

EDITORIAL

"In reality, although legions of conservators profess to uphold the principle of reversibility, all conservators violate it. Conservators have never achieved, and never will achieve complete reversibility. All conservation treatments cause damage and leave some quantity of residue, however small, that cannot be avoided, repaired, or removed."

"On the one hand, reversibility, the central theme of *The Murray Pease Report*, has been so successful that conservation has become a profession. On the other hand, reversibility may be counterproductive to the complete development of this profession."

These two quotes are from a very thought-provoking article by Richard Smith, "Reversibility, A Questionable Philosophy", (*Restaurator*, Volume 9, Number 4, 1988, pp199-207).

The article is a strongly worded call for a review of the principle of reversibility and is definitely worth reading. It is relevant to all fields of conservation, which is why it has been included under the editorial, hoping to provoke conservators other than those in the book and paper field (the usual subscribers to the journal, *Restaurator*) to obtain a copy, read it, and (dare I hope) send your thoughts for inclusion in the September issue of the newsletter.

Dr Smith believes that redefining reversibility will benefit conservators in the following ways:

- "1. Removal of the taboo that prevents conservators from openly sharing their experiences, concerns, findings, and conclusions with each other;
2. a professional consensus will evolve about the necessary margin between the benefits of treatment and the damage or risk of damage caused by treatment;
3. more will be gained from technology and science because the doctrine of reversibility will no longer restrict engineers and scientists from sharing their knowledge; and
4. the scientific method, an objective, successful problem solving method, will be more fully applied to improve conservation work."

If you're not already scribbling frantically in response to this particular issue, you have not escaped yet! I would like to remind you that we need submissions on the "user-pays" issue and thoughts on how to display and store multiple panel works, like that of Imants Tillers (see AICCM national newsletter no. 30). Deafening silence will indicate that you don't feel that either of these issues are particularly relevant. If not, name some new ones, we're more than open to suggestions.

As Professional Accreditation becomes more of a reality, it is evident that it is still causing concern with the profession, particularly amongst those who hold formal qualifications in conservation. It may be argued that in such cases, conservators should be automatically eligible for professional membership. For some, being required to submit an application with supporting evidence to an Accreditation Subcommittee questions their professionalism. I would be interested to receive your views on this issue.

Tamara Lavrencic
Co-ordinator, Editorial Committee

NATIONAL MUSEUM OF AUSTRALIA

Copies of the following letter have been sent to the Prime Minister, Minister for Arts, Treasurer, Minister for Finance, John Howard, and Senator Puplick. Replies received have been somewhat guarded so far.

Dear Sir,

I am writing to express the concern of the Australian Institute for the Conservation of Cultural Material (representing professional conservators and others concerned with preservation of the cultural heritage) about the delays and restrictions which continue to be imposed on development of the National Museum of Australia, in particular the decision to defer consideration of construction of the Museum building for five years.

To meet its stated objective, the Museum should perform a unique central function in preserving and promoting community understanding of three main interrelated themes:

- The story of Aboriginal/Torres Strait Islander people.
- Australian History since 1788.
- The Australian environment.

These themes, reflecting issues of national concern, are not covered by any other institution and are closely linked to issues arising from the Bicentenary.

The Museum is incapable of meeting this objective with the resources now allocated to it.

Severe limitations on its funding means that the Museum is not able to develop and implement a comprehensive and balanced acquisitions policy based on both purchases and donations, and that significant items are being lost through acquisition elsewhere in Australia, overseas or through deterioration.

Long term deferral of the building program means that the collection cannot be effectively used or housed, as a result, the Australian community is deprived of a vital and innovative source of information on matters of great national significance. Loan of individual items for use by other institutions does not meet this need because it does not represent the specified themes.

The Institute commends the view expressed by the Minister for Arts and Territories in the debate on appropriation Bill No. 1 on 17th October, that the Government's decision not to continue with funding of the National Museum ought to be reviewed.

The Institute urges the Government to proceed with the building program without delay and to provide adequate funding for an appropriate acquisition program and for essential special curatorial and conservation staff.

I am writing in similar terms to the Minister for Arts, Sport, the Environment, Tourism and Territories.

Robert Wilmot, President AICCM

Similar comments have been sent to Senator Richardson, Minister for the Environment and the Arts by Des Griffin.

A copy of Des Griffin's letter appeared in the AMAA News, Issue number 8, November 1988.

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A LETTER FROM THE NATIONAL PRESIDENT

Last year's National Conference in Canberra gave the National Council a substantial list of developments it would like achieved. I am writing to clarify what is happening with some of the most important issues.

(1) The Professional Accreditation sub-committee.

A postal ballot was concluded on 1 May and counted on 5 May 1989. Two recounts for the third committee members were necessitated by a very close vote indeed. The voting went as follows:

Margaret Alexander	150
John Ashton	122
James Elwing	140
John Olive	120

Members feeling that there were insufficient candidates to choose from should have put themselves forward for election or nominated appropriate people. Some members also wanted more details about the candidate's qualifications to determine whether they actually met the published criteria for professional membership. This of course was determined by the National Council, at its meeting on 11 March 1989.

Congratulations Margaret Alexander, John Ashton and James Elwing, who now become the first professional members of the AICCM. The committee is now working towards the implementation of the accreditation scheme as soon as possible.

If you have any questions about Professional Accreditation please do not hesitate to contact any of the three committee members or myself. Work telephone are:

Margaret Alexander	(062) 41 4044
John Ashton	(062) 41 6122
James Elwing	(02) 660 7979
Robert Wilmot	(08) 223 1766

(2) AICCM Corporate Plan

A Corporate plan was commissioned by the previous National Council and presented to the current Council in December 1988. This was a long document and provided amongst other things the history of the Institute, possible directions for future development and some quite specific aims. The document was widely circulated and elicited long and sometimes controversial responses. National Council determined that this paper was a discussion paper which should be entitled "Towards a Corporate Plan" and that it should not be widely released. Council have taken a closer watching brief over the development of the AICCM Corporate Plan which will be released for general comment and discussion in due course. A sub-committee of National Council has been charged with drafting this important strategic guidance and planning paper.

(3) AICCM and CAMA

Members at last year's National Conference were very sure that the AICCM needed to have a higher profile and that we needed to be able to talk to Government more effectively.

The Council of Australian Museums Association was primarily formed to have a more effective voice in talking to and influencing Federal and State Government. CAMA have worked hard to gain affiliation from AICCM (and other groups) over the last few years and have now put together a fairly formidable group of museum and heritage collections professionals under the Chairmanship of Dr Des Griffin, Director of the Australian Museum.

Today more than ever before, it is vital that all groups working with Heritage Collections identify common goals and speak together in describing acquisition, preservation, and presentation goals to National and State Government.

AICCM have participated at the invitation of CAMA in an important workshop held jointly with DASSET to focus attention on the need for a National Collections Council and are also represented on an important review assessing National Museum training requirements.

A special report on CAMA's activities in relationship to the Heritage Collection Council and its work in developing community awareness of Museums will be included in the next issue of the AICCM newsletter.

(4) Membership Drive Prize

It continues to be vitally important that AICCM broaden its membership base. We need a much larger proportion of the community to know what we are about.

To encourage members to sign up new members, Harry Haxton of Conservation Resources International has agreed to donate an annual prize of one Museum Album (value \$100) to the individual signing up the largest number of new members between June 1st and the end of the year.

Keep a tally of how many new members you sign up and apply in writing to the National Secretary by the end of January 1990. You will need to name all your new members and ensure that your name appears first on the list of secondaries and the application form. Happy Hunting! Thank you Harry Haxton.

(5) National Secretariat/Funding crisis

The greatest danger facing the Institute at this time is an inability to fund and maintain a national secretariat. A major fundraising appeal has been launched. Its success or failure will determine the development of the Institute. Current funding levels will not enable the maintenance of the secretariat even on the part time basis that it is currently on beyond June 31st 1989.

(6) Future AICCM Conferences

Next year's National Conference will be held in Tasmania 14-17 August, 1990 and we hope that 1991 will see us in New Zealand. Will organisers of Specialist Group meetings please give due consideration to organising your meetings to coincide with these events?

Robert Wilmot,
President, AICCM

FORTHCOMING CONFERENCES & SEMINARS

AUSTRALIA

27 September - 10 October, Conservation in Context: Artefact and place, Melbourne, Australia.

AICCM and ICOMOS are holding a joint conference with the aim of bringing together professionals dealing with the preservation of sites, structures and objects from around Australia and elsewhere, exploring common ground and facilitating an exchange of viewpoints, procedures and methods in the task of conserving our cultural heritage. To register interest in contributing to the conference or for further information, contact The Conference Committee, P.O. Box 2046S, Melbourne, Vic 3001. Ph. Felicity Martin (03) 592 8388 or Donald Ellesmore (02) 552 1633.

7 July, 1989, The Conservation of Architectural Terracotta, Darlington, NSW, Australia.

A one day seminar presented by the Association for Preservation Technology. Hosted and co-sponsored by the Continuing Education in Architecture Unit, The University of Sydney.

To be held in Lecture Theatre 3, Level 2 Wilkinson Building, 148 City Road, Darlington.

Enquiries: (02) 692 3664 or (02) 692 3471.

25-28 October 1989, Museums Towards Tomorrow: Serving the Future Public, MAA National Conference, University of Melbourne, Melbourne, Victoria.

As an adjunct to the conference, a Workshop in Museum Management has been approved for funding by the National Arts Industry Training Committee. This will be designed to serve the needs of some 20 to 30 museum workers who have not previously had access to formal courses in professional training. To be held on Sunday 29 October.

Contact: M.A.A. - Victorian Branch, c/- Ministry for the Arts, Private Bag No. 1, City Road Post Office, Victoria 3205.

INTERNATIONAL

July 1989, 7th International Restorer Seminar, Veszprem, Hungary.

The main topics of the seminar will be the problems and results in some areas of metal conservation.

Contact: Kozponti Museumi Igazgatóság (National Centre of Museums), Restaurátor osztály (Conservation Department), Budapest 100, Pf. 54, H-1476.

11-13 July 1989, The Conservation of Bronze Sculpture in the Outdoor Environment, Baltimore, Maryland, USA. (Second notice)

Conservation of bronze in the outdoor environment will be the topic of Dialogue/89. Dialogue/89 will be held at Johns Hopkins University and lodging will be available on campus. For more information contact: NACE Headquarters, Education and Training Department, PO Box 218340, Houston, TX 77218, USA, Telephone (713) 492 0535, Fax (713) 492 8254.

12-13 July 1989, Polymers and Archives '89, Manchester Polytechnic, Manchester, England.

Meeting to discuss the conservation and preservation of audiovisual archives. Proceedings to be published.

Contact: C.V. Horie Esq, Keeper of Conservation, The Manchester Museum, The University, Manchester, M13 9PL, UK. Telephone: (061) 275 2656.

23-28 July 1989, Fourth Annual Meeting of the Society for the Preservation of Natural History Collections, Drumheller/Calgary, Canada. (Second notice)

For further information contact: SPNHC Conference Secretary, Tyrrell Museum of Palaeontology, PO Box 7500, Drumheller, Alberta, Canada TOJ OYO; Telephone (403) 823 7707.

31 July - 4 August 1989, Conservation of photographic materials, National Library of Austria, Vienna.

Contact: Dr Gerhard Banik, Restoration Workshop of the National Library of Austria, Josefsplatz 1, A-1014, Vienna, Austria.

10-14 August 1989, Friends of Dard Hunter Paper Museum Annual Meeting, Nevada, USA.

The Friends of the Dard Hunter Paper Museum will hold its annual conference in conjunction with IAPMA (International Association of Hand Papermakers & Paper Artists) in Reno, Nevada USA. from August 10-14, 1989. During the four day meeting, there will be workshops and formal and informal presentations as well as open slide carousel sessions for participants and exhibits of members' works. Scheduled group discussions and workshops include vacuum table techniques in papermaking; pop-up book structures; conservation matting materials and techniques; and pulp beaters and stampers. Presentations will cover such diverse topics as letterpress printing, decorated papers of Kyoto, limited edition books by Dard Hunter, sizing in paper and papermaking in South America to name but a few. This international conference is sure to appeal to all interested in paper, papermaking, the fine arts, and book arts. Special rates for students available. For more information and registration forms, please write to Douglas Stone, FDHPM Annual Meeting Chair, 29029 S Wentworth Ave., Milwaukee, WI 53207 USA. Telephone: 414-744-6333.

14-25 August 1989, New Methods in the Cleaning of Paintings, Marina del Rey, USA. (Second notice)

Application forms are available from The Training Program, The Getty Conservation Institute, 4503 Glencoe Avenue, Marina Del Rey, California 90292 USA. Tel (213) 822 2299. Deadline for application was 14 April 1989.

20-23 August 1989, Collaboration of Paper and Art, West and East, International Paper Conference, Ibaraki, Japan.

Contact: Asao Shimura, Cannabis Press, 431 Fukuhara, Kasami-shi, Ibaraki-ken 390-15, Japan.

20-26 August 1989, International Federation of Library Associations [IFLA], Paris, France

The Working Group on Newspapers has organised a seminar for 24 August on the underground press of different countries and times, for which registration is free but numbers are required (Eve Johansson, British Library Newspaper Library, Colindale Ave, London NW9 5HE).

For the IFLA registration, write CORI-IFLA, c/o ABF, 65 Rue de Richelieu, 75002, Paris, France.

27 August - 6 September 1989, Museums: Generators of Culture, ICOM '89-XV General Conference of ICOM, Hague, Netherlands.

For further information contact: Mr W.G. van der Weiden, Director, Museon, Stadhouderslaan 41, 2517 HV's-Gravenhage, Netherlands.

28-31 August 1989, ICOM International Museum Trade Exhibition, The Hague, Holland.

This exhibition will be held in the Congresgebouw in The Hague during the 15th Conference of the International Council of Museums (ICOM). Examples of museum-related products and services which will be included are: displays, museum decoration, museums associations, transportation, storage, security, audiovisual equipment, commercial agencies, illumination, computer software, appraisers, mounting services, showcases, signs and lettering, designers, and tourism. For more information contact: Expoconsult, PO Box 200, 3600 AE Maarssen, Holland; Telephone: (31) 3465 73777.

Autumn 1989, La Conservation - restauration des biens culturels, Paris, France.

For further information write to:

A.R.A.A.F.U. "Colloque 89", 7 rue Nollet, F-75017 Paris, France.

September 1989, Environmental Chemistry Symposium, Miami, USA.

As part of the 198th National Meeting of the American Chemical Society, 10-15 September 1989, in Miami, the Getty Conservation Institute will co-organize a special symposium on environmental chemistry of art conservation. Topics to be covered include: air quality measurements in museums, laboratory studies of pollutant damage to objects of art, theoretical studies, damage by outdoor pollutants, microenvironments etc.

For more information contact: Frank Preusser at the GCI or Daniel Grosjean, DGA, 4526. Telephone Rd., Suite 205, Ventura, CA 93003 USA.

4-9 September 1989, Make No Little Plans, Chicago, Illinois, USA.

For further information contact: Association for Preservation Technology, c/o Small Homes Council, 1 East St Mary's Road, Champaiugn, IL 61820, USA; Telephone: (217) 333 1801.

5-8 September 1989, Annual Instructional Meeting for Archive Conservators, Aberystwyth, Wales.

Organised by the Society of Archivists and the National Library of Wales.

See Paper Conservation News No. 50 for further details.

16-23 September 1989, History, Technology and Industrial Archaeology of Glass, Lisbon, Portugal.

For further information write to:

Associação Portuguesa de Arqueologia Industrial, Apartado 5374, 1708 Lisbon Codex, Portugal.

20-22 September 1989, Conference on Archaeological Sciences, West Yorkshire, England.

Topics will include dating, authentication, archaeometallurgy, mining petrology, aerial archaeology, geophysics, soils and environmental exploitation, forensic archaeology, physical and chemical analysis of organic and inorganic material, conservation, new developments and applications, workshop on archaeological excrements.

Contact: Archaeological Sciences '89, Department of

Archaeological Sciences, University of Bradford, Bradford, West Yorkshire England, BD7 1DP.
Telephone: (0274) 733 466 ext 8390/8452.

10 October 1989, Tapestry Symposium in Honour of Joseph Columbus, National Gallery of Art, Washington D.C.

The National Gallery of Art is sponsoring a "Tapestry Symposium in honour of Joseph V. Columbus". Mr Columbus has dedicated his work to preservation of textiles and textile history and has generously shared his knowledge and enthusiasm with many colleagues and students over the years. Presentations will include recent research by colleagues from North America and Western Europe who are well known in the field of tapestry history and conservation. There will be no registration fee. For more information, contact: Mary Ashton, DCL - Textiles, National Gallery of Art, 6th and Constitution, Washington, DC 20565. Telephone: (202) 842 6451 or (202) 842 6432.

23-25 October 1989, Nehru Memorial Seminar on "Conservation of Wall Paintings" Lucknow, India.

This seminar, at the National Research Laboratory for Conservation of Cultural Property, is being organised in commemoration of the birth centenary of India's first Prime Minister, Pandit Jawahar Lal Nehru. Professionals from the countries of South and South-East Asia are welcome to participate. For details please contact: The Director, National Research Laboratory of Conservation of Cultural Property, E/3, Aliganj Scheme, Lucknow 226020, India.

25-26 October 1989, Oxalate Films: Origin and Significance in the Conservation of Works of Art, Milan, Italy.

Organised by the Centro 'Gino Bozza' for the conservation of works of art, together with the Politecnico di Milano, this symposium will be held at the Centro Congressi CARIPLO in Milan. Deadline for registration is 30 June. Further information is available from Dr Giovanna Alessandrini, Centro CNR 'Gino Bozza', p. Leonardo da Vinci 32, 20133 Milan, Italy. Telephone: (02) 23399 3930; Fax: (02) 2399 2206

26-28 October 1989, Shared Responsibility: A Seminar for Curators and Conservators, National Gallery of Canada, Ottawa.

Co-hosted by the National Gallery of Canada and the Canadian Conservation Institute, the seminar is intended to be a forum for the exchange of ideas concerning works of art both traditional and contemporary, for the benefit of art historians, curators, artists, conservators and conservation scientists. For more information contact: Marion Barclay, Restoration and Conservation Laboratory, National Gallery of Canada, 380 Sussex Drive, Ottawa, Ontario, K1N 9N4. Telephone: (613) 990 1941.

31 October - 3 November 1989, Structural Conservation of Stone Masonry (Diagnosis, Repair and Strengthening), Athens, Greece.

For further information write to:
Ministry of Culture, Direction of Restoration of Byzantine and Post-Byzantine Monuments, 10 Karytsi Square, GR-105 61 Athens, Greece.

November 1989, Conservation of Modern Metals.

Organised by UKIC. For further information contact: Theo Sturge, Newarke Houses Museum, The Newarke, Leicester, England LE2 7BY

November 1989, Restauro del Legno, Florence, Italy. Florence, Italy. (Second notice)

For further information contact: Ing. Gennaro Tampone, Collegio Ingegneri della Toscana, Lungarno Guicciardini 1, 50125 Florence, Italy; Telephone: (055) 282362/211345.

30 November - 2 December 1989, The History of Restoration, Interlaken, Switzerland.

This is first part of an international conference jointly organised by the Swiss Association for Conservation and Restoration

(SCR), the Swiss Association of Art Historians (SAAH) and the National Information Centre for the Preservation of Cultural Properties (NIKE), in an attempt to give a preliminary survey of an important but so far little researched field of art history.

Interested persons should apply, quoting 'The History of Restoration', to Mrs Doris Steinmann, SCR Secretariat, Birchstrasse 33, CH-8572 Seuzach Switzerland. Telephone: (052) 53 1549.

1-2 February 1990, Carpet Conservation Symposium, Washington DC, USA.

Call for papers. The Conservation Department of the Textile Museum requests submission of abstracts of papers for presentation at its Symposium on Carpet Conservation. Papers are invited on the following topics: traditional restoration techniques, cleaning, display, conservation issues and ethics, approaches taken within specific collections or museums, treatment case studies, etc. Submit comprehensive abstracts (up to 1000 words) by 1 July 1989 to Sara Wolf Green, Conservator, The Textile Museum, 2320 "S" Street, NW Washington DC 20008.

2-4 February 1990, Upholstery Conservation Symposium, Williamsburg, VA.

Being planned to bring together curators, conservators, historians, collectors, and upholsterers to share information about advances in the area of upholstery connoisseurship and conservation treatment. Submissions of proposals for papers that are appropriate as slide presentations are encouraged with length parameters of 15-45 minutes.

Contact: Marc A. Williams, Project Director, American Conservation Consortium Ltd, 87 Depot Road, E. Kingston, N H 03827.

Telephone: (603) 642 5307 Friday to Sunday; (301) 238 3729 Monday to Thursday.

5-8 March 1990, TAPPI 90, Atlanta, Georgia USA.

Applications are being called for participants in TAPPI's annual pulp and paper exhibit at the Georgia World Conference Centre. For further information contact: TAPPI 90 Exhibit Manager, TAPPI, Technology Park/Atlanta, P.O. Box 105113, Atlanta, Georgia 30348-5113, USA.

April 1990, Furnishing Textiles.

Organised by UKIC and the Textile Conservation Centre. For further information contact: Margaret Roberts, The Textile Conservation Centre, Apt. 22, Hampton Court Place, East Molesey, Surrey, England KT8 9AU.

16-20 April 1990, Materials issues in Art and Archaeology, San Francisco, CA.

The Spring meeting of the Materials Research Society will cover four topics:

1. Ancient Technology: Processing Evidence from Workshops and Industrial Debris.
2. Analysis of Properties to Interpret Function.
3. Materials Degradation.
4. Characterization through Compositional and Structural Analysis.

Contact: Pamela Vandiver, Research Physical Scientist, Smithsonian Institution, Conservation Analytical Laboratory, Museum Support Center, Washington, DC. 20560. Telephone: (301) 238 3700.

3-7 September 1990, IIC Congress 1990. Cleaning, Retouching and Coatings: technology and practice for easel paintings and polychrome sculpture, Brussels, Belgium.

Following on from the 9th Triennial Meeting of the ICOM-CC (Dresden, East Germany, 26-31 August), will be IIC's thirteenth international congress. The meeting is to be held in collaboration with the Institute Royal du Patrimoine Artistique. Subject matter will fall into three parts: (1) cleaning and the removal of over-paints; (2) retouching; and (3) coatings.

Information, suggestions and proposals for the technical program should be sent as soon as possible to Perry Smith, IIC, 6

Buckingham Street, London WC2N 6BA, UK. Applications for the presentation of papers or posters require a submission of a title and a brief abstract (200 words) for consideration.

14-19 October, 1990, Adobe 90, Las Cruces, New Mexico, USA.

6th International Conference on the Conservation of Earthen Architecture. The conference is being organised by the Getty Conservation Institute, Museum of New Mexico State Monuments and ICCROM. Themes include: History and traditions of the use of earth as a building material; current field research; measurement and control of moisture; stabilization and restoration; seismic mitigation, site preservation etc.

Contact: Michael Taylor, Museum of New Mexico State Monuments, P.O. Box 2087, Santa Fe, New Mexico, 87504 USA. Telephone: (505) 827 8940.

Manuscripts and Publications: Dr Neville Agnew, The Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, California 90292, USA.

Telephone: (213) 822 2299; Fax: (213) 821 9409.

COURSES & SCHOLARSHIPS

Conservation and Restoration Diploma Course. The City and Guilds of London Art School, London.

The City and Guilds of London Art School offers a three year diploma course in the conservation and restoration of works of art made of wood, stone and allied materials, and polychromed and gilded surfaces. The course aims to combine the learning of traditional skills with historical studies and up to date conservation science and technology.

For information contact:

The City and Guilds of London Art School, 124 Kennington Park Road, London SE11 4DJ, England. Telephone: (01) 735-2306

3-28 July 1989, Columbia University Rare Books School, New York City, USA.

Twenty one-week non-credit courses are offered, five each week. Basic tuition is \$435 per course.

Contact:

Martin Antonetti, Rare Books School, School of Library Service, Columbia University, New York, NY 10027, USA. Telephone: (212) 280 4734.

10 July - 29 September 1989, Conservation of Archival and Library Materials, Camberwell School of Arts and Crafts, London.

Summer Course, 1989 £4,800 fee includes accommodation and most meals.

For more details write to:

Summer Course, Conservation of Archival and Library Materials, Camberwell School of Arts and Crafts, Peckham Road, London SE5 8UF.

24 July - 25 August 1989, Bookbinding Masterclasses, Soundwell Technical College, Bristol, UK.

Instructors: Cains, Middleton, Evrard and Sellars.

Includes visits to museums and binderies, evening lectures and demonstrations. £150 per one-week class, not including accommodation.

Contact:

Greg Harrowing, Bookbinding Co-ordinator, Soundwell College, St. Stephens Road, Soundwell, Bristol BS 16 4RL, England.

Autumn 1989, ICCROM Refresher Course for Mosaic Restorers, Rome

Two months of lectures and practical work.

Applications to:

ICCROM, 13 Via Di S. Michelle - 00153 Rome - Telephone 5809021-5892508-5892622-5894741

Advance Internships in Frame and Painting Conservation, Williamstown, USA.

The Williamstown Regional Art Conservation Laboratory is

offering one year advanced internships in frames and paintings to begin in September 1989. These are intended for individuals who have completed a graduate training in art conservation or have equivalent experience.

For further information contact:

Doe Zottoli, WRACL, 225 South Street, Williamstown, MA 01267, USA.

Royal College of Art, Victoria & Albert Museum, Joint MA Courses

From October 1989 a new opportunity for training in conservation at postgraduate level will be available. The Royal College of Art and the Victoria & Albert Museum have joined forces to offer a three-year course leading to an MA(RCA).

For further information contact:

Alan Cummings, Senior Tutor (Conservation), Faculty of Humanities, Royal College of Art, Kensington Gore, London, England SW72EU. Telephone: (01) 584 5020.

Spring 1990, The Consolidation of Painted Ethnographic Objects, Getty Conservation Institute, California, USA.

The aim of this three-week course is to review methods and materials required to plan and implement a comprehensive treatment program for painted objects.

The course will examine the cultural and physical characteristics of objects, causes of deterioration, examination and analytical techniques and documentation procedures.

Contact:

GCI Training Program, Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, California USA, CA 90292.

Spring 1990, Archaeological Sites: Protective Roofs and Shelters.

A two-week course organised by the Getty Conservation Institute. Scheduled to be organised in Cyprus with the Department of Antiquities, the course will review current approaches to protecting excavated structures, including wall-capping, stabilization and roofing. New designs and materials for lightweight protective roofs will be demonstrated.

Contact:

GCI Training Program Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, California, USA, CA 90292.

NEW MEMBERS

Mrs J.A. Andrewartha
Australian Maritime Museum
Ms D.M. Dobbyn
Ms D. Eastop
Mr S. MacDonald
Ms S. McDonald
Ms S. Bassett
Miss H.J. Gordon
Ms V. Humphrey

PEOPLE AND PROJECTS

WESTERN AUSTRALIA

Western Australian Museum

Peter Brooke has been employed in the Materials Conservation Department under an ARC grant to carry out research into the conservation of waterlogged wood/iron composite objects and pewter objects.

Ian Macleod, Head of the Materials Conservation Department, is off to the Philippines for one month to assess shipwreck and rock art sites (UNESCO-UNDP Project). In addition to giving short courses on conservation to museum staff while there, Ian will also assess what is needed for the National Museum of Manila to become an ASEAN centre for conservation of shipwreck material.

Jon Carpenter, on-site conservator with the Materials Conservation Department, is carrying out fieldwork in northwest WA and

Darwin, accompanied by archaeologists Mike McCarthy and Pat Baker. Jon will be taking samples to assess the extent of any mercury leakage from the ballast tanks of sunken WWII Japanese submarines.

SOUTH AUSTRALIA

State Conservation Centre

New staff include Amber Xavier from Sydney and Virginia Dahlenburg, returning from Italy.

Adelaide City Archives

Anita Gustavson has taken up the position as Conservator, previously held by David Button and Chris Payne, both of whom have returned to their own private practices.

Divisional News

Mary Jose replaces Jenny Paulic as Secretary for the State Division. Mary can be contacted at the State Conservation Centre on (08) 223 1766.

AUSTRALIAN CAPITAL TERRITORY

Australian National Gallery

David Butcher left the department early this year and is reported to be in Paris. Avryl Whitnall is enjoying her new position at the Art Gallery of New South Wales. Deb Ward and Peter Baxter have a new daughter, Adelaide Winifred.

One of David's last jobs was the mounting of one of the two large billboard posters for the exhibition *Prints and Australia*. Both these posters presented some problems in registration and assembling. Also in the print show is a large panel of early 19th century Chavez wallpaper.

The oversize print storage units are about to be assembled. These have been constructed from hoop pine with a casein lime adhesive, varnished with Paraloid B72, and housed in powder-coated steel frames. Geoff Major has been looking at different light bleaching techniques.

A large exhibition of Australian Aboriginal paintings, *The Continuing Tradition*, will open in early June, and the preparation of nearly 60 works for this show is occupying much of Beta's, Greg's and Trevor's time.

Textile conservators are continuing work for the major theatre exhibition – presently, *The Diaghilev, Ballets Russes* costumes c1909-10. They also have two smaller exhibitions – Aboriginal textiles for *The Continuing Tradition*, and Toraja cloths, the latter being Micheline's particular responsibility.

Mark Durr returned recently from couriering, unpacking and installing a Modigliani sculpture in the Palazzo Grassi in Venice.

The travelling shows itinerary for the ANG continues to place high demands on many staff. We would like to draw the attention of conservators responsible for travelling shows, to the potential for damage from fittings used to attach paintings into travelling frames. ANG conservation will be using only fittings which have two screwholes into the painting's frame, rather than one, pending further investigation of those devices which have only one.

National Library of Australia

Jan Lyall will be overseas for three weeks investigating National Preservation programs at the British Library and Library of Congress. She will also look at the Preservation Programmes operating in Canada.

Jan is presenting a paper written by David Toll – "Bibliographic Developments Australia" at the International Federation of Library Association's (IFLA) Conference, *Managing the Preservation of Serial Literature*, being held in the Library of Congress, Washington D.C., May 22-24.

During her trip, Jan will also visit The National Library of Venezuela in Caracas to investigate the operation of its IFLA Preservation and Conservation Regional Centre. The NLA is

considering setting up a similar Regional Centre to service the needs of Pacific Island Libraries.

Chesley Engram will be attending the IIC – CG annual conference, May 24-26 while on holiday in Newfoundland. He is presenting a poster on the NLA's Ferguson Slipcase design and assembly.

Just as we are getting to know her, Carola Strange, Preservation Services Science Officer is leaving to move to Brisbane in July. We wish Carola well for the future.

Australian Archives, ACT Regional Office

We have taken delivery of a large suction table (measuring 1m x 2m), Holly Design. The table is constructed of fibreglass covered wood with a stainless steel screen. So far it has only been used once, but it may be used later to treat the Burley-Griffin Design Drawings.

A program of reboxing 7,000 glass plate negatives is just about complete. The negs are being packed 14 to a box in polystyrene boxes with paper, Mylar bags, card and polystyrene interleaving. All the materials used were put through silver tarnishing tests.

A large service of silver cutlery is being cleaned in Conservation at the moment. The service was part of the Personal Archive of Prime Minister Bruce. Once the pieces are cleaned, the sideboard in which they are housed will be partly lined with corrosion inhibiting cloth.

A research project into the thermal facsimile papers has been completed, for now, and has been written up. (See "Technical Notes" in this issue off the Newsletter).

A condition survey of 1300 Copyright Exhibits has just been completed. The survey was recorded using an Apple Macintosh computer and the Excell software. Excell, though designed for data entry, also gave us excellent word search facilities.

Canberra College of Advanced Education

The winner of the 1988 AICCM award for most outstanding student is Chesley Engram. Belated congratulations Chesley.

QUEENSLAND

Australian Archives

Six persons employed under a Commonwealth Employment Program have undertaken preventative conservation of the Archive's collections, including checking listings and housing the records in acid free files and boxes.

After attending the workshop *Lessons from Leningrad* at Deakin University in Victoria, Warwick Peberdy organised a *Disaster Preparedness Training* course for conservators, records managers, archivists, librarians and other interested parties. By all accounts this was very successful.

Queensland Museum

To keep life interesting, a faulty air conditioning unit in the conservation lab, let forth with an unsolicited cloud burst the evening before the Easter Holiday break, spewing water over desks, benchtops and contents. There was no irreparable damage.

Apart from mopping up excess water and swathing objects, desks and instruments in plastic drapes, Rowena Hill and Christine Ianna have been concentrating on preparing material for an exhibition travelling to Saitama, Japan.

Queensland State Archives

Modifications to the ante room of the microfilm storage vault have been completed. Initial trials indicate that it seems to be working well.

A site for a new Archives building has finally been decided upon, and planning has been stepped up.

Fryer Library, University of Queensland

Under Robert Sheehy's supervision, members of the Friends of

Fryer Library are preparing detailed condition reports on books from the Rare Book Collection, and applying leather dressing where required. There are approximately 1500 books in the collection and completion of the project is expected by the end of 1990.

Queensland Art Gallery

Stage 1 of the international rehang has been completed, freeing staff to commence work on Stage 2.

Since his return, John Hook has been presented with a host of challenging projects, one of which involved the installation of a large painting (17m x 2m) by Roger Kemp. A brief description is included under the section "Technical Notes". Working on scaffolding was a novel experience for Gillian Osmond and Tamara Lavrencic, (although John seemed somewhat practised).

Gillian Osmond is currently touring Europe, before attending a one day conference at the Courtauld Institute of Art, London, and a four day workshop to be given by Richard Wolbers. Gillian intends to visit about 19 conservation labs within England and the U.S.A., and will be expected to provide a lengthy epistle for a future issue of this Newsletter.

Lynda Black's baby was finally delivered (we seemed to have been waiting forever) on the 8th of May. A ten (yes 10) pound baby boy was delivered by home-birth, mother and son are glowing with health and contentment.

Tamara Lavrencic will be attending the Book and Paper Intensive in Abiquiu, New Mexico in late August. Lee Sturma (State Library of Queensland) and Tony Ameneiro (Regional Galleries Association of N.S.W.-Conservation on the Move) will also be attending this seminar, giving quite a strong Australian contingent.

VICTORIA

Victorian Archaeological Survey

The Victorian Archaeological Survey boasts a new conservation Laboratory, which was officially opened on 30th March. It is one of several in a State Government suite of laboratories in the city centre.

National Trust

Sheila Stainton, the Housekeeper and Deputy Surveyor of Conservation for the National Trust in England, recently visited the National Trust in Victoria as part of an Australia-wide tour. She spent two days in Melbourne, during which she visited several Trust properties and gave a lecture on preventative conservation measures she has instigated as Housekeeper for Trust. She also ran a small hands-on workshop for Trust staff on the conservation oriented cleaning of various materials one would expect to find in a house museum.

State Library of Victoria

Dina Kahan, Lisa Stoddard and Liz Odgen have been working on a goldfields petition, a large scroll of signatures, which was donated to the Library last year after being found at a rubbish tip! This significant document is several metres long and consists of overlapping sections which have been detached to allow microfilming. The document will be readhered after filming, but may never be fully treated due to its size and complexity.

Later this year, Dina Kahan is to spend three months working in Florence with Maurizio Copede at the Municipal Council. Dina is the recipient of a scholarship from the Potter Foundation, and is one in a group of several apprentices to work at the Municipal Council this year.

Royal College of Surgeons

Jenny Casey reports that work is progressing rapidly at the Royal College of Surgeons, although the conservator has only been appointed for two days per week. The most serious problem with the collection is water damage, with resultant mould and loss of text.

National Gallery of Victoria

John Hook spent two to three months at the National Gallery of Victoria working with John Payne largely on identifying components of paint and varnish layers using the microscope and specific fluorescing dyes as propounded by Richard Wolbers. Anne Cotter-Ross is investigating treatments for the Blake watercolours.

PHILATELIC CONSERVATION PROJECT

As part of a long term project, Australia Post is gathering information on methods and materials for the remounting, display and conservation of original philatelic artwork and stamps.

If readers have any relevant information or references we would appreciate hearing from you.



**Australia
Post**

Please contact:

Eric Archer
Conservator
Philatelic Archives,
PO Box 302
Carlton South Vic 3053
Telephone - 6697721

TASMANIA

Queen Victoria Museum and Art Gallery

The Southern Gallery and the Art Store are to be air conditioned by June in readiness to receive the Angry Penguins exhibition.

The Nets Seminar on Touring Exhibitions was held at the Queen Victoria Museum and Art Gallery on March 10/11. Jude, Therese, Linda, Diane and Glenda gave lectures and ran workshops. Twenty participants were involved. The success of the Seminar was a credit to Anne Willsford who organised it.

Louise and Corinne prepared a poster for the National Trust concerning the conservation of Entally House. The poster was displayed at the Antiques Fair. Corinne and Louise are continuing work on the Entally collection and on other private work. Corinne will be going to Scotland, Europe and United States of America for two months returning in June.

Three volunteers have joined the Conservation Laboratory at Queen Victoria Museum and Art Gallery: Keith Adkins working on paper and bookbinding, June Swabada and one other person (who wishes to remain anonymous) are working in the painting area. A High School Student from Ulverstone High School will be coming for work experience in early May.

An asbestos problem has been identified at the Rocherlea compound. The asbestos, plaster and rope which is in two large marine steam engines and associated pepis, is breaking down under the influence of the weather. The cost of removing the asbestos is prohibitive and has not been included in the museum budget. We would be interested in hearing from anyone who has had to deal with a similar problem.

Sheila Stainton, Deputy Surveyor of Conservation for National Trust in the United Kingdom, conducted a lecture (Launceston) and workshop (Clarendon) on the Preservation and Presentation of National Trust Houses - Louise and Therese participated in the workshop.

NEW SOUTH WALES

Australian National Maritime Museum

At present it seems unlikely that the Museum will open before November 1990. Staff are preparing to move the collection from Leichardt to new premises in Union Street, Pyrmont, during June and July.

The Union Street building will house the administration and curatorial staff, the conservation lab and the storage area – it is two blocks from the main exhibition building which is not yet complete. Julie Fitzgerald and Andrew Fane have recently been employed under short contracts for the conservation of works on paper.

Gretchen Voeks is working on a pair of diving helmets and ship's tableware but will be leaving in June to work on outdoor bronze sculptures with Phoebe Dent Weil in St Louis. Michael Staples is reproducing a hollow timber mast for the 18' skiff "Britannia".

Samantha Black has left the Museum to begin a Masters in Conservation at the Canberra C.A.E. concentrating on Middle Eastern gold and silver.

Janet Hughes is on maternity leave following the birth of her daughter, Isobel, in May.

Campbell Conservation

Campbell Conservation has recently completed the installation of "The Return of Captain Cook" exhibition from the National Maritime Museum, London at the State Library of New South Wales.

Meanwhile Tessa Evans has embarked on a series of tapestry conservation projects. She is using a purpose built 16 foot long tapestry frame which Charles Gorton, despite a broken ankle, constructed for her.

Australian Museum

The last AICCM talk was given at the Australian Museum by Dr Mark Gilberg. Mark is assessing the viability of low oxygen atmospheres as a fumigation technique for the control of insect infestations. He has prepared cultures of various major museum pests (drug store beetle, powder-post beetle and clothes moth) and is determining their mortality rates after prolonged exposure to low oxygen atmospheres.

The award-winning *Pieces of Paradise* exhibition was dismantled in April with some of the objects requiring post-exhibition conservation. The construction of long term support systems was necessary before many of the objects could be returned to the storage area. Assisting Marcelle Scott with the dismantling were Agata K. Rostek, George Bailey and Carolyn McLennan.

The two Kwakiutl Totem Poles were cleaned prior to their return to Canada and Michael Kelly prepared a custom made packing case for the safe return of the Eagle Mask and Bear Mask. The new Totem Pole which was damaged at Expo 88 has been repaired and is now mounted in the Atrium of the museum.

The Macedonian Exhibition opens Friday 19th May after visiting Melbourne and Brisbane. In accordance with the ICCA agreement, conservation staff will be checking the condition of objects in the exhibition daily.

The lab will be welcoming Sue Gatenby back from Europe. She has visited ICCROM to obtain documentation and establish a system to facilitate future requests. She also attended the Swiss National Foundation Congress and discussed with colleagues her research on the conservation of powdery pigments.

Sue Walston will be returning from sabbatical to the museum at the beginning of July. We are looking forward to hearing of her experiences at the Getty Institute and at ICCROM.

Museums Association of Australia

The MAA wishes to thank Sharon Towns for her valuable contribution to regional conservation in NSW during the time she worked with us as curator of conservation. She will be a real asset to the South Australian Conservation Centre where she has gone to take up the position of Paintings Conservator.

Marcelle Scott will join us as Curator of Conservation on June 19th and the MAA will continue to offer the full range of conservation services from hands-on treatment to consultancy, regional services, and mail-order conservation supplies.

NEWS FROM WORKING GROUPS/SUB-COMMITTEES

Education & Training Sub-Committee

Lesley Richards is currently representing the AICCM on a steering committee which will oversee an assessment of the training needs of museum professionals in Australia. This project began as an initiative of the Art Museums Association of Australia (AMAA) and is supported by the National Arts Industry Training Council (NAITC), the Department of Employment, Education and Training, the Cultural Ministers' Council, The Australia Council and the Council of Australian Museum Associations (CAMA).

It is intended that this project will be carried out by consultancy. It will document and assess training currently available to museum professionals, recommend ways to improve the current provisions and propose options for the future. The job of the steering committee, whose members represent a wide variety of museum professionals, is to work with the consultant and direct the project on a day-to-day basis.

This project will provide an opportunity for the museum community to get together and work towards creative solutions for the provision of museum training at all levels from entry through mid-career to senior management level.

Paintings Working Group

Preliminary Notice

1989 AICCM Painting Conservation Group Symposium.

Thanks to the efforts of conservation staff of the Regional Galleries Association of New South Wales Ltd., in conjunction with the Albury City Art Gallery, the 1989 AICCM Painting Conservation Group symposium will be held in Albury on Thursday 16 and Friday 17 November, 1989.

To gain an indication of numbers, would those wishing to attend notify the organisers below:

1. Stewart Laidler
Regional Galleries Association of New South Wales Ltd.
Art Gallery of N.S.W.
Art Gallery Road
Sydney, N.S.W., 2000
2. Allan Byrne
Cultural Heritage Science Division
School of Applied Science
Canberra College of Advanced Education
P.O. Box 1
Belconnen, A.C.T., 2616

INFORMATION WANTED

Responses

PVA

The removal of Polyvinyl Acetate has been a thorn in the side of book conservators and restorers for over a decade. While white glue responds readily to solvents such as acetone, the sheer bulk of PVA used on book spines makes non destructive solvent treatment difficult if not impossible, particularly when pulling (or dismantling) a book. We have, of late, been taking advantage of the thermoplastic properties of PVA, in using a electric paint stripper gun.

While it is accepted that some heat associated damage to the paper at the fold may occur (none visible), very little mechanical damage is done to the sections during the processes of scraping off excess adhesive from the spine, or while pulling sections, provided areas not being treated are masked with newsprint, which tends to scorch easily if the operating temperature drifts too high. Certainly, subsequent solvent treatment to remove PVA traces is made easier by this process having been used.

James Elwing
WESTPAC ARCHIVES

Editors Note

Warwick Peberdy of the Queensland Branch of Australian Archives also sent in a chart listing reversibility of various grades of PVA. The most common solvents were acetone and white spirit. For copies of this chart please contact Warwick Peberdy, Australian Archives, Queensland Branch, 996 Wynnum Road, Cannon Hill, QLD.

A conservation student from the CCAE, Karen Caldwell is currently researching adhesives used in trade bookbinding. Karen hopes to group different types of synthetics used and investigate methods of removing them. Karen would appreciate any helpful comments. Please direct your replies to: Karen Caldwell, 5 Vest Place, Weetangera ACT 2614.

Tests of 1954 blueprint paper by Westpac Archives

It appears that, contrary to my previously expressed opinion, blueprints can be, and were, produced on rosin sized papers; in this case a good quality sulphite pulp. While the absence of gelatine eliminates one source of alum, a specific test for rosin was necessary, as alum has been used to intensify the image in some blueprints.

My references state that, prior to sensitizing the paper, all excess or unattached alum had been washed out.

Tests Herzberg Stain – Chemical wood, no lignin, no ground wood.
Phloroglucinol – No lignin, probably sulphite
Aluminium test – Alum present
Raspail test – Rosin present
Potassium iodide test – Negative

Reference 'BLUEPRINTING' by John F. Friese.
Manual Arts Pres, Peoria, Illinois, 1919 (pp.36,37)
'THE MANUFACTURER OF PAPER' by R.W. Syndall, Constable, 1908 (pp.140-143, pp.248-249)
'THE BRITISH JOURNAL PHOTOGRAPHIC ALMANAC 1931' (p381) (also in previous & subsequent almanacs)

James Ewing
WESTPAC ARCHIVES

PUBLICATIONS

Restaurator – International Journal for the Preservation of Library and Archival Material, Munksgaard, Copenhagen.

Volume 9, Number 4, 1988, includes the following articles:
STEHKAMPER, H: "Natural" air conditioning of stacks.
LIENARDY, A. and P. VAN DAMME: A bibliographic survey of the bleaching of paper.
SMITH, R.D.: Reversibility: A questionable philosophy.

Journal of the American Institute for Conservation American Institute for Conservation of Historic and Artistic Works, Washington D.C.

Volume 28, number 1, Spring 1988 contains the following articles:

LEE, S.B., J. BOGAARD and R.L. FELLER: Darkening of paper following exposure to visible and near-ultraviolet radiation.
GOLDBERG, Lisa A: A fresh face for Samuel Gompers: Methyl cellulose poultice cleaning.
BARCLAY, R. and C. MATHIAS: An epoxy/microballoon mixture for gap filling in wooden objects.
DERRICK, M: Fourier transform infrared spectral analysis of natural resins used in furniture finishes.

Book Reviews:

Reilly, James M. Care and identification of 19th century prints
Rempel, Siegfried, The care of photographs

Studies in Conservation, The International Institute for Conservation of Historic and Artistic works (IIC), London.

Volume 34, number 1, February 1989 contains the following articles:

WALLERT, A: The reconstruction of papyrus manufacture: A preliminary investigation.
DE LA RIE, E. RENE and A.M. SHEDRINSKY: The chemistry of ketone resins and the synthesis of a derivative with increased stability and flexibility.
LAZZARINI, L and O. SALVADORI: A reassessment of the formation of the patina called *scialbatura*.
VOUVE, Jean: Essai sur les techniques conjuguées en géosciences appliquées à la sauvegarde des grottes ornées.
GUINEAU, Bernard: Non-destructive analysis of organic pigments and dyes using Raman microprobe, micro fluorometer or absorption microspectrophotometer.
FABRIZI, M; GANIARIS, H; TARLING, S and D.A. SCOTT: The occurrence of sampleite, a complex copper phosphate, as a corrosion product on copper alloy objects from Memphis, Egypt.

Journal of the International Institute for Conservation – Canadian Group, International Institute for Conservation – Canadian Group, Canada.

Volume 12, 1988 contains the following articles:

NEWTON, C.L.: Chemical cleaning of wet leather.
SCHWEGER, G.F. and N. KERR: Textiles collected during the temporary exhumation of a crew member from the third Franklin Expedition: findings and analysis.
GILBERG, M.: The storage of archaeological iron in deoxygenated aqueous solutions.
LOGAN, J.A. and G.S. YOUNG: "A message in a bottle": The conservation of a waterlogged parchment document.
MARCON, F.J.: Controlling the environment within a new storage and display facility for the Governor General's carriage.
GRATTAN, D.W; BOCKMAN, W. and C. COOK: Scientific examination of totem poles at Ninstints World Heritage Site.

The International Council of Museums, Committee for Conservation Role of Science in Conservation Training. Proceedings of the Interim meeting of the ICOM Committee for Conservation working Group on Training in conservation and Restoration, 6-10 October 1986, British Museum.

Available from Dr C. Pearson, Co-ordinator, Working Group on Training in Conservation and Restoration for \$10.00. Cheques to be made payable to:

ICOM – CC Working Group on Training

Mailing address:

C/- Conservation of Cultural Materials, Canberra College of Advanced Education, P.O. Box 1 Belconnen ACT 2616, Australia.

The Institute of Paper Conservation, New Directions in Paper Conservation, 10th Anniversary Conference, Oxford 1986. Proceedings now available on audio cassette tapes.

For a complete list of tapes and prices please contact:

Asgard Publishing Services, New Directions in Paper Conservation, 109A North Western Avenue, Watford, WD26AQ, United Kingdom.

Audio Visual Materials

A list of audiovisual aids (videos) relating to disaster planning, handling/preventive care and conservation treatments has been prepared by the Preservation Services Branch of the National Library of Australia. Unfortunately, due to lack of space it could not be included in this issue. If anyone requires a copy please contact Lesley Richards, Preservation Services Branch, National Library of Australia, ACT.

Book Review

This review by Lesley Richards, National Library of Australia, appeared in the Australian Library Journal Volume 37 Number 4, November 1988.

Preservation Microfilming: a guide for librarians and archivists/ ed Nancy E. Gwinn. Chicago: American Library Association. 1987. 207 pp. \$ US40.00. ISBN 0 8389 0481.

A terrific book! For all those involved in preservation microfilming in libraries and archives this book is a must. It gives an overview of the entire process of preservation microfilming and should be useful to you regardless of the extent of your knowledge on the subject. As the editor states, this book "is not a one-stop, learn everything encyclopedia on preservation microfilming, but it is a good place to start" (pp xxi).

The first chapter, 'An Overview of Administration Decisions', gives a summary of all the steps in the preservation microfilming process and the remaining chapters discuss each of these steps in detail. Chapter 2, 'Selection of Material for Microfilming' gives advice on how to select material from your collections for filming. It details the preservation options available and includes a preservation decision flow chart which would be a worthwhile addition to the resources of any library preservation program. 'Production Planning and Preparation of Materials' goes through the steps involved in preparation of material for filming and getting this material to and from the camera. 'Microfilming Practices and Standards' reviews the filming processes and related standards and explains how to ensure that the film produced is of archival quality. The next chapter, 'Preservation Microfilming and Bibliographic Control' points out, that although it is important to microfilm for preservation reasons, there is no point unless you ensure that the existence of the microform is recorded, as this will prevent duplication of costly filming as well as having other benefits. Finally, 'Cost Controls', discusses the costs involved in preservation microfilming, how to estimate these costs, and budget. Appendix 1 lists the standards of the American National Standards Institute (ANSI) along with specifications and guidelines of selected institutions in the United States. Although ANSI standards are useful they should not be used in isolation and it is unfortunate that standards by the International Standards Organisation (ISO), which are internationally recognised and accepted have not been included. A specimen preservation microfilming contract for the services of a commercial bureau and a comprehensive glossary of terms relevant to preservation microfilming have also been included as appendices. Both of these would be very useful, especially for those new to the subject.

In Australia, microfilming is becoming more acceptable as a means of preserving original material and therefore the release of this book is quite timely. I found it extremely easy to read and well set out. Although contributions to the book were made by many experts on the subject of preservation microfilming, the editor has made this a very cohesive publication to read. *Preservation Microfilming: a Guide for Librarians and Archives* is a valuable publication and will certainly find a place on my book shelves.

TECHNICAL NOTES

A SHORT RESEARCH PROJECT INTO THE PERMANENCE OF THERMAL FAX PAPERS

INTRODUCTION

In response to a series of public enquires on the stability of facsimile documents, a short testing project on thermal facsimile paper was carried out in the Conservation Laboratory at Australian Archives, ACT Regional Office.

The papers were tested for paper content, reaction to prolonged high humidity, washing and drying and exposure to ultra violet light. The image was tested for sensitivity to common solvents and reagents and to heat.

The tests were carried out on unknown brands of fax paper but, on inquiry, it was found that there are only 2 thermal fax paper technologies, both of which are very similar to each other. Therefore it is probably safe to conclude that any thermal fax paper would react in much the same way to the tests in this project.

Only thermal fax paper was tested in this project. Facsimiles that use plain paper and a heat activated lift off ribbon were not tested. These papers would have a longer life than thermal fax paper if high quality paper was used but the stability and longevity of the image is still not known.

Manufacturer's information for a thermal paper known as Kanzaki Thermal Paper was obtained from the supplier of fax paper to Archives, ACT Regional Office. This information suggests that even in optimum conditions (20 C, 50% RH and in the dark), the papers will only last 5 years.

Structure of Thermal Fax Paper

Thermal fax papers consist of a base paper with a thin colour forming layer on the top surface. This colour forming layer is made up of a colourless dye and a colour forming agent suspended in a binder. Colour appears once heat is applied, presumably by initiating a reaction or by breaking the particles open and allowing the reaction to occur, (see Figure 1).

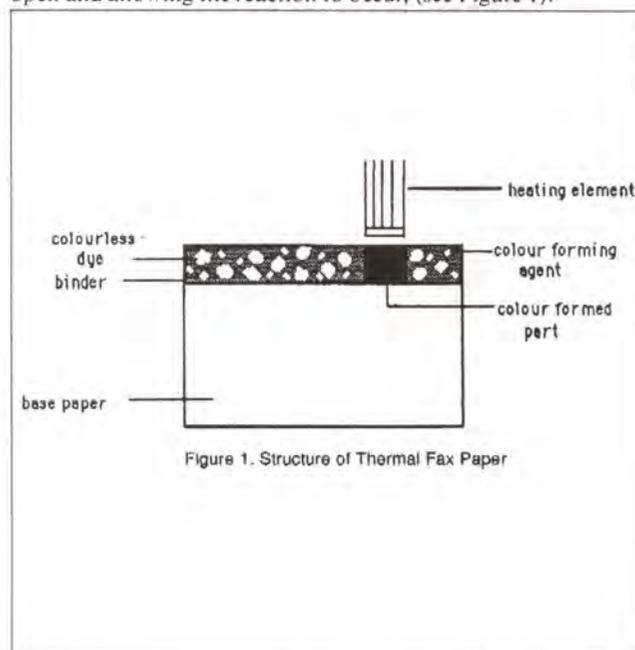


Figure 1. Structure of Thermal Fax Paper

TESTING

Paper Content

Paper content was determined using standard spot tests for lignin, alum, rosin, starch and calcium carbonate filler. The pH was tested using Universal Indicator, flat head electrode and cold extraction. All the tests were done in triplicate and with a control.

Solubility Tests

The image was tested for solubility in common organic and inorganic solvents and reagents. The chemicals were selected as ones that may be used in the treatment of damaged records. Samples were spot tested with toluene, acetone, 1,1,1-trichloroethane, petroleum spirits (100°-120° C BP) and acetic acid. Other samples were immersed in ethanol, 50% aqueous ethanol, deionized water, calcium hydroxide and ammonia solutions to pH 8.5 and ammonia. Acetic acid, hydrochloric acid and sulphuric acid to pH 3.5 were used to see how fax papers would respond to acidic vapours.

Exposure to High Humidity

Samples of thermal fax paper were placed in a cool, high humidity environment for periods of up to 10 days because prolonged high humidity is a common cause of damage to records. It was thought that the corrosion of iron fastenings on records may catalyse some reaction within the paper. Two sets of samples were placed in the chamber, one set with staples and paperclips and one without. Both sets were exposed to high humidity for the same periods of time.

Exposure to UV Light

Samples were placed in a closed chamber and exposed to short

wave length UV (254 nm). The tests were not meant to simulate exposure to UV in a working environment but only to see if any image fading or paper discolouration occurred with maximum exposure. The samples were exposed to UV for up to 6 days.

Washing and Drying

Several sheets were washed in deionized water and dried separately in Reemay and blotters to check the image quality after washing and drying. Two stacks of sheets were dried un-separated to see if blocking would occur.

Heat Sensitivity

The final series of tests was carried out to see at what temperature the thermal layer was activated. Heat was applied to 3 strips using a heated spatula with temperatures set from 30° C to 100° C.

Boiling water was poured on the paper to simulate a desk top disaster.

RESULTS

Paper Content

These tests indicated a fairly poor quality wood pulp paper. The presence of lignin, alum and rosin would normally indicate an acidic paper, but the calcium carbonate filler, or possibly the coating, boosted the pH to around 8.5. The presence of lignin, alum and rosin limit the life of the paper.

Solubility tests

All the reagents used for spot tests, except for petroleum spirits and ammonia solutions, blackened the thermal layer completely. The reagents went black and the discolouration transferred to adjacent pages.

The ethanol used to immerse the papers turned the thermal layer black and appeared to wash the layer off the paper completely. No image remained. The aqueous ethanol reduced the intensity of the image and made it extremely difficult to read. All the acids produced a green tinge to the paper but the information was still readable. The water and the calcium hydroxide solution did not noticeably effect the image.

Exposure to Humidity

The samples exposed to high humidity suffered image fading after 24 hours. The fading became progressively worse over prolonged exposure, (up to 10 days).

The paper in contact with the metal fastenings began to darken very slightly after 24 hours and the image had started to fade slightly also. The 10 day sample had larger areas of darkening around the staples and paperclip and rust and started to form, but the image was still quite readable.

Exposure to UV

After 10 hours the samples had yellowed slightly but no image fading had occurred. On the full 5 days exposure the paper was almost the colour of brown paper but the image had still not faded, although it was more difficult to read.

The discolouration was most severe on the face of the paper (which was exposed to the UV source). The discolouration was worse where there were finger prints.

Washing and Drying

The sheets that were washed and dried separately did not appear to suffer any damage. The image had not faded nor had the thermal layer discoloured. The sheets that had been washed and dried in a block, stuck together.

Heat Sensitivity

Slight darkening was noticed at 70° C, then up to complete darkening at 100° C. The darkening did not transfer to blotter when the paper was heated from the back.

The boiling water blackened the thermal layer and appeared to wash the layer off the paper completely.

Conclusion

From the results of the paper content testing, it can be seen that the calcium carbonate filler will slow down the acid deterioration of the paper, but the acidic pulp and sizing will always cause the paper to degrade. The content of the thermal layer is still unknown and, therefore, its effect on the lifespan of the paper is unknown.

Although the exposures to UV were far greater than could be expected in a normal working environment, it can be seen that UV light will cause some degree of damage to thermal facsimile papers.

The washing and drying tests showed that if the sheets were damaged by water and allowed to dry without being separated, they would block and be difficult to separate.

The final series of tests showed that if thermal papers were exposed to a heat source (below combustion point), eg. radiation from a fire, the heat could blacken the paper completely and render it useless.

Any treatments involving the damaging reagents used in this project, eg. tape removal, oily stain removal, treatment of mould with ethanol, could not be carried out. Anything beyond routine washing and drying would be difficult.

The results of the testing reinforce the manufacturer's statement that thermal facsimile papers have a very limited life span even in normal working environment and without taking mishaps or disasters into consideration.

If the papers are exposed to less than optimum conditions, an even shorter life span should be expected.

A staff member at Australian Archives had a thermal fax on file against a PVC cover, under conditions of normal office light, temperature and humidity. The fax was dated May 1987 and it had faded to a pale brown image over a period of only 18 months. This may have been the result of damaging vapours emitted from the PVC cover.

Recommendations

From the results of the tests and from the information obtained from the manufacturer, the following recommendations can be made:

- store papers in a cool place away from excess light (illumination and UV), humidity and heat, eg lamps, heaters and hot liquids,
- do not use solvent based adhesives or adhesive tapes as they will darken the image as well as stain the paper in the usual way (aqueous adhesives can be used with safety),
- do not use solvent based inks (aqueous inks, felt tip pens or pencil should be used), highlighters and other solvent based felt pens are known to cause darkening of the image and may dissolve the thermal layer,
- do not store the papers with diazo type duplicates, nor should they be exposed to alkaline (or acid) vapours from any source as these are known to effect the image,
- do not touch the papers with sweaty or oily hands as oils and organic acids may darken the image,
- do not scratch, rub, erase on, or fold the papers as the friction may cause darkening of the image,
- do not store the papers in PVC folders; polyethylene, polypropylene or polyester folders are suitable,
- do provide optimum storage conditions, (20 C and 60% RH) to obtain the full 5 year life span, or ideally,
- **photocopy the information onto good quality paper to retain the information for longer, and discard the facsimile.**

If anyone would like more information on this project, a more extensive report is available from Cheryl Jackson, Preservation Services, Australian Archives ACT Regional Office, PO Box 447, Belconnen, ACT, 2617. Phone (062) 42 1490.

INSTALLATION OF AN EXCEPTIONALLY LARGE PAINTING

Staff at the Queensland Art Gallery were recently involved in the installation of "Rhythmical sequence" (acrylic on canvas), a work by Roger Kemp (1977) measuring approximately 17 metres in width and 2 metres in height. It comprises 4 sections: two 6 metre and two 2.5 metre lengths. Installation of this work was complicated by the following features:

- the canvas (presumed to be tenting canvas) was intentionally untensioned
- the paint extended to the edge of the canvas
- the work had previously been displayed by nailing through the upper edge
- subsequently, all edges were folded under and adhered with an adhesive substance similar to a PVA

It was initially proposed to strip line the upper edge in order to provide a tacking margin, however this idea was abandoned due to insufficient shear strength of the bond formed by using Parafilm M.

An alternative solution involved mechanically reversing the PVA bond along the upper edge to allow the canvas to be unfolded, the fold margin thus serving as a tacking margin. The canvas sections were then individually rolled horizontally on padded tubes. The 'tacking margins' were stapled through interleaving canvas to wooden beams which had a bevelled and beaded profile.

After setting the scaffolding in place, staff (most of whom still do not recall volunteering) clambered onto this rickety structure (resolutely blocking out any negative thoughts about it collapsing) and held the beams in place while they were bolted to the wall.

The painted canvas was then unrolled to hang against the wall. Despite dire predictions of impending doom, there were no accidents. Suggestions that the work was hung too low or too high were not met with much humour at the time, and still don't elicit a very positive response.

Written by Tamara Lavrencic
from Gillian Osmond's notes
in her absence.
Queensland Art Gallery

EQUIPMENT AND SUPPLIES

Museum Rag Mount Boards

Fini Pty Ltd Incorporated will be supplying the Rising Museum board on indent in future. They also import and stock 100% rag board from Andrews Nelson Whitehead, in a variety of colours, sizes and board thicknesses.

Enquiries to: David Thomas, Fini Pty Ltd Incorporated, 92 High Street, Prahran, Victoria, 3181. Facsimile (03) 521 1072. Telephone (03) 529 2288.

POSITIONS VACANT

SENIOR CONSERVATOR: FLAT SHEET MATERIALS

National Library of New Zealand

The National Library of New Zealand is responsible for major national heritage collections of manuscripts, archives, drawings and prints, photographs and printed ephemera, as well as books. The Library's Conservation Unit wishes to recruit conservators for its growing professional team to work in a well-appointed laboratory housed in the Library's new building. The duties of this position include organizing collection surveys, examining and reporting on the items in the collections and performing conservation treatments, educating staff on appropriate handling and care of the collections, advising on the conservation of material outside the library, and supervising staff undertaking routine tasks. (Duties do not include the restoration of bindings.)

Minimum qualifications: Formal or equivalent training in conservation; three years of conservation experience in the treatment of works of art or paper or related material. The capability to make treatment decisions.

Salary: NZ\$36,600-\$48,600 depending on qualifications (equivalent to US\$25,254-\$33,534).

Starting date: as soon as possible. To obtain a full job description and/or to apply please send resume and names of three referees relevant to professional qualifications to:

Mrs F. Dienes, Director Collection Management, National Library of New Zealand, Private Bag, Wellington, New Zealand 6001. Telex: 30076. Fax: 64 4 743 035. Please refer to position identification 6/13/4.

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Contributions and correspondence should be typed with double spacing and addressed to: The Editors, AICCM Inc. National Newsletter, PO Box 373, South Brisbane, Q 4101, Australia. Telephone enquiries can be directed to: Tamara Lavrencic (07) 840 7295 or 7296. Final deadline for copy for the next issue is 1 August 1989. Contributions may also be faxed c/- The Qld Art Gallery, Fax No. (07) 844 8865.

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