



FROM THE EDITOR

One of the nice things about being Editor of the *National Newsletter*, is that you get the opportunity to keep in touch with all (well, most) of the projects and happenings in the conservation community in Australia. On several occasions now, I have heard the AICCM as an organization criticised for not doing enough for anyone except its members. I thought I might use this column as an opportunity to point out just how much is being done, often without much attention being drawn to it.

Since the inception of the AICCM, we have always had a dedicated few who promoted the cause of conservation. The momentum in terms of raising the public awareness of cultural conservation and conservation issues has been steadily increasing over the years. Many of our members have been involved either in promoting the cause of conservation to raise public awareness, or assisting in some way to provide training and assistance to small museums and the general public. Here is a brief summary of some of the goings on. It is not a full list by any means as there are so many activities going on it is difficult to keep track of them all.

The WA, Qld and Tas. Divisions have all held (or are currently holding) exhibitions to explain what conservation is to the general public. Both the NSW and the ACT divisions have had information boards made to explain what conservation and the AICCM is, and held public advice days. Some of these activities are conducted on an annual basis as part of Heritage Weeks, Museum Days and other such activities. Many institutions hold Open Days (or weekends) and open their conservation laboratories to the public. Several of the Divisions invite other historical groups to their meetings, or invite speakers from outside the conservation community such as artists and curators to broaden their perspective of some of the issues involved in conserving objects.

On the political front, the WA Division invited their Heritage Minister to an AICCM meeting and as a result will now have a consultative role on the WA Heritage Council. The SA Division has been involved in drafting a conservation policy for SA which has been endorsed by their Minister for Arts and Cultural Heritage.

There is now more opportunity than ever for the general public to attain advice and general assistance with conservation problems. In every State, conservators either on a voluntary basis or through their institution provide advice to the public and organize workshops and similar activities.

Several of the Specialty Groups have turned their vision outwards to groups they could assist with their skills. The Textile Group is currently producing a Preventive Textile Manual aimed at small museums, while SMOCM (Sculpture, Monuments and Outdoor Cultural Materials) has invited a broad cross-section of people to attend their meetings, including City Councils and others who have the responsibility of caring for public property. The Archival Paper Action Committee put in many hours to achieve an Interim Australian Standard for recycled paper. The Vic Division has taken on the task of looking at the finances of the AICCM so that we can streamline our financial resources and give the best service we can for members. The SA Division has been drafting a corporate plan to point our activities in the most appropriate direction.

It is certainly not through a lack of interest or enthusiasm that conservators are not able to do more, but a lack of time and funding.

My point in writing this is to draw attention to the fact that AICCM members are involved in many projects both in their work capacity and in their own time assisting other museum professionals, other museums, and the general public. Unfortunately, this seems to mean that those who are out there busy doing things, are too busy to sit down and write about it. I would like to encourage and thank all those conservators who do get involved and devote their time to our profession. I would also like to thank those institutions who see the promotion of conservation as a vital part of their role and function, and either endorse or participate in exhibitions, talks and workshops, or support various AICCM activities.

On another topic, you should have all received the first copy of *Museum National*, the publication of CAMA and affiliates. For those of you who haven't been reading this column or have forgotten what this publication is all about, here it is again. The NSW Division of the

AICCM has put up \$1500 towards the cost of the AICCM having involvement on the editorial committee, and for its members to receive a copy of the first two issues of this publication. The publication is designed to provide a means of exchanging information between the different sectors of museum-related workers. It is an ideal forum to promote the issues which we as conservators have, and to find out more about some of the issues our other museum colleagues face. *Museum National* does not replace our own *National Newsletter* but is in addition to it.

The second issue is due out in late June, and will have more conservation-related aspects in it. If you feel inspired and have or would like to write something for *Museum National*, please contact Susan Faine, the managing editor, to discuss your idea. I will be asking for some feedback on this publication after you have received the June issue.

Again I would like to thank all of our contributors, who by keeping a constant flow of information into the editorial committee, make the production of the *Newsletter* an enjoyable and straight-forward task.

Gina Drummond, Editor



AICCM NOTICES

Artlab - change of phone numbers

Artlab Australia, Adelaide have recently had a change of phone numbers. Tel: (08) 207 7520, Fax: (08) 207 7529

1992/93 Membership Fees

Renewal notices for 1992/93 membership fees will be sent out to members early in June. Please renew your membership promptly so that we can continue our activities.

National Council Meeting

The next National Council meeting is on 13 June 1992 at the Australian Museum in Sydney. The agenda has already been sent out to Council members but contact Jennifer Anderson, National Secretary or your State representative if something else needs to be brought up.

Professional Accreditation Committee Election

The current Professional Accreditation Committee of the AICCM will have completed its three-year term in June/July this year.

A ballot paper for the committee is included with this Newsletter. All financial members are asked to vote for their choices to fill the committee positions and return the ballot paper to the Secretary by 30 June 1992.



NEW MEMBERS

Ordinary Members

Fiona Tennant, Tristan Koch, Lydia Whitlock, Michelle Wassall, Sarah Powell, Eugenio Taddeo, Sophie Parker, Joanne Birkel, Michael Garwood, Lisa Addison.

CONTENTS	PAGE
From the Editor	1
AICCM Notices	1
New Members	1
Letters to the Editor	2
Directions	2
Issues	2
Money Matters	3
People & Projects	4
Reviews	7
Special Interest Groups	10
Training Opportunities	10
Information Exchange	10
Technical Notes	11
Equipment & Products	12
Publications	12
Calendar	



LETTERS TO THE EDITOR

Conservation Training at the University of Canberra

I wish to respond to the letter to the editor in the AICCM *National Newsletter*, March 1992, expressing concern about the future of the Conservation of Cultural Materials training programme at the University of Canberra.

I would first like to start by thanking all those who responded to the letter and who wrote to the Dean of the Faculty of Applied Science about the matter and expressing support for the programme; this support has very much helped our cause. As everyone will be aware everything we do today appears to be money driven, and since its beginning in 1978 the Conservation of Cultural Materials programme has been seen as an expensive programme due to our relatively low student enrolment numbers. Today we have to justify our existence financially, irrespective of the quality or uniqueness of the programme, and we are funded solely on student numbers. We have therefore taken this enforced opportunity to re-evaluate the CCM courses, which is also tied in with a forthcoming re-evaluation of all the courses offered by the Faculty of Applied Science.

Three months ago a proposal to restructure the course, which would also make it more cost effective within three years, was put to the University Vice Chancellor. Although there has been verbal agreement to the proposal, which includes reinstatement of the lectureship in paintings conservation, formal approval has not yet been received. Once this has been received, and the restructured CCM programme has been re-accredited by the Faculty and University, details about the CCM programme will be published through the AICCM *Newsletter*.

Dr Colin Pearson, Director
National Centre for Cultural Heritage Science Studies
University of Canberra



DIRECTIONS



The Minister for Arts and Cultural Heritage in South Australia, Ms Anne Levy has recently endorsed the draft conservation policy for South Australia.

This document was prepared by Artlab Australia to try to address the broad conservation needs for moveable cultural heritage in South Australia. The endorsement is a significant development for South Australia and may also ultimately have a national impact. It recognises the need for the government to ensure that conservation services are available to all people in South Australia and not only for major collecting institutions. It also recognizes the need for public education programmes for conservation to raise community awareness in relation to conservation issues.

The 1992/93 financial year will see the implementation of this policy. This will be a very interesting and stimulating time for materials conservation in SA.

A Conservation Policy for

the Moveable Cultural Heritage of South Australia

The State Government of South Australia is responsible for ensuring that the moveable cultural heritage of the community of South Australia is preserved.

This material exists in State Government collecting institutions, community galleries and museums, libraries and archives and in the care of individuals, businesses and private and public organisations.

A successful conservation management policy for South Australia's moveable cultural heritage comprises the following components:

1. The care of State collections and items of significance
2. Provision of education and advisory services for the community
3. Provision of equitable access to conservation services for the whole community
4. Furthering the ongoing development of materials conservation.

Caring for collections and items of significance

The Government recognises its responsibility for the conservation management of all moveable heritage collections and items under its direct control. To meet this responsibility an emphasis on preventive conservation services is essential.

The Government's wider responsibility to the community of South Australia is to ensure that items of significant cultural value outside

State collections are preserved. To achieve this objective, all items of national and State significance must be identified and their condition and priority for conservation determined and recorded. Priority programmes for the conservation of these items are an essential component of the Government's programme for the management of the moveable heritage of the State.

In developing programmes to manage the State's heritage resource it is vital that access to preventive conservation services is available to enable communities to preserve items of local significance.

Education and advice for the community

The Government recognises its responsibility for the provision of education and advisory services which will assist the community to participate in the preservation of its cultural heritage. (Such services address the handling, display and storage of heritage materials and the impact of the environment on their longevity.)

Equitable access to conservation services

The cultural heritage of the State is not held solely by collecting institutions, but is distributed throughout the community. The preservation of the State's cultural heritage can only be addressed if all people have access to conservation services. The Government is responsible for ensuring this access.

Major factors inhibiting access to services include lack of awareness, cost and distance from the service provider.

In developing programmes to provide equity of access to services, the following groups are identified as requiring immediate attention: regional communities, Aboriginal communities, ethnic groups and the economically disadvantaged.

Furthering the development of materials conservation

The Government recognises its responsibility to fund the development of materials conservation. This will lead to a better understanding of the processes of deterioration and to more effective and efficient methods and technologies for preserving items and collections.

May 1991

Mary Jose, Artlab Australia



ISSUES

The MAA AMAA AICCM CAMD CAAMD ICOM MEASA AFFGM AHPA AMSA Get together

Although the notice may have been short, the gathering arranged by the State Branch of the Museums Association of Australia on April 8th was well attended. It was an informal gathering intended as a common meeting point for all those Associations that represent museum workers in one way or another.

Chairman Daniel Thomas's agenda included a number of topics affecting us all. However, the matter of 'amalgamation' occupied the whole of the meeting. All groups designated by that long string of letters were represented and each had an opportunity to speak. Some were brief and others rather less so, but all supported the concept of amalgamation.

All, that is, until President Mary Jose spoke on behalf of the AICCM expressing the concerns raised at the South Australian Division's recent meeting on the matter. These do not need to be repeated here.

In reply, it was suggested that the AICCM was adopting a selfish stance in thinking about itself rather than seeking to help 'the little museum from Woop Woop whose members wouldn't even understand your technical papers'. The AICCM is presently striving to serve its members, accredited and otherwise, better. Surely this in no way precludes us from continuing to play a wider role.

One speaker (and he may not have been alone in thinking this) seemed to think that the AICCM was an offshoot of Artlab which had drawn its staff from Museums in the first place. This lack of understanding was disappointing - but then, how much do we know about the activities and structures of those other organisations? Do we all even know what some of these initials stand for?

The feelings of our own members on amalgamation were made quite clear at the special meeting in January. Nevertheless we should continue to consider and discuss the proposal to ensure that, whether or not we agree to become part of the proposed single association, any decision is made with a real understanding of the issues and will be in keeping with the objects of the Institute and in the best interests of our members. There is certainly a need for a common voice and for a common meeting ground at all levels. Perhaps this can be achieved by affiliation.

To the MAA goes the credit for arranging this meeting. About 25% of those present were members of the AICCM which, I was interested to learn, is one of the few organisations with a State Branch in South Australia, giving us more opportunity than most to get together. An invitation has been offered to members of other organisations to come to our meetings and a similar invitation has been extended to us by the MAA.

Definitions of Museum Group Titles:

- MAA - Museums Association of Australia Inc.
- AMAA - Art Museums Association of Australia
- AICCM - That's Us
- CAMD - Council Australian Museum Directors
- CAAMD - Council Australian Art Museum Directors
- ICOM - International Council of Museums
- MEASA - Museum Education Association of SA
- AFFGM - Australian Federation of Friends of Galleries and Museums
- AHPA - Australian Heritage Parks Association
- AMSA - Australian Museum Shops Association
- CAMA - Council of Australian Museum Association

The Meeting was attended by 34 people; 12 AICCM members, 10 MAA members, 3 AMAA members, 5 MEASA members, 2 AMSA members and 1 member of the Friends of the State Library. Some people were members of more than one organisation.

Maureen Holbrook
AICCM, MAA



MONEY MATTERS



In an effort to encourage more of our membership to attend the Cairns (and other conferences), I thought it might be timely for an article on taxation and the tax deductibility of expenses to appear in the 'Newsletter'. I have invited Trevor Smith of Callaghan & Coddington in Canberra to make some comments about this. - Ed.

As the time to lodge tax returns is approaching, your editor has requested that I write a brief article on the income taxation aspects of the conservation profession. Taxation, for employees and the self-employed alike, is extremely complex these days and I urge all members of your profession to seek professional taxation advice in the preparation of their personal income tax returns. The following information is of a general nature only and should not be substituted for advice from your own taxation adviser on specific matters relating to your own personal financial affairs.

Probably the most asked question is 'what deductions am I entitled to?'. For an expense to be deductible it must be 'incurred in gaining assessable income' or 'necessarily incurred in carrying on a business'.

This is the general provision in the Income Tax Assessment Act which allows deductions against income. There are other more specific Sections of the Act which define other deductions (eg. depreciation on equipment, Accountants/Tax Agents Fees, etc.). Below is a list of deductions which you may be entitled to. In order to clarify your entitlements to any of these deductions you should discuss this further with your taxation adviser.

1. Annual subscriptions to professional organisations or unions (eg. AICCM)
2. Technical books/journals and reference materials relevant to your employment. (Books are usually part of a professional library and are depreciated over a number of years).
3. Replacement of protective clothing and maintenance of protective clothing (eg. washing/drycleaning).
4. Replacements and repairs to tools of trade or equipment including a briefcase (some higher cost items may be depreciable eg. camera, computer).
5. State Government Credit Duty on amounts paid into a bank account where the amount is assessable income.
6. Self education expenses - less the first \$250. Note that HECS is **non-deductible**. Also note that the expense must be related to your income. Self-education expenses may include registration fees, stationery, textbooks, some motor vehicle expenses, travel costs, etc.
7. Costs of travelling, accommodation, meals etc. whilst attending an out-of-town conference/seminar. Registration fees are also deductible.
8. Expenditure incurred in connection with the management or administration of your income tax affairs.
9. For those who are **required** to take work home or those in private practice who either work from home or have an area at home to practice:

Home office expenses including a proportion of home heating, electricity and depreciation on any equipment (filing cabinet, desks, bookshelves, chairs, curtains, carpets, desk lamp, etc.).

10. Superannuation - this is a complex area by itself. Where you are paying superannuation I suggest you seek advice from a taxation adviser on the deductibility or otherwise of your contributions. There may be documentation that you are required to fill in that will maintain any taxation advantage.
11. Where you are in private practice or undertake some 'private' work for fees, the following should also be considered:
 - a) costs of materials
 - b) motor vehicle expenses (inspection, pick up, discussions with client)
(There are numerous methods of claiming motor vehicle expenses and it is best to discuss these with your taxation adviser)
 - c) telephone calls
 - d) insurances (for heritage articles stored on site)
 - e) printing, stationery

The above lists are by no means exhaustive and contain only an insight into the deductions you may be entitled to. Please note that as an **employee** it is not enough that you incur the expense to be entitled to the deduction. You must also satisfy the specific substantiation provisions relating to deductions. Substantiation is a complex issue which I will not cover here, except to say that you should **always** obtain and keep receipts for all deductible expenses. Where you do not have a receipt you may lose entitlement to a deduction altogether.

Another important consideration for professionals is how to calculate the **real cost** of an expense which is tax deductible. First let me explain what is meant by **real cost**. When you pay a tax deductible expense you are also reducing your liability to taxation for the current year. Consequently the real cost of an expense item which is deductible for tax purposes is the difference between the total cost and the tax benefit obtained.

Let me illustrate this by way of an example.

A professional has attended a conference and has incurred the following expenses - their taxable income for the year is \$30,000.

i) Airfares	500	
iii) Accommodation	450	
iii) Taxis, Incidentals	50	
iv) Meals	160	
v) Registrations	780	
	\$1940	Cost before tax benefit
	=====	

The reduction in income tax will depend upon the taxpayers marginal rate of income tax. The marginal rates are as follows for 91/92 and 92/93:

Taxable Income	Marginal Rate of Tax
0 - 5,400	nil
5401 - 20,700	21.25%
20,701 - 36,000	39.25%
36,001 - 50,000	47.25%
50,001 +	48.25%

The above table is approximate only and does not take into account adjustments for the medicare levy at the lower income levels or other rebate entitlements.

Consequently, our professional with a taxable income of \$30,000 has expended \$1940 and the marginal tax rate is 39.25%. The calculation of the real cost is as follows:

Total cost	1940	
Less tax benefit (attributable to expense)	(761)	(1940 x 39.25%)
Real cost (or after tax cost)	\$1179	
	=====	

So, next time you are wondering whether to attend a conference or not, do your sums and calculate the real or after tax cost to see if it is now more affordable. Note that the higher the income, the higher the tax benefit.

Another important consideration in terms of your taxation affairs is the timing of the payment of tax deductible expenses. In some years it may be appropriate to pay tax deductible expenses early in

order to obtain a tax deduction in the year of payment. For instance, a professional subscription may be due in July - it may be advisable to pay the expense prior to June 30 allowing the tax benefit to be obtained one year earlier than if paid after June 30.

In closing I would like to reiterate that this article is framed in general terms only and that each individual has specific financial circumstances that affect their entitlement to tax deductions. It is therefore necessary to obtain professional advice when preparing your taxation return, especially considering the penalties which may be imposed for false or misleading information.

Trevor Smith, Certified Practising Accountant

PEOPLE & PROJECTS



AUSTRALIAN CAPITAL TERRITORY

Australian Archives

Jennifer Anderson has been busy with data loggers recently (see 'Information Exchange'). Jennifer will be leaving for twelve months maternity leave in mid-June. The Archives is in the process of looking for a replacement.

Our new administrative officer, Tania Capeder, is working on the reformatting of some Civil Aviation Authority volumes. The volumes are to be transferred to Australian Archives in the near future.

Australian War Memorial

Due to the lack of a Paintings Conservation Lecturer at the University of Canberra, David Keaney and Anne l'Ons are tutoring five third-year paintings conservation students for two days a week.

Chris Adams has just left for four months in France. Chris received a Science Exchange Fellowship from the French Government to continue the work on stabilising aluminium objects recovered from marine environments. He will also be undertaking an in-depth study of the French wine industry. Back in Canberra, the aluminium project will be continued in co-operation with the ANU Research School of Chemistry.

Documentation and metallurgical examination of the Carley Float is continuing and is expected to be completed by the end of June. The Carley Float is the last remaining relic of the HMAS Sydney which sank with the loss of all hands off the Western Australian coast during the 2nd World War, after engaging the German raider *Kormoran*.

Bill Parker and Tom Tubbs, our Relic Maintenance and Relic Conservation Contract staff have just taken possession of a M816 Army Wrecker which will be used as a working relic to move less mobile relics. The Wrecker has a 20 ton crane, a 10 ton winch and a 20 ton winch.

Bronwyn Cosgrove and Lisa Addison, conservation students, have been working for two days a week each in the Textiles lab whilst Wendy Dodd has been on leave.

Stop Press

Bruce Ford has been appointed as the new Head of Conservation, Australian National Gallery. Congratulations Bruce.



NEW SOUTH WALES

Our most recent event was shared with the Art Gallery of New South Wales Society and included lunch and a lecture by Dottore Colalucci on the 'Restoration of the Sistine Chapel'. Ninety AICCM members and friends crawled out of the woodwork to attend. Fifty even paid for lunch!

As a backdrop we set up our display panels about conservation in New South Wales. Colin McGregor put it together for us last October and already it has had a lot of exposure. It's debut was the CAMA Conference in Adelaide. Thanks again Colin, it's great!

Australian Archives

The NSW Regional Office recently held an open day for the public. The day was part of Heritage Week celebrations being held in the Parramatta area. It proved a greater success than anyone had hoped for, with over 800 people turning up. Five small exhibitions had to be prepared and mounted for the day, and conservation staff

(Guy Petherbridge, Anita Gustavson and Robyn Lowe) took part in tours, talks and providing advice to the public. We finished the day feeling tired and hoarse but well pleased with the results. We are now trying to settle back into humdrum routines after all the action.

Australian Museum

Currently the lab seems quite quiet as David Horton-James is in Spain attending a natural history conference, and Graeme Scott is in California attending an environmental control course at the Getty Conservation Institute. Both should be back by the time you read this, although Graeme flew out of Sydney the day the riots erupted in L.A. and we haven't heard from him since!?!

Colin Macgregor and Michael Kelly are busy preparing a diverse selection of masks from the anthropology collections for an exhibition opening in July. The main problem is safe mounting for these complex and delicate objects.

Margaret McCord is leaving us to return to the UK at the end of May. Her expertise and wealth of experience with textiles and other organics will be missed. Sue Gatenby has returned to the fold after a year on maternity leave. She is deeply involved in her project on testing procedures for the identification of pigments and binders on ethnographic painted objects.

International Conservation Services

ICS is currently involved in the excavation of Australia's oldest industrial site at Dickson's Mill, Darling Harbour. Julian Bickersteth and Catriona Angus are undertaking the infilling, whilst Catherine Akeroyd is conserving the paper items, Tessa Evans the textile items, and Catriona is preparing guidelines for object treatment and storage.

John Hughes, a graduate of West Dean College, UK, has joined the furniture section, and Branka Uzur is assisting Catriona part-time in the ceramics and glass section.

Andrea Wise attended the IPC conference in Manchester, and Anna Diakowska-Czarnota has been visiting labs in Hawaii, North America, Poland, India and Hong Kong (where she met up with Robert Wilmot) during a three-month world tour.

Restructuring at ICS has brought about the creation of a new section entitled 'Collections Management' to oversee the growing numbers of collections for which ICS is responsible. Kay Soderlund is heading the section, and also taking on all marketing for the company.

Museums Association of Australia

The field trip programme for 1992 has begun and Jenny Dickens has visited fourteen museums in three trips to the western and Illawarra regions of NSW. The usual enormous problems were seen in these museums with many of them not even having enough money to buy acid-free tissue. However, many are still making great efforts to apply preventive conservation measures to their collections.

Workshops are usually associated with the field trips. Jenny spoke during a workshop in Cowra on conservation for exhibitions. She will also speak at Port Macquarie on conservation resources for small museums and in Gosford on leather conservation in May. In April we were able to get Graham Clegg to present a full day workshop for the Illawarra region of the MAA (NSW Branch) on the care and preservation of farm machinery.

Anne Cummins has been continuing with object treatments and generally holding the fort in Castle Hill.

Powerhouse Museum

There have been many comings and goings at the Powerhouse. Pat Townley has returned from maternity leave, working Monday to Wednesday each week. Ruth Norton is on leave until August.

Janine Beardmore resigned in April, after spending five years with us, and has returned to Canada.

Kate Chidlow and Wendy Reade have recently been undertaking short term contracts in textiles and mixed media respectively.



QUEENSLAND

Dr Stephen Davis of the Canadian Parks Service presented a lecture in Brisbane at a special meeting of the QLD Division. Twenty-two people attended including National Parks managers, maritime archaeologists and the general public. Dr Davis spoke about the Canadian Parks Service organization structure and responsibilities, and his own area of research, specifically wearing apparel recovered from both land and maritime archaeological sites.

The conservation work is carried out at the Canadian Conservation Institute.

Queensland Art Gallery

As part of the QAG's development of a commercial plan, it was proposed that the gallery secure the services of a conservator (metals/objects) for specific work in the collection. The position was to be funded by sub-contracting the services of the appointed conservator to other agencies and institutions.

In February this year it all happened and **Peter Maxwell** commenced duties with the QAG. This means that the gallery's new commercial arm, Queensland Art Gallery Conservation Contract Metals/ Sculpture and Monuments is now operational.

Contract work with the Brisbane City Council Heritage Building Group, and the Queensland Cultural Centre Trust has already started, including the treatment of contemporary sculpture, water features, sandstone monuments, historic sites and large traditional bronze works.

Peter may be contacted at the QAG on Tel: (07) 840 7294, Fax: (07) 844 8865.

State Library of Queensland

The State Library of Queensland Society is launching 'project conservation'. A campaign is underway to encourage businesses and the general public to make a financial contribution to the conservation of the library's collection. Twenty-eight items, mostly books from the State Library's John Oxley Library and specialized collections went on display on April 24. An explanation accompanies them explaining what needs to be done to conserve each item and the cost of carrying out that work.

As part of the campaign, Tamara Lavrencic conducted a two-hour seminar on the preservation of library materials, including books, manuscripts, and photographic collections.



SOUTH AUSTRALIA

The South Australian Preservation Sub-committee of the Australian Council of Library and Information Services (ACLIS) and the South Australian Division of the AICCM are proposing to work together to co-ordinate a State Preservation Week in late 1993 or early 1994. The aim of the week is to promote the need to preserve and conserve items of our material cultural heritage in the broadest sense.

The proposal is to hold one major exhibition in a central location with contributions from a wide range of organizations involved in the cultural heritage area. We hope that the major Institutions will also undertake their own activity to promote to the public their particular role in heritage preservation. This may be in the form of a small display or demonstration.

This proposal has been greeted with enthusiasm by the major collecting institutions who were contacted to seek their support of the project.

During the Adelaide Festival of Arts, AICCM members were lucky to be able to see a slide talk by the environmental artist, **Andy Goldsworthy**. He spoke about his outdoor work in Scotland, Japan at the North Pole; and in Australia, with one memorable series of pictures showing large snowballs gradually melting in a gallery and in the process forming new works as they shed pebbles, sticks and dirt which had been incorporated in their formation.

He explained why he worked with natural materials and discussed some of the recurring themes in his work. His words and images deepened our understanding of his exhibitions and installations at the Festival, one of which resulted from his work at Yunta in SA's mid-north.

After the main audience had left, we stayed for a chat with Andy about conservation issues in his work. However, most of his works are extremely ephemeral although as they are entering museum collections the conservation aspects are becoming more relevant. The meeting gave us a chance to talk more closely with the artist about his ideas and his life.

It was a great pleasure for us as he was extremely friendly and responsive to all questions. It was also gratifying to us that he was very impressed with the organisation of Artlab and its professionalism. Artlab staff worked with the artist in relation to his two Festival exhibitions.

Artlab Australia

The 'real' *Evening Shadows* (a poor imitation of some of the copies we've seen) was briefly in the Paintings Lab for repair of a scratch. The paintings staff has also begun X-raying paintings now that the

X-ray facilities and operator, **Keith Fernandez** are in operation. **Sarah Powell** has joined the paintings department.

Lyn Pinkus and **Mary Canny**, with help from **Eugene Taddeo**, **Sarah Powell** and **Holly McGowan-Jackson**, have been preparing sixty boomerangs, twenty-four axes, adzes and tomahawks belonging to the South Australian Museum for travel to the National Museum of Ethnology in Japan.

Amber Rowe has been reconstructing a smashed William Ricketts outdoor ceramic sculpture for Walderville Council, while **Valmal Burnett**, our long time volunteer, has been working on a variety of porcelain objects.

Fred Francisco and **Anne Dineen** have just completed two full-day workshops on matting and framing that were well attended by participants from all over the State.

Helen Halley is just completing condition checking of several Festival exhibitions, including the Andy Goldsworthy exhibition.

Hank Bohmer is continuing work on a series of Aboriginal childrens' drawings from the SA Museum. **Anthony Zammit** has just finished a 15th-Century book with parchment binding using old style techniques. Anthony is also beginning the treatment of a doll house and a model of May Gibbs house belonging to the Childrens Library.

An Applied Research and Development Programme to be undertaken over the next five years has been developed. The programme is aimed at the needs of the organisation and its clients.

The main areas of investigation designated are remote environmental monitoring of collection and storage areas; the packaging and monitoring (for both physical and environmental parameters) of works of art in transit; development of conservation cleaning systems; screening tests, and dry cleaning methods for delicate textiles; evaluation of display and storage materials; development of a technical conservation data base; and the investigation of patination and repatination techniques and processes.

We would be happy to hear from any person or group engaged in any or all of the above areas of research and development to discuss their work, to prevent duplication, and also to investigate co-operative programmes.



TASMANIA

Janet Hughes spent six weeks in Antarctica over summer setting up testing racks for timber studies for her Mawson's Hut work. She also looked at early buildings on Davis and Heard Islands.

Archives Office and State Library of Tasmania

By January, the conservation section had prepared and hung the first part of the *Acquisition Exhibition* celebrating 25 years of the Allport Library and Museum of Fine Arts being open to the public. The second part is due to go up in June. **Stephanie McDonald** and **Wendy Hyland** came to work after Hobart Cup Day to find the acquisitions section flooded by a fire hose being left on by vandals two floors above! The damage to new Reference Library books was surprisingly minimal, and fast action with lots of helpers saved the day.

Other work has included a large number of photographs from the Launceston General Hospital requiring cleaning, repair and rehousing, and preparation of artworks and other items from the Crowther Collection to go on display in the Tasmaniana Library.

Queen Victoria Museum and Art Gallery

The QVMAG's ethnographic collection has temporarily been moved to the conservation labs at Rocherlea whilst its permanent storage area is being upgraded. This has enabled a thorough assessment of the condition of the collection to be made. Many items have suffered extensive insect damage and will be fumigated using the freezing technique. The very limited storage space available will necessitate most of the smaller items being boxed which, whilst limiting usual access offers protection from dust and physical abrasion.

Linda Clark has recently returned from ten days work at Preservation Island in Bass Strait on the *Sydney Cove* shipwreck excavation. Many interesting metal, wood and leather artefacts were uncovered and are presently being conserved at the QVMAG. Also present on the excavation was **Antonia Syme** from the National Maritime Museum.

Therese Mulford's exhibition *The Art and Science of Painting Conservation* opened on April 3. Aimed at increasing public awareness of the process of painting conservation, this exhibition illustrates some of the techniques and the treatment of the

nineteenth century paintings in the collection of the QVMAG. Investigative techniques such as infra-red and ultra-violet photography, radiography and sample analysis are included in the exhibition.

Therese Mulford recently attended The Articulate Surface Conference in Canberra, while **Jude Fraser** is currently overseas attending two conferences: The Institute for Paper Conservation Conference and The Imperfect Image: Photographs - Their Past Present and Future.



VICTORIA

Archival Heritage (formerly Public Record Office)

Mary McGivern is in the UK attending the IPC Paper Conservation Conference at Manchester and the Photographic Images Conference at Lake Windermere. She is also enjoying a well earned holiday.

Art Care

We welcome Art Care's first contribution to the Newsletter. Art Care was established in 1983 by **Andrew Thorn**, who was later joined by **Paul Finn**. They specialize in the conservation of wall paintings, rock art, sculpture, and architecture. They can be contacted at 2/43 Coppin Grove, Hawthorn, Victoria 3122. Tel: (03) 819 2769.

Andrew Thorn has spent most of this year in Sydney moving a 12-metre-long mural from the soon to be demolished Waterside Workers Federation building. The mural is painted on plaster and depicts the history of the union. Facings were applied and the painting was cut from the wall in sections using a saw designed for the purpose. The painting has now been moved to its new home and the facings are being removed.

Paul Finn has been in the Grampians/Gariwerd National Park removing rusting iron fixings from rock art shelters. The fixings were left in the rock when old cages protecting the sites were replaced.

We have received ongoing funding for the third year of a study into salts deterioration in rock art shelters. Environmental data loggers have been installed in a study shelter and are providing interesting information.

Australian Archives

The new purpose built Repository for Archives has been approved in Parliament. Tenders are now being called for its construction. It is expected that construction will commence very early in the new financial year, with completion planned to be about two years later. Planning of the move of all permanent holdings, in proper archival containers, to the new building has already begun.

Ian Potter Conservation Laboratory

The Ian Potter has just run a week of workshops and public lectures by **David Bumford** of the National Gallery in London.

Museum of Victoria

Scienceworks, the new museum for the Science and Technology collections, is now open to the public. **Anne Wright** has left the museum and is currently 'en route' to conferences in Ottawa and Europe. Construction of the new museum premises on the southern bank of the Yarra has commenced.

State Library of Victoria

Conservation staff are involved in a review of SLV photocopy guidelines for members of the public with a particular emphasis on Vic. Imprint material. Three extra temporary staff have been hired.

Jeavons Baillie and **Jackie Millard** are busy with planning moving large chunks of the collection later in the year as a result of the redevelopment. Paper lab staff completed treatment of material being lent to Melbourne University for the *First Collections* exhibition.

Ian Cox and **Iris Fischer** have finished a retrospective open-access paperback reinforcement programme with about 3200 paperbacks reinforced by three companies. They will now concentrate on the steady flow of newly acquired open-access paperbacks.

The bound newspaper volume repair project is moving along satisfactorily with a commercial bookbinder repairing the volumes to specifications set out by the conservation bindery staff. They are awaiting a delivery of MicroClimate boxes to house the Vic Imprint books. SLV photography staff are involved in the packing of glass negatives for the Video Disc 1 project.

Victorian Centre for the Conservation of Cultural Materials

Catherine Thomson has been working at the VCCCM as a conservation trainee under a sponsorship arrangement with the National Trust and the National Australia Bank Limited. She has been working under the supervision of **Deborah Breen** on fifty watercolour sketches by Governor C. J. LaTrobe. As the sketches are all of a similar nature and condition, it was decided to develop a programme where a range of techniques could be compared. In the treatment of the works, Catherine and Deborah have covered a range of cleaning and drying techniques such as enzyme treatments; cool and warm water washing; cleaning on the suction table; and capillary action cleaning. The programme has been very successful and a more complete discussion of the project results will be available later.

Johann Alcock and **Dena Kahan** are working on an interesting collection of theatre bills/posters from the Performing Arts Museum. There are twenty-four posters in all (twelve pairs). Each pair is backed onto each other by way of a piece of poor quality card. Since all recognised techniques such as hot water baths, steam, enzymes, solvent, damp blotters, have had little effect, even paper splitting was contemplated.

However, after many hours of research a solution was found. Using Goretex to strictly control humidification levels, the backing is humidified and then gently scraped off. Since the wet strength of the paper is so poor, the posters must not be allowed to become damp, and it is interesting that the moisture level should be so critical - too much water and the bond between the paper and the adhesive is too strong; not enough and the adhesive cannot be removed. All were glad to see that a solution was found so that the paper section did not have to attempt paper splitting.

It would appear that May is a month where objects were sent to test us. **Virginia Dahlenburg** is seriously considering counselling after working on the 'fried' Bunny. This Rupert Bunny painting *The Bathers* was, unfortunately, seriously damaged during a fire at the St Kilda Town Hall in 1991. Virginia has been attempting to stabilise what remains using some innovative and experimental techniques. The Royal Exhibition Building will also see a lot of Ms Dahlenburg later in the month when she completes work on a 3 m x 4 m oil painting of Nero fiddling while Rome burns (is there a theme here?); then on to the pendentives. The pendentives are just below the dome, 25-30 metres above ground, and she will need to work on a cherry picker which she doesn't know how to 'drive' as yet.



WESTERN AUSTRALIA

Following on from a very successful meeting with the Hon. Jim McGinty, Minister for Heritage, the WA division has been extended an invitation to have direct representation on the Western Australian Heritage Council. The representation will enable the AICCM to have direct input into the stabilizing and restoration of Western Australian heritage items. To that end the WA Division Committee toured the recently de-commissioned Fremantle Prison. In facilitating the tour, the curator **Josephine Wilson** recounted the history of the prison, and outlined some of the conservation problems with the buildings and the difficulties of preserving this important piece of institutional life.

The last quarter also included a very interesting talk given by **Paul Mardikin** on the conservation of composite objects from a marine environment. Paul, a visiting conservator from France researching in this difficult area, spent six months working at the Maritime Museum's conservation laboratories. As part of WA Heritage Week, a 'conservation clinic' for members of the public was held by the AICCM in conjunction with the National Trust. The clinic afforded members of the public the opportunity of receiving free professional advice on items in need of conservation treatment.

Art Gallery of Western Australia

Errol Allen is cleaning and restoring W. B. Benson's colonial painting *Lockeville*. **Gordon Hudson** is working on Philip Wilson-Steere's impressionist painting *Yacht Racing on the Solent*.

For **Jenny Casey** the end is in sight at last. Jenny has been treating over 350 war period satirical cartoons from the gallery's collection.

Smadar Gabriele carried out some emergency treatment and modified packing arrangements for the visiting Pre-Columbian masks exhibition *Faces of Eternity*. She is now tackling a steel outdoor sculpture by J. Worth.

Trevor Gilles is restoring a frame for Sydney Long's *Bush Idyll*. The frame is thought to have been manufactured by the artist.

CALENDAR

Conferences Workshops Seminars Talks



AUSTRALIA

AICCM National Conference 1992

As a reminder, the 1992 AICCM National Conference will be held in Palm Cove, Queensland from September 21-24, 1992. Mr Jerry Podany, Head of Antiquities and Conservation, J.P. Getty Museum, will be giving the keynote address at the conference, as well as a one-day workshop on non-architectural stone conservation at the University of Canberra in September. (Contact Benita Johnson for more information on this). International interest in the conference has been sparked, with enquiries being received from England, the Netherlands and the United States. Conference registration forms, hotel brochures and hotel reservation forms have been mailed to the membership. Since there has been a problem with the mailing labels, please contact the following if you have not received this information:

Benita Johnson,
Applied Science/NCCHSS,
University of Canberra,
PO Box 1,
Belconnen ACT 2616.
Tel: (06) 201 2632
Fax: (06) 201 5999.

Professional conferences can be considered as part of employee training if they are believed to maintain, develop or improve employment related skills. Note however, that the Training Guarantee Legislation clearly states that 'the responsibility for assessing whether training is eligible rests with the employers incurring the expenditure'. See also the article on Money Matters about the tax deductibility of conference expenses.

The prices of airfares to and from Cairns are currently fluctuating, with a new round of fares expected to be announced around mid to late June. Australian Airlines were most helpful. Their fares below give some indication of the cost from various major centres in Australia.

Australia.	\$
Brisbane	359
Darwin	449
Sydney	409
Canberra	489
Melbourne	489
Hobart	605
Adelaide	489
Perth	569 (as at 5/5/92)

Conditions apply. You must book and pay by 30 June and stay away one Saturday night. The fare is non-refundable but you may alter the flight up to 14 days prior to your departure depending on seat availability.

Ansett also have various Rockbottom specials which are a 14-day advance purchase ticket. They are also non-refundable.

	\$
Brisbane	361
Darwin	404
Sydney	467
Canberra	496
Melbourne	540
Hobart	583
Adelaide	579
Perth	688

Remember bookings for the September school holidays in Queensland (18th September to 5 October) will become heavier, and there is often a price increase after 30 June so keep in touch with the airlines and the Queensland Tourist Information Centre to monitor seat availability.

Shipwrecks and Community: Assessing Underwater Cultural Heritage

13-18 November 1992.

The Australian Institute for Maritime Archaeology 11th Annual Conference.

ANZ Theatre, Australian National Maritime Museum, Sydney.
Co-hosted by the ANMM and the NSW Department of Planning.

The conference will bring together speakers from Australia and overseas particularly the Asia-Pacific region. The topics will focus on methods of making underwater cultural heritage accessible to the general public, special interest groups and government decision makers through publicity, publications, education programmes and museum displays.

The conference will be of special interest to SCUBA divers, people interested in shipwrecks and maritime heritage as well as to historians and archaeologists.

People interested in participating or offering a report or paper should Contact: Mark Staniforth, Curator of Maritime Archaeology, Australian National Maritime Museum, GPO Box 5131, Sydney, NSW 2001. Tel: (02) 552 7714, Fax: (02) 660 0729.

CAMA Conference, Council of Australian Museums Associations Inc.

17-21 November 1992,

Royal Exhibition Buildings, Melbourne, Australia.

A conference for people associated with museum.

The 1992 CAMA Conference is to be divided into three themes looking at issues of interest to museum community. The 1992 Conference management committee has identified three potential topics for the conference:

Culture and Government

This theme will highlight and discuss the changes that are occurring in the relationships between cultural institutions (museums and art museums) and government (Federal and State);

Heritage, History and Contemporary Society

A discussion of the manufacture of history and heritage in/and contemporary culture. The implications for the relationships for policy formulation in museums;

Management Forward-Up-Down Through Change

What will the role of museums be in the future? Should museums be looking at micro-economic, scientific and social trends? Museums are being forced into the open market place, an arena in which they traditionally have little experience. Pressure for changed and more effective management is being increasingly applied not only from government, but also from the corporate sector and the wider community.

For further information/enquiries please contact: the CAMA Executive Office, Sue Silberberg, Tel: (03) 419 7092, Fax: (03) 419 6842.

Museum National

The quarterly publication of the Council of Australian Museums Association (CAMA)

Museum National welcomes unsolicited letters, articles and photographs for consideration. The editor welcomes contributions which offer a forum for critical discussion, debate and analysis; a forum for dialogue in which people are eager to exchange information and opinions, and talk frankly of failures as well as successes.

All correspondence should be addressed to: The Editor, Museum National, 159 Brunswick Street, Fitzroy, Victoria 3065.

The next copy deadline is 30 July 1992

June

1-7
AIC 20th Annual Meeting
Buffalo, USA. Contact: Sara Wolf Green, AIC vice president and program chair, The Textile Museum, 2320 S Street NW Washington DC, Tel: (202) 667 0441.

2-3
Institute of Museum Service/Foundation of the American Institute for Conservation Outdoor Sculpture Symposium
Buffalo, New York. Contact: AIC, 1400 16th Street, N W Suite 340, Washington DC, 20036.

3-7
14th International Sculpture Conference.
Contact: International Sculpture Centre, 1050 Potomac St, NW, Washington, DC 20007; (202) 956-6066.

13
Disaster Preparedness Training (Workshop)
Contact: Keith Fernandez, Artlab Australia (08) 223 1766.

15-18
The International Congress on Deterioration and Conservation of Stone
Lisbon, Portugal. Contact: Prof. J Delgado Rodrigues, LNEC-AV Brasil, 101, 1799 LISBOA CODEX Portugal, Fax: 351 1 89 76 C0; Telex:16760 LNECP.

16
Disaster Preparedness Training (Workshop)
Contact: Keith Fernandez, Artlab Australia (08) 223 1766.

22-26
Atlas and Album Substructures
Iowa City. Contact: Library Administrative Office, University of Iowa Libraries, Iowa City, IA 52242.

24-25
Treatment and Examination of Leather and Textiles and Related Objects.
London, UK. Contact: Mrs M. Kite, Department of Textile Conservation, Victoria and Albert Museum, South Kensington, London SW7 2RL, UK.

24-26
Here, There and Everywhere: Addressing Issues Surrounding the Preservation of Historic Photographic Materials.
Oberlin, Ohio, USA. Contact: Jeannine Love, Intermuseum Laboratory, Allen Art Building, Oberlin, OH 44074, USA.

July

31
AICCM National Conference, Deadline for Registration

Contact: Benita Johnson
Applied Science/NCCHSS,
University of Canberra,
PO Box 1, Belconnen,
ACT 2616.
Tel: (06) 252 2369

6-10
Masonry Practice in Restoration and Conservation
Summer school. Contact: Una Lyon/Lynne Nichols, Dept of Tourism & Heritage Conservation, Dorset House, Bournemouth Polytechnic, Talbot Campus, Fern Barrow, Poole, Dorset BH12 5BB. Tel: 0202 595178

13-24
Technology of the Medieval Book V
Idaho. Contact: Jack Thompson, Thompson Conservation Laboratory, 7459 N Fenwick, Portland, Oregon 97217, USA. Tel: (503) 248 0046.

13-18
International Congress on Restoration of Architectural Heritage and Building
Canary Islands, Spain. Contact: Prof. Miguel Angel Fernandez Matran, Calle Maya, 21, 38202 La Laguna (Tenerife) Isla Canarias, Spain.

17-24
Conservation of Historic Buildings at Risk
West Dean College. Residential international conference dealing with buildings affected by disasters or neglect, and techniques of risk assessment, crisis management and damage limitation. Contact: Philippa Thompson, ICC Meetings and Events, 15 Greycoat Place, London SW1P 1SB. Tel: (071) 233 3766.

August

Air Pollution and Conservation
University of Goteborg summer academy. Contact: Eva Hood, Director of Studies, Goteborg University, Vasaparken, S-411 24, Goteborg, Sweden. Tel: 46 31 631000.

22-27
ICOM Committee for Conservation. 10th Triennial Meeting
Washington D.C. Contact: Preprints Editor, c/o Conservation Analytical Laboratory, Museum Support Centre, Smithsonian Institution, Washington, D.C. 20560. Tel: (301) 238 3700, Fax: (301) 238 3709.

23-28
Polymer in Museums
Washington, D.C. Contact: May T. Baker, Symposium Chair, CAL, Smithsonian Institution, Washington D.C. 20560. Tel: (301) 238 3714.

6
Deadline for September issue of AICCM National Newsletter

September

4-9
Study Tour for Museum Professionals.
North America. Contact: David Syme Management Education Centre, Hewlett Packard Complex, Fern Hill Technology Park, Bruce, ACT 2617.

6-11
ICA Congress
Montreal, Canada. Impact of the information age on archival work. Contact: Claude Minotto, Executive Director, 1945 Mullins Rd, Montreal, Quebec, Canada H3K 1N9. Tel: (514) 873 3067.

8-13
IIC Congress 1992. Conservation of the Iberian and Latin American Cultural Heritage
Madrid, Spain. Contact: Ms Perry Smith, IIC, 6 Buckingham Street, London, WC2N 6BA, UK Fax: 71 976 1564.

14-17
Corrosion for Conservators
University of Bradford. Four day residential course covering basic metal corrosion and latest research. Main emphasis on copper and iron corrosion as regards conservation procedures. Contact: R C Janaway, Dept of Archaeological Sciences, University of Bradford, Bradford, West Yorkshire.

14 Sept-2 Oct
Preservation of Earthen Architecture Heritage
Grenoble, France. Contact: CRATerre-EAG, BP 2636 F-38036 Grenoble Cedex 2, France. Tel: (33) 76 40 1439, Telefax: (33) 76 22 7256

16-18
Conservation of the Industrial Heritage
Madrid, Spain. Eighth international conference. Contact: The Technical Secretary, National Railways Museum C/ Paseo de las Delicias, 61, 28045 Madrid, Spain.

18-25
Ancient and Medieval Book Materials and Techniques
Erice, Sicily. Contact: EROCE 92; Istituto centrale per la patologia del libro; via Milano, 76, I-00184 Roma, Italy.

September cont.

19-26
Museums: Rethinking the Boundaries?
Quebec, Canada. Contact: ICOM 1992, 60 rue Marche Champlain, Quebec, QC., Canada G1K 8R1.

19-24
12th International Corrosion Congress (IIC)
Houston, TX. Contact: 12th ICC, PO Box 218340, Houston, TX 77218-8340; Tel: (713) 492-0535; Fax: (713) 492-8254.

21-23
AICCM 1992 Conference Palm Cove, Queensland.
Contact: Benita Johnson,

October

5-8
The Second International Conference on Biodeterioration of Cultural Property
Yokohama, Japan. Contact: Hideo Arai, Secretary General, The Organizing Committee of ICBCP-2, Tokyo National Research Institute of Cultural Properties, 13-27 Ueno Park, Taito-ku, Tokyo 110, Japan; Tel: 03-3823-2241; Fax: 03-3828-2434.

8-10
ARAAFU 3rd International Symposium, Preventive Conservation
Paris, France. Contact: P.E. Nyøborg, ARAAFU Symposium 1992, 2 Rue Guenot, 75011 Paris, France.

18-22
3rd International Conference on Non-destructive Testing, Microanalytical Methods and Environmental Evaluation for Study and Conservation of Works of Art
Siena Italy.
Contact: organization of the Conference and Exhibit should be addressed to the Organisational Secretariat; AIPND, Attn Mrs. M. T. Bazzani, Via Foresti, 5 - 25126 Brescia, Tel: 39 30 391716, Tlx: 39 30 392156.

20-22
Restoration 92 Conference
Amsterdam. Contact: Restoration 92, RAI, Europaplein 12, 1078 G2, Amsterdam. Tel: 20-540-1212, Fax: 20-464-469.

October-November
International Course on Japanese Paper Conservation.
Tokyo and Kyoto, Japan. Contact: ICCROM - Japanese Paper Conservation Course 1992, 13, Via di San Michele, I-00153 Rome, RM, Italy. Tel: (6) 587-901, Fax: (6) 588 4265.

24-25
Disaster Prevention, Response and Recovery
Contact: Susan E. Schur, Seminar Co-Organizer, Technology and Conservation, One Emerson Place, Boston, MA 02114, USA; Tel: (617) 227 8581.

November

12-13

Harpers Ferry Regional Textiles Group, 11th Conference - Silk

Smithsonian Institute, Washington. Contact: Margaret Fibloris, Textiles Conservator, 3 Hill Spur Road, Kennett Square, PA 19348.



13-18

Shipwrecks and Community: Assessing Underwater Cultural Heritage

ANZ Theatre, Australian National Maritime Museum, Sydney. Contact: Mark Staniforth, Curator of Maritime Archaeology, Australian National Maritime Museum, GPO Box 5131, Sydney, NSW 2001. Tel: (02) 552 7714, Fax: (02) 660 0729.



17-21

CAMA Conference, Council of Australian Museums Associations Inc.

Royal Exhibition Buildings, Melbourne, Australia. Contact: CAMA Executive Office, Sue Silberberg, Tel: (03) 419 7092, Fax: (03) 419 6842.



5

Deadline for December issue of AICCM National Newsletter

December

7

Co-operative Paper Conservation: The Conservation of Complex Mixed Media.

London, UK. Contact: Johan Hermans/Sheila Fairbrass, Paper Conservation Section, The Museum of London, London Wall, London WC 2Y 5HN, UK.



4

Deadline for March issue of AICCM National Newsletter

March

May

6-8

Conservation of Public Assembly Spaces

Halifax, Nova Scotia. Contact: Renee Leblanc Tel: (613) 749 0971.



6

Deadline for June Issue of AICCM National Newsletter

April

June

Sculpture Conservation: preservation or interference?

National Museums and Art Galleries on Merseyside, Liverpool, U.K. Send papers to: Victoria Todd, UKIC Office, 37 Upper Addison Gardens, London W14 8AJ.

July

29 July-24 Sept

International course on Paper Conservation

Horn & Vienna, Austria. Contact: ICCROM - Paper Conservation Course 1993, 13, Via di San Michele, I-00153 Rome RM, Italy, Tel: (6) 587901, Fax: (6) 588 4265.

October

24-29

Terra 93 - 7th International Conference on the Study and Conservation of Earthen Architecture

Silves, Portugal. Contact: Terra 93 - Margarida Alçada, D.G.E.M.N., Praça do Comércio, 1194 Lisbon Codex, Portugal. Fax: (1) 888 0957.



INTERNATIONAL

1992 International Academic Projects Summer Schools, Short Courses and Distance Learning Programme.

Since 1989, the Summer Schools (originally the 'Institute of Archaeology Summer Schools' when formed in 1983) have been incorporated into a new educational charity International Academic Projects Ltd. (IAP). IAP aims to promote education and research in conservation, archaeology, museum studies and related fields. Each year about 40 Summer Schools are offered in England, Europe, and North America. IAP also runs a four-month correspondence course *Chemistry for conservators*.

For more information contact James Black, Co-ordinator, Summer Schools, 31-34 Garden Square, London WC1H 0PY. Tel: (071) 387 9651, Fax: (071) 383 2572. (Gina Drummond has a copy of the programme, if you would like to know more).

A selection is listed here.

Pest Control in museums, Budapest, Hungary, 8-12 June

Computers in museums and heritage centres, 22-26 June

High quality replicas of museum objects, Copenhagen, 29 June-3 July

Lighting for conservation and display, London, 30 June - 2 July

Pigments: history, characteristics and use, London, 6-10 July

Properties of materials for conservation, London, 6-10 July

Synthetic polymers in textile conservation, London, 13-15 July

Pigments and the polarising microscope, Welwyn, 13-17 July

Restoration of archaeological ceramics, London, 13-17 July

Conservation of skin & leather, London, 20-24 July

Restoration of glazed pottery & porcelain, Lisbon, 20-24 July

Restoration of greek pottery, London, 27-31 July

Stained glass workshop, London, 27-31 July

Bibliography & computers, London 27-31 July

Restoration of glazed pottery & porcelain, West Dean, U.K., 31 Aug - 4 Sept.

Conservation of wallpaintings: on-site seminar, Kastoria, Greece, 28 Sept - 3 October

Museum lighting for exhibit designers, New York, 19-22 Oct

Conservation of wallpaintings on-site seminar, Florence & Arrezzo, Italy, 9-13 November

International Congress on Restoration of Architectural Heritage and Building

13-18 July, Canary Islands, Spain.

Contact: Prof. Miguel Angel Fernandez Matran, Calle Maya, 21, 38202 La Laguna (Tenerife) Isla Canarias, Spain.

Polymers in Museums

23-28 August 1992.

Sponsored by the Conservation Analytical Laboratory, Smithsonian Institute, and the Division of Polymer Chemistry of the American Chemical Society.

A symposium designed to be a forum for conservators and conservation scientists to discuss the problems of modern materials with polymer chemists from academia and industry. It is hoped that the symposium will be a good source of information exchange; the polymer scientists will learn about the problems faced in museums, so that they can direct their research towards those problems which interest them, and conservators will gain a ready source of information about modern plastics and media.

The symposium is scheduled to be held in Washington, D.C. for 2 days during August, 1992 as part of the American Chemical Society meeting.

For further information contact: May T. Baker, Symposium Chair, CAL, Smithsonian Institution, Washington D.C. 20560. Tel: (301) 238 3714.

Conservation of Public Assembly Spaces

6-8 May 1993, Halifax, Nova Scotia.

Proposals are welcomed for papers focussing on the history and social significance of historic interiors and/or their protection, documentation, education, conservation and use. The term 'public assembly spaces' broadly describes buildings such as theatres, auditoriums, churches, town halls, court houses, meeting halls, ballrooms, etc. Proposals should be sent in the form of a 300 word abstract in either French or English by **31 July 1992** to Ms Melissa Gordon, Symposium 1993 Halifax, Interiors Committee, ICOMOS Canada, PO Box 737, Station B, Ottawa, Ontario K1P5R4 Canada.

Contact: Renee Leblanc Tel: (613) 749 0971.

Sculpture Conservation: preservation or interference?

June 1993, National Museums and Art Galleries on Merseyside, Liverpool, U.K.

How do art historians and conservators differ in their attitude towards the cleaning and treatment of sculpture?

This is the first call for papers for a three-day symposium being organised to discuss the problems and experiences common to European art historians and conservators working to preserve all types of sculpture including ecclesiastical and public monuments.

Abstracts of 200-300 words are requested. Subjects may include case studies where art historians or conservators feel that the use of specific treatments have been technically or aesthetically unsatisfactory. Papers should address problems and attitudes towards conservation research, training, treatment, funding and legislation. Art historians should seek to define what they consider the role of the conservator to be and how it relates to their own.

Deadline for abstracts: **30 July 1992**. Send to: Victoria Todd, UKIC Office, 37 Upper Addison Gardens, London W14 8AJ.

International course on paper conservation

29 July-24 September, Horn & Vienna, Austria.

Organized by ICCROM, this course will offer theoretical lectures, demonstrations and practical sessions mainly held at the Kunsthau in Horn. Visits to major collections, research institutions and paper restoration labs in Vienna will be an integral part of the programme.

Syllabus: Care of collections, climatology, pest control; Paper chemistry, history and technology; Conservation/restoration of paper artifacts (two-week seminar); Japanese methods for the restoration of Oriental paper objects (two-week seminar); Workshops on preventive conservation, conservation of papyrus and parchment.

A maximum of 15 internationally-selected participants, including: Paper conservators/restorers working in museum collections, archives and/or libraries, curators/archivists/librarians working in the field of conservation.

A limited number of observers will be admitted to specific parts of the programme (maximum 2 weeks). Cost US\$400. Requests should be addressed to ICCROM.

Please send ICCROM application forms to: ICCROM - Paper Conservation Course 1993, 13 Via di San Michele, I-00153 Rome RM, Italy, Tel: (6) 587901, Fax: (6) 588 4265.

ICOM Committee for Conservation.

10th Triennial Meeting

22-27 August 1993. Washington D.C.

Call for Papers. Authors wishing to submit papers to be considered for presentation at the meeting and for publication in the Washington Preprints may obtain Instructions to Authors from:

Preprints Editor, c/o Conservation Analytical Laboratory, Museum Support Centre, Smithsonian Institution, Washington, D.C. 20560. Tel: (301) 238 3700, Fax: (301) 238 3709.

The deadline for papers is 1 December 1992. A list of the committee's working group co-ordinators is available on request for those who are uncertain to whom their papers should be submitted.

Terra 93 - 7th International Conference on the Study and Conservation of Earthen Architecture

24-29 October 1993, Silves, Portugal.

Organised in collaboration with ICCROM/CRATerra/EAG: The Gaia Project. Contact: Terra 93 - Margarida Alçada, D.G.E.M.N., Praça do Comércio, 1194 Lisbon Codex, Portugal. Fax: (1) 888 0957.

Candidates for Professional Accreditation Committee

David Tilbrooke

After 17 years in industry as a process development and analytical chemist in the United Kingdom, and after emigrating to Australia, I spent 12 years in the maritime archaeological and ethnographic conservation fields at the Western Australian and South Australian Museums respectively.

During my duty with the South Australian Museum, I was responsible for the establishment of the State Conservation Centre and, with other conservators, the setting up of that organisation.

In 1985 I transferred to the State Conservation Centre to become the Senior Scientist and Head (now Manager) of the Scientific and Technical Services Branch and to run the Analytical Services Section of the Centre.

I was a founder member of the AICCM and was Federal Treasurer of that organisation (1976 - 1981). I was also initiator and founding chairman of the SA branch of the AICCM.

I have published 24 papers and articles in the fields of conservation and conservation science.

My qualifications are: Grad.Dip. (App.Chem.)
C.Chem., MRSC
MRACI, C.CHEM.
AAICCM

I am a member of the IIC and ICOM and currently President of the Friends of the South Australian Museum.

Mary Jose

Qualifications:

BA (Fine Art) Australian National University, 1981.
Post Graduate Diploma in Textile Conservation,
Textile Conservation Centre,
Courtauld Institute of Art, London, 1987.

Currently I am Manager of Textiles Conservation at Artlab Australia, where I have worked since graduating in 1987. While in the UK I worked at the Textile Conservation Centre and at Castle Howard, York, as a Textile Conservator. Prior to training as a conservator I worked as an Industrial Relations Officer in the Commonwealth Public Service for approximately three years.

I have been a member of the SA Division Council of the AICCM since 1986 and have been President since 1990. I have been a member of the Professional Accreditation Committee for approximately one year. I established and co-ordinate the Textiles Special Interest Group for the AICCM.

Kerry McInnis

Qualifications:

1974 BA Art History
1980 Paper Conservation Internship
Library of Congress
1981 M.App.Sci. Materials Conservation,
Canberra College of Advanced Education
1982-85 Paper Conservator, Australian War Memorial
1984-92 Director, Art & Archival Pty Ltd, Private
Conservation Practice, Queanbeyan NSW

I support the concept of professional accreditation for conservators and am hopeful that more of my colleagues will consider adding their names to the modest (but growing) number of conservators deemed accredited by their peers. Having worked as a conservator in both the public and private sectors, I believe I would contribute a broad perspective to the Accreditation panel.

Malgorzata (Margaret) Sawicki

was born in Warsaw, Poland. In 1975 she started her professional career in the field of conservation of gilded and polychromed objects, working in the Decorative Art Conservator Department at the State Enterprise for Preservation of Monuments in Warsaw. She left Poland in 1981 having also completed 3 years of Preservation of Architectural Monuments at the University of Nicolas Copernicus in Torun, Poland. Until 1983 she was self employed in the conservation of gilded and polychromed sculptures in South West Germany.

Margaret immigrated to Australia in 1983. For the first three years she worked privately, restoring gilded frames. Since 1986 Margaret has worked in the Conservation Department at the Art gallery of New South Wales on the conservation of gilded frames. Since 1988 she has held the position of Frame Conservator.

In 1988 Margaret was awarded the New South Wales Government Grant for Conservation of Cultural Materials for participation in the First International Gilding Symposium in Philadelphia, USA. At that time she visited 12 conservation laboratories and museums in the USA and Canada. The experience she gained was shared through lectures for staff of the Art Gallery of NSW and members of AICCM.

In 1991 Margaret became a Professional Associate Member of the AICCM. She is also a member of the Society of Gilders, USA.

Being involved in an area of conservation neglected for years in Australia, Margaret has come through 'ice mountains' to keep a high profile of her expertise. The conservation principles and high professional standard of her work are the most important aspects of her career. As a member of the Accreditation Committee she will be able to offer a similar attitude for AICCM.

Professional Accreditation

The first Professional Accreditation Committee of the AICCM will have completed its three year term in June/July this year.

Three associate members must be elected to the new Committee. The following is a list of Associate members who have been nominated and seconded for the new committee:

Mary Jose, Artlab Australia, SA (Mary was appointed by Council to the committee 12 months ago to provide continuity and is expected to continue for two more years).

Kerry McInnis, Art and Archival Pty Ltd, NSW

David Tilbrooke, Artlab Australia, SA

Margaret Sawicki, Art Gallery of NSW

A biography and platform statement from each of the candidates is included overleaf to assist you in your choice.

All financial members are asked to vote for their choices to fill the committee positions using the ballot paper and reply paid envelope provided with this Newsletter and return them to the Secretary by **30 June 1992**.

John Ashton
Chairman, Professional Accreditation Committee

Conservators in Private Practice

Glyde Gallery's conservation service has now been in existence for six years and so far we have completed over 400 conservation treatment projects (mostly works on paper). **Greg Manzie** has just finished the computerisation of our treatment records using a combination of a word processing package and a database, and we now have an easy-to-use system installed, combining contractual, written and photographic records. We can quickly access individual records by date, client, artist, medium or conservator, etc. Many hours of work went into setting up the system, but the results are all worthwhile.

Paul Malone of the Library Information Service of WA suggested that the AICCM should encourage the creation of a National Data Base for conservation treatment records with controlled access for members. We would support such a move and add our small contribution to the pile.

Since February **Patricia Moncrieff** (Textile Conservation and Restoration Workshop) has been involved with the conservation of children's costume for the Museum of Childhood at the Edith Cowan University. Amongst many of the beautiful items was an endearing Little Miss Vanity fancy dress costume worn by a five-year-old in the early 1900's. Patricia also gave a workshop and lectures at the Museum and Curtin University on the conservation of textiles.

The Library and Information Service of WA

In preparation for the 150th anniversary of the New Norcia monastic settlement, a number of photographic items are undergoing restoration treatment. Most notably amongst them are two daguerreotypes of the Salvado's departure for Western Australia. The taking of the daguerreotypes are a well documented event in the monastery archives, an unusual occurrence for this type of material.

Bookbinder **Tim Cooke** has been boxing rare books, including John and Alexander Forrest's expedition diaries, making a change from the regular serials boxing programme. **Amanda Simper** and **Paul Malone** have been working towards finding an alternative to the Library of Congress manuscript marking ink. Testing of a possible replacement is currently underway.

The latest addition to the conservation team, **Patrick Smith**, has been continuing an ongoing project to encapsulate architectural drawings and plans.

WA Maritime Museum

David Gilroy, **Dick Garcia** and **Paul Mardikin** joined with Maritime Archaeology to visit Kalbarri and the Zuytdorp and Xantho sites. A replica of the Zuytdorp swivel gun made by David, was presented to the people of Kalbarri a very successful function. With the weather being unexpectedly ideal for diving on the return journey, material was recovered from Zuytdorp and Xantho. Innovative and impromptu field conservation was carried out.

On **Ian Godfrey's** return from the training programme in Sri Lanka, he joined the Lake Jaipor Team. They are continuing to research the floor of the lake.

John Carpenter, **Ian MacLeod** and **Vicki Richards** have joined with a Maritime Archaeology expedition to the Aboholos Islands. Their studies will include data on underwater in-situ material.

In addition to wood conservation, **Alan Kendrick** is now treating new ferris wreck material.

2. A **statement of significance** based on this data can then be prepared. This is a succinct summary of the reasons a place or site is important, and should be supported by sufficient evidence, such as the assessment process used and the data on which it was based, to justify the statement.
3. A **management plan** is written which outlines the implications of, and builds on from the 'statement of significance'. The plan also takes into consideration any practical constraints such as technical, financial, legislative, or social issues which may be present.
4. A **management strategy** is then developed to implement the plan. This outlines in detail the range of specific practices which will be carried out for the long term protection and management of the site.

Field visit and practical sessions

The course included a one-day field visit to Mockingbird Canyon, a rock art site with spiritual significance to, and in current use by Native American groups. Situated approximately two hours out of greater Los Angeles and surrounded by rapidly encroaching development, the visit served to highlight the many difficulties associated with management of archaeological sites in general and rock art sites in particular.

The site was then used for a case study and as the focus for practical sessions scheduled throughout the course. Participants working in small groups followed the four steps outlined above to produce a comprehensive management document.

Group presentations and class discussions were incorporated into each session and provided the opportunity for fruitful airing of a wide range of opinions and experiences from amongst the participants.

Other topics included in the six days were:

- identification and recording of cultural resources
- consultation with traditional owners and other interest groups
- visitor management
- site interpretation for visitors
- stewardship as a means of reducing vandalism
- physical conservation.

This was a lot to be covered in the rather intensive course which included several twelve-hour days. It says a lot for the organisation of the course as well as the content that all participants (apparently!) managed to remain alert throughout the sessions. The major objective was achieved, and the topic of consultation with traditional owners was particularly well addressed. However, the course weakness was in the field of physical protection and conservation intervention. Certainly the course was not aimed at conservators, nor intended to make rock art conservators out of archaeologists. I am very well aware of the hazards and difficulties associated with teaching conservation to non-specialists, and do not suggest that this should have been attempted. However, given that the course was hosted by the Getty Conservation Institute, and that the timetable allocated three sessions to conservation, I feel that more specific information, particularly dealing with the recognition and understanding of the causes of deterioration should have been included. Responsible site management and protection relies on more than the installation of walkways and the removal of graffiti. Perhaps the decided shortage of information included on this subject reflects a general lack of detailed study within the field, and highlights the need for a better understanding of the many factors at play.

Conclusion

There can be no doubt that courses hosted by The Getty Conservation Institute are of the highest standard. The pre-course organisation and information provided to participants was excellent.

As well as presenting a practical methodology for rock art site management, the course was valuable for bringing together a range of people from various backgrounds and parts of the world and facilitating the exchange of information and experience.

The course was of particular personal value, both because of its content (and the extensive course notes and readings supplied) and its timing. In the short space of time available the course successfully presented and illustrated the important factors pertaining to site management and significance assessment of rock art sites.

My background in conservation, combined with this succinct and practical course will be of direct and immediate benefit in my current studies. The advantages of this sort of cross disciplinary dialogue are obvious, particularly in fields such as archaeology where research results frequently depend on co-operation between various specialists. I would recommend this course to others who have



REVIEWS



Courses

Rock Art Site Protection and Management

A six-day course held at the Getty Conservation Institute, Marina del Rey, Los Angeles. 24-29 February 1992.

Principal Instructor: Sharon Sullivan, Director,
Australian Heritage Commission.

Objectives

Twenty-three participants attended this six-day course, designed for rock art site managers, cultural resource managers and archaeologists. The major objective of the course was to present a method of rock art site management which emphasises four critical steps. These are

1. **Data summary**, the first step, which is a detailed study and evaluation of all pertinent information.

responsibility for rock art sites or who wish to have a better understanding of the principles of site management.

I am fortunate to have had the opportunity to attend the course and gratefully acknowledge financial assistance from the Department of Archaeology and Anthropology, James Cook University.

Marcelle Scott

Student, P/Grad Dip of Arts (Archaeology)

James Cook University of North Queensland, Townsville

Note: My current research includes a review of rock art conservation literature and a field programme training Aboriginal rangers in the identification of different types of rock art deterioration and some conservation measures which may be implemented. I hope to report on this programme at the 2nd AURA (Australian Rock Art Research Association) Congress in Cairns, 30 Aug - 4 Sept 1992, and possibly at the SMOCM session of the AICCM National Conference. Readers who may be interested in attending the Congress or joining AURA should write to AURA, PO Box 216, Caulfield South, Victoria, 3162.

Conferences

Institute of Paper Conference

The Institute of Paper Conservation Conference took place between Wednesday 1 April and Saturday 4 April 1992 at UMIST (University of Manchester Institute of Science and Technology), Manchester, England.

Over 500 participants came together for a 4-day programme which included a comprehensive Trade Fair and an excellent Poster Display of some thirty projects. A total of forty-seven were presented with a concurrent session being held on one of the days to give participants the choice of attending book or art-on-paper related sessions.

The conference was organised to address seven main areas:

Painting, printing and drawing media; albums and sketchbooks; large works on paper; oil media and stains on paper; sizing and re-sizing; scientific studies and special papers; books (library management and special care histories)

With such a diverse and interesting range of topics, the conference provided the much needed opportunity for practicing conservators, scientists, researchers and related colleagues to meet, discuss and hear what other professionals in the field are currently investigating. Many of the papers also re-established known facts and procedures; ethical issues were discussed and alternative points of view were stated.

In particular, two papers given by Paper Historian **Peter Bower** (Tate Gallery, UK), and **Carlo James** (Fondation Custodia, France) discussed the history of preservation and conservation and how, over a period of time, certain works/collections can be seen to have changed or even dispersed. It is as important for historians to see works/collections objectively and in their historical context as it is for conservators to regard the same works/collections in its physico-chemical context. They stressed the importance of full and accurate documentation of all findings to ensure the survival of historical information, even if it means compromising the extent of the treatment. 'Traces' left by collectors form an integral part of the work even though these may have lost their original function. A splendid selection of slides showed characteristic mounts, motifs and ornamental borders, bindings and albums, etc.

On a completely different level, **Margaret Holben Ellis** (New York University, USA) gave an impressive paper on the history of the manufacture and use of felt-tip pens. She is currently investigating the phenomena of certain colours transferring a bluish ghost-like halo of colour which moves in both directions (not lateral) through any permeable film including Mylar. The effect is not 'feathering' or 'strike through'. She recommends that interleaving material be changed often because the phenomena continues after many years even through multiple layers of paper.

And on treatments relating to printing inks (copperplate and typographic from c.1500-1900), certain questions were raised by **Patricia Dacus Hamm** (private practice, New York, USA). Illustrated with Scanning Electron Microscope (SEM) images of 5000X magnification, she showed that immersion treatments, especially in solutions over pH8, could cause saponification where the oil binder is changed to a water-soluble component. She stressed the importance of having an understanding of the solvent effects on modified oils. Suggestions: treatments using a solution table or disc would be more appropriate; if immersing the object, reduce the immersion time and have near neutral solutions.

The session relating to sizing of paper had highly technical, historical and practical information. There was a general word of caution from the papermaker **Simon Green** (Barcham Green, UK)

reminding conservators how easy it is to wash sizing out of paper especially when using warm water and alkaline solutions. Even though the pigments may be stable the size may not be, so the implications need to be considered before treatment is carried out.

On a highly technical level **Timothy Barret** (Research Scientist, University of Iowa, USA) showed his current investigations relating to non-destructive tests for the presence of gelatine using ultra-violet (UV) light.

The paper given by **Cathleen Baker** (Professor of Paper Conservation, New York, USA) talked about choosing the right viscosity of methylcellulose, depending on its application. In general, the higher the viscosity the more stable the material. Methocel is the recommended methylcellulose and it comes in four grades of viscosity. For poultices and surface cleaners a higher viscosity should be chosen. For effective penetration of paper when sizing, a medium/low viscosity should be used and the low viscosity grade should be avoided. She stressed how conservators should be aware of the product details such as purity, date of manufacture, viscosity, degree of polymerization and use food grade, not technical grade.

One of the most inspiring papers was given by **Anne Maheux** (National Gallery, Canada) who spoke about innovative systems for the display and storage of large works on paper. She initially drew attention to the changing role of 'the drawing' in terms of its status and scale before going on to show how challenging projects were resolved. Respect for the artists intent was foremost and the use of non-traditional materials such as non-woven polyester for hinges and auxiliary supports was discussed. Hollytex spunbonded polyester adhered with a dilute solution of Lascaux 498 20X (1:4 distilled water to adhesive) reactivated with n-propanol was used as an extended margin for fragile 'floating' drawings. This margin was attached to a simple but effective and invisible bar. The lower edge of the drawing was held in place by a thin nylon filament as a precaution against air currents lifting the paper. When not on display the drawing was covered and rolled onto a padded tube with a Mylar barrier.

Conference 92, The Imperfect Image: Photographs - Their Past, Present & Future

The Centre for Photographic Conservation hosted Conference 92, The Imperfect Image: Photographs - their Past, Present and Future between Monday 6 April and Friday 10 April at the beautiful Lake Windermere, England.

The conference was scheduled to cover a wide ranging number of sessions:

Photographic history, processes and applications; collection management; preservation and conservation research; conservation and restoration; and conservation training.

The most notable papers for me were **David Mallin** FRPS (Anglo-Australian Observatory, NSW, Australia) 'The archival image in astronomy'; **Susu Nousala** (State Library of Victoria, Australia) 'Improving storage and access of the State Library of Victoria's large Glass Plate Collection'; and **Nora Kennedy** (The Better Image/Metropolitan Museum of Art, New York, USA) 'Issues in the conservation of contemporary photographs'.

An impressive demonstration was given by **Christopher Woods** (Country Records Office, Dorchester, UK). It was a treatment which removed a negative image from its deteriorated cellulose support. A diacetate support was separated from the gelatin pellicle, removing creases and distortions. It was then placed between Mylar. Methyl ethyl ketone (butanone) was used.

My impressions of this conference are two-fold. Firstly, the setting and the venue was superb, stunning! Refreshing spring weather in the Lake District and the food was unquestionably of a far superior nature to that encountered at UMIST.

Secondly, routine aqueous treatments for gelatin and albumen prints are OUT (**Paul Messier**, Rocky Mountain Conservation Centre and **Timothy Vitale**, Smithsonian Institute, USA; **Ian and Angela Moor**, Centre for Photographic Conservation, UK) and new technology is IN (**Anthony Humber**, University of London) 'A higher branch of Art Electrical Digital Imaging and the photographic image'.

Photographic conservation remains a highly specialist area requiring of the professional photographic conservator a comprehensive and thorough knowledge of many, many processes and a head full of database chemistry (**Dr Peter Douglas**, University of Swansea, Wales 'Photo-degradation of Image dyes').

I understand that post-prints of all sessions will be published and made available through the Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London SE23 1HU, England.

My attendance at both the IPC and CPC conference was made possible and assisted by the Arts Museum Association of Australia's Professional Development Programme, and the Australia Council, the Federal Government's Arts Funding and Advisory body. I should also like to acknowledge the Queensland Art Gallery, Griffith Artworks (Griffith University) and the Queensland College of Art for their help and support in successfully obtaining a Professional Development Grant of \$4000.



Lynda Black
Conservator, Works on Paper, Queensland Art Gallery.

The Articulate Surface: Dialogues on Paintings Between Conservators, Curators and Art Historians

1-3 May 1992. Conveners: Jacqueline Macnaughtan, Australian National Gallery and Dr Sue-Ann Wallace, Museum of Contemporary Art, Sydney. Humanities Research Centre, Australian National University in conjunction with the Australian National Gallery.

This conference was the first of its kind in Australia to deal with the central theme of professional co-operation between (paintings) conservators, curators and art historians.

Papers covered several concerns, such as: the definition of arts and culture in Australia; the results of successful collaborations between conservators, curators and art historians (often culminating in popular exhibitions); a touch on conservation and its ethics; some art rhetoric; visual (and psychological) perception of surfaces and colours; and finally, the materials and techniques of individual artists or schools.

The discussion panel on the last day helped to clarify some of the issues that were raised by the various speakers:

- | | |
|------------------|---|
| David Bomford | - when observing a work of art, use as many 'approaches' as possible |
| | - conservators must have power of veto with regard to exhibiting or travelling a work of art |
| Nancy Underhill | - this conference signals a turning point for the working relationship between conservators and curators |
| Sue-Anne Wallace | - the planned post-conference publication should be used as an education tool to bring out the 'well-rounded' aspect of a work of art |
| Jac Macnaughtan | - people should confront the physical work of art to appreciate its surface and size which reproductions fail to capture |
| John Payne | - more emphasis on collaborative exhibitions of permanent public collections rather than relying on overseas 'blockbuster' shows |
| Allan Byrne | - individuals should seek co-operation with other professionals |
| Anna Southall | - beware of academic isolation |

The overall impression from the weekend of conferencing was a good one - the weather was gorgeous, the Canberra scenery was autumnal and beautiful, and the conference was intellectually entertaining, interesting and informative. Most delegates felt inspired to venture forth and incorporate lessons learned from the conference into their work environments...

Post-prints from the conference are planned and will provide enjoyable reading and stimulate discussion. A pre-conference workshop at the University of Canberra on conservation methods, examination and analysis, focussed on the needs of non-conservators attending the conference.

Avryl Whitnall
State Library of NSW

Towards Federation 2001: Linking Australians and their Heritage

A national conference on access to Australia's documentary heritage. Canberra, 23-26 March 1992.

The agenda for this conference sought to bring together specialists in various aspects of conserving and communicating documentary heritage, to provide forums for identifying current barriers to, opportunities for progress, and to also provide forums for identifying the key issues relating to improved access.

The conference was organized by the National Library of Australia in response to the Australian Libraries Summit resolution AA7 which recommended that the National Library convene a meeting of the Australian legal deposit libraries to ensure the best means of ensuring access to Australian published material. As planning for the conference developed, the aims expanded to looking at the wider range of Australian documentary materials, and to cross institutional boundaries recognizing that the major Australian libraries of record are not the exclusive custodians of the relevant materials.

The focus on the year 2001 was deliberately chosen in the hope that special funding support might be available for projects which would reflect on Australian Federation, much like funding for projects leading up to the Bicentennial Celebrations in 1988.

The conference was organised to include speeches on selected topics, and plenary sessions where delegates were assigned to groups to discuss issues such as collecting, bibliographical access, physical access and preservation. These groups focused on the issues in relation to a particular format. Formats included:

Cartographic materials; ephemera; film, video and television; general printed material (2 groups); government publications; manuscripts and private archival records; music and sound records; oral history and folklore and pictorial materials.

To give an example of the way this worked, the pictorial group met four times to discuss the problems of gathering pictorial collections, bibliographical access to pictorial collections, and physical access to pictorial collections.

Representatives from the conservation profession included:

- Tamara Lavrencic, President AICCM
- Jeavons Baillie, Head of Conservation, State Library of Victoria
- Dr. Jan Lyall, Director, Preservation Services, National Library of Australia

Of nearly 90 resolutions agreed to at the conference, 14 related directly to the preservation of 'Australia's documentary heritage'. In brief these resolutions related to the following:

- establishment of the long proposed National Preservation Office and its functions and responsibilities
- preparation of preservation policies and strategies
- responsibility for preservation of film, video, television and sound recordings
- the use of permanent paper for all documents likely to form part of the documentary heritage
- inclusion of relevant preservation data and recording items/collections of national significance on ABN records
- creation of surrogate copies of pictorial items
- specific microfilming projects
- preservation policies to include references to Aboriginal and Torres Strait Islander materials, multicultural materials and materials for people with disabilities

Also of extreme importance to those of us struggling with prioritisation, is the resolution that an agreed statement of significance re Australian documentary heritage is to be developed. This will be co-ordinated by ACLIS (Australian Council of Libraries and Information Services) in consultation with the Australian Council of Archivists, National Library of Australia, State libraries, university libraries, local/regional libraries, activities, other (national) collecting institutions, etc.

The difficulties in reconciling both preservation and access issues were widely understood, but no miraculous solutions were forthcoming. Equally restrictive to access were copyright limitations, but at least here a number of resolutions could be made to take steps towards alleviating these problems. Some changes in the copyright laws could certainly solve some of the preservation issues by allowing surrogate copies of contemporary material to be made.

Copies of the final resolutions can be obtained from Tamara Lavrencic, Manager, Preservation Services, State Library of Queensland, PO Box 488, South Brisbane Qld 4101. Tel: (07) 844 2886, Fax: (07) 846 2421.

Tamara Lavrencic
President, AICCM

Books

The Life of a Photograph: Archival Processing, Matting, Framing and Storage; Laurence E. Keefe and Dennis Inch. Focal Press, Second Edition, Boston, 1990, ISBN 0-240-80024-9. 384pp. \$90.

This book examines the various stages in the creation and use of photographic images and details methods of prolonging the lifespan of images in this context.

The introduction includes a brief subjective history of photographic conservation and a section advocating that consumers request detailed information on permanence and permanent photographic materials from manufacturers. Topics include the processing of black-and-white prints and negatives for permanence, mounting and mats (addressing issues such as flattening prints, techniques for conservation mounting, dry mounting, mat board, hand-cutting conservation mats, and decorative mats); frames and framing (including various frame types and the cutting and handling of glazing materials); and display and copying (with topics such as planning an exhibition of framed prints, the storage of prints and negatives, and caring for colour material). The final chapters examine the care of family photographs including specific preservation case studies.

The majority of the publication concentrates on mats and framing with the emphasis on simple and inexpensive solutions to problems. The illustrations and descriptions of a variety of conservation matting solutions from images is particularly useful. One problem is that certain technical information is inaccurate or outdated. This may be attributable to the authors' non-specialist backgrounds. A bias towards particular products associated with the authors is also evident.

Anita Gustavson
Australian Archives, NSW Regional Office.

Conservation of Plastics, an Introduction

John Morgan. Plastics Historical Society & The Conservation Unit, Museums & Galleries Commission, London, 1991. pp. 55.

This book was written in recognition of a need for readily accessible guidelines for the conservation of plastic materials. The author stresses caution throughout the publication, noting in his introduction that it has to be accepted that many of the changes of properties in plastics are irreversible, and that the maintenance of objects in stable conditions may be our only choice for their future.

This is not a 'how to' manual but a general and straight forward description of plastics, their properties, and their deterioration. The book opens with a brief discussion of the effects of light, relative humidity, temperature and ventilation; the nature of plastics; and the different forms in which the degradation of plastics exhibits itself. The author then looks at plastics based on natural polymers, semi-synthetics, and 'Poly' era thermoplastics. Each plastic is discussed in terms of its history of manufacture, the types of degradation it is particularly prone to, options for storage, and in some cases treatment such as washing.

The book closes with sections on the identification, fabrication, and cleaning of plastics (with strong cautionary notes). A short bibliography and a list of plastics acronyms is included at the back.

This book fills a void in the literature on the conservation of plastics which to date has received only sporadic attention. It certainly provides a starting point on which to build as our knowledge of the conservation of plastics increases.

Available from Archaetype Books, 12-14 Hall Square, Denbigh, Clywd LL16 3NU, UK. Tel: 0745-815006, Fax: 0745-815484. £7.00 plus £1.00 p&p for U.K. and overseas surface delivery, or £2.50 for airmail delivery.

George Bailey and Gina Drummond
Australian War Memorial



SPECIAL INTEREST GROUPS

Archival Paper Action Committee (APAC)

The publication draft of the Interim Standard for Permanent uncoated paper and paperboard (AS 4003 (Int) - 1992) has been approved, and will soon be printed.

Murray Millar in particular, and all other members of the APA committee, are to be commended and thanked for their involvement and effort in drafting the Standard.

Sculpture, Monuments and Outdoor Cultural Material (SMOCCM)

SMOCCM continues to be a vibrant group due to the active participation of its many members. Forty people responded to my request for further details about themselves. This information will form the basis of a members list which I hope will help to increase communication links between individuals from a variety of related backgrounds.

Our next meeting will be held in Canberra at the Australian War Memorial on August 4th, 1992. The theme for the day will be *Prevention Rather Than Cure*. Speakers will include David Hallam, Metals Conservator, and Connie Colleen, Sculptor. Catriona Angus will talk about her involvement with the National Trust Cemeteries Committee. The afternoon will include a tour of the AWM's outdoor collections.

Details of the meeting will be sent to SMOCCM members. Further information can be obtained from Donna Midwinter, Co-ordinator of SMOCCM. Tel: (02) 225 1735.



TRAINING

OPPORTUNITIES

NEA Internship in Textiles

The Saint Louis Art Museums.

One year internship beginning Fall 1992. Stipend \$18,000 with a travel allowance. Candidates should have a master's degree from a university textile programme or from a recognized training programme. Application deadline is July 10 1992. Contact: Zoe Annis Perkins, Textile Conservator, The Saint Louis Art Museum, Forest Park, St Louis, MO 63110.

Conservation Fellowships - Detroit Institute of Arts

Andrew W. Mellon Fellowships are available at the Conservation Services Laboratory beginning September 1992 in objects, paper or paintings for one or two years duration.

Stipend of \$20,000 plus \$3,000 travel allowance.

Applicants should be graduates of a recognised conservation training programme or have equivalent education and work experience.

Contact: Barbara Heller, Head Conservator, Conservation Services Laboratory, Detroit Institute of Arts, 5200 Woodward Ave, Detroit, MI 48202; Tel: (313) 833 7920.



INFORMATION

EXCHANGE

Data Loggers: SmartReader vs DataBear

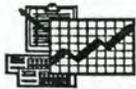
Data loggers seem to be the 'in' thing with conservators around Australia. Not to be outdone, Australian Archives purchased two ACR SmartReaders from Nuwarra Air Conditioning in December of last year. After testing these data loggers, we decided to venture further afield to see what else was available.

A recent article in *The Abbey Newsletter* listed a few suppliers of different data loggers, and we have bought two DataBears from Langan Products Inc. in San Francisco, USA.

The DataBear runs with Macintosh software which suits the Archives purposes well since we are all multiskilled here and work with Macintosh machines a lot. The DataBear software seems more useful than the SmartReader (in my opinion) because the graphics are much neater and there is a range of types of graphs that can be used very easily (ie. means graph, column graph, day graph, text file etc.). Unfortunately the DataBear is more expensive than the SmartReader, and we are having problems with getting them to work on Power Book Macintosh machines. However this is being investigated, and we hope to soon be able to use the DataBear in our repositories using the Power Book to download the data in-situ.

I would be interested in hearing from other people who have used data loggers, so that some useful comparisons can be made. Tel: (06) 288 2345 after June 17 or write to AICCM, GPO Box 1638, Canberra, 2601, ACT.

Jennifer Anderson
Australian Archives, ACT Regional Office

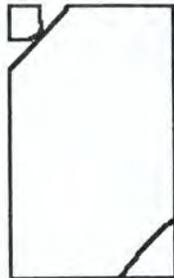


TECHNICAL NOTES

Innovative Paper Repair Techniques

Two innovative repairs were made to a pastel drawn on brown coloured paper adhered to cardboard (approx. 2mm thick).

The top left and bottom right corners of the board had broken off, and the top left corner of the work had been trimmed as shown below. The entirely detached top left corner was found taped to the back of the work.



Repair of bottom right corner

The method used to repair the bottom right corner originated in carpentry. Small 'dowels' of Japanese tissue were prepared by rolling a 3 cm wide strip of tissue. Lengths about 3cm long were wet-cut from this long roll.

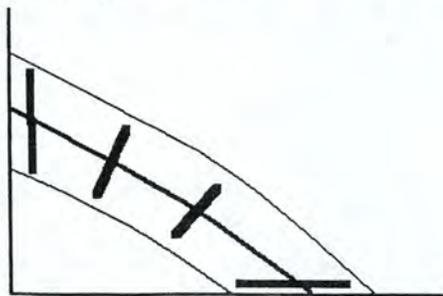


An uncut 'dowel' of Japanese tissue

The two broken edges of the bottom right corner were ragged but fitted together quite well with some minor losses of the coloured paper surface.

Working from the back, the pieces were placed together and four lines marked across the break on both pieces. The broken corner was removed from the work and grooves to fit the prepared paper roll gouged in the backs of both pieces along the marked lines. The paper rolls were flush with the back of the board when placed in the grooves.

The torn edges of the detached corner and the work were coated with thick starch paste and fitted together, and the excess paste blotted off with a scrap of Japanese tissue. The paper rolls were pasted out and placed in the troughs and a piece of Japanese tissue pasted over the entire tear.



- paper 'dowels'
- edge of repair strip
- tear

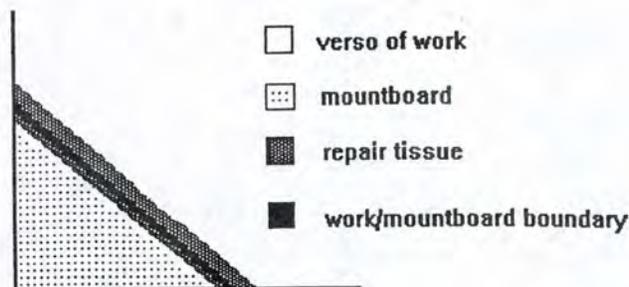
verso of bottom left corner

Repair of the top left corner

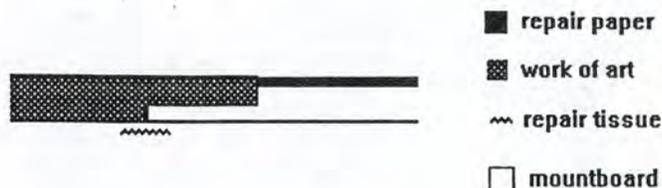
Repair of the top left corner was more difficult. A piece of 4-ply mount board slightly larger than the entire corner with some overlap at the cut edge of the work was cut. The mount board was thinned in the areas of overlap with the cut edge of the work and where the remaining part of the corner would be placed. The parts of the work which were to be attached to the mount board were also thinned (i.e. the strip of overlap on the cut edge of the main body of the work and

the entire detached corner). The combined thickness of the mount board and work after thinning was the same as the original thickness of the work.

The mount board was adhered to the main body of the work and the detached corner pasted in position. As extra security a strip of Japanese tissue was pasted over the mountboard edge on the verso of the item.



Finally, paper dyed to tone with the work was used to infill the losses on the recto. The combined thickness of this paper and the mountboard was nearly that of the original board so no further infilling was needed.



Sunao Gazzard and Kathy Henderson
Australian War Memorial

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EQUIPMENT

& PRODUCTS

'Cook'N'Stir' paste maker

With many thanks to the State Library of SA, I now have my 'Cook'N'Stir' paste making appliance in action. I first encountered this indispensable piece of lab equipment whilst working at the Folger Library in the USA. It is a self-stirring teflon coated sauce maker. Operating it couldn't be simpler - just add the ingredients, set the timer and walk away from it. It's uncomplaining little arm maintains a steady stirring motion as the saucepan sits on a hot-plate. Thirty minutes later you have a strong, well stirred, smooth paste. No more drawing straws to see who's turn it is to make the paste. Too good to be true? The catch is it is available only for 110 volts and unless you can get your hands on a cheap transformer you may have to pay several times the cost of the unit in order to make it operational. Give me a call on (08) 203 7451 if you would like to find out more.

Ron Eadie, City of Adelaide Archives

A ready 'palette' plus storage for ground pastel

As a conservator working with art on paper I generally use finely ground pastels for retouching watercolours. I apply these with brushes of various sizes. For very small areas I have modified a 00 round golden nylon bristle brush by cutting the tip square and filling the bristles with glue except for the last 1 or 2 mm. The stiffness is why it works so well. I prefer blending the pastel on the object rather than pre-mixing and this method requires a ready supply of several colours for any one area being retouched.

It therefore seemed a good idea to find a convenient method of maintaining a 'palette' of prepared pastel which would also be convenient for storage as well as being readily accessible.

The solution has proven to be very simple as well as inexpensive. A fortnights supply pillbox from the local chemist. The one I discovered and am now using is the Series 900 All Purpose Box from Quanterron Inc. Mpls, Mn, USA. This item has 14 separately lidded compartments and is manufactured from a translucent plastic which allows the colour of the pastel to be visible without opening the lid.

Fred Francisco, Artlab Australia

For sale

Large stainless steel sink 1800x1200x125 mm with splash back - ideal for textiles or large paper objects. \$200 delivered to Sydney or Canberra. Tel: Graham Clegg (063) 833 274.

Polyester lining fabrics

Art et Conservation have a number of polyester canvases for lining treatments.

They are available in 185g/m², the roll length being 50 metres.

222cm	6968FF	+ taxes
275cm	8655FF	+ taxes
320cm	9555FF	+ taxes

They also supply a large range of materials and tools for painting conservation treatments. Contact: Art et Conservation, 33 av. Trudaine, 75009 Paris. Tel: 48 74 95 82.



PUBLICATIONS

The Picture Restorer, Journal of the Association of British Picture Restorers

This publication aims to represent the interests and concerns of restorers and conservators of paintings. The periodical will be published each March and September. The contents include articles on the practical aspects of picture restoration and conservation, equipment, reviews, research (with an emphasis on practical applications), assessments of previous events and news of forthcoming ones.

Members of the Association of British Picture Restorers automatically receive a copy of each issue. Other individuals may obtain copies from the Editor, price £2.00 plus postage. An institutional subscription is available for £10.00. Overseas subscribers are requested to remit the £10.00 in sterling by International Payment Order to ABPR a/c 38941678 National

Westminster Bank, 8 Station Parade, Kew, Surrey, England (Code 60-12-10). For further information contact Simon Padfield, Editor, ABPR, Station Avenue, Kew, Surrey TW9 3QA. Tel: 081-948 5644, Fax: 081-332 2786.

The editors of the AICCM *National Newsletter* have a copy of the first issue (which will go into the AICCM library at the Australian Archives, Canberra) if anyone would like to have a look at it.

Guide to Environmental Protection of Collections

Barbara Appelbaum. 272 pp: with 24 illustrations.

A guide for the environmental protection of a wide range of materials including ethnographic objects, metals, musical instruments, and paper. Member US\$32/Non-Member US\$39. Order from AIC, 1400 16th Street, NW, Suit 340, Washington, DC 20036, USA. Tel: (202) 232 6636; Fax: (202) 232 6630.

Gilded Wood: History and Conservation

Papers presented at the 1988 Symposium at the Philadelphia Museum of Art. Explores the use of various types of gold and silver leafs and many of the problems that affect gilded surfaces. 36 essays illustrated with 32 colour plates and 248 black-and-white photos, US\$89 including shipping. Order directly from Sound View Press, 170 Boston Post Road, Madison, CT 06443, USA.

Biodeterioration of Cultural Property

Edited by R.J. Koestler, Department of Objects Conservation, The Metropolitan Museum of Art.

Reprinted from *International Biodeterioration*, Volume 28 (1991). 352 pages, £95.00/US\$190.00 1991, 1-85166-743-1.

This special issue of *International Biodeterioration* is devoted to *Biodeterioration of Cultural Property*. This book includes peer reviewed articles, reviews and a 1721-entry keyworded-bibliography specific to biodeterioration of cultural property that provides a single source for much of the important literature in biodeterioration and conservation of cultural materials. Accompanying the bibliography are two review papers on specific conservation-related areas, plus a number of abstracts of other reviews available from the authors.

Biodeterioration and Biodegradation 8

Proceedings of the 8th International Biodeterioration and Biodegradation Symposium, Windsor, Ontario, Canada, 26-31 August 1990. Edited by H.W. Rossmore. 616 pages, 1991. £135.00/US\$270.00, 1-85166-626-5.

Contents include topics such as biodeteriogens and disease; biodegradation; vertebrate pest management, and control and pesticide impact; pulp and paper biodeterioration; biodegradation of surfactants; and biodeterioration of cultural properties, library, and material archives. Both of these publications are available from Elsevier Science Publishers LTD., Crown House, Linton Road, Barking, Essex IG11 8JU, UK. In USA or Canada: Elsevier Science Publishing Co. INC., PO Box 882, Madison Square Station, New York, NY 10159.

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Telephone enquires can be directed to: Gina Drummond or Cheryl Jackson at the Australian War Memorial Annex, Ph: (06) 243 4534.

Final deadline for copy for the next issue is 6 August 1992. Contributions may also be faxed c/- The Australian War Memorial (06) 241 7998

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

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