



EDITORIAL

Thanks to an ever increasing response from the membership, this newsletter grows in content and quality. Of particular interest in this issue are two technical notes. One from the National Library of Australia on the Protective Power of Packaging uses 'Stick-On' temperature and relative humidity data loggers to examine the ability of boxes and packaging crates to buffer against external climatic changes. The data collected supports our long held belief that such containers buffer against external changes in relative humidity, but demonstrates that thermal changes are less controllable. The second contribution comes from the Australian Museum and concerns a new personal monitoring system for ethylene oxide. Tests conclude that the Bacharach Ethylene Oxide AirScan Monitor is both reliable and cost effective.

On numerous occasions the problem has been raised of how best to disseminate information while it is still current. With rising costs for typesetting, printing and postage, this Newsletter will remain a quarterly publication, produced on a restrictive budget by a very committed team of volunteers.

One of the problems with soliciting responses in a Newsletter, is that one can't be sure that all the membership have read it. This is where the State Divisions have an important role to play, that of bringing such matters to the attention of the membership. It has been suggested that instead of Divisional Councils being the main forum for discussing business matters and reporting back to the National Council, that discussion time be allocated during each Divisional general meeting, to encourage the membership to have more of a say in the decision making process. Divisional Representatives must also be encouraged to report items of interest from National Council Minutes to the general meetings. The Divisional Secretary's role is to report such discussions back to the National Council so that they can get a more representative sense of how the membership feels. Here it must be stressed that it is up to you, the membership, to become involved in the activities of your State Division. Too often the Divisional Secretaries spend considerable amounts of time and energy trying to enthuse and encourage their local members, only to come face to face with apathy.

Still on the subject of responses from the membership, Lesley Richards extends her thanks to those who answered her call for comments on the Draft Corporate Plan. The results will have been discussed at the Annual General Meeting by the time this issue of the Newsletter is circulated. The National Council wishes to thank Lesley and Thea Exley for the many hours that they have poured into the drafting of this plan, and also to Dr. Colin Pearson for his work on redrafting the Constitution.

Please note that further comments are sought on the issue of annual meetings (See note in AICCM NOTICES under Future Conferences).

Tamara Lavrencic

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AICCM NOTICES

National Council

The National Council met on 23 June 1990 in Canberra. The following items of interest were discussed.

* Funding.

Council agreed that some cost saving action must be taken, income is not sufficient to cover increasing publication costs, postal charges, printing an annual membership list and the secretariat, (although the cost of this has been reduced by employing Mr Algis Straukis for fewer hours. There is no cost for office space, as this is made available by Mr Ian Cook, Director, State Conservation Centre of SA).

* The Treasurer proposed that membership subscriptions be increased to \$40 for Ordinary Members, \$22.50 for Student Members, \$90 for Institutional Members and \$120 for Associate Members. This proposal will be presented to the 1990 AGM, and will become effective 1 July, 1991.

* Membership levy payments to the State Divisions will be paid once a year, based on membership renewals and new memberships received by 31 October in each year.

* Constitution

The AICCM Constitution requires amendment to include provision for the Professional Membership category. Dr Colin Pearson has completed a draft and this has been distributed to all members, with their AGM papers, for comment. Council and State Divisions have suggested other changes to update the document. The final draft and all comments received will be presented to members at the AGM for acceptance.

* Professional Membership

Information about Professional Membership has been sent to all members and application forms are available on request to the Professional Accreditation Committee, AICCM, GPO Box 1638, Canberra ACT 2601. Acceptance by members of the new Constitution will enable Associate Membership to become a reality.

* Future Conferences

The conference planned for 1991 was to have been held in New Zealand and hosted jointly by AICCM and the New Zealand Conservation Group. Unfortunately New Zealand have withdrawn their offer to organize the conference. This decision has coincided with a request from the Victorian Branch to hold conferences two yearly in the future. Council invited opinions from other Divisions and members but the responses received were not conclusive. We have a legal requirement (being an incorporated body) to hold an Annual General Meeting, which requires a gathering of members at the prescribed time, which is within three months of July 1, in each financial year. It has been suggested that in the non-conference year we join with another group such as MAA or CAMA. Comments from members would be most welcome and particularly from Divisions who would be interested in organising a future conference, or smaller meetings such as two day Seminars, with particular emphasis on activities for Special Interest Groups and Committees, with some combined sessions.

* CAMA

The Council of Museum Associations, of which we are an affiliate member, has through its Heritage Collections Council Working Party, formulated a proposal for a national Strategic Plan for improving care, access to and use of collections, and the associated management and development of museums. In response, the Cultural Minister's Council, which has Commonwealth and State representation, has established a Heritage Collections Working Group (which includes some members of the CAMA Working Party) to conduct a three year study to formulate National Policy for the

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The Paper lab welcomes **Cheryl Jackson** to the Annex staff. Another significant event has been the completion of our component in the WW1 War Diary Microfilming program. The lab has even had some time to investigate the use of its new suction table with a demo very kindly provided by **Kerry McInnis**.

Adrian Lautenbach is investigating the collection of panoramic negatives (over 130 of them on nitrate stock) with a view to documenting their manufacture, copying them and a possibly exhibiting them in the future.

Mark Nizette visited the United States of America recently to attend two conferences, and to visit a number of institutions. The first conference was the AIC Annual Conference which was held in Richmond, Virginia, in the beginning of June. Papers in the pre-session concentrated on the role of the Exhibition Conservator and problems relating to travelling exhibitions. The main conference was conducted with concurrent sessions covering archaeological and ethnographic objects, mass treatments, paper materials, paintings and photographs. Mark was asked to chair a session of the photographic conservation papers. In addition to these programmed sessions, there were special meetings for computer users, and an extensive exhibition of conservation and museum materials from product developers and distributors.

The second conference, organized by the Society for Imaging Technology (SPSE), was held in Rochester, NY, and concentrated solely on the conservation of Photographic materials. Topics ranged from the use of computers in the restoration of images, the use of accelerated ageing techniques to assess the viability of treatments, the latest treatments of particular problems. Mark presented a joint paper on the use of Gamma radiation on movie film for the eradication of moulds.

Institutions visited between these two conferences included the Smithsonian's Photographic Services Division, the Library of Congress, Kodak, the Image Permanence Institute and the International Museum of Photography.

Since his return to Canberra, Mark has successfully conducted a Photographic Conservation workshop.

Conservators in the Commonwealth Public Service

Conservators in the Commonwealth Public Service (ACT and other states) recently opted to join the Professional Officers Association to ensure support for the implementation of professional career structures. Some conservators were, until recently, members of APSA which is now absorbed into the PSU. The PSU is a very large union within which conservators were a very small component; our professional classification problems were swamped by other union priorities. Curators, faced with a similar problem opted to have the POA handle their classification.

The POA indicated that a conservator membership in excess of half those available would be sufficient for them to represent our career structure claims. Conservators in the Commonwealth PS were then canvassed for their opinions and, to date we have achieved 26 members in the POA. This membership along with our AICCM professional accreditation should enable us to establish parity with curators and other museum professionals in a common professional structure. This has long been a goal of those with a concern for the esteem of our profession within the broader museum environment.

National Library of Australia

The end of June saw the completion of contracts by **Chris Loretto**, **Karen Caldwell** and **Alison Bunsell**. Alison has left to travel overseas for six weeks and commences a new part-time contract on her return. **Susan Pittaway** worked for several weeks repairing copies of the Cooma Express in preparation for microfilming.

Brian Hawke spent two weeks in June at the State Library of NSW giving lectures and demonstrations on conservation binding techniques.

Kim Morris and **Lydia Preiss** presented a very successful lunchtime seminar - Preserving Your Own Collection - to over 30 members of the Friends of the National Library on 27 June.

The large collection of Library artworks being loaned to the National Library of New Zealand for their Sesquicentenary were packed and shipped in early June. **Lydia Preiss** travelled to Wellington in July to condition report and inspect installation of the works. She stayed on to attend the official opening. At the same time, the Library's huge Bicentennial Travelling Exhibition, People, Print and Paper, has finally finished. **Chesley Engram** has been assisting the curator in unpacking and condition reporting the numerous books and artworks back into the collection.

Major renovations are starting at the National Library with most floors getting some reconstruction. Work has already started on the front entrance and the Foyer areas. The first floor is currently being cleared of all materials and reconstruction begins on August 20. As a result of these renovations, the large tapestries from the Foyer have been cleaned and treated by **Sue Ride Gaardboe** before re-hanging later in the year.



NEW SOUTH WALES

Art Gallery of New South Wales

As part of the Permanent Paintings Programme, the conservation treatment to 'Across the Black Soil Plains' by G.W.Lambert is now complete. During August and September it will form the centre piece for a display about the conservation of the painting, and its history.

Donna Midwinter recently returned from an exhilarating two months combined study tour/holiday in Canada and the USA. She visited conservators in Ottawa, Toronto and New York City, and attended the AIC conference in Richmond, Virginia.

Objects undergoing treatment include Barbara Hepworth's Orpheus Version II and Yves Klein's Portrait Relief PR3. Hepworth's sculpture is bent copper sheeting with a string lacing which is broken. Klein's work was damaged during transit from France; its conservation treatment is creating interesting challenges. Klein's 60 Kg bronze relief of a naked man is completely covered with a powdery layer of blue pigment. It was originally glued to bronze support bars which were screwed to a gold leafed board and hung vertically. The relief and support bars have separated since the adhesive bond gave way. The gold leafed board is chipped and abraded. The pros and cons of welding versus adhesive bonding (to rejoin the relief to its support bars) are being considered. The damaged blue pigment will be airbrushed and **Margaret Sawicki**, frame conservator, will repair the gold leafed board.

Paper conservation, the Library and **Heather McPherson** have initiated a conservation programme to ensure that rare and well used books, pamphlets and catalogues are protected from further deterioration. In the past the Library has not been seen as a specialist collection on par with the other collections. It is hoped that after the books have been repaired and rebound, and then exhibited, that an awareness will support a permanent conservation programme for the Library in the future.

New Staff: **Stewart Laidler**, formerly of the Regional Art Galleries Association of NSW, has recently been appointed as Conservator 2 for the permanent collection of paintings.

Australian Archives

This is the age of discovery. **Anita Gustavsen** and **Robyn Lowe** are discovering the trials and tribulations of caring for an archival collection. And it seems everyone in Archives is discovering what preservation is all about. There has been much interaction with other Archives staff in working out programmes for training, microfilming and dealing with research requests for records. New consignments such as the private papers of Professor Black, a specialist in malarial diseases, have kept Anita and Robyn on their toes storing not only papers and microscope slides but wax specimens and a treatment kit.

With the government push to use recycled paper, permanent papers and standards for paper have become a major issue at the Archives. To gain further insight into this area, Robyn and Anita have been attending seminars on the subject of recycled paper and Robyn also recently attended a paper making workshop at the APPM paper mills in Tasmania. The intensive week-long course covered all aspects of modern paper making from pulp production to the finished product.

The Australian Museum

Sue Gatenby attended the course on the consolidation of ethnographic painted surfaces at the Getty Conservation Institute in California. A 2 day workshop on the subject was then organised by Sue for early August.

Graeme Scott has been at the Qld. Museum in Brisbane, working on the crating and condition-reporting of the Ta'onga Maori exhibition and accompanying it on its return to New Zealand.

Penny Edmonds is investigating the use of enzymes for removal of mould debris and related staining. She is presently at the testing stage, using a cocktail of enzymes to break down the components of fungal cell walls. She has been encouraging her pet moulds to grow for months.

Colin Macgregor is devising a method to support a group of objects from Irian Jaya; the delicacy of surface decoration prevents the objects from being turned over, making it difficult to make moulds of the underside. Colin would be delighted to get comments from anyone who may have overcome similar problems.

Campbell Conservation

Anne Gaulton has joined Campbell Conservation from the Art Gallery of NSW. She is setting up a new section specialising in painting and mural painting conservation. **Jill Robinson** is currently assisting Anne in the treatment of Donald Friend's City of Galle prior to its return to Sri Lanka.

Sue Frost and **Cath Akeroyd** spent most of June relocating the Justice and Police Museum's store from the western suburbs to the city, and assessing the entire collection for conservation. With everything from stuffed dogs to BMW police bikes, it could be described as an interesting experience.

To celebrate Anne Gaulton's arrival, Campbell Conservation has moved into larger premises at 53 Victoria Avenue, CHATSWOOD NSW 2067. Tel. (02) 417 3311 Fax. (02) 417 3102.

Conservators on Private Practice

David Stein has his paintings conservation studio now well established (including 'Willards' lining table), and is accepting work from both private and institutional clients.

Tony Ameneiro has his paper conservation studio up and running as well as continuing on-site work for the new Museum of Contemporary Art.

Both Tony and David have also started a contract for the Sydney Town Hall on their collection of paintings and works on paper.

The Powerhouse Museum

The Powerhouse Museum is preparing for two major exhibitions. They are entitled "A Material World - Fibre, Colour & Pattern", which concerns textile, materials and technology; and "Refreshing", a look at Australian pub culture, which are scheduled for November and September respectively. **Ruth Norton** is co-ordinating conservation for the textiles exhibition and has brought together an impressive number of people to assist in the preparation of the large number of objects to be displayed. **Margaret McCord** is on transfer from the Australian Museum for three months; Margaret is former Head of the Organic Conservation Section at the British Museum. The Powerhouse also appreciated help from seven conservation students from the University of Canberra for three weeks during the semester break. **Suzanne Chee**, **Dominique Wever**, **Lynn McInroy** and **Bronwen Griffin** are on contract to assist with the textiles exhibition. **Sam Costello** has been

assisting with The Mint refurbishment and The Hyde Park Barracks exit, along with textiles, and in her spare time is compiling a list of methods for the identification of plastics. **Malgorzata Dudek** and **Jenny Blakely** are investigating methods of stabilising large reverse paintings on glass for the "Refreshing" exhibition. **Ellie McFadyen** has been investigating the conservation of medallion dies and assisting with textiles. **Ross Goodman** and the engineering conservation section is reconstructing the Fowler Ploughing Engine which was previously stored in a dismantled state.

It is intended that the engine will be fully operational and will be used for public demonstrations. **Janine Beardmore** has been co-ordinating The Mint refurbishment, and, along with **Margaret Juraszek** has been preparing a collection of architectural drawings and textile swatch books for their respective exhibitions. **Jane Hinwood**, who has been appointed a Conservator Grade 1, joins the paper lab. **Roger Parris** has been appointed as a Conservator Grade 3. The Powerhouse recently sponsored **Karen Finch**, founder of The Hampton Court Textile Conservation Centre, to run a two day workshop and lecture, which was well attended.

Sydney City Council

Sydney City Council has taken an important initiative in allocating funds for research, documentation and treatment of their monuments and public art works. The Project Officer is **Robyn Dove**. For information contact **Donna Midwinter** at the Art Gallery of NSW on (02) 225 1735.



QUEENSLAND

Queensland Divisional News

Incorporation

After what had previously been considered insurmountable legal barriers, there is at last some light at the end of the tunnel for the Queensland Divisions bid to become incorporated. Another organisation, the Sporting Shooters Association of Australia, is already incorporated in Queensland, although a subdivision of a National Association. Excerpts from their rules will be used to adapt the AICCM (Queensland Division) rules to suit the requirements of the Queensland Department of Justice.

Regional Disaster Agency

A letter has been written on behalf of the AICCM (Queensland Division) to the Museums Association of Australia, North Queensland Branch Secretary, Professor Barry Reynolds, registering interest in the formation of a Regional Disaster Agency and Conservation Service. A reply was received that detailed Professor Reynolds's approaches to date along with an agreement that united lobbying would be more beneficial than separate fronts.

State Library of Queensland

Tamara Lavrencic has commenced duties as Manager of Preservation Services, a position created recently by the amalgamation of the Conservation Section and Bindery Services. High on Tamara's list are the development of a prioritised work program, formulating standard procedures for treatment of mould and insect affected materials, and formalising an Emergency Action Plan for the State Library.

Grant Collins attended the Paper and Book Intensive which this year was held at Pasadena Conference Centre, Maryland, USA. It entailed:

1. A 14 day seminar/workshop on "Enzymes an effective conservation tool" by Cathy Baker, Associate Professor of Paper Conservation, Buffalo State College and Helen Burgess, Conservation Scientist, Canadian Conservation Institute. The lecture dealt with protease and amylase enzymes, the specifications for their use by identification of the residue to be removed, the pH of the object, the pH of the solution at which the enzymatic activity will be optimum, temperature, addition of buffers to achieve optimum activity and the effect of enzymes on mediums and pigments.

2. A workshop on non-adhesive bindings using rag paper and parchment rendering the volume structure totally reversible. This format was used on the Washington Diaries in the Conservation Department at the Library of Congress.
3. A hands-on session dealing with conservation aesthetics and the effects of modern day treatments.
4. A field trip into the Library of Congress Research laboratory where they are doing work on perfecting a mass deacidification programme, also an overview of their book and paper conservation laboratories.
5. A tour of the Smithsonian Institute's conservation facilities.

Queensland Art Gallery

Lynda Black has been treating a selection of nineteenth century English watercolours. The paintings' hot table has proven useful for enzyme treatments involving alpha amylase in the removal of starch paste backings. Treatment has revealed a study sketch on the verso of a work by William Collingwood Smith.

From removing backings to applying them Lynda has recently mounted a composite work of colour laser prints onto paper honeycomb. The work by Pat Hoffie "Pleasures of the Periphery" posed several problems but after exhaustive tests by **Tamara Lavrencic** and Lynda it was decided to paste each of the 16 pieces onto the paper honeycomb with a very fine starch paste. Bowing of the support was counteracted by pasting another 16 laser copies on the back of the honeycomb. The work is currently on display in the 'Shifting Parameters' exhibition.

Gillian Osmond and **Paula Dredge** have been applying "Wolber's" technology to the cleaning of two Australian paintings. Rupert Bunny "Cosy Corner" is undergoing varnish removal with a combination of resin soap and free solvent systems. Henry Gritten "Main Road Newtown" is being cleaned of extensive overpaint with a solvent gel. Paula and Gillian have also commenced experimenting with fluorochromes in the characterisation of paint cross sections. Enthusiasm has been fuelled and new ideas generated by the recent workshop "New Methods in Cleaning Paintings", given by Richard Wolbers in Melbourne, which Gillian and **John Hook** attended.

The Gallery is currently preparing for an exhibition "Treasures from the Shanghai Museum". John is to travel to China to prepare condition reports and oversee packing of the objects. He will continue on to Brussels for the IIC Congress "Cleaning, Retouching, Coatings".

Both the Gallery and the AICCM Queensland Division are aiming to foster relationships between conservators, local art colleges and picture framers. Gillian talked to painting students at the Queensland College of Art regarding issues of compatibility and stability in 'artists' use of materials. Lynda is scheduled to similarly address print making students. The next local AICCM meeting is to be held in conjunction with the Australian Picture Framers Association from which it is hoped an ongoing relationship will develop.

Queensland Museum

The **Ta'onga Maori** exhibition closed on 15 July, having achieved a record attendance of 10,000 paying visitors. The exhibition was considered a great success, not only in terms of sheer numbers of visitors but also from the interest it stimulated. For the local Maori community, the display acted as a focal point, bringing them closer together, allowing them to share with each other and disseminate to others the knowledge and culture of their ancestors.

Conservators, **Rowena Hill** and **Christine Ianna** carried out daily condition checks on all the items, with continuous monitoring of the temperature and relative humidity.

The exhibition culminated in a closing ceremony, organised by **Bruce Campbell** and the local Maori community, for invited dignitaries and Maori elders from New Zealand and the Directors of the museums involved. After the closure, conservators **Jack Fry** (Wellington) and **Graeme Scott** (Australian Museum) with Exhibition Officer, **Ross Clendinning** (Australian Museum) organised the take-down, the most complicated part of which was the dismantling of the over 6.7 metres-high, 2 tonne gateway.

The artefacts were dispatched in four consignments and air-freighted to Wellington. Each consignment contained a representative selection of **ta'onga** from every Maori canoe (clan) so that in the event of an accident no one clan's cultural heritage was completely lost.



SOUTH AUSTRALIA

State Conservation Centre of South Australia

Staff

Ron Eadie has commenced work at the State City Archives.

Chris Payne and **Virginia Dahlenburg** are both currently in Europe and will be attending the IIC and ICCOM Conferences.

Conservation on the Move

Through the generous support of Foundation South Australia, the State Conservation Centre will be touring the National Australia Bank's Mobile Conservation Laboratory in South Australia during September and October 1990.

The Mobile Conservation Laboratory is a 12.2 metre long semi-trailer which has been especially designed and fitted out to function as a conservation laboratory. The laboratory is used for the examination and treatment of works of art, historical records and other cultural material.

The tour is to be launched at an Open Day of the State Conservation Centre on Sunday, September 2. The itinerary of visits will include approximately one week at Naracoorte, Mt. Gambier, Victor Harbor, Port Adelaide, Port Lincoln, Clare and Renmark.

Clinic Days will be held at each of the proposed venues where private individuals, gallery and museum volunteers and staff will be able to obtain free advice on caring for collections and artefacts.

If you would like any information about the itinerary of the van or workshops and lectures, please contact **Ian Cook** or **Keith Fernandez** on (08) 223 1766.

State Programs

Textiles: **Mary Jose** has been working on a collection of patchwork quilts and Depression rag rugs for a forthcoming exhibition at the Migration Museum. She has also been working on a collection of African costume mainly from Nigeria which belongs to the SA Museum.

Objects: **Sarah Slade** and **Mary Canny** have completed conservation treatment and exhibition preparation for 20 aboriginal metal masks. A new backing system using acrylic sheeting was devised by Sarah and appears to be very successful. The desalination treatment of Sperm Whale Jaw Bone is ongoing for the Natural History Division of the South Australian Museum.

Treatment on a series of displaced persons wooden trunks belonging to the Migration Museum has been completed. **Mary Canny** has begun treatment on a silverware collection belonging to the South Australian Maritime Museum.

Paintings: **Helen Weidenhofer** and **Helen Halley** were involved in the condition checking of the Moet and Chandon Travelling Exhibition at the Art Gallery of South Australia. **Helen Halley** has been overseeing continuation of the paintings reframing project. **Helen Weidenhofer** has been treating an C18th Italian painting of the Colosseum, which has been previously restored several times.

Paper: **Anne Dineen** and **Vicki Humphrey** have completed conservation on 25 works belonging to the Art Gallery of South Australia for the SATEP Touring Exhibition, C20th South Australian Landscape Prints.

Work is proceeding on 8 English watercolours. **Tony Zammit** has completed work on the Tabulae Geographicae and some John McDougall Stuart manuscripts belonging to the Royal Geographical

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Society. Tony gave a workshop at the AICCM conference in Launceston; some innovative techniques and pieces of equipment were demonstrated. **Hank Bohmer** is continuing the conservation of S.A. Housing and Construction Department plans deposited at the Public Record Office. Hank is also working on the original backing sheets from the S.A. Museum string games which were recently remounted by the Textiles Section. **Vicki Humphrey** and **Sarah Slade** (Objects) repaired damage to a stage set model for the Tribute to Joan Sutherland Exhibition at S.A. Museum.

Commercial Programs

Textiles: **Debbie Spoehr** has just completed mounting a large 4 x 3 metre padded Burmese embroidery. She devised a collapsible mounting system which allows the work to be transported easily but provides full support for the embroidery during display.

The textiles section also washed a large Persian carpet. This carpet is now on display in the entrance hall at Carrick Hill.

Paintings: **Helen Weidenhofer** has been involved in testing for removal of overpaint from Historic Wallpaper in Martindale Hall, Mintaro. **Eugene Taddeo**, **Virginia Dahlenburg** and **Annellen Tappe** have completed treatment of 40 fire damaged paintings for several clients.

Objects: **Amber Xavier** has almost completed work on 3 polychrome sculptures that were severely damaged in transit to Australia from Portugal. Treatment has involved consolidation of the extremely unstable paint surface followed by extensive infilling and inpainting. She is also involved in designing crates and plans for transportation of the sculptures when complete.

Lyn Pinkus is conserving a series old Aboriginal and Papua New Guinean objects for the Flinders University Collection.

Both Lyn and Amber have been treating a series of ceramic and glass items for individual clients.

Matthew Jordan has almost completed conservation treatment of the War Memorial Crosses on public display in the centre of Adelaide.

Paper: The Paper Section has been treating the Adelaide Botanic Gardens' collection of Ellis Rowan botanical watercolours. The section is very busy with a number of prints, watercolours, photographs and books. **Vicki Humphrey** has recently quoted for the removal of a poster from a wall at St Andrews Primary School in Walkerville, and subsequent conservation treatment. **Helen Halley** has been assisting in the Paper section.



TASMANIA

The Tasmanian Division recently held its AGM at the QVMAG Conservation Lab in Launceston. The new committee is:

President - **Stephanie McDonald**
Secretary - **Jude Fraser**
Treasurer - **Kaye Dimmack**

The postal address for the Division is still c/- Queen Victoria Museum and Art Gallery, Wellington Street, Launceston, Tas 7250

Mark Nizette, photographic conservator at the AWM, visited Tasmania in late August to work with the Queen Victoria Museum and Art Gallery (Launceston) and the State Library and Archives (Hobart) surveying collections and conducting workshops.

In conjunction with the AICCM Conference, a number of related lectures were organized, making use of the talent visiting the State.

Linda Young from the Cultural Heritage Unit, University of Canberra, presented a lecture to the MAA Tasmanian Branch. She spoke on the analysis of historic artefacts in the museum context.

Ian Godfrey, WA Maritime Museum, addressed the Tasmanian Archaeological Society on the shipwreck sites off the coast of Western Australia.

Andrew Sayers, Curator of Prints and Drawings, ANG, presented an illustrated lecture titled "Antiquity and 'Civilization' in Nineteenth Century Tasmania" to the Friends of the QVMAG.

Tony Zammit, State Conservation Centre of SA, spoke to members of the Library Association and the Book Council about his 1990 ESSO Scholarship.

Therese Mulford attended the Getty Conservation Institute workshop at the National Gallery of Victoria in July. The workshop 'New Methods in the Cleaning of Paintings' was run by Professor Richard Wolbers, assisted by James Martin.

Linda Clark has been working with volunteer Ken Stephenson on the QVMAG's collection of sewing machines in preparation for an exhibition "Treadles and Threads". Linda is also treating the Museum's tapa collection.



VICTORIA

ANZ Archives

The archive, museum and conservation laboratory are relocating at the end of September to 90 Bourke Street, Melbourne. This involves moving from a windowless basement to a top floor with seven windows!

Australian Archives

Felicity Martin is back after an operation and is continuing general treatments and copying nitrate based film. **Guy Petherbridge** is joining the Archive's staff in September to review conservation objectives for the Archive's future. He will be based in Sydney, but will spend some time in Canberra and Melbourne.

Ian Potter Conservation Laboratory

The Ian Potter Gallery and Conservation Laboratory opened officially in June. The lab. is doing ongoing treatments and has started teaching programs for Fine Arts students. **Trish McQueen** has left to move to Sydney.

Museum of Victoria

Cate Harley and **Glenda Marsh** have finished the treatment of Tjebj, the MOV mummy, and he and the British Museum exhibition "Civilization" are now on display. **Michelle Berry** is writing up the condition survey of the non-Australian ethnographic collection. **Anne Wright**, **Alison Wain**, **Margit Dudas**, **Anthony Abell**, **Debbie Taylor** and **David Crotty** have been busy treating objects for display at the new museum being built at Spotswood. They have also been arranging contract conservation of large and specialist objects, and advising on the conservation aspects of storage and exhibition, and the relocation of the collections to Spotswood.

National Film and Sound Archive

The cinesound feature film "The Silence of Dean Maitland" has been restored to its original length for the first time since being cut by censors in 1934.

National Gallery of Victoria

The workshop on "New Methods in Cleaning Paintings" with Richard Wolbers has just finished. **Tom Dixon** has returned from a workshop at the Getty Conservation Institute on "Preventative Conservation in Museums". **Anne Cotter-Ross** will soon be starting a nine month fellowship at the Museum of Modern Art in New York, and **Karen Schultz** is returning from maternity leave. The lab. has been busy preparing works for the Albert Tucker and Odilon Redon exhibitions. The framing section has begun a research project on framing styles for Australian watercolours 1850-1910.

Regional Conservation Center

Sharon Towns and Linda Waters are setting up a laboratory jointly with Public Records. Linda has just left the Victorian branch of the National Trust along with the Trust's other conservator Bill Snoeck. The Trust appears to have abandoned its commitment to the conservation of its historic treasures, as it has voluntarily closed down its conservation section. This is most unfortunate, and Sharon points out that although the Regional Conservation Center can provide help and advice to bodies such as the Trust, the Trust will need its own conservation manager to administer a conservation program.

State Library of Victoria

Jeavons Baillie has taken up the position of Senior Conservator. Mary Cox and her husband Adrian Flint are to be congratulated on the birth of their son, Callum. Susu Nousala is replacing Mary as photographic conservator while Mary is on maternity leave. However the photography conservation lab. has been closed because of fire regulations - staff are trying to find a new lab! Liz Ogden has returned part time, and Rosie Freeman has left to start a course at the Camberwell School of Arts and Crafts in England. Temporary staff include Alison Humphries, Caroline Fry, George Matoulis, Joyce Chinkwok and Tony Pelaggi who are working on the Harold Paynting collection of photographs.

Victoria Archaeological Survey

Maggie Baron has returned from a Melbourne University dig at Tell Ahmar in North West Syria.



WORKING GROUPS

PHOTOGRAPHIC CONSERVATION

PHOTON EXISTS!

The formation of a PHOTOgraphic ConservatiON Special Interest Group was discussed at a recent AICCM ACT Division meeting. PHOTON was formed, and subject to fulfilling certain AICCM requirements, will become a registered Sub Group of the AICCM.

The aims and objectives of the group are yet to be established and input is sought from interested people.

Mark Nizette will be the contact officer for the time being, so if you have any information or comments, please write to him care of: Australian War Memorial, PO Box 345, Canberra City ACT 2601.

PAINTINGS CONSERVATION

1991 Painting Group Symposium Preliminary Notice

After initially considering Broken Hill, the venue for the 1991 Painting Group Symposium will be on 18 - 19 April, in the Blue Mountains, west of Sydney. Fresh air and cool evenings should encourage group members to freely converse about the current state of paintings conservation in Australia. Due to the attendance of a number of paintings conservators at the recent New Methods on the Cleaning of Paintings Workshop at the National Gallery of Victoria, it is anticipated that a section of the symposium will be dedicated to follow up work based on the information presented by Richard Wolbers. The symposium will also be an opportunity for those attending international conferences to disseminate information to their Australian colleagues.

Further details will be circulated to Group members by mail and published in future editions of this Newsletter as they are finalised.

For information and suggestions on the symposium format contact the organisers: Steward Laider, Conservation Department, Art Gallery of NSW, Art Gallery Road, Domain, Sydney 2000. Tel (02) 225 1747; or Allan Byrne, NCCHSS, University of Canberra, PO Box 1, Belconnen ACT 2616. Tel (06) 252 2369.

SCULPTURE CONSERVATION

Following the Survey of Australian Sculpture Conservators and Restorers published in the March 1990 AICCM Newsletter, there were thirteen responses. Respondents indicated their interest in a wide range of materials including paper maché, plastics and ceramics.

Sculpture may not be your particular area of expertise, but the purpose of this exercise is to discover who is out there so we can establish a better network. To obtain a list of the survey respondents, please contact Donna Midwinter, Art Gallery of NSW, Art Gallery Road, Domain, Sydney 2000. Tel (02) 225 1735.



NEW MEMBERS

C. M. Fry, A. Inglis, M. E. A. McCord, C. Thomas, S. Hodgson, S. Clayton, R. A. Freemanite, E. M. Bladin, International Cultural Corporation of Australia, M. A. Berry, T. D. Peters, J. Goozee, N. Endt, M. Yeomans, S. J. Rennie, A. M. Duck, J. Ablen, F. Bennie, G. Leahy, G. S. Marsh, S. Harbison, K. E. Ben, W. K. McPherson, M. Dudas, P. L. Kay, D. L. Colins, P. Milne - Fowler, R. T. E. Kenawa, C. Angus, The Library of Congress

OBITUARY

GERRY HEDLEY

To those who were acquainted with him the news of Gerry Hedley's death in a climbing accident comes as a personal loss. His death is also a significant loss to the international conservation profession in which he was held in high regard.

Gerry gained a B.Sc. in Mechanical Engineering, Imperial College, London University, and a Certificate of Painting Conservation, Courtauld Institute of Art, London University. He was Lecturer in Conservation of Paintings at the Courtauld since 1976. Gerry was a free disseminator of information, being the author of several papers and the principal of a number of workshops on the conservation of paintings. My memories of his 1984 visit to Australia are of a considerate, affable person with a keen mind and an ability to communicate conservation information to a wide audience.

One of Gerry's activities was building links between conservators and scientists and this formed the subject of his recent Guest Editorial in the Autumn/Winter 1990 CCI Newsletter entitled, 'Finding a Structure of Collaboration'. A passage from his editorial states: 'We ought to face it (the collaboration of science and conservation) head on. Taking on complex projects will not only mean great success, it also means daring to fail. In any case, conservation is not an absolute science; we have to make compromises, act on half knowledge, sometimes guess. These factors mean creating structures which are flexible enough, human enough, to handle this imperfect world.'

An imperfect world that has now lost a valued member of the conservation fraternity.

Allan Byrne



INFORMATION

EXCHANGE

Focus on Plastics

The degradation of plastics presents probably the greatest ever challenge to the conservation profession. If it can be met (which, given the complexities of the materials and the chemically irreversible nature of many of the changes being observed, is thought by some to be a forlorn hope), this will not happen without the close involvement of polymer scientists.

(Table 1). It was found that there was almost no difference between the conditions inside the box and those of the surrounding environment. The only effect of boxing appears to have been to reduce slightly both the actual values and the range of variability of the relative humidity.

Requests have been made to improve humidity control in the tape-store now it has been proved that boxing in thin cardboard has no effect on moderating environmental conditions.

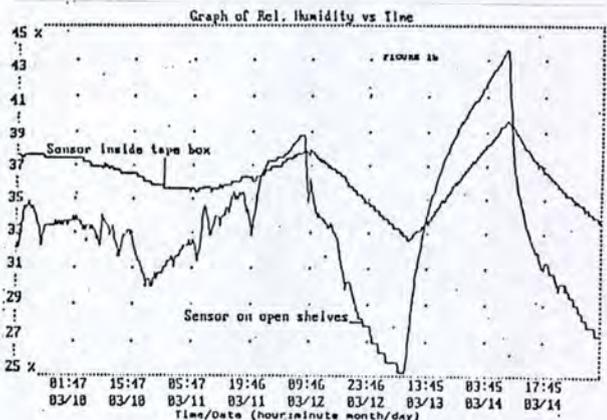
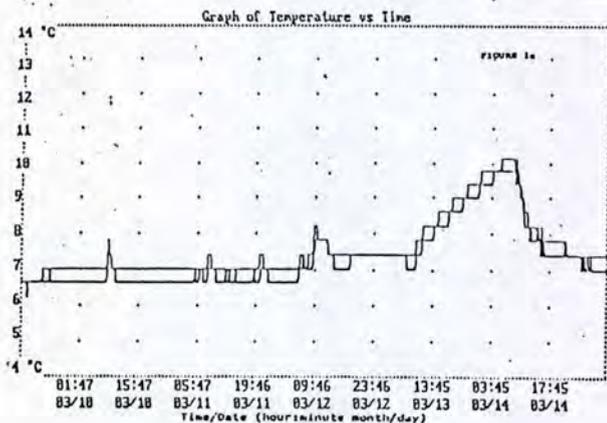
TABLE 1

For the period 23 February to 5 March 1990

	Mean	High	Low	Range	Std.Dev.
Temp. (°C) - on shelf	18.5	19.2	17.8	1.5	0.45
in box	18.9	19.6	18.1	1.5	0.45
RH (%) - on shelf	64.1	66.8	61.4	5.4	1.08
in box	62.4	64.2	60.5	3.7	0.86

2. Effects of Boxing - Plastic

A similar exercise was carried out with a tightly sealed polypropylene micrifilm box used in Preservation Services coldstore. This room is designed to run at 8°C and 35% relative humidity. Figures 1a and 1b show temperature and relative humidity changes over a 5 day period. During this period there was an overnight power failure. The effects of this are clearly reflected in the graphs.



Once more, boxing had no effect on temperature, but relative humidity effects were considerable. The buffering effect of the plastic box was quite significant. While the unprotected sensor recorded a relative humidity change from 38% to 25% then back to a peak of 44% (a range of nearly 20%), the boxed sensor went from 37% down to 33% then back to 39% (a range of only 6%).

The choice of materials for boxing obviously has to be made in the light of expectations of environmental protection. Neither the cardboard nor the polypropylene provided any thermal insulation, but the polypropylene provided good protection against changes in relative humidity.

3. Travelling Exhibitions

The third experiment involved the use of the sensors to monitor conditions inside and outside a packing crate during a voyage to New Zealand. Material from the Library's collections on loan to an exhibition 'Encounter with Eden' organised by the National Library of New Zealand was sent by sea, packed in wooden crates. One sensor, surrounded by a small protective perforated metal shield, was attached to the outside of one of the wooden crates; another sensor was attached to the back of a framed oil painting, inside the case.

The sensor on the outside of the case remained undamaged and continued to provide readings until its return to Australia for analysis. The sensors have since been returned to New Zealand to monitor conditions for the next 12 months. This is the maximum time that they can be programmed to log data without overwriting existing information.

Results as indicated in figures 2a and 2b were similar to those found in the coldstore study. Crating had no effect on temperature, but once more the container insulated the contents from changes of humidity. From leaving the National Library on 28 May until the more stable shipboard period from around 7 June to 26

June, the relative humidity outside the crate varied from a low of about 54% up to a maximum of 86%. Inside the crate, the variation was only from 54% to 60%. During its period on board, relative humidity was relatively stable, but was around 20% higher outside the crate than inside, averaging a very high 79%.

The crates used for this exhibition were basic unpainted pine crates, lined with tar paper. This obviously helps to provide insulation against humidity changes. However, any future crates will certainly need to be constructed to give better thermal insulation. We will attempt to modify the present crates before the exhibited material is returned to Australia.

The availability of small dataloggers has the potential to revolutionise our knowledge about environmental changes on both a micro and a macro scale. Practical applications for them seem almost to be only governed by our collective imagination.

Wendy Smith
Preservation Services
National Library of Australia
July 1990



CONFERENCES & SEMINARS



AUSTRALIA

Ephemera Society of Australia Conference
6 - 7 October 1990, Meat Market Craft Centre, North Melbourne, Victoria.

For program details contact Honor Godfrey on (03) 429 4328.

ICOM Seminar on Museums Training Curricula and Cultural Pluralism
19 - 20 November, 1990, University of Canberra, ACT.

In arrangement with the National CAMA Conference a seminar is being organised Dr Amar Galla, National Centre for Cultural Heritage Science Studies, in consultation with other museum studies units, training programs, collecting institutions, Department of Arts, Sport, the Environment, Tourism and Territories, and the Office of Multicultural Affairs. For details of the program contact: Dr Amar Galla, National Centre for Cultural Heritage Science Studies, Faculty of Applied Science, University of Canberra, PO Box 1, Belconnen, ACT 2616. Tel (06) 252 2369

Council of Australian Museums Associations Inc. (CAMA) National Conference
'Australian Museums - Presenting Australia'
21 - 24 November, 1990, Canberra, ACT

An opportunity for the community of museum professionals in Australia to question the extent to which the collecting, exhibiting and public program policies of both art and non-art museums in Australia are appropriate to both historical and contemporary Australia. For program details contact: CAMA Conference Planning Committee, c/- Capital Conferences Pty Ltd, PO Box E 345, Queen Victoria Terrace, Canberra ACT 2600, Australia. Tel (06) 285 2048, Fax (06) 285 2334

1991 AICCM Painting Group Symposium
18 - 19 April 1991, Blue Mountains, NSW.

A preliminary notice for this meeting is included under News from Working Groups.



INTERNATIONAL

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

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

Sixth International Conference on Conservation of Earthen Architecture
14-19 October 1990, Las Cruces, NM, USA.

Contact: Michael Taylor, Division of Conservation, South West Region, NPS, PO Box 728, Santa Fe, USA.

Sixth International Symposium on Ancient Mosaics
15-20 October, Palencia & Mérida, Spain.

Contact: Dr María Valentín Callejo, Departamento de Cultura, Excmu, Diputación Provincial, Palencia, Spain.

Restoration of Museum Art on Paper and Textiles
15 - 21 October 1990, Vilnius, Lithuanian SSR

Organized by the Soviet Committee of the International Council of Museums (ICOM) and the P. Gudynas Restoration Centre of the Lithuanian Art Museum, this international conference will discuss the materials and techniques of museum textiles and works of graphic art on paper and parchment, types of deterioration, methods of restoration and conservation, restoration materials, ethical problems of restoration and problems of storage and exhibition. Plenary sessions will have simultaneous translation into English and French. Meetings of the ICOM Working Groups on 'Graphic Documents' and 'Textiles' will be held at the P. Gudynas Restoration Centre. Information: The Soviet ICOM Committee, Sytsev-Vrajek 30, 121002 Moscow, USSR.

Managing Conservation
22 October 1990, Museum Of London, UK

Preserving collections is what museum conservation is about. This meeting will cover the management of collections and their care and storage, input of exhibition design and organisation, and collection condition surveys. Further details from Suzanne Keene, Conservation Department, Museum of London, London Wall, London EC2Y 5HN, UK.

Restoration 90 - The Exhibition
22-24 October 1990, RAI Exhibition Centre Amsterdam

Third international fair for restoration and conservation techniques, to be held simultaneously with an international congress on environment, restoration and conservation. For more information contact RAI International Exhibition & Congress Centre, Europaplein 1078 GZ Amsterdam, Netherlands.

Enzyme treatments: The science and application in conserving artistic and historical works.
27 - 28 October 1990, Massachusetts, USA

Seminar on enzyme use in conservation treatments and development of treatment strategies. Case studies will be presented dealing with paper, painting, photographic, furniture, ethnographic, object and textile conservation. Registration closes 10 September 1990. Fee is \$250 to Technology and Conservation, 1 Emerson Place, 16M, Boston, MA 02114.

Taonga Maori Conference
November 1990. NZ.

The Cultural Conservation Advisory Council is inviting conservators and curators from all major overseas museums with Maori collections to travel to New Zealand. The objectives are to provide an opportunity for museum professionals and Maori people to meet and discuss attitudes and issues related to collections of Maori works.

For further information contact: Cultural Conservation Advisory Council, Department of Internal Affairs, PO Box 805, Wellington, New Zealand.

Fifth International Printing and Graphic Arts Conference
6 - 8 November 1990, Vancouver, Canada

Sponsored by Tappi and the Technical Section of CPPA. Papers are being invited on the effect of recycling and of alkaline papermaking on printing properties. Contact Mr Nick Boulton, Technical Section, CPPA, Sun Life Bldg., 19th Fl., 1155 Metcalfe St., Montreal, Que., Canada H3B 4T6 (514-866-6621).

The workshop was most successful due largely to the generosity with which Richard Wolbers and James Martin disseminated information to participants. The National Gallery of Victoria conservation staff, particularly Tom Dixon and John Payne are to be congratulated for their efforts in ensuring that the workshop ran smoothly. The difficult work for participants will now begin as they incorporate these new 'tools' in their work practices.

Allan Byrne
University of Canberra

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Library disaster preparedness workshop

State Library of NSW.
26 - 27 April, 1990.

A Conservation Access two-day workshop in library disaster prevention, preparedness, reaction and recovery was conducted during April. The workshop was a joint presentation by **Conservation**

Access and the Public Libraries Branch of the State Library of NSW and took place in the Vincent Fairfax Family Conservation Laboratories. Of the twenty delegates, fourteen libraries, ranging from the State, Public, TAFE and University sectors were represented.

All aspects of minimising the untimely destruction of books, maps, manuscripts, audiovisual and magnetic media were covered and participants learnt the essential elements of disaster prevention including, importantly, how to develop the various components of a model disaster plan to meet the needs of their own library.

To encourage lively discussion, and input at the section of the workshop entitled "How to write a disaster plan: taking a model and tailoring it to your needs", **Conservation Access** requested that the participants consider a variety of pertinent questions and bring the completed questionnaire with them to the workshop.

In addition to information on the management aspects of disaster planning, the participants received hands-on instruction in six disaster recovery techniques for paper based items and audio-visual and magnetic media.

Judging by completed evaluation questionnaires, the twelve hours of seminars, workshops, videos and illustrated lectures prepared the participants to deal with future disasters and most importantly, develop a disaster plan for their Library or Institution.

The workshop will take place again on Thursday and Friday, 28 - 29 November, 1990.

For further enquires contact Marion Roubos-Bennett on 230 1676.

Marion Roubos-Bennett
Coordinator
Conservation Access

Disaster Preparedness for Librarians
AICCM Queensland Division. 5 - 6 July 1990

The Qld Division of AICCM in association with the Queensland Conservation Sub-committee of the Australian Council of Library & Information Services presented a one and a half day workshop titled 'Disaster Preparedness for Librarians' at Australian Archives in July.

Theory sessions included the films, "Disaster Contingency Planning", "Library & Archival Disaster Preparedness" and "Inside

Track to Disaster Recovery", along with oral presentations on "Threats - Identification and Assessment", and "Disaster Prevention, Preparation, Response and Recovery" by Warwick Peberdy and Chris Bakewell (Australian Archives, Qld). A disaster case study was presented by Margaret O'Hagan, from the Fryer Library at the University of Queensland.

The practical workshop on the second day was presented as a simulated disaster exercise, introduced with a fire fighting demonstration and inspection of the disaster site followed by a briefing that was preliminary to the simulated disaster exercise.

Registrants participated at each of four stations that would be involved in an actual Disaster Recovery site. Four station leaders: Chris Bakewell (salvage and packing);

Vicki Gillespie (drying of books and files); Robert Sheehy (drying of microforms and photographs); Christine Ianna (treatment of frozen books and files) guided the participants in what would be expected at each station, demonstrated techniques and answered questions. Warwick Peberdy co-ordinated the movements of the four groups and chaired the briefing sessions.

The practical session concluded with discussion and a review. It was generally agreed that the practical session provided a valuable learning experience; participants were able to handle and treat wet books, files and other media in a less pressured environment than would be experienced in an actual disaster.

Overall, the response to the workshop on Disaster Preparedness for Librarians was encouraging for the organising committee.

Christine Ianna
Queensland Museum

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 **COURSES & SCHOLARSHIPS**

 **AUSTRALIA**

Conservation Access Hands-on Workshops
Vincent Fairfax Family Conservation Laboratories
State Library of NSW, Sydney.

(continued on page 13)



Workshop on New Methods in the Cleaning of Paintings
The National Gallery of Victoria. 16 - 27 July, 1990.
From left to right: Back: John Harper, Golden Bay, NZ; Bruce Ford, Australian National Gallery; Therese Mulford, Queen Victoria Museum & Art Gallery; Merv Hutchinson, National Gallery of NZ; Allan Byrne, University of Canberra; Tom Dixon, National Gallery of Victoria; Stewart Laidler, Art Gallery of NSW; Jamie Martin, Williamstown Regional Art Conservation Laboratory, USA; John Hook, Qld. Art Gallery; Chris Adams, Australian War Memorial; John Payne, National Gallery of Victoria; Front: Don Murchison, Auckland City Art Gallery; Linda Waters, Victorian Centre for Conservation of Cultural Material; Erica Burgess, Australian National Gallery; Gillian Osmond, Qld. Art Gallery; Richard Wolbers, University of Delaware/Winterthur Museum, USA. Absent: Judy Dunlop, Melbourne.

"Out of the attic and preserved for the future": looking after paper and documents. 31 October 1990.

First aid for books (Part 1). 5 November 1990.

Repairing maps, plans and posters. 14 November 1990.

Prints, etchings and watercolours: Their care framing and display. 21 November 1990.

Each workshop provides an opportunity to gain experience in preventive conservation techniques. Each comprises over six hours contact with specialists in the conservation of paper based materials. There is a \$70 fee per workshop. For further information, leaflets and booking details, contact Marion Roubos-Bennett, Coordinator, Conservation Access, State Library of NSW, Macquarie St, Sydney, NSW 2000. Tel (02) 230 1676 Fax (02) 232 4816.



INTERNATIONAL

Disaster Prevention and Recovery: Creation a Plan for your Museum
17 - 18 October 1990. Intermuseum Conservation Association, Oberlin, USA.

An intensive two day course for museum administrators, registrars, and other personnel responsible for the well being of their institution's collections and records. It will provide participants with the rationale, methodology, sample outlines, bibliographies and guidance necessary to begin preparing a disaster plan for their institutions.

Barbara Roberts, a Conservator of Decorative Arts in private practice and Chair of the ICOM Ad Hoc Committee on Hazard Mitigation, will lead the panel of distinguished speakers. Using case studies, slide lectures and discussions, they will cover organizing and writing the plan through such topics as: preparedness, scope of disasters from natural to man-made, coordinating efforts among staff, local agencies, and volunteers, first-steps toward recovery, locating sources of emergency supplies and equipment, and much more.

To receive further information and registration materials contact: Intermuseum Conservation Association, Disaster Prevention and Recovery Seminar, Allen Art Building, Oberlin, OH 44074. Tel (216) 775-7331

Smithsonian Institute Washington D.C.

The Smithsonian Institute is offering the following courses and workshops:

Mechanics of Materials and the Structure of Cultural Objects.
22-24 October 1990. Smithsonian Institution, Maryland, USA

Introductory course for museum professionals discussing the basic fundamentals of the mechanical properties of cultural materials and the effect of the environment on these. Registration fee \$30(US).

Identification of Natural Dyes on Historic Textiles: Analysis and Preparation
29 October - 2 November 1990. Smithsonian Institute, Maryland, USA.

Five day course taught by Dr. Helmut Schweppe on the identification of natural dyes by means of extraction tests and thin layer chromatography. Registration fee \$350(US).

Textile Pests: Biology, Prevention, Control.
7 November 1990. Smithsonian Institute, Maryland, USA

One day seminar given by Dr. Gary Alpert, noted entomologist and consultant to museums, specifically on the bionomics, prevention and control of insects which attack museum textiles.

Display Materials Workshop
13-16 November 1990. Smithsonian Institute, Maryland, USA.

To review qualitative, analytical tests appropriate for use in evaluating the variety of components used in the construction and finishing of display cases in museums. Registration fee: \$175(US).

Drying and Flattening Paper: Science, Techniques, and New Directions.
28-30 November 1990. Paper Conservation Laboratory, Museum Support Centre, Suitland, MD USA.

A mid-career seminar for paper conservation professionals. A three day interactive workshop on the techniques, theory and science of drying and flattening paper. Registration fee: \$275 (US).

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

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

Coatings for Furniture Conservation
3 workshops: Feb; April and July 1991.

Conservation of Gilt Wood
4-7 November 1991.

For further information on all of the above Smithsonian Courses contact: The Training Secretary, CAL/MSA, Smithsonian Institution, Washington, D.C. 20560, USA. Tel (301) 283 3700.

Preventive Care of Historic Photographic Prints and Negatives
21 - 25 January 1991, Getty Conservation Institute, California, USA

Topics to be covered are (i) basic structure and composition of photographic materials; (ii) manufacture, identification, deterioration and conservation of: early photographic cased materials - nineteenth and twentieth century photographic prints - and historic and contemporary negative materials; (iii) treatment options for deteriorated photographic materials; (iv) proper storage and care of historic photographs; and (v) guidelines for surveying large collections.

The course instructor will be Debbie Hess Norris, Photographic Conservator in private practice and Instructor, Art Conservation Program, University of Delaware and Winterthur Museum. Application forms are available from the Training Program, Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, California 90292 - 6537 USA. Tel (213) 821 - 9409. Applications close 14 September 1990.

Library and Archives Conservation Education at Columbia University, New York, USA.

This Centre offers two courses in Archive and Library Preservation. The first is a Program for Conservators of Library and Archives Materials. This is a three year Master of Science, (Library Service). The third year consists of a two-term full-time internship. The second is a Program for Preservation Administrators, a two year program leading to a MS (Library Service).

For further information write to: Conservation Education Programs, School of Library Service, 516 Butler Library, Columbia University, New York, NY 10027.

New Courses at Camberwell

From September 1990 two new courses in paper conservation will be offered at Camberwell College of Art, London.

The BA Hons Conservation programme (full-time for three years) provides a broad education in conservation which forms the basis for specific studies in the preservation and conservation of paper artifacts and library materials. The course offers a thorough grounding in conservation theory, science and ethics, and the programme of practical projects is drawn from regional and national collections.
(continued on page 14)

- Historical approaches to preservation techniques
- A short guide to current approaches to curation of geological materials, including the use of electronic data processing
- Modern approaches to storage
- The importance of preserving 'type' specimens
- Physico-chemical behaviour of naturally occurring materials, ie. stability and bulk properties

0 408 01496 2 approx. 296pp
November 1990 approx. £55.00
Butterworths

Science, Technology and European Cultural Heritage

Commission of the European Community
The proceedings of a conference on the environmental risks and impacts: the causes, mechanisms and measurement of damage to cultural property and conservation.

0 408 06174 X October 1990 approx. 1000pp approx. £75.00

Museum Management and Curatorship

Joint Editors: Dr Peter Cannon-Brookes and Caroline Cannon-Brookes, Abingdon, UK

Museum Management and Curatorship provides an international forum for the exchange of information between museum professionals. It encourages a continuous reassessment of the disciplines governing the establishment, care presentation and the understanding of museum collections.

Published in March, June, September and December
Subscription Rate: £80.00 UK £88.00 (Overseas)
A Butterworth Journal
ISSN: 0260 - 4779

Send now for your free sample copy: Contact Jane Skinner, Butterworth Scientific Ltd, Westbury House, Bury House Guildford Surrey GU2 5BH, UK. Tel: (0483) 300966 Fax:(0483) 301563

Education and Training for Conservation, a report prepared by Kate Foley at the setting up of The Unit as a response to the setting up of the Museum Training Institute. In 20 pages, it summarises the present state of conservation training within the UK and recommends specific issues the new Institute should address.

Conservation Research in the United Kingdom, compiled and edited by Unit staff, is a directory of conservation research currently in progress in the UK. It contains details of the researchers, together with brief notes on the topics under investigation, dates for completion of projects and sources of funding. It was prepared for submission to The Unit's Research Policy Group in order to help it decide how to improve fund-raising, and collaboration between researchers, both within the UK and with partners in the EEC and elsewhere.

Both publications are available from The Unit, £2.00 for **Education and Training for Conservation** and £4.00 for **Conservation Research in the United Kingdom** (incl. p&p). Please send cheque or postal order made payable to the Museums & Galleries Commission. The Conservation Unit, Museums & Galleries Commission, 7 St James's Square, London SW1Y 4JU

A Paper Conservation Video Kit

Preserving our Heritage - a paper conservation video kit is the concluding activity of the Bicentennial Conservation Project

Conservation on the MoveOnward to 2001 Preserving Australia's Documentary Heritage.

This kit aims to promote an awareness of the need to preserve our documentary heritage and offers through visual presentations with commentaries, and additional support materials, some practical guidelines for implementing preventive conservation practices that can be used by library staff and community groups to help salvage valuable materials and minimise the risk of further deterioration.

Kit Contents

Video 1 - Stopping the Rot (VHS only, total running time 48 minutes, presented in 2 parts) © LAA, 1988.

Video 2 - Preserving our Heritage (VHS only, total running time 79 minutes, presented in 2 parts) © ALIA, 1990.

Stopping the Rot: a handbook of preventive conservation for local studies collections 2nd ed. ALIA, NSW Branch, 1989.

Guide to the General Records Disposal Schedule for Local Government Records in New South Wales, Archives Authority of NSW, 1989.

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Archive Material Samples - a selection of archive quality materials used in conservation.

The following items are contained within the Users Guide folder and can be duplicated as required.

- Video Kit - Project description and objectives
- Video summaries
- 6 Professional Development Modules - How to use this kit; Focus questions - viewing the videos; Discussion starters; Getting Started - Ideas into action; Conservation case study; Quick quiz/self test
- Disaster Bins - suggested contents

Complete Kit.....\$175.00 plus \$10 p & p

Kit including Video 2 only

(for those who already have the

Stopping the Rot Video).....\$110.00 plus \$10 p&p

Please make cheques payable to: The Australian Library & Information Association, PO Box E441, Queen Victoria Terrace ACT 2600. Enquiries: (062) 85 1877

