

EDITORIAL

We have been pleasantly encouraged by the contributions we have received for this, our second issue of the Newsletter. We hope the trend will continue and that members will also begin to voice their opinions on wide ranging and controversial issues via this publication.

A current topic worthy of debate concerns increasing pressure for conservation facilities to operate on a 'user-pays' basis. Establishments of this kind are much simpler to justify economically than Government funded institutions, they ensure that conservation time and resources are allocated to those who appreciate its worth and are prepared to pay for the services, and they necessitate efficiency in the workplace where time has to be accounted for and where livelihood is dependent on productivity.

Conversely, user-pays facilities may inadvertently discourage the very aspects of conservation we have strived to promote in recent years, those of preventive conservation and research. Clients are more often concerned with the immediate rather than the long term 'needs' of their collections so funds are more likely to be allocated for treatments of a select few high profile objects than for implementing more general preservation strategies. Similarly, funds for research into the materials and techniques of concern to conservators will be difficult to solicit under a user-pays system where the results of time and money are not always immediately obvious and may not be seen to be of direct benefit to the client.

A further implication of the user-pays system concerns cultural institutions which house State and National collections. If Government funding of the conservation facilities which service these establishments is reduced to be replaced in whole or part by income generated by contract assignments, there is a real risk that work for external clients will take precedence over in-house holdings, possibly compromising their preservation.

It's all food for thought.

The editors intend to give coverage to the 'user-pays dichotomy' as a feature article in the September 1989 Newsletter. In order for this to happen we require:

- i. Contributions from individuals or institutions arguing a case either for or against.
- ii. Suggestions for the format of the feature (for instance, 4 significant contributions, each one objectively edited to 500 words?)

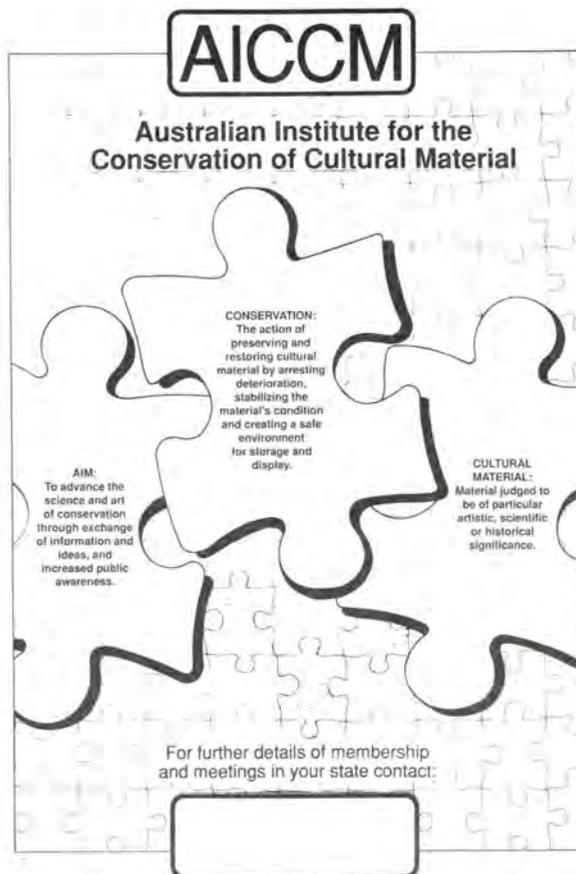
We invite readers to submit their views to the Newsletter on what promises to be a relevant and strongly debated issue in coming years.

The Editorial Committee

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Call for submissions: Articles connected with Bicentennial projects are requested for the AICCM Bulletin Volume 15. See *Publications* for further information.



The AICCM promotional poster will soon be available from the Qld Division Secretary, P.O. Box 373, South Brisbane 4101.

Prices, which include postage and handling, will be as follows:

Number of posters	Unit price (\$)
1 - 9	2.50
10 or more	1.00

Cheques should be made payable to AICCM Qld Division.

NEW MEMBERS

Ms S Black
 Miss C Coombs
 Ms P Dredge
 Miss J Hannig
 Mr C Hartman
 Mr T Haskoveg
 Mr P Malone
 Ms Catherine Dumas
 Museum of WA Sport. Superdrome
 Nationalmuseet Bibliotekstjenesten
 Ms P Orlofsky
 Science Museum, London

ATTENTION: Please note that the Fax No. for the newsletter was incorrectly given in the last Newsletter. It should be (07) 844 8865.

FEATURE ARTICLE

Piecing the Puzzle: Works by Imants Tillers

Imants Tillers (1950-), born and presently working in Sydney, is an artist whose work is represented widely in State and National Collections throughout Australia. Tillers is renowned for his composite works on canvas boards, where large paintings are composed from numerous small panels.

An obvious appeal of this technique is space efficiency, both during construction and for subsequent storage and transportation where the painted canvas boards can be stacked. For convenience in hanging the works, the artist uses small self-adhesive velcro tabs on the four corners of individual panels with the other velcro half to be correspondingly placed on the display wall.

Unfortunately, this same characteristic of Tillers' work, creates a range of conservation problems. Firstly, it is far from ideal to have painted surfaces in contact with one another, especially in stacks, where the cumulative pressure placed upon panels low in the stack is considerable; it causes a high incidence of flattened impasto and impressions from velcro and other material from the backs of upper panels. In addition, fibres from the interleaving papers and blue tac residues (from installation in the artist's studio) can be found adhered to the paint.

Secondly, the installation and dismantling of Tillers' paintings involves excessive handling as constituent panels have to be individually positioned every time a work is hung.

Thirdly and perhaps most importantly, the physical process of repeatedly installing and removing panels with velcro from the display wall causes excessive damage to the painted support. Initially, the paper backing of the canvasboards delaminates and tears as the two velcro halves are separated. This necessitates repositioning the velcro tabs directly onto the board or canvas overlap. Subsequent dismantling of a work may disrupt the adhesion of the canvas to the panel and will ultimately threaten the painted surface.

Despite the widespread concern for improving installation systems for Tillers' multi-panel works, most of his paintings are still displayed simply with velcro, albeit transported in crates with the panels oriented vertically (sometimes in slot boxes) to relieve pressure, and always interleaved. This is because most of the conservators involved decided to consult the artist before implementing any modifications, to be sure that the installations would retain the characteristics he'd intended. In most instances they would not.

The following briefly describes ideas developed independently at the State Conservation Centre of S.A., the Australian National Gallery and the Queensland Art Gallery.

1. Imants TILLERS
I am the Door 1985
280 x 648cm
Art Gallery of South Australia

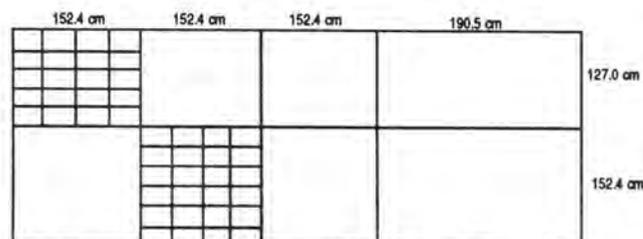


Figure 1. Arrangement of canvas boards onto Craftwood panels

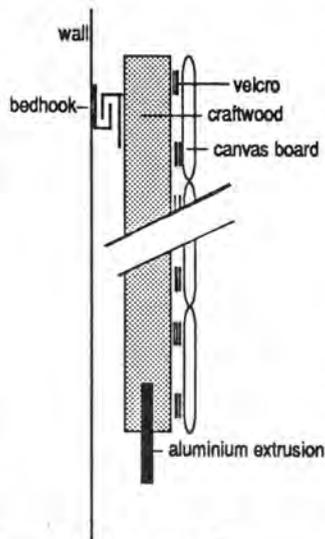


Figure 2. Cross section of installation

It is proposed that the 187 panels be mounted onto an intermediary 16mm Craftwood panel which is itself composed of eight sections (Figure 1). These eight sections would be put together on the Gallery wall on a thin invisible aluminium track (bed hook) and would fit snugly together by way of tongue and groove joints (Figure 2). For travel, the eight panels would be dismantled and bolted to sliding shelves in a crate so that the surface of the painting would be completely untouched.

Installation would not involve the canvas panels being touched on either the front or back. The same adhesive velcro would be used to attach the 187 canvas panels to the eight craftwood panels so that the proposed mounting system would be completely reversible.

Robert Wilmot

2. Imants TILLERS
Mount Analogue 1985
279 x 571 cm
Australian National Gallery

The 165 individual panels were attached with self-adhesive velcro tabs to five sections of 3mm 'Fomex', a high density PVC with no unstable plasticisers, which is light, rigid and available in large sheet sizes of 3500 x 1560 x 3 or 6mm. 50mm wide strips of 6mm Fomex were used as reinforcement on the reverse of the five panels around their perimeter (Figure 3). The sections were installed for display by means of slot/key wall attachments (Figure 4).

'Fomex' was selected as a support because it added a minimum thickness to the painting, allowing it to still be installed essentially flush with the wall as the artist intended. Unfortunately, however, despite the reinforcement, the large panels proved insufficiently rigid to prevent flexing on handling with the result that a number of original canvas boards detached from the Fomex.

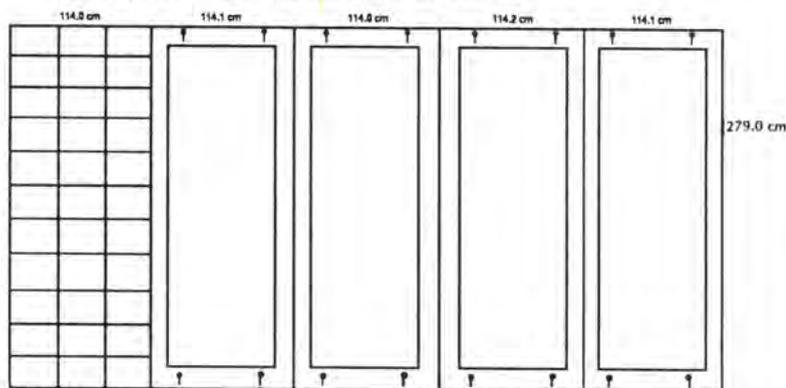


Figure 3. Arrangement of canvas boards onto Fomex panels with perimeter reinforcement

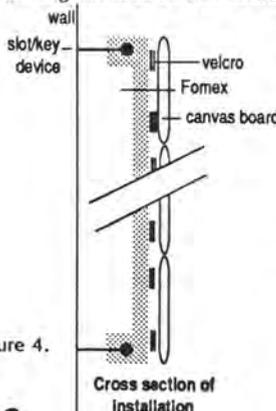


Figure 4. Cross section of installation

An alternative system using honeycomb panels in place of the Fomex has been suggested, where the edges of the honeycomb could be sealed and painted the colour of the display wall to visually reduce their depth.

In either case, the five constituent panels would be fitted with travelling-frames for transport and for storage on vertical racks.

Jac Macnaughton
Trevor Hoyne

3. Imants TILLERS
The World of Men 1984
 279 x 571 cm
 Queensland Art Gallery

Initial designs at the Queensland Art Gallery were detailed in a report accompanying the Great Australian Art Exhibition in relation to a work by and belonging to Imants Tillers, *'Kangaroo Blank'*.

A proposal is that velcro tabs be removed from individual panels to enable a 4 ply rag board backing to be 'permanently' attached to each, using heavy weight Japanese tissue hinged with starch paste (Figure 5). The panels could then be hung by flat hooks or a slotting system on a rigid support consisting of paper honeycomb boards set into a wooden 'frame' (Figure 6). The framework could be constructed in detachable sections corresponding to rows or columns of canvas boards in the work; it would travel as a reusable support onto which each panel would be installed when required for display (Figure 7). The distance from the paint surface to the wall would be approximately 15mm and the framework would not extend beyond the painted image.

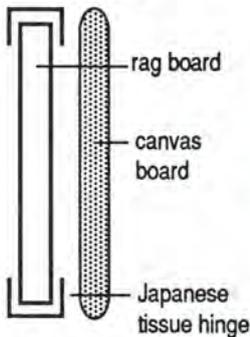


Figure 5. Cross section of individual canvas board mounts

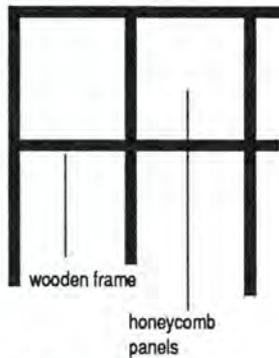


Figure 6. Installation support frame

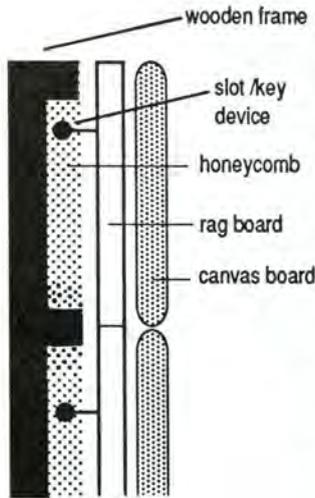


Figure 7. Cross section of installation

An alternative system is to retain the self-adhesive velcro tabs applied by the artist to the 165 panels and use these to attach groups of 4, 2 and 1 canvas boards to sheets of 3mm Perspex (Figure 8). Horizontal Perspex batons as dove-tail runners or L-shaped 'ledges' could be welded across the back of each section, with one baton for every row of canvas boards. These would enable the work to be installed using corresponding fittings (Perspex or aluminium) on the display wall (Figure 9). It may be necessary to have a prepared wall or support structure which dismantles and can be used repeatedly to display the paintings in different exhibitions.

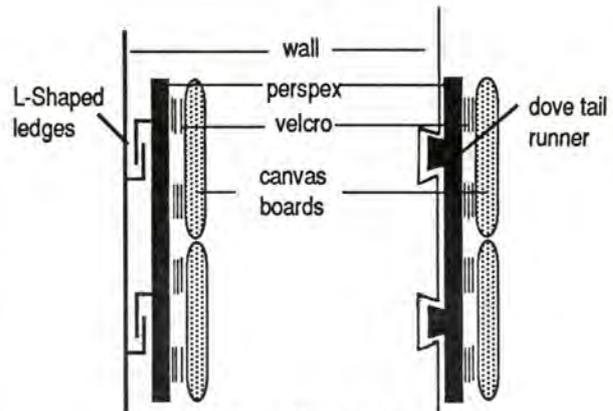


Figure 9. Cross section of installation using:
 (i) L-shaped ledges, (ii) dove tail runners

In either system, a custom made case or cases would be necessary to store and transport the work. This might incorporate a series of horizontal trays to retain (in essence) the artist's concept of stacking panels.

Gillian Osmond
 Lynda Black

It must be emphasised that these systems have not necessarily been tested in practice. Obviously mock-ups will be required to ensure effectiveness. Perhaps though, some of the ideas conceived by one individual may serve as inspiration or provide a solution to the problems of another. The ultimate challenge will be to satisfy the criteria set by the artist himself.

For the purpose of this article, Imants Tillers compiled some notes on his responses to the suggestions to date.

"I first started painting and drawing on canvasboard panels in 1981. Since then sets of 50 or 100 or 200 canvasboard panels have been grouped to form discrete paintings which can now be found in public collections all over Australia. However, while the separate panels of say *'The World of Men'* at the Queensland Art Gallery or of say *'Mount Analogue'* at the National Gallery in Canberra are the constituent parts of those two paintings, they also belong, conceptually, to one larger, ever-expanding work which I've referred to as *'The Book of Power'* (see Australian Perspecta catalogue 1987, also *'Imants Tillers 1987-1988'*, Institute of Contemporary Arts, London). In *'The Book of Power'* each canvasboard panel is like a discrete page in the book, thus the panel count is consecutive and cumulative. It started at 0, is now at 20 000 and is proceeding inexorably towards infinity. Thus the 165 panels of *'The World of Men'* constitute that painting but at the same time they, as separate panels, are part of a larger all-inclusive whole."

Tillers has also been quoted in a presscutting titled *'Creating Works out of Feelings'* by Kerry Leves (from an unfortunately unreferenced *'Weekend Review'*, thought to date from 1984) where he explains that

"...one of the reasons I use this method is to make huge paintings that have a strong presence. But when I take the picture down it's just a stack of panels. The image disappears...It puts the image I've done at rest...it's a kind of detachment, for reasons of self survival."

Then, continuing in more recent Newsletter Correspondence:

"...the physical integrity of each panel as a discrete unit is important beyond its place within a particular given painting. The paintings literally exist in two distinct states - as paintings (images) on the wall and when decomposed as stacks made up of individual panels. I have in fact exhibited stacks of panels as works in their own right (in New York, Sydney and Melbourne). It is important that all my paintings retain this characteristic i.e. the possibility of being decomposed into stacks of individual panels. Also, when the panels are mounted onto a wall it is important that the support surface is seen to be as thin as possible - like a fragile skin on the wall or even like a slide projection. For these reasons these methods of mounting which involve frames or adding an obvious depth to the panels or which suggest a permanent association of canvasboard units are not acceptable to me either conceptually or aesthetically."



Figure 8. Arrangement of canvas boards onto Perspex panels

"However, I do understand the concern of conservators about the deterioration of the paper backings of the canvasboard panels through frequent installation, decomposition and reinstallation. An acceptable approach to this problem from my point of view could involve the addition of a strong, permanent backing to each canvasboard panel. In this type of solution the addition of a minimal thickness to the canvasboard would be an acceptable compromise. This proposed backing would ideally resist damage yet be still able to be installed in the accustomed manner."

So, while conservators and exhibitions teams around Australia ponder on this advice, an added problem has surfaced with more recent work by Imants Tillers where a second layer of small canvas board panels is superimposed on the standard two dimensional structure. Any tips on how to ensure the upper layer can be repeatedly installed and dismounted without damage to itself or the face of panels beneath?

Gillian Osmond
Co-ordinator

The contributions received for this feature were generally in greater detail than it was possible to publish here. In particular, specifications for the packing and transportation of works have barely been given mention. Comments made by Imants Tillers also referred to aspects of his work other than installation, such as the incidence of paper fibres embedded in the paint surface of panels. I believe the broader subject is of sufficient interest and concern to appear as an article in the AICCM Bulletin. If anyone is interested in contributing to such a paper, would they please contact me at the Queensland Art Gallery, P.O. Box 686, South Brisbane, Qld 4101, Tel (07) 840 7294.

Gillian Osmond

PEOPLE AND PROJECTS

ACT

National Library of Australia

Most of the Preservation Staff have been involved in the presentation of a two week workshop "Library and Archive Preservation for Tropical Environments" held in the Cultural Heritage Science Division at CCAE. The workshop was supported by UNESCO, ADAB, the NLA and the CCAE and was attended by 13 delegates from as far away as Guam and the Cook Islands.

Wendy Smith is carrying out an investigation into shrink wrapping which may be used together with vacuum packaging in the storage of serials and newspapers at NLA.

Lydia Preiss and Allison Bunsell have completed preparation of the NLA's works for loan to the ANG for their exhibition "Prints and Australia: Pre Settlement to Present".

Lydia and Alison have now begun work preparing items for the NLA's next major in house exhibition, "Homes and Haunts". Preparation has also commenced on items to be loaned to the National Maritime Museum in Greenwich for their exhibition, "Mutiny on the Bounty".

Jan Lyall attended a two day Permanent Paper Standards meeting in Sydney recently. Progress continues to be made in the development of a standard for the production of permanent paper.

Carola Stranger has been investigating alternative methods of fumigation and pest control due to questions that have arisen about the suitability of certain chemical insecticides used at the NLA.

Lesley Richards has been "developing" a system for storing the NLA's vast collection of glass plate negatives.

The NLA's cold store management system is now up and running. Dee Burgess will soon commence inputting data on the present storage situation.

Art and Archival Pty Ltd

Art and Archival Pty Ltd has welcomed Cathryn Ferguson as a permanent employee Conservator to assist Kerry McInnis in the numerous projects on board for 1989. As contract Conservator to the British Museum, Kerry has been condition checking the "First Impressions" exhibition pieces at venues around Australia. Six Conservation students will be joining the lab. in March for part-time work on archival contracts. Work will soon commence on a beautiful collection of Ellis Rowan gouache paintings of Australian wild flowers from the Queensland Museum. This year should see some interesting over-size art work problems to solve, too!

Australian Archives, ACT Regional Office

Collin Webb is still on secondment to Central Office, and Ian Batterham is acting Head of Preservation Services, ACT Regional Office. As one of his projects, Ian has been creating stores on disaster response equipment to be located in Archives buildings throughout Canberra. Cheryl Jackson has been identifying items in need of treatment in a large collection of Copyright material. It is hoped that some of this material will be used in an exhibition in the near future.

We have 3 temporary employees at the moment with another on the way in March. Jennifer Lloyd is working as a Conservator 1 and is concentrating on a series of large, hand drawn maps from the Northern Territory. The maps date from the 1860's. Jennifer is also cleaning 2 small photographic panoramas. Deborah Woodyard is a student at CCAE and is working for 6 weeks until college goes back. She is currently preparing mould damaged files for microfilming. Sarah Powell is due to start College this year and is getting some experience with us. Sarah is concentrating on our program of re-packaging glass plate negatives.

VICTORIA

State Library of Victoria

In December, the State Library of Victoria hosted a workshop entitled "Zen and the Art of Paper Conservation" which was given by Robert Futernick, Head of the Paper Conservation Laboratory at the San Francisco Fine Art Museum. The workshop, arranged in conjunction with AICCM, was one of several held around Australia late last year, and primarily included discussion and demonstration of suction table techniques as well as many other paper conservation problems.

National Trust

Jenny Casey, formerly of the Museums Association in New South Wales, has joined Linda Waters at the Trust on a part-time basis. Catherine Earley, a CCAE student, worked over the vacation at the National Trust tailor-making boxes and folders for newspapers from the Federated Press at Chiltern in northern Victoria.

Other students from the conservation course in Canberra working in Victoria over the holidays were Joanne Alcock, who worked in Paper Conservation at the National Gallery of Victoria and Jo Willey who was working at the Museum of Victoria for seven weeks.

Jan Begg has left the Royal College of Surgeons to devote more time to private conservation, and is replaced by Jenny Casey who is working there two days per week.

The Australian Archives

The Australian Archives are presently converting the remainder of their nitrate based film to a stable polyester base. They are also concluding practical work on an ethylene oxide fumigation project.

TASMANIA

The Queen Victoria Museum and Art Gallery

The QVMAGs Cultural Conservation Service (CCS) in Launceston was recently launched by The Minister of Arts and Education, the Honourable Mr Rae. The CCS has been established to conserve cultural material in the care of private individuals and public institutions. It is the commercial section of the QVMAG, which employs two staff members, Corinne Clark and Louise James. The

CCS has access to the institution's library, facilities and professional and technical staff.

The QVMAG has gone aquatic and opened a new branch of the museum "The Launceston Maritime Museum" and has hosted "Shipwreck", a Bicentennial Exhibition.

Staff: The content of future meetings will highlight the summer projects of the QVMAG staff. Linda Clark and Elspeth Wishart will speak on their pilot study of Casey and Wilke's Stations in the Antarctic. Dianne Dunbar will give an account of her time spent at the British Museum during the last four months of 1988. A film study on the relationship of tiger snakes and mutton birds on Chappel Island, northeast of Tasmania will be presented by Ian Norton, Craig McCormack and Terry Schwaner.

Tasmanian Museum and Art Gallery

Robert Wilmot, (State Conservation Centre, Adelaide) Romek Pachukl and the staff of TMAG have been busy dismantling and packing "The Great Australian Art Exhibition" held at the TMAG in Hobart.

NSW

Campbell Conservation Pty Ltd has been acquired from the Campbell Group by six of its senior staff. It will continue to operate under the same name from 20 Barcoo Street, Roseville NSW 2069 and on the same telephone number (02) 406 0173. Julian Bickersteth has been appointed Managing Director.

Three conservators have been working with the company during the last few months. Mary Glissing, a second year student at CCAE spent six weeks with Sue Frost and Tessa Evans (nee Roberts) of the textile department. Julie Fitzgerald, a Camberwell trained paper conservator, worked with Kay Soderlund and Cath Akeroyd in the paper department and Svent Hamkens, from West Germany, has joined the furniture department for a year.

QUEENSLAND

Australian Archives

Chris Bakewell is working on the repair and leather consolidation of Registers from the Queensland Patents Office, circa 1860.

Queensland State Library

Helen O'Dowd, a student of the Canberra C.A.E. Conservation course was employed over the Christmas vacation break to survey some of the paintings held in the John Oxley Library collection, and to carry out conservation treatments on flat works on paper.

Queensland Museum

Rowena Hill has been heavily involved with conservation of Australian ethnographic objects selected to be part of an exhibition that will travel to Saitama, Japan.

Christine Ianna and the Maritime Archaeology section have completed treatment of two 1.8 tonne anchors recovered from the Shipwreck of the *Scottish Prince* (1887).

Queensland State Archives

Tamara Lavrencic has resigned from the Archives, and has taken up a short-term contract at the Queensland Art Gallery. Vicki Gillespie has been appointed to carry out some of Tamara's previous duties until the position of Paper Conservator is filled.

Queensland Art Gallery

All conservation staff are concentrating on works in the Gallery's permanent collection which are scheduled for a major re-hang later in the year. Jane Hinwood, a student of the Canberra C.A.E. Conservation Course was contracted to assist Lynda Black. Much of their time was spent working on the specialist mounting of large works on paper.

Tamara Lavrencic has accepted a short-term contract, relieving Lynda Black while she is on maternity leave. John Hook has been seconded to the National Gallery of Victoria for two months. He and John Payne are experimenting with fluorescence microscopy for

the examination and characterisation of paint samples, and cleaning techniques developed by Richard Wolbers.

SA

'The Big Croc Meets the Big Apple'

An interesting extract from SA divisional newsletter concerned a talk given by Sarah Slade (Objects conservator at SCC) and Peter Sutton (Curator of Anthropology of SA Museum).

The talk related to the 'Dreamings' Exhibition of Aboriginal Art which is touring the USA. Exhibits include acrylic paintings, bark paintings, sculptures and toas from Australian collections.

"Despite ... care and preparation, strange things did occur. The Arakun sculptures from the National Museum of Australia, seemed to have a power all of their own. Ceilings fell in around them, rooms flooded, display cases carefully measured no longer fitted and planes were grounded. Only when the sculptures were separated did these strange occurrences stop. The exhibition was then mounted and opened to a resounding public success."

State Conservation Centre

The Conservation profession in SA will sorely miss the presence of Alan Phenix, Paintings Conservator at the SCC, who will shortly commence a research and teaching position at the Hamilton Kerr Institute, Cambridge, UK.

The following students were employed during the Christmas vacation:

Debbie Speohr	Textiles
Paula Dredge	Paintings
Holly Le Breton	Objects
Robin Lowe	Paper
Anita Gustavson	Paper

WA

Art Gallery of Western Australia

Sylvia Bass retires and will continue to work from home for a couple of days a week.

Tom Mosby, a recent graduate in Objects Conservation from the C.C.A.E., has joined the Art Gallery in a temporary capacity to condition check the Louis Allen collection of bark paintings and sculptures. With over a thousand items to be unpacked and checked in 6 months, Tom certainly has his work cut out for him.

Western Australian Maritime Museum

Dr. Ian Godfrey has recently returned from 4 weeks of field work which took him along the south coast of W.A. from Madura to Albany. A variety of wreck sites of early whaling vessels were surveyed.

Rinske Car, Textile Conservator, is overseas at present having recently attended a fascinating conference in Belgium on the conservation of mediaeval textiles.

Western Australian Museum

Congratulations are extended to Vicki Richards who has recently been appointed to the permanent position of Research Officer in the Materials Conservation Department. Vicki was previously carrying out research in the department into the conservation of waterlogged wood/iron composite objects and pewter objects.

Western Australian Museum of Sport

The opening of the W.A. Museum of Sport, on the 24th of January (a black tie event), was attended by celebrities such as Dr. Ian MacLeod, The Premier of W.A. (Peter Dowding), Herb Elliot, Denis Lillee, Wally Foreman, Shirley Strickland, Margaret Court and many more.

The Materials Conservation Department was involved in setting up the museum and helped with many conservation and restoration projects.

Divisional News:

The committee of the W.A. Division of the AICCM recently met and mapped out an extensive program of seminars and workshops for 1989. Included in the planned activities are sessions on the conservation of bark paintings, paper and textiles.

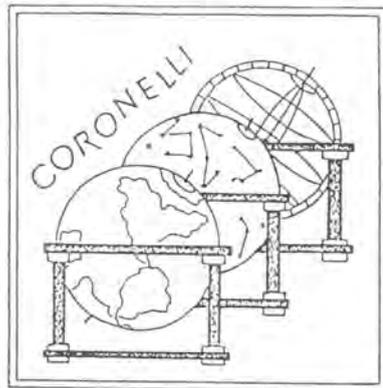
In addition, a concerted effort is to be made to raise the public profile of the AICCM via extensive publicity of the Division's activities.

The local division also welcomes Vicki Richards (W.A. Museum, Materials Conservation Department) and Paul Malone (Head, Conservation Services, State Library Services) to the committee as councillors.

INTERNATIONAL

Correction - What was referred to in the December issue as 'Cornelius' Society is, in fact, the Coronelli Society - further information is as follows:

Internationale Coronelli - Gesellschaft Fur Globen - Und Instrumentenkunde Gegrundet 1952.



The International Coronelli Society (founded 1952) is devoted to the scientific investigation of questions relating to old and antique terrestrial and celestial globes, armillary spheres and planetaria, and the publication of the results of these investigations. Included in its activities are matters such as the drawing up of inventories, conservation and restoration work, research into the

producers, and questions relating to the use, of globes. Peripheral subjects - for example, old instruments used in the production of globemaps - are also dealt with. In the series 'Der Globusfreund' (which includes material in German and English) thirty two numbers have appeared so far, and five symposia, attended by experts and people interested in the subject from many countries, have so far been held. The Coronelli Society is the only one of its kind and one of the oldest societies in the field of historical cartography.

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INFORMATION WANTED

Requests

Judy Fraser from The Queen Victoria Museum and Art Gallery (Tasmania) would like to know if anybody has had any success in removing flyspecks from gold painted or gilded frames. Please send a copy of any replies to the Newsletter.

Survey of adhesives used for paper conservation and book repair

I am undertaking an evaluation of the adhesives and consolidants used in book and manuscript conservation. The particular aspects which are of interest to me are the organic polymers, synthetic or natural, which may be used in book and paper repair and other aspects of archival conservation. This survey is being carried out with the support of the British Library and it is intended to establish precisely which adhesives and consolidants are being used at present. Tests will be carried out to evaluate the permanence of as many materials as possible and the results will be published in due course. I should be grateful if you would be kind enough to list the materials you use or with which you are familiar, trade names, descriptions or chemical names are all acceptable.

I look forward to receiving any such information in the near future and thank you for your co-operation in this project.

Margot M. Wright, University College London Institute of Archaeology, Department of Archaeological Conservation and Materials Science, 31-34 Gordon Square, London WC1H 0PY

Facsimiles

The Australian Society of Archivists' December 1988 Bulletin (No. 82) notes that the Chemistry Centre of Western Australia has begun to look at the deterioration rate of facsimiles and to identify the factors involved. The permanence of facsimiles is of major concern Australia wide, especially in archives, as many Government Departments are maintaining the facsimile copies as the only existing copy, despite widespread knowledge that facsimiles are not, nor were they ever meant to be permanent. Would anyone knowing of any work being done elsewhere in Australia contact Kandy-Jane Henderson, Conservation Contact Person, Australian Society of Archivists, 3B Braunton Street, Bicton WA 6157? We would also appreciate a copy of any comments for the AICCM Newsletter.

(Editors' note: Cheryl Jackson, Australian Archives, ACT Regional Office was reported to have completed a research project on this topic in the last AICCM National Newsletter (No. 29). We hope to be able to publish some of Cheryl's findings in our next issue)

Responses

Panacide.

We have used Panacide in the W.A. Museum for a period of at least 7-10 years and have found that it functions very effectively as a biocide in our treatment tubs containing a wide range of materials that includes glass, ceramics, wood, leather and rope. Sometimes we need to go to a bit higher than normal levels to get suppression of biological activities when we have PEG solutions in the tubs with the artefacts.

Normally we find one cap full from the top of a 500ml bottle is sufficient for a 20 litre tub. I realise this may not be a very scientific method of reporting, but it is the easiest measure to handle when you have a bottle in front of you (hic!). So far as I know BDH plan to stop producing Panacide because not enough people are buying it.

If this is the case then we will have to search for something else. It does stink a bit, but is very effective and you should not believe that it is free from human toxicity, and should wear gloves when handling it and on no account drink it.

Dr Ian MacLeod

Head
Materials Conservation Department
W.A. Maritime Museum

PVA Adhesive

In response to a request for information on the reversibility of PVA adhesive (Newsletter No.29), Robert Sheehy of the Conservation Unit, Fryer Library, Queensland University notes that he has had some success in removing PVA from book spines which were bound 5 years previously. Acetone, ethanol or benzene can be painted on to swell the adhesive, which is then scraped off. Robert found the most success using ethanol.

NEWS FROM WORKING GROUPS/SUB-COMMITTEES

CONSERVATION SCIENCE GROUP

The AICCM Council recently approved the establishment of a Conservation Science Group under the umbrella of the Institute. Notification of the establishment of the Group will be made to those persons who indicated interest in such an organisation at the Adelaide conference, and subsequently, in response to our AICCM Newsletter call for interest and by personal contact.

The editing and publication will be undertaken by David Tilbrooke and Bruce Ford respectively. Any communications concerning the Group or information for publication in the Group's Newsletter should be addressed to:

The Editor
AICCM Conservation Science Group
c/- The State Conservation Centre of S.A.
70 Kintore Avenue
Adelaide S.A. 5000
Australia

CONSERVATION TRAINING SUB-COMMITTEE

The aims of this sub-committee were outlined in the December '88 Newsletter (No.29), along with a call for expressions of interest in joining this exciting working group. Unfortunately, Lesley Richards has had no feedback, not one solitary call. There must be a few of you out there just itching to be involved in the overseeing and monitoring of conservation training in Australia. Please don't hesitate any longer, ring Lesley at the National Library of Australia on (062) 621 627.

CONFERENCE REVIEWS

Bettina Jessell Seminar

Australian National Gallery, 9 - 10 February, 1989.

Bettina Jessell, in Canberra for a private visit, was kind enough to present a seminar on her work to 18 local and N.S.W painting conservators and curators as well as a public lecture titled 'Fakes and Forgeries' at the Australian National Gallery on 9-10 February, 1989.

Bettina Jessell, a British conservator with extensive experience particularly in the treatment of oil and tempera paintings on wood panels, now works in Washington.

During the first day of the seminar several treatments of panel paintings were presented and discussed by participants. Bettina pointed out the importance of allowing adequate observation time prior to treating panel paintings. Generally when paintings are received for treatment she allows a one month period for observation to determine how the panels react to the studio environment. All unnecessary additions on the reverse of the panel are removed to release stresses that may have built up in the panel structure. Often the removal of these additions is all that is necessary to return a panel to an acceptable level plane. Warped panels are treated by placing them face up on blocks with a damp blotter on a ply panel below the exposed wood reverse. The painting is covered with a plastic sheet held down with sandbags. The blotter is easily changed by sliding out the ply panel.

Split panels used to be joined with a casein adhesive but now 'Cascamite' adhesive (a urea formaldehyde type adhesive) is used. Pieces are held in position with weights; clamps are not now used because generally so many are required that the work being treated cannot be observed.

When necessary, Bettina supports panel paintings on the reverse with thin balsa wood blocks applied in a parquet pattern with wax (beeswax now replaced with microcrystalline wax) and 'Piccolyte' resin (a trade name for a turpene resin). The reverse of the balsa wood supported panel is either covered with linen or stained with a dark wood stain. This aesthetic treatment to the reverse of the painting led to a discussion on how conservators should finish consolidation treatments to the painting support. Should a treatment such as fixing balsa to the reverse of a fifteenth century panel or lining an oil on canvas on to a synthetic fabric be disguised to harmonise with the original painting or does this distort an 'honest' conservation treatment? Concern was expressed that aesthetic treatments to make conservation materials less obvious could be misleading to the casual observer.

Bettina rejected the need for transfer of panel paintings to 'new' supports as an 'intolerable interference' that should not be considered as a treatment option except in the most extreme cases.

The subject of cleaning and varnish removal was illustrated by Bettina with some dramatic slides. An interesting method that warrants some investigation is currently being assessed by Bettina for protecting pencil lines on oil paintings during cleaning. Graphite pencil in the form of exposed sketching or construction lines, rigging on paintings of sailing ships and, occasionally, signatures are masked with a thin coating of methylcellulose. The liquid methylcellulose is applied over the pencil lines with a fine brush. When

dry this coating protects the pencil lines from smudging during solvent cleaning operations. Discussions on the topic of cleaning were enhanced during the seminar by the presence of several paintings undergoing treatment in the ANG conservation department.

After lunch on the first day Bettina introduced the topic of inpainting with a well illustrated outline of inpainting methods and materials. The matter of visible versus invisible inpainting was discussed. Participants stressed the need for sympathetic inpainting that was compatible with the society in which the painting was produced. In this context it was felt that very early paintings should not be inpainted as we have little concept of the society in which the paintings were produced.

The second day of the seminar was a relaxed affair with informal discussion on a range of practical topics. Bettina described the use of Brummer stopper (a combination of oil, size and chalk) for filling losses and noted that the amount of oil in the filler described by Ruhemann (The Cleaning of Paintings, pp 240 - 241) should be reduced by a factor of 10. An isolating varnish was generally applied to the lacuna prior to filling to prevent filler penetrating cracks in the paint surrounding the loss.

The seminar was extremely successful and all who attended would like to thank Bettina Jessell for her time and the ANG Conservation Department for organising the meeting.

Allan Byrne

Smithsonian Pest Control Seminar

Last October while I was in Washington to attend the Harpers Ferry Textile Symposium, I attended a Textile Pest Symposium at the Smithsonian Support Centre. Dr Gary Alport, an entomologist from Harvard University, conducted the Symposium. This is my summary of his presentation.

In the 1930s and 40s scientists identified museum pests but subsequently scientists' interest waned until recently, when the problems of residual pesticides became obvious.

It is important to establish whether damage is due to a current infestation or whether it is old damage, ie. when to treat and when not to treat. Careful vacuuming to remove old frass and cases will not only eliminate some food sources but also make it easier to establish whether there is active infestation.

The technicians from pest control companies do not know the details of the chemicals they use or their actions, nor do they know about the insects they are trying to eradicate, however someone within the company does and should be consulted. Blanket treatments on a regular basis, particularly weekly or monthly are not recommended. Regular spraying leaves petroleum distillates deposited on items, and most spraying apparatus leak, leaving higher concentrations and possibly dripping on museum items. However, boric acid powder 99% + 1% talc should be used in cleaners' closets, support areas and in wall voids to eliminate cockroaches. This treatment should be done by professional pest companies.

Dead insects act as a reservoir of food material for textile pests. It is important to lower the biomass of insects in the whole building. This can be accomplished using a combination of methods. Good housekeeping is imperative. No flowers or plants should be in the building and some flowers should not be grown immediately outside the building as they are food for carpet beetles. Holes and cracks should be caulked or sealed after spraying with boric acid. Sticky traps (Protos or Mr Sticky were suggested) should be used to detect the source of infestation, for checking after fumigation and as a control method. It is necessary to plot the position of traps within the building and to date the traps. Office and support areas should be included in sticky trap surveys.

Museum shops import insect pests and should be part of the control system.

Mice can be contained using "Katch-all" traps. These wind up traps are more successful than spring traps. There are sticky traps designed to catch mice also.

TYPES OF INSECT PESTS

This was illustrated with many slides and descriptions, details of life span, cycle, number of eggs etc. (Participants were supplied with a free copy of "Approaches to Pest Management in Museums" by Keith Story from the Conservation Analytical Laboratory, Smithsonian Institution.)

1. DERMESTID BEETLES

- a. Black carpet beetle
- b. Varied carpet beetle
- c. Odd beetle
- d. Furniture carpet beetle
- e. Common carpet beetle
- f. Larder beetle

2. MOTHS

- a. Casemaking moth
- b. Webbing cloths moth

3. OTHERS

- a. Mice
- b. Silver fish
- c. Termites
- d. Cockroaches
- e. Crickets
- c, d, and e all have chewing mouthpieces

The larval stage does the most damage to textiles. The tail tufts of carpet and furniture beetles can be moulted and constitute a health hazard as the tiny hairs can be inhaled causing respiratory problems.

MATERIALS AT RISK

Wool (woollen spun is more attractive to insects than worsted)

Dead insects

Glue

Feathers

Leather

Horse hair stuffing

Paper

Horn

Fish and animal meal

Tortoise shell

Piano felt

Silk

It was suggested that rodent baits are not a good idea in museums as domestids eat old mouse baits and dead mice.

TREATMENTS

FUMIGANTS

Methyl bromide should not be used

Ethylene oxide is still being pushed by the company Vacudyne but there is a definite health risk (see articles on fumigation by Mary Ballard and Norbert Baer). It is a carcinogen and the trend is away from its use apart from hospitals where it is used to sterilize instruments which, because they are metal, do not cause off gasing. The use of ethylene oxide can make some textiles more prone to mould growth.

Vicane (sulphuryl fluoride) must be dissipated quickly using fans and needs a temperature of 75° F. It is used as a dry wood fumigant for termites and should kill eggs with one fumigation. However probes should be used to check penetration and careful cleaning up must be done afterwards. Vicane is not known as a carcinogen.

Dichlorvos strips (Vapona) are suspected of being carcinogenic but can safely be used by people who understand the dangers and take the necessary precautions. Vapona is going off the market in America for commercial reasons.

Naphthalene. There is no data to show it is a carcinogen however it has been banned in Canada. It has limited effectiveness.

Cold ie. freezing. There must be a rapid change in temperature to prevent acclimatization (see Mary-Lou Florian's article on The Freezing Process - Leather Conservation News Vol 3 No 1 1986). It was suggested that items frozen in 2-3um polythene bags should be stored in these bags to prevent re infestation and that 2-3um is thin enough for transfer of gases to prevent condensation and mould growth.

Use of freezing should be accompanied by careful vacuuming to eliminate future food sources and make it easy to identify new infestations. Water filled vacuum cleaners were recommended as they eliminate recirculation of dust particles and waste can be disposed of as a liquid, ie. down gully traps or into the sewerage system.

Sex attractants and traps may have a limited use but there are some unresolved problems.

Volatle oils ie. cedar chests have very limited use.

Ultrasonic attractants are quackery as insects are frequency dead. (Editors' note: ie they don't fly into this frequency range)

The general consensus from Dr Alport and the symposium delegates was that a combination of methods was the only answer (Integrated Pest Management). Freezing was strongly advocated in combination with good house keeping, insect traps to monitor and control, with boric acid for areas which attract cockroaches.

Wendy Dodd

Textile Conservation, Australian War Memorial

FORTHCOMING CONFERENCES & SEMINARS

Environmental Monitoring and Control, 15-16 March 1989, Dundee, Scotland(final announcement)

This conference is being organized by the Scottish Society for Conservation and Restoration (SSCR) and the Museums Association to highlight some of the work done recently in improving the monitoring and control of the environment surrounding objects on display and in storage. Speakers will discuss the latest developments in equipment and techniques, including computerized monitoring systems, new methods of controlling RH inside showcases and picture frames, and control and monitoring equipment. A trade fair will be run in conjunction with the meeting so that delegates can see the latest technologies and equipment demonstrated. Further details of program, registration, etc. can be obtained from Mark Taylor, Conference Manager, The Museums Association, 34 Bloomsbury Way, London WC1A 2SF, UK; telephone (01) 404 4767.

TAPPI Papermakers Conference, 10-12 April 1989, Washington D.C., U.S.A. (final announcement)

Recent advances in papermaking technology will be covered, with an emphasis on practical ways to solve papermaking problems and improve production efficiency. For further information write to the Director of Meetings, TAPPI, Technology Park/Atlanta, P.O. Box 105113, Atlanta, GA 30348.

General Conservation Planning Surveys, 1-5 May 1989, Salem, Massachusetts, USA. (final announcement)

The Northeast Document Conservation Center invites applications for a five-day workshop to train approximately 10 conservators in techniques for performing general surveys, with preference given to paper conservators. The program will be held at the Essex Institute in Salem, Massachusetts. The curriculum of the workshop will focus on the one-day survey as a planning tool; it will review the factors that contribute to collection damage, address a surveyor's clues to their presence, and discuss strategies for correcting problems. If you are interested in participating, contact Karen Motylewski, Northeast Document Conservation Center, 24 School Street, Andover, MA 01810, USA; telephone (508) 470 1010.

Modern Art: the Restoration and Techniques of Modern Paper and Paints, 22 May 1989, London, England (first and final announcement)

The purpose of this one day UKIC meeting is to bring together some of the different specialist areas common to those who treat modern works of art on paper. The morning session will cover the technical aspects of the development of paper and paints during this century, concentrating mainly on the last forty years. The afternoon will deal with more practical matters, the an overview of the introduction of new materials and techniques this century, a talk by a practising printer

on the range of techniques available today, and the presentation of the conservation treatment undertaken on a work of art which posed some unusual and difficult problems. Further information available from Johan Hermans, Museum of London, London Wall, London EC2Y 5HN.

Recent Developments in the Cleaning of Paintings, 19 June 1989, London, England.

This conference aims to bring together practising conservators and conservation scientists to discuss new approaches to the cleaning of paintings. Richard Wolbers will present papers on selective staining methods and on cleaning systems based on soaps, gels and enzymes. There will be case studies from conservators in Britain who have used these methods as well as a presentation of scanning electron microscopy studies of paint and varnish surfaces and interfaces. The meeting will open with a summary of the essential chemistry of dried oil films and varnishes. The conference is being organised by the Conservation Department of the Courtauld Institute of Art. Application forms may be obtained from Barbara Hunt, Conservation Department, Courtauld Institute of Art, 20 Portman Square, London W1H 0BE, UK

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

Conservation of bronze sculpture in the outdoor environment will be the topic of Dialogue/89. The meeting is to involve conservators, curators, environmental scientists and corrosion engineers to discuss corrosion mechanisms affecting bronze statues, and how corrosion damage can be repaired and the statues maintained properly. Topics will include acid deposition, corrosion rates and chemical processes, techniques for corrosion product removal and inhibition, aesthetic considerations, and future needs in treatment techniques. 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

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

This meeting will be co-hosted by the Tyrrell Museum of Palaeontology, Drumheller, and the Department of Biological Sciences, University of Calgary. 'Collections - Our Treasured Heritage' is the theme of the technical sessions, workshops, a symposium, panel discussion and tours. The meeting begins in Drumheller and will move mid-week to Calgary. For further information contact: SPNHC Conference Secretary, Tyrrell Museum of Palaeontology, PO Box 7500, Drumheller, Alberta, Canada T0J 0Y0; telephone (403) 823 7707.

New Methods in the Cleaning of Paintings, 14-25 August 1989, Marina del Rey, USA

A two week workshop for experienced paintings conservators is to be held at The Getty Conservation Institute under the instruction of Richard Wolbers, Adjunct Professor, Art Conservation Training Program, The University of Delaware. The aim of the course is (i) to familiarise participants with procedures utilising cross-sections, fluorescent dyes and selective filters/polarising microscopes for the identification of materials usually found in easel paintings; and (ii) to present and demonstrate the use of enzymes, soaps and gels to remove varnishes and to clean paintings.

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 is 14 April 1989.

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

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

The 1989 annual conference of the Association for Preservation Technology (APT) will include the session topics: Stabilization and Repair - halting deterioration on urban buildings; Material Conservation - materials adversely affected by the urban environment, and conservation strategies; Craftsmen and Artisans - working on large projects; Project Co-ordination and Co-operation - communication between architects, contractors and clients; Preserving What's New - buildings 50 years old or less; and Landscape - designed landscape restoration. 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.

Conservation in Context: Artefact and Place, 27 September to 1 October 1989, 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.

Restauro del Legno, November 1989, Florence, Italy.

The principal objectives of the congress are an understanding of ancient structures, particularly load-bearing structures, and their problems, the description of specific cases and the criteria for their restoration, as well as the documentation of the restoration technology adopted or proposed. The congress, whose official language will be Italian, will include presentations by the authors, a documentary exhibition, a trade show and round table discussion. For further information contact: Ing. Gennaro Tampone, Collegio Ingegneri della Toscana, Lungarno Guicciardini 1, 50125 Florence, Italy; telephone (055) 282362/211345.

Carpet Conservation Symposium, 1-2 February 1990, 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 ethnics, 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.

TAPPI 90, 5-8 March 1990, 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.

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

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 overpaints; (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.

COURSES & SCHOLARSHIPS

Andrew W. Mellon Advanced Training Fellowship in Conservation, National Gallery of Art, Washington DC, USA (final announcement)

The Objects Department of the Conservation Division of the National Gallery of Art will host one fellowship commencing September 1989, devoted to conservation treatments at the National Gallery of Art and research related to the collections. The two year fellowship includes a stipend and funds for travel and research. For further information contact Michael Skalka, Co-ordinator for Conservation Programs, National Gallery of Art, Conservation Division, Washington DC 20565, USA. Application material should be postmarked no later than 10 March 1989.

Conservation of Cultural Materials Scholarship, N.S.W. Government, Ministry for the Arts (final announcement).

The Government of N.S.W. each year offers a scholarship valued at \$10 000 to assist a professional conservator to undertake a course of study or training at an approved institution in Australia or overseas. Applicants should have completed a course of study in a relevant discipline or be persons of exceptional ability who have been accepted for training in conservation methods by the approved institution. It is expected that the successful applicant will return to N.S.W. after study or training overseas.

Application forms and guidelines are available from the Secretary, Ministry for the Arts, Box R. 105 Royal Exchange PO., Sydney 2000. Tel (02) 251 4233. The closing date is 14 April 1989.

Marks and Spencer Textile Conservation Bursary, London, U.K.

A new bursary in textile conservation is being offered under the auspices of The Conservation Unit, an initiative of The Museums and Galleries Commission in the U.K. The textile conservation bursary will enable advanced practical training of a selected British student in a centre of excellence for conservation work. The value of Marks and Spencers' sponsorship is £16 800 over two years, enabling two separate annual bursaries. It is intended that The Conservation Unit will achieve a number of similar bursaries in different disciplines from other private sector companies over the next few years.

For information contact The Conservation Unit, Museums and Galleries Commission, 7 St. James's Square, London SW1Y 4JU, UK. Tel (01) 839 9340.

Museum and Galleries Commission

The Conservation Unit of the Museum and Galleries Commission, London has published a booklet which gives a "comprehensive introduction to a career in the conservation of antiquities and works of art of all types". It provides details of all the full-time conservation/restoration courses offered in the United Kingdom together with information about many related courses. It also outlines the structure of the conservation profession within the private and institutional sector and career development opportunities.

The publication is available at a cost of £2.00 from: The Conservation Unit - see Marks and Spencer Textile Conservation Bursary.

Institute of Archaeology Summer Schools 1989 - University of London.

A choice of one-week intensive specialized courses in archaeology, conservation of antiquities and museum studies. To receive a detailed program please contact: James Black, Co-ordinator, Summer Schools, Institute of Archaeology, 31-34 Gordon Square, London WC1H 0PY, UK ; telephone (01) 387 9651

PUBLICATIONS

Volume 15 of the AICCM Bulletin is due to be published during 1989.

The editorial committee feel that the specific achievements of the Bicentenary in the area of conservation should not go unmarked. We therefore propose to concentrate in this edition on Bicentennial projects.

We are calling for the submission of articles on any conservation subject which has a connection with a Bicentennial project. This could include anything from the treatment of an object for a Bicentennial exhibition, to the problems of travelling exhibitions or object installation in a new museum.

Julian Bickersteth
Editor, AICCM Bulletin
c/- Campbell Conservation
20 Barcoo Street
Roseville NSW 2069
Phone: (02) 406 0166
Fax: (02) 407 2561

The following publications are being offered at a special discount price by the Institute of Paper Conservation.

The Paper Conservator Volume 5/6, (1980/1) "Safety and Health in the Paper Conservation Laboratory", edited by Guy Petherbridge and J. Malcolm Harrington, (one volume). Discount price: £6 or US\$12 including surface mail. The usual price is £12 to members and £22.50 to non-members. Ten copies cost £50.

Conference Notes: Preprints of the Institute's 10th Anniversary Conference, "New Directions in Paper Conservation", held in Oxford in 1986. Edited by Alan Howell, Alan Farrant and Catherine Rickman. Discount price: £10 or US\$20 including surface mail, (usual price £25).

Both publications can be ordered from the Secretary, Institute of Paper Conservation, Leigh Lodge, Leigh, Worcester, WR6 5LB, England. Remittance with order.

Museums and Galleries Commission have published a booklet giving details of conservation/restoration courses in the United Kingdom. For fuller description and details for purchasing a copy, see COURSES AND SCHOLARSHIPS.

A Conservation Survey of Museum Collections in Scotland, HMSO Books (for the Scottish Museums Council) Edinburgh 1989, by Brian Ramer.

The results of a major two year survey of conservation in the non-national museums of Scotland has been published. The Scottish Museums Council undertook the project in 1986 with the aid of a generous grant from the J. Paul Getty Trust.

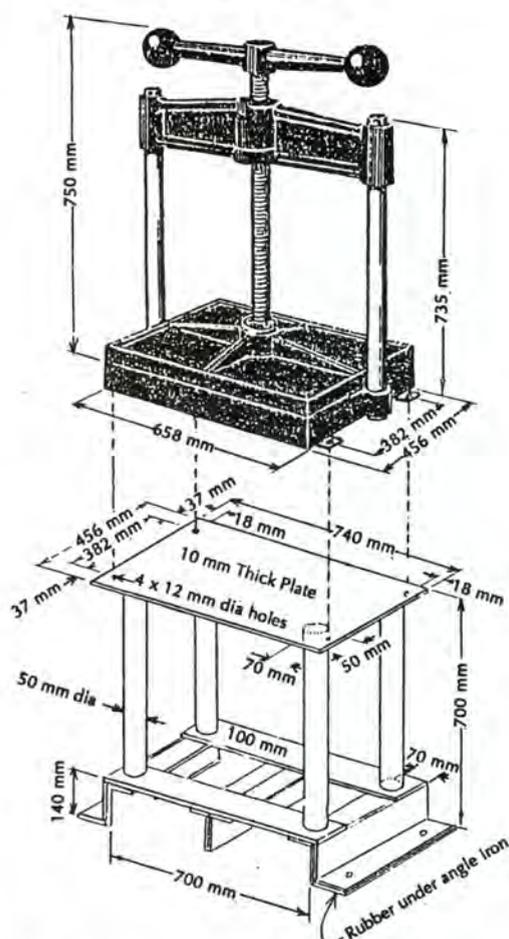
A total of 168 detailed surveys of collections were carried out by the Project Co-ordinator and specialist conservators. Recommendations stemming from the detailed findings are made in the Report. It is hoped these will create the impetus for future development of conservation, both remedial and preventive, on a nationwide basis.

Brian Ramer was awarded a BSC in Conservation from the Institute of Archaeology, University of London, in 1977. He was responsible for conservation at the Sainsbury Centre for Visual Arts for six years before joining ICCROM in Rome, where he taught on ICCROM's courses and provided technical assistance to member states. He joined the Scottish Museums Council in 1986 as Project Co-ordinator for the Conservation Survey.

International Council on Archives. Glossary of Basic Archival and Library Conservation Terms.

English with equivalents in Spanish, German, Italian, French and Russian. Compiled by the Committee on Conservation and Restoration, International Council on Archives. Edited by Carmen Crespo Nogueira. - K.G. Saur, Munchen; New York; London; Paris, 1988. (ICA Handbooks Series Volume 4.)

TECHNICAL NOTES



Portable Nipping Press

Having been blessed with a large work area but only one large nipping press, a considerable amount of time was spent moving documents from the work bench, wet area and drying racks to the press. As anyone who has tried to lift one of these implements of torture will acknowledge, a large nipping press usually stays where it is put.

The diagram below shows the stand which was made for the nipping press. It can now be moved to any area where it is required by means of a pallet jack. This gives us the advantage of carrying out a number of treatment processes in one small area.

Warwick Peberdy
Australian Archives, Queensland

Ink Permanence Testing

Introduction

The Queensland Government Chemical Laboratory recently undertook some lightfastness testing of "permanent" pens for the Queensland State Archives. Conservation staff at the Queensland State Archives carried out simple water solubility tests, after a 24 hour drying period (no ageing) to further assess the permanence of the image formed using these pens.

Method

The following outline for lightfastness testing of pens was taken from the Queensland Government Chemical Laboratory's report.

Three samples of each pen ink were prepared on pieces of paper measuring 190mm x 65mm using a strip chart recorder and a sine wave generator to give pen oscillations. The samples were then exposed in the light fastness apparatus outlined in A.S. 2001.4.21 "Determination of Colourfastness to Light Using an Artificial Light Source (Mercury Vapour, Tungsten Filament, Internally Phosphor-

Coated Lamp)" for approximately 500 hours. Half of each sample was covered with cardboard to produce an exposed and an unexposed area. After exposure, the colour co-ordinates of the unexposed area were determined using a Minolta Chroma Meter. Then, using these co-ordinates the meter was used to determine the colour change (ΔE) of the exposed area.

Results

The results are listed in Table 1, with an added column indicating water solubility where tested. In general the results compared favourably with visual observation. Of the 25 pens tested only 6 showed little or no change in colour. These were *Artline 700*, *Nikko name permanent no. 150*, *Finepoint System 0.2*, *Artline 250*, *Artline Drawing System 0.6* and *Pigma 05*. All these pens were black and although the majority of pens tested were black, the results confirmed what we all know, that black pens will have better colourfastness than most coloured pens.

N.B. Preliminary tests undertaken when designing this test method demonstrated that the Pelikan Fount India ink was extremely light-fast also.

Table 1: Test Results

Ref. No	Pen Brand/Type	Colour	Colour difference ΔE after 500 hrs	Water solubility* (after 24 hrs drying)
01	ARTLINE 700	BLACK	0.4	IS
06	ARTLINE BALL 2200	BLACK	26.0	VS
10	ARTLINE 200 (0.4)	BLACK	7.0	S
15	ARTLINE 220 (0.2)	BLACK	15.0	S
24	ARTLINE 204 Superfine Legal black	BLACK	36.0	VS
12	ARTLINE 250	BLUE	70.1	IS
13	ARTLINE 250	BLACK	0.7	-
19	ARTLINE 70	BLACK	4.0	-
20	ARTLINE 70	RED	38.1	-
02	NIKKO - Name permanent No 150	BLACK	0.4	IS
08	NIKKO Rollerpoint X5	RED	47.1	VS
17	NIKKO Rollerpoint X5	BLACK	23.3	-
03	STAEDTLER Lumocolor 313	BLUE	50.1	-
16	STAEDTLER Lumocolor 313	BLACK	28.8	SS (only red dye bled out)
04	UNIBALL MICRO	RED	37.6	VS
23	UNIBALL MICRO	BLACK	10.4	VS
05	BIC BIRO	BLUE	22.3	SS
18	BIC BIRO	RED	32.3	IS
25	BIC BIRO	BLACK	11.0	IS
07	PAPERMATE Kilometrico	BLACK	21.2	-
09	FINEPOINT System 0.2	BLACK	0.1	IS
11	SCHWAN Stabilopoint 188	BLACK	31.2	-
21	PILOT SUPER Color Marker F	BLACK	2.1	-
22	PIGMA 05	BLACK	0.3	IS
14	ARTLINE Drawing System 0.6	BLACK	0.3	IS

*KEY

- IS No solubility noted
- SS Slightly soluble
- S Soluble
- VS Very soluble, severe bleeding

Conclusion

Many pens and markers listed as permanent are neither lightfast nor water-proof, in fact the latter quality does not seem to be taken into account at all by suppliers of pens when recommending permanent inks. All new inks or pens should be tested for lightfastness and water solubility, although in the latter case, a longer drying period may give a different result.

Tamara Lavrencic
Conservator
Ex-Qld State Archives

EQUIPMENT AND SUPPLIES

Wild Leitz would like to announce a new microscope on the market - the Wild M32 Kombistereo.

It produces a stereoscopic image of objects at low magnification and a high resolution microscope image up to 600X.

It makes use of a patented changeover-slide system that allows switching between stereo and microscope objectives from the Wild Leitz range.

Further details may be obtained from:

Wild Leitz (Australia) Pty Limited
PO Box 21, North Ryde 2113
Telephone: (02) 888 7122
Fax: (02) 888 7526

The following notes have been taken from Paper Conservation News No. 48.

Frank Joel Limited

Frank W. Joel Limited has ceased trading. Archival Aids Limited will now be selling most of the products listed in the Joel catalogue. Address: Archival Aids Limited, P.O. Box 5, Spondon, Derby DE2 7BP, UK. Tel (0332) 666 400.

Hollytex fabric

Lascaux Restauro, conservation suppliers in Switzerland, now supply Hollytex 3257, a white, non-woven, spunbonded polyester fabric. This material is similar to Reemay and Bondina, but with a smoother surface which results from the compaction of the fibres after forming. Weight approx. 33.9g/m², thickness 0.064mm, width 1194mm. Address: Alois K. Diethelm, A G Lascoux Fargenfabrik, Dept. Lascaux Restauro, CH-8306 Bruttisellen, Zurichstrasse 42, Postfach, Switzerland. Tel (01) 833 0786. Fax 1/833 6180.

* Editors' Note: As Frank Joel used to be a supplier of Lascaux products, it may be possible to order this product through Archival Aids Limited (see previous note re. Frank Joel Limited.)

Mould made repair paper

R.K. Burt and Company Limited have recently arranged for a special making of a Toned Laid Acid Free Mould Made Repair Paper 48 x 71cm, 55 gsm. The paper will be packed in reams of 500 sheets. Further enquiries should be addressed to R.K. Burt and Company Limited, 57 Union Street, London SE1, England. Tel (01) 407 6474. Telex 9401591.

POSITIONS VACANT

AUSTRALIAN ARCHIVES

CONSERVATOR 2 \$30894-35932
Regional Office, Victoria

Applications are invited from suitably qualified persons for the above position.

The Australian Archives is responsible for the broad management of the whole body of the records of the Commonwealth Government. The Archive's Victorian Regional Office services Commonwealth agencies in Melbourne and in Victoria and provides public access to Commonwealth records under the terms of the Archives Act 1983.

Located at 95 Outer Crescent, Middle Brighton, the Regional Office requires a Conservator to head a small Conservation Unit.

Duties

No. 2312. Carry out research and conservation treatment for Commonwealth records of all types in accordance with a National Program. Survey and report on the conservation needs of holdings. Advise on the acquisition of conservation equipment and materials. Provide training to other staff as required.

Eligibility/Other Requirements

Applicants should be self-motivated with good communication skills. They should be experienced in and knowledgeable about conservation methods and techniques. Recognised qualifications in conservation are desirable.

Contact Officer for Enquiries: Mr P. Frawley (03) 592 8388

Position Profile/Selection Criteria: (062) 433941

The Australian Archives is an Equal Opportunity employer and, in addition, has a policy promoting a smoke free work environment.

Selection criteria will be used as the basis for filling the vacancy. It is in the interest of candidates to obtain the selection criteria and frame their applications accordingly.

Conditions of service include four weeks annual leave, cumulative paid sick leave and a comprehensive superannuation scheme. Applicants should be Australian citizens and be able to satisfy requirements as to health and physical fitness (Note: Permanent residents of Australia may be employed on a fixed term engagement in lieu of permanent appointment).

Written applicants quoting duties' number, educational qualifications, personal details and relevant experience should be forwarded to:

Director-General
Australian Archives
PO Box 34
DICKSON ACT 2602
by close of business 31 March 1989

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

Contributions and correspondence should be typed with double spacing and addressed to: The Editors, AICCM 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 April 28 1989. Contributions may also be faxed c/- The Qld Art Gallery, Fax No. (07) 844 8865.

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

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