Standard, please contact Tania Johnson, Marketing Services at Standards Australia on (02) 9746 4779.

### Australian Capital Territory

#### Art and Archival

**Kerry McInnis** has returned to the lab and a busy workload after her four-month project in Singapore. She was conserving a magnificent natural history collection for the National Heritage Board. The 480 watercolours were removed from bound volumes, dry cleaned and mended in preparation for a major exhibition. Almost all of the works had some degree of blackened lead white pigment. The decision-making process to determine which works would receive corrective conservation treatment was challenging, as was the treatment method selected for the conversion of the black lead sulfide.

Kerry is presently focussing on a collection of Indian miniature paintings and is about to commence treatment of some vellum artefacts.

#### Australian Archives

All the conservation staff attended at least part of the AICCM conference in Sydney in September.

Our holdings continue to be popular with people looking for items to include in exhibitions. We have been preparing a number of items for loan recently, including the original Australian Coat of Arms which is to be loaned to Australia Post for an exhibition called *National Posures - The Changing Face of the Kangaroo*. We have also loaned one of the Walter Burley Griffin Canberra designs for an exhibition at the Museum of Contemporary Art entitled *Spirit and Place*.

**Suellen Galpin** commenced work at the National Office laboratory in early November on a three-month contract.

We were lucky to have had **Kim Tough** and **Helen Campbell**, two students from the University of Canberra, working with us as volunteers during their second semester. Their input was greatly appreciated.

#### Australian War Memorial

**John Ashton** attended the AICCM 17th Annual Conference in Sydney recently and in collaboration with Chris Adams will be presenting a poster at the 13th International Corrosion Conference in Melbourne at the end of November. The poster is on the recent work on in-situ testing the integrity of wax coatings on bronze memorials for the National Capital Planning Authority. The work was a collaborative venture by the School of Physics

Australian Defence Force Academy; the Conservation Section Australian War Memorial; the Research School of Chemistry Australian National University; and the Conservation Section, Queensland Museum.

The Objects Lab welcomes **Barbara O'Brien** and **John Kemister**, who have started temporary contracts as part-time conservators. Welcome also to 2nd-year conservation students **Andrew Viduka** and **Andrew Pearce**, who will be doing their mandatory workplace training with us.

The main project occupying the Objects lab for the next three months is the electrolytic treatment of a wrecked Japanese WWII fighter aircraft. The treatment will be carried out in a 12 x 4.5 metre above ground pool, which is looking very inviting as the warm weather comes back to Canberra. A special thanks to **Mike Fitzgerald**, manager of the Nubrik Display Centre, Mitchell ACT, for lending us some of the building materials.

**Michael Varco-Cocks**, a University of Canberra student, has joined **David Keany** in the Painted Surfaces lab as a volunteer. Michael is working on a framing project while David is, among other things, colour matching the exterior paint on a Wirraway aircraft. David also recently reframed a Tom Roberts painting using profile and framing instructions which were found on the reverse of the painting. Grahame Reynolds provided the frame.

**Bernard** is overseeing seven contractors working on the microfilm preparation of the World War 2 War Diaries. Our most senior war diary worker, **Suellen Galpin** recently moved to the National Office of Australian Archives for a contract involving "real" paper conservation. We say "Thanks" and hope she enjoys herself there.

**Cheryl** had some recent success using Goretex and solvents to remove two items stuck to masonite and particle board. The Goretex/solvent vapour set-up made these backing removals infinitely easier than attacking the board with a router and chisel!!

**Kathy Henderson** will be starting back in the lab at the end of November. Kathy has been away on study leave and we look forward to having her back.

Cheryl recently organised the PHOTON Special Interest Group at the AICCM Conference and is currently trying to find time to keep her promises to the group and still get the lab work done.

While **Cathy Challenor** is seconded to the AWM Major Research Unit to write up her research on

the social history of the Richmond Colours, **Sue Gaardboe** is working in the Textile Laboratory. **Mandy Paliarino** is also working in Textile/Objects while **Gina Drummond** is on maternity leave. It is wonderful to be able to fill temporary positions with such capable conservators.

## National Gallery of Australia

The forthcoming exhibition *Paris in the Late 19th-Century* has been occupying our time for the past two months and has involved the treatment and framing of large French posters and special installation requirements for eleven French books. We have also completed numerous treatments of varying complexity for drawings in the show *Draw from Life*, currently on display. *William Dobell 1899-1970, Painter's Progress* is a travelling loan to the Art Gallery of NSW and Regional Galleries. It includes a number of fragile sketchbooks which have required special attention to ensure their safety whilst on loan. The team consists of **Susie Bioletti, Fiona Kemp, Anna Higgs, Shulan Birch, Derek O'Connor** and **Arend Ebel**.

**Sarah Clayton** and **Micheline Ford** have been working on additional works for the revamped exhibition *Dragon and Phoenix* which is travelling to New Zealand in early 1997. Two gowns from the 1890's have had further conservation and display preparation for the exhibition *Paris in the late 19th-Century*. We say farewell to **Stephanie Woodruff** and **Sarah Pointon** who have completed their time as volunteers in the department and welcome **Carole Campbell** who is undertaking her four-week work experience unit with us.

**Beata Tworek** has returned from her long holiday in Europe. With some reluctance she took over from **Amanda Pagliarino**, who did a wonderful job filling her position during her absence. During her holidays, Beata attended the ICOM-CC Conference in Edinburgh in September; it was interesting, although it seems that most institutions have to cope with similar problems of lack of money, constant exhibition pressures etc. etc. Current work in the Objects section includes preparation of the *Paris in the late 19th-century* exhibition, including the condition reporting of a car, and a bicycle from the early 20th-century. **Gloria Morales** is continuing her work on updating and entering some 800 condition reports of Australian Aboriginal bark paintings into the computer database. **Nicky Smith** has commenced her field experience unit in the Objects section.

The Paintings section would like to welcome **Jane Douglas** from Canada and introduce her as our new Conservator 2.

**Lizzi Page** has been liaising with AQIS (Australian Quarantine and Inspection Service)

on various importation issues, including receipt of the Paris show, and working on design issues for the NGA's new Exhibition Pavilion. She was awarded a grant from Museums Australia to go to CCI for a six-month professional development stint, in the Environment and Deterioration Research Lab and should be jetting off in early April next year. Lizzi also has an article on Pest Management for Museum Registration staff coming out in the next Australian Registrars Committee (ARC) Bulletin.

## National Film and Sound Archives

### International Activities

Following from the success of the first two ASEAN seminars in the management of audio visual archives (the first in 1995 concentrated on administration and management, whilst the second covered intellectual control of collection materials, planning is well underway for the third. Planned for Manila in February-March 1997, this final seminar will emphasize the practical skills of film and video preservation with a focus on the specific problems throughout the eight Asian nations that will be represented. **Mark Nizette** and **Mick Newnham** will be the primary presenters for the four weeks of training, and we hope to enlist the services of an expert in magnetic materials to assist in that area.

**Ray Edmondson**, the Deputy Director, has been nominated to represent Australia on the UNESCO "Memory of the World" project. As part of an international team overseeing the project, Ray will be responsible for ensuring that the project's objectives of encouraging preservation of culturally significant collections through increasing their profile and making available copies and information for commercial exploitation.

### NFSA Online

By the time this missive goes to publication the NFSA will have an international presence in the form of its own Web Site. Designed to give quick and accurate information about the Archive, its services and personnel, the site will continue to develop as technology evolves so that parts of our film and sound collection will become available. Try it out at [http://www.aa.gov.au/AA\\_www/NFSA](http://www.aa.gov.au/AA_www/NFSA) and let us know what you think. (The AA bits are because we're initially using the Australian Archives' server until the site is properly developed).

### Innovation

Faced with the restricted supply of Genklene (used extensively to clean motion picture film) because of its reported ability to gobble up ozone, the NFSA has been examining the use of the recommended replacement, perchloroethylene. In-house engineers have successfully developed and trialed modifications to our

cleaning machines so that "perc" can now be used safely and at a lesser risk to operators despite the potentially higher health risks of the new solvent. Other archives throughout Australia and the Asian region are interested in this developmental work, as these modifications appear to be both substantially cheaper and more successful than the commercial options.

### National Training

The NFSA has been asked to assist the University of NSW to develop a postgraduate course in Audiovisual Archive management. Units will include preservation, collection management, access strategies and philosophies, along with more general units applicable to libraries and other archives. It is envisaged that two of the specialist units (preservation and philosophy) will be available next year as a trial, and the course will commence in 1998. To further push the boundaries of education, the course is being designed for delivery over the internet so students may enrol from anywhere in the world.

### National Library of Australia

**Lydia Preiss** and **Suzy Nunes** have been working with **John Thompson** on a survey of manuscript material relating to Aboriginal and Torres Strait materials. Fifteen collections have been surveyed to date and the survey of Library material housed with Brambles is now being planned. Survey information will be used to develop a preservation management and access plan for this material.

**Chesley Engram** supervised a move of oil paintings during the refurbishment of the Pictorial Section storage and work area.

**Kim Morris** and Chesley met with Library managers to discuss the development of user education material for use in the Library's staff and public areas. Some prototypes of posters and table tents are being developed over the next few months for assessment and possible trial.

Lydia, Kim and **Alison Duck** attended the 1996 AICCM Conference. They also attended the National Public Forum and were joined for the day by **Maggie Jones** and **Colin Webb**.

On the Thursday following the Forum, Lydia, Kim and Alison visited International Conservation Services and the State Library of New South Wales to discuss their treatment programs and other areas of common interest.

Kim, Alison and **Amelia Arcidaicongo** carried out annual maintenance of the Aubusson foyer tapestries in October. Maintenance involved vacuum packaging, blast freezing for a week and vacuum cleaning to prevent damage from carpet beetle infestation.

Chesley Engram has been condition reporting and preparing art works for the Library's new National Portrait Gallery Exhibition *A Decade of Flair* which opens on November 14.

**Kate Eccles-Smith** has had her position as acting Exhibitions registrar extended for another 6 months to the end of May 1997. She has been heavily involved in the organisation and preparation of *A Decade of Flair*.

Kim has been lecturing in Preventive Conservation at the University of Canberra with **Lizzi Page** of the National Gallery.

Colin Webb has been busy completing three papers on the general theme of digital preservation. A paper addressing the issues in Policy Statement 6 of the National Conservation and Preservation Policy for Movable Cultural Heritage, commissioned by the Conservation Working Party of the Heritage Collection Committee, Conservation and Heritage was one of the background papers for the Sydney Forum. He also prepared a joint paper with the Library's Map Librarian, **Maura O'Connor** which Maura presented at a Mapping Science Conference, held in Canberra. Colin also prepared a report on the Australian Co-operative Digitisation Project, presented by the Library's rare book librarian, **Margaret Dent** at the ALIA Conference Rare Books Special Interest Group (Australian Library and Information Association).

Information Preservation staff continued to work on the Australian Co-operative Digitisation Project, working with SLNSW staff on technical specifications and with members of the Project Technical Advisory Group to evaluate proposals for the test phase of the project.

**Deborah Woodyard** continued her investigations into preservation options for physical digital objects, working to assess collection items containing floppy discs for their importance for long term preservation, assessing copyright issues and preparing a paper on options available for off-site storage of backups of NLA produced CD's.

**Lydia** prepared and launched Preservation Guidelines for the Library's collections in September/October. These guidelines are intended to assist Library staff in addressing collection preservation issues as they work with and use collection material.

**Maggie Jones** has been involved with the Preserving Access to Digital Information (PADI) working group to develop a WWW site to distribute relevant information on preservation of digital material. **Leanne Brandis** has been employed on contract to assist in developing the WWW site.

## National Museum of Australia

There have been several significant changes at the National Museum of Australia recently - a new Director Dr Bill Jonas (previously of the Australian Institute of Aboriginal and Torres Strait Islander Studies) and a new Chairman Jim Service, a Canberra businessman. It appears that with a positive view of the project from the new government that this is the best chance in twenty years that the Museum project will actually go ahead.

While a site selection process is underway again (although previously Yarramundi was chosen) the pace of decision-making is rapid and this phase should be concluded by December 1996. Then the business of building and site design will begin, along with exhibition design and collection development.

**Janet Hughes** was appointed as Head of Conservation in September. Her time spent at the National Capital Authority may be useful since the NCA is closely involved in the site selection and building projects for the Museum.

With the likely opening of the Museum in 2001, conservators at NMA can no longer concentrate all their effort on condition-reporting the 'backlog' of acquisitions and exhibition preparation. Key tasks now required include improving access to collections (so curators and designers can identify material for exhibition) and improving storage conditions as well as treating objects for display. This process will begin in earnest with the expected influx of students from the University of Canberra during the summer vacation to carry out treatment and other essential work on key collections, including the Christiansen collection of prints.

## New South Wales

### Art Gallery of New South Wales

**Paula Dredge** has just returned to the AGNSW full time after taking four months off to complete her Bachelor of Arts degree in Art History.

**Stewart Laidler** recently embarked on the restoration of *The Queen of Sheba* by E. Poynter, in time for the Orientalism exhibition opening at the end of 1997.

Over the years *The Queen of Sheba* has had many problems, mainly stemming from Poynter's choice of materials. An early photograph from 1899 shows many drying cracks. When it was returned to London that year for an exhibition at the Guildhall, it had its first restoration by A.H. Buttery, a restorer working at the National Gallery, of which Poynter, the artist, was Director. Alan Lloyd has raked through the Trustees records to piece together these early restorations. Initial cross-sections show that some paint layers are very

resinous and that the work has been selectively cleaned in the past. Further investigations into the varnish and the medium are planned to help with the restoration and to understand why the painting has been so problematic.

Meanwhile **Margaret Sawicki** and **Barbara Dabrova** are removing two coats of varnish from the frame for *The Queen of Sheba*. There are layers of shellac and mastic covering the original appearance of gold. Margaret expects the conservation work to take two months.

**David Butler** has started to prepare a reproduction frame for McCubbins *On the Wallaby Track* based on archive photographs found in the National Gallery of Victoria.

**Donna Midwinter** is working with **Rob Schumacher** and **Jolanta Grezdziska**, preparing for the opening of the next Aboriginal exhibition *Gamarada*. Condition reports have been formatted on Filemaker Pro. The new system simplifies the reporting process and enables us to cross reference information regarding their condition and treatment.

Donna is embarking on a three-year project with Dr Richard Thomas, Chemistry Department at the University of Western Sydney, Nepean, to carry out research on conservation needs of outdoor sculpture. An Australian Research Collaborative grant has made this project possible. Thank you to **Dr Ian MacLeod** for supporting our application.

### AT LAST!

For the past year, the Art Gallery of New South Wales and **Tamara Lavrencic** from Conservation Access, State Library of New South Wales, have been producing a counter-disaster plan for the Gallery. The Plan will be in four sections, all of which will be coded for easy access and designed so that they can be regularly updated.

The four sections are:

The Immediate Response or Emergency Procedures, Policy, Preventive and Recovery Procedures.

The first section is the Emergency Procedures booklet which covers the immediate response and is available to everyone in the workplace. It has been placed on every desk and is easily accessible. A short training session has been given to all staff by the Head of Security. The Policy section will be made available to administration and selected staff. The Preventive section will be for the Disaster Response Committee to address their roles and responsibilities towards the staff, visitors, building and collections. The Recovery Procedures are presently being written, in an extremely simple format, under Immediate Response and Conservation Response, relating to specific types of objects or media.

The issue of ongoing training, with an annual budget, has been accepted by management as integral to the success of the counter-disaster plan.

The Plan will be ready for the designers by the end of the year, and printed early 1997.

### Australian National Maritime Museum

**Barbara Reeve** has recently become a Director of AusHeritage and is currently looking into cultural heritage services the Museum will be able to provide.

**Sue Bassett** has been treating a swivel gun and some ceramics that were recently recovered from a shipwreck off Tonga. She has been doing diving and first aid training in preparation for a maritime archaeological trip to the western-most atoll of the Society Islands (400 miles west of Tahiti). The expedition will attempt to locate and survey the 1855 shipwreck of the American Barque *Julia Ann*.

Work on the McKilliam collection has been hotting up for **Bronwyn Cosgrove** and **Elizabeth Hadlow** as the exhibition date draws close. An interesting object among the textile and mixed-media material Bronwyn has been working on, has been a silk satin handkerchief. The loss of weft threads had left the warps to split and tangle. Treatment has involved a combination of adhesive and sewing techniques to line and face parts of the weak fabric.

For Elizabeth, McKilliam has involved minor treatment to most of the paper material comprising letters, photographs and diaries. Some of the charts in the collection have required more involved treatments.

Stephen Jackson has been very busy meticulously cleaning ship models for the December opening of Modelmania. Steve will become an himself when he moves his bench down to the gallery and continues to conserve our collection of models for the duration of the exhibition.

**Veronica Bullock** continues to run the archival housing project and has had further discussions with the manufacturers concerning the production of storage and travel boxes for our Fini frames.

**Sue Frost** is currently looking into the packing and travelling of *Thalassa, Greek Australians and the Sea*, an exhibition the ANMM will to other states in Australia over the next 18 months.

### International Conservation Services

**Julian Bickersteth** has clocked up a few Frequent Flyer points recently during negotiations with the architects for the Regent Theatre, Palmerston North, in New Zealand, where ICS has just won a major contract to restore the heritage-listed interiors. This includes the repair of plasterwork and cleaning and inpainting the ornate painted interior of the theatre, including a spectacular coffered ceiling decorated with stencilwork. There is also a huge painting on canvas, which extends for over 17 metres across the top of the proscenium arch.

Many have asked why we are called "International Conservation Services". The answer is not necessarily that we operate internationally, though New Zealand would qualify, but is more likely to be taken from the number of our staff who have an international flavour. We have recently been joined by **Vladimir Tsurkan**, from Chernovtsy, Ukraine, who is a specialist in the conservation of boule style furniture. He was welcomed with a presentation of an AICCM membership application form.

**John Hughes**, after more than four years in the Furniture Department at ICS is branching out on his own, and will be working in the same premises as Ben Stoner Antiques at 2 Point Street, Pyrmont.

Recently **Catriona** and **Lisa Addison** both found the New Zealand weather in Christchurch a little brisk, whilst they were surface cleaning two life-size marble sculptures of Robert Falcon Scott and Captain James Cook (The temperature was down to 4°C). Lisa will soon be off to Hobart to assist Peter Maxwell with a bronze monument, but in the meantime has been working on a small bronze sculpture of *Lichas siezed by Hercules*, which has some interesting corrosion and core material problems.

Whilst in Sydney Catriona has been working on two terracotta urns from Rookwood Cemetary. They were made by Liebentritt & Sons, c.1880. and one had been severely vandalised. She has also been overseeing the preparation of material belonging to the Royal Agricultural Society for the move to their new premises at Homebush. There are now bulls and cows in nearly every department.

**Detlev Leuth** has some photographs of bulls - gelatine prints with heavy oil colouring, c.1914. He is also working on a very dessicated gelatine print - a c.1890 wedding print. This will be treated using the consolidation methodology presented by Cheryl Jackson at the recent AICCM Conference. Since the last report, he has undertaken a major treatment of a composite photograph with a hand

decorated window mat, taken by Charles Kerry in 1890 of the nursing staff of the Royal Prince Alfred Hospital. It contained 64 individual albumen prints.

The Paintings Department also has some flaking cows, just for a little variety between a landscape by Von Guerard, a still life by Streeton and a Battle of Trafalgar by Carmichael - all cleaning jobs. On-site jobs such as the removal of wallpaper from a painted surface in Vill Alba in Melbourne was carried out by **Arek Werstack** and **Michelle Wassall**; the maintenance of the painted surfaces in the Capitol Theatre, Sydney after the end of the *Miss Saigon* season has involved Julian and Arek; and the soon to be treated graffiti in the Police Station Museum in Newcastle has had **Cathy Lillico-Thompson** on-site for an impromptu presentation of expected methodology to the hard working voluntary members of the Trust that governs the site. All of these activities have provided opportunities for pooling of the range of skills of the company to solve interesting problems. **Anna Diakowska-Czarnota** has had one of the most interesting problems to solve. A pair of globes that were covered in a very dark varnish, one of which had been badly damaged by water. The water had dripped onto the surface for long enough to physically break down the varnish, and then the size layer, to allow staining from the dirty water to occur to the paper on the globe's surface.

**Nicole Rowney** in the Paper Department has also been involved with the globes, reducing the staining to the paper. Since **Carolyn Murphy's** departure for San Francisco to carry out her internship at the San Francisco Museum of Fine Art, Nicole has been busy with flattening parchment documents, and treatment of a variety of watercolours from the Naval Museum at Tresco.

Textiles Department has had some unusual materials in for work. Tapestries, tapa cloth, and a seven-piece costume designed by a promising student for last year's HSC assessment. Made from a number of different fabrics, including silk and gum leaves, utilising embroidery and applique and printing techniques to create a unique costume, it was brought to ICS so that it could be properly mounted for display. **Fiona Tennant** has created a support system appropriate for each garment.

**Catherine Akeroyd** has now finished her Masters in Project Management at University of Technology, Sydney and is now looking for projects - Conservation projects!

Catherine suggests dialing in to the ICS home page on the Web. It can be found at <http://www.magna.com.au/~icssyd>.

ICS staff had a great time at the Sydney Conference, and Cath, Fiona and Catriona enjoyed the opportunity to meet everyone when manning (personning) the registration desk. Julian, Cath, Catriona, Detlev and Lisa all gave a paper, and Fiona has become the Textiles Special Interest Group Co-ordinator.

ICS congratulates all those involved in the organisation of the Conference. It was great.

### State Library of New South Wales

The Preservation Branch has welcomed two new staff members in the last month. **Claudia Chemello** who was previously at the Powerhouse and **Selena Bersten** previously from the Fisher Library of the University of Sydney have joined the teams as assistant conservators.

Nichola Parshall's laboratory is preparing a number of items for the Christmas rush on loans. Having packed off two oil paintings for the *Tom Roberts Retrospective* they are now working on items for *Colonial Artists of the Western District* exhibition for the Geelong Art Gallery, as well as items for the National Philatelic Centre for their exhibition *National Postures: The Changing Face of the Kangaroo* and a large vellum map for the Western Australian Maritime Museum for *From Hartog to De Vlamingh* exhibition. The re-opening of Government House to the public has increased work with the preparation of nine oil paintings for a late November installation, so its all hands on deck.

**Heather Mansell** arranged a three-week placement in the Preservation Branch for **Carole Sim**, Lecturer in the Diploma Information Studies Program, Temasek Polytechnic, Singapore. Her program included practical components such as simple repair techniques, the construction of storage enclosures and disaster recovery techniques as well as the topics of preservation management and collections conservation. On her return to Singapore Carol will teach a collections maintenance module.

### Sydney Artefacts Conservation

The last three months have been very busy and exciting for Sydney Artefacts Conservation with the completion of two major treatments. *The Archibald Memorial Fountain* in Hyde Park North, Sydney has been refurbished for Sydney City Council in the largest conservation project since its installation in 1932. Sydney Artefacts Conservation undertook the conservation of the Francois Sicard brass artworks with assistance from Artcare who conserved the granite plinths, with the tough job of removing up to 10mm of carbonate deposits from the fountain bowls. Thanks to a dedicated team including **Anne Cummins, Andrew Thorn, Paul Hunt, Vanessa Hoheb, Megan Jordon-Jones,**

**Alan Crawford, Elizabeth Crawford and Dan Lache** and Sydney's fantastic weather, the treatment was completed ahead of time.

The *King George V* Memorial in Canberra has been given a huge facelift by the National Capital Authority. **John Kemister** and Anne Cummins have rejuvenated the statue of King George V who appears to have suffered ill treatment from paint bombs. It must be due to his close proximity to Old Parliament House! Also treated were ten bronze plaques by John Moorefield, commemorating major events in the growth of the Australian nation. An unusual yellow corrosion product was found on some of the plaques. It was very thin and adhered well to the bronze so a sample was difficult to obtain, the very minuscule amount collected is currently being analysed. If anyone has found a similar coloured corrosion product and identified it, please contact Anne Cummins at SAC.

## Northern Territory

### Museum and Art Gallery of the Northern Territory

The Conservation Section of the MAGNT has been extremely productive in the last three months, coping with ten exhibitions as well as other projects. Our exhibition program involved us in the dismantling and condition reporting of in-house exhibitions *Territory Treasures; Hermannsburg Potters; Contemporary Territory;* as well as *Platters*, a display at State Square, Parliament House. In their place we condition reported and installed incoming temporary exhibitions *Delinquent Angels* and *Antarctica*. Once again the *National Aboriginal and Torres Strait Island Art Award* was a huge success with over 130 works on show. Forty works have been selected to tour nationally next year. The *Craft Award* was installed with conservation staff making some adjustments to the mounting of the textiles.

The content of the *Flinders* permanent gallery was dismantled, condition reported, cleaned and fumigated to make way for the new *Sweet & Sour* gallery. **Sandra Yee** was responsible for the preparation and installation of several objects including the *Stretton Banner*, measuring 4.2 x 1.2 metres.

Condition reporting was completed on the returned touring exhibitions *Rainbow, Sugarbag and Moon* and *Mambo*, while *Hot Wax* was prepared and packed to start its national tour.

**Sue Valis** with **Jennifer Ross**, MAGNT Registrar, conducted Regional Museums Workshops on collection management in Tennant Creek and Alice Springs and visited a number of local museums. While in the centre, we also visited the Hermannsburg Precinct to undertake a

lighting survey of the Mance which houses a collection of Namatjira watercolours.

Sue assessed the condition of a loan of objects from the Museum of Victoria to the Warradjun Cultural Centre in Kakadu National Park. Sue also travelled to Sydney to attend the AICCM National Conference, National Strategy Forum and Museums Australia Conference.

Other activities have included the supervision/training of **Caroline Lieber**, a Museums Australia Grant Recipient; attending Corporate Planning and Performance Management courses; and negotiating fumigation arrangements with the New Zealand Plant Protection Authority with the touring *Maningrida Weaving* exhibition.

## Queensland

### International Conservation Services

ICS have recently completed a conservation survey of the Queensland University of Technology Art Collection. It is comprised of some 1500 works all of which were examined, reported on and priority listed for conservation treatment.

**Peter Maxwell** has recently spent three weeks in New Zealand carrying out conservation treatment on the Queen Victoria Statue in Christchurch under extremely cold and damp conditions too. Peter will soon be off to Antarctica to undertake testing and conservation work on old tins of food as well as other metal objects at Evans Hut.

**Jo Cutler** has recently treated some works on card and composition board with severe bowing. Also several very old paintings with numerous large tears - one particular work, a small French portrait, was very challenging.

We have a new e-mail address: [icsbris@ibm.net](mailto:icsbris@ibm.net). Please Call.

### Queensland Art Gallery

One of the major treatments involving almost everyone in the section has been co-ordinated by **John Hook**. It is a mahogany three-fold screen with silk panels painted by Charles Condor in Paris in 1899. *Le Retour de Pierrot* by Condor and Arthur Blunt is a rococo-revival piece to be featured in *Paris in the late 19th-Century*. **Robert Zilli** dismantled the screens, repairing splits in the timber, re-edging the glazing and having UV filters applied to the three sheets of glass, two of which were original. **Diana Coop** has been removing the watercolour painted, moiré silk from their acidic backing boards. **Gillian Ridsdale** will sew and remount the silks on unbuffered photographic mounts cut by **Nick Cosgrove**. Panels of faded, non-original silk will be replaced by a silk shantung probably mounted with Beva film.

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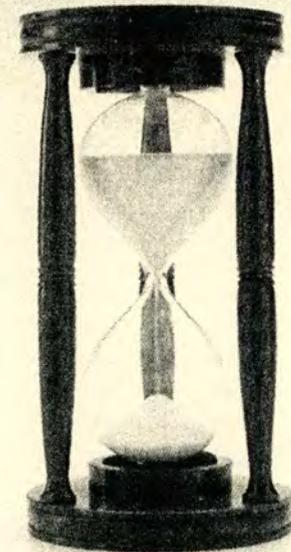
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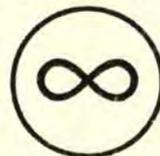
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**Gillian Osmond** has completed cleaning *Evicted* by Blandford Fletcher, the first picture purchased by the Gallery in 1895 and one of our most popular works. Robert Zilli has removed bronze paint from the original gilded frame. The treatment has created great public interest and has been featured in the media.

## South Australia

### Adelaide Archives

**Debbie Spoehr** attended the AICCM conference in Sydney in late October. Recent work at the Archives includes preparing a couple of prints and original maps by Colonel Light for exhibition as well as an 1838 print of the coronation of King William and Queen Adelaide.

### Artlab Australia

There has been much coming and going at Artlab in the last few months. **Sarah-Jane Rennie, Vanessa Roth, Anna Thomson, Vicki Humphrey, Helen Halley, Ian Cook, Keith Fernandez, Elizabeth Tompson, Allan Byrne, Louise Bird** and **Kristin Phillips** all managed to attend the AICCM conference and HCC meeting in Sydney in late October. It was a great opportunity to catch up with old friends and hear about new ideas.

The Art Gallery of South Australia opened an exhibition in October entitled *Objects from the Dreaming*, a wonderful display of Aboriginal basketry, sculpture, ceramic and textile works. The exhibition looks spectacular and we are all delighted to see some rather tall (two metre) wobbly sculptures were finally able to stand, thanks to ingenious supports devised by Anna Thomson and **Eugene Taddeo**. We were also pleased to see the return of the first boomerang to enter outerspace (on board the space shuttle), unchanged from its entry into zero gravity, apart from the mysterious appearance of a small piece of sticky tape. Sarah-Jane Rennie has just finished installing a new plaque to commemorate WWII, Korea and Vietnam into an existing war memorial to WWI for the city of Burnside. This involved the local council, the heritage branch and the president of the Burnside RSL, all of whom had to be satisfied that the plaque fitted in with the existing plaques on the memorial.

The paintings lab has been equally busy with work taking people as far afield as Hong Kong. The Tom Roberts exhibition currently on display at the Art Gallery of South Australia, and soon to travel interstate, has kept staff very busy. Much thanks must go to **Gillian Leahy** who has co-ordinated the numerous comings and goings of so many works of the last few months. **Sarah Powell** has been working on a series of Kngwarreye Aboriginal paintings for display,

involving stabilization of paint surfaces and attachment to new stretchers. Eugene Taddeo has been inundated with Aboriginal paintings on various supports, which are being prepared for an upcoming Art Gallery of South Australia exhibition, *Dreamings of the Desert*.

A number of contemporary Aboriginal items have been prepared by the textiles lab for the *Objects of the dreaming* exhibition at the Art Gallery of South Australia. The textiles lab have also prepared series of Chinese robes for an exhibition of Chinese ceramics and textiles at the Art Gallery of South Australia. **Charlotte Jenkin** has recently gone on maternity leave. Jacob Jenkin Clarke entered the world at approximately 8.5 pounds on the 7th October. Congratulations to Charlotte and Simon! **Karen Thompson** has just started at Artlab on a three-month contract in textiles, Karen has just arrived from working in London, England.

**Anthony Zammit**, in the paper lab has just finished treating the *Easty First Fleet Journal* from the State Library of New South Wales. He has also been tackling the challenge of a 17th-Century atlas with a vellum binding that requires flattening. **Hank Bohmer** has been cleaning, repairing and lining a series of large format maps for the South Australian Museum to be held in their new vertical storage. **Anne Dineed** and Helen Halley have been working on the Art Gallery of South Australia's Durer exhibition which is due to open in late November.

### Artlab Australia's Export Drive on Course

Kristin Phillips, **Fred Francisco** and Anna Thomson from Artlab were part of a team of presenters from the AusAsia Conservation Training consortium which delivered a training course on preventive conservation in Kuala Lumpur. The course was run over four days from October 22 to 25 and consisted of one four-day workshop for museum workers and four one-day workshops for the general public. **Robyn Sloggett** from the University of Melbourne Conservation Service and **Nikki King-Smith** from the Western Australian Museum were the other members of the team.

One hundred and twenty-nine people attended the course. In addition, sixty students from local arts schools attended a four-hour free seminar held on the 24th.

A formal launch was organised by AusHeritage for the October 21st evening at the Australian High Commission. The Malaysian Minister for the Arts, Culture and Tourism launched the event and speakers included Ian Cook, Director of Artlab and Chair of AusHeritage and the High Commissioner, Bill Farmer.

Said Keith Fernandez, Artlab's Business Manager and manager of AusAsia consortium, "I am confident that a strong and mutually rewarding relationship has been established and the future prospects for the consortium in Malaysia are very bright.

### **Artlab Wins Museum Australia Design Award**

Artlab Australia won first prize in the open section for the best press kit at the recent Museums Australia conference in Sydney. The press kit, designed by Buddle Design, beat serious competition from major national and interstate museums and galleries to clinch the prize. Said Artlab's Director, Ian Cook, "It's been a very big twelve months for Artlab and this is icing on the cake."

### **Mary Jose and Associates**

The first exhibition of the proposed National Textile Museum of Australia was presented in September. **Mary Jose** and **Maureen Holbrook** worked with a team of the Museum Supporters to install *Migrants From the Mountains*, an exhibition of Hmong costume and textiles.

The Museum will open on a full-time basis in March 1998 to coincide with the Adelaide Festival of Arts. In the mean time four exhibitions will be held along with a program of lectures and other activities. The Museum is located in historic Urrbrae House where the original ballroom and supper room have been newly refurbished to form a purpose-designed gallery space with the help of Simon Weidenhoffer of Weidenhoffer architects.

Mary Jose has also undertaken the conservation treatment of a lace bed cover. The bed cover was made by Miss Persis Scott Trew in c.1858 who lived at Beaumont House. The bed cover is now back on display at Beaumont House which is now a property of the National Trust of South Australia.

## **Victoria**

### **Museum of Victoria**

The Museum of Victoria is moving.

The Aboriginal collections and some of the Social History and Natural Sciences collections are moving to the new Melbourne Museum at Carlton Gardens, which opens in 1999. The non-Australian Indigenous Studies collections and large scale objects from all collections will go to our newly opened off-site store in the Melbourne suburb of Moreland. (The Moreland Annex includes a VERY LARGE conservation lab for VERY LARGE objects and hopefully VERY LARGE numbers of conservators.)

The Collections Conservation Department has had a significant design input into both

buildings, and, after intensive wrangling, we are very pleased with the high standards incorporated into the new store, and the plans for the new Museum.

Our major work for the past seven months has been preparing the collections for the move, and for long term storage in their new homes. We are about half way through preparation of the non-Australian Indigenous Studies collections. (In other words, 15,000 objects have been checked and stabilised.)

The main Museum of Victoria campus at 328 Swanston Street, will be closing its doors to the public in early 1997, to allow resources to be concentrated on opening the new Museum. We're very excited about this - the same cannot be said for the general public. ("Does it really take that long to get a new museum up and running?")

We have had a big couple of months for seminars and conferences:

**Alison Wain** worked with **Jeavons Baillie** to organise and present a two-day Disaster Preparedness Seminar to Museum staff (they even managed to entice one member of senior management). It was a fantastic couple of days, the highlights being the two simulated 'floods in a museum store'. It was incredible how much panic set in, even though we all knew it was a set up.

**Penny Edmonds, Sally Groom** and **Suzanne Coates** spoke at the Conference of Museum Anthropologists in Melbourne in October, as well as a large contingent speaking at the AICCM Conference in Sydney.

Suzanne also spoke at the Museums Australia Conference Heritage Collections Committee meeting in Sydney, as she is the recipient of their grant for an Aboriginal identified pre-training internship.

### **Apology**

In the September Issue of the AICCM National Newsletter we carried an article in the **Book and Paper Special Interest Group** titled *Index to Victorian Lands Department Surveys - The Conservation of a high use Index*. Unfortunately we failed to correctly credit the article to **Katrina Ben** of the State Library of Victoria. We apologise to Katrina for this omission.

## Conservation Science

It had been the aim to try have a meeting of the conservation science SIG at the Sydney Conference. This meeting was to discuss directions and how we get the group actually functioning in a way that it is not dependant on one person. But as if to try and illustrate my point a pedestrian separated me from my bicycle on the way home and also separated some of my bones from each other.

Hence the AICCM was not high in my personal priorities. Any of you who have had a broken collarbone will understandp; those who haven't - do not criticise!

Sorry but that meant no meeting.

Well what can we do!

Through the newsletter and e-mail we can discuss direction and develop the appropriate purpose and vision statements.

I will post documents as they are developed to my homepage site and ask for comment. I have a list of Science SIG members and have e-mailed those who have e-mail. Please make sure I have your correct addresses as I will run this like a mini distribution list. Join in as we can only lift the level and perceptions of conservation science within the conservation community by being proactive.

### Aims

I feel we need to:

- Foster an interest in conservation science,
- Support our fellow scientists through networking,
- Show the relevance of conservation science to preservation policy, conservators and the collecting community.,
- Set up discussion on developing an inclusive, national, relevant, conservation science policy and funded programmes.
- Lobby for actual support mechanisms that recognise the spread of conservation science expertise throughout Australia.
- Lobby for a nationally funded treatment development program.

Should we do this? If so how do we do this?

Email me at [d.hallam@mailbox.uq.edu.au](mailto:d.hallam@mailbox.uq.edu.au)

**David Hallam, Co-ordinator**

## Gilded Objects

The first introductory meeting of the GOCSIG at the 17th National Conference of the AICCM could convince the most sceptical opponents about the needs of establishing the professional communication network between the AICCM members involved in the field of gilded objects conservation. The small (but cute!) room could hardly accommodate the 24 participants of this meeting! Certainly such a response came as a surprise to everybody including conference organisers who initially, optimistically, prepared only seven chairs for participants. I do not complain! I would like only to reveal what vast attention the group has received, and how thrilled I am with such a response!

The meeting was very fruitful. We discussed a draft of aims and objectives of the group and the final version of this document should be sent to all members and presented to the National Council for approval very soon. The four lectures, which were than presented by Holly McGowan-Jackson and I, related to the core issues in the field of picture frame conservation: ethics, methods of documentation, conservation techniques, and research on Australian frame makers.

In my talk *Ethics in Frame Conservation* I intended to show the complexity of this subject discussing broader philosophical issues regarding ethics in frame conservation in relation to the significance of the frame, its relationship with the painting, value of the frame as a source of historical information on craftsmanship, artists intentions, and curators expectations. I addressed questions related to ethics in designing an appropriate reproduction frame and concerns regarding preservation of originality of the frames. At present the balance and knowing when to stop the restoration process is a matter of individual taste, judgment and experience of a conservator proceeding with the treatment. The open debate on the subject of ethical principals in the frame conservation can only inspire and assist us in making a correct decision.

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The lecture on *Frame Conservation Documentation Methods* presented by Holly was a natural continuation of discussion related to preservation of authenticity of the frames. Holly stressed the needs for establishing appropriate written and photographic documentation methods for picture frames. She noticed that the picture frames in museums and galleries are rarely documented, and photographs of paintings in collections generally do not include the frame. She emphasised that accurate records of the description and condition of frames, and treatments undertaken on them are vital for the proper care of the works. Collection of technical and historical records can assist in determining whether a frame is original to a painting and will gradually enhance our knowledge regarding the variety of frame manufacturing methods in different periods.

The next lecture, *Frame Conservation Techniques*, presented by me, gave a brief introduction to the materials and techniques of frame conservation practised in the Frame Conservation Department at the Art Gallery of New South Wales, including methods of examination, consolidation surface cleaning, removal of overpainting, structural strengthening of insect infested wood, filling, replacement of missing mouldings and retouching techniques. I noticed that although in recent times our approach to the conservation of art objects differs greatly from the attitude of our ancestors, we still do not have recipes for every problem which we are confronted with treating the objects today. Through the centuries - particularly in the 20th-Century - we have seen constant modifications in the techniques and methods of conservation of art objects. The methods of gilded objects conservation considered as the best only ten or twenty years ago, are sometimes now regretted. As we are more aware about this fact today, deliberate thoughts, common sense, and a certain dose of reservation besides knowledge and scientific evidence, should associate each decision regarding conservation of picture frames.

Therese Mulford informed us about preparation for publishing a directory of Australian frame makers in Tasmania 1830-1930. The publication should be available in March-April next year, and as a unique reference manual it can assist in the dating and identification of Australian frames. A directory regarding Melbourne frame makers of similar period is being prepared by the University of Melbourne in conjunction with the National Gallery of Victoria, and one regarding Sydney frame makers is in the process of being prepared by Paula Dredge, Art Gallery of New South Wales.

Holly then brought us up to date on the major project of frame identification and documentation of frame makers' labels in the painting collection at the National Gallery of Victoria, undertaken by the staff members of the Conservation Department. The in-depth analysis of frames identified as works of various frame makers, including John Tallon, is underway.

The meeting was finalised with the brief discussion on the further direction of the group. I enthusiastically agreed to hold the co-ordinator's position and take care of publishing the GOCSIG Newsletter and distributing it to the members.

This first meeting of GOCSIG was a great success. The group now comprises 32 members in Australia and New Zealand, and considering the unique area of specialisation this number is very satisfying. Nevertheless, in order to assure further development of GOCSIG I need your support and contribution in terms of information on the projects you work on, conservation problems you face and how you solve them, research being carried out, etc. If you would like to share your experience with materials or methods of gilded objects conservation, or would like to join GOCSIG, please contact me at the Art Gallery of New South Wales.

Malgorzata Sawicki  
Co-ordinator

## Paintings

A meeting of the Paintings Special Interest Group was held at the Art Gallery of New South Wales on 29 October 1996.

After much discussion about the direction of the PSIG the following items were resolved:

- The aims and objectives of the group were worked out (see below) and will be passed on to the National Council.
- The person organising the bi-annual symposium will also fulfil the role of group co-ordinator/spokesperson. After the symposium this role will be passed to the person organising the next symposium.
- The bi-annual symposium will take place in similar format as present. However smaller group meetings should be encouraged between times, such as at the AICCM National Conference. These were seen as being smaller meetings such as a thematic discussion group, workshops and the like.
- Natalie Sclar (National Gallery of Australia) was elected as the compiler of the group news. This will be inserted into each *AICCM National Newsletter* in the SIG's section. This information will also be inserted onto the AICCM web site at <http://www.vicnet.net.au/~conserv/aiccmhc.htm>. This group

news is seen as an information exchange centre and should be used as a forum for gathering and giving information relating to such things as conservation treatments, artist's techniques and materials and the like. Being on the Web will allow faster access times for those with access to it. Those people without access to the Web will still see the information in the *Newsletter*.

### **Aims and Objectives of the AICCM PSIG**

#### **Aims:**

- A. To promote paintings conservation.
- B. To promote research into painting conservation treatments, artist's materials and techniques.

#### **Objectives:**

- A.1. Publish information about the groups activities in the *AICCM National Newsletter* and the AICCM Web site.
- A.2. Hold regular meetings.
- A.3. Encourage interaction between groups with related interests.
- A.4. Encourage professional development workshops and courses.
- B.1. Encourage collaborative research on paintings conservation issues.
- B.2. Present research at forums such as AICCM/SIG meetings.

## **PHOTON**

We had a very successful SIG meeting at the 1996 AICCM Conference. My thanks once again to all the people who gave papers - we had a good cross-section of preventive, hands-on and new technologies, which kept everyone interested.

I'll take this opportunity to ask the people who presented papers to send me copies of your full talks so that I can make them available to members of PHOTON if they missed something.

Unfortunately most the papers ran overtime, (I'm going to have a really loud bell next time) so we didn't have much of a chance to discuss the Aims and Objectives of the group. We got a few suggestions from the floor, so, in consultation with other people who volunteered to help, I will draw up some draft A&Os and circulate them to members ASAP.

Please feel free to put any questions or answers in PHOTON in the newsletter, the more dialogue we create the better informed we will all be!

During the PHOTON meeting, a question was raised about guidelines for preserving digital information. Following the meeting, Jan Lyall, Head of the National Preservation Office at the National Library of Australia supplied me with the address for the Web site for PADI - Preserving Access to Digital Information. The address is:

<http://www.nla.gov.au/dnc/tf2001/padi/padi.html>

The NPO is seeking comments on whether the site is easy to use, does it provide useful info, what would you like to add etc. Please pass any comments to Hilary Berthon on (06) 262 1357.

**Cheryl Jackson, Co-ordinator**

## **Preventive Conservation**

The Preventive Conservation SIG convened with the presentation of four short discussion papers. Presenters were Vinod Daniel and Michael Kelly, Australian Museum; Kay Söderlund of Söderlund Consulting; and Liz Page of the National Gallery of Australia.

The speakers made us aware that the practice of preventive conservation must be practical and that it must meet the needs of collections and owners by assessment rather than imposition of ideals. Practical solutions such as good housekeeping, relic boxing, building insulation, and insect control can be used to great effect in every collecting institution. The imposition of tight climatic requirements for relic display and storage can be unrealistic and lead to impossible financial burdens on museums. Often our perceived requirements for collection care are totally inappropriate in countries that have no infrastructure to support elaborate air-conditioning systems, security and other museum refinements. Human resources however are often available and should be used as appropriate.

We should be considering new directions in collections environment, and the group was advised of a conference to be held by the Smithsonian Institutions, Washington, in September 1997, to discuss their research and new directions in this area.

A small membership database will be created, and information will be circulated on a quarterly basis. Anne l'Ons is the co-ordinator, and all communications are very welcome.

**Anne l'Ons, Co-ordinator**

## **SMOCM**

The SMOCM meeting held at the AICCM Conference on 29 October, 1996, was particularly animated this year. With six speakers and a forum lead by our very capable AICCM President, Robyn Sloggett, controversial ideas and heartfelt discussion were rife. Thank you to everyone for contributing!

So what happened and how is it reshaping or confirming the direction of SMOCM?

**Sally Couacaud, Curator of the Sydney Open Museum** spoke about managing Sydney City Council's outdoor collection. Sally said that

conservation is just one aspect of a sound management structure. A framework for expanding the collection is also necessary. SCC commissioned the following documents to aid the process of managing their outdoor collection.

- valuation of the assets \*
- history survey \*
- conservation survey
- five year conservation plan
- \* this information was used to identify key assets

The conservation plan forms the backbone of the budgeted program for the Sydney Open Museum. It is difficult to establish a maintenance schedule; easier to secure funds for treatment. Parks people currently carry out maintenance.

Sally raised many issues for conservators to consider, including:

- The development of industry standards of documentation and treatments for outdoor collections.
- Creation of an independent advisory body
- Improvement of the local government tendering process
- Participation in decisions regarding aesthetics. Sally believes that each monument needs to be assessed individually in collaboration with the administrator, artist and conservator. However the final decision rests with the curator. She also asked, "is it possible to maintain the lovely green?"
- The commissioning of new work. There is a need for a database of information on materials, meaning and preferred interjections which influence the aging process.

**Vincent Sicari, Heritage Architect with NSW Public Works Department spoke about**

**"Public Works - Services and Heritage - from St Mary's Cathedral to the Red Hand Cave".** Vince appealed to conservators to become involved in building conservation projects, as we have specialist skills to offer. Sandstone is a particularly important area of conservation needing further investigation.

Vince asked us whether the Arthur Phillip fountain in the Royal Botanic Gardens should be preserved or restored? Polishing the marble will bring out the beauty of the stone, but will remove material in the process. He told us that aesthetics influence the way administrators think. Conservators need to consider the common touch.

**Lucien Popian, a private Sydney conservator** used colour transparencies to record changes to the patina during treatment of the Shakespeare Memorial.

**Sarah Jane Rennie of Artlab Australia** spoke about Carrick Hill's five year maintenance plan. The plan includes advice on day to day management, as well as procedures for cyclic intervention. Ground staff at Carrick Hill have participated in workshops with Artlab to get to know each piece and its particular needs. Priorities are divided into categories of urgent, this year and within the next two years. The plan will be reviewed in preparation for the next five year plan. Sarah Jane's presentation made maintenance sound easy and fun to do.

**Lisa Addison of International Conservation Services** spoke about colour changes on bronze after waxing. She argued that colour changes are due to the application of wax rather than from the corrosion inhibitor benzotriazole. She reminded us that conservators are restricted in their treatments by environmental concerns and that our treatment materials are chosen not only for their stabilising properties but also in terms of their toxicity, durability and reversibility. Lisa said more lateral thinking is needed to develop better treatments.

**Richard Thomas, University of Western Sydney Nepean** followed up on Lisa's ideas but in the process ruffled a few feathers as he challenged us to broaden our thinking. He asked, "what do we expect from the stabilisation of bronzes?" Richard suggested we concentrate on fixing internal armature, treating acidic black crusts, cleaning the metal and treating the stonework. He questioned the value of waxing, especially when we know it dramatically changes the appearance of the object and needs ongoing maintenance. Richard supports the idea of dignified decay. Don't we all?

During the forum more issues were raised and hotly debated - especially when the value of continuing with the Survey of SMOCM was questioned. Some conservators felt that too much energy was being spent on the survey when conservators should be concentrating on research into improved conservation strategies including developing industry standards for conservation reports and tendering documents. I believe the survey is an important project for SMOCM to continue to manage.

It is ironic that through our work in establishing the Survey of SMOCM, Richard Thomas, of the University of Western Sydney Nepean, has been successful in obtaining the first ever Australian Research Council collaborative grant with a cultural institution acting as the senior partner. Together with the Art Gallery of NSW, the Chemistry Department at the University of Western Sydney Nepean will carry out research into the conservation problems facing Australia's outdoor heritage collections.

As you all heard at the conference, Richard's involvement in promoting the conservation profession is not limited to fund raising. The new graduate conservation course at the University of Western Sydney Nepean will substantially raise the profile of conservators in the wider heritage arena.

Next year's SMOCM meeting, to be held on Rottnest Island, Western Australia is being organised by Joanna Barr, Anne Cummins, Jenny Dickens, Ellie McFadyen, Sarah Jane Rennie and Vanessa Roth. I'm looking forward to it. See you there.

Donna Midwinter

SMOCCM Co-ordinator

### **Panel Session - AICCM SMOCCM SIG Meeting - 29 October 1996**

The aim of this session was to direct thinking and planning towards developing asset maintenance and management plans, however discussion mainly focussed on future directions for SMOCCM.

Issues relating to the survey were identified;

1. The broad linkages fostered by the survey were very valuable and the survey should be continued. Linkages to other professional organisations, schools, and council staff need to be developed.
2. It is important that the information from the survey be fed into the relevant federal (Heritage Commission) and state legislative bodies (eg Heritage Office in NSW and Heritage Victoria) so that after identification, significant items can be registered and given legislative protection. It is probable that a number of database issues will need to be addressed to ensure the information is in a form that is useful to the legislative bodies.
3. The issue of the somewhat artificial nature of the items identified as 'SMOCCM' was raised. Vince Sicari's paper had illustrated many examples of outdoor cultural materials which currently do not fall under SMOCCM's scope. The lines between moveable and immovable cultural heritage are becoming more and more blurred and the SMOCCM SIG and the survey need to reflect these changes.

While commending the survey and all it has achieved, SMOCCM members felt that there were other areas where the group could be working. As well as involving conservators, the survey is also a curatorial and public relations exercise. The group (consisting of conservators and custodians) felt that other issues were starting to become pressing. These are;

4. Tendering. SMOCCM SIG members are most affected by the new situation both as

conservators and custodians. It has become urgent to develop codes of practice and standards for tendering, documentation and treatment for the use of custodians to ensure that appropriately qualified conservators are selected for projects and compete with each other on an equivalent basis.

5. **Promotion of the profession.** Linkages need to be developed with the building profession, architects, sculptors and councils to promote conservators for work on SMOCCM items and the AICCM as the relevant professional body.
6. **Technical focus group.** A SMOCCM SIG technical focus group will be formed to:
  - Provide the means for identifying and solving technical problems.
  - Investigate financial resources for conducting technical studies and research.
  - Act as a steering committee for SMOCCM research projects.
  - Form technical linkages with other professionals.
  - Work on the development of the standards of documentation and treatment.
  - Contribute to the conservator accreditation process in the field of SMOCCM.

The above priorities were endorsed by all present and the group overwhelmingly resolved to pursue the above important issues.

Jenny Dickens  
SMOCCM Member

### **Textiles Special Interest Group**

Thanks to all who attended the Textile Special Interest Group meeting at the Sydney Conference in October. There were over twenty people at the meeting which made the textile group up there in attendance numbers with the larger SIGs.

I must also thank contributors for volunteering so readily and for being so prompt in writing your abstracts, they made the meeting a great success.

The following papers were delivered:

*The treatment of Silk Interiors at Loreto Manderville Hall* by Kristen Phillips, Artlab Australia.

*Conservation and History of the Richmond Colours* by Cathy Challenor, Australian War Memorial.

*Conservation of a Charles Condor Watercolour on Silk* by Michelle Ford, National Gallery of Australia.

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*Textile Conservation is Not a Dying Art - New techniques for preparing fabric supports* by Kristin Phillips and Louise Bird, Artlab Australia.

*Use of the Ultrasonic Spotting Gun for Stain Removal* by Sarah Clayton, National Gallery of Australia.

*Construction of Mannequins from Ethafoam* by Gina Drummond and delivered by Wendy Dodd, Australian War Memorial.

Wendy also led a lively open forum discussion entitled *Training Non Conservators in Preventive Conservation Techniques*.

Some of the session was taped and though arrangements have not yet been finalised, it is hoped that copies will be available through the textile group co-ordinator. It is expected that the papers will be printed up in The Bulletin.

Unfortunately due to illness Debbie Spoehr was unable to deliver her papers, *Silk Purse from a Sow's Ear: The Conservation of a Tibetan Thanka* and *The Development of the Textile Museum at Lobethal*, but we look forward to reading them in the Bulletin.

Time was tight at the conference so it was difficult to discuss in detail other business and issues. However, the two topics discussed in brief were the Textile Conservation Manual and the appointment of a new co-ordinator.

It was decided to continue with the publication of papers from our Textile Manual selected as suitable by Museums Australia (NSW), in *Museum Methods*. This leads to the question of what happens with those papers not selected and what of the initial aim of publishing a manual specifically on the care of textile objects? This issue was not resolved at the conference meeting. Micheline Ford will send the draft of the Textile Manual to Fiona Tennant.

Finally I would like to welcome Fiona Tennant as the new Textile Special Interest Group Co-ordinator. Fiona has already been very active in organising many of the textile group meetings and I wish her well and look forward to some exciting meetings ahead. Fiona can be contacted at ICS on (02) 4173311.

**Sue Frost**

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## TECHNICAL NOTES

### Ultrasonic Cleaning of 100,000 Negatives

Ian Fulton and Adrian Lautenbach

For many years, most of the Australian War Memorial (AWM) collection of World War I images have been unavailable to historical and sociological researchers. About 90,000 glass plate and 30,000 flexible format images had been contaminated by a mysterious irritant that had the capacity to spread and contaminate other collections.

Decontamination, before duplication and printing was required to make these images available. Removal of this contamination was proposed many times during a ten-year period, but conservators seemed to be always adversely affected by the irritant.

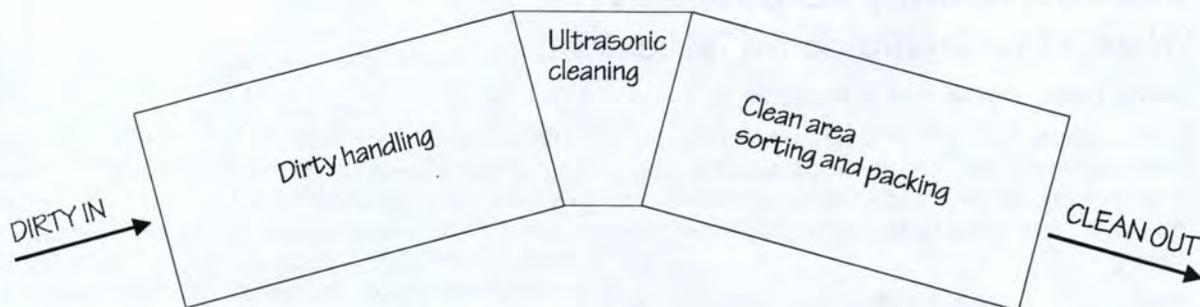
In 1991, Adrian Lautenbach examined ultrasonic cleaning of negatives and transparencies in the colour reproduction industry. However, nothing was taken further because the equipment was too small, could not be adapted to other processes and used Freon 113 that was about to be phased out under the Montreal Protocol.

No one had ever used ultrasonics for cleaning glass plate negatives before, but a literature search revealed that ultrasonics was being routinely used in the motion picture industry<sup>1</sup>. Ultrasonics is an essential part of glass lens making according to Wild-Leitz<sup>2</sup>, and had been used by Czech conservators to preserve antique glass<sup>3</sup>. Therefore all that was required, was to find a suitable ultrasonic cleaner and solvent to clean old glass negatives. This was easier said than done. In 1992, Ian Fulton collaborated with Branson Ultrasonics (Aust) to design a system using Genesolv 2000 in a 40 kHz ultrasonic cleaner and vapour degreaser.

The program was set up and managed by Ian Fulton for the Australian War Memorial as follows:

#### Facilities

Decontamination was carried out in buildings, isolated to eliminate hazards to sensitive AWM staff. These were purpose built by AUSCO to a design by I F.



Schematic layout of AWM decontamination facilities

### Equipment

Purpose built 40 kHz ultrasonic cleaner/vapour degreaser with baskets and transport system-Branson Ultrasonics (Aust), using Genesolv 2000 (1,1-dichloro-1-fluoroethane) - Allied Signal USA.

### Operation

For 20 plates, each automatic cycle took about 4½ minutes, comprising:

- ultrasonic cleaning                      60 sec
- vapour washing (29 deg C)            60 sec
- drying                                         60 sec.

### Transport

To minimise risk of contamination spread throughout the AWM, negatives were transported from the old storage area in sealed containers to the decontamination facility. After decontamination, packaged negatives were taken to a new climate controlled storage area.

### Labour

The majority of labour was provided by Landcare and Environmental Program (LEAP) trainees through CIT Solutions (Canberra Institute of Technology) as broker. Six LEAP programs were required to finish the glass plate project, and we cleaned flexible films ourselves.

The system as designed, allowed the Australian War Memorial to decontaminate:

- Black and white glass plates
- Colour negatives and colour transparencies.
- Nitrate, acetate and polyester films.

The process removed all traces of grease and dust, but no varnish or pencil retouching. In addition, nothing was broken during ultrasonic cleaning, and only six breakages occurred during the whole program - by human hands. Even cracked glass did not crack further in the cleaning process. Delamination of emulsion

from glass only occurred if plates were left exposed to hot vapour (29°C) for 20 minutes.

All cleaning of glass is now complete, and the ultrasonic cleaner will not be required for some time. This machine is now available for lease by other institutions that have large glass negative collections. We can provide trained operators, or we can train an operator. Dust & dirt removal by ultrasonics and vapour washing is far superior to simple dip washing, since the glass is always cleaned in filtered solvent and finally washed with fresh distillate. In any case, this is the only approved manner of using solvents in cleaning these days; gone are the days when objects could be cleaned in open systems.

### References:

- <sup>1</sup> Haig, R. N.: 'Film Cleaning by Ultrasonic Cavitation and Acceptable Solvents', *SMPTE Journal.*, 89, 240-243 (1980)
- <sup>2</sup> Scheerer, F. (Wild- Leitz GmbH, Wetzlar, Germany): **Fluorochlorohydrocarbon-Free Treatment of Glass Surfaces**, *FCKW-Aussteig Wohin? Beitr. Dechema-Fachgesprachs Umweltsch*, 8th, 191-216 (1990) Edited by Behrens, Dieter, Weisner. J. DECHMER: Frankfurt/Main, Germany
- <sup>3</sup> Subrt, R.; Sala, I.: **Preservation of Glass, Especially Antique Glass Articles**, *Czech CS 268,867 (CI C03 C23/00)* 31 Aug 1990 Appl. 86/5,238 10 Jul 1986 3pp.

*Ian Fulton is a physical biochemist, interiors architect and conservator. He works as a consultant at the Australian War Memorial.*

*Adrian Lautenbach is a professional photographer and Senior Photographic Conservator at the Australian War Memorial.*

## When is a Tapestry Not a Tapestry? - When it's an Embroidered Tablecloth!

Wendy Dodd, Australian War Memorial

At the Sydney AICCM Conference I introduced a discussion on the problems associated with teaching preventive measures to members of the public and to people with no conservation training.

I started the discussion with a demonstration of a member of the public asking for advice over the telephone, to show how differently we interpret information depending on our knowledge base.

My second example was to show how in a small museum, with the best intention, unless someone has complete knowledge of a subject, it is easy to make decisions which will adversely affect the collection.

The discussion then ranged from telephone advice (and how we shouldn't give it without seeing the item or at least a photograph of it) to the difficulties associated with teaching basic skills at a TAFE or museum studies level. Almost every conservator at the meeting had a past experience where information had been misinterpreted. Advice on care of one item is often extrapolated to be suitable for care of a whole collection. People in remote areas are used to doing things themselves and will go ahead and treat something even when the conservator advises strongly against it.

Some good suggestions were made, such as giving a hand-out at the beginning of every workshop or class which defines the terms to be used. This should be as basic as defining acid-free, light level, brush vacuum, wash etc. Workshops held at small country museums allow assessment of the individual needs of the collection to be made.

For me the discussion highlighted the importance of having the right people to provide training in preventive textile conservation. Courses and workshops need to give basic information in a useful hands-on format. People must leave the workshop knowing their limitations and when to refer to an expert. But they must also know the enormous amount of good they can do by maintaining a good environment and good, clean storage areas. All this is very important at a time when the Conservation Working Party of the Heritage Collections Committee is developing strategies to implement the *National Conservation and Preservation Policy for Movable Cultural Heritage*.

Thanks to all those people who participated in the discussion.

## Radioactive Hazards in Collections

John Ashton, Senior Objects Conservator, Australian War Memorial

Recently at the Australian War Memorial (AWM) an incident occurred where a Registration staff member doing a stocktake came into contact with a known hazardous material - radium 226 - in the form of luminous paint as used on various military and other technology items.

The hazardous part of the incident was that the luminous items were jumbled in a box where they had not been disturbed for many years. Like many museum collections, the AWM still has some storage areas to be upgraded. The upgrading is a continuing project and although we have made great advances we still have many years work ahead with the present resources. The items were not individually wrapped and we considered that it was possible that the sharp edges of one object could have abraded the luminous paint on another object. The radioactivity levels of the objects were established using a radiation monitor. Although the readings were very high at the surface of the luminous paint the activity recorded at 30 cm dropped off to background level, indicating alpha radiation emissions

Radioactive luminous compounds commonly consist of a phosphor, such as zinc sulphide intimately mixed with a radioactive material such as Ra-226. The radiation from the radium activates the phosphor causing it to emit light. The alpha radiation particles emitted by a material such as radium destroys the phosphor over a fairly long time. When the phosphor is destroyed the compound is no longer luminous but most of the radioactivity remains.

Alpha particles (the same assembly as the nucleus of helium -two protons and two neutrons) are heavy and slow moving and the energy is dissipated easily. Most alpha particles are completely absorbed by a few centimetres of air, or less than 0.005 mm of aluminium sheet, or a sheet of paper. They are not considered a serious health hazard external to the human body, although internally they are most serious owing to their very short range and great ionising power, and the half-life for elimination from the body is 45 years.

The incident was reported under the OH&S requirements and was discussed with the local government radiation safety department head,

David Smoker. To allay any fears that the objects conservators and the registration staff may have had over the long term dangers of handling radioactive material, I suggested that we should do a check on our exposure levels over a reasonable time span. Mr Smoker did not think we were in any danger from the type of material we had in the collection, except for the possibility of inhalation of a loose particle. However, he agreed that the personal radiation monitoring system would be able to establish that our normal procedures of safety precautions (dust mask, safety glasses, gloves, reduced exposure times, safe working distances and protective packaging) would be adequate.

The Australian Radiation Laboratory (ARL) provided us with the necessary radiation detection and recording equipment ( a piece

of film in a badge holder) for wearing while doing our normal work. The film badges were worn for twelve weeks by the five members of staff most likely to come into contact with radioactive material in the collection. At the end of the monitoring period the badges were returned to ARL and the doses of radioactivity were measured for each badge. I am now very pleased to report that none of us recorded any dose of radioactivity for the period. So it would appear that although some conservators do encounter radioactive material fairly frequently the normal safety precautions are keeping us from glowing in the dark. Further information on ARL and costs associated with personal radiation monitoring may be obtained from the author on 06 2434534 or by contacting ARL on 03 9433 2211 or fax on 03 9432 1835.

## REVIEWS

### Book Reviews

#### Readings in Conservation - Historical and Philosophical issues in the Conservation of Cultural Heritage

Eds. Nicholas Stanley Price, M. Kirby Talley Jr. and Alessandra Melucco Vaccaro

Reviewed by Professor Colin Pearson

*Historical and Philosophical Issues in the Conservation of Cultural Heritage*, is the first in a series of *Readings in Conservation* to be published by the Getty Conservation Institute. It has been apparent for some time that art historians, conservators, curators other museum professionals and private collectors need to understand better the history and philosophy of conservation, to equip themselves to face the many challenges and criticism facing them today, and to improve communication and co-operation between the different disciplines.

This set of 'Readings' concentrates on the Western (essentially Europe and North America) tradition and literature. Future 'Readings' will examine other parts of the world. The primary audience for the book is students of art history and conservation. "The guiding principles of these readings is the search for the roots of contemporary problems and the re-reading of texts that have become classics but that are still rich in suggestions and useful for putting our everyday problems into perspective".

The 'Readings' are edited by Nicholas Stanley Price, M. Kirby Talley Jr. and Alessandra Melucco Vaccaro. Following an extensive review of the literature, the readings were compiled from the Who's Who past and present of art history and connoisseurship, introduced by Kirby Talley, and conservation introduced by Alessandra Vacaro. The eight

chapters lead from the origins of studies and appreciation of works of art during the 19th- and first part of the 20th-century (Parts I and II), through to the emergence of a modern conservation philosophy (Part III). An historical perspective of conservation theory is given in Part IV, followed by a discussion of restoration and anti-restoration (Part V). The next two chapters examine the contentious issues of reintegration of losses (Part VI) and exactly what is meant by the patina on the surface of a work of art or artefact (Part VII). The final chapter (Part VIII) brings everything up to date with the contentious role of the conservation scientist. This well illustrated book of 480 pages has an excellent annotated bibliography, and also contains details about the authors of the readings.

Each chapter commences with an introduction/overview followed by a series of readings, and there are 46 in total from thirty well known art historians and conservators including Berenson, Ruskin, Bell, Clark, Morra, Friedlander, Pope-Hennessy, Albano, van de Wetering, Philippot, Brandi, Keck, P and R Mora, Coremans, Dent Weil and Torraca. It is not possible to detail each chapter but the whole makes fascinating reading. It is very much directed to the conservator, only a little towards the art historian and curator, and this is one of the few criticisms - conservators are often criticised about their lack of

understanding, appreciation and knowledge of art, and because of this make wrong decisions as to conservation treatments carried out. Just as much 'fault' must also lie with the other museum professionals, as conservation work should not be carried out without the full involvement of the curator, conservator, historian, archaeologist, architect, scientists etc. This point could have been brought out rather than appearing to challenge the conservator about his or her shortcomings.

Although the 'Readings' concentrate on the world of fine art, in particular paintings, it is good to see the inclusion of archaeological collections, outdoor sculpture and historic buildings.

Kirby Talley starts the book in his now familiar role of questioning the understanding of art by conservators, and it is good to now see this in print. Works of art must be appreciated as aesthetic objects, and one must learn to discriminate quality, they are not just an object with chemical and structural properties. The importance of connoisseurship is raised which Talley claims is a more "scientific" way of looking at works of art - to be able to identify the artist's "hand" and what is "original". No one should question this, but when a scholar such as Berenson stated that it took him 60 years to become a connoisseur of art, what can be realistically expected of a conservator. How much time should be spent understanding just one artist, then think of the number of different artists a conservator has to 'face' each year. This is not an excuse, more a point of what is reasonable to expect.

There is criticism of lack of awareness of the use of glazes and varnishes, and the fact that some artists painted to ensure their paintings survived. Durer wanted to keep his colours fresh for 500 years. Others like Turner and Reynolds were experimentalists, and Braque, Picasso and Reynolds accepted the effects of aging. Much of this it is claimed, is not well understood by conservators, particularly in the past. But how much is this true today? Caroline Keck responded to this with the "non-material content...is the single potent factor in determining our basic standard for the practice of professional conservation: every method must be reversible". This should be today's approach.

The surfaces of objects are important, and the artist's intent is of paramount importance when considering any conservation treatment. But beware as pointed out by van de Wetering; van Gogh painted thickly to guarantee the solidity of colour, not to achieve the heavy impasto so "characteristic" of his paintings. He even recommended shaving off the impasto, so a conservator being blamed today for having hot wax relined a van Gogh painting and flattening the impasto, may have had the

support of van Gogh, but not of today's art lovers. In another example, the artist Manzoni recommended that his *Achromes* be washed or repainted for exhibition purposes. Should the artist's intent be followed today? These are a few examples from the excellent readings in these chapters.

An understanding of the history of conservation, and such controversies as the cleaning of the paintings at the National Gallery in London and the restoration and de-restoration of the Hellenistic work *Laocoon* are required as a basis to any conservation training. Should historical restorations or even graffiti be removed from an early work if carried out by a 'famous person' compared with a 'nobody'? A conservator must be able to review the entire history of an object and distinguish its original functions and appearances from later modifications. After understanding what is a "patina", actually first defined in 1681 for paintings, is this natural or intentional, and should this be removed or conserved? Then there are aspects such as the role of preventive conservation; the fact that most conservation treatments are a compromise; and the interventionist versus the minimalist approach. All these need to be considered and understood when making decisions about conservation treatments.

Philippot provides an excellent methodology to the examination and understanding of an object to be conserved, which determine its "creative quality, documentary significance and impact on the human consciousness".

The controversy of inpainting - reintegration of losses, is well covered and includes restoration and reconstruction. Again excellent guidelines are provided as to the approach to be taken, especially by Philippot and the Moras, Paolo and Laura.

The final chapter, the role of science and technology - the relationship between the natural sciences and the humanities - is claimed to be the most controversial. What was once the domain of the humanist and technical restorer has been taken over by the conservation scientist - it is claimed with often disastrous results. Alessandra Vaccaro says that "engineering and chemistry...lack a sense of history, and thus tend to reduce a cultural artefact to its constituent materials, denying its specificity". Keep scientists away from objects and let them wander into "the safer pastures of the analysis of artefacts" says Torraca. There is no doubt that a lot of damage has been caused to works of art by application of chemical solutions (of both types), which have later turned out to be harmful, but on the other hand there have been some major advances through the application of science to conservation.

The criticism of engineers and chemists is somewhat unfair as they also have a history - any chemistry course of worth commences by a consideration of the history and philosophy of the discipline, which is much older than that of conservation. Chemists are becoming more aware that they cannot solve the conservation problems of the world, but as with curators, art historians and conservators, there needs to be better understanding and communication - use of the other's knowledge and expertise to do what is best for the works of art and artefacts.

As can be seen there is plenty in these 'Readings' for everyone concerned with the management and care of cultural heritage, and it should be compulsory reading even for the experts, say every few years, to bring them back to earth and to re-examine their

philosophy and approach to conservation. It is not the type of book one will refer to on a regular basis, but as a teaching aid it will be invaluable. Think of the tutorial discussions which can be held following study of selected readings. Therefore the book has definitely achieved what it set out to do. My only concern is that if conservation students really take all this material to heart, they will never enter the profession. The responsibility would be just too much.

The Getty Conservation Institute, Los Angeles. ISBN 0-89236-250-2, cloth US\$55.00; ISBN 0-89236-398-2, paper, US\$39.95. Available from The J. Paul Getty Trust Publications, 401 Wilshire Boulevard, Suite 850, Santa Monica, CA 90401-1455, USA.

## Conference Reviews

### First International and Eighth Australian Engineering Heritage Conference September-October 1996

#### John Kemister, Australian War Memorial

Held at Newcastle, NSW and hosted by the Newcastle Division Committee of the National Committee on Engineering Heritage of the Institution of Engineers, Australia.

The conference provided a forum for speakers from America, Australia, Ireland, Japan and New Zealand in which a wide range of papers on Engineering Heritage were presented. The impact of engineering on society and the importance of recording that impact were stressed both in the introductory talk by Wendy McCarthy, the Chairperson of the Australian Heritage Commission and in the keynote address by Dr Emory Kemp, an industrial archaeologist from West Virginia University.

These two speakers set the themes of engineering heritage needing advocates and that the engineering response to heritage preservation should be one of education, research and diffusion of information. The conference pursued these themes with the presentation of papers on assessment and collection guidelines, historical research, industrial archaeology, engineering history, oral history and the conservation and restoration of specific engineering objects and themes. Twenty eight papers were presented over the three days. Topics included; windmills, water mills, railways, street lighting in Canberra, Western influence on Japanese bridge building, and the engineering infrastructure of the rural economy of Ireland. Specific projects included a number of bridge restorations, ranging from the preservation of a concept to the conservation of the actual fabric. 'Treatments' ranged from consolidation and repair to total replacement and were technically gripping. Another striking practical

example was the stabilisation of the Newcastle Institute of Technology after the earthquake, the largest example of 'couching' the writer has seen. Industrial archaeology was well represented by an excellent New Zealand paper on the first coal mine in that country, the mine now being no more than a depression on a headland.

A highlight of the conference was a tour of the disused Richmond Main Colliery located west of Newcastle. The site is being preserved as an engineering heritage site.

The sensitivity to ethics and the methods involved in engineering heritage conservation appeared similar to those encountered within institutional conservation, the projects though, being executed on a somewhat larger scale.

A general perception emerged that it is impossible to preserve everything, therefore records are crucial. Of particular relevance to the conservator was the oft repeated comment throughout the conference that intellectual parochialism within institutions should be reduced and interdisciplinary interaction be encouraged. The pooling of resources would both facilitate the dissemination of useful information on treatments and assist in the preservation of significant items of engineering heritage.

The offer is there for engineering minded conservators to become involved in heritage projects of the Institution.

The 1996 conference proceedings are available from the Institution of Engineers. Further engineering heritage conferences are planned, a tentative schedule being Ballarat 1998, Auckland 2000 and Canberra in 2001.

## AICCM LIBRARY

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

**The Abbey Newsletter** Vol 20 No 3 Aug 96

Update:ASTM/ISR paper aging research program  
Smithsonian conference on collections environment  
Welcome allies: Vendors, librarians and the public  
The great spine & box label mystery!

**AIC News** Vol 21 No 5 Sept 96

Are we ready for the hurricanes? - National Disaster Task Force on Emergency Response Strategic plan update: AIC programs, activities, and research studies

**AIC News** Vol 21 No 6 Nov 96

Establishment of the Institute of Museum and Library Services Commentaries to the Guidelines for Practice of the AIC Electronic media interest group formed

**Alkaline Paper Advocate** Vol 9 No 3 Oct 96 Paper aging research at TNO

**ARC - Newsletter of the Australian Registrars Committee** No 19 Sept 96

The cost of our collections - what is the cost of what we preserve? Over-collecting: When is enough too much?

The Getty Conservation Institute Newsletter Vol 11 No 2 1996

The great murals: conserving the rock art of Baja California

For the record - A conversation with Peter Dorman  
Capturing the past - Documentation and Conservation

A strategic plan for the Getty Conservation Institute  
The Getty Conservation Institute's new home  
Travertine stone at the Getty Center

**Heritage Collections Committee Quarterly Report** Oct 96  
Conservation Working Party

**IIC Bulletin** No 4 Aug 1996

**IIC Bulletin** No 5 Oct 1996

**Journal of the AIC** Vol 35 No 2 Summer 96

A conservation case study of polyrama panoptique paper viewing slides

Reflections on changes in museums and the conservation of collections from indigenous peoples

The ethical dilemma facing conservation: care and treatment of human skeletal remains and mortuary objects

Gas chromatographic analysis of amino acids as ethyl chloroformate derivatives. Part 2, Effects of pigments and accelerated aging on the identification of proteinaceous binding media

Air-coupled ultrasonic system: A new technology for detecting flaws in paintings on wooden panels

**Memento** - news and events from the Australian Archives No 1 Sept 96

Beware of the Vinegar syndrome!

**National Association for the Visual Arts Newsletter** Sept 96

**Paper Conservation News** No 79 Sept 96

Around the world of globes with Sylvia Sumira

Aqueous treatment of damaged 19th-century manuscripts

**NCPTT (National Center for Preservation Technology & Training US Dept of the Interior) - Notes from the Centre** Sept-Oct 96

**Studies in Conservation** Vol 41 No 2 1996

The role of the conidia of fungi in fox spots

An improved dye and lake pigment analysis method for high-performance liquid chromatography and diode-array detector

Approche d'étude des encres anciennes

Consolidation of stone by mixtures of alkoxy silane and acrylic polymer

A note on a traditional technique of varnish application for paintings on panel

**TAS - The Australian Standard** Vol 17 No 8 Aug 1996

Warehousing dangerous goods

**TAS - The Australian Standard** Vol 17 No 9 Sept 1996

Towards a performance-based sprinkler code

**TAS - The Australian Standard** Vol 17 No 10 Oct 1996

**TAS - The Australian Standard** Vol 17 No 11 Nov 1996

Ventilation ...naturally

Classification of hazardous areas - specific occupancies

Safe warehousing of dangerous goods

**UNESCO Sources** No 81 July-Aug 96

**UNESCO Sources** No 82 Sept 96

Protector of the Pyramids

Route 2000 (cultural heritage and tourism in Haiti)

**UNESCO Sources** No 83 Oct 1996

Central Asia claims its heritage

Revitalizing the monuments

Computers against the thieves

### Live and Work in Another Culture

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## EQUIPMENT AND PRODUCTS

### Compact video-/phototube for stereomicroscopes

A new, compact video-/phototube has recently been released for the Leica M series of stereomicroscopes. Designed to facilitate the increasing use of CCD cameras, the tube will also accommodate photomicrographic units. The compact trinocular tube has a comfortably low binocular viewing angle of 38° and allows observation during video- or photorecording. Two special video objectives (0.5x and 0.32x) with C-mounts, allow direct connection of 1/2" or 1/3" CCD cameras respectively, forming a very compact unit.

The new interchangeable tube is also compatible with older instruments and existing outfits. A double iris diaphragm unit, for depth of field control, is available as a separate component, for use with the compact trinocular tube.

### CAMERA ON A STALK

A new multi-purpose video system (MPVS) announced by Leica is virtually a "camera on a stalk". A compact (33x41x41mm) camera with 1/3in. CCD and is located at the end of a 547mm flexible swan neck mounted on a stable, compact base. The 8mm high resolution glass lens focuses from infinity down to 6.4mm for close-up detail. Twin built-in microphones provide sound facilities for teaching commentary.

The head can be rotated through 60° and allows easy positioning as well as alignment with microscope eyepieces. Sensitivity is such that ambient light is sufficient for all macro work. The camera has both composite and S-type outputs. Dual microphones reduce background noise.

The MPVS can be used for macro and desktop work, for teaching and display of specimens, charts, diagrams, circuits, etc. and will also attach to most existing microscope eyepieces.

*For more information contact:*

*Leica Instruments Pty Ltd  
P.O. Box 21,  
North Ryde, NSW 2113,  
Phone: (02) 9886 3020  
Fax: (02) 9888 7526*

## POSITIONS VACANT

### HERITAGE VICTORIA

#### Directory of Heritage Consultants

Heritage Victoria is the State Government agency concerned with the protection, enhancement, interpretation and management of Victoria's post-contact cultural heritage. Primarily, it is involved in identifying heritage assets, providing advice on protective statutory measures, providing financial assistance and advice for conservation projects, and managing public education programs.

Heritage Victoria is compiling a Directory of specialist consultants to assist in meeting strategic planning objectives and fulfilling obligations under Victorian heritage legislation. Appropriately qualified consultants are invited to apply for inclusion. Consultancies may encompass research, analysis, identification, documentation and assessment of historic buildings or objects, archaeological sites, cultural landscapes or shipwrecks, materials conservation from such sites, preparation of conservation plans and policies, and documentation and contract administration of associated works.

Applications are particularly being sought from members of AICCM who have not yet considered their inclusion in the Heritage Consultants Directory. Applicants should be professionally qualified in the conservation of building interiors, materials/objects conservation, museum collections management, heritage education or interpretation, and exhibition design and installation, or have equivalent relevant experience. They should also be able to demonstrate familiarity with the Australia ICOMOS Charter for the Conservation of Places of Cultural Significance, and have an understanding of Victorian heritage legislation.

Copies of Expressions of Interest documents can be obtained from Di Verlin, Heritage Victoria, on Ph: (03) 9628 5537.

Completed papers should be forwarded in the first instance to:

The Director, Heritage Victoria, Dept. of Infrastructure, PO Box 2240T, Melbourne 3000

General inquiries regarding the Directory of Heritage Consultants should be directed to:

Geoff Bellamy, Senior Research Officer,  
Ph: (03) 9628 5441.

## POSITIONS VACANT

### Library and Information Service of Western Australia

#### Conservator, Book/Conservator, Paper

Salary: Book Conservator \$33,421-\$36,286  
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Agreement

Paper/Book Conservator  
\$35,106 - \$37,092

The Library and Information Service of Western Australia is looking for a part-time Book Conservator (level 3) for three days a week (may be negotiated) on a two-year contract in the first instance

#### OR

A person who can combine the duties of Book Conservator (Level 3) and Paper Conservator (Level 4). If a Book Conservator is available who has trained as a Paper Conservator, it would mean the position would be 3/5th Book and 2/5 Paper; ie. a full-time position for a two-year contract.

The person being sought would be working in the Preservation Services section of LISWA, which has a staff of 15 providing conservation, photographic and micrographic services.

A Paper Conservator needs a degree in materials conservation or equivalent comprehensive experience in the field of paper conservation; and demonstrated knowledge and skills in the conservation and restoration of paper-based library materials. A Book Conservator needs a degree or diploma in materials conservation or appropriate training with 3 years experience in book conservation; and demonstrated knowledge of the use of conservation materials for bookbinding. In addition, both positions require the applicant to have effective interpersonal skills; ability to work as part of a team; ability to set and maintain workflow patterns and throughput of work; ability to create and maintain treatment reports and records.

Anyone interested can obtain an application package containing key selection criteria from the Human Resources Services of LISWA, Tel: (09) 427 3408. Please specify if you wish to receive the JDF for Book Conservator or the Paper Conservator, or both. An applicant must address the selection criteria.

For further information, please contact the Manager, Ronda Jamieson (09) 427 3313 (e-mail: [rjamieson@mail.liswa.wa.gov.au](mailto:rjamieson@mail.liswa.wa.gov.au)).

Closing date for applications is **20 January 1997**.



Heritage  
VICTORIA

### OBJECTS CONSERVATOR

TEMPORARY VACANCY

VPS-2 \$26,480 - 37,514 pa

13 January - 27 June 1997

Heritage Victoria requires a temporary objects conservator preferably with a specialisation in maritime and land based archaeological conservation and knowledge of the deterioration and conservation of architectural materials. Experience and knowledge of museum collection management practices would also be an advantage.

The conservator will be responsible for treating the collection of archaeological artefacts under the supervision of the conservator. The conservation laboratory and collection are located in Francis Street, Melbourne.

The successful applicant will have a relevant tertiary qualification in the conservation of cultural materials and/or be eligible for professional accreditation by the Australian Institute for the Conservation of Cultural Material. Heritage Victoria may consider employing two people to fill the position on a job share or part-time basis.

If you would like to receive the duty statement and selection criteria contact:

Tony Armstrong on Ph: (03) 9628 5445 or  
Fax: (03) 9628 6850.

For enquires about the position contact:

Jenny Dickens on Ph: (03) 9628 5913 or  
Fax (03) 9628 5837

Please send applications to:

Tony Armstrong, Heritage Victoria,  
PO Box 2240T, Melbourne 3001  
Ph: (03) 9628 5445 Fax: (03) 9628 5650

Closing date for applications **3 January 1997**.