

## FROM THE EDITORS

It is with mixed feelings of relief and regret combined with a sense of achievement that we hand over the Editorial role for the Newsletter to the Queensland Division. The new committee will be Tamara Lavrencic, Lynda Black, Christine Ianna and Gillian Osmond, and we wish them all the best in their efforts. At the same time, Heather Mansell will be handing over her role as Editor of the Bulletin to members of the Campbell Conservation Group, headed up by Julian Bickersteth. Over the past 3 years we have endeavoured to increase the amount of technical and professional information available to AICCM members. Thanks to all members who have assisted us with their contributions, and special thanks to the Conservation staff at the State Library of Victoria who helped with folding and mail-outs for each issue.

It is an exciting time for the AICCM, as the reports from the recent National conference contained in this issue show. The AICCM is continually looking to improve its professional profile, and the role of the Newsletter in this cannot be underestimated. With the ongoing support of all AICCM members, AICCM publications will continue to flourish and be recognised as a crucial part of our professional education.

**Debbie Breen, Jackie Millard, Trish Stokes**  
Editorial Committee

## NATIONAL COUNCIL NEWS

### Corporate Plan for AICCM

Most of the activities of National Council members are reflected in the special reports related to the Conference and the Annual General Meeting. All members are encouraged to read the reports printed in this Newsletter and think about the issues raised. Of particular note for members is the resolution of both National Council and the Conference to have a Corporate Plan drawn up for the AICCM. The plan will be based on the discussions and resolutions of the 1988 Conference. Heather Mansell will be preparing the first draft of the Plan to be ready for circulation to members by December 1988 – any member who wishes to contribute ideas or assistance should contact Heather as soon as possible at 6/8 Avenue Road, Mosman, NSW 2088. Telephone (02) 969 3757.

## COMING EVENTS NATIONAL

**AICCM-ICOMOS Conference, "Conservation in Context: Artefact and Place", 27 September-1 October 1989, University of Melbourne.**

The aim of the Conference is to bring together professionals dealing with the preservation of sites, structures and objects, from around Australia and elsewhere, to explore our common ground and to facilitate an exchange of viewpoints, procedures and methods in the task of conserving our cultural heritage. Formal requests for papers will be mailed out in December 1988. If you would like further information, or to ensure that your name is on the mailing list, please contact: Felicity Martin, Australian Archives, PO Box 33, Brighton, VIC 3186. Ph: (03) 592 8388; or Donald Ellsmore, Australian National Maritime Museum, GPO Box 5131, Sydney, NSW 2001. Ph: (02) 552 1633.

## INTERNATIONAL

**International Conference on Pigments and Colourings, 5-7 December, 1988, Institut de Recherche et d'Histoire des Textes and Centre National de la Recherche Scientifique, Orleans-La Source, France.**

The conference will be focusing on "Pigments and Colourings – dyes, paints and illuminated prints from antiquity until the end of the 12th century". It will provide opportunities for archaeologists, art historians, chemists and conservators to discuss work which has been done in these areas. New scientific and analytic methods will be studied, and all sessions will be chaired jointly by an historian and chemist. For more information, please contact: M. Bernard Guineau, Secretariat du Colloque "Pigments et Colorants", Institut de Recherche et d'Histoire des Textes, Centre National de la Recherche Scientifique, 3B avenue de la Recherche Scientifique, 45071 ORLEANS CEDEX-FRANCE. Telephone 38 63 44 30.

## International Conference on Biodeterioration of Cultural Property, 20-25 February, 1989, National Research Laboratory for Conservation of Cultural Property, Lucknow, India.

The conference is jointly sponsored by ICCROM and INTACH, and papers will cover the following areas: effect of microorganisms and plant growth; effects of insects and rodents on different materials (eg leather, fur, paper, photographic materials, textiles, metals, paintings); biodeterioration of various restoration materials (eg adhesives, resins, canvas and paper); use of chemicals, radiation and other techniques for control of microorganisms and insects in museums and ecology of biodeterioration of museum materials.

For more information, please contact: The Convenor, Organising Committee, International Conference on Biodeterioration of Cultural Property, National Research Laboratory for Conservation of Cultural Property, Sector E/3, Aliganj Scheme, Lucknow 226020, India.

## Methods for the Preservation of Cultural Properties Lausanne, Switzerland, 24-28 April 1989 (first announcement)

The National Programme 16 of the Swiss National Science Foundation is organizing its final congress at the Ecole Polytechnique Federale in Lausanne, from the 24th to the 28th of April 1989.

Within this programme, over thirty research projects have been conducted since 1983. The results will be presented covering the following fields: stone, wallpainting, wood, dendrochronology, stained glass, metals, organic materials, painting media, historical sound carriers, paper, ceramics, historic photographs, information network, legal aspects. All papers will be published as preprints.

The conference will also include panel sessions and discussions on future research needs and directions. There will be simultaneous translation in German, French and English. Visits to conservation laboratories and important monuments are planned. There will be evening receptions and a congress dinner. Optional post-congress tours can be arranged. For more information: Francois Schweizer and Verena Villiger, Direction of the National Programme 16, Pavillonweg 2, 3012 Bern, Switzerland; Tel. (031) 24 58 08.

## PEOPLE AND PROJECTS

Congratulations to **Sue Bassett**, who was the AICCM Winner for best Conservation student at CCAE in 1987. Sue has also been awarded the 1988 Co-operative Bookshop Bicentennial award for most outstanding student.

**The Philippine Association for Scientific Conservation of Cultural Property (PASCON)** has recently become a reciprocal member of AICCM. The association aims to upgrade conservation practice in the Philippines, and will be conducting seminars as well as publishing a journal. Anyone who wishes to make contact with PASCON can do so by writing to Mr Mauro Alvarez, President, PASCON, 128 13th Avenue, Cubao, Quezon City, Philippines.

## QLD Divisional News

In July **Fred Pohlmann**, book binder, gave several demonstrations to members including one of trough marbling.

The new suction table at Qld State Archives has been in constant use, particularly for treating fragile documents with extensive mould or insect damage. (The Airflow Table is designed by Holly Matthews of Sydney).

Qld Museum conservation lab recently provided temporary dehumidification chamber for Captain Cook's 18th C Gregorian Telescope. While on display in the James Cook Pavilion at Expo the barrel particularly began to exhibit signs of active corrosion. The telescope was removed from display and put in an improvised dehumidification chamber with an rh of 20%-25% which curbed the rate of corrosion. The telescope was then returned by courier to Greenwich National Maritime Museum.

Conservation of the only cannon so far raised from the *HMS Pandora* has been completed. It will shortly be on display in the museum.

Qld Art Gallery is reorganizing its paper conservation areas to include installation of a suction table and a Nederman fume extractor.

**John Hook** has returned from 2 weeks in Cairns where he oversaw the packing and transportation of the Gold of the Pharaohs exhibition. Two of the exhibits in the exhibition are lit with optic fibres. The designer of the exhibition, Norman Heath, has been developing use of optic fibres as museum lighting for last 5 years. He also designed the lighting for Magna Carta at Expo where levels are only 10 lux!

The Fryer Library at Queensland University has received a grant from the Design Board of the Australia Council to assist in its project to collect Queensland Architectural Records. The collection which dates from 1880, includes work of major Queensland architectural firms, and documents many notable buildings, some of which no longer exist. Part of the project was an exhibition of drawings at the City Hall Art Gallery and Museum.

Expo '88 Authority has appointed **Vicki Gillespie** as conservation co-ordinator. She is looking after 90 works from 20 nations, worth \$25 million!

**Lee Sturma** has been appointed conservator at the State Library of QLD, and is responsible for getting Conservation up and running. Good Luck Lee!

## WA Divisional News

WA Division ran a very successful leather conservation workshop in August. Held in two parts, the first dealt with aspects of leather analysis, use of lubricants and buffers, care and storage of leather artefacts, and treatment of leather/metal composite objects. The second session dealt with limits of repair of leather objects and practical techniques associated with book conservation. Speakers at the workshop were **Ian Godfrey** (WA Maritime Museum), **John Olive** (Art Gallery of WA), **Maggie Myers** (Private Conservator) and **Doug Firth** (Alexander Library).

**Paul Malone**, formerly conservator in charge of the photographic section of the Alexander Library has replaced David Butcher as Head of Conservation.

Conservators at WA Museum have been stabilizing thousands of objects from John Saunders' boat the *Perry Endeavour* on which he recently completed his non-stop triple circumnavigation of the world. To date over 900 objects have been treated including dozens of sails, kilometres of rigging, rusty food tins, mouldy video tapes, dirty clothes and sodden bedding.

## NSW Divisional News

**Jenny Casey**, formerly of Campbell Conservation, has joined the Conservation staff of the MAA.

The MAA is working on several interesting and varied projects including a large section of 3 layer wallpaper removed from a homestead near Merriwar in NSW. After separation, treatment and mounting of all three layers, the middle layer (an unusual nursery rhyme paper) is to be reproduced by the Historic Houses Trust. Also in progress is the treatment of a tile mural at the Land's Title Office in Sydney and the reconstruction of a carved tree from Warren in NSW. **Marion Ravenscroft** has been contracted to treat the tree in Sydney during a three week exhibition.

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Formerly of the Australian Museum, **Gina Drummond** has returned to New Zealand to work in Wellington at the National Museum on the Moon exhibition, which will be touring Sydney, Brisbane and Melbourne in 1989.

**Sam Costello** has departed for London to complete her final year at the Institute of Archaeology; **Penny Edwards** will be going overseas for 4 months before returning to Canberra to complete her CCAE course; and **Sue Walston** has gone to the Getty Conservation Institute for 6 months and will be looking at training for ethnographic conservators.

Staff at the Australian Museum have moved into the new Conservation Lab, which has approximately 3 times more space than the old area. This has already been easy to fill, just with existing staff and equipment.

## TASMANIA Divisional News

The QVMAG staff are awaiting the arrival of "The People, The Past" - part of the Regional Galleries Bicentennial Exhibition Face of Australia. **Stewart Laidlaw** of the Regional Galleries Association NSW will accompany the exhibition to open on 17th September.

**Jude Fraser** conducted a very successful basic Paper Conservation Workshop for the Tasmanian branch of the Library Association of Australia in August.

QVM has received a grant from the Antarctic Division to treat material excavated from a site at Heard Island. **Louise James** will be employed as technical assistant for the project.

**Linda Clark** and **Elsbeth Wishart** will be carrying out a pilot study of Casey and Willis stations in the Antarctic in December. This will be the preliminary for a more comprehensive archaeological and conservation survey.

## UPDATE ON PROFESSIONAL MEMBERSHIP WITHIN AICCM

The draft version of the Professional Membership working document for AICCM (largely based on the AIC Document) was printed in the June 1988 Newsletter. At both National Council and the AGM held in late September, a number of concerns were raised by members. These included: the lack of time for further discussion of the document, the cost of professional membership and the possibility of compulsory membership. Following discussion at the AGM (please refer to the minutes of the AGM), acceptance of the document, with some alterations to the text, was agreed upon by the majority. The final accepted version of the document is presented here for members.

Some members will still be in disagreement with either parts of the document, or with the principle of Professional Membership. However, it is worthwhile remembering that Professional Membership is seen as being beneficial to the conservation profession as a whole. The adoption of the document is a step taken in good faith by the majority of AICCM members towards greater unity and professional recognition for all conservators.

## Professional Membership Working Document Essential Structure

It is proposed that:

- (1) A professional category of membership shall be created within AICCM.
- (2) A Sub-Committee of National Council of AICCM shall be created to examine the credentials of applicants for Professional Membership of AICCM, and to forward recommendations to AICCM Council.
- (3) The Accreditation Sub-Committee will consist of three Professional Members of AICCM.
- (4) The Accreditation Sub-Committee shall be periodically elected by secret ballot of all AICCM members, for a period of three years, and shall be eligible for re-election.
- (5) The names of candidates for the Accreditation Sub-Committee together with candidate platform statements in 200 words or less, shall be included along with postal ballot papers, addressing the proposition: 'Within the boundaries of AICCM Constitution by-laws, please describe how you perceive the duties of an Accreditation Sub-Committee members, with emphasis on the standards you would consider acceptable to ensure Professional status.'

- (6) The Accreditation Sub-Committee shall meet regularly to facilitate processing of applications within six months of application being made for Professional Membership.
- (7) That vacancies in the Accreditation Sub-Committee between elections shall be filled by nomination of the National Council of AICCM. The person/s appointed will hold office until the next elections.
- (8) That the new category of membership should have all rights and duties of an ordinary (existing) member of AICCM.
- (9) That Professional Members will agree to abide by, and be signatories to, the AICCM 'Code of Ethics and Guidelines for Conservation Practice'.
- (10) That the Professional Member shall have the right to use the appendix AICCM after his/her name in a professional capacity.
- (11) That the annual membership fee for a Professional Member of AICCM shall be three times that for an ordinary member.
- (12) If the Accreditation Sub-Committee is satisfied as to the fitness of a proposed Professional Member, the Accreditation Sub-Committee shall recommend to AICCM Council that he/she be declared elected.
- (13) Upon payment of financial obligations owing to AICCM incurred prior to the forfeiture of membership and upon payment for current membership dues, any former member whose membership has been forfeited for the non-payment of dues or other financial obligations owing to the AICCM shall be reinstated in the same class of membership as that held by the said former member. However, if five or more years have elapsed from the date of said forfeiture, a former Professional Member must re-apply for that status, to the current Accreditation Sub-Committee.

### Criteria for Professional Membership of AICCM

- (1) Application for Professional Membership of AICCM may be made by financial members of not less than two years standing who satisfy the following requirements:
  - (a) Graduates of a recognised conservation training programme of at least three years duration who have had two years additional work experience in the conservation field.  
OR
  - (b) Graduates of a recognised conservation training programme of at least two years duration, who have had three years additional work experience in the conservation field.  
OR
  - (c) Persons who have worked professionally in the conservation field for a minimum of five years.
- (2) However, the following factors, where applicable, must be examined:
  - (a) The nature and extent of the conservation programme undertaken.
  - (b) The nature and suitability of apprenticeship or in-service training and other alternative training methods.
  - (c) The relevance of work experience in the conservation field.
- (3) The National Council of AICCM, through its Accreditation Sub-Committee shall be the arbiter of these professional standards.
- (4) The applicant must meet the standard of ethical conduct detailed in the AICCM 'Code of Ethics and Guidelines for Conservation Practice', the National Council of AICCM being the arbiter of such standards. (Refer to Item 32 of the AICCM Constitution).
- (5) The professional standing of the applicant (eg professional appointments, publications etc.) may reinforce the validity of an application for Professional Membership.
- (6) Any person whose application for Professional Membership has been denied by the Accreditation Sub-Committee may appeal to the President of AICCM within thirty days after receipt of such denial. The Council of AICCM shall appoint a Membership Review Panel consisting of five Professional Members, at least three of whom shall be Council members and two of whom shall have the same speciality as the Appellant. No member of the Accreditation Sub-Committee shall also belong to the Membership Review Panel. The Membership Review Panel shall review and consider the evidence presented to the Accreditation Sub-Committee and shall uphold such decision unless it finds such decision arbitrary, capricious, or an abuse of discretion.

### Inauguration Procedures

- (1) Constitutional and By-laws changes required to implement the Professional Membership category must be voted upon at a General Meeting of the AICCM.
- (2) Candidate nominations shall be called for from the membership for the Accreditation Sub-Committee of AICCM.
- (3) Candidates for the initial Accreditation Sub-Committee election must meet the requirements for Professional Membership. This will be determined by AICCM National Council.
- (4) The Accreditation Sub-Committee shall be elected by secret ballot of all AICCM members for a term of three years.
- (5) Upon election, the three successful candidates will be confirmed by Council as the first Professional Members of AICCM.
- (6) The Accreditation Sub-Committee shall meet as often as necessary, subject to the approval of Council Executive to process applications for Professional Membership.

### Material required for Professional Membership Assessment

- (1) Completed Application form.
- (2) Supporting Material: Where appropriate, the following documents must accompany the AICCM membership application forms:
  - a. A curriculum vitae.
  - b. Certified copies of academic qualifications.
  - c. References of names of referees to validate work experience.
  - d. Additional information to support the application (eg a description of the nature of the applicant's training and professional standing, a list of published works, offices held in professional organisations).
- (3) Completed forms, together with supporting material must be submitted to the Accreditation Sub-Committee via the National Secretary, for consideration by the Accreditation Sub-Committee.
- (4) The Accreditation Sub-Committee may need to request supplementary information from the applicant.

### ACCREDITATION SUB-COMMITTEE Call for Nominations

Nominations are sought for election to the three positions on the Accreditation Sub-Committee. The Accreditation Sub-Committee will have the task of establishing more detailed procedures for Professional Membership, and of assessing applicants for the Professional Membership category. The members of the Accreditation Sub-Committee must be eligible for Professional Membership themselves, and upon election, will be designated as the first Professional Members of AICCM by the National Council. The Accreditation Sub-Committee will be elected by postal ballot for a period of three years.

AICCM members who would like to be considered for a position on the Accreditation Sub-Committee should forward their applications to the National Secretary, GPO Box 1638, Canberra, ACT 2601. Applications should include full name and address; supporting material (as listed in the Professional Membership Working Document); and a platform statement (as listed above). The applicant should be co-nominated by two other members of the AICCM, and applications must be received by no later than December 16, 1988. For further information, please contact Mr Robert Wilmot, President of AICCM, on (08) 223 1766.

### 1988 AICCM NATIONAL CONFERENCE 26-28 September, Canberra.

The AICCM National Conference this year was an extraordinary event - one that focused not on specific technical issues, but on professional ones. This made it a demanding conference, but not without its own rewards. Certainly members who attended generally expressed their enthusiasm for the opportunity to contribute to the organisation's future through the various group discussions which were held. The result of these occasionally very spirited discussions is a more focused professional body, and this is of benefit not only to the AICCM as an organisation, but to all conservators across the spectrum of working situations. Our congratulations and thanks should go to the organising committee for having the courage and foresight to plan for such a timely event. Summaries of a number of the discussion groups are presented below, followed by the resolutions formed at the end of the Conference. Further reports from the Conference will be included in the December issue of the Newsletter.

## Discussion Group 1: Conservation in the Private Context (Chaired by Kerry McInnis)

The private conservators group meeting attracted interest from Australia's corporate and independent private conservators as well as conservators from national and state institutions. The specific issues of insurance, documentation and quoting procedures were shelved for the time being in favour of a broader discussion on the interaction between these various conservation groups.

1. There was some discussion on the definition of 'private' in an effort to distinguish between the now prevalent overlapping of roles that exist between this sector and the state- or federally-funded institutions. The conventional distinction of the funding source being governmental or not, seemed still to be the determining factor. This implies that conservators salaried from state- or federally-funded institutions are not private conservators. It may or may not be relevant that these distinctions be made.

2. Private Conservators/Restorers: How numerous are they?

In the very broad definition of private conservators/Restorers, whether AICCM members or not, a rough estimate has been made that they number 70, at least. An effort will be made to approach all private workers to encourage their interest in the AICCM and their application for professional membership.

3. Should private conservators formally group, independently or as an adjunct of the AICCM?

The general consensus was that it would be advantageous for private conservators to form as an interest group, affiliated, perhaps as a sub-group of the AICCM, with the initial forum appearing as a Newsletter column. A list of members to form the basis of this interest group was obtained and will be followed through with a postal communication regarding the direction of this group.

4. Interaction of private conservators with conservation colleagues.

There was subdued debate regarding the issue of government-funded institutions offering conservation services on a user-pays basis and the impact that this is having on the private sector. To face this new and seemingly inevitable direction, the private sector will need to address the following:

- a. The private conservators have appealed to the variously subsidised institutions to maintain realistic rates within the existing fee spread of \$45.00 to \$65.00 an hour.
6. The private conservators request that the variously subsidised institutions inform their clients of the nature of their lower fees if they persist in the charging of lower rates.
- c. Public institutions have recommended that private conservators adopt a more forthright approach in the soliciting of public work from their various collections, including the supplying of qualifications and work experience. Professional accreditation will have some impact on their standing.
- d. Private conservators need to improve their competitive edge by offering either broad or specialised services with good facilities.
- e. Private conservators must address the time-lag problem of 3-5 monthly delays to effect treatments, which is presently a disincentive to both public institutions and private clients.

## Discussion Group 2: The Role of Institutional Conservators (Chaired by Robert Wilmot)

A summary of the issues raised during the discussion is as follows:

1. The role of conservators within institutions is often misunderstood. They are seen as advisors only, without having decision-making power. It was felt that conservators should have equal status to other professionals (eg curators, librarians etc) when it came to making decisions.
2. The lack of equality between the different forms of Public Service employers was seen as a problem, eg disparity between State, Federal and local bodies.
3. The need for joint decision making related to difficult treatments: whose responsibility is it to decide on the most appropriate treatment for an item?
4. The difficulty of finding and applying relevant Performance Indicators for conservation work. A need was perceived to have

more specifically tailored Performance Indicators, to assist conservators in their accountability, but on a realistic level.

5. The conservator is often seen as the only spokesperson on behalf of the real needs of the object - particularly in cases of political pressure for loans and exhibition material.
6. The conservator was identified as having an important educative role in an institution.
7. Budget strategies: should conservators be responsible for finding revenue for their departments to exist? This is a particularly problematic issue given the economic direction of most government agencies.
8. Choosing a private conservator: how can institutional conservators assist the public in making the right choice, given the lack of standards to apply, and the small number of private conservators who are often available to do work?

(A number of these issues have been taken up in the formation of the Resolutions.)

## Discussion Group 3: Regional Conservation (Chaired by Sharon Towns)

1. The basic issue here was seen as the lack of definition of the role and function of the "Regional Conservator". It is an historic term which may no longer be appropriate to the range of activities which come under the umbrella of most "regional" conservators. The lack of understanding of the role of regional conservators thus has repercussions for professionals working in this area: they are often not recognised by other professionals, and may find it difficult to move back into more mainstream institutional roles as a result. (Lack of parity was a related issue here, both in terms of salaries and budgets. About 80% of our cultural heritage is outside the main institutions, but regional conservation facilities do not attract anywhere near this kind of funding).
2. Skills required: There was a lack of specific training for conservators working in the area, including training related to management and administrative skills.
3. Resource Centres: There was a perceived need for state facilities to be set up, and financed sufficiently to allow an efficient support network to function among the various grass-roots heritage organisations. The role of the centres would encompass conservation facilities, exhibition space, library and research areas and education facilities.
4. Regional Conservators saw a distinct need for their arm of the profession to have a higher profile, not only within AICCM, but also with other professional organisations.

## Resolutions from the conference

1. That a sub-committee of the council be set up to collect the existing guidelines on performance indicators in various institutions with the aim of providing a set of guidelines for conservators to use.
2. That institutions involved with travelling exhibitions (such as ICCA) appoint a full-time conservator to ensure that the needs of the objects are properly considered.
3. AICCM believes that parity of salary, responsibility and authority should exist between conservators and parallel professions within cultural institutions and allied organisations at a local, state and federal level.
4. That a working group be established to examine the special needs and problems of conservators working in the private sector and that this working group be called the "private sector conservation working group".
5. That an officer of the AICCM be co-opted to draft a leaflet advising the public on the choice of a conservator (along the lines of the AIC Advisory document), such document to be distributed to institutions to aid in referrals.
6. AICCM is requested to give special support to the work of regional conservators, and to encourage the establishment of Heritage Resource Centres.
7. That the AICCM Council appoint a sub-committee of council to be responsible for examining the development of conservation training in Australia.

8. The AICCM supports the proposal that the Cultural Heritage Science Division of the CCAE be recognised as an independent centre within the structure of the new Australian National University.
9. The AICCM produce a corporate plan, aiming to have the first draft completed by December 1988, in which the following should be considered.
  1. Paid permanent secretariat and space
  2. Redefinition of the role of council
  3. Aim for regular corporate sponsorship
  4. Increased public profile
  5. Increased membership base.

## HAPPY BIRTHDAY TO YOU 10th Anniversary of Conservation Training in Australia

This year is the 10th Anniversary of the Training Programme in the Conservation of Cultural Materials at the Canberra College of Advanced Education. The course was set up following a recommendation of the Pigott Report ("Museums in Australia," 1975), and initially aimed to train conservators at Associate Diploma and Master's degree levels. Over the 10 years, the structure and content of the courses has changed, so that the main course now offered is a 3 year Bachelor's degree. The Master's degree is still offered, but is oriented towards applied research or a special project rather than by course work. The purpose of this is to further the development of applied research in conservation in Australia, where this may have been given lesser priority in the past due to the heavy demands placed on insufficient professional staff.

The tertiary courses at CCAE are unique in Australia, and are designed to cover both traditional and modern techniques so that the conservator is able to understand and choose between a range of techniques or approaches, depending on the needs of the object. Since the needs of Australian collections can often be different to those overseas, students are encouraged to have an open-minded approach to allow for cross-fertilization of ideas from different streams of conservation.

Entrance to the degree programme is quite competitive, as only 15 students are accepted out of 80 applicants from Australia and Asia-Pacific. The seemingly small number is seen as being essential to the standards of the course, as it ensures a high staff to student ratio, and also assists in maintaining job opportunities in the field. Both the high staff/student ratio and the cost of materials and equipment make the conservation programme expensive to run. Dr Colin Pearson, Principal Lecturer in the Department, agrees this is a problem in the present academic climate, and sees there may be potential for charging for work done by students as a means of recouping costs.

The effects of changes in tertiary education as a result of the Dawkins report (for example, the graduate tax and the amalgamation of campuses) cannot be fully predicted. However, the future of conservation training in Australia can only be described as positive. Plans include the development of shorter specialised courses to complement the degree and Master's programmes. The first of these, Conservation of Rock Art, will be offered in 1989. After 10 years of development and reappraisal, it is satisfying for teachers, graduates and conservators to look back on the growth of a programme which has had a significant impact on the professionalism of conservation in Australia.



*Students from CCAE programme, from top to bottom: Tom Mosby, Carolyn McKennan, Michelle Berry.*

## WORKING GROUPS

AICCM has a number of working groups under its umbrella. Some of these groups have a very active membership, but they still remain a mystery to other members of AICCM. Following is a list of the known working groups within AICCM at the moment, and the person who is convener for that group. If this information is no longer correct, could the convener please inform the National Secretary as soon as possible. All working groups are encouraged to publish details of their activities in the Newsletter.

Archival Paper Action Working Group  
Convener: Murray Millar, Australian War Memorial.

Conservation Science Working Group  
Convener: David Tilbrooke, SA Conservation Centre.

Education Working Group  
Convener: Lesley Richards, National Library of Australia.

Preservation of Outdoor Sites Working Group  
Convener: Beata Tworek.

Painting Conservation Working Group  
Convener: Allan Byrne, Canberra College of Advanced Education.

Travelling Exhibitions Working Group  
Convener: Robert Wilmot, SA Conservation Centre/Anne Cotter-Ross, National Gallery of Victoria.

Textile Conservation Working Group  
Convener: Josephine Carter.

Private Sector Conservation Working Group  
Convener: Kerry McInnis, Art and Archival Pty Ltd, 8/41-43 Crawford Street, Queanbeyan.

## PAINTING CONSERVATION GROUP NEWS

At a symposium held in Ballarat, 3-4 November, 1988, it was agreed to form a Painting Conservation Group of AICCM. The main aims of the Group are to:

- 1) improve communication between painting conservators in Australia;
- 2) co-ordinate information on the contents and location of painting conservation reference and research collection;
- 3) inform conservators of current and proposed painting conservation research projects;
- 4) disseminate information on materials and suppliers, and
- 5) establish appropriate standards for the exhibition and handling of paintings.

Co-ordinators of group:

- a) Mr. Allan Byrne  
Senior Lecturer, Paintings Conservation  
Cultural Heritage Science Division  
Canberra College of Advanced Education  
P.O. Box 1  
Belconnen, A.C.T. 2616  
Telephone: (062) 52 2369
- b) Mr. Aman Siddique, Director  
Victorian Public Galleries and Museums Conservation Centre  
Office 14, Gold Mining Exchange  
10 Lydiard Street North  
Ballarat, Victoria 3350  
Telephone: (053) 32 6406

Items for inclusion in the Painting Conservation Group section of the Newsletter should be forwarded to Allan Byrne at the address above.

## Painting Conservation Student Projects at Canberra CAE

Topics of recent, current and proposed painting conservation projects and master degree theses are listed below:

### Conservation Project - (Undergraduate)

#### 1987:

- \* COBB, Lesley A preliminary investigation into water damage to paintings on fabric supports.
- \* ENGRAM, Chesley An investigation of oil paintings on paper-based supports.
- \* OSMOND, Gillian a comparison of different adhesives and techniques for mending tears in paintings on canvas supports.

#### 1988:

- FERGUSON, Kathryn Assessment and treatment of Canberra Merry-go-round paintings.
- LOUGHLAND, Fiona Conservation of a large painting by Keith Looby.

#### 1989: (Proposed)

- WALES, Triss George A.J. Webb. His life and portraits.

### Masters

#### 1988:

- BURGESS, Erica An examination of the paintings of convict artist W.B. Gould.
- PAYNE, John The examination and treatment of a panel painting by Vivarini.

(\*) Completed. Copies of these reports are available at cost.

## TECHNICAL NOTES

Conservation staff at the State Library of Victoria have had some success recently using Diastase enzyme solutions (BDH Bio-chemical grade mixed alpha and beta amylase).

The first case was with a fragile map that had been faced with rayon paper to facilitate a safe backing removal. When the facing was taken off, four patches proved very difficult to remove and were causing

the surface layer of the map to delaminate onto the rayon paper. The delaminated layer, with considerable printed information on it, was too fragile to remove from the facing, so both layers were readhered to the map using wheat starch paste. When touch dry, the surface of the patches was moistened with a 0.5% solution of the diastase in deionised water, unbuffered at pH 6. The solution was left to work for approximately five minutes before an attempt was made to remove the rayon paper. In all four instances, the rayon paper separated from the map, leaving the previously delaminated layer firmly attached to the map.

The second use was in removing what appeared to be old, dirty paste residue from the surface of two maps. This soiling resisted dry cleaning, and standard washing and swabbing treatments. As the residue appeared to be starch based, it was decided to try enzymes to reduce the soiling. As before, a 0.5% solution of diastase in deionised water, unbuffered at pH 6, was applied to the stain. It was left to penetrate for 3-5 minutes, and then the area was swabbed over with more enzyme solution. Moderate staining was removed, and areas of heavy staining were considerably reduced. The diastase solution also reduced or removed the gritty surface layer associated with the stains without affecting the paper surface.

### Jackie Millard, SLV Paper Laboratory.

*The Environmental Protection Agency (USA) issued a proposed ruling on February 19, 1988, deleting titanium dioxide (TiO<sub>2</sub>) from the list of toxic chemicals. Present evidence does not appear to be sufficient to support a determination that TiO<sub>2</sub> can "reasonably be anticipated to cause cancer in humans". In addition, it does not appear that it has any significant adverse health or environmental effect. (At present in the US, about half TiO<sub>2</sub> available is formulated into paints and coatings, about 24% is used in paper and paperboard industry, and 15% in the plastics industry.) Taken from AIC Newsletter, September 1988.*

At a recent QLD Division meeting, Rowena Hill (QLD Museum) discussed the problems associated with the conservation of termite damaged wood. The following is a summary of Rowena's talk, extracted from the QLD Division Newsletter:

Termite damaged wood requires specific treatment, owing to the way in which termites attack the wood. Termites hide from sunlight and predators, and tunnel under the surface of the wood, consuming the cellulose of sap and heart wood. This results in timber which has been hollowed out, with only a thin veneer left at the surface. The surface designs, paintwork and engravings on artefacts are at first preserved on the thin veneer, but are often lost when the surface caves in and breaks away. This loss can be due to handling, general movement, poor storage or fluctuating climatic conditions.

To prevent loss of such veneers, a support medium is required, in the form of a suitable wood filler. The criteria for such a filler are as follows:

1. It should be chemically stable.
2. It should have low shrinkage during setting and drying.
3. It should have good adhesion during application and when dry.
4. It should have a reasonably quick setting/drying time.
5. It should be malleable, and 'putty' like during application.
6. It should be flexible enough and of sufficient tensile strength to withstand structural changes in the wood.
7. It should be slightly hygroscopic to accommodate humidity fluctuations.
8. It should be fully reversible.
9. It should dry to a hardness which can be filed or sanded.
10. It should have a texture which is not too dissimilar from that of the wood.
11. It should be able to take a colourant onto its surface to match the tone of the surrounding wood.

Before deciding on gypsum plaster (calcium sulphate hemi-hydrate) as an ideal filler, Rowena tested a number of combinations of acrylic emulsions, PVA emulsions, silicone, kaolin, and fumed silica. Each was tested in wet-dry cycles, and subjected to various strength tests. Gypsum plaster, in combination with Polyvinyl Acetate AV 101 and Methyl Methacrylate AC 235 in proportion 3:1:1 with 2.5% Methyl Cellulose proved to be the most successful wood filling combination. Small amounts of VanDyke brown and Raw Umber pigment were added to give a suitable colour tone, and this was not found to decrease the strength of the filler to any great extent. Rowena is still doing research in this area, and will be writing up a more complete account of her findings for The Bulletin.

From QLD Division Newsletter, August 1988.

*An item in Conservation News, No 35 March 1988, warns that naphthalene, thymol and Mystox are no longer approved pesticides under the recent Control of Pesticide Regulations, UK 1986.*

## WORKSHOPS AND SEMINARS

**Report on Painting Conservation Workshop, Getty Conservation Institute, August 15-26, 1988.**

**New Methods in the Cleaning of Paintings:** Barriers in understanding and technique are common in the conservation of artworks. The barriers surrounding issues of cleaning paintings have become increasingly well built, particularly with the research of Feller, Stolow and Jones, and with the opinions and methods of John Brearly. The task and ethics of cleaning has become very difficult to come to grips with, and perhaps as a consequence, the last 15 years have seen major interest in the problems related to the structure and backs of paintings, rather than aesthetic difficulties. Significant frontiers have been conquered by both individual and collaborative research, particularly in the area of lining of paintings. It is now apparent that a major breakthrough in the cleaning of paintings (and surface coatings in general) has been made in the work of Richard Wolbers. The first workshop in which he presented his methods and materials to a group of practising conservators was held at the Getty Conservation Institute from August 15-26, 1988.

There are two principle components to Wolbers' method. The first is to characterise, using fluorescent staining techniques, the structure of the paint film and surface layers in cross section. The emphasis here is on understanding the nature and inter-relationships of the materials which are the motivation for the cleaning. From this, one can develop a logical cleaning method which in Richard's terms 'unpacks' the surface. This gives us the control to stop at a layer or surface which we know is, or choose to be, the appropriate presentation surface for the work.

The second part of the breakthrough has come from an ability to analyse the degradation of natural resinous materials, and to think laterally of ways of putting aged films into solution. This thinking led Richard to utilise concepts of (a) like dissolving like; (b) water as a highly polar solvent; and (c) oxidised natural resins require alkaline conditions to become water soluble, as a means of developing resin soaps. These resin soaps have been used as an initial approach to reducing and/or removing aged natural resinous films. Further development has led to solvent/water emulsions, the use of enzyme gels, and finally to solvent gels, for really difficult jobs. All the cleaning solutions are used thickened to reduce penetration, and to extend working and contact time.

It would seem that finally someone has provided painting conservators with a workable studio-based method for characterising the structure of the paint and surface films. A further achievement has been to find realistic tools for developing sensitive cleaning systems which will give the end results which so many painting conservators have struggled after. A valuable offshoot of Richard Wolbers' cleaning methods is the greatly reduced toxicity level for the practitioner. The resin soaps are virtually completely innocuous, and the solvent emulsions and gels greatly reduce evaporation rates and thus, user exposure.

Richard Wolbers' work seems sufficiently important that we hope to arrange a workshop in Australia late next year, to be sponsored by the GCI. Painting Conservation in Australia is fortunate in a sense by not having a long history of established practice to overcome. I believe we are a receptive and critical audience, and will be very ready to include what Richard Wolbers has to say in our thinking and working methods.

**John Payne, National Gallery of Victoria.**

## Symposium on the Treatment of Paintings Ballarat, November 3-4, 1988

Thirty-six participants attended a two-day "Symposium on the Treatment of Paintings", at the Victorian Public Galleries and Museum Conservation Centre in Ballarat on 3-4 November, 1988. Painting conservators from institutions in all States (except Western Australia) and the A.C.T., along with two private conservators and one Victorian Public Gallery curator, attended the symposium directed towards the practical problems faced by painting conservators. Papers and discussions covered topics dealing with the preparation of paintings for exhibition, handling of paintings, cleaning, authentication, reviews of previous treatments and case studies.

Uniform painting loan condition report forms were accepted by participants for trial in an effort to standardise the documentation associated with paintings in travelling exhibitions.

The symposium received coverage in the local press and television news. Participants felt that this type of meeting was very beneficial, enabling conservators to exchange information on a wide range of topics.

Thanks go to Aman Siddique, Victoria Patten, Lynley Goodwin and Jan Fella of the Victoria Public Galleries and Museum Conservation Centre for their efforts in preparing such a successful symposium.

It is proposed to hold similar symposiums for painting conservators on a regular basis.

**Allan Byrne, Canberra CAE**

## EDUCATION AND TRAINING

**The South East Conservation Centre in Hastings, UK,** offers a training programme in collaboration with the Hastings College of Arts and Technology. The course is aimed at students who wish to practise in the private sector, and has a maximum intake of five student placements for the two-year Certificate. Students spend approximately 75% of their time on conservation and restoration practice and theory, and the remainder on physics and technology, history of art, history of materials and supports and related fields. The course is essentially hands-on and aims to engender the spirit of old master-apprentice training. For more information, please contact the South East Conservation Centre, Old Brewery Yard, High Street, Hastings, East Sussex TN 34 3ER, UK. Telephone: (0424) 431 157.

**The National Museum in New Delhi, India,** has recently begun Postgraduate programmes in the History of Art, Conservation and Museology. They would like to hear from any conservators, museologists or related professionals who are intending to visit New Delhi, and who may be available to give lectures to the students. A small honorarium will be offered for the lecture. Anyone who can assist should contact Dr G. N. Pant, Keeper (Education), National Museum, 3019272 Janpath, New Delhi 110011, India. Telephone: 301 8415 or 301 9538.

**The J. Paul Getty Museum** has recently released information on its 1989-1990 internships for Graduate students. Internships are offered in curatorial, conservation and education departments. In addition, there are some places available in areas of museum administration, operations and public affairs. Each internship is full-time, and begin in October 1989. They run for 9 or 12 months, depending on the department. Applications forms and further information can be obtained by writing to the Department of Education and Academic Affairs, Internship Program, The J. Paul Getty Museum, PO Box 2112, Santa Monica, California, USA 90406. Telephone: (213) 459 7611, extension 254.

(Please note: all application materials must be received or postmarked no later than December 12, 1988. Late or incomplete applications will not be considered.)

**The Conservation Division of the National Gallery of Art, Washington,** has announced its internships for 1989. Internships are being offered in the areas of Painting, Paper, Objects, Textiles and Conservation Science. The internships will commence in September 1989. For further information, please contact Michael Skalka, Coordinator for Conservation Programs, Conservation Division, National Gallery of Art, Washington, DC 20565, USA. Applications will close on 16 January, 1989.

## INFORMATION WANTED

**Mr Thomas C Cubasch** is working on a bibliography which will cover a wide range of conservation fields and related issues. The bibliography will limit itself to items still in print. He would like the following information from conservators: any publications by smaller organisations, associations etc which are not readily available through normal channels; any suggestions for reprints or translations. Mr Cubasch can be contacted at Verlag der Apfel, Gumpendorfer Strasse 12, A 1060 Vienna, Austria.

**Rachel Swan** is currently an intern at Victoria and Albert Museum, completing her PhD in composition and technology of German silverware from 1500-1800. She is interested in research opportunities at other laboratories, and would like to hear from any institution in Australia which could offer assistance should contact Rachel Swan, Conservation: Science Department, Victoria and Albert Museum, South Kensington, London SW 7 2RL, United Kingdom.

## EQUIPMENT AND SUPPLIES

**QLD Divisional Newsletter reports that a product called 'Dri-Bag'** is being marketed, with the manufacturers claiming that it "soaks up moisture in the air to protect your valuables". The bags come in two weights: 1kg (dry weight) which is reusable and costs \$15.00, and 2kg (dry weight) which is disposable and costs \$11.50. Sales tax applies, and is additional to listed prices. The reusable bag can be reactivated through heating in a normal convection oven at 130°C. The bags are supplied by Better Marking, 35 Pradella Street, Darra, QLD. Telephone: (07) 375 3477.

**David Loughton of Visual Arts Supplies, Melbourne, is a new competitor** in the market for making Solander Boxes. Sample prices are as follows: 16" x 12" at \$97.00; 27" x 20" at \$159.00; 60" x 40" at \$414.00. All prices are for boxes with an inside depth of 2 3/4". For more information, telephone: (03) 578 3689.

**The Hewitt Tannery (USA) has developed a line of archival leathers** based on the recommendations of the British Leather Manufacturers Research Association (BLMRA). For more information, please contact: The Bookbinders' Warehouse, Inc., 45 Division Street, Keyport, NJ 07735, USA. (Taken from AIC Newsletter, September 1988.)

**An American company is manufacturing low-level disposable monitoring systems** for formaldehyde and ethylene oxide called Air-Scan TM Exposure monitors. The monitors give readings as low as 0.035ppm for formaldehyde, and 0.15ppm for ethylene oxide. The monitors are small and designed to be clipped onto clothing, and will give readings at 15 minutes, 8 hours or 24 hours. For more information, please contact: Bacharach, 625 Alpha Drive, Pittsburgh, PA 15238, USA. (Taken from AIC Newsletter, September, 1988.)

**Although not operational at the moment, Bemboka Paper Mill** has stocks of archival papers for sale. For more information, please contact: Bemboka Paper Mill, Snowy Mountains Highway, Bemboka 2550, NSW or Bemboka PO Box 18, Bemboka 2550 NSW. Telephone: (0649) 30 315.

## BOOK REVIEWS

*A Conservation Manual for the Field Archaeologist*, Catherine Searse, *Archaeological Research Tools*, Volume 4, *Institute of Archaeology*, University of California, LA. Price \$US 16, pp 171.

To quote from the introduction, "... this book is aimed at the field archaeologist", however, equally important is that it is read by the archaeological conservator who will be treating artefacts recovered from the field as it will indicate the level of work, techniques and materials used by the archaeologist.

The manual commences with a brief comment on what happens to buried material, in dry or aqueous environments and provides an excellent table on the effect of the environment on different materials. The next two sections discuss chemicals and other materials likely to be used in the field, their properties, handling, transport and safety requirements. There is then a section on general treatment techniques before the final and major section which discusses in alphabetical order specific materials and their field conservation treatments.

The first three sections provide an awareness of the problems of field conservation, pointing out that every care must be taken not to go too far - leave it to the professional conservator, is the major recommendation. However, a lot can and sometimes has to be done in the field to clean and stabilise an excavated artefact and the basic techniques described could be easily carried out with little prior training.

There are a few confusing statements in these sections. For example, in Chapter 3, dealing with supplies and materials, acids are covered in one section, and then solvents in the next. The definition of a solvent given in the manual is: "Solvents are liquids capable of dissolving another substance", which may be true but acids can also be solvents, and in the solvent section, organic solvents such as acetone, alcohol and toluene are followed by ammonia and then molecular sieves.

When giving concentrations, all compositions are quoted as %, alone, i.e. no indication of whether w/w, w/v, v/v, etc. One has to refer to Appendix II to find how solutions are made up and here again there is confusion. To quote: "The concentration of a solution is expressed as the amount of solid per unit volume of solution. Thus a 10% solution means that 10g (weight) of a solid were dissolved in enough solution to make 100ml (volume) of solution - written as w/v". This is true but then examples are given whereby 5g of a resin is added to 100ml of solvent to make a 5% w/v solution. This is not strictly correct as the final volume of solution is greater than

100ml due to the volume of the added solid. The 5g of solid should have solvent added sufficient to make up the total volume to 100ml. In this case the solid should be thoroughly dissolved in say 80ml of solvent, and the whole then made up to 100ml. A second problem is that aqueous solutions of acids or ammonia, which are described in the text, would normally be made up by volume. Here for example one would add 5ml of conc. nitric acid to 95ml water to make up a 5% v/v solution. If by weight the concentration would be quite different as the specific gravity of concentrated nitric acid is 1.5 times that of water, in this case the 5% v/v concentration would be approximately 7.5% w/v. This lack of understanding of chemicals, solutions and concentrations is worrying as it indicates the typical errors made by persons with little scientific knowledge.

This aside, there is a lot of common sense in the first three chapters. Just a couple of other comments. In Chapter 4, the need for recording all treatments is rightly emphasised but I would suggest a more regular format for the record sheet than the free form used. It ensures all aspects are covered, and also then allows transfer, if necessary to a data base, by a person who may not be familiar with archaeology and conservation.

On behalf of archaeological conservators, I appeal to archaeologists to be thoughtful about how they register artefacts in the field. For example, if there are large quantities of pot sherds or hundreds of coins and each is individually numbered, this can cause problems to the conservator. For example it will not allow bulk treatment due to the difficulty of retaining the number with the coin, and if coins are actually numbered the treatment will probably remove the number along with surface corrosion products and encrustations. With numbered ceramics, if salt contaminated, the removal of salt will be hindered due to the presence of the registration number, which it is recommended should be applied over a coat of Acryloid B72. Good communication between the archaeologist and conservator is necessary here.

Finally, it is commented that desalination of ceramics is rarely carried out in the field, one reason being the need to monitor the process and a conductivity meter is "an extremely expensive piece of equipment". I do not consider \$300 to be extremely expensive compared with say the cost of an expedition.

The chapter I find really good is that dealing with specific materials and treatments. Each different material is briefly described as to its origin, history, properties and likely deterioration. Obviously this cannot be exhaustive, but it is a good introduction and reminder. Then specific treatments are given - the detail depending on the type of material and its particular problems, e.g. for antler there is a quarter of a page whereas for bone there are over seven pages. There are 75 pages of good, easy to follow directions here and rarely would an archaeologist find a material not covered in the manual. Information is provided on when and how to remove dirt, whether aqueous or organic solvent cleaning can be carried out, in fact what to do and not to do. Of course it is only by putting these into practice can one get a feel for materials and the care needed when handling archaeological objects.

Finally there are appendices (minor problem with page numbering with reference to the contents table) on Making Impressions, Making up Solutions (problems discussed earlier), a useful list of manufacturers and distributors of conservation supplies, and a basic list of conservation organisations and publications.

For the cost of US\$16, this is a must for all archaeologists. For this price, two should be purchased, one for the home and the other for the field where it will probably quickly get worn out. I have mentioned a few technical problems with the information in the manual but with these minor reservations it is an excellent on-site archaeological conservation manual.

**Dr Colin Pearson**  
Principal Lecturer, Cultural Heritage Science Division  
Canberra College of Advanced Education

*What's Bred in the Bone*, Robertson Davies, Penguin 1985,  
ISBN 014 00.96825

This book is a must for the paintings conservator. It is not a scientific treatise but an enjoyable novel. It is set in Canada, Great Britain and Europe in the 1930-50s.

Francis Cornish, a Canadian, becomes involved with Tancred Saracini, a renown art restorer, as part of his multi-faceted induction into the profession M15.

He learns Saracini's secrets of mixing pigments and forming cragelure in order to transform inconsequential German art works into 'more'

consequential ones. These altered paintings find their way back to Germany in exchange for works of better quality (eg. Raphaels Fra Lippo Lippis). The Fuhrer's endeavour to raise German art standards backfires.

Tragically, Francis' detection of a fake by the hand of another art restorer results in that restorer's suicide. The irony of the detection is that it is based not on a fault in style or technique but on a zoological fault, the length of a monkey's tail.

The discussions of contemporary art and inner vision are something to ponder on. But perhaps, the insight into the nature of conservators/restorers may touch a nerve.

Says Saracini to Cornish

"Satisfied, me? I find it very hard to say, because satisfaction is not part of my metier and I rarely step outside my metier."

**Therese Mulford**

**Painting Conservator, QVMAG, Launceston.**

## PUBLICATIONS

*Collections Management for Museums Cambridge, England, Museum Documentation Association, April 1988.* Proceedings of 1987 Conference which includes surveys of collections management systems, system design, policy development in museums and developments in training. Available from MDA, Building O, 347 Cherry Hinton Rd, Cambridge, CB1 4DH, England. Price £30, plus £1 postage.

*Einband-Material, W. Raunegger 1859-1984, Cubasch, F. and Cubasch, T.C., Verlag der Apfel, Vienna 1984.* (In German). Published to commemorate the 125th anniversary of one of Europe's oldest suppliers of bookbinding materials. It contains information on production of textile book cloth, nitrocellulose artificial leather and PVC coated binding material. It also has samples. Available from Verlag der Apfel, Gumpendorfer Strasse 12, A 1060, Vienna, Austria. Price \$US36, plus postage.

*International Index on Training in Conservation of Cultural Property, published jointly by ICCROM and the Getty Conservation Institute, 1987.* The 4th edition of the Training Index contains entries from 46 countries. Entries are not obligatory, so not all courses are represented, but the manual is still the most comprehensive available. Each country lists the type of courses available, details of subjects, duration of course, admission requirements, language of teaching, qualification gained. For a copy of the Index, contact: Documentation Section, ICCROM, Via di San Michele, 13, 00153 Rome, Italy; or Training Programme, The Getty Conservation Institute, 4503 Glencoe Ave, Marina del Rey, CA 90292-6537, USA.

*Occupational Health and Safety in the Arts, A General Approach, published by the Australia Council.* For more information, contact: John Hunter, Information Officer, Australia Council, PO Box 302, North Sydney, NSW 2060.

*Stopping the Rot, A Handbook of preventive conservation for local studies collections, by Helen Price, Library Association of Australia, 1988.* The handbook is also accompanied by a video, and should be of interest to librarians, archivists family historians and regional museum workers. For more information, contact: LAA, 376 Jones St, Ultimo, NSW 2007.

## LETTERS

Dear Editors

I am very disappointed that a note which I wrote to be included in the last AICCM National Newsletter, relating to the design and acquisition of our ultrasonic welder for polyester, was significantly altered by the Editor without consultation with me.

In addition to information about Australian Archives' contacts only three sentences from my note were published: the first sentence and references to price.

Additional information, which I understand came from Consolidated Ultrasonics, the manufacturer of the equipment, was inserted.

I wish to dissociate myself from that part of the text which I did not write. Furthermore, I disagree with the opinions presented under the heading "Advantages of Ultrasonic Encapsulation". I consider points B and E in particular to be inaccurate and tendentious. They represent an unprofessional approach to the treatment under discussion.

Professional conservators are familiar with threats associated with encapsulation of paper documents due to possible acceleration of

deterioration. I am therefore unhappy that Colin Webb and I were named in association with this misleading information.

I notice that the name of Mr Alex Belluccini was inserted by the Editor as a possible contact for Consolidated Ultrasonics; I understand that he is no longer with this firm.

I enclose a copy of my original note and would be grateful if it could be published in full together with this letter in your next issue.

Yours faithfully

**INA KONECZNA**  
**Preservation Services**  
**Australian Archives**  
**Central Office**

*The text of the original submission from Ms Koneczna is printed below as requested. We apologise for the confusion regarding sources, but combined submissions from the two contributors to give readers as much information as possible - The Editors.*

## ULTRASONIC WELDER

Australian Archives has recently taken delivery of a locally made ultrasonic welder for polyester.

The Consonic Ultrasonic Archives Welder Model AWOT-150 has been designed and manufactured over the last two years by Consolidated Ultrasonics in Sydney. The welder is designed to Australian Archives requirements i.e. it has the ability to weld up to 160 cm to enable envelopes of up to 160 cm x 160 cm to be made with a simple weld operation per side.

It is understood that similar equipment available from William Minton and Peter Malash USA and from Weston White UK has the ability to weld only up to 90 cm and 100 cm.

Other features of the equipment are:

A Branson 160 watt, 40 kHz Welding Head is driven by a Branson Ultrasonic Generator.

The welding head is mounted on linear slides and driven with controlled variable speed on a screw drive.

The welding head is equipped with a "lift lever" which raises and holds the head while envelopes are inserted, removed or positioned for the next weld operation.

Two foot pedals are provided, one for forward and the other for reverse operation.

The weld can take place at any distance from the edge or an adjustable margin can be set.

The equipment has a detachable rack to support envelopes at the rear for dividing welds. Two magnetic mats are provided.

Price of the welder was approximately \$19,000. Obviously, the price will vary depending on size and other requirements.

The equipment welds polyester film at a variety of thicknesses, polyethylene film and Tyvek.

For further information relating to the design and purchase contact

Ina Koneczna  
Australian Archives  
P.O. Box 34  
DICKSON ACT 2601  
(Phone 062 433620)

For information about performance of the equipment contact

Colin Webb  
P.O. Box 447  
DICKSON ACT 2671  
(Phone 062 421468)

Dear Editors

May I suggest to those people organizing conservation workshops especially those made possible by Federal grant funds that thought be given to allocating a certain number of places to each State when the venues and numbers of participants are being decided. This would ensure that conservators from all over Australia with an interest in that particular area would have an equal chance of attending. The information gathered at the workshops would also reach more

conservators working in that speciality when those who have attended bring this knowledge back to their home states.

It would also be useful if advance notice of intended workshops could be given in the AICCM Newsletter even if details aren't finalized at press time. In this way, the level of interest could be canvassed early so that a balance of local and interstate attendees could be achieved. It would also allow extra time for interested individuals to organize their time off and their funding.

Admittedly, this involves extra work for the organizers, but surely the benefits to conservators across Australia would be far-reaching.

**Sylvia Bass**  
**PAPER CONSERVATOR**  
**ART GALLERY OF WESTERN AUSTRALIA**

## ANNUAL GENERAL MEETING

Minutes of the 15th Annual General Meeting of the Institute for the Conservation of Cultural Material (Inc.), held in Room B45, Building Six, Canberra College of Advanced Education, ACT, on Monday 26 September 1988.

Present: Ian MacLeod, Colin Pearson, Marg Alexander, John Ashton, Carmela Mollica, Helen Price, Leslie Richards, Jan Lyall, Ian Cook, C. Loretto, Mark Henderson, Gillian Osmond, Tamara Lavrencic, Christine Ianna, Lydia Preiss, Deborah Breen, Linda Waters, Jude Fraser, Kim Morris, Robert Wilmott, Marcelle Scott, Jeavons Baillie, Lynda Black, James Elwing, David Beavin, Harry Haxton, Stewart Laidler, Allan B. Powell, Alan Byrne, Kerry McInnis, Warwick Pekertz, Mary McGivern, Roger Trudgeon, Felicity Martin, Louise Young, Kay Soderlund, Jan Begg, Keith Fernandez, Benita Johnson, Suzanne O'Neil, Maggie Rozanski, Algis Straukas, Julian Bickersteth, Sue Frost, Samantha Black, Sharon Towns, Gretchen Voeks, John Olive, Andrew Durham, Avryl Whitnall, Cheryl Jackson, Peter Meadley, Thea Exley, John Kane, Chris Adams, Bernard Kertesz, Dara Rome, Chesley Engram, Jose Vergara.

### 1. Opening of Meeting.

The meeting was opened at 6.00pm by the President, Colin Pearson.

### 2. Apologies.

David Hallam, Heather Mansell (arrived late), Antonia Syme, Babs Burgemeestre, Tom Hazel, Pat Townley, Jennifer Edwards, Eric Archer, B. Wales, A. Bunsell, Karen Coote, Alan Phoenix, Gina Cook, Romek Pachucchi, Kesta Adkins, Corinne Clark, Pauline King, Peter Hughes, Linda Clark, Therest Mulford, Ulli Broeze-Kornemann, Rinske Car.

### 3. Confirmation of Minutes of AGM 14.

It was agreed that the minutes of the 14th AGM, held 6 September 1987, in Sydney, be accepted as a true and accurate record.  
(Res 88/1) I. MacLeod/D. Rome, carried.

### 4. President's Report.

Presented by the President, Colin Pearson. It was agreed that the President's report be accepted.  
(Res 88/2) C. Pearson/M. Alexander, carried.

### 5. Secretary's Report.

It was agreed that the report presented by the Secretary, Marg Alexander, be accepted.  
(Res 88/3) J. Olive/F. Martin, carried.

### 6. Treasurer's Report.

Presented by the Treasurer, Ian MacLeod. It was agreed that the Treasurer's report be accepted.  
(Res 88/4) M. Alexander/C. Pearson, carried.

### 7. Auditor's Report.

The Treasurer presented the report of the Auditor, M. Collins of Bradshaw, Judd and Collins, Chartered Accountants. It was agreed that the report be accepted.  
(Res 88/5) J. Ashton/T. Lavrencic, carried.

### 8. Appointment of Auditor for 1988/89.

The Treasurer proposed that the Chartered Accounting firm of Bradshaw, Judd and Collins, be reappointed as Auditors. It was agreed that the appointment continue for 1988/89.  
(Res 88/6) I. MacLeod/T. Lavrencic, carried.

## 9. Reports from Local Divisions.

ACT presented by Dara Rome  
NSW presented by Kay Soderlund  
QLD presented by Christine Ianna  
SA presented by Keith Fernandez  
TAS presented by Jude Fraser  
VIC presented by Linda Waters  
WA presented by Ian MacLeod

It was agreed that all reports be accepted.  
(Res 88/7) M. Alexander/I. Cook, carried.

## 10. Special Agenda Item.

Ian Cook, on behalf of Council and all members, thanked the retiring President Colin Pearson for fifteen years of work and dedication to the AICCM. Colin has served on Council in many capacities over this period.  
(Res 88/8) Carried by Acclamation.

## 11. Election of Incoming Council.

Nominations for the following positions were received prior to the meeting and nominees were deemed to be elected.

President	-
Senior Vice President	- Dara Rome
Vice President	- Kay Soderlund
Vice President	-
Treasurer	- Ian MacLeod
Secretary	- Marg Alexander
Ordinary Member	- Tamara Lavrencic
Ordinary Member	- Leslie Richards
Ordinary Member	- James Elwing
Ordinary Member	- Thea Exley
Ordinary Member	-
Publications Officer	-

(Res 88/8) Carried.

Nominations were called for from the floor and received as follows:

President	- Robert Wilmott (Olive/MacLeod)
Vice President	- Sharon Towns
(Soderlund/Laidler)	
Publications Officer	- Julian Bickersteth
(Soderlund/Towns)	

These candidates were elected unopposed  
(Res 88/10) Carried.

## 12. Appointment of Public Officer.

It was proposed that Ms Wendy Smith continue in this appointment.  
(Res 88/11) Cook/Lyall, carried.

The new President, Robert Wilmott, took the chair and business continued.

## 13. Other Business.

### 13.1 Professional Accreditation.

Debbie Breen presented a motion from the Victorian Division - to delay taking a decision on this matter until more discussion could take place at the Division level. The motion was spoken against by Ian Cook. Debby Breen then moved that the Victorian motion be put to the vote. Seconded Ian Cook.  
(Res 88/12) The motion was overwhelmingly defeated.

After some discussion, Ian Cook moved that the meeting accept the Professional Membership draft proposal, in principle - subject to the appointment of a review team to reword as required. The motion was seconded by Andrew Durham but after requests from the members to consider the recommendations from meetings held by three groups of interest groups during the afternoon, Ian Cook withdrew his motion.

Ian Cook moved again that the document be accepted in principle subject to review but other members requested that the President read through the document and amendments he made as appropriate.

Ian Cook withdrew his motion.

## AMENDMENTS

In all places in the document where the words, 'this committee' or 'the committee' appears, those words shall be replaced with 'the Accreditation Sub-Committee'.

In all places in the document where the words 'professional member' or 'professional membership' appears these words shall begin with upper case letters.

## ESSENTIAL STRUCTURE

Proposal 3. delete word four - normally.

Proposal 7. after AICCM. add ... The person/s appointed will hold office until the next elections.

Proposal 9. after Practice add ... Refer item 4 Criteria and item 32 AICCM Constitution.

Proposal 10. after appendix add ... A before ICCM. (Members suggested three possible sets of initials which might be used to identify the Professional Member. They were

- i/ AICCM (30 Votes)
- ii/ PMAICCM (0 votes)
- iii/ AAICCM (15 votes)

It was agreed by vote that AICCM would be used.

Proposal 11. after shall be, delete twice and insert ... three times.

Proposal 13. after Upon payment of, insert ... financial. And after non-payment of dues or other, insert ... financial.

## CRITERIA

Proposal 1a/ after have had, insert ... at least.

1b/ after have had, insert ... at least.

Proposal 4. after arbiter of such standards. insert ... Refer item 32 AICCM Constitution.

## INAUGURATION PROCEDURES

Proposal 1 after voted upon at, delete ... an Annual, and insert ... a.

Proposal 6 after the Accreditation Sub-Committee shall meet, delete all other words and insert ... as often as necessary, subject to the approval of Council Executive.

## MATERIAL REQUIRED

Proposal 1 after Form, add ... together with application processing fee.

Proposal 2 after AICCM, insert ... Professional.

Proposal 4 after The, insert Accreditation. After may, delete ... need to.

Ian Cook moved that the membership accept the draft document for professional Membership category of AICCM. The motion was seconded by Harry Haxton.

(Res 88/13). The motion was carried with 42 affirmative votes and 7 negative.

### 13.2 AICCM 1988 Conference in Canberra.

Conference is progressing. No report given.

### 13.3 AICCM 1989 Conference - Melbourne.

Felicity Martin handed out an information flyer and requested that enquiries be directed to herself or Donald Elsmore.

### 14 AICCM Logo.

Julian Bickersteth asked for clarification of the AICCM Logo. At Council meeting held 25 September 1988, it was agreed that the logo will now incorporate the prefix A.

### 14. Date and Venue of next AGM.

The next AGM will be held in Melbourne in September 1989. Exact date and venue to be announced.

**Margaret Alexander**  
**Hon. Secretary.**

*(Please note: full reports by office bearers and divisional representatives have not been included. Any members who would like copies of particular reports should request them from Marg Alexander.)*

## ON THE MOVE

If you have moved recently, and have not yet informed AICCM, you could be in danger of being struck off the mailing list. Please send your new address as soon as possible to your divisional secretary for forwarding on to the National Secretary and Secretariat.

## POSITIONS VACANT

### CONSERVATOR (MIXED MEDIA) MAA (NSW BRANCH)

The NSW Branch of the Museums Association of Australia requires an enterprising conservator to join a small and busy team that carries out contract conservation work for regional museums and community organisations. The successful applicant would be based at the Association's Regional Conservation Laboratory at Castle Hill in Sydney.

**Qualifications:** A degree in Conservation or at least 3 years practical experience. Also a driver's licence as country travel is involved from time to time.

**Salary:** Negotiable around \$25,000.

**Starting:** November 1988 to January 1989.

Applications and enquiries to:

Jenny Ferber  
Director  
NSW Branch, Museums Association of Australia  
P.O. Box K346  
Haymarket, NSW 2000  
Phone (02) 217 0133

### PAPER CONSERVATOR CAMPBELL CONSERVATION PTY LTD

Campbell Conservation requires the services of a paper conservator to work in their established paper conservation division. Campbell Conservation is part of the Campbell Group and provides a wide range of hands-on and consultative conservation services to collecting institutions and corporate and private clients.

Salary dependent on experience, but above award rates. If you are keen to join this dynamic and entrepreneurial company ring Kay Soderlund or Julian Bickersteth on (02) 406 0174.

### SENIOR CONSERVATOR, PAPER STATE CONSERVATION CENTRE OF SOUTH AUSTRALIA AUD \$40,000 PLUS DEPENDING UPON QUALIFICATIONS AND EXPERIENCE

The State Conservation Centre seeks a senior specialist paper conservator to manage its Paper Conservation Branch under the general administrative supervision of the Centre's Director. The appointee will manage the work of the Paper Branch assuming responsibility for all work undertaken. The successful applicant will be expected to undertake conservation work in at least one area of specialisation, supervise staff, provide advice and train subordinates and ensure that appropriate management and documentation systems are maintained. The appointee will be a member of the Centre's Corporate Planning and Operations Committee.

The State Conservation Centre is a world class conservation organisation with extensive facilities and equipment. At present, there are thirty staff with plans for further recruitment of specialists. Currently the Centre operates five major programs.

- Objects Conservation
- Paintings Conservation
- Paper and Rare Books
- Scientific and Technical Services
- Textiles Conservation

and services a wide range of cultural organisations, corporations, businesses and private individuals. Client programming is organised in two streams:

- the **NORTH TERRACE PROGRAMS** service the following State Government organisations: Art Gallery of South Australia, History Trust of South Australia, Public Record Office of South Australia, South Australian Museum and the State Library of South Australia.
- the **COMMERCIAL CONSERVATION SERVICE** meets the needs of other government organisations, country museums and galleries, businesses, collectors and the general public.

The State Conservation Centre is located adjacent to the University of Adelaide and the South Australian Institute of Technology. Positions at the Centre offer an outstanding opportunity for professional career development. Furthermore, the Centre is within walking distance of the State's major cultural institutions including the Gallery, Museum, History Trust and State Library.

The **SENIOR PAPER CONSERVATOR** position is offered as a five year contract. Salary and other benefits will be negotiated according to qualifications and experience. Relocation expenses for the successful candidate will also be negotiated.

Applicants should include information on background, experience and qualifications and should include the names, addresses and telephone numbers of three referees.

Applications close Friday, 26 February 1989.

Enquiries to: Ian Cook. Telephone (08) 223 1766

Applications to:

Anna Patsouris  
Management Services Officer  
Department for the Arts  
44 Pirie Street  
Adelaide SA 5000  
Australia

(The South Australian Public Service is an equal opportunity employer and applications are invited from persons regardless of sex, sexuality, marital status, pregnancy, race or physical impairment).

### **CONSERVATORS (TWO POSITIONS)**

STATE CONSERVATION CENTRE OF SOUTH AUSTRALIA

**\$22423-\$31295**

The State Conservation Centre is a large and superbly equipped conservation facility. Two twelve months contract positions are being offered in the fields of objects and preventive conservation to support the development of the Centre's Commercial Conservation Service. These positions will be involved in commercial conservation activities.

The Commercial Conservation Service is a self funding initiative which has been operating for nearly three years. The program is expanding rapidly and is servicing a broad range of government and non-government clients including private collectors and individuals.

### **CONSERVATOR, OBJECTS - DUTIES**

Undertake preservation, conservation and restoration of artefacts and historic items, participate in program management particularly related

to commercial services, maintain records, prepare estimates and costings, undertake research and analysis of items to determine authenticity, composition and condition, carry out collection surveys, prepare reports and supervise and instruct staff.

### **CONSERVATOR, PREVENTIVE CONSERVATION - DUTIES**

Undertake preservation and conservation related to the control and care of collections, artefacts and historic items, participate in program management particularly related to commercial services, maintain photographs and written records. Prepare estimates and costings, undertake research and analysis related to storage, transport and exhibition processes, prepare reports, supervise and instruct clients and staff.

### **QUALIFICATIONS**

A tertiary qualification in Conservation of Cultural Material or a closely related discipline is essential. Considerable knowledge and experience of established conservation methods and techniques is required as well as proven competence in the performance of conservation work. Experience in private conservation practice would prove valuable. Appropriate communication and management skills.

### **ENQUIRIES TO**

IAN COOK (08) 223 1766

Written applications should be forwarded to:

Ms A Patsouris  
Management Services Officer  
Department for the Arts  
44 Pirie Street  
ADELAIDE SA 5000

### **CLOSING DATE FOR APPLICATIONS IS 30 NOVEMBER 1988**

(The South Australian Public Service is an Equal Opportunity Employer and applications are invited from persons regardless of sex, sexuality, marital status, pregnancy, race or physical impairment.)

**The AICCM National Newsletter is issued quarterly and is available free to all members. Changes of address and 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, Queensland 4101.**

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

**Advertising fees are as follows: \$A60 per full column, and \$A30 per half column or less.**

#### **September Issue:**

**Editor: Debbie Breen.**

**Divisional News: Trish Stokes.**

**Advertising: Jackie Millard.**

#### **December Issue:**

**Co-ordinator: Tamara Lavrencic (07) 844 3215**

**Divisional News: Lynda Black (07) 840 7295**

**Advertising: Gillian Osmond (07) 840 7294**

**Miscellaneous: Christine Ianna (07) 840 7681**