

**FROM THE EDITORS**

How do you define hope? In the light of a shaky Australian economy, staff and funding cutbacks, not to mention professional competitiveness and distrust, hope seems an old-fashioned and almost naive concept. Despite all the bad news (and there's plenty of it), I still have hope – not just for the general future of the profession, but also for a more defined sense of commitment and purpose in our concern for the historical material of this country.

Of all the things I learned at the ICCM National Conference in Adelaide, two things stand out – that we need the support of our colleagues, if we are to work effectively, and that our cultivated cultural cringe has no place in the development of the profession. The facts are not new, and we are all aware of them: that we are a relatively small group spread over a large area; that we are isolated from the international community; that we are suffering from severe Government restrictions; and that we are frequently without the support from management within our institutions. These things together form the enemy without. The enemy within is our reliance on overseas expertise at the expense of our own professional development; our reluctance to believe that we can provide answers to our own problems; and a form of factionalism within most divisions which would do the Labor Party proud.

Where can we find hope amongst all this? Not by pointing a finger to blame, but by extending a hand to help. We need to support each other in our efforts to expand our knowledge, to increase our professionalism and maintain the strengths of our service to all our communities. This shouldn't be dismissed as flabby liberalist thought which has no place in the hard-nosed realities of working life. In a small group such as ours, professional co-operation and unity is the basis for our survival. This is where hope must be found – not in elusive budget increases, or in overdependence on overseas experts and expensive equipment, but in the steady and imaginative use of combined resources. The sharing of knowledge and the communication of ideas and information are the founding stone from which we will build experience, expertise of a high quality, and the confidence to apply our own solutions.

Debbie Breen  
Editor

**NATIONAL COUNCIL NEWS**

The Annual General Meeting of ICCM was held in Adelaide during the week of the national conference. Office bearers for 1986/87 are:

President:	Colin Pearson
Senior Vice-President:	Sue Walston
Vice-President:	Ian Cook
Vice-President:	Kay Soderlund
Secretary:	Helen Weidenhofer
Treasurer:	Ian MacLeod
Ordinary Members:	Anthony Gribble, Jennie Barnett, Tamara Lavrensic, Tony Chadwick, Bridget Pears
Publications Officer:	Heather Mansell
Public Officer:	Wendy Smith

Two important issues were resolved at the AGM: the Code of Ethics was formally accepted after its 11 month trial period; and a discussion on professional accreditation led to a decision to elect a Panel to set up relevant guidelines. A special general meeting will be held in Canberra to elect the Panel after a national postal ballot has been conducted. Members should be notified shortly about the ballot, and the date of the meeting.

A number of resolutions were also passed at the final meeting of the conference. These include the setting up of working groups to pursue research and to share information in special-interest areas. Groups which have already been established are the Ethnographic

working group, and the Travelling Exhibition working group. The National Council is also writing to Federal and State governments to request assistance in setting up a national internship scheme for graduates of the Canberra Conservation programme. Financial assistance would mean students would be assured of completing a paid internship after the 3 year course.

**Don't forget the Membership Drive** – if you earn \$150 in memberships (by being the first nominating signature), you will get in return the fantastic offer of free membership for 1 year! And for those who are enthusiastic, lucky or pushy enough to sign up over 35 new members, there will be a BIG MYSTERY PRIZE!! For more details, contact the Secretary, Helen Weidenhofer.

**WHAT'S IN A NAME?**

ICCM or AICCM or ICCMA? The National Council has been discussing the possibility of changing the name of the organisation to include the word "Australia" or "Australian". We might know who we are, but does the rest of the world? What do you think? If you've got any views on the subject, talk to your Divisional representative, or write to the National Council, C/ Ms Helen Weidenhofer, State Conservation Centre, 70 Kintore Ave, Adelaide, SA 5000.

**COMING EVENTS**

**CAMA (Council of Museum Associations) Conference, "Collections: What for and Who for?",** 10-13 October, 1986, Perth Cultural Centre, WA.

The conference will focus on research, responsibilities for collections and the public. Papers will cover technology, resources, curation, interpretation and buildings. For more information: Conference Co-ordination C-/ WA Museum, Francis St, Perth, WA 6000.

**ICCM, NSW Division, Courses in Microscopy,** 1-12 December, 1986, Sydney.

Dr. Walter McCrone of the McCrone Institute, Chicago, will be conducting two 1-week courses in Microscopy at Sydney Technical College, Ultimo. The courses are: "Microscopy of the Art Conservator", which will cover use of the polarising light microscope, identification of fibres and pigments, surface coating, glues and pastes, sampling techniques and measurements; and "Fibre Microscopy" which will cover the use of the polarizing light microscopy for the identification of animal, plant, mineral and synthetic fibres.

Each course will be 1 week in length (Monday - Friday). There will be one microscope per student and one complete set of slide standards per student. An examination is held at the end of each course.

The cost is projected to be \$400 (U.S.) per student. This may be reduced, depending on the number of participants and possible financial assistance. If you are interested in attending either or both courses, please contact Susie Bioletti (02) 569 6223 or Antonia Syme (02) 217 0271 immediately.

**The Aust. Association of Maritime History and the Aust. Institute for Maritime Archaeology Joint Conference "Sailing Ships and Sailing People",** 14-21 January, 1987, Perth, WA.

Papers are being called for in preparation for this conference. "Preserving Maritime Heritage" will be one of the themes of the conference. For more information: The Director, "Sailing Ships and Sailing People", Uni Extension, Uni of WA, Nedlands, WA 6009.

**ICOM 8th Triennial Meeting, Committee for Conservation,** 6-11 September, 1987, Sydney, NSW.

The International Council of Museums (ICOM) is a professional organisation which focuses on the improvement and advancement of the world's museums. It has over 7000 members in over 120 countries.

The 1987 meeting will be the first ICOM conference in the southern hemisphere, and only the second outside Europe. Please remember that membership in ICOM is generally a prerequisite for participating in the working groups. For more information on membership in the Australian branch of ICOM, contact: The Secretary, ICOM Australia, C/ Museum of Australia, GPO Box 1901, Canberra, ACT 2601.

Enquiries about contributions of papers should be sent to the working group co-ordinators. A list of working groups, co-ordinators and their addresses can be obtained from: Ms S. Inman, Admin Secretary, ICOM Committee for Conservation, C/ICCROM, 13 Via di sanMichele, Rome, Italy, 00153.

## CAN YOU HELP?

The Newsletter would like to start publishing more information on new equipment and materials which are being used in conservation - if you have any information which you can share, please write to the Editors, PO Box 2046 S, Melbourne, 3001.

## 'WEeping WOMAN' RETURNS HOME

The National Gallery of Victoria made headlines early in August, but it was not the sort of publicity that Gallery Director Patrick McCaughey would be happy about. On Saturday August 2, Picasso's 'Weeping Woman' was stolen from its place in the European Gallery. The theft was not discovered until the following Monday, when ransom notes were sent to the media. Of the four parties involved (the thieves, media, police and the Gallery), the Gallery was the last to know that the painting had actually gone missing. Not only was it missing, but subsequent news revealed that it was not insured, nor was it paid for.

The painting was stolen by a group calling themselves the 'Australian Cultural Terrorists'. Their identities are still unknown, but their motivation was ostensibly to highlight the lack of government funding to cultural institutions and particularly to young artists. In the process, they also highlighted the lack of security in the Gallery, and the ease with which a professional group could remove property from the premises. At the time of its theft, the painting was held to the wall by security screws which needed a special screwdriver to remove them. The thieves also left a location card ('Removed to A.C.T.') which suggests they were familiar with Gallery practice for removal of items from display.

The response to the theft, and the subsequent return of the undamaged painting nearly three weeks later, has been to instigate a complete security review of the Gallery and other Arts institutions within the state. This should have positive effects not only in Victoria, but elsewhere in Australia. Mr Race Matthews, who is conveniently the Minister for both Police and the Arts, is still hoping to track down



Gallery Director Patrick McCaughey with the returned painting. Photograph and direct quote reprinted with the permission of 'The Age'.

the thieves. In the meantime however, the theft has provoked a secondary debate: not about collection management, but about collection building, and whether or not Australian institutions should be acquiring works from overseas at the expense of local artists. There is also the question of whether overseas institutions will be prepared to exhibit their own works at the NGV while its security provisions are still under examination. And finally, is there more work in store for the Conservation department? When asked what condition 'Weeping Woman' was in upon its return, Mr McCaughey replied "Perfect condition, like all pictures should be at the National Gallery of Victoria."

## DIVISIONAL NEWS

We hope you caught up with all the news at the National conference, because divisional news has been very slow to come in. With a bit of luck and no postal strikes, you will be able to catch up with activities around the country in the December issue.

### WA Division

President: Karin Schultz  
Secretary: Bridget Pears  
Vice-Secretary: Julia Scott-Wayne  
Treasurer: Maggie Myers  
Committee: David Butcher, Ulli Broeze-Hoememann, Jan Davies, Fairlie Sawday.  
National Council Rep: Ian MacLeod

### ACT Division

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Treasurer: Susu Nousala  
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### NSW Division

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### VIC Division

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Secretary: Debbie Breen  
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Committee: Kate Eccles-Smith, Margaret Perkins, Alison Wain

### QLD Division

President: Harry Haxton  
Secretary: Neville Agnew  
Treasurer: Dan Robinson  
National Council Rep: Tamara Lavrensic

### SA Division

President: John Olive  
Secretary: Judy Paneros  
Treasurer: Marie Robinson  
Committee: Marianne Odlyah, Ainsley Pyne, Wally Adamek, Jennie Barnett

## TECHNICAL NOTES

### Materials of Construction for Storage, Transport and Exhibition

Conservators are well aware of the dangers to works of art and artefacts that can be caused by materials of construction used in exhibition cases, storage units and packing cases. However, how many cultural institutions (including museums, libraries, galleries and archives) have a list of 'safe materials' that can be used for the above purposes? If such a list does not already exist, then I believe it is the responsibility of the conservator to produce such a list in consultation with registration staff, exhibition staff and collection managers (including curators, librarians, archivists etc.).

Before any storage, exhibition or transport unit is constructed, the conservator should arrange to test the proposed materials of construction, e.g. woods, fabrics, adhesives, and paint systems. In time, a range of safe materials will be identified, and it will then be

necessary to ensure that these are the materials used by staff. Any new materials must be tested before being used.

In order to avoid duplication of tests, conservators who already have data on materials of construction are invited to share this information. I am prepared to collate lists of both safe and unsafe materials, and to publish these at regular intervals through the ICCM. The data will need to include the test method used, the results, and a detailed list of the materials tested, including material type. For example, if testing wood, the species and trade names should be identified. Eventually we should end up with an Australia-wide list of materials that are safe to use with works of arts and artefacts.

There have been various articles (see below) over the past few years which look at these problems, and there are now a number of tests available for determining the suitability of materials.

The simplest method is that used by Andrew Oddy. All that is required is a heating oven, 0.5ml of distilled water in a boiling tube, the sample of material, and samples of clean metal, e.g. copper, silver or lead. These are all placed in a stoppered flask or sealed beaker and placed in the oven at 60°C where they are left for 28 days. In the case of lead, an atmosphere of carbon dioxide has to be introduced into the flask. A series of controls of the metals, without the test material, must be run at the same time. When adhesives or textiles are being tested it is important to ensure that they are in physical contact with the metal samples.

Although the test will not reveal the quantities or identities of gases evolved from the test materials it will at least show if something harmful is being given off. If no tarnishing occurs in 28 days, the material is considered safe to use.

There are a range of other tests that are more specific. For examples, that by Daniels and Ward detects substances that will tarnish silver; also, Collings and Young have devised a method for detecting the presence of sulphur in photographic conservation work.

Padfield, Erhardt and Hopwood have produced a basic list of hazardous and safe materials:

#### **Materials known to release harmful vapours at room temperature**

Wood (particularly hardwood) - releases organic acids, alcohols, aldehyde esters and hydrocarbons

Protein-based glues and wood - can release volatile sulphides (refined, photographic gelatin is sulphur-free)

Cellulose nitrate - releases oxides of nitrogen

Cellulose diacetate - can release acetic acid

Polyvinyl chloride - releases hydrogen chloride

Polyvinyl alcohol - made by hydrolyzing polyvinyl acetate and may continue to release traces of acetic acid

Polyvinyl acetate and its copolymers - generally regarded as forming very stable films but it releases acetic acid

Polyurethanes - contains volatile additives

Dyes - some dyes contain labile sulphur

#### **Materials considered to be safe**

Metals, Ceramics, Inorganic pigments, Polyethylene, Acrylic Polymers (solutions rather than emulsions), glass, Polycarbonates, Polystyrene, Polyester fibres, Cotton, Linen.

#### **BIBLIOGRAPHY**

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BRADLEY, S., 'Safe materials for use in the construction of packing cases', *Packing Cases - Safer Transport for Museum Objects*, Preprints of Seminar, U.K.I.C., London (1985), 4-5.

COLLINGS, T.J. and YOUNG, F.J., 'Improvements in some tests and techniques in photograph conservation', *Studies in Conservation*, (1976), 21, 79-84.

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#### **REVIEWS - CONFERENCES AND SEMINARS**

##### **Conference on Preservation of Library Materials, Vienna, April 1986.**

This conference brought together the directors of national libraries and preservation experts from 48 countries throughout the world. It was a forum for the discussion of the preservation challenges facing libraries, new solutions to the problems and possible co-operative endeavours that are available for responding to these challenges.

Apart from one session where librarians from four representative libraries - UK, Japan, India and the Gambia - spoke on collecting policies and preservation, all papers were presented by preservation experts. The issues discussed ranged from the magnitude of the preservation problem to specific advice on handling, storing, converting and preserving materials, and methods of organising specific preservation programmes.

I found the conference an ideal opportunity to compare the organisation of library preservation programmes in Australia with those in other countries. Situations in all countries are different. The developing countries have enormous problems including wars, civil disturbances, hostile environments, poor housing, lack of money and lack of trained staff. The European countries, including the UK, have recognised the need for large scale preservation programmes. In general, they have concentrated on putting more staff into hands-on treatments and have only recently begun research programmes. They have tended to follow North America in the acceptance of mass treatments for deacidification and fumigation, although nobody seems anxious to introduce the diethyl zinc deacidification process. The North American approach has been to concentrate on the brittle book problems, and they have developed a comprehensive co-operative microfilming programme. They are now beginning to expand their in-house programmes to carry out more hands-on treatments. Their research programmes appear to be concentrated in the Library of Congress and at present little fundamental research other than diethyl deacidification is being discussed. Considerable effort, however, is being directed towards the development of optical disc technology.

Australia has a long way to go to catch up with Europe and North America. I believe that we have the opportunity to develop our own style of preservation programmes because we can benefit from the progress made in other developed countries.

Dr Jan Lyall, National Library of Australia, Canberra.

*The draft recommendations produced by the conference are available on request from Dr Jan Lyall, Director of Preservation Services, NLA, Parkes, ACT 2600.*

##### **Institute of Paper Conservation Conference, Oxford, April 1986.**

The IPC Conference held at Oxford in April was attended by more than 600 delegates from all over the world. The conference, well organised, ran smoothly although over subscription to some of the more popular sessions was a problem. Choosing which of the three concurrent daily sessions to attend was always difficult in a programme that dealt exclusively with paper and closely related materials. It also became clear early in the week that the only way to get a seat in Lecture Hall C was to be there 20 minutes early and remain in position for the entire day - a natural selection for the dedicated and tenacious.

I found particularly interesting the general sessions on fumigation and deacidification, and in subsequent discussions the obvious differences in approach between North American and UK/European groups. All papers will be published as Volume 10 of *The Paper Conservator*. The Trade Show was extensive and informative with many new products and materials on display, including an overhead photocopier with book-cradle. Information will be published in a future issue of this newsletter.

Trish Stokes, ANZ Archives, Melbourne.

### Occupational Health and Safety in the Arts Seminar, Melbourne, July 1986.

Monona Rossol, visiting American expert and co-founder of the Centre for Occupational Hazards in New York, gave a three-day workshop in Melbourne recently. The seminar was aimed at practising arts/crafts people, teachers, administrators and conservators. Unfortunately, due to poor communication, most conservators only heard about it at the last minute.

It was an excellent, if somewhat depressing, course. The main message was "Know what you are using, and use it properly". This means finding out what is in the materials you are using (especially commercial brand-name products), investigating what hazards the chemicals pose to you, and what precautions should be taken in using them. Most major libraries have a comprehensive collection of occupational health and safety literature. Observe all the safety guidelines, and you will live to a ripe old age no matter what you are working with.

One sensible point that was stressed in the talk was to look for substitute materials to replace harmful ones. How many of us continue to use something we know is harmful just because it is quicker and easier to use? The Centre for Occupational Hazards produces many excellent papers on safety data, ventilation systems, carcinogen testing etc. They also produce a regular newsletter which contains updated information on toxicity ratings and possible hazards in new products. Limited information on the publications is available from the State Library of Victoria (03 669 9024), or you can contact the centre itself: 5 Beekman St, New York, NY 10038.

Jackie Millard, State Library of Victoria, Melbourne.

Editor's note: We are not deliberately pursuing a policy of publishing material on paper conservation only, but other conservators are being reticent to send anything in. If you would like to review seminars, conferences or books in your area of specialty, then drop us a line!

### ICCM National Conference, Adelaide, August 1986

Over 200 delegates attended the 1986 National ICCM Conference in Adelaide, including over 80 members, and 40 students. The conference was the result of two years of preliminary planning, and particular thanks should go to the Conference Co-ordinator Robert

Wilmot and the staff of the SA State Conservation Centre for their enormous effort towards making the conference a success.

The conference had an extremely busy programme, with pre- and post-conference workshops and seminars. Some delegates were disappointed at missing out on workshops, but there was an excessive demand for available spaces. In fact, some workshops were oversubscribed by a factor of three. Conference organisers suggest that people who missed out should locate someone in their local division who went to the workshop, and ask him/her to share the information.

Some of the highlights of the conference were:

- Pre-conference seminar, which resulted in a concrete strategy to improve the management of travelling exhibitions
- Bookbinding workshops given by Robin Tait (Rebacking Methods) and Brian Hawke (Japanese and Chinese Style Bindings), with 11 and 10 participants respectively.
- Paper Conservation workshops given by Rosemary Peel (Mounting large works on paper supports) and keynote speaker Robert Futemich (Creative Thinking in the Paper Laboratory). Over 35 participants attended the two workshops where discussion, and sharing of problems and approaches was emphasized.
- Textile Conservation workshops, presented by Jennie Bamett (Dyeing for Textile Conservation) and Gillian Ridsdale (Preparation of Mannequins for costume display).
- Painting Conservation workshops, including sessions by Robert Wilmot and Aman Siddique on the structural treatment of paintings, and the use of the Ballarat air-flow table. Graham Reynolds also presented a workshop on the repair of gesso and compo frames.
- Other highlights included seminar and keynote address by Tim Padfield on Environment Factors; a workshop by Mark Nizette on Replication of Photos; and the FTIR workshop presented by Dr Frank Preusser.

Conference T Shirts are still for sale at \$5.00 plus \$1.50 for postage and packing, and abstracts of the Conference Proceedings are available at \$4.00 plus \$1.00 for postage. Contact Briony Sterk, State Conservation Centre, 70 Kintore Ave, Adelaide 5000.

What are these conservators doing? Send your witty, amusing or even silly captions to the Editors, at the usual address, by November 7, and you could win first prize of a record voucher, runner-up prize of a Conference T Shirt, or just fame and notoriety by having your name mentioned in the Newsletter. The best entries will be published in the December issue.



CAUGHT AT THE ICCM CONFERENCE, from left to right: Robyn Tait, Dara Rome, Bob Futemich, Ian Cook and the Hon. Barry Cohen.

## PUBLICATIONS

**AMAA News**, quarterly publication of the Arts Museums Association of Australia. The first issue was published in May 1986, under the direction of the new Executive Officer Ms Judith Cooke. For more information, write to Art Museums Association of Australia, GPO Box 2015 S, Melbourne, Victoria 3001.

**Drawing**, bimonthly journal of The Drawing Society, publishes essays which are of interest to conservators and curators. It is available only through membership of the Society. For more information, write to The Drawing Society, 401 Seventh Ave, New York, NY 10001.

**Hotunui. The restoration of a meeting house**, a nineteen page booklet illustrated with many photographs of the restoration work. Available from the Auckland Institute and Museum, Private Bag, Auckland, \$3.95 plus 40 cents postage.

**An Ounce of Prevention: A handbook on Disaster Contingency Planning for Archives, Libraries and Record Centres**, by John Barton and Johanna Wellheiser. Available from Toronto Area Archivists Group (TAAG), PO Box 97, Station F, Toronto Ontario M4Y 2L4. Cost C\$17.95 plus \$1.75 handling and postage.

**Prudent Practices for Disposal of Chemicals from Laboratories**, by the Committee on Hazardous substances in the Laboratory of the Commission on Physical Sciences, Mathematics and Resources of the National Research Council. Available from National Academy Press, 2101 Constitution Ave, NW, Washington, DC 20418, USA, US\$16.50.

**A Relative Humidity Control Module for Display Cases**, blueprints and construction and assembly manual from CCI, Training and Information Division, 1030 Innes Rd., Ottawa, Ontario, K1A 0M0, Canada, C\$15.00.

**Technical Report 4: A Current Status Report on Fumigation in Museums and Historical Agencies**, by Robert F. McGiffin. Part of a series available from the American Association for State and Local History. For more information, write to AASLH Technical Information Service, 172 2nd Ave, North, Suite 102, Nashville, TN 37201, USA.

## YES MINISTER



The 1986 ICCM Conference was opened by The Hon. Barry Cohen, MP, Minister for the Arts, Heritage and Environment. In his speech, Mr Cohen traced the development of conservation in Australia, and gave a few indications for the future. The following excerpts are from his opening address:

"It is only in the past decade that the importance of conservation . . . of our national heritage has been fully recognised. The Committee of Inquiry on Museums

and National Collections (the Pigott Committee) highlighted both the poor condition in which collections were displayed and stored, and the need for specialist training of conservation staff. The Committee's recommendations were instrumental in the assessment of the deterioration of the National Collection; the establishment of new conservation laboratories and environmentally controlled storage facilities; and the establishment of a materials conservation unit at the Canberra College of Advanced Education.

While new conservation and storage facilities . . . as well as increased budget allocations, have contributed significantly to the battle against the deterioration of collections, these actions do not by themselves overcome the "conservation crisis issues" which face many of our national collecting institutions.

The employment of an increasing number of conservators with experience in a broad range of media has been a high priority of senior management of collecting institutions. Many of the staff members are graduates of the Canberra course in materials conservation. The government supports the aims and objectives of the course, and welcomes the unit's forward planning for conservation staffing requirements and specialisation during the next decade. The

training programmes have by necessity concentrated on the various media of cultural property, but there might be merit in considering appropriate training in management techniques for higher degree students.

Many of the senior management of my collecting institutions have informed me of the difficulty in retaining qualified conservators, (because of) the apparent preference by conservators to take up administrative and clerical positions because of higher salary structures in these other areas. I would wish to hear from the Institute on this issue, as it would be a waste of many resources to prepare and train conservators only to have them choose other professions. I believe that it is essential to ensure that conservators continue to be attracted to their industry.

I would now like to return to the role of the private sector in the area of conservation. I have been approached by organisations such as the National Trust, for the Federal government to introduce a regime of tax deductibility for the preservation and restoration of stately homes. Our concern has been that while such legislation may be well intentioned we felt that it may be regressive and assist sectional interests.

I have also sought your assistance and views in this regard because of what I believe is a need for Australians to take up new ventures to overcome our present economic ills. I believe (there are) economic benefits to be gained . . . from an upsurge in tourism, but the retention and preservation of Australia's heritage and collecting institutions is all too often forgotten in the tourism equation. As prominent members and technicians of the conservation industry, you are in a unique position to shape and preserve Australia's past, not only for positive historic reasons, but also to assist in maintaining Australia as a world tourist destination."

If you want to know more about the future of conservation as seen by our Federal minister, the full text of the speech is available from the SA State Conservation Centre. And when you've read it, don't forget to write to Mr Cohen to express your opinion.

## POSITIONS VACANT

### State Conservation Centre of South Australia Paintings Conservator

It is planned to fill a new position of Paintings Conservator in the Centre's Painting Laboratory in January 1987. The State Conservation Centre is the most modern and probably best equipped Conservation laboratory in Australia. The Painting Laboratory primarily services the needs of the Art Gallery of South Australia, but also from time to time receives requests from a wider range of clients. The Centre is located adjacent to the University of Adelaide and the South Australian Institute of Technology, and the position offers an outstanding opportunity for professional career development.

The successful candidate will assist the Senior Conservator and be responsible for the examination, repair and conservation of a wide range of paintings on fabric, wood panel and other supports, painted in various media, and to record their condition and the treatment carried out. Candidates should have at least three years practical experience following completion of a relevant qualification, which should be in the Conservation of Paintings and/or a similar degree. Knowledge of Art History, Physics and Chemistry, Painting Methods and materials, and the ability to draw and paint are advantageous.

Candidates should demonstrate ability to work with a wide range of support staff and be prepared to assist in the instruction and supervision of the Centre's client institutions in the safe handling, care and management of their collections, including the use of environmental monitoring equipment. The ability to participate in relevant research and analysis, where necessary, to improve methods of treatment or to determine authenticity, composition and condition of paintings, will also be required.

The South Australian Government is an Equal Opportunity Employer, and applications are sought from persons regardless of sex, sexuality, race, marital status, pregnancy, ethnic background or physical impairment. Expressions of interest should be forwarded to the Centre by October 6, 1986. Salary information, job and person specifications will be available very shortly.

Further information is available from Robert Wilmot, Senior Conservator, (08 223 1766) or write to State Conservation Centre of South Australia, 70 Kintore Ave, SA 5000.

**National Art Gallery, Wellington, New Zealand  
Painting Conservator**

The position is a senior one and the appointee will be responsible for the overall administration and development of the gallery's conservation programme, and assisting in the planning facilities in the new National Art Gallery building. The gallery's collection comprises both historical and contemporary works of art in all media.

Candidates should have a graduate degree or equivalent qualification from a recognised conservation program and have a minimum of three years professional experience preferably in an art museum. The candidate should have specialised in the treatment of paintings.

The salary will be commensurate with training and experience.

Applications including curriculum vitae and names and addresses of two professional referees should be sent to the Staff Clerk, Department of Internal Affairs, Private Bag, Wellington, New Zealand.

## CONSERVATORS

The Campbell Group, specialists in Museum design, management, fabrication and installation are expanding into conservation.

We are looking for highly motivated conservators wanting to work in the private sector, who have recognised conservation training or museum experience.

The demands will be high, but the work will be on a great range of projects and the salary attractive.

If you are looking for a positive change in your career, and you are willing to move to Sydney, write enclosing your curriculum vitae or telephone: Julian Bickersteth.



The Campbell Group Limited  
20 Barcoo Street, ROSEVILLE. NSW 2069 (02) 406 0100

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

**Contributions and correspondence should be typed with double spacing and addressed to: The Editors, ICCM Inc. National Newsletter, PO Box 2046S, Melbourne, Vic. 3001, Australia. Telephone enquiries can be directed to: Debbie Breen, (03) 669 9024. Final deadline for copy for the next issue is November 14, 1986.**

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

**Please note new advertising fees: \$A60 per full column, and \$A30 per half column or less.**

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