

EDITORIAL

Here we are with the first issue of the Newsletter for 1990, the first for the coming decade. Suddenly the focus is on the longer term, the ten years leading up to the year 2000. As you will read, this is the Decade for Natural Hazard Reduction which ties in with an increasing concern within the community at large on the issues involved with environmental conservation.

For our part, concerned as we are with preserving the materials of our historical collections, in essence our heritage, we are all aware that many of our aims coincide with those of the "Green Movement". We have been trying to encourage governments and public alike that ground wood pulp, closely related to the wood chip industry, is not desirable for permanent papers, that the monies spent trying to preserve records produced on ground wood pulp could surely be spent better elsewhere.

All of us would be equally aware that mass fumigation to kill off insects, fungi and the like is increasingly regarded as too hazardous for humans and the environment we inhabit, with a consequent swing back to the basics of clean, well-ventilated, cool, dry storage areas with simpler approaches to insect control.

With all this in mind, the forthcoming conference in Tasmania with its emphasis on AICCM and its role in the wider community is very timely. There are many products previously used in conservation treatments (e.g. Freon) for which replacements need to be found, and consideration must be given to trying all non-hazardous methods of treatment before we resort to toxic chemicals, with their risk to the user and problems of safe disposal.

In relation to the issue of conferences, a number of committee members suggested at the last National Council meeting that conferences may not be the best way to get conservators together. While the preference seems to be for biennial conferences with workshops, seminars etc being held in the alternate years, it is necessary for there to be an annual event so that the regulation for an Annual General Meeting is met.

Your state secretary should be contacting you soon (or may have already done so), asking for your thoughts on possible alternatives to conferences, and what you would like AICCM to do to provide a workable forum for its members to exchange ideas. If you haven't been contacted and wish to add your comments, please telephone one of your local council members as soon as possible. The National Council aims to decide on this issue at the next Council meeting, to be held in early April.

Tamara Lavrencic
Editor

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DECADE FOR NATURAL HAZARD REDUCTION

In December 1987, the 42nd session of the United Nations General Assembly designated the 1990's the International Decade for Natural Hazard Reduction. UN Resolution No. 42/169 states that "the objective of this decade is to reduce through concerted international actions, especially in developing countries, loss of life, property damage and social and economic disruption caused by natural disasters". The resolution calls on governments to establish national committees, in cooperation with relevant scientific and technological communities, with a view to surveying available mechanisms and facilities for the reduction of natural hazards, assessing the particular requirements of their "respective countries or regions in order to add to, improve or update existing mechanisms and facilities and develop a strategy to attain the desired goals".

The ICOM Committee for Conservation has formed a Standing Committee to make recommendations on the subject of natural and man-made hazard reduction techniques and information as they affect cultural property.

In Australia a group has been established to look at the needs within the Pacific and Australia consisting of Dr Colin Pearson, (University of Canberra), Dr Jan Lyall (National Library, Canberra), Sue Gatenby (Australian Museum), Arthur Andronas (Conservation Architect, Melbourne).

Presently we are approaching various government bodies and associations for support. Anyone interested in more information or providing assistance please contact Sue Gatenby, Australian Museum, Sydney.

AICCM NOTICES

Grant towards Newsletter

The Commonwealth Government Department of Arts, Sport, the Environment, Tourism and Territories has awarded an Annual grant of \$2500 to AICCM. The AICCM Council have designated this money towards the publication of this Newsletter and information brochures.

LETTER TO THE EDITOR

Sculpture Conservation

The following is an open letter from Donna Midwinter, Objects Conservator at the Art Gallery of New South Wales.

Since I began work in May 1988, as the first Objects Conservator employed at the Art Gallery of New South Wales, I have become aware of a lack of communication amongst those of us who are responsible for the conservation of three dimensional works of art. The fact that the polychromed sculpture working group did not even meet at the 1987 ICOM conference highlights my concern.

I am writing to you now to ask for your support in developing better communication links between conservators of sculpture.

My specific aims are to:

1. Compile a list of sculpture conservators and restorers working in Australia.
2. Introduce the idea of a central data base of conserved sculpture.
3. Develop ongoing communication links between Australian sculpture conservators.
4. Determine the extent of conservation advice available to custodians of public sculpture.

Please find enclosed a questionnaire I have prepared to assist me gather information. I would appreciate its completion by as many of the membership as possible. Thank you.

Donna Midwinter

PEOPLE AND PROJECTS AUSTRALIA

ACT

Australian National Gallery

Recently a large (5 metre +) Donald Friend work was mounted using Japanese paper strip lining and Velcro. This proved a successful and useful addition to the paper repertoire, allowing adjustment or complete removal. Bill Hamilton has been solving the complex solubility problems of various pigments on a Douglas Annand gouache.

Bruce Ford has been installing and fine-tuning the age testing unit. He has also been caught up with the installation/environmental requirements of the forthcoming exhibition from the British Museum. Nearly one hundred works of art, pots, sculpture, glass, jewellery and ceramics will be on show at the ANG in March. Beata Tworek-Matuszkiewicz will be undertaking the condition reporting of this show with conservators from the British Museum in London before they leave. Bruce and Geoffrey have been working on laptop computer "templating" for condition reports on site.

After a quiet beginning to the year the Paintings section has been inundated with unexpected requests for loans to go interstate and overseas. Jac Macnaughtan has been removing a Fair-weather painting on thin card from a Masonite backing. The method was determined after discussion with Geoffrey Major. Jac intends to write a short technical note about the treatment when complete.

Sue Ride-Gaardboe started work with the Textiles section in February. Sue is on a three year contract while Micheline Ford fills Debbie Ward's position (Debbie is in Fiji for three years). The section has been busy preparing ballgowns for the exhibition "After Dark" which opened in February. Carol Cains has been employed on contract to complete several theatre costumes for the exhibition "From Studio to Stage" due to open later this year. Work is continuing on the South Eastern Asian textiles collection. Kate Sommerville is employed as part-time Museums Assistant for the Textile section.

National Library of Australia

New Zealand is the flavour of the month in Preservation Services. In addition to a large loan of works to the National Library of New Zealand, an exhibition of NLA works associated with the Treaty of Waitangi has been put together at Parliament House, Canberra. A total of 20 watercolours, maps, manuscripts and paintings have been assembled by Dr Richard Barwick of ANU for the exhibition which opened on 6 February. Chesley Engram and Lydia Preiss treated and prepared these works and assisted in installing the exhibits.

Alison Bunsell has completed her contract to prepare the large New Zealand loan. Sally Rose and Sheena Ford have also completed their contracts making slipcases for the Library's Ferguson Collection.

Chesley and Brian Hawke spent most of January preparing many of the Library's collection of the diaries and manuscripts of Donald Friend. These will be part of a retrospective exhibition at the Art Gallery of New South Wales.

Two University of Canberra (CCA) Conservation students - Chris Loretto and Karen Caldwell have been working in Preservation Services over the summer holiday period. Working with Kim Morris and Brian Hawke, they have been involved in a wide range of preservation projects including preparation of rare newspapers for microfilming, carrying out treatments and surveying parts of the collection.

Congratulations to Helen Butler, a volunteer, and Liz Page, a staff member, on being accepted to the conservation program at the University of Canberra.

Preservation Services loses yet another Science Officer! Gaynor Stratton leaves on 15 February to live in England.

Another major (temporary) loss to Preservation Services and to the conservation profession is Lesley Richards - who has transferred from the NLA to work at Multicultural Affairs for a year. We hope to see her back.

Australian War Memorial

We have two CCAE students working with us under the War Memorial's conservation scholarship grants. Metals have George Bailey working with them for six weeks, preparing items for the South African War gallery. Debbie Woodyard has six weeks with Mark Nizette working on the conservation of photographs and glass plate negatives.

Mark Nizette has been on temporary secondment to the National Film and Sound Archives working on strategies to separate and treat torn, ferrotyped, mouldy and adhered acetate colour film. In February Mark visited Hobart to examine the condition of the Antarctic Division collection.

All laboratories are busy preparing exhibition material for the soon-to-be-opened South African War gallery and for significant military anniversaries, the most important of which will be the 75th anniversary of the Gallipoli landing. Wendy Dodd has been preparing battlefield relics for the Gallipoli display, involving the consolidation of powdery, caked mud. She has been using repeated spray or touch applications of 1% hydroxypropyl methyl cellulose.

Jose Vergara, despite rumours to the contrary, is returning to the paper lab after his extended visit to Queensland. Our bound volume collection in particular will be glad of his return.

National Museum of Australia

The National Museum of Australia is still on hold but has received a welcome injection of funding this financial year and been promised amounts for the next two years, specifically for conservation and documentation of the collections.

This has enabled us to proceed with a number of special projects covering accessioning and data entry onto the museum's new collections management system "Advanced Revelation"; cataloguing for both Aboriginal and Australian Social History Collections, and around eighteen conservation projects ranging in duration from two weeks to six months.

The usual five permanent staff at the Mitchell repository has suddenly exploded to around thirty, creating all sorts of logistical problems, but everyone seems to be coping with exceptional good humour.

The Museum will be mounting a large exhibition during Canberra Festival Week, in March 1990. The venue is the new and very spacious National Convention Centre and planning is proceeding frantically. Given our limited resources for 'routine activities' this exhibition is presenting quite a challenge for the designer and for staff preparing objects for transport and installation. The theme of the display is "Made in Australia" and integrates Aboriginal and European culture, adaptation and innovation. Approximately 400 objects and a large amount of interpretive material is being prepared to present what we hope will be an unusual and exciting display.

Australian Archives, ACT Regional Office

Conservation Reprography and Information Services joined forces last year and early this year to come up with the latest Archives exhibition. Titled "A Love Affair ... with Sport", the exhibition focuses mainly on Australian sporting past-times since the Second World War. There is a small collection of objects from various Commonwealth Records Series but the majority of the exhibition are copy prints from two large photographic series held in Archives. The focal point of the exhibition is a LARGE billboard poster which was prepared and mounted for exhibition by Ian Batterham.

Preservation is the main item on the agenda in Archives these days. All our large programs are focusing on the wider Preservation issues such as redefining intercept codes on our computer system to try and avoid fragile records being issued, creating a copying and storage proposal for a large series of colour photographic material, training staff in other sections in safe handling of records and simple conservation techniques, and preparing several large volumes for rebinding through the AGPS.

NEW SOUTH WALES

AICCM New South Wales Committee

The committee would like to thank three of its members who have resigned due to interstate moves. Mary McGivern has gone to Melbourne to take up a position at the Victorian branch, Australian Archives; Bronwyn Ormsby has gone to Canberra to begin life as a CCAE student; and Helen Halley, who is moving to South Australia. Our thanks to all that helped make the past year so successful.

We are finalising our incorporation at the moment, members voted unanimously for its approval at a special 'Christmas' meeting; the insurance arrangements are being checked before the documents go to Business and Consumer Affairs.

Marcelle Scott has accepted the position of Public Officer to replace Bronwyn Ormsby for the rest of the financial year. At the next AGM this position will be filled by the usual election of the committee.

Australian Museum

Congratulations to Sue Gatenby, who has been awarded the ESSO Scholarship to participate in the Getty Conservation Institute course on 'The Consolidation of Painted Ethnographic Objects', in June 1990. Sue is proposing to hold two 2 day workshops upon her return to help disseminate this information. The current plan is to hold the first at the Australian Museum, with places for up to 10 participants. Please contact Sue if you are interested in attending. These workshops will also be sponsored by ESSO through the initial award.

Graeme Scott is in Melbourne with Jack Fry (New Zealand) installing the Taonga Maori temporary exhibition.

Art Gallery of New South Wales

Paintings Section: Alan Lloyd has recently returned from Colombo, Sri Lanka with two large murals on hardboard by Donald Friend, commissioned in 1961/2 by an architect for a shipping company building in Colombo. The murals show scenes of the cities of Galle and Colombo and will be returned to Sri Lanka when the Donald Friend Retrospective closes here on 25 March, where these paintings will be exclusively shown.

"A view through Exotic Garden Doors" and "Ex Voto", also by Donald Friend and in the collection of the Art Gallery of New South Wales, have required extensive treatment and are to be exhibited in closed cases with high relative humidity conditions. These works will not travel.

This project has opened up some interesting avenues for further investigation for this laboratory, namely the setting up and control of humidity chambers, the use of "Art-Sorb" and closed exhibition cases.

The paintings section is grateful to have the volunteer services of Gillian Leahy, a recent graduate from the University of Canberra, during this busy time. Gillian has been working on a number of projects including one for the Regional Galleries Association of New South Wales.

Objects Section: In the objects conservation lab work is progressing steadily on objects for the Balinese Show (opening in conjunction with the Donald Friend Retrospective on 9 February) and for the permanent Asian Gallery (opening 25 March).

Donna Midwinter and Samantha Shellard (a volunteer/chemistry student) are surrounded by Balinese cloth paintings, Asian sculptures and ceramics. Condition check, clean, mount ...

Donna is preparing a staff training seminar on handling art works.

Archives Office of New South Wales

Bronwyn Ormsby has been accepted into the 1990 intake of the Conservation of Cultural Materials Degree Course at the University of Canberra. Although this is a big loss for The State Archives, we wish her well in her studies.

Westpac Archives

The complement of Conservation staffing has been increased to four with the addition of Trish Leen as Conservation Assistant on contract. Trish was previously with the Sydney City Council plan conservation unit and Australian Archives. Plan conservator Michael Hodgson is presently contracted to monitor the plan conservation programme at Sydney City Council.

Jill Gurney, book conservator, reports that staff have been busy dealing with a mould problem at the Archives. Though small by any standards this 'disaster' has proved to be very time consuming and disruptive. Five bays of hand written bank ledgers were situated against a wall in an airconditioned, monitored area, directly under some ducting which was sloping down to enter the plant room. Unfortunately, due to lack of effective communication, an initial leak in front of the bays was not reported to conservation staff for follow up inspections.

This was repaired, but was followed by a second leak behind the shelving, probably resulting from the same untreated cause. The moisture entered via the fore-edge tail areas and, judging by the localized damage, the items had been sitting in water for some weeks. This hidden point of entry had contributed to the damage remaining undetected. By the time tide marks began to show on the spines, our worst fears were realized.

Following overall freezing of affected volumes, the initial treatment, controlled drying and removal of mould structures has been highly labour intensive. For safe handling further treatment is considered necessary but many of the volumes are relatively low on the priority list. These ledgers cannot be stored upright due to the extensive structural damage to the tail fore-edges and lack of space is always an issue when considering flat storage. It was interesting to see that even under the extreme conditions of staining and paper degradation, graphite notations were clearly visible where all other markings had disappeared.

We are still very much in the middle of dealing with the affected volumes and will be for some time.

Museum of Applied Arts and Sciences

Sam Costello has recently joined us after working at the National Maritime Museum. Her main task at MAAS will be the dismantling of exhibitions at the Hyde Park Barracks, before its transfer to the Historic Houses Trust.

Janine Beadmore, paper conservator, is carrying out a survey of the museum's print collection to determine conservation requirements and work priorities.

Rangi Te Kanawa, a third year student from Canberra, has been treating textiles for a forthcoming temporary exhibition. Fiona Tennant, a first year student, has been assisting her, along with Ruth Aldridge, of the Sydney Opera House.

Another third year student, Cathy Sugerma, has been working on objects for the Pharmacy exhibition.

Keith Potter and Carey Ward, of our engineering conservation section, have reassembled a Christmas Cracker machine from a box of bits and pieces and without diagrams. The machine is now in running order and will be used for demonstrations at the Powerhouse.

Australian National Maritime Museum

The Conservation section welcomes Sue Bassett from the Australian War Memorial, Canberra and farewells Sam Costello (now at the Power House) and Michelle Berry (now at the Museum of Victoria). Andrew Fane has returned to do more contract work on paper items in the collection.

The Museum still plans to open in December 1990 at its new building in Darling Harbour.

Janet Hughes and Sue Bassett are preparing to undertake desalination treatments of some large objects. Michael Staples has nearly finished the massive task of preparing the celebrated 18 foot skiff "Britannia" for display. Michael has also been working on a register of historic boats and would welcome any inclusions.

State Library of New South Wales

Heather Mansell has joined the staff of the State Library of New South Wales as Program Conservator in the Preservation Branch.

Heather joins the Library from the State Conservation Centre of South Australia where she was Project Development Manager of its commercial conservation service. Previous appointments include Chief Conservator Special Collections Conservation at the National Library of Australia, where she worked from 1975-1985. Heather trained in conservation at the Canberra CAE.

The Program Conservator's responsibilities include devising, negotiating and implementing an annual program of work on the Library's printed and original materials' collections. Work is undertaken by eight staff in the Program Laboratory, the Bindery and through external contract.

Heather Mansell's appointment brings the total Preservation staff at the State Library of New South Wales to 17. Heather can be contacted on (02) 230 1559.

Campbell Conservation

Michael and Ulrike Garwood, both furniture conservators and graduates of West Dean College, U.K., have joined the furniture section. They had been working at the Victoria and Albert Museum, London prior to their arrival in Australia. Michael, originally from New Mexico, also specialises in the conservation of gun stocks.

Meanwhile we are just beginning the major task of undertaking the conservation analysis of the archaeological collections from the First Government House and Mint and Barracks sites in Sydney. This is a Heritage Council project, which we are jointly working on with Wendy Thorp, an historical archaeologist.

Deborah Barratt gave birth to a son, Sam, on 27 December, 1989. Kay Soderlund and Catherine Akeroyd are working on part of the collection of the University of Queensland Art Museum. Sally Groom, a first year student from CCAE, spent the summer vacation with us, learning about the realities of private conservation.

SOUTH AUSTRALIA

State Conservation Centre

Helen Weidenhofer, the Preventive Conservation Officer at the Centre has just been appointed as the Centre's new paintings conservator.

Six new clerical trainees have begun work at the SCC for a period of a year, three days a week. These people are being employed under the Youth Recruitment Scheme. They are Sonia Santopietro, Cathy Slack, Michele Goldevsky, Michelle Lewis, Victor Russo and Robin Heddele.

Jennifer Davidson has begun work at the SCC as a clerical officer. She is employed through the Statewide Group Training Scheme, Department of Employment and Training, sponsored by the AICCM SA Division.

The missing limb of the Old Gum Tree at Glenelg that was attacked by vandals, was replaced by the Objects section of the SCC. The limb had been missing for approximately three years and was replaced in time for the 1990 Proclamation Day Ceremony.

The Art on Paper area of the Paper Conservation section has been involved in the treatment of Ann Ferrah's very large silver gelatin photographs "Death of Nature" - scenes I and II.

The Art on Paper area were also involved in treatments on the drawings and watercolours included in the Adelaide Angries Exhibition and John Lewin's botanical studies that are on display in the Art Gallery of South Australia.

The Paintings section were involved in the "Adelaide Angries Exhibition" on display at the Art Gallery of South Australia. "The Old Masters", also at the Art Gallery continues with examples from Cornelius Dusart, Van der Welde, Jan Both, Salomon Van Rysdael and an unknown eighteenth century Italian artist.

TASMANIA

Queen Victoria Museum and Art Gallery

Fine Art Conservation has continued to improve its collections management. The excellent collection of colonial frames which incorporates a large number of historically important frames and which had been documented two years ago has now been well stored on cyclone screening. Restoration of a number of frames for newly conserved works is currently in progress.

A contemporary sculpture exhibition of approximately forty works has been displayed after conservation treatment. This exhibition, the first of the collection in over five years, provided the opportunity to complete condition reports on the works for the first time, to determine treatment/storage/display requirements and to document the works photographically. Storage of the sculpture collection is being improved within the constraints of available space.

The vacuum hot table with its accessory table top suction device (Museum Services Corporation, U.S.A.) has arrived. The table was imported tariff-exempt after much wrestling with Customs bureaucracy. The procedure used by the State Conservation Centre of South Australia (SCCSA) proved successful to bring in the table tariff exempt. Many thanks to SCCSA. After a few 'grounding' frights, the vacuum hot table is now operational. The table top suction device (TTSD) is still being sorted out. However, the TTSD's performance is improving with each trial.

A major submission for the conservation of a trade union banner is being prepared. This "Eight Hour" banner may be the last surviving Tasmanian trade union banner.

Linda Clark and Elspeth Wishart have just returned from seven weeks in the Antarctic where they have been recording and documenting the old Casey Station.

Work for the National AICCM Conference is full speed ahead. The final programme and brochure should be available to members by Easter. We hope that conservators throughout Australia will support the conference.

State Library of Tasmania

Stephanie McDonald has just returned to work, having spent two months visiting the United Kingdom, Washington and Jamaica.

While one month of this was spent holidaying, Stephanie spent the rest of her time visiting paper conservation labs at the British Museum (Western Pictorial Art and Eastern Pictorial Art sections); the British Library, including the Bloomsbury Library and the India Office; the Victoria and Albert Museum; the Bodleian Library, Oxford; the Tate Gallery; Camberwell College of Art, and the Library of Congress.

VICTORIA

Ian Potter Art Conservation Centre (Uni of Melbourne)

The IPACC, a complex which consists of the Ian Potter Gallery and a fully equipped laboratory, opened in February. The Centre will service the requirements of the University's art collection, the Archives and the Library. It will also develop teaching programmes and research projects in association with academic departments and the University Gallery, as well as providing a conservation facility with a fee-for-service basis.

Trish McQueen has been employed as Administrator of the Centre, with Robyn Sloggett as the Senior Conservator. A tour of the Conservation Centre and the Conservation Information Network data base will be available to all members of the AICCM in the near future. At the moment, Carmel Tutton has been employed for two months to conduct a feasibility study investigating the use of instruments in the Chemistry, Physics and Geology departments for characterising the pigments used by Rupert Bunny. It is hoped that this study will be extended to provide a means of characterising and identifying individual artist's palettes.

National Gallery of Victoria

Peter Chaloupka is working on a major restoration of a Murillo frame. Carl Villis, a second year Paintings Conservation student at the CCAE, has been working at the National Gallery of Victoria for six weeks during the semester break. He has been assisting John Payne in the surface cleaning of a number of paintings. Tom Mosby has been working on Aboriginal paintings and is in the process of designing a storage system for the Aboriginal material. Anne Cotter-Ross has been involved with the German Graphics exhibition.

Victorian Centre for the Conservation of Cultural Materials

The Centre (formerly Regional Galleries and Museums Conservation Centre) is in the process of moving from Ballarat to new premises in Laverton. Two positions, a Senior Conservator and a Conservator, have been advertised and interviews have taken place. The appointments will be announced in the near future. Jan Falla is currently working for the Centre as the Administrative Assistant.

ANZ Bank Archives

Trish Stokes has just returned from a sailing holiday in the Whitsunday Islands (lucky her!). She arrived back at work on the same day as a "Holly Matthews suction work surface" was delivered. She's busy playing with it ...

Australian Archives

Sarah Kemp, a first year Canberra student, has been working with Felicity Martin over the Christmas vacation. Felicity has been involved in discussions regarding the possibility of a purpose-built repository for the Archives collection. Several sites around the city are being looked at, and it is hoped plans will take off in the next five years ... meanwhile, some of the buildings in Brighton have been condemned due to rising damp and leaky roofs. So material is being transferred to an air-conditioned warehouse site at Dandenong. Felicity is continuing with the long-term programme of converting all nitrate film. Two positions - a CR 1 and a CR 2 - are to be readvertised.

Public Record Office

Work is going ahead developing the old cafeteria area at Laverton to make a joint facility for the PRO and VCCM. Mary McGivern (from Australian Archives NSW) commenced work in mid-January as the CR 3. Johanne Alcock, a second-year student from CCAE, has been doing six weeks work experience at the PRO.

State Library of Victoria

Fiona Scales, a first year student from CCAE, joined the Conservation department for six weeks, and completed two storage projects - the cleaning of water-damaged books, and the cleaning, bagging and boxing of glass negatives. Rosie Freemantle (from Melbourne Uni) has also joined the staff. Staff are working towards a special edition of the LaTrobe Library journal, to focus on conservation. This issue will be out around May.

Museum of Victoria

The Museum of Victoria has received confirmation of second phase funding for its redevelopment. A generous proportion of this has been allocated to Conservation for the preparation of objects for both the new Spotswood site and the South Bank Project. As well as the four permanent members of staff (Craig Dukes, Margaret Perkins, Daniel Tworek and Anne Wright), three other people have begun work in the Conservation department. Jim Dollas has been employed on a six month contract to condition report part of the ornithology collection; Michelle Berry is working on the Oceanic Collection; and Anthony Abell has been employed as a technical assistant for ten months.

At the moment, all the conservation staff are conducting condition surveys in their special areas. This is in order to identify major problems within the collections. Hands-on treatment is due to start in July. The department has also been given the go-ahead to erect three portable units at the Abbotsford store site to be fitted out and used as laboratory space for the next few years until the South Bank opens.

National Trust

The Trust presently has two conservators: Linda Waters and Bill Snoek, with an additional part-time conservator, Gervais Bataour. Work has begun on the Rippon Lea collection, with most works on paper from the Drawing Room now conserved. Linda is organising future conservation work programmes (as opposed to the present ad hoc approach). Further work on the McCrae cottage is planned, and Juliet Peers is cataloguing the textile collection stored at Illawara. The cataloguing of the collection of Victorian clothing is being carried out prior to moving it into improved storage. Plans to display the collection have been deferred until treatment can be carried out.

Victoria Archaeological Survey

Maggie Baron is continuing to work through a backlog of maritime artefacts. The materials include composites, metals, organics, ceramics and glass (including 150 year old bottles of Sauterne with contents). She is also developing a familiarity with electrolytic reduction treatments so she can begin work on material from the Little Lonsdale St site - especially copper alloy coins. Maggie is also formalising a policy on the preservation of Aboriginal sacred trees.

VAS staff have completed the first major stage of graffiti removal from Aboriginal art sites in the Grampians. Andrew Thorne (Artcare) trained Maggie and several of the VAS archaeologists and Aboriginal site officers. Work has been undertaken to analyse the salts removed from these sites using XRD equipment at the State Forensic Science Labs. The work in the Grampians has been funded by the Australian Institute of Aboriginal Studies.

Maggie and Anne Wright (MOV) are collaborating on a project to investigate freeze-drying treatments for waterlogged wicker.

QUEENSLAND

Queensland Art Gallery

Tamara Lavrencic completed her contract in the Paper Conservation Laboratory when Lynda Black returned from ten months maternity leave. Tamara has temporarily left Brisbane for a break in Sydney.

Jane Hinwood has completed a four week contract in the Paper Lab, which involved treatment of Ellis Rowan water colours from the Queensland Museum. Jane managed to complete an impressive number of treatments and her work was greatly appreciated. She has since begun a position as 'pioneer' Conservator at the National Australia Bank Archives in Sydney.

With John Hook on twelve months leave, Gillian Osmond has been left to cope with everything the Gallery's hectic exhibition program can dish up. Luckily, Paula Dredge, a recent graduate from Canberra's conservation program, has moved north to help share the load.

All staff have been preoccupied with preparing works for the recently opened exhibition "Balance 1990: Views, Visions, Influences" which concerns contemporary Australian art with an Aboriginal theme. The exhibition posed some challenging display problems.

Australian Archives

Chris Bakewell recently commenced conservation treatments on eight Customs Registers from the port of Bowen, 1908. Warwick Peberdy has been busy preparing items for an Anzac Day exhibition and is also about to begin work on a Patents and Trademarks Register of beer and cigarette labels dating from 1896.

Graham Reynolds Picture Framers & Gilders

Late last year Graham travelled to the United States where he visited museums in New York, participated in the delights of Disneyland and met up with Neville Agnew at the John Paul Getty Institute in Los Angeles. Graham also spoke at length with Mr Graham Powell, a Furniture Conservator with the Institute, about compo moulds, old ornamental impressions that were used in ceilings, walls, decorative door and mirror frames and stairs.

Queensland State Library

Grant Collins has recently taken possession of a 50 year old time capsule which had been found in the Macarthur Chambers demolition site in Queen Street. Among the contents were old coins, letters and newspapers from Sydney and Brisbane dating back to 1927. Lee Sturma has resigned from the State Library, returning to the USA to take up a position with the Mississippi Department of Archives and History.

Queensland Museum

Sally Harbison, who has been working as a volunteer in the Conservation Lab., has been accepted as a student of the conservation course at the University of Canberra. Christine Ianna has returned from studying for her Masters Degree in Materials Conservation at Canberra. Christine will complete her degree by research as a external student.

Queensland State Archives

The new year started well for the Conservation Department with a much needed increase in staff. Leonie Swift and Lynda Whitlock have been employed to assist with a project of treating 5000 Railways Rolling Stock Drawings, in preparation for microfilming.

Brian Devenny is currently treating a Warden's Time Book from Thursday Island. The register has been badly damaged by mould, consequently, the endless task of cleaning and repairing continues.

Vickie Gillespie recently visited the Brisbane City Council to inspect wet, mouldy records, the result of water penetration in a remote storage facility during Cyclone Nancy. A number of records will require fumigation.

INTERNATIONAL

In Memoriam

The Editors would like to acknowledge obituaries which have appeared in conservation newsletters announcing the recent deaths of three leading figures in Conservation, Norman Brommelle (Feb 1990 issue of IIC; Jan 1990 issue of AIC), Keiko Mizushima Keyes (Jan 1990 issue of AIC) and Judy Segal (Dec 1989 issue of IPC - full obituary next issue). Professional Development and Educational Trust Funds have been established. For details please refer to AIC or IPC.

NEWS FROM WORKING GROUPS

Paintings Group

Paintings Conservation Symposium
Albury, 16-17 November, 1989

The Painting Conservation Working Group held its second symposium in Albury, 16-17 November, 1989. The symposium was attended by some 30 participants from Qld, NSW, ACT, Vic and SA. It was pleasing to see an increase in the number of private conservators attending the symposium and hopes were expressed that this trend will continue.

The symposium reinforced the members' desire to retain small specialist forums rather than hold full meetings in association with larger national conferences. However, it should be pointed out that working group meetings are not intended to replace national conferences as a venue for members to present papers or discussion. The preference for holding meetings in regional centres is still seen as beneficial and will continue. These locations help concentrate the participants' attention on the symposium as well as assisting the hosting body, in this case the Albury Regional Art Centre, with some, albeit small, publicity.

Due to the number of meetings in 1990 of interest to painting conservators, such as:

1. Workshop on New Methods in the Cleaning of Paintings
National Gallery of Victoria, 16-17 July
2. "Where Does The AICCM Fit In The Wider Community?"
Queen Victoria Museum and Art Gallery, 13-16 August
3. ICOM-CC 9th Triennial Meeting
Dresden, 26-31 August
4. IIC Congress
Brussels, 3-7 September

The next full Painting Working Group symposium will be held in March or April 1991. This will allow members of the working group who attend these conferences to report information to those who are not able to attend.

Papers presented during the Albury symposium covered a range of topics on easel and wall paintings and rock art. Information on the topics included practical treatments and presentation to applied research. One of the major benefits of specialist meetings of this type is the opportunity for discussion. Concern was expressed by participants that there should be more consensus on advice given by painting conservators to those in associated fields, such as artists and art students. A subject mentioned during the meeting was the need to standardise conservation requirements for stretchers. Anne Pons and David Keany (Australian War Memorial, Canberra) offered to co-ordinate information on this subject. Collating the names of private painting conservators in each state is seen as an important project and will be coordinated by Jac Macnaughtan (Australian National Gallery, Canberra).

It was felt that most people who owned works of art had questions to direct to the conservation profession but in most cases the profession did not take advantage to fully respond in a clear manner. One method of presenting a wide range of information was described by Anne Gaulton in a talk entitled 'Art to Last'. This talk described an exhibition at the Art Gallery of New South Wales which presented art materials and works of art from a conservation perspective. This exhibition has been quite successful in presenting conservation information to the public and it was considered desirable by symposium members that where possible such exhibitions should travel so this information is disseminated to a wider audience.

Allan Byrne

Group Co-ordinator

Conservation Science Group

The first newsletter of this group listing the results of their survey for areas of research interest is now completed and has been circulated to members of that group.

Please direct any enquiries to David Tilbrooke, Editor of the Conservation Science Group Newsletter, 70 Kintore Avenue, Adelaide, SA, 5000, tel. (08) 223 1766, fax. (08) 223 1456.

NEW MEMBERS

State Library of South Australia, Preservation Services
National Research Laboratory for Conservation of Cultural
Property, India

Mr B. Drake
Mr/Mrs G. Guest
Mr J. Haig
Ms G. Hammond
Ms J. Hollyock
Mr C. MacGregor
Ms C. McLennan
Miss J. Piggan

Mr K. Ryan
Mrs R. Schmid
Mr G. Scott
Miss L. Swift
Ms L. Thomas
Mrs H. Butler
Mr V. Cusack
Mr H. Oorloff

FORTHCOMING CONFERENCES AND SEMINARS

Australia

AICCM National Conference

Where Does the AICCM Fit in the Wider Community?

13-16 August 1990, Launceston Tasmania

Topics proposed for inclusion in this meeting are conservation practices, conservation in the marketplace and general AICCM issues. Specialist group meetings are scheduled for Wednesday 15 August. Contact AICCM 1990 Conference, Crawford International, P.O. Box 1251, Launceston, Tasmania 7250. Tel (003) 34 1787, Fax (003) 34 0728.

Conservation Access Winter School

Preservation of Library Materials

25-28 July 1990, State Library NSW, Sydney, NSW

Full program of plenary lectures and practical workshops on the preservation of library materials. Three half day intensives on the storage environment and how it affects the longevity of library materials. Three specialist sessions on the preservation of postage stamps, maps and watercolours.

For further details contact: Helen Price, Conservation Access, State Library NSW, Macquarie Street, NSW 2000. Tel (02) 230 1445.

International

Materials Issues in Art and Archaeology II

16-20 April 1990, San Francisco, California, USA

The Getty Conservation Institute and the Conservation Analytical Laboratory of the Smithsonian Institute are co-sponsoring a symposium on materials used in conservation at the next meeting of the Materials Research Society. The symposium will be an interdisciplinary forum focusing on new developments in technical studies of material culture and conservation. For further information contact: MRS Headquarters, 9800 MacKnight Road, Suite 327, Pittsburgh, Pennsylvania, USA 15237.

Mechanics and Structure of Cultural Objects

23-25 April, Washington, D.C., USA

Contact: the Training Secretary, CAL/MS, Smithsonian Institution, Washington, D.C. 20560. Tel. (301) 283 3700.

Analytical Techniques in Archaeological Conservation

10 May 1989, United Kingdom

A conference on analytical techniques in conservation will be held to coincide with the AGM of the UKIC Archaeology Section. The meeting will have a particular bias toward the analysis of organic materials. For details contact: Robert White, City of Lincoln Archaeological Unit, The Sessions House, Lindum Road, Lincoln LN2 1P3.

Stone Conservation Problems in the Cross Gallery of the Riga Cathedral Complex

May 1990, Riga, Latvia

A scientific-practical conference on environmental damage prevention and restoration. The aim of the conference is to evaluate methods of conservation and restoration of dolomite building elements and the results of experimental work which has been going on since 1984. For further information please contact Maija Stefane, Palasta iela 2, 226900 Riga, Latvia. Tel 213 461.

The Society for the Preservation of Natural History Collections: 5th Annual Meeting

7-11 May 1990, Chicago, IL, USA

Hosted by the Field Museum of Natural History. The tentative program includes sessions on pest control, museum hazards and safety, problem solving, and a symposium on conservation of exhibit specimens. For further information, contact: David Willard, Bird Division, Field Museum of Natural History, Roosevelt Road at Lake Shore Drive, Chicago, IL 60605. Tel (312) 922 9410, ext 269.

"Congress of Ideas",

American Association of Museums Annual Meeting

9-13 May 1990, Chicago, IL, USA

Will feature over 90 program sessions of interest to museum professionals, and will focus on cultural issues facing museums and the communities in which they exist. Contact: AAM, 1225 Eye Street, NW, Washington, D.C. 20005. Tel. (202) 289 1818.

The International Institute for the Conservation of Artistic and Historic Works - Canadian Group 16th Annual Meeting

21-28 May, Quebec, Canada

Pre-conference workshop theme will be 'Museum Architecture and Conservation'. The workshop will be held 21-24 May 1990 at the Musée de la civilisation. The conference itself will deal with various aspects of conservation and take place 25-28 May at the Old Seminary. A day of cultural activities is planned between these events. Anyone with a professional interest in cultural property management and conservation or museum architecture may attend. For workshop information contact: Sylvie Marcell (418) 644 2770; for conference information contact: Claude Payer (418) 646 6531; or write IIC-CG Congress 1990, C.P. 155 Succ. B, Quebec, G1K 7A6 Canada.

AIC 18th Annual Meeting

29 May - 3 June 1990, Richmond, Virginia, USA

Contact: Paul Himmelstein, AIC Vice President and Program Chair, 444 Central Park West, New York NY 10025. Tel. (212) 666 4630.

Decorative Techniques in Jewellery

12-13 June 1990, London, UK

The fifth international symposium of the Society of Jewellery Historians will be held at the Society of Antiquaries, Burlington House, London W1. It will deal with all aspects of the decorative techniques used by jewellers and goldsmiths throughout the world from antiquity to the modern day. Coverage will range from technical to art historical, with emphasis on recent research. Contact: Jack Ogden, Independent Art Research Ltd, 2 D'Arblay Street, London W1V 3DF, UK. This symposium will be held in tandem with Surface Colouring and Plating of Metals, a colloquium organized by the Research Laboratory of the British Museum, 14-16 June 1990.

9th ICOMOS General Assembly

13-21 June 1990, Lausanne, Switzerland

Details are available from any national ICOMOS Committee, or ICOMOS, 75 Rue du Temple, 75003 Paris, France.

Surface Colouring and Plating of Metals

14-16 June 1990, London, UK

A colloquium on the deliberate colouring and patination of metal surfaces, both by chemical means and by plating, from the earliest times. Details from: Mrs S. la Niece, Research Laboratory, British Museum, Great Russell Street, London, WC1B 3DG, U.K.

Appearance, Opinion, Change: Evaluating The Look of Paintings

29-30 June 1990, London, UK

A two day symposium on the appearance of paintings is being organised by the UKIC and the Association of Art Historians (AAH). Changes in the appearance of paintings will be considered from a variety of viewpoints including the affect of physical alterations of the painting materials, artist technique and the viewers' aesthetic. For details contact: the UKIC Office, 37 Upper Addison Gardens, Holland Park, London W14, 8AJ, UK.

Fifth International Conference on Indoor Air Quality Research

29 July - 3 August 1990, Toronto, Canada

For information contact: The Information Centre for Indoor Quality Research, University of Toronto, Ontario M5T 1R4, Canada. Telefax (416) 978 8605.

The International Association of Paper Historians

20th Congress

18-22 August 1990, Malmedy Belgium

Contact: Alphonse Radermacher, Hochstrabe 87, B-4700, Eupen, Belgium. Tel. (087) 55 3025.

ICOM Committee for Conservation Ninth Triennial Meeting

25-31 August 1990, Dresden, German Democratic Republic

Daily plenary sessions at the Palace of Culture will give participants an overview of major developments in conservation while still allowing time for individual Working Group meetings and visits to local institutions. The State Art Collections in Dresden are preparing a special exhibition titled 'Restored Art Treasures in Dresden' and other exhibitions and publications are planned. Contact: ICOM-CC c/-, ICOM Nationalkomitee der DDR, Wildesteiner Str. 7, GDR Berlin 1157.

IIC Congress 1990

Cleaning, Retouching and Coatings:

Technology and Practice for easel paintings and polychrome sculpture

3-7 September 1990, Brussels, Belgium

IIC's thirteenth international congress is to be held in collaboration with the Institut Royal du Patrimoine Artistique. Subject matter will fall into three parts: (i) cleaning and the removal of overpaints, (ii) retouching and (iii) coatings. For information contact Perry Smith, IIC, 6 Buckingham Street, London WC2N 6BA, UK. Fax. (01) 976 1564.

Book and Paper Conservation

4-8 September 1990, Budapest, Hungary

This conference is being organised by the Conservation Section of the Technical Association of the Paper and Printing Industry and the National Szechenyi Library. Contact: Gabriella Albrecht-Kunszeri, The National Archives of Hungary, 1250 Budapest 1, Pf. 3, Hungary. Tel. (361) 55 6575.

Acidic Deposition: its Nature and Impacts

16-21 September 1990, Edinburgh, UK

For information contact the General Secretary of the Royal Society of Edinburgh, 22-24 George Street, Edinburgh EH2 2PQ, UK.

Adobe 90

14-19 October 1990, Las Cruces, New Mexico, USA

The sixth International Conference on the Conservation of Earthen Architecture is being organised by the Getty Conservation Institute, Museum of New Mexico State Monuments and ICCROM. Themes include the history and traditions of the use of earth as a building material, current field research, measurement and control of moisture, stabilisation and restoration, seismic mitigation, site preservation, etc. For details contact Michael Taylor, Museum of New Mexico State Monuments, P.O. Box 2087, Santa Fe, New Mexico 87504, USA. Tel. (505) 827 8940. Regarding manuscripts and publications, contact: Dr Neville Agnew, GCI, 4503 Glencoe Avenue, Marina del Rey, CA 90292 USA. Fax (213) 821 9409.

Managing Conservation

22 October 1990, Museum of London, UK

Preserving collections is what museum conservation is about. This meeting will cover the management of collections and care and storage, input of exhibition design and organization, collections condition surveys, and the management information that is needed to tell us if we are succeeding in our task or not. Further details from Suzanne Keene, Conservation Department, Museum of London, London Wall, London EC2Y 5HN, U.K.

Textiles and Costumes on Parade:

Exhibition Successes and Disasters

8-9 November 1990, Washington, D.C., USA

Tenth Preservation Symposium of The Harpers Ferry Regional Textile Group to be held at the Smithsonian Institution's National Museum of American History. Registration contact: Kathleen Betts, Anderson House Museum, 2118 Mass. Ave., N.W., Washington, D.C. 20008, U.S.A. Tel. (202) 785 2040.

Gilding and Surface Decoration: a practical approach

28 November 1990, London, UK

The main emphasis of this UKIC meeting will be on the practical difficulties encountered by conservators who work with decorated surfaces and the techniques that they employ to resolve them. People wishing to contribute are invited to contact the organiser, Sophie Budden, 29 Victoria House, South Lambeth Road, Vauxhall, London SW8 1QT, U.K. Tel. (01) 820 1101.

IADA Conference

August 1991, Uppsala, Sweden

The next conference of IADA (International Association of Conservators of Archival Material, Books and Graphic Art on Paper) will have simultaneous translation in English and German. Contact: Mogens Koch, Konservatorenskolens, Esplanaden, DK-1263 Copenhagen, Denmark.

COURSES AND SCHOLARSHIPS

Postgraduate Conservation Fellowship:

Painting or Object Conservation

September 1990 - August 1991 renewable for a second year

Walters Art Gallery, Baltimore, USA

Pending notification of funding approval a second position, with a specialization in Painting Conservation, may be available for the same period.

Conservation treatments will be chosen to serve the Fellow's training requirements and interests as well as the museum's priorities. A research project related to the collections of The Walters and culminating in a publishable paper will also be an important component of the Fellowship. In all other respects Fellows serve as active staff members of the Division of Conservation.

The stipend for the first year of the Fellowship will be \$21,000 plus benefits, with a travel/research allowance of \$3,100. Candidates should have graduated from a recognized conservation training program, or have equivalent experience.

Send a letter of application with curriculum vitae to: Terry Drayman Weisser, Director of Conservation and Technical Research, The Walters Art Gallery, 600 North Charles Street, Baltimore, MD 21201, USA. Equal Opportunity Employer m/f.

Advanced Level Internship:

Furniture Conservation

July 1990 for two years

Museum of Fine Arts, Boston, Massachusetts, USA

Under the supervision of the Furniture Conservator, the intern will be involved in the examination, treatment and documentation of a wide range of furniture, medieval through to contemporary, European and American. The intern will be encouraged to design and execute a publishable research project during the training period.

Qualifications: A graduate degree or certificate from a recognized graduate conservation training program or equivalent apprentice experience. Applicants should have a background in woodworking and cabinetry skills, and familiarity with marquetry, ivory, tortoise shell and metal inlays, and gilding, as well as in finishing and a knowledge of historic structural techniques. The stipend, supported by funds from the Getty Grant Program of the J. Paul Getty Trust, is \$16,500 for the first year and \$17,500 for the second, plus a travel allowance and medical benefits. Applications will be accepted until 15 April, 1990.

Interested candidates should submit: transcripts of undergraduate and graduate courses of academic study, a resume that includes a short description of the candidate's interest in the internship and letters of support from two professionals familiar with the candidate's work. All materials and inquiries should be directed to Sandra Matthews, Employment Manager, Museum of Fine Arts, 465 Huntington Avenue, Boston, MA 02115, USA. Screening and selection will be done by a committee consisting of the heads of the Museum conservation facilities and a curator. The applicant will be notified of a final decision by 1 May, 1990. An Affirmative Action/Equal Opportunity Employer.

**Institute of Archaeology
University of London**
1990 Summer Schools, June-August

A range of intensive courses are on offer which will be held in London or at other locations in the United Kingdom and abroad. Many of these courses are run in conjunction with other organisations and institutions (e.g. English Heritage, ICCROM, Museums and Galleries Commission, The Leather Conservation Centre, the Smithsonian Institute etc). Most courses run for a week with up to 7 hours tuition/discussion per day.

For more information contact James Black, Co-ordinator, Summer Schools, 31-34 Gordon Square, London WC1H 0PY. Tel. (01) 387 9651.

Picture Frames Conservation
11-14 June 1990
Oberlin, OH, USA

Conducted by the Intermuseum Conservation Association. Instructor: Jonathan Thornton, Frame Conservator, Associate Professor, Objects Conservation, Art Conservation, Buffalo State College, NY. This workshop will present a range of materials and treatment techniques for the conservation of picture frames. Workshop demonstrations and participation will acquaint participants with cleaning, including the use of gelled cleaning agents; structural repair, including the use of composition and microballoon bulked fill materials, and various traditional and non-traditional in-gilding and in-painting methods. Contact: ICA Frames Workshop, Allen Art Building, Oberlin, OH 44074.

**Smithsonian Institute
Washington D.C.**

The Smithsonian Institute is offering the following courses and workshops:

**Drying and Flattening of Paper:
Science and Techniques**
September 1990
Washington, D.C.

Adhesives for Furniture Conservation
10-12 September 1990
Washington, D.C.

Course will review the technology and deterioration of adhesives in wooden objects, the treatment of adhesive failure, and the manipulation and use of adhesives during furniture conservation treatments. Special emphasis will be placed on techniques, deterioration and treatment of veneered surfaces. General chemistry and woodworking (especially veneerwork) recommended.

Structural Conservation of Furniture
3-6 December 1990
Washington, D.C.

Course will survey traditional and contemporary construction techniques including joinery, carving, turning, etc., and structural deterioration and conservation treatments, e.g. stabilizing and replacing damaged structures, and fabricating new components. Conservation or cabinetmaking experience recommended.

Contact: The Training Secretary, CAL/MSC, Smithsonian Institution, Washington, D.C. 20560, U.S.A. Tel. (301) 283 3700.

**Campbell Center
Mt Carroll, IL, USA**

The Campbell Center is offering the following courses:

**Basic Identification of Vegetable Fibers
for Ethnographic Conservators**
17-21 September 1990
Mt Carroll, IL, USA

A five-day course in the identification of fibers from Oceania, Africa and the Americas. The course will be organized by the Campbell Center and the Field Museum and taught by Skip Palenik, Senior Research Microscopist, McCrone Associates.

The Repair of Tears and Losses with an Emphasis on Pulping
17-21 September 1990
Mt Carroll, IL, USA

A five-day refresher workshop on a variety of techniques for making, matching and using paper pulp in conservation treatments.

For further information contact: Mary Wood Lee, Director, Campbell Center, Box 66, Mt. Carroll, IL 61053. Tel. (815) 244 1173.

**Conservation of Excavated Sites:
New Approaches and Techniques**
5-16 November 1990
Paphos, Cyprus

This course, held by the Getty Conservation Institute and the Department of Antiquities of Cyprus, will critically assess the options for preservation of excavated archaeological sites. Topics will include assessment of significance of excavated sites; decision-making between options; condition survey; and techniques of site conservation, including reburial, stabilization, consolidation of structures, and protective roofs and shelters. The course is intended for those responsible for the management of archaeological sites; they may be employees of national archaeological services or directors of excavations. There is no course fee; participation is through selection from applicants. The application deadline is 1 May, 1990. For application forms, contact the Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, CA 90292, USA. Tel. (213) 822 2299; fax. (213) 821 9409.

EQUIPMENT AND SUPPLIES

Solomons Steam Generator

A note on the back of the last National AICCM Newsletter about the Solomons Steam Generator requires some elaboration. Australian Archives on reading it were a little worried as we were about to order one from Conservation Resources International in London. A number of faxes were sent out and from the replies received we can pass on these facts to anyone else interested in purchasing one. The Solomons Steam Generator sold by Ademco has been declared unsafe by their insurance advisors. It seems that the filter cap can sometimes emit a jet of boiling water. The Ademco Solomons steamer is not the same as the Conservation Resources model and Conservation Resources have informed us that their model is a significant improvement on other models. They say that all problems, including that with the Ademco model have been eliminated.

For anyone interested in purchasing the CRI model it is available for £990 Sterling with a cost of £26.10 for air freight from the U.K. Mastercard is accepted.

Carl Zeiss Benchtop Microscope

Carl Zeiss is soon to release a new 'small pyramid' for routine microscopy.

The new Standard 20 extends the line of upright microscopes from Zeiss and meets all bench microscopy requirements, particularly in areas of severe budget constraints.

In designing the Standard 20, great importance was paid to the systematic implementation of ergonomic aspects, such as: optimal viewing height, position of controls and access to these, length of stage drives, natural arm support and an overall compact design.

The Standard 20 is supplied as standard with a new Universal Condenser, a highly efficient long life, surge - protected 20 watt illuminator and 160mm tube length corrected objectives.

The Standard 20 is adaptable for photomicrography, TV microscopy, drawing and dual observation. For more details contact: Carl Zeiss Pty Ltd, 114 Pyrmont Bridge Road, Camperdown, NSW 2050. Tel.: (02) 516 1333 Fax.: (02) 519 5642

Deacidification Spray Units

Conservation News (UKIC Newsletter No.40, November 1989) details two new units available for spray deacidification, from Archival Aids Ltd., U.K. One is a mini spray unit consisting of a spray gun connected to a portable compressor unit which can be used in confined areas where existing exhaust hoods or chambers are already situated. The other is a mobile spray unit able to be used for the application of non-aqueous deacidification solutions.

The equipment is designed to be used in conjunction with established exhaust systems, but is otherwise completely self contained. Cylinders of deacidification solution are snap-connected in line with a specially selected spray gun; compressed inert gas supplies the pressure for the spray.

Archival Aids will also produce units to meet individuals' usage requirements.

Contact: Archival Aids Ltd., P.O. Box 5, Spondon, Derby, DE2 7BP, U.K. Tel. (0332) 66 6400

Paraloid B72

H. Marcel Guest Ltd, makers of HMG cellulose nitrate adhesive, are now offering a product based on Paraloid B72. The new glue comes in a similar tube to the old HMG, with a modern version of the long, thin plastic application nozzle.

A submission in *Conservation News* (UKIC Newsletter No.40, November 1989) reports that the adhesive's recipe originated at the British Museum, but has been altered slightly to improve its handling. It is apparently easier to use than FW Joel's Koob tube, but the recipe alteration will necessitate proper ageing tests to be conducted.

Contact Stephen Falder, Marketing Manager, H. Marcel Guest Ltd., Riverside Works, Collyhurst Road, Manchester, M10 7RU, U.K. Tel. (061) 205 2551/7631.

Hexcelite: a replacement for AJK/BJK Dough

Conservation News (UKIC Newsletter No.40, November 1989) contains a submission regarding the use of Hexcelite to provide a lattice for supporting large areas of gap-fill in the restoration of pottery.

Hexcelite is an open-cell bandage of polyester mixed with an inorganic filler (used in the medical profession to provide light weight support for fractured limbs). The report briefly details handling properties and working notes.

Hexcelite is supplied in the U.K. in sheet sizes ranging from 4" x 15" to 18" x 20".

Contact: Orthopaedic Systems, Units G22/23 Oldgate, St Michael's Industrial Estate, Widnes, Cheshire WA8 8TL, U.K. Tel: (051) 420 3250.

INFORMATION EXCHANGE

Requests

Supplies/Suppliers

There is an increasing need for access to information relating to suppliers of conservation and related materials as well as conservation framing services.

The Private Conservators Interest Group (as noted in AICCM Victorian Division February Newsletter) is also keen to have this information included in a National Directory. Should you wish to respond, please send 'tried and true' names, addresses and phone numbers to Lynda Black c/- Queensland Art Gallery, P.O. Box 686, South Brisbane, Queensland 4101, Australia.

Thomas Bock: Painting Techniques and Materials

Diane Dunbar, Curator of Fine Art at the Queen Victoria Museum and Art Gallery is currently researching the work of Thomas Bock in preparation for a major exhibition in early 1991. The research covers works of art on paper and on canvas. In addition to an art historical study of Bock, we are hoping to gather information on the artist's painting technique and materials.

We would welcome the cooperation of conservators in sharing specific information previously gathered such as;

1. Fibre identification
2. Paint/ground/surface coating analysis.

This enquiry also relates to treatment of works on paper, which form the greater part of Bock's oeuvre.

Accessibility to condition reports would be appreciated. We would also hope to continue analysis on a long term basis if conservators in other institutions would care to participate.

If you can help, please call or write to Therese Mulford or Diane Dunbar, Queen Victoria Museum and Art Gallery, Launceston, Tasmania, 7250. Tel. (003) 31 6777, Fax. (003) 37 1117.

Linings of works on paper

Are there any Paper Conservators who have documented the use of suction tables for lining works on paper?

Please forward information to Chris Loretto c/- National Centre for Cultural Heritage Science Studies, The University of Canberra, (formerly CCAE) P.O. Box 1, Belconnen, ACT 2616, or direct to the AICCM Newsletter.

Response

Lynda Black is forwarding a condition/treatment report relating to work carried out on a Thomas Bock drawing as requested by Jude Fraser, QVMAG, Tasmania in the last Newsletter.

PUBLICATIONS

Protect Yourself

From the January issue of the Victorian AICCM Newsletter comes the following brief review:

A clever, stylish kit for artworkers who need quick tips on health and safety within the visual arts professions. Subtitled "Making Art is like Making Love - you've got to protect yourself", the kit was written by artists for the Community Arts Network and Redletter Community Workshop in Melbourne. It contains 5 fold-out pamphlets with health and safety guidelines for workers in ceramics, printmaking, photography, sculpture and painting. There are also leaflets on ventilation, masks, gloves, goggles, chemical disposal and hearing protection.

The kit is aimed specifically at artworkers who aren't familiar with the health hazards in the visual arts, but it is also useful for allied professions, such as conservation, and museum workers. The Checklist which helps identify hazards in studios is particularly useful as a starting point for those who are uninitiated into the horror stories of working with hazardous materials. Emergency exits, waste disposal, lighting, ventilation, noise and ergonomic considerations are just some of the categories for which it gives brief tips on basic requirements.

Even if you think you are well versed in the many dangers of work in the arts, the kit is still worthwhile to have for quick reference. And if you don't have access to health and safety information, the kit is a good introduction. Protect Yourself does not pretend to have all the answers, but it certainly raises all the right questions.

So think about protecting yourself! The kit is available from the Community Arts Network in Melbourne; for more information, ring (03) 650 9172.

Waterlogged Organic Archaeological Materials and Metals

The proceedings of the ICOM Working Group meeting held in Fremantle in September 1987, are now available for sale.

Twenty nine papers in the categories of metals, rope, wood, comparative treatments, composite materials and panel discussion, are contained. The publication is available for \$24.99 and copies can be ordered through Ian MacLeod, W.A. Maritime Museum, Cliff Street, Fremantle, WA, 6160. Tel. (09) 335 8211, Fax (09) 430 5120. Proceeds go to ICOM Working Groups.

The Survey: Conservation facilities in museums and galleries

Report of a survey undertaken by United Kingdom Institute for Conservation, 1987/88, published July 1989, 88pp.

The UKIC has forwarded a copy of "The Survey" for review by AICCM. "The Survey", in which conservators from museums in the United Kingdom state their concern for museum collections: storage, status and skills shortages, is available from UKIC, 37 Upper Addison Gardens, London W14 8AJ, U.K. A full review of the publication will appear in the next issue of the Newsletter.

Upholstery Conservation

A new book, Upholstery Conservation, has just been published. A softbound volume of 462 pages with approximately 130 photographs, it is comprised of the papers presented at the International Upholstery Conservation Symposium held in February, 1990, at Colonial Williamsburg, Virginia USA. The publication contains 31 papers by a distinguished group of authors who are curators, historians and conservators at museums and in private practice from North America and Europe. Subject headings include: Upholstery Conservation Overview, Analysis and Documentation, Upholstery Materials, Upholstery Styles and Techniques, General Conservation Treatment, and Treatment Case Histories. Copies may be ordered for US\$30 plus shipping (US\$3, Canada, Mexico - \$5, All other destinations, surface mail - \$10, air mail - \$27) from: American Conservation Consortium, Ltd., 87 Depot Road, East Kingston, NH 03827, USA.

TECHNICAL NOTES

Varnish Solubility: The strange case of solubility on a Lambert oil sketch

The 1918 oil sketch was loaned to the Australian War Memorial by the Mitchell Library for the "Art in Action" exhibition. Showing a Gallipoli landscape, the sketch is loosely and flatly executed in oil media on a compressed board support. A glossy specular varnish destroyed the subtle tones of the images and rendered the painting very difficult to view. Examination under ultra violet light indicated the presence of varnish, but fluorescence was weak and not consistent with aged organic varnish. The curators of both institutions felt that the varnish should be removed: the Mitchell library information was sketchy, but indicated that the varnish could be about eight years old, and was possibly Ketone-N resin.

Solubility tests indicated that the resin was soluble in alcohol, insoluble in acetone and petroleum spirits. A solution of 60% petroleum spirits, 20% acetone, and 20% alcohol removed the varnish layer without affecting the paint surface. The cleaning process was amazing: the varnish literally rolled off the painted surface, in fact I half expected it to peel off in sheets. The cleaned surface appeared to retain little trace of the varnish layer. Whilst yellowed, the removed varnish had a strange tactile quality on the swabs: neither totally synthetic nor organic.

Chris Adams, the Australian War Memorial Conservation Scientist, prepared samples of the removed varnish and obtained infra-red spectra using a Perkin-Elmer Model 1700 Spectrophotometer. Control samples of Ketone-N Resin and mastic resin were also prepared and scanned.

Results indicate the presence of two resins: A large quantity of mastic, and a small amount of a resin similar to Ketone-N in chemical structure.

Conclusions: It would appear that the application of a ketone type resin (usually in solution with toluene) over a relatively pure and of unknown-age mastic resin, changed the solubility of the latter resin quite dramatically (both resins are soluble in toluene). Possibly we have a good example of a reforming technique that could have other applications. The retention of the toluene solvent in the mastic layer by the hardening ketone resin could have affected the solubility of the mastic: over time both the resins would have hardened again, but in a mixed and chemically altered state. Toluene, without the presence of a resin, would have probably been less effective as a reforming agent due to the fast evaporation rate off the mastic surface.

Anne P'Ons
Art Conservator
Australian War Memorial

Chris Adams
Conservation Scientist
Australian War Memorial

POSITIONS VACANT

State Library of Queensland

QUEENSLAND STATE ARCHIVES

CONSERVATOR S5/S7

Qualifications: Degree or Graduate Diploma in Conservation Science from a recognized tertiary institution or qualifications which are equivalent. Sound knowledge of the basic chemistry of paper, inks and other archival materials and of the conservation treatments which may be applied to them. Substantial work experience in the field of paper conservation is desirable.

Salary: Appointment will be made within either the S5 or the S7 level, depending upon qualifications and experience.

S5 - \$23,423-31,289
S7 - \$32,189-36,648

Duties: Manage the Preservation Services Branch and be responsible for the development and implementation of effective programs for the preservation of public records.

Carry out or supervise conservation treatments on archival materials in accordance with accepted principles of paper conservation and within accepted technical standards.

General: Queensland State Archives is vitally concerned with the preservation of its holdings and provides a committed and supportive environment for conservation staff. A new State Archives building, due for completion in early 1992, contains a conservation complex of about 500 square metres, including a chemical laboratory, conservation work room, office, bindery, materials and chemical store rooms, photography room and dark room. A further 100 square metres is devoted to microfilm camera rooms and work room.

Applications should be directed to the Manager (Administrative Services) State Library of Queensland, P.O. Box 488, South Brisbane, Qld, 4101.

State Library of New South Wales

**MINISTRY FOR THE ARTS
EXHIBITIONS CONSERVATOR**

**Conservator Grade 2, Preservation
Position No.: 144200
Range \$31,371 – \$37,013**

Organising/implementing work schedules related to State Library exhibitions and loans, including specialist conservation of pictorial materials.

Essential: Degree or diploma in materials conservation, or equivalent; 5 years experience in conservation; thorough knowledge of/experience in conservation of pictorial materials; proven planning and communication skills; understanding of EEO principles.

Desirable: Experience in a Library or Museum environment.

Inquiries: Alan Howell (02) 230 1679.

Applications to: The Recruitment Clerk, State Library of New South Wales, Macquarie Street, Sydney, 2000.

Closing date: 30 March 1990.

No smoking in the workplace is State Library Policy

State Library of New South Wales

**MINISTRY FOR THE ARTS
PAPER CONSERVATOR**

**Conservator, Grade 1, Preservation.
Position No. 144201.
Range \$27,984 – \$30,242**

Undertake repair/conservation of paper/paper related items using approved conservation methods, processes and materials. Train conservation assistants.

Essential: Degree or diploma in materials conservation; or qualifications in other related field and two years conservation experience; or five years conservation experience. Knowledge of/experience in paper conservation; understanding of EEO principles.

Desirable: Experience in a Library or Museum environment.

Inquiries: Alan Howell (02) 230 1679.

Applications to: The Recruitment Clerk, State Library of New South Wales, Macquarie Street, Sydney, 2000.

Closing date: 30 March 1990

No smoking in the workplace is State Library Policy

State Library of Queensland

**CORPORATE SERVICES DIVISION
MANAGER, PRESERVATION SERVICES**

Qualifications: Tertiary qualifications in paper conservation or other professional qualifications in conservation considered equivalent.

Experience:

- A minimum of five years working experience as a conservator including experience as a paper conservator.
- Experience in preservation management, with particular emphasis on policy formulation and implementation.
- Experience in the supervision and training of staff.

Salary: \$33,157 – \$37,749 per annum (negotiable)

Duties:

- Manage the Preservation Services Branch and formulate policies and procedures for the proper care of the State collection.
- Co-ordinate the Library's preservation effort through liaison with Senior Management of the Information Services Division and the Public Libraries Division.
- Advise Government departments, private institutions and the public on the preservation of library collections.

General: The State Library of Queensland is located at the Queensland Cultural Centre, Southbank, South Brisbane. The State collection comprises a General Reference Library, a public lending library, as well as specialist collections in Queensland History, and Australian Fine Art. The Preservation Services Branch incorporates a new and fully equipped conservation laboratory and book bindery with a total staff of sixteen.

Applications should be addressed to the Clerk Personnel, State Library of Queensland, P.O. Box 488, South Brisbane, Queensland, 4101, Australia. Further enquiries should be directed to Michael Hallam, Director, Corporate Services Division, telephone (07) 840 7863 or facsimile (07) 846 2421.

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 (02) 387 6868 (h), Gillian Osmond or Lynda Black at the Queensland Art Gallery (07) 840 7294. Final deadline for copy for the next issue is 2 May 1990. Contributions may also be faxed c/- The Qld Art Gallery, (07) 844 8865.

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