

FROM THE EDITORS

The guest editor for this issue of the ICCM National Newsletter is Dr Ian MacLeod, Head of the Conservation Department at the Maritime Museum of Western Australia. To follow up on some of the points raised in Dr MacLeod's editorial, we have also invited submissions from conservators who work outside our major cultural institutions - private conservators, regional conservators and those who work for commercial rather than government institutions. The perspectives are often different, and highlight the diversity of approaches and needs within the ICCM. Thanks to all the people who responded to our invitation.

The next issue of the Newsletter will be issued in October rather than September. A full report on the ICOM Conference in Sydney will be given in this issue. Don't miss out on this big event - register now!

Debbie Breen, Jackie Millard, Trish Stokes
 Editorial Committee

GUEST EDITORIAL

As we approach the dawn of the Bicentennial Year, many Australians will naturally question the value of the objects in their own local museums, their homes and in the state collections. Apart from major travelling exhibitions, which will tend to dazzle the public with spectacular examples of the history of Australia over the last 200 years, there will be the general displays, and collections will be looked at with perhaps a more critical eye.

The importance of proper regional conservation programmes and the training of the general public into an awareness of how they can actively minimise deterioration of their own objects should be a major area of activity for professional conservators in 1988.

After nearly four years of active involvement with a regional conservation programme in Western Australia, the ICCM will be seeing the current programme fold down at the end of the financial year. Whilst considerable progress has been made in increasing the awareness of people in regional centers of the needs of their objects much more work needs to be done. In Western Australia the state government is currently considering the establishment of a permanent advisory service for small museums. Whilst preference will be given to ICCM and MAA members, we must ensure that the state institutions make themselves available to private conservators, and to those who work in archives associated with commercial activities, e.g., Westpac Bank.

It is essential for the maintenance of credibility of conservation, as a profession, that people giving advice to the public and the other conservators in general must be aware of the need to adjust their views according to the ability of the client to respond. In simple terms, we must ensure that we do not turn the public away from working with their history by hiding the art and science of materials conservation in a cloak of meaningless jargon. Whilst some would argue against the involvement of unskilled persons, such as those available through C.E.P. programmes, I feel that we must be able to respond in a positive fashion to the availability of such sources of labour, even if it means that the person in charge of the programme has to pour out an incredible amount of energy to turn up unskilled hands

to the level where they can work effectively on the conservation of our heritage. The effects of such involvement lasts far longer than the cash flow from the government, for once the "gospel" of conservation has been preached and heard the CEP workers, they too in turn, through discussions in garages, barbecues, supermarkets and the pub will spread the message and help increase the current swell of public support. It is only through increased public awareness that real pressure can be brought to bear upon politicians to increase the vote of money to organisations that are concerned with preservation of our material heritage.

If we get our message through to the public then it should be a small thing for the Treasurer to be convinced that there should be tax deductibility for corporate organisations for costs incurred in preserving their part of the Australian heritage. It is up to every member of the ICCM to practice and preach their belief in the preservation of the past, for it is only through such awareness that we can begin to know where the future lies.

Dr Ian MacLeod
 WA Maritime Museum

NATIONAL COUNCIL NEWS

The ICCM National Council met on 24 May in Canberra. Due to other commitments, Helen Weidenhofer has resigned as Secretary and has been replaced by Marg Alexander (Museum of Australia). Other resignations were received from Jenny Barnett (SA) and Bridgette Pears (WA).

State representatives should be able to give members details of the meeting. However, below is a brief outline of some of the issues discussed at the meeting:

- The ICCM Code of Ethics has been distributed to all members and institutions, and 500 copies will be available at the ICCM stand at the ICOM conference in Sydney.
- The Accreditation Committee met prior to the Council meeting and addressed some of the major problems of this issue: definition of professional members; signing of the Code of Ethics, and guidelines for members.
- Are we heading in the right direction? ICCM members will have the opportunity to discuss this at a two-day seminar which will be held in 1988. The seminar will replace the proposed joint conference with Maritime Historical groups. More details should be available in the next issue.
- ICCM has voted to support the Australian Society of Archivists' call to request sales tax exemption on goods used in the conservation of archival materials by commercial or voluntary organisations. If you would like to add your individual voice to the group call, contact your State representative for more information.
- A joint project between ICCM and the Historic Records Search has resulted in the production of an information pamphlet. The pamphlet, which advises the public on conservation of historic records, was written by Wendy Smith of the National Library of Australia. The project was funded by the Australian Bicentennial Authority.
- Congratulations to Ms Susan Ride-Gaardboe who has been awarded the ICCM Prize for the Most Outstanding Conservation Student of 1986.

- The debate about a new name goes on with a general agreement that "Australian" should be added to the organisation's title. Members' views on the change to "Australian Institute for the Conservation of Cultural Material" will be discussed at the Annual General Meeting in Sydney.

The 1987 Annual General Meeting of the ICCM will be held in the Sydney Cove Room, Level 8, Hilton International Hotel, Sydney, from 4-6pm on Sunday 6 September. Be there or be square, as well as totally uninformed!

COMING EVENTS

NATIONAL

AUSTRALIAN SOCIETY FOR HISTORICAL ARCHAEOLOGY, "Colonisation: Australia in the World Context", 1-3 September 1987, Sydney University, NSW. For more information: The Hon. Secretary, ASHA, Box 220, Holme Building, University of Sydney, NSW 2006.

FINAL ANNOUNCEMENT: ICOM 8TH TRIENNIAL MEETING, Committee for Conservation, 6-11 September 1987, Sydney, NSW. For more details, see Conference Update.

INTERNATIONAL CONGRESS OF MARITIME MUSEUMS, 1st Australian Conference, 25-28 September 1988, Maritime Museum, Sydney, NSW.

The 1988 Sydney Conference will be the first opportunity to bring together delegates from maritime museums around Australia. It will provide an important forum to review the achievements and future plans of Australian maritime museums and organisations dedicated to the preservation and display of Australia's maritime heritage. For more information: ICMM 1988 Conference Secretariat, Dulcie Stretton Associates, 70 Glenmore Road, Paddington NSW 2021. Ph: (02) 357 6862 or (02) 331 5258.

INTERNATIONAL

University of London-Institute of Archaeology, Textile Conservation Course, 27-31 July 1987. For more information: James Black, Co-ordinator of Summer School, Institute of Archaeology, 31-34 Gordon Square, London WC1H 0PY, UK.

International Symposium On Newspaper Preservation and Access, 12-15 August 1987, London.

The symposium will gather together all those concerned in the task of maintaining and preserving newspaper collections. Numbers will be limited, so if you are interested, write immediately for further information: Valerie J. Nurcombe, Information Consultant, 8 Kingfisher Drive, Over Winsford, Cheshire CW7 1PF, UK.

International Biodeterioration Symposium, 6-11 September 1987, Cambridge, UK. There will be a session of biodeterioration in libraries and museums, chaired by David Baynes-Cope. For more information: Ms J. Maw, Biological Sciences, Hatfield Polytechnic, PO Box 109, Hatfield AL10 9AD, Herts, UK.

IIC 12TH INTERNATIONAL CONGRESS, "Conservation of Far Eastern Art", 19-23 September 1988, Kyoto, Japan.

The congress will provide a valuable opportunity for western conservators to study oriental objects and their conservation at first hand. There will be about 40 oral presentations, with preprinted papers, as well as poster sessions. A balance between 'eastern' and 'western' contributions is proposed, with special emphasis on the difference in materials and techniques between east and west. The IIC Office is responsible for the technical programme and would like to hear from conservators who have a special interest or expertise in this area regarding possible speakers or topics. Anyone considering presenting a poster session or paper, please submit a brief abstract (100-200 words) to the committee as soon as possible.

Information, suggestions and proposals for the technical programme should be sent to N.S. Brommelle, IIC, 6 Buckingham Street, London WC2N 6BA, UK.

CANADIAN CONSERVATION INSTITUTE, "Conservation of Historic and Artistic Works on Paper", 3-7 October 1988, Ottawa, Canada.

Call for papers: Original papers relating to the care and preservation of historic and artistic works on paper are invited for this symposium. These should be relevant to the concerns of the conservator, scientist, curator or archivist: case histories, conservation treatments, materials, artists' techniques. Abstracts of approximately 200 words for formal presentations or poster sessions should be submitted to the committee by 31 March 1988. Further information and registration forms are available from: Symposium '88, Canadian Conservation Institute, 1030 Innes Road, Ottawa, Ontario K1A 0M8, Canada.

CONFERENCE UPDATE

Conference organisers report that preparations for the meeting are going well, and the pace is beginning to accelerate. So far there are over 300 registrations, with a good response from overseas delegates. There is still plenty of time to register, and queries can be directed to Karen Coote (02) 339 8213, or enrolment forms can be obtained direct from Dulcie Stretton Associates, 70 Glenmore Rd, Paddington, NSW 2021, Ph: (02) 357 6867.

It is not too late to submit a proposal for a poster session at the Conference. Any queries will be welcomed by Josephine Carter, Australian National Gallery, GPO Box 1150, Canberra ACT 2601, or ph: (062) 712 4211.

Don't forget the Australian woolshed dinner and dance! Most overseas delegates have chosen to attend, but so far not many Australians have indicated that they will be joining in the fun. If you are planning to come to the dinner, don't leave it till you get to Sydney to register - contact Dulcie Stretton Associates immediately, and also inform your local ICCM National Council representative if possible. It is guaranteed to be a great evening and a great Conference!

LETTERS

To the Editor,

I would like to respond to the concerns of private conservators raised by Kerry McInnis, Director, Art and Archival Pty Ltd, in a letter to the Editor published in the last newsletter.

Kerry McInnis outlined a number of issues regarding the development of the Regional Conservation Service (RCS) of the State Conservation Centre of South Australia. It is apparent that the concerns raised here are largely a product of misunderstanding of the issues. The Regional Conservation Service is a division of the State Conservation Centre and as such represents a South Australian Government initiative to promulgate conservation and to provide excellent services at accessible prices throughout the state and hopefully throughout Australia. In supporting this initiative, the staff of the Conservation Centre are demonstrating their professional responsibility to promote conservation awareness and activity within the community.

The issue of public versus private is one which has remained controversial since the 1850's and I see little benefit in adding to the already considerable volume of argument. Nevertheless, there are good reasons for the public sector to provide services in parallel with the private sector, in particular when the services provided by private sector organisations do not completely match community expectations. Clearly this is the situation that existed in South Australia prior to the inception of the RCS. For many years the field remained widely open to development by imaginative entrepreneurs yet no significant development took place. In this regard the RCS can be seen as a response to public needs.

The RCS operates within the parameters of supply and demand in that all costs of the operation are met through revenue earning activities or through the exchange of resources with other divisions of the Centre.

The issue of using unqualified labour to effect conservation

treatments is not valid. Senior Conservators, who are ultimately responsible for the quality of treatments, assess the qualification and experience of individuals to effect particular treatments. These assessments are made within the guidelines specified in the ICOM publication, "The Conservator-Restorer, A Definition of the Profession" and if deemed necessary, expertise from the private sector is consulted.

The policy of using private sector conservators on specific projects, together with the RCS' strategy for the development of the conservation market, should greatly benefit private conservators in this state and elsewhere in Australia. The effects of this policy are already apparent with an RCS balance of payments in deficit to the private sector. On a broader national front the Centre believes that its efforts will lead to a significant increase in private sector conservation throughout Australia.

In summary, I can see no ideological or practical conflict between the RCS and private conservators. On the contrary, I see the two sectors cooperating to expand the market for our mutual benefit. The Conservation Centre openly acknowledges the expertise of conservators in the private sector, it would be professionally remiss to do otherwise. However, the Centre also recognises deficiencies in the scope of services currently offered by private conservators and their capacity to develop this market. It is with this in mind that the RCS seeks to operate. Furthermore, it is hoped that in the medium and long term the RCS will be a source of employment for young graduates, thus further enhancing the growth of the profession.

Government initiatives in the private sector are often viewed with suspicion and sometimes this is with good reason. I hope this letter acts to dispel the concerns regarding the development of the RCS and that the RCS establishes good working relationships with more private conservators throughout Australia.

Ian Cook,
Director, Conservation Centre of South Australia

PEOPLE AND PROJECTS

Congratulations to Julian and Cecily Bickersteth (NSW) on the birth of daughter Tamsin on February 10th, and to Greg and Barbara Howard on the birth of a daughter (whose name we don't know).

Neville Agnew (Qld) recently returned from USA where studied conservation of mud-brick and adobe structures. Meanwhile, Christine Ianna at the Museum reports that bones retrieved from the Pandora have been identified as those of a young male adult of 25-26 years.

Chris Bakewell of Australian Archives, Qld. and Robert Sheehy from the Fryer Library have been working in collaboration on the purchase of materials and construction of vacuum suction tables.

John Hook (Qld) has begun a polarised microscopy project of pigment and fibre analysis of paintings from the Heidelberg School.

Qld. Division is still lobbying for the establishment of a Regional Conservation Service.

Erica Burgess has taken leave from the Tasmanian Museum and Art Gallery to attend the CCAE as a Masters student in Materials Conservation. Romek Pachuki is continuing the preparation for the Gallery's 1988 exhibitions.

Danya Moore has joined Campbell Conservation as a trainee in furniture conservation. Campbell Group staff, Sue Frost and Julian Bickersteth are conducting a light level study for the Parliament House Construction Authority in Canberra.

Australian Archives ACT successfully mounted a display in Kings Hall, Parliament House. The exhibition, involving both conservation and reprography staff, opened on schedule (phew!) on May 4th.

Heather McPherson and Kay Soderlund (NSW) will be commencing work soon on the journals of the First Fleet.

Research Officer David Kelly of the WA Maritime Museum has been investigating the identification of gum on a stone axe from *Sirius* at Norfolk Island. He is also investigating the interaction of removal agents used to treat iron stains on low-fired ceramics.

Conservation staff at the NLA have moved into their new laboratory — we await further news.

Lots of comings and goings at the War Memorial. Wendy Dodd left to work at the V and A Museum via a Churchill Fellowship. Contract worker, Michelle Berry, has joined the joint Thai-Australia Underwater Archaeological Project for six weeks. Mark Nizette attended the 40th Annual Conference of SPSE, Society for Imaging Science and Technology in Rochester, NY.

Seamus Andrewartha has departed the ANG to live permanently in Sydney.

ANG has two new staff members as of July. Trevor Hoyne will be heading the paintings conservation section and Avryl Whitnall will be joining as exhibitions conservator.

National Museum of Australia staff are at present working to transfer the ethnographic collections from NFSA basement to permanent storage in Mitchell Repository. About half the 10,000 items have been processed and relocated.

Donna Midwinter, regional conservator for MAA (NSW) is based at 7 Wiluna Street, Fyshwick, ACT. She is available on (06) 804666 on Tuesday and Wednesday each week.

Marg Alexander (NMA) visited the Torrens Island Quarantine Station in Adelaide to survey a range of medical supplies, laboratory chemicals and some very strange "remedies".

David Jones and Margaret Hall (Tas.) are working hard on a project to treat all of the State Library's 7000 maps.

David Butcher of the Battye Library (WA) is currently holidaying in Paris, while Doug Firth holds the fort at the Library.

Errol Allan and Gordon Hudson of Art Gallery of WA have been preparing 18 Nolan paintings for the ICCA exhibition "Landscapes and Legends". Bridgette Pears will be leaving the gallery in mid June to work privately, and Sylvia Bass will be returning after her maternity leave to her position as paper conservator.

Karen Schultz and Julia Scott Waive of the regional conservation programme completed their final trip in May. They visited 14 museums in the south-west of WA, and all museums expressed regret and panic that the service was finishing. Karen is leaving for the USA to attend a course in ethnographic conservation at the John Paul Getty Museum. At the completion of the course she will visit other museums in the US; she envisages being away for three months. Julia will continue with the programme until the 30th of June when their funding runs out.

Therese Mulford has been appointed Curator of Conservation (Paintings) at the Queen Victoria Museum and Art Gallery, Launceston. She has been working on classification and suitable storage for the Gallery's collection of 19th C frames.

Also in Launceston, Gina Cook is continuing work on the Chinese Joss House Banners. Paper Lab staff. (Jan Begg, Sandra Brown and Corinne Clark) are working on a range of



Robin Tait during a conservation-binding workshop at the State Library of Victoria.

items from water colours to engineering drawings, as well as training Museum Librarian Kaye Dimmack in some paper conservation treatments.

Three past meetings of note: NSW Division hosted a meeting on Architectural Plan Conservation with speakers Kay Soderlund and Anthony Gribble; and also on 30th April a session entitled "Special Issues" which included the public image of the ICCM, the running of specialist workshops for ICCM members, and involvement of the division in proposed TAFE courses. ACT Division meeting in March heard from Jill Sterrett on "Gum Arabic as a binder in watercolour paints and a preliminary investigation into the factors that may induce it's insolubility in water."

SPECIAL FEATURE — THE FINAL FRONTIER

In Australia, the conservation profession has traditionally been centred around government institutions, and the history of the ICCM has largely been forged by conservators in the public sector. In the past, this focus has to some extent excluded conservators outside these major institutions from playing central roles in the ICCM. Now, all this is changing, and the ICCM is moving to a much broader base which encompasses not only those from the public sector, but also private conservators and conservation professionals from quasi-government and commercial institutions. What draws conservators to working outside the mainstream, and what differences are there in these alternative conservation careers? In this special feature, a number of conservators throughout Australia have given thought to their place in the profession and what impact they will have on future directions for conservation in this country. The submissions fall into three categories: private enterprise, regional conservation and commercial institutions. Because of the number of replies, an extremely informative extended article by Sharon Towns on the development of the Regional Conservation Service in NSW will not appear in this issue - don't miss it in the October issue! Other submissions are also welcome for the next Newsletter.

CONSERVATORS IN PRIVATE ENTERPRISE

The number of private conservators is growing rapidly, and often they have perspectives and problems which are markedly different from their colleagues in government institutions. These submissions from private conservators in NSW, Victoria, South Australia and ACT give us a better understanding of some of the issues which face our colleagues.

The number of private conservators in Australia is slowly growing - some because of dissatisfaction with the lack of recognition within the institutions of the important role played by conservators.

While breathing a sigh of relief at having left institutions and becoming my own employer (which was a large part of the attraction of private work - it certainly wasn't the money), I rapidly found myself back working within an institution. However, this time it was as a consultant conservator which meant I could negotiate my hours, my hourly rate, and my level of commitment. I also had sole responsibility for the conservation policy and implementation of that policy.

This has been the situation for over a year now and was intended to be part-time much earlier than now. The other clients of my business have suffered somewhat as a result, with work taking much longer to complete than usual. However, the project is well established now and my hours of contact can be reduced.

I feel consultancy is an area largely untouched in the realm of private conservation and one that holds great rewards. There are many small institutions and businesses that cannot afford to employ a full-time conservator but are certainly in need of the services of one. There is much satisfaction to be gained from completing projects - long or short term, and if the hours are kept within reason the hands-on work on individual objects can continue.

Kay Soderlund
Cultural Paper Conservation, NSW

Campbell Conservation was established to service the apparent need for further private conservation facilities in this country, particularly in the areas of furniture and textiles.

In nine months of operation we have found other areas of need such as storage and display of collections. This has led to a broadening of our services to include lighting and environmental surveys and design of storage and display facilities.

We have found that being part of the Campbell Group has considerable benefits. It has provided capital costs for the establishment of a large well-equipped conservation laboratory, we are able to draw on the expertise of other professions such as exhibition fabrication, industrial and interior design and project management. It also means we have contact with other professionals in the museum field minimising the possibility of isolation.

We have been able to reciprocate their help by providing conservation advice to companies within the Group that are involved in design, display and fabrication for exhibitions and museums.

Campbell Conservation, NSW

The increase in the number of suppliers and the quality of conservation materials available indicates the growing demands of institutions and private conservators, as well as the quantity of cultural material requiring treatment.

The private conservator generally is involved with serving the needs of galleries, collectors and dealers. The institution generally works within a defined format, its programmes clearly outlined. The private conservator often receives work daily and has to tailor proposed completion dates accordingly.

A situation may develop occasionally where the estimated costs of treatment exceed the recognised value of the object or artwork. A compromise may be reached where the extent of documentation would be limited to a simple photograph and a summary of treatment. The nature and detail of the documentation relates to the importance of the item and the co-operation of the client in recognising and approving the additional costs. These are considerations which do not usually influence the conservator in the public institutions.

The private conservator faces a commercial situation where requests made by clients must also be considered when proposing treatments. Whether it be regarded as desirable or otherwise, some consideration must be given to the relative value of the material being treated. The private conservator may be consulted to assist in the identification or authenticity of an artwork, and even to give an opinion on whether the artwork justifies treatment at all! These are complicated situations to deal with.

An appropriate form of recording treatments carried out in my workshop essentially consists of photographic records of artwork prior to treatment. A summary of treatments is provided with invoicing, along with access to photographic records. A full written report is available on request.

Professional membership of the ICCM, with a code of ethics, serves to establish formal guidelines within which all conservators should practise. The result ultimately will be assurance that works of art will receive the specialised attention necessary through recommendations from, and consultation with, conservators in the appropriate fields.

Anthony Gribble, NSW

I commenced business as a private art conservator in 1977 with no formal training. I was very naive about conservation methods and gained all my knowledge from reading any book I could get on the subject and also by practical experience.

It was several months later that I learnt about the Conservation Course at the C.C.A.E.. I would have liked to attend but by this time I was not able to support myself for two years studying.

I managed to save a little money to travel to Florence to study

at a private conservation school near Sante Croce. This course lasted about six weeks and was not very comprehensive in the treatment of paintings but it did confirm what I had been teaching myself and gave me a certain amount of confidence in my methods.

I joined the ICCM in 1978 and attended the Sydney Conference of that year and I have been to almost every conference since then and to lots of associated workshops.

Having my own business gives me a greater freedom than I would have in an institution but it also has its disadvantages in that I tend to work in a vacuum and not have a lot of contact with other conservators. The Institute of Paper Conservation in England has been a wonderful source of information and last year I made an effort to attend their 10th Annual Conference at Oxford.

The business is based on the conservation of paintings and works on paper and has gradually grown over the years. My greatest problem at the moment is keeping up with the volume of work.

Peter Cousens
Peter Cousens Pty Ltd, NSW

The unique nature of Canberra as the federal capital has a direct influence on the direction of public and private conservation in the area. Much of the national collection is attended to by the well established conservation laboratories of Australia's major institutions. Most of the collections housed in institutions which are not serviced by in-house staff have recently become aware of preservation needs and are presently soliciting collection surveys. A few of those public institutions have had preservation programmes underway for several years and have enlisted the skills of Canberra's few private conservators to initiate their programmes.

By the establishment of 'clinic days', where members of the public may receive free conservation advice, the various public institutions offering the service have accepted, perhaps unwittingly, the unenviable role of 'clearing house' through which works are referred to private practitioners. Most of the

institutions have resolved this compromising position by displaying a list of reputable practitioners from which the custodian of the work might choose. The high profile that these collections receive has resulted in a well-informed public who can generally distinguish between the aims of conservation and restoration. The gamut of private practitioners in Canberra are, no doubt, affected by this soft propaganda emerging from the governmental laboratories and either welcome or ignore the influence.

The nature of the work available to private practitioners in the ACT is dominated by archival material from the government repositories. The scale of the projects is usually quite large, with contracts spanning a full financial year. Periodic instalments of work and pay are agreed upon: a contractor might engage in several such contracts in one year. Up to sixty percent of a practitioner's schedule might be comprised of this work, with the remainder of work originating from private clients owning fine art or manuscript material. The ideal seems to be finding a balance between the security and tedium of institutional contracts, interspersed with the challenges of conserving Canberra's moderately-endowed fine art cache.

Canberra's known private practitioners are few in number: Robin Tait, conservation bookbinder of the Tait Bindery; Kerry McInnis, paper conservator of Art and Archival Pty Ltd; Roz Wright, paper conservator; Dianne Carolan, restorer of photographic copies. Some conservators employed by institutions manage to do some private conservation in their spare time. They are, in general, sensitive in maintaining professional fee 'standards'. The conservation programme at Canberra College of Advanced Education necessarily solicits work from institutions as well as private individuals for the training of its students. Any grievance that their low fees might arouse from private practitioners is easily offset by the interest and work they generate from the public in general.

"Private Sector of the Public Service"
Kerry McInnis, ACT

My business is called the paper Conservation Workshop, which is located on the property where I live in Marble Hill Road,



The modern face of private conservation — l to r: Kim Morris, Robin Tait and Kerry McInnis.

Ashton. I have been operating there for three years, and in this time have developed my laboratory facilities and business skills: It has involved a lot of work, more than I ever anticipated. However, I enjoy certain freedoms that are not available in public office. PCW is not the only paper conservation service in South Australia: there are two old established framing concerns in the city which have restorers working for them. There are also binderies in the city which treat flat paper.

A newcomer to the private scene is the Regional Conservation Service which operates out of the State Conservation Centre. This has been a difficult pill to swallow since a good deal of business to private conservators around Australia comes through referrals from government agencies. This is now reduced, although the Centre offers contract and consultancy work to private conservators from time to time. My response to this situation has been to develop an extensive marketing plan which will eventually inform any possible organisation and individual that I exist and am able to perform paper conservation treatments. The future for the self-employed never seems to stretch too far ahead. However, I remain optimistic and believe that I will survive in South Australia as a private paper conservator.

David Button, South Australia

I have been in private practice for just over 20 years, the first ten in a studio attached to my residence, and the remainder in a larger commercial premises. I have been involved in restoration, preservation and conservation work on most pictorial media ranging from pencil sketches to large oil paintings, on a wide variety of materials. My work has embraced single items owned by private individuals to collections owned by industry, educational institutions, clubs, regional galleries and major institutions such as the State Library of Victoria.

Up until the foundation of the ICCM, little contact was made between private restorers. The gradual growth of the ICCM brought about a facility for those who were prepared to meet, discuss and learn about the subject together. To me this has been an enjoyable and valuable experience, and overall it has undoubtedly led to an improvement in the standards of work by private conservators associated with the ICCM. As well, it has lifted the standards of business professionalism in all sorts of ways, including encouraging a more ethical and responsible approach. In turn, the progress made has developed a small group who can handle the enquiries from the public, which are directed to institutions initially and then referred on to members of the group. This is similar to the way private conservators cooperate with institutions in other countries such as the UK and USA.

Maxwell Hall, Victoria

CONSERVATION IN COMMERCIAL INSTITUTIONS

Conservation in commercial institutions is the meeting place between public and private enterprise, and may be the area with the most potential for growth in the future. How does it feel to be part of an organisation whose main focus is not preservation but profit-making? James Elwing and Trish Stokes report.

The ANZ Group Archive began in 1951 when a collection policy was formulated to gather material for a history of the bank being written by S.J. Butlin. This work, *Australia and New Zealand Bank*, was published in 1961. The Archive was staffed part-time from 1954 by retired bank officers and was perhaps the first formally organised commercial archive in Australia. In May 1983, Mr. Trevor Hart was appointed the first full-time archivist. The Archive staff now comprises two archivists, one typist, one conservator and one part-time research officer.

The Archive collection is a mixed one, although paper based records predominate. There are a number of late 18th century items, but generally the material dates from the 1820's onwards and includes letter books, ephemera, photographs, architectural plans, paintings, and prints. We also have a museum collection of items used in and relating to the practice of banking which

serves to record the changes experienced over the last one hundred and sixty years. There is a comprehensive coin and note collection of Australian currency dating from the colonisation of New South Wales. Material from the collection is used routinely by the Bank, researchers and historians, and in exhibitions in the ANZ Banking Museum which is operated by the Archive.

As the first conservator appointed to the Archive it has been my job to plan a conservation laboratory, survey collections, provide advice and establish the role of conservation as an integral part of collection and display policy. The laboratory is in the first stages of building and is scheduled for completion in August 1987. This has been my first experience of working as a conservator in private enterprise — not so bad and not so different from the public service except for the dreaded sales tax which looms omnipresent over my budget. It is, more significantly, my first experience of working for an organisation whose primary function is not that of a collecting institution. As a small part of a very large organisation with a function not necessarily identified with "Banking" we have to work hard to acquire material and also to reinforce our position as a credible and necessary working unit. In a sense we have to "sell" ourselves to the rest of the Bank. Over the past year we have been sufficiently successful in this effort to have been asked to work on collections which, while belonging to the Bank, do not come under the control of the Archive. This is a trend which I hope will continue.

Trish Stokes ANZ Group Archives, Victoria

Westpac Archives is in Pyrmont, Sydney, near the city, in the shadow of the now defunct power station.

It is one of the largest business archives in Australia, holding banking records dating as far back as 1816.

The repository houses approximately 2500 shelves of archival records comprised of volumes, loose papers, plans and photographs.

There has been a Conservator here since 1977. The accent of conservation has been on the whole collection, which led in 1983 to a survey which successfully argued in principle for a staff of five to handle various collections and functions. At present, however, staff has been reduced from three to two.

Programs presently functioning include deacidification, book and paper conservation, copying of colour transparencies, microfilming.

Projected or shelved programmes include conservation of plans, photographs, for which staff increases will be sought later this year.

Unusual aspects of conservation at Westpac Archives include the relatively large quantity of Methyl Magnesium Carbonate (1200 litres/year) used in deacidification of volumes containing soluble inks and the use of Cibachrome micrographic film to record colour transparencies. We have performed useful testing of blueprints which indicate the harmful effects of any alkaline treatment.

Advantages for a private archives like ours compared to a similar or larger public institution include:-

1. The chain of command is shorter (i.e. less red tape).
2. A good relationship with senior management can yield tangible benefits, such as greater independence.
3. The job description of the conservator does not preclude him/her from building or altering equipment and facilities to suit, which might, in government service cause conflict with the unionised tradesman. (This has saved much time and money within Archives.)

Disadvantages to such an institution include:-

1. Market forces play a large part in determining funding and improvements.

2. A private archives is very often the repository not only for records but for artefacts or other collections. Care for a diverse archival collection, together with such items leads to a fragmenting of skills when staff numbers are low.

As there are only two responsible disciplines in this archives, which is small by government standards, responsibility for all work in the archives is divided so the conservator runs such programmes as the enquirers' photographic copying and microfilming. Exceptionally good relations between archival and conservation staff have made these discrepancies seem natural, and contributed to the effective running and growth of the facility since the first conservator, Jim Barnes began it in 1977.

James Elwing,
Conservator, Westpac Archives, NSW

TECHNICAL NOTES

MOUNTING SYSTEMS FOR ARTEFACTS

The protective coating used in the preparation of artefact mounting systems at the Australian Museum have always been problematic. Previously all supports made from brass or steel were covered with medical grade silicon tubing. This provided a stable protective barrier from the metal surface, as well as giving a degree of padding. Disadvantages of this system were the time required to cover each individually made mount and the inability to change or select colours which could be more suitable for each artefact.

An alternative was seen at the Pitt Rivers New Museum, Oxford, England, which utilized a polyethylene coating system. This alternative was followed up by the Australian Museum and it was found that several Australian companies using the powder imported from Plascoat Systems Limited, have the facilities to coat a multitude of shapes and sizes, ranging from roof gutters, crates, tables, chairs to heart pacemakers etc. A variety of materials as well as polyethylene can be used as a coating material such as polyester, nylon, epoxy, teflon, vinyl and poly vinyl chloride, however polyethylene was chosen because of its stability, final coating characteristics, (flexibility, hardness) and cost.

Two systems exist: the first involves the preheating of the mount in an oven (300 to 400°C) and then dipping the mount into a fluidized bed of the powdered coating material. After this stage the mount is passed through another curing oven (= 170°C) before the product is complete. A second system involves spraying the material onto the preheated mount. This system allows larger items to be coated which will not fit into the fluidized chamber. For thermosetting coatings, the application can be made by an electrostatic force of attraction being established between the metal surface and the powder. Besides the choice of coatings available, the polyethylene system has a range of 29 colours (although it is advisable to check the colour availability because it is an imported product) and can be prepared in a range of thicknesses.

Since each mount must be individually crafted to fit each artefact, time savings are also an advantage over the old system which required fiddly placement of the silicon tubing. It also seems at this stage that this alternative may also be cost effective.

An obvious disadvantage of this system is that nothing can be "soft soldered" because it will not hold up to the temperatures required to form a uniform coating. Therefore it is advisable to silver solder or weld the joints which make up the mounts.

For the more adventurous, it is also possible to buy the powder, fluidized chamber and oven system through suppliers such as Selbys Scientific and carry out the process yourself on smaller items, (eg. internal drum dimensions 20 cm height x diameter).

It is anticipated that this system will be used in two new galleries which are Bicentenary projects, due for completion in 1988.

Agents in Australia for Plascoat: Brown and Dureau Pty. Ltd.

Sue Gatenby,
Conservator, Australian Museum

Brian Devenney (Qld. State Archives) has had considerable success consolidating brittle book pages with Crompton Tissue activated by brushing on methyl magnesium carbonate, effectively supporting and deacidifying in one step.

A very basic light meter measured in Lux is available from Planet Products, 86 Nicholson Street, Abbotsford, 3067, for about \$18.00 including tax. Manufacturer acknowledges a possible error of up to 20%, still it might be better than nothing.

The conservation department of the Queensland Museum has prepared a fairly comprehensive pamphlet on the preservation aspects of time-capsules. With the bicentennial just around the corner, there is an ever-increasing number of requests from schools etc on this subject. If anyone else has prepared information on this topic, please forward a copy to the Queensland State Archives, addressed to the Secretary, ICCM (Queensland Division).

Robert Sheey (Fryer Library, QLD) has been busy on another invention, a clamp to allow cold extraction pH readings of book pages. Robert has been concerned that some surface pH readings have been erroneous, and hopes for more accurate results if this cold extraction method is successful. The design involves a small metal disc which is clamped to the page with a piece of polyester film below, which is then filled with a minute quantity of water. After soaking for an hour, the electrode can be lowered and a pH reading taken. The problems foreseen include absorption of the water by the paper, water stains and the risk of splitting weakened paper due to the pressure. Despite these problems, Robert intends to build a prototype for experimentation, and would appreciate any constructive comments.

The Preservation Service of the British Library has commissioned the Industrial Chemistry Group of the University of Surrey to investigate alternative methods of mass deacidification of books. They have come up with a technique that impregnates the paper with a 5:1 mix of ethyl acrylate and methyl methacrylate which is polymerised in situ using gamma radiation. This produces polymer deposition not only between and on the surface of the paper fibres but also within the fibre core resulting in an increase in strength of up to 10 fold. This technique is reported not to cause change in the characteristics of the paper or to cause the pages to adhere together after treatment. At present five books can be treated at a time but research is under way to increase this to 50 plus and also to improve the consistency of the polymer deposition; it is hoped that treatment for a complete book will cost around \$10 or less. (From New Scientist, April 1987)

Christine Ianna (QLD Museum) has conducted preliminary tests on comparisons between oven-bags and Mylar. An infra-red spectrophometric comparison was made between Mylar and the oven-bag film, which indicated that the oven-bag polymer is a polyester which is structurally very similar to Mylar. Samples of film were also exposed to 50°C over a 7 day period. There was no sweating of other evidence of plasticizers. From these preliminary results, it would seem that oven bags may be a cheap and acceptable alternative for the storage of fragile papers and photographs and would be particularly useful in small museums, and in private or domestic collections. (From QLD Division Newsletter No. 3, 1987)

INFORMATION WANTED

Linda Clark of Queen Victoria Museum and Art Gallery, Launceston, is interested in hearing from anyone with experience in treating frost damaged wood. She has recently received a number of wooden and metal objects from excavations of sealers' remains on Heard Island.

Does anyone know of an Australian importer/supplier of Japanese brushes, paste bowls, strainers, etc? Also, a supplier of good quality rigid teflon appropriate for carving into teflon spatulas.

Please contact Jan Begg, Curator of Conservation (Paper), Queen Victoria Museum and Art Gallery, Wellington St, Launceston, Tasmania, 7250; Ph: (003) 26 5347.

EMPLOYMENT PROSPECTS

Survey of Conservation Staff needs to 1995.

In 1985-86 the Conservation of Cultural Materials Section of the CCAE carried out an Australia-wide survey to determine the future requirements for conservation staff in Australia. The particular aims were to determine the number of staff and areas of specialisation that will be required over the next decade. In addition to the question of how many conservation staff were required by each institution, the more important question was asked of how many conservators does each institution believe they will be able to employ.

The total number of institutions surveyed was 85 with an overall response of 70%. No attempt was made to assess employment in the private sector. Several respondents did, however, comment that as their operations were small, diverse or limited in funds, they would employ private conservators on a contract basis to meet their conservation requirements.

Many respondents had difficulty with assessing their requirements for 1995. Most pointed to their dependence upon government funding as limiting their capacity to establish long term development plans. As a consequence, several of the 1995 returns were sketchy in nature.

Institutions were asked to provide details of the number of current established conservation positions and the number of conservators filling these positions. This was followed by details of the number of required positions and the number of expected positions (as mentioned above) during the next five and ten year periods (to 1995). Details of the employment of conservators was requested under the areas of specialisation of administration, analysis and technical, audio (including film and sound), books, ethnographic, metals, objects, paintings, paper, photographic and textiles.

The results of the survey indicate that the conservation of paper, objects, ethnographic items and books, in that order, appear to be the areas requiring increases in conservation activity in the future.

Current Conservation Staff:

There are currently 176.6 established conservation positions in cultural institutions, however, due to reasons such as staff ceilings and lack of funds, only 145.5 of these are filled.

Desired Number of Conservation Staff:

The estimate of the desired number of conservation staff by 1990 is 335.4 (increase of 158.8 over established positions) and by 1995 is 420.6 (total increase of 244).

Realistic Estimate of Number of Staff that will be Employed:

It is expected that the desired number of conservation positions will not be provided. A realistic estimate of the number of conservation staff to be employed by cultural institutions by 1990 is 216 (increase of 70.5 over existing positions), and by 1995 is 262.9 (increase of 117.4).

A copy of the full report is available from the Conservation of Cultural Materials Section, Cultural Heritage Science Division, Canberra College of Advanced Education, P.O. Box 1, Belconnen, ACT, 2616.

OCCUPATIONAL HEALTH AND SAFETY

The Health and Safety Executive of the Royal Society for Chemistry has issued renewed warnings about the use of methylene chloride, a solvent commonly found in paint stripper, aerosol cans as a propellant and as a process solvent (i.e. one of those un-named 'organic solvents' found on the contents label of so many proprietary products.) The renewed warnings come in the light of a new study by the US Toxicology programme that indicates that methylene chloride may be carcinogenic. Methylene chloride has a TLV of 100 ppm and as well as the usual irritation and dizziness can cause severe heart arrhythmias and should not be used by anyone with heart trouble or by pregnant women. The latter because pregnancy

puts increased loads on the heart thus increasing possibility of reaction to the chemical.

The same committee has also released control limits on four glycol ethers commonly found in acrylic paints, inks, surface coatings and surface cleaners (spray and wipe kitchen cleaners etc.) No figures are at hand but due care should be taken as investigations in the US indicate possible carcinogenic and teratogenic effects as well as long term chronic health problems caused by over exposure to this group of chemicals.
(*From Chemistry in Britain, Feb. 1987*)

REVIEWS

The Organic Chemistry of Museum Objects
by John S. Mills, Raymond White

Hardcover, 165 pages incl. index and references.
Price: \$80.00

This latest book in the Butterworths Series in Conservation and Museology sets out to "provide an account of the chemistry and analysis of the organic materials which enter into the structure of objects in museum collections."

Mills and White are well known to conservators and conservation scientists through their publications describing organic analytical investigations of museum material, notably paintings and objects containing natural resins, and also through their excellent reviews such as "Natural resins of art and archaeology." (*Stud. Conserv.*, 22, (1977)). The quality of their published work has always been very high, and the publications themselves have had the rare distinction of being both readable and technically informative, therefore I had high expectations of this book. I am pleased to say that I have not been disappointed in the main.

The book essentially consists of critical reviews from both the chemical and conservation literature relating to the chemistry and analysis of important chemical classes of materials found in museum objects, with chapters giving very brief coverage of basic organic chemistry, fundamental aspects of deterioration, and organic analytical instrumentation and practice. Each chapter concludes with an extensive, and in the areas where I was able to judge, well chosen, list of references, as well as a bibliography. The topics covered in the references and bibliographies expand the scope of the book considerably, facilitating access to material which provides depth to the necessarily brief accounts in the text.

The materials dealt with are — oils and fats, natural waxes, bituminous materials, carbohydrates, proteins, natural resins and lacquers, synthetic materials (very briefly), and dyestuffs and other coloured materials.

I have formed my opinion of the book bearing in mind the intentions of the authors, since the possible scope of the organic chemistry of museum objects and organic chemistry in conservation runs to a series of monographs, rather than this surprisingly slim volume.

A great deal of compromise has had to be made in the selection of material for inclusion, and the stated criteria are that priority is given to topics not otherwise well reviewed (resins and lacquers for example), and that major structural materials such as paper, wood and skin products are left for individual treatment in specialist monographs, possibly in the same series. To some extent the book reflects the interests and experience of the authors who work in an art gallery with a large European art collection. This is no bad thing, for it lends an air of authority to, and enthusiasm for the topics which is sometimes lacking in reviews, but the bias should be recognised. The book is slanted very much towards the kind of descriptive chemistry which is important for identification and analysis. It does not cover in any depth, for example, the conservation implications of the structure and reactivity of materials such as proteins, and I imagine that conservators searching here for such information will be largely disappointed, although the references and bibliographies are likely to put them on the right track. Other topics, such as coatings technology, lubricants, detergents,

biological stains, and organic corrosion inhibitors for example are either not covered or only in passing, so that conservators and scientists interested primarily in modern materials or processes such as cleaning will have to look elsewhere.

As an ex-chromatographer and mass-spectroscopist I can only applaud the emphasis placed on chromatographic and particularly mass—spectrometric techniques in this type of organic analysis, and I was incidentally pleased to find published here some mass-spectra (of bituminous materials) which interested me, however the book is not intended as a reference source for analytical data.

While the historical interest in the results of the kinds of analyses presented (paint media identifications for example) is obvious, I was disappointed not to find more discussion of the role of analytical chemistry in directing the course of conservation measures in practice. Although it is often stated that knowledge of the chemical identity of museum objects is vital to the choice of conservation, storage and display measures, it is not often that one finds explicit examples of the role of organic analytical results in the treatment of oil paintings for example. The link is usually much clearer in metal or stone conservation of course, but I wonder sometimes, in my sceptical moments, just how often these expensive organic analyses, which require samples to be taken, actually alter or determine the course of conservation treatments. In other words, what is the benefit to the object in relation to the financial outlay, and the risks of sampling?

The book will be very useful to the analytical specialists from outside the museum who are asked to perform analyses of museum objects, and provides an excellent starting point for the organic chemist interested, for whatever reason, in conservation. I have become painfully aware of the time and work this book could have saved me had it been available over the past four years, as I chased up scattered books and references in an effort to gain an overview of the topics which the book covers.

It will undoubtedly be a useful teaching resource, particularly in the advanced analysis of cultural material, and it will also assist in the process of defining the basic science curriculum for conservation students.

While I thoroughly recommend the book, at \$80.00 a copy (50¢/page) it is ridiculously overpriced, and is not likely to find much of a market amongst student conservators to whom it would otherwise be an essential text; or individual specialist conservators who have to save up for other books in the series such as Petherbridge's "Conservation of Library and Archive Materials and the Graphic Arts (about \$200) or the 2nd (updated) edition of Thompson's "The Museum Environment", also in hardback and costing around \$130.00. While the presentation of this series of books is very attractive, one wonders if a cheaper source of publication could not have been found, along the lines of the ICCROM Technical Notes Series for example. Having said that, this is probably the last free book I will ever get for review from Butterworths!

Bruce Ford, ACT.

WORKSHOPS

Wild Leitz regularly conduct short microscopy workshops in most capital cities. The topics include: "Do you know your Microscope?", "Microscopical Techniques", "Photomicrography" and "Fluorescence". If you wish to attend any of these workshops, please contact:

Roy Freere or Vicki Searle
Wild Leitz (Australia) Pty. Limited
P.O. Box 21,
NORTH RYDE NSW 2113
Phone: (02) 888 7122

Application forms will be mailed by Wild Leitz on request.

Workshops still to be held this year are in Canberra, Brisbane and Armidale (August), New Zealand (September) and Perth and Adelaide (October/November).

Wild Leitz are also considering arranging workshops on Polarising Microscopy with particular emphasis on fibre identification and some input on pigments as well. This course will be similar to the one run in Canberra in February this year, and will be conducted in Adelaide or in Perth later in the year. If you are interested in receiving details, please contact Wild Leitz as soon as possible.

REGISTER OF CONSERVATION SKILLS AND SERVICES

The Australian National Maritime Museum, to be located in Sydney at Darling Harbour, will open in October 1988. The museum is a national institution and will collect, document, conserve and display material which tells the story of the interaction of all Australians with the sea.

The Manager of Conservation seeks to identify individuals, groups or institutions, private or commercial, to assist us with a number of conservation and restoration projects. A register of skills and services is to be established and will be used to identify those capable of performing conservation and restoration work for the museum. The museum invites interested parties to apply in writing stating:

- Name
- Address
- Telephone number
- Description of skill or service
- Information on relevant recent projects
- Fee structure

All applications should be addressed to:
The Manager, Conservation,
Australian National Maritime Museum,
GPO Box 5131,
Sydney NSW 2000.

POSITIONS VACANT

HONG KONG MUSEUM OF ART

Conservation Positions

The Hong Kong Museum of Art has vacancies for one Conservation Assistant and three Conservation Interns. The positions will be available from July. Conservation Interns should have a degree in Conservation Science, and the Conservation Assistant should have in addition at least one year post-graduate experience. Remuneration is as follows: Conservation Intern - HK\$4935; Conservation Assistant - HK\$5606. Accommodation allowance of HK\$3000 a month and return economy airfares are provided, all payable in arrears. Employment period is for one year, with possible renewals of contracts after that period.

All applications should be sent immediately to:

Dr Colin Pearson,
Canberra College of Advanced Education,
PO Box 1,
Belconnen, ACT 2616.

AUSTRALIAN ARCHIVES, VICTORIA

Paper Conservator, Grade 2

A Conservator Grade 2 position is vacant in the Conservation Section at Brighton. The duties of the position are as follows: Carry out research and conservation treatments for Commonwealth records of all types; carry out surveys of and report on conservation needs of holdings; advise on the acquisition of conservation equipment and materials; train conservation staff and others in the procedures and techniques of conservation work, as required.

Qualifications required are considerable knowledge and

experience of established conservation methods and techniques; proven competence in the performance of conservation work; a recognised degree or diploma in conservation is an advantage; appropriate communication skills.

Applications should be in writing and are to be forwarded to: The Director-General, Australian Archives, PO Box 34, Dickson, ACT 2602. Position Number is 2312, and salary range is \$28539 - \$33247. For enquiries, please contact Mr P. Frawley (Ph: (03) 592 8388).

CAMPBELL CONSERVATION

Furniture Conservator

Campbell Conservation is looking for a highly motivated furniture conservator to join their staff at Roseville in Sydney. The appointee will be required to work on all types of furniture for a range of clients from State and Federal institutions to private collectors.

Applicants should have a high degree of cabinet making skills, tertiary qualifications in furniture conservation and at least two years professional experience. Additional skills in gilding, turning and carving an advantage.

The salary will be very attractive. There are also extensive benefits of being part of the Campbell Group.

For further information on this position and Campbell Conservation contact Julian Bickersteth on (02) 406 0166.

The Campbell Group Ltd,
20 Barcoo Street,
EAST ROSEVILLE NSW 2069

BICENTENNIAL UPDATE

The Great Australian Art Exhibition (organised by ICCA) will be showing at Queensland Art Gallery from 30 April 1988, Art Gallery of Western Australia from 12 August - 25 September

1988, Art Gallery of NSW from 19 Oct - 27 Nov 1988, Tasmanian Museum and Art Gallery from 17 Dec - 5 Feb 1989, National Gallery of Victoria from 1 Mar - 30 April 1989 and Art Gallery of South Australia from 23 May - 16 July 1989.

Shipwreck! will be showing at Western Australian Museum from 8 January - 3 March 1988, South Australian Museum from 20 March - 15 May 1988, The Northern Territory Museum of Arts and Science from 5 June - 17 July 1988, Museum of Victoria from 5 Aug - 9 Oct 1988, Tasmanian Museum and Art Gallery from 27 Oct - 27 Nov 1988, Queen Victoria Museum and Art Gallery from 10 Dec - 8 January 1989, Queensland Museum from 26 Jan - 27 March 1989, and the National Maritime Museum from 14 April - 18 June 1989.

First Impact will be showing at the Museum of Victoria from 5 May - 3 July 1988, Queensland Museum from 20 July - 4 Sep 1988, Australian Museum from 22 Sep - 20 Nov 1988, South Australian Museum from 10 Dec - 29 January 1989, Western Australian Museum from 18 Feb - 9 April 1989, Tasmanian Museum and Art Gallery from 29 April - 18 June 1989 and The Northern Territory Museum of Arts and Sciences from 8 July - 13 August 1989.

Terra Australis will be showing at the Art Gallery of New South Wales from 26 July - 2 Oct 1988, and the Museum of Victoria from 25 Oct - 15 January 1989.

Face of Australia (organised by ABA) will be touring regional galleries for nine months. The exhibition includes 280 works of art. Cathy Lilloco and Aman Siddique are conservators for the exhibition..

Angry Penguins is being curated by the Australian National Gallery, to tour overseas in the Bicentennial year.

The ICCM National Newsletter is issued quarterly and is available free to all members. Membership enquiries should be directed towards the Secretary, ICCM Inc., GPO Box 1638, Canberra, ACT 2601, Australia.

Contributions and correspondence should be typed with double spacing and addressed to: The Editors, ICCM Inc. National Newsletter, PO Box 2046 S, Melbourne, Vic. 3001, Australia. Telephone enquiries can be directed to : Debbie Breen, (03) 669 9024. Final deadline for copy for the next issue is September 11, 1987.

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

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**Editor: Debbie Breen.
Divisional News: Trish Stokes.
Advertising: Jackie Millard.**