



## EDITORIAL

The National Council is currently reviewing the publications produced by AICCM, and looking at whether or not to continue with our present format. This format consists of a quarterly newsletter, the vehicle for all kinds of conservation news from new appointments to forthcoming conferences, and a bi-annual bulletin for the publication of technical papers and book reviews. The division between these two publications is not entirely strict with technical notes frequently appearing in the Newsletter, and Letters to the Editor sometimes appearing in the Bulletin. In addition to these two regular publications, AICCM has also published separate conference and workshop proceedings and recently begun a series of information sheets. The first of these is entitled "Guidelines for Commissioning Conservation Treatment for Cultural Objects", and it is soon to be followed by two more, respectively on thermal fax paper and time capsules.

AICCM's publications are to a large extent its public face, and it is therefore important that they be fully utilised to maximise public awareness of material conservation issues. However, at the same time we need to maintain a method of passing on news about the profession, and encouraging the writing up and publication of innovative treatments. The newsletter serves its purpose well, but it has consistently proved to be hard work to extract from conservators technical papers of sufficient quality for the Bulletin.

A possible solution to this problem may lie in the publication of a single quarterly glossy magazine, sectionalised into such areas as news, technical papers and wider issues. This could be so produced that it would have broad appeal and be available for sale to the general public. Sponsorship and advertising would need to play a major role in allowing this to happen, but once under way it might prove to be self-funding, freeing up AICCM's funds for other work.

However, it will not be easy to find sponsorship for such a publication and it is questionable whether such a format could serve both a news-technical paper function, whilst also appealing to the general public.

The National Council would, as always, be interested in members' views on how they would react to such a change in format, and whether indeed a change is necessary at all.

Julian Bickersteth  
Publications Officer.



## NEW MEMBERS

### Associate Members

Ulli Broeze-Horniman,

### Ordinary Members

J & I Cox, J Daborn, R. Hodgson, D. Lueth, R. Vanderwal, P. Ray, H. Heinrich A. Young, National Centre for Cultural Heritage Science Studies.

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## AICCM NOTICES

### Membership Fee Increase

At a meeting held January 19, 1991, Council agreed to increase membership fees in order to meet publishing and administration commitments. As of July 1991, ordinary membership will cost \$50 and institutional \$200. Associate and student categories will remain at the present rates for the time being.

You can assist us in planning our yearly activities by renewing your membership promptly. Simply put, our financial situation determines whether we are restricted to a 12 page Newsletter, whether we produce 1 or 2 Bulletins per year, whether we can fund more information sheets, etc.

### Professional Membership

Members who are considering applying for Associate Membership (\$105) are advised to lodge your applications as early as possible, don't wait until renewals are due. To lodge your application you only need to pay a \$20 processing fee, which is credited to your subscription. Processing can take considerable time and applications approved by the Professional Accreditation Committee need to be submitted to Council for acceptance. There is one Council Meeting scheduled for mid April and in all probability there will only be one other before the end of the financial year.

Why not lodge your application for professional membership now and renew as an Associate member. Remember, subscriptions are tax deductible. Increased funds will be put towards raising our Professional profile through publications and profile raising activities. Application forms are available from Marg Alexander, GPO Box 1638 Canberra ACT 2601 Tel (06) 241 4044 or from James Elwing, Westpac Archives PO Box 14 Pyrmont NSW 2009 Tel (02) 552 2034.

### Request for Donations to the Gerry Hedley Research Fellowship

The tragic death of Gerry Hedley whilst climbing in the Alps near Chamonix has shocked and stunned the conservation world. At the age of 41, he already so widely impressed and inspired the profession that his role was pivotal and he, himself irreplaceable. His work embraced in the broadest sense the physical and aesthetic issues raised by the conservation of paintings, whether related to lining or to cleaning. Few have taken up the multi-disciplinary challenge of the profession with such enthusiasm and bridged so effortlessly, the gap between art and science.

No one will forget Gerry Hedley, the person, nor his contribution to the elevation and refinement of conservation research; the perceptive and accessible clarity of his ideas have permeated so deeply that our collective debt to him is already enormous.

It is considered crucial that his inspiration and impetus are not lost, that would be a betrayal. It is also vital that his work is further pursued and developed, and it is to honour his work and his memory that The Gerry Hedley Research Fellowship is to be established at the Courtauld Institute.

The trustees of the Endowment Fund will award the one or two year Research Fellowship to a candidate proposing a project which embodies the principles that Gerry would have supported. The research could be conducted at any collaborative centre of excellence, reflecting the inter-national contribution and significance of his work. The findings will be prepared for publication and delivered as the Gerry Hedley Lectures at the Courtauld Institute.

This is an ambitious proposal, but Gerry Hedley deserved nothing less. The Trustees aim to raise in excess of \$200 000 dollars and all contributions, both large and small would be warmly welcomed. Cheques should be made out to: The AICCM (Gerry Hedley Research Fund), and sent to GPO Box 1638, Canberra ACT 2601, by 31 April 1991, so that a single cheque can then be sent on to the Courtauld Institute of Art.



## PEOPLE & PROJECTS



### QUEENSLAND

#### Queensland Art Gallery

**John Hook** has returned to the Gallery after 12 months leave. He is currently looking at three 17th century Dutch panel paintings, including paint cross sections which are of considerable technical interest. The Gallery is also investigating techniques for constructing and finishing frames for the paintings.

**Gillian Osmond** is spending many hours using the stereo microscope on a newly constructed "microscope table". The set up allows for surface examination of large paintings and works of art on paper. The microscope is supported on a framework and can easily be manoeuvred to cover the entire area of the table.

**Jo Shea**, a paintings conservation student from the University of Canberra, worked in the department for 6 weeks over the summer. Jo undertook the challenging treatment of a full size portrait which had previously been marouflaged onto masonite. Jo also became involved with the examination of paint cross sections including characterisation with fluorochromes.

Jo is proposing to undertake her third year research project on the subject of ultraviolet fluorescence microscopy, specifically to establish guidelines for the preparation and storage of fluorochromes and to formulate tests to determine their labelling efficiency.

**Lynda Black** has been finding several ways of using GORE-TEX polyester felt laminate (0.2mm):

1. In the removal of both cello tape and masking tape where the amount of solvent used had to be minimal.
2. With the removal of a backing from a fugitive watercolour painting on light weight wove paper which was firmly pasted onto strawboard.
3. The flattening of a heavily screenprinted poster on poor quality paper which had been rolled.

GORE-TEX has the ability to either trap or release moisture/solvent depending on which way round it is used. It is re-usable and can be obtained through John Milligan, WL Gore & Associates Tel (02) 938 5755 Fax (02) 905 4850.

#### Queensland State Archives

For the next six months, **Vicki Gillespie** will be in Canberra to begin her Masters in Conservation. During her absence, **Linden Thomas** has been appointed Conservator. **Linden**, a graduate of the Camberwell School of Arts and Crafts, is now living in Lismore. She has worked in the India Office Library and recently been involved with some private work. She will be primarily involved with the treatment of the extensive series of Harbours and Marine plans and will be assisted by **Leonie Swift** and **Lydia Whitlock**. **Brian Devenny** is currently working on a collection of Ingham Hospital registers. Queensland State Archives has recently compiled leaflets on Archival and Recycled Paper for distribution to all State Government Departments and the response has been very positive.

#### Tropical Museum Services

The conservation services established early in 1990 as part of Tropical Museum Services, the contract and consultancy arm of the Material Culture Unit, James Cook University, continues to grow. **Triss Wales** (fine art) has been joined by **Marcelle Scott** (objects). TMS has also started a reproduction service for historical photographs which is attracting increasing attention from people in the north concerned about their personal collections of photographs



### AUSTRALIAN CAPITAL TERRITORY

#### National Library of Australia

The Japan Foundation, through its Visitors' Program for Specialists on Cultural Properties, has provided **Jan Lyall** with the opportunity to work at the National Diet Library of Japan during February and March. The Diet Library and the National Library of Australia have been designated as International Federation of Library Associations and Institutions Regional Preservation and Conservation Centres. **Jan's** work will help to further define the roles of the two centres and to develop plans for a co-ordinated approach to the establishment of Preservation Programs in the Asia/Pacific Region. **Jan** will stay on, holidaying, until the end of April. To fill the gap created by staff acting upwards, **Deborah Woodyard** has been employed for four months.

Since November, 1990 Preservation Services have had Science Officer - **Leane Brandis**. **Leane** is a recent graduate from Murdoch University in Western Australia. She is currently busily engaged in tests to aid the development of an Australian Standard for permanent paper.



### TASMANIA

#### Queen Victoria Museum and Art Gallery

The Queen Victoria Museum and Art Gallery has received funding for the conservation of large objects in preparation for the Energy Exhibition. **Louise James** and **Michael Smith** are working with the Museum's objects conservator, **Linda Clark**, on the project. A large storage/work shed has been erected at the Rocherlea conservation annexe. Some interesting objects to be treated include:

- A convict built horse-drawn treadmill from Rocky Hills Probation station.
- A hydraulic power generation unit from Duck Reach Power Station. It was the first of its kind in the southern hemisphere (1895) and was used for generating power for electric street lights and trams.
- A single cylinder oscillating steam engine in a gothic frame.

Another major project being carried out by the Queen Victoria Museum and Art Gallery is treatment of an 1893 Railway Trade Union Banner. It is the only surviving Tasmanian trade union banner from that period and was discovered in the blacksmith's workshop of the Railway Workshops in Launceston. The banner is double sided, each side consisting of painted silk glued to calico with animal glue. The two sides have been glued together around the edges with animal glue, and tassels and wooden bars attached top and bottom. With financial support from Australian National Railways, the Queen Victoria Museum and Art Gallery has employed **Sarah Kemp**, a student at the University of Canberra, for the summer. **Therese Mulford** (Paintings Conservator) is co-ordinating the project. The banner was faced with tissue and starch paste to facilitate the move from the Museum to the Rocherlea annexe. The tassels and bars were removed and **Sarah** has successfully separated the two pieces using a variety of techniques. Structural repairs were done to the back and cleaning of the painted silk is in progress. Surprisingly vivid colours are being revealed under the many layers of dirt and soot.



### VICTORIA

#### Victorian Centre for the Conservation of Cultural Material

The VCCCM has appointed **Victoria Patten**, **Dena Kahan** and **Johann Alcock** to undertake a twelve months project for the Melbourne Cricket Club.

**Sharon Towns** and **Judy Dunlop** have commenced an on-site treatment of eight very large females - painted murals - in the Great Hall of the Exhibition Building. They are very dirty ladies but are responding well and revealing their true colours.

**Trish Stokes** has settled into the VCCCM and is scheduling in many varied projects this year, including workshops and surveys.

#### Australian Archives

**Guy Petherbridge** continues to develop a preservation strategy for the national archives and has presented some of his initial proposals in a document entitled "Preservation Services: A reassessment".

**Felicity Martin** has taken receipt of some interesting material used by CSIRO in the development of the plastic banknote. She is currently packing various plastic samples and small pieces of machinery used to test the plastics. All this will eventually be stored at the Dandenong repository.

#### State Library of Victoria

**Susu Nousala** and other staff are carrying out a survey of the photographic holdings of the SLV while the Bindery staff are working on a similar survey and treatment proposal for the extensive newspaper collection of the Library.

Some joint experiments have been carried out by conservators and Bindery Staff using a hot wire and shrink-wrap techniques for encapsulation of objects.

## Museum of Victoria

The Spotswood conservation team has unfortunately lost two of its staff members due to recent budget cuts. **Debbie Taylor** (TA) left at the end of December and **Margit Dudas** (Conservator) left at the end of February.

In early January, most of the conservation staff from the MOV moved to new premises in the city. **Margaret Perkins** and **Daniel Tworek** remain in the old labs while **Craig Dukes**, **Michelle Berry**, **Alison Wain**, **David Crotty**, **Anthony Abell** and **Anne Wright** all moved across to the old State Chemistry Laboratories at 27 Francis Street. Tel (03) 628 5923/4.

## National Gallery of Victoria

Funded by the Art Foundation of Victoria, **Gillian Leahy** is undertaking a conservation traineeship in paintings for a year under **John Payne's** supervision.

**Peter Chaloupka** is working on frames for an Australian watercolour exhibition with an attempt to reproduce authentic period frames.



## NEW SOUTH WALES

### Campbell Conservation

**Carl Villis** and **Fiona Tennant**, Materials Conservation Students from the University of Canberra, have been working with us over Christmas, Carl on paintings and Fiona on textiles.

**Sue Frost** has now completed the conservation assessment of archaeological finds from the Paddy's Market site, but is continuing in an ongoing consultancy role with the project.

**Jacqueline Janssen** and **Juan Canete** have been working on a collection of badly dried out furniture from Government House Canberra.

**Stephen Ryan**, a graduate in furniture conservation from West Dean College, U.K. has joined us for five months.

### Powerhouse Museum

**Mary Gissing** has been appointed a Conservator 1 Textiles to commence full time after the completion of her degree in August '91. **Suzanne Chee** has also been appointed a Conservator 1 in Textiles.

**Ruth Norton** and **Malgorzata Dudek** are assessing our early industrial and decorative arts plastics collection to determine which types of plastics present the greatest preservation problems.

**Ellen Freemantle** continues to work on microchemical methods of identification of synthetic fibres.

**Janine Beardmore** is surveying our vast poster collection, in conjunction with our registration and curatorial departments, and has visited other institutions in Sydney and Canberra to view their storage facilities for posters and works of art on paper. Any suggestions for unique display/storage integrated systems may be directed to Janine.

### Australian Archives New South Wales Regional Office

Both **Robyn Lowe** and **Anita Gustavson** have been involved with the Australian Society of Archivists "Keeping Archives" workshops. These extend over two days and include a component on preservation. Participants are encouraged to bring along items for assessment by the conservator. **Anita** also provided conservation advice to the general public as part of the Historic Houses Open Day held at Elizabeth Farm.

**Anita** has been developing a storage system for a series of glass lantern slides relating to the construction of Captain Cook Dock and treating slides with adhesive leaching from the binding tape. **Robyn** has been ankle-deep in deteriorating X-ray film but disposal is near!

### Art Gallery of New South Wales

The department has received a new whizo polarizing/UV fluorizing microscope. **Stewart Laidler** and **Paula Dredge** have been setting it up and marvelling over it between completing treatments on paintings from the permanent collection by Nicholas Chevalier for the Swiss Artists in Australia exhibition. **Donna Midwinter** has been assisted by **Catriona Angus** since November of 1990. **Catriona** is a ceramic conservator from West Dean College in England. She has been extending the facilities for ceramics conservation in the objects lab. **Anne Cummins**, a student from the University of Canberra, has worked with **Donna** for four weeks over the summer, reporting and spot testing for the mounting and display/storage of the Gallery's extensive bark painting collection.

**Mark Stryker** and **Rose Peel** are pleased that the paper laboratory has been equipped with a large door giving access to the adjacent rooftop area. It is now possible to easily set up trays for sun bleaching.

Previously a steep and perilous stairwell had to be manouvered to reach the sun. The deck chairs and martini glasses have not yet arrived.

**Margaret Sawicki**, **David Butler**, and **Eric Bray** have completed a number of treatments on original frames for the Swiss Artists in Australia Exhibition and are now working on original and reproduction frames for the 19th Century watercolour exhibition. They are researching the frame styles used in NSW during the 19th Century.



## WESTERN AUSTRALIA

### WA Maritime Museum, Fremantle

Western Australia finally has a Heritage Legislation and it is hoped that the AICCM WA Division - in liaison with the National Trust - can provide an active input towards the future implementation of the legislation.

**Ian MacLeod**, head of conservation, attended a meeting of UNESCO consultants to develop conservation programmes for the ASEAN region for the next 10 years.

**David Gilroy** has been working on storage and environmental conditions for a 4500 year old mummified Thylacine. He is also advising on the new environmentally controlled display gallery at the WA Museum in Perth.

Students participating in the one year Post Graduate Diploma in Maritime Archaeology have completed their studies and exams. The course is run by Curtin University in conjunction with the Conservation Laboratory, Maritime Archaeology Department and the University of Western Australia.

### Art Gallery of Western Australia

The Gallery Conservation Section is seeing a quiet time in terms of exhibition requirements and work continues on the general collection.

In the new year, the section was very pleased to welcome the return of both **Errol Allen** to the position of paintings conservator and to **Smadar Gabriell**, who returned from Darwin after a sojourn with them for 6 months in 1990.

### Snippets of Museum News

The Lotteries Commission has recently begun a new grants programme and museums are actually eligible to apply! Known as the Community Cultural and Arts Facility Programme, it marks what is hoped to be the end of the grant drought for museums in W.A. The grant pool for museums dried up at the end of 1986 so it is a welcome relief. Museums can apply for grants of up to \$3000 with which they can purchase equipment.

The Museums Association of Australia (W.A. Branch) has been successful in its lobbying. The W.A. Government has released \$15000 for the Association to employ an executive secretary for the remainder of this financial year. It is hoped the funding will be ongoing. This will release the State Committee from many mundane, time-consuming duties so that they can get on with some heavy lobbying that will in turn benefit the membership.

The M.A.A. has also been fortunate in securing sponsorship from the R&I Bank. The money will be used for the annual Museum Education Awards. The official launch will hopefully coincide with International Museum Week in May. For further information contact: The Secretary, MAA (WA Branch), c/ WA Museum, Francis Street, Perth 6000



## SOUTH AUSTRALIA

### State Conservation Centre

**Gillian Leahy** has left the State Conservation Centre to take up an internship at the National Gallery of Victoria.

**Linda Berko** and **Fiona MacKinnon** commenced their internships at the State Conservation Centre at the end of October 1990. They are the first Getty Grant Program funded interns at the SCC. **Linda** is working in the Textiles Section and **Fiona** is in the Paper Section.

**Jane Douglas** is working at the State Convention centre as a visiting Fellow for two months in the Painting Section. **Jane** is a private paintings conservator in Canada and also runs a business of Museum Planning Consultants called Enviroplan Group.

**Lyn Pinkus** and **Matthew Jordan** have completed a very successful and complex treatment on a rubber life raft belonging to the Australian National Maritime Museum.



## SPECIAL INTEREST GROUPS

### Stained Glass Group

The convenor of the stained glass group would like to hear from conservators interested in participating in a specialist group whose aims and objectives are to develop a national policy for the conservation of culturally significant stained glass.

Please contact: David Beavis (063) 431 905.

### Training of Museum Professionals in Australia

Late last year a report was released entitled Development of a Training Strategy for the Australian Museums Sector. This report was the result of a study undertaken by consultants Street Ryan and Associates Pty Ltd at the direction of a steering committee with representatives of Arts Training Australia (formerly the National Arts Industry Training Council), the tertiary museum training courses, Museums Association of Australia (MAA), AICCM, Council of Australian Museum Associations (CAMA), the Art Museums Association of Australia (AMAA), The Department of Education, Employment and Training (DEET) and community arts training.

The study was funded under the auspices of Arts Training Australia, with the assistance of the AMAA and CAMA, with funds from DEET, the Cultural Ministers Council and the Australia Council.

The key aim of the study was to develop a training strategy which would bind fragmented training efforts and provide clearer guidelines for structured training and career paths.

The report produced by Street Ryan contains a lot of raw data about museums and employment and training of museum professionals in Australia. It also identifies problems in the Australian museum sector and suggests ways of improving training and career path prospects of museum professionals.

Street Ryan have made 15 recommendations in the report that they think will improve the training and employment of museum professionals in Australia. The major recommendations suggest the establishment of a Museum Sector Working Group to oversee the implementation of a Museum Training Strategy and propose a standardised occupational structure for the museum sector. If the Working Group is established CAMA will probably represent the AICCM and other affiliates.

If these recommendations are implemented they will affect you. I encourage all AICCM members to read the report and consider the implications of the recommendations. It should be remembered that this report is only a report by consultants to industry. It is up to us, as industry, to now respond to the report.

I am planning to prepare a response to Arts Training Australia on behalf of AICCM National Council and would appreciate any comments you might have. I can be contacted on (06) 274 1381 (tel) or (06) 274 1354 (fax). My address is c/ Cultural Heritage Branch, DASETT, GPO Box 787, Canberra ACT 2601.

Copies of the report can be purchased from Susan Abasa at the Art Museums Association of Australia, 4/10 422 Collins Street Melbourne Vic 3000, telephone (03) 670 8067. I or your local division council can provide you with a copy of the recommendations only if necessary.

Lesley Richards  
Committee Co-Ordinator

### Sculpture, Monuments and Outdoor Cultural Material

A meeting of SMOCM was held on February 16, 1991 at the Art Gallery of New South Wales. This meeting focussed on documentation and condition report writing for outdoor sculpture. There was particular emphasis on deterioration and analysis of corrosion products.

Speakers at the meeting included Jennifer Dickens, Museums Association of Australia Inc., NSW Branch "Examination by Cherrypicker: a progress report on condition reporting seven sculptures for Sydney City Council"; Anne Cummins, student of Conservation of Cultural Materials, University of Canberra "An overview of the condition of bronze outdoor artworks at the Art Gallery of New South Wales"; and Mark Durr, ACT Administration "Documenting the condition of sculptures for ACT Administration". Mark Durr also talked about sculptures he saw during a visit to India.

If you would like more information regarding this Special Interest Group contact Donna Midwinter, Objects Conservator, Art Gallery of New South Wales, Art Gallery Road, Sydney, NSW, 2000. Telephone (02) 225 1735.

### Wet Organics Special Interest Group

The Wet Organics group is off and running! So far expressions of interest in this group have been received from 17 people - a most encouraging response.

In order to have this group formally incorporated as part of the AICCM the group's aims and objectives have been forwarded to the National Council. Two of the major aims of the group are to promote communication and to provide a network whereby interested parties can contact specialists working in the area of wet organic materials. With this in mind, details of members of this group (areas of expertise, research interests, etc.) will be published in the next National Newsletter. So if you haven't already registered your interest in this group please contact the acting co-ordinator (Ian Godfrey, WA Maritime Museum, Cliff Street, Fremantle, WA 6160) as soon as possible so that a comprehensive list is available for publication.

### Textiles Speciality Group

A proposal has just been approved by National Council to establish a textiles speciality group of the AICCM. We are keen to involve all textile conservators working in Australia in this group. The aim of the group will be to ensure regular contact and close communication between textile conservators. We also hope to involve other interested groups and individuals in the future.

The group proposes to:

- (i) Establish a system for regular contact between members.

This would be done through a regular specialist section within the National Newsletter. Focus will be on: conservation treatments, textile conservation materials, publications and meetings of interest to textile conservators, and exhibitions relating to textiles.

- (ii) Hold an annual meeting, where possible, in conjunction with the annual conference of the AICCM.

At this stage we are seeking expressions of interest from people who would like to be involved in this group if it is established. If you are interested in joining please contact: Mary Jose, Debbie Spoehr, or Kristin Phillips, State Conservation Centre of SA, 70 Kintore Avenue,



## TECHNICAL NOTES

### Use of Vac - U - Press for the Flattening of Posters and Oversized Works of Art on Paper

The paper conservation laboratory at the Powerhouse Museum has been using a vacuum press for the treatment of posters, large works of art on paper and vellum documents with good results.

The VAC-U-PRESS is manufactured by Oil-Free Air Company (58 Daphne Street, Botany, NSW 2019) and is available from Framing and Graphic Art Supplies (Unit 7, 43 Herbert Street, Artarmon NSW 2064 ph (02) 436 3172, fax (02) 436 3857).

Cost - \$1510 (1990 price)

Size - 1524 x 1016mm (60 x 40 in). However, it is also available in 3 stock sizes or it can be made to order.

The VAC-U-PRESS is portable, simply constructed and easy to use. It consists of an aluminium plate coated with a natural rubber surface, an air-tight PVC bag and a vacuum pump. The object, supported by the aluminium plate, is placed inside the bag which is then sealed. The air is evacuated along channels cut into the natural rubber coating of the aluminium plate by the vacuum pump (pressure 80kPa). As the air is removed the bag collapses and conforms to the shape of the object on the aluminium/rubber plate.

Prior to flattening, the object is moistened and sandwiched between Hollytex 3257, blotters, felts and 4-ply acid-free mount board. At no time is the object in contact with the PVC bag or aluminium plate. A bag made from Mylar may be a better alternative, however, it is not available at this time nor might it provide enough flexibility to conform to the shape of the object.

Best results were obtained when objects were either lightly sprayed or humidified prior to flattening. Under these conditions the drying procedure was achieved in 40 minutes (depending upon the thickness of the paper) with 1-2 changes of fresh blotters after 20 minutes. As an added precaution to protect against the possibility of cockling, some objects were placed under weights overnight after vacuum pressing. No cockling was observed on objects flattened using the VAC-U-PRESS. Thorough wetting of the object, however, is not advised. Plate marks appeared to be less distinctive and excessively long drying times were required with frequent blotter changes. Moreover, when Reemay was used as a separating agent its texture was imprinted onto the surface of the paper object.

The VAC-U-PRESS has a number of advantages. In particular, it is a safe and effective means of flattening large posters and oversized works of art on paper. Also several sandwiched objects may be treated at the same time by stacking as the bag conforms to the shape of its contents.

Overall, the VAC-U-PRESS appears to be a better alternative to traditional flattening techniques involving the use of large glass plates which are awkward, dangerous to handle and which do not always yield satisfactory results. However, its use for the treatment of works of art on paper possessing plate marks needs further investigation.

Janine Beardmore, Paper Conservator, Powerhouse Museum.

### Corrosion Inhibitors for Aluminium

Although aluminium is relatively corrosion resistant, there are situations where aluminium will corrode quite readily. When aluminium is alloyed (as it usually is) then its corrosion resistance is reduced. The presence of chlorides will result in corrosion of aluminium, as can contact with other metals (1-3).

The Australian War Memorial has a substantial collection of relics with aluminium based components, many of which fall into one or more of the above categories. To prevent corrosion of these relics by using traditional concepts is not always logistically possible. To attach a dehumidifier to an aircraft wreck would be largely pointless, as it would be impractical to effectively seal the wreckage to make it airtight. Similarly, it would be impractical to apply protective coatings, as this would involve a deal of surface preparation, during which original finishes can easily be lost. Cost, safety, appearance, and ease of application and removal are also factors to be considered for any protective system.

The problems above have prompted the Conservation Section to initiate investigations into effective and efficient corrosion inhibitors for aluminium, as well as other metals. This report is the result of a research project undertaken as part of student work experience at the Australian War Memorial during January-February 1990.

This project was carried out by applying various inhibitors to corroded aluminium samples and exposing them to corrosive conditions. The effectiveness of the inhibitors was measured by noting the weight changes of the samples over a two week period.

The samples were obtained from a piece of corroded aluminium from the wreckage of WW2 Japanese fighter. The aluminium was cut into 24 randomly shaped pieces and divided into 6 groups of 4. The samples were subjected to sodium chloride salt solutions for approx. 2 months. The samples were then washed in deionised water to remove excess salt and loose corrosion products. The samples were de-watered in acetone and placed in an oven at 95°C for an hour to dry. After cooling the pieces were sketched to enable identification.

Each group was soaked in an inhibitor for an hour, with the exceptions of group 2, which was coated with CORRELESS COR-TROL 450 WAX COATING, and group 3, which was left untreated as control samples. Table 1 shows which groups were treated with which inhibitors.

TABLE 1.

#### Aluminium Samples treated with Inhibitors

Group	Inhibitor
1	2.5% w/v Benzotriazole in ethanol
2	CORRELESS CO-TROL 450 WAX
3	Nil (control samples)
4	5.0% w/v Benzotriazole in ethanol
5	CRC 3.36 (water displacement fluid)
6	CORTEC VCI ALUMINIUM INHIBITOR

After soaking the samples were allowed to air dry for an hour, after which they were weighed to an accuracy of  $\pm 0.1$  mg. The groups were then placed on Perspex racks in a high humidity environment. This environment was created by preparing a saturated salt solution of sodium sulphate in a sealable stainless steel container. This solution should have produced a relative humidity of 95% at 20°C in a closed environment, although this was not measured.

The samples were weighed every 2 to 3 days for 2 weeks. Each time the samples were weighed, they were removed from the humidity chamber and allowed to sit in ambient atmosphere for 30 minutes before weighing. This was to allow any condensation on the samples to evaporate, so as to provide consistent conditions for weight measurements. After 2 weeks the experiment was halted because corrosion products were falling off the samples, hence making any further measurements inaccurate in comparison with the original weights.

Over the course of 2 weeks all of the samples corroded. This was apparent both visually, and by increases in weight. All of the inhibitors did, however, provide some protection to the aluminium samples. This was evident when the increases in weight of the inhibited samples were compared with the control samples. Table 2 shows the increase in weight expressed as percentages.

From Table 2 it can be seen that all of the inhibitors tested had an appreciable effect on the corrosion of aluminium. It is interesting to note that the benzotriazole (BTA) samples are quite similar in results. The fact that the results suggest BTA is an effective inhibitor for aluminium is pleasing because of all of the inhibitors tested, the BTA samples were the only ones that were not changed visually when the inhibitor was applied.

TABLE 2

#### Percent Increase in Weight of Aluminium Samples

Group	Inhibitor	% Average Increase in Weight
1	2.5% BTA	0.196
2	Correless 450 Wax	0.274
3	Nil (control)	0.534
4	5.0% BTA	0.185
5	CRC 3.36	0.143
6	Cortec VCI Al Inhibitor	0.113

The visual changes of the samples did, however, contradict the above results, as shown in Table 3 below. All of the samples showed corrosion products after 2 weeks. The corrosion products were not identified and in the case of group six it is quite possible that the white crystals could be inhibitor crystals that had formed on the surface. These crystals were soft and very easily dislodged. This would account for low weight increases for the group. The BTA groups developed a black tar-like substance in the form of droplets. This substance may be an aromatic derivation of BTA catalysed by Al<sup>3+</sup> ions.

TABLE 3.

#### Visual Changes in Aluminium Samples.

Group	Appearance
1	Few white and green crystals. Droplets of black, tar-like substance.
2	Few white and green crystals.
3	Many white and green crystals.
4	Few white and green crystals. Droplets of black, tar-like substance.
5	Few white and green crystals.
6	Many white, soft crystals.

It is acknowledged that the experiment described above is rather crude and is subject to many variables, and raises more questions than it answers. It does, however, illustrate that the inhibitors tested do provide some protection. Of particular note is that BTA appears to effectively inhibit aluminium/copper alloys. Further testing will be required, however, to determine whether inhibition is dependant on the alloy constituents or not (4).

It is hoped that these results will encourage more thorough research to determine the effectiveness of the inhibitors in the long term, on different aluminium alloys, at different temperatures and relative humidities, and to analyse the corrosion products.

Finally, the authors wish to acknowledge the staff of the Conservation Section, Australian War Memorial for their guidance during the experiment.

#### References:

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3. Godard, H.P. et al. **The Corrosion of Light Metals.** John Wiley & Sons. New York. pp 12-107.
4. Miksic, B.A. et al. **Surface Analytical Techniques in the Evaluation of the Effects of VCI Organic Inhibitors on the Surface Chemistry of Metals.** NACE. Houston, 1989. Paper Number 607.
5. Wilson, L. & Devereux, G. "The Effect of Some Water-Displacing Corrosion Preventives on Corrosion of Aluminium Alloys 7075-T651 and 2024-T6". In **Metals Forum.** Pergamon Press, Vol. 7 No. 1 - Summer. 1984. pp 50-54

David Hallam, Senior Metals Conservator, Conservation Section, Australian War Memorial

George T. Bailey, Conservation Student, National Centre for Cultural Heritage Science Studies, University of Canberra.



## CONFERENCES & WORKSHOPS



### AUSTRALIA

#### Conservation Professional Development Workshops

In August 1990, the Conservation Division of the NCCCHSS, University of Canberra, sent a questionnaire concerning the need for professional development workshops to each member of the AICCM. Approximately 600 questionnaires were mailed and 105 completed questionnaires were returned (approximately a 17% response). Fifty-two of these returns were individual replies whereas 53 were received from institutions.

Personal training and years of experience in the field varied considerably, and no attempt will be made to correlate this information with the type and complexity of training requested. The majority of returns indicated a need for mid-career or advanced levels of training, although a small number of responses requested basic or preventive conservation workshops designed for the non-conservator. Generally, respondents requested a mix of theoretical and practical components for workshops on specific topics, but several suggested that reading lists be distributed well in advance of the workshop to allow more time to be spent on practical components. In the comments section of the questionnaire, enthusiastic support for such professional development was clearly and repeatedly expressed, although a few noted concern that costs may be a limiting factor.

#### Workshop Topics

Although a total of 46 topics were suggested for possible workshops, the following 5 topics (listed in order of greatest demand) received the highest number of requests:

1. Paper Conservation, including a wide variety of specialised topics.
2. Paintings Conservation, including advanced techniques and contemporary art.
3. Conservation Management.
4. Photographic Conservation.
5. Textile Conservation, including costumes, flags, and banners.

#### Location

Preferred locations for such workshops are again listed according to greatest demand (the choice of location being weighted as 3 points for first choice, 2 points for second choice and 1 point for third choice):

Canberra (135 points), Sydney (115 points), Melbourne (60 points), where applicable (41 points)

#### Month and Duration

An overwhelming majority (68 out of 87 replies to this question) favoured 5 day workshops. Preference for month, however, was not clearly defined as the following results indicate:

February - 25 in favour, July - 22 in favour, January - 18 in favour, December - 13 in favour, other - 11 in favour

#### Number of Participants

Most individual responses did not reply to this question, some said "possibly 1", while others indicated problems with even funding 1 place per relevant workshop.

Institutional responses generally indicated a reluctance to commit a specific number to this question because of potential funding problems, but the majority indicated that at least 1 could be sent to each relevant workshop (26 stated "1" out of a total of 42 responses to the question).

#### Conclusion and Future Directions

Obviously, the profession has expressed the need for professional development workshops in a variety of conservation specializations. It is envisaged that, at least initially, these workshops will be of 5 day duration and will be held during class-free periods at the University of Canberra. Workshops in paper conservation and the conservation of contemporary art are currently being designed for December 1991 - February 1992.

**Photographic Conservation**, taught by Mark Nizette (National Film and Sound Archives), will be held July 8 - 12, 1991 at the University of Canberra. The workshop will be limited to 10-13 participants and the registration fee is \$500 per person. The deadline for applications is June 10, 1991. For further information and application forms, contact: Benita Johnson, Applied Science/NCCCHSS, University of Canberra, PO Box 1, Belconnen ACT 2616.

#### 1991 AICCM Painting Group Symposium

18-19 April, Mount Victoria NSW

Contact: Stewart Laidler, Conservation Department, Art Gallery of New South Wales, Art Gallery Road, Sydney, NSW 2000 or Allan Byrne N.C.C.H.S.S. University of Canberra, P.O. Box 1, BELCONNEN, ACT 2616.

#### Conservation Access Workshops

State Library of New South Wales

Monday 15 April, 1991: Preservation of Photographs

Tuesday 16 April, 1991: Manuscripts, Maps and Memorabilia

Wednesday 17 April, 1991: First Aid for Books

Thursday 18 April, 1991: Prints, Etchings and Watercolours: their care, framing and display.

Monday 24 June, 1991: Preservation of Photographs

Tuesday 25 June, 1991: Manuscripts, Maps and Memorabilia

Wednesday 26 June, 1991: First Aid for Books

Thursday 27 June, 1991: Prints, Etchings and Watercolours: their care, framing and display.

A fee of \$100.00 per workshop includes materials, equipment and morning and afternoon refreshments.

For information, leaflets and booking details contact Marion Roubos-Bennett, Coordinator, Conservation Access, State Library of New South Wales, Macquarie Street, Sydney NSW 2000, Tel: (02) 230 1676, Fax (02) 232 4816, MLN 200007.

#### Conservation of Stained Glass

19 August 1991, Sydney New South Wales

A seminar is to be conducted at the Irvine Gallery, National Trust Centre, Watson Road, Observatory Hill, Sydney. The date for the meeting is Monday 19 August, 8.45am - 5pm. Attendance enquiries can be directed to David Beavis, Tel (063) 431 905 or (063) 431 969.



### INTERNATIONAL

#### International Academic Projects/Institute of Archaeology Summer Schools Programme

University College London, UK

Short intensive courses aimed at conservation professionals and others in the world of archaeology & museums. Contact: James Black, Co-ordinator, Summer Schools, 31-34 Gordon Square, London WC1H 0PY Tel (071) 387 9651 Fax: (0745) 813 484

#### Plaster Conservation: Sculpture and Casts

20 April 1991, London, U.K.

UKIC Stone section meeting (to include the AGM). Further information is available from Nicholas Durnan, 84 St Peter's Grove, Canterbury, CT1 2DJ, Tel: 0227-471080

### Photographic Conservation Workshops

The Centre for Photographic Conservation, London, U.K.

10-12 April 1991 The Identification of Photographic Processes  
17-19 April 1991 Mounting Photographics for Storage and Display  
29 April - 10 May 1991 Conserving Photographics.

Contact: Ian and Angela Moor, The Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London, SE23 1HU, England; 081-690-3678

### The Detection, Monitoring and Control of Insect Pests,

17 April 1991, Cardiff, U.K.

The emphasis of this one-day conference, to be held at the Welsh Folk Museum, will be on measures to protect objects from attack by preventing access to insects, the use of traps to detect early signs of an infestation, and subtle means of control suitable for museums. For further information contact R.E. Child, Welsh Folk Museum, St Fagans, Cardiff CF5 6XB, UK. Tel: (0222) 569441.

### Sixth Annual Meeting of the Society for the Preservation of Natural History Collections.

6-11 May 1991, Ottawa, Canada.

Information: G.R. Fitzgerald, Canadian Museum of Nature, Earth Sciences (Paleobiology), PO Box 3443, Station D, Ottawa, Ontario, Canada K1P 6P4.

### Archaeological Conservation, Training and Employment

9 May 1991, UK

UKIC Archaeological Section Meeting and AGM. Contact: Rob White, Trust for Lincolnshire Archaeology, The Sessions House, Lindum Road, Lincoln LN2 1PB.

### STREMA 1991

14-16 May 1991, Seville, Spain

Structural Studies, Repairs and Maintenance of Historical Buildings.

Contact: A. Lampard, Conference Secretary, Computational Mechanics Institute, Wessex Institute of Technology, Ashurst Lodge, Ashurst, Southampton SO4 2AA, U.K.

### Mediaeval Textiles, Particularly in the Meuse-Rhine Region.

21-25 May 1991, Bilzen-Rijkhoven, Belgium.

In 1986 over 130 relic coverings from the seventh to the sixteenth century, belonging to the former Benedictine abbey of Sint-Truiden, were discovered. These precious textiles are now being examined and conserved and in the spring of 1991 they will be exhibited in the Provincial Museum of Religious Art in Sint-Truiden. During this second international congress to be held at the Landcommanderij Alden Biesen the progress of art-historical research, the analysis of the materials, their conservation and presentation will be reported. Attention will be drawn to old and mediaeval tissues and textile fragments which are preserved and have their origin in the Meuse-Rhine area. There will be three morning sessions and two afternoon sessions of lectures, with visits to textile collections and restoration workshops. The fee for inscription, including three overnight stays, meals and visits will be 10 000 Belgian francs. For further information contact: Provinciaal Museum voor Religieuze Kunst, Begijnhof 59, B-3800 Sint-Truiden, Belgium, Tel (011) 68 8579.

### IIC-CG Conference Training Workshop: Teaching Conservators How to Teach.

22-23 May 1991, Vancouver, British Columbia.

For further information contact: Miriam Clavir, Conservator UBC Museum of Anthropology, 6393 N.W. Marine Drive, Vancouver, B.C. V6T 1W5, Fax (604) 228 2974

### IIC-CG Annual Conference '91

24-26 May 1991, Vancouver, British Columbia

The 17th Annual Conference will be held at the Museum of Anthropology, University of British Columbia, Vancouver. For information with regard to the programme contact: John Stewart, Programme Chair, IIC-CG Conference '91, PO Box 9195, Ottawa, Ontario, Canada K1G 3T9. Envy 100: Parkes HQ: Tel (613) 993-2125 Fax (613) 993 9796

### Iron Conservation

June 1991, London UK

The Museum of London is intending to hold an Iron Conservation Colloquium. A limited number of places will be available. For further details please contact: Rose Johnson or Jill Barnard. Tel (UK) 071-600 3699 Ext.220

### FAIC/IMS Natural Disaster Mitigation Workshop

3-4 June, 1991, Albuquerque, New Mexico

To receive a registration packet contact AIC at 1400 16th Street, N.W., Suite 340, Washington D.C. 20036 Tel (202) 232 6636

### AIC 19th Annual Meeting

4-9 June 1991, Albuquerque, New Mexico

Contact: Sara Wolf Green, AIC Vice President and Program Chair, The Textile Museum, 2320 S Street, NW, Washington DC 20008. Tel (202) 667 0441

### The Conservation of Picture Frames

10-13 June 1991, Oberlin, Ohio, USA

Conducted by Jonathon Thornton, this workshop will present a range of materials and treatment techniques for the conservation of picture frames. Workshop demonstrations and participation will acquaint participants with cleaning, including the use of gelled cleaning agents, structural repair, including the use of composition and microballoon-bulked fill materials, and various traditional and non-traditional in-gilding and in-painting methods. Slide lectures will include "the history of frames", "the history and technology of composition" and "the use of non-traditional gilding methods and materials in conservation". The workshop is designed for conservators, technicians, and museum professionals responsible for the conservation of picture frames. Previous experience with traditional gilding methods is desirable. For application information, contact ICA Frames Workshop, Allen Art Building, Oberlin, OH 44074, USA: tel (216) 775 7331.

### Textiles Conservation Science

10-21 June 1991, Budapest, Hungary

This course is intended to cover the chemical background of textile conservation for practising conservators. It will include lectures, visits and practicals on a wide range of subjects including laboratory techniques, physical and chemical properties of fibres and their degradation, chemistry of dyes and dye analysis, cleaning of textiles, use of adhesives, and other related topics. During the second week the course will cover the conservation and analysis of metal threads and briefly consider the properties of leather, its technology and conservation. For further details and enrolment, apply to: James Black, International Academic Projects, 31-34 Gordon Square, London WCH OPY, UK Tel (071) 387 9651 Fax (0745) 813484

### Deterioration and Conservation of Stone

15-18 June 1991, Portugal

This congress will cover the following themes: new developments on the science of rock materials; stone degradation; external factors of decay; environmental monitoring; basic research on moisture migration; design failures; biodegradation; new achievements in laboratory methods; accelerated ageing tests; testing of climatic simulation; in situ damage evaluation; non-destructive methods; research on treatment technology; basic research of treatment products; durability of treated stone and case-studies. For further information contact: J. Delgado Rodrigues, LNEC-Av Brasil 101, 1799 Lisboa Codex, Portugal or Tel 351-1-848 21 31.

### Paper and Book Intensive 1991

June 16-28 Camp Indianola, Indianola, Washington

Topics cover a wide range including sewing and binding structures, manufacture of translucent papers, printmaking (colour wood blocks and wood engraving) artists books, backing techniques and creative exhibition installation.

PBI is designed for practitioners and serious students in the book arts, paper making, conservation, and related fields. Space is limited (10 participants per class, 60 participants total) and prompt application is encouraged.

PBI Organiser: Tim Barrett/PBI 91, UI Center for the Book, School of Art and Art History, University of Iowa, Iowa City, IA 52240, USA

### Media Save

17-21 June 1991, Rome, Italy

International Festival of the Press, Cinema and Television for the Protection of our Cultural Heritage. Further information: ICCROM - Media Save Festival, Via di San Michele 13, I-00153 Rome, Italy Tel (39-6) 587 901 Fax (39-6) 688 4265.

### Restoration of Wooden Monuments

June/July 1991 Neuroska, USSR

A seminar on the restoration of buildings constructed in wood will be organised during the months of June or July 1991 in the village of Neuroska near Arkhangelsk on the White Sea by the Heritage Work Group (Region II) of the Union Internationale des Architectes.

Restoration work on three churches in the area will be presented. Further information will be available from: Group Secretariat, V. Talkovsky, Union of Architects of the USSR, 3 Chtchousseva Street, Moscow 103889, USSR; telex 411648; fax 29 04 384

#### **Polymers in Conservation**

17-19 July 1991, Manchester, UK

Polymers, natural and man-made, are the raw material for many objects in museums and archives. The purpose of the meeting is to bring together polymer degradation scientists and conservators who can transfer and develop the knowledge about the materials at risk. Keynote papers will cover the historical background of polymers used in objects, characterisation of polymers, degradation and stabilisation processes, effect of additives, and conservation of different categories of material. Papers and posters are invited on aspects of polymers in Conservation. For further information about the congress and to propose a paper or poster contact: Dr M. Edge or Professor N.S. Allen, Manchester Polytechnic, John Dalton Building, Chester Street, Manchester M1 5GD, UK. Tel (061) 247 1432 or (061) 228 6171, Fax (061) 236 7383

#### **Ninth Annual Conference on Textiles**

19-21 July 1991, West Lafayette, IN, USA

Scholars in textile history, theory, practice and development are encouraged to submit previously unpublished original research papers for presentation at the conference. Possible topics include history of textile technical or aesthetic design, trade patterns, or economics; textile conservation and/or restoration; innovative manipulation of fabric structures; aesthetic concepts in fabric structures. Papers will be refereed for presentation at the conference as well as publication in *Ars Textrina*. At least one author of the paper must attend the conference and present the paper. The deadline for receipt of typewritten abstracts, maximum of two pages, is April 1 1991. Contact: Dr Cherylyn Nelson, Department of Consumer Sciences and Retailing, 313 Matthews Hall, Purdue University, West Lafayette, IN 47907, (317) 494 8316.

#### **IADA Conference**

26-30 August 1991, Uppsala, Sweden

Contact: Mogens Koch, Konservatorenskolens, Esplanaden, DK-1263 Copenhagen, Denmark.

#### **The Packing and Transport of Paintings**

9-11 September 1991, National Gallery, London, U.K.

Four major institutions carrying out research into art in transit are working in collaboration: the Canadian Conservation Institute, the National Gallery of Art in Washington, the Smithsonian Institution's Conservation Analytical Laboratory and the Tate Gallery. The project aims to provide workshops on current findings and recommendations for the packing and transport of paintings in a manner that will unite both theoretical and practical considerations. The first series of workshops will be held in London and it is hoped they will provide the prototype for additional workshops to be held around the world. For information contact the Tate Gallery, Conservation Dept., Millbank, London SW1 4RG, U.K. Fax (071) 931 7512. Please mark all correspondence "Conference on the Packing and Transportation of Paintings".

#### **The Conservation of Glass and Ceramics**

2-4 September 1991, Amsterdam

This symposium will be an interim meeting of the ICOM Committee for Conservation Working Group "Glass, Ceramics and Related Materials". It will be jointly organised by the Working Group and the Netherlands State Training School for Restorers who will also act as hosts for the meeting of conservators and conservation scientists. Contact Dr Norman Tennent, Opleiding Restauratoren G. Metsstraat 8, 1071 EA Amsterdam, The Netherlands.

#### **Saving the Twentieth Century: The Degradation and Conservation of Modern Materials**

16-20 September 1991, Ottawa, Canada

Further information is available from the Organising Committee of Symposium 91. Please write c/- David Grattan, Canadian Conservation Institute, Department of Communications, 1030 Innes Road, Ottawa, Ontario, Canada, K1A 0C8, Tel (613) 998-3721 Fax (613) 998 4721

#### **International ARSAG Meeting: Conservation of Photographs, Drawings, Manuscripts and Printed Papers**

30 September - 3 October 1991, Paris, France

Contact: ARSAG 36, rue Geoffroy Saint Hilaire 75005 Paris, France 33-1-45-87-06-15 fax: 33-1-47-07-62-95

#### **Preventive Conservation for Geological Collections**

6-18 October 1991, Ontario, Canada

For further information please contact: Director, Art Conservation Department, Queen's University, Kingston K7L 3N5, Canada

#### **European Workshop: Archaeometric Research and Archaeological Studies on Ancient Ceramics**

11-15 October 1991, Rome, Italy

Organised by the Department of Earth Sciences of the Università degli Studi di Roma 'La Sapienza', the workshop will deal with ancient ceramics (up to the Renaissance) and will cover problems connected with source materials, technological and manufacturing problems, chemical and physical characterization, dating and provenancing, relationships between archaeometry and provenance. Authors are invited to submit abstracts not longer than 300 words, either in Italian or in English, by the end of May 1991. The abstracts of the accepted papers will be published and distributed at the beginning of the workshop. Contact: European Workshop Archaeometric Research and Archaeological Studies on Ancient Ceramics, Dipartimento di Scienze della Terra, Sez. Mineralogia e Cristallografia, Università degli Studi di Roma 'La Sapienza', Piazzale Aldo Moro 5, 00185 Rome, Italy; fax (06) 445 4729.

#### **Conservation of Leather in Transport Collections**

15 October, 1991, UK

Joint UKIC/Leather Conservation Centre one day meeting to focus on the conservation of upholstery, hoods and enamel leather in carriages and motorised vehicles. The intention is to provide an opportunity for conservators, craftsmen and curators to come together to discuss problems and solutions.

Papers are invited on case histories, conservation techniques, material technology and deterioration. For those interested in contributing to the meeting and/or attending, please contact Christopher Calnan, The Leather Conservation Centre, 34 Guildhall Road, Northampton, NN1 1EW, U.K.

#### **Gilding and Surface Decoration - a practical approach**

November 1991, London, UK

UKIC Meeting. The main emphasis of this meeting will be on the practical difficulties encountered by conservators who work with decorated surfaces and the techniques that they employ to resolve them. People wishing to contribute to this meeting are invited to contact the organiser, Sophie Budden, 29 Victoria House, South Lambeth Road, Vauxhall, London SW8 1QT. Tel (071) 820 1101.

#### **The Role of Chemistry in Archaeology**

15- 18 November 1991, Hyderabad, India

For further information contact the Director, The Birla Institute of Scientific Research, Asmangadh Palace, Malakpet, Hyderabad 500 036 India.

#### **Ancient & Historic Metals**

21 - 23 November 1991, California USA

The Museum Services department of the Getty Conservation Institute and the departments of Antiquities Conservation and Decorative Arts and Sculpture Conservation of the J. Paul Getty Museum are jointly sponsoring a symposium on Ancient and Historic Metals. This symposium will present 18 papers by internationally known authorities on the examination, conservation and technology of metals work ranging from ancient times to the 19th century. Attendance will be by application. For more information please contact: Brian Considine, Conservator of Decorative Arts and Sculpture, J. Paul Getty Museum, PO Box 2112, Santa Monica, CA 90496 Tel: (213) 459 7611.

#### **The Institute of Paper Conservation Third Conference**

1-4 April 1992, University of Manchester Institute of Science and Technology, UK

This conference will present the latest advances in paper conservation and will also seek the active participation of those in complementary fields. How do librarians, curators, art and paper historians, scientists and other professionals relate to paper and books?

Areas of special interest include:

sizing and resizing; albums and sketch books; large works on paper; oil on paper; drawing and writing media; conserving books - differing strategies; case studies in book conservation.

All enquiries should be directed to the Conference Administrator, Millstream Europe Ltd, South Harting, Petersfield, Hampshire, GU31 5LF, U.K., Tel 44 730 825 711 Fax 44 730 825763

**The Imperfect Image: Photographs, their Past, Present and Future**  
6-10 April 1992, Windermere, Cumbria, UK

Hosted by the Centre for Photographic Conservation, the aims of the conference are to bring into perspective the history and development of photographic processes, developments and research into photographic preservation and conservation, present attitudes and what the future holds with respect to developments within the photographic industry. Titles and abstracts of papers, poster or video presentations should be sent to the Conference Convenor by 25 April 1991. Further information is available from: Conference Convenor, Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London, SE23 1HU, UK. Tel (081) 690 3678; fax (081) 314 1940.

**International Symposium on the Preservation and Conservation of Natural History Collections**

10-15 May 1992, Madrid, Spain

For further information, please contact program co-ordinators: Julio Gisbert and Fernando Palacios, Museo Nacional de Ciencias Naturales, Jose Gutierrez Abascal, 2, 28006 Madrid, Spain, Tel (91) 4111 328 ext 1145 Fax 564 5078.

**Modern Plastics**

Spring 1992, U.K.

A meeting to be held in collaboration with the Plastics History Society with the support of the Conservation Unit. The purpose of this meeting will be to show people how to identify different plastics, diagnose their degradation and how best to improve storage conditions. It will be aimed not only at conservators but also curators, gallery staff and collectors and aims to complement meetings already scheduled to take place in Manchester (Polymers in Conservation) and Canada (Saving the Twentieth Century) during 1991.

**Deterioration and Conservation of Stone**

15-18 June 1992, Lisbon, Portugal.

Contact: J. Delgado Rodrigues, LNEC-Av Brasil, 101, P-1799 Lisbon Codex, Portugal.



## **COURSES & SCHOLARSHIPS**

### **Management & Career Development for Heritage Professionals**

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One year full-time courses, or up to four years part-time or modular, are available.

Diploma and Masters' programmes are structured into four taught, residential modules followed by a research dissertation and are suitable for museum professionals, parks, monuments, architecture, conservation, tourism and planning staff, already in, or seeking a move into managerial positions.

Individual Modules may be taken as non-credit extended professional study and development.

The Ironbridge Institute is an Advanced Postgraduate Institute of the University of Birmingham, jointly managed by the Ironbridge Gorge Museum. Birmingham is England's second city, the capital of Britain's Midlands. The institute is off-campus, located at the Long Warehouse in the heart of the Ironbridge Gorge Museum, world heritage site and birthplace of the Industrial Revolution. Faculty consists of University and Museum staff with extensive contributions from a wide range of visiting U.K. museum, planning and heritage professionals.

The only course of study and professional development dedicated to the special management needs of World Heritage. For further information contact Janet Markland (Dept A) Ironbridge Institute, Ironbridge Gorge Museum, Telford, TF8 7AW, United Kingdom, Telephone (0952) 43 2751, Fax: (0952) 43 2204.

## **COURSE REVIEWS**

### **Book Restoration Certificate Course,**

Sydney Technical College, School of Graphic Arts.

The first student intake of the Book Restoration course offered by the Bookbinding Section, School of Graphic Arts, Sydney Technical College, has now completed three years of study, for what was intended to be a three year evening course. A specialist fourth year is now offered.

#### **Book Restoration Certificate Course**

Year 1...Cloth Binding Restoration

Year 2...Book Storage and Construction

Year 3...Leather Binding Restoration

Until this course was offered, no Australian binding course of which I am aware, was able to claim that it offered a structured and examinable course in book restoration.

The course itself is a hybrid. Parts of the course are derived from a now defunct hobbyist's course and are available as an alternative one year limited option, while much of the course material is that which was previously offered only to bookbinding apprentices. These parts of the course are taught with knowledge and understanding. It would be difficult to deny the validity of including such material in a conservation oriented book restoration course.

The consequent accent on nineteenth and twentieth century binding practice, which one may not find in a similar European course, must be considered appropriate in a new-world country such as Australia. This does not mean that earlier styles of binding are not approached or demonstrated. The primary tutor for the course, Ted Chapman has taken the time and trouble to acquaint himself, via master classes in the U.K., with mainstream book restoration/conservation.

Throughout the course, copious notes, from conventional sources, are supplied, covering practical course work, historical and theoretical (ie conservation) matters.

Tradesman book-binders or apprentices, are not required to undertake the introductory year and any certificate gained in this course becomes, technically, an embellishment to their ticket. The fact that the course is simultaneously offered to other interested persons is an anomaly which indicates that hand binding has become so peripheral to the trade as to cause no angst to the union concerned. Places on the course were apparently allotted to tradesmen and apprentices, then to those who would use the training in the course of their work, then to gifted amateurs. I am not sure if this was policy or simply a practice, however places on the course are not now allotted in this fashion.

The introductory year is available either as part of the course, or by itself, in which case the year yields its own qualification. The applicant must choose between these options before commencing the introductory year.

The course is still in its infancy to the extent that its first intake has just completed the third year, with the expectation of a fourth year. It is for this reason that I feel the course should not at this point be judged harshly. Its weaknesses are weaknesses of omission and accentuation.

In this context I have no objection to the use of the poorer quality materials available at the college; papers, adhesives etc., in a student context, in as much as the stress is on manipulative skill, so long as students are made aware which conservation-appropriate materials should be used on 'live' material. A good deal of the curriculum involves rebinding, of 'live' material supplied by the student, usually, but not always, of little value. In my opinion this makes addressing this issue important.

The difficulty of communicating the required information and skills in a three hour per week evening course is expressed by the fact that, strictly speaking, it has not been possible to do much technical restoration during the course.

An obvious difficulty lies in the standard, and limited experience, of applicants, for whom there is now no similar venue for learning hand bookbinding in Sydney. The course, therefore, must cover non-existent or underdeveloped skills before reaching that for which the course was nominally designed. I assume that this would be one reason for introducing a fourth year.

While I appreciate that there are certain priorities, and a great deal of territory to be covered; the use of some hand-binding tools which would be necessary in a small workshop, either for binding or restoration has not been taught. This would include the use of the plough, rather than the guillotine, could also include the use of handled letters and an earlier introduction to the type holder. The plough can still be used in conservation for new board trimming, where it would never be used on a text block, a fact that has not been emphasised in training, but is a central issue in conservation binding.

In conclusion, the question of academic standards must be raised. This is, officially, a multiple-certificate course. The single year course, which operates simultaneously with the first year, yields a statement of attainment. With the third and fourth years, however, each yields a certificate in restoration. While, as far as I can see, some discretion has been used in choosing applicants for the certificate courses, the progressive pass-rate has been 100%, and, to my knowledge, the possibility of failure, or repeating a year, has not been broached with any student. This would not be the first such course to have a low basic pass rate, and this has always been a problem. In my own education, the Conservation Course at the Lincolnshire College of Art seemed to have passed the deserving and undeserving alike, albeit with graded passes. It is yet to be seen how this course handles the delicate issue of quality control, despite the considerable talent.

How this course will be received by the conservation community is difficult to gauge. The use of the word 'restoration' makes it our business. While various conservators were consulted on course content prior to its introduction, a restoration course without sanction of A.I.C.C.M., or with limited official input of trained conservators on a continuing basis, should, in theory, be opposed. The fact that this course has made a considerable effort to meet real training needs with limited resources makes it difficult for me to do that.

James Elwing



## PUBLICATIONS

**Paper Specification 1990/1: Permanent Copy Paper for Use in Records.**

**Paper Specification 1990/2: Permanent Bond Paper for Use in Records.**

**Thermal Fax Paper 1989/1**

**The Use of Recycled Papers in Records.**

Requests should be forwarded to:

Storage and Preservation Section, Australian Archives, PO Box 34, Dickson ACT 2602

### **Paper Preservation: Current Issues & Recent Developments**

Edited by Philip Luner, TAPPI, US \$58.00 (members) \$88.00 (list)

This compilation of 35 articles, written by authorities in the field, addresses the concerns and problems of deterioration of archival documents in the world's libraries, museums and cultural institutions. The book is an edited version of the papers presented at the 1988 TAPPI Paper Preservation Symposium. It is an excellent resource book for anyone involved in the technology of preserving paper.

1990. 150pp., 8 1/2 x 11" soft cover

Order Number: 01 01 R175 ISBN: 0-89852-500-4

Orders to: TAPPI Press, PO Box 102556, Atlanta, GA 30368-0556

### **The Conservation of Artifacts made from Plant Materials**

Getty Conservation Institute, US \$30.00

An informal reference source for practising conservators based on the class notes prepared by instructors of a six-week course, of the same title, sponsored by the GCI in 1987.

### **Adobe 90 Preprints**

Getty Conservation Institute, US \$70.00

Contains nearly eighty papers presented at the sixth International Conference on the Conservation of Earthen Architecture, held in Las Cruces, New Mexico, 14-19 October 1990.

Orders should be addressed to J. Paul Getty Book Distribution Center, PO Box 2112, Santa Monica, California 90406.

### **Conservation of Ancient Egyptian Materials**

edited by Sarah C. Watkins and Carol E. Brown

Preprints of the Conference organised by U.K.I.C. Archaeology Section, December 1988.

Reviewed in AICCM Victorian Division Newsletter #1, 1991.

### **Conservation on the Move**

A set of Conservation Handouts are now available for purchase from the NSW Division of AICCM. There are 13 small leaflets in the set covering topics such as Care of Collections, Packing and Handling, Outdoor Sculpture, Wood, Flat and Costume Textiles, Care for Works of Art on Paper, and Archival Collections. They should soon also be available from other state divisions. For enquiries contact Robyn Lowe, NSW Division on (02) 645 0163 or GPO Box 3762, Sydney NSW 2000.

### **REVIEWS**

#### **Appearance, Opinion, Change: Evaluating the Look of Paintings**

Papers given at a conference held jointly by the United Kingdom Institute for Conservation and the Association of Art Historians, June 1990.

The aim of this conference was to bring together art historians/curators, conservators and conservation scientists to focus on a subject of mutual interest. While a number of conferences and workshops in 1990 addressed technical issues in the area of paintings conservation, it seems appropriate that there is some broader discussion about the relationship of conservators to other arts professionals. The postprints from this conference demonstrate the value of exchanging information between disciplines.

The subject chosen for discussion was: the ways in which paintings alter in appearance with time, and the effect this may have on the choice of conservation treatment and display.

The influence of cultural perception on the ways in which works of art are treated, is discussed in the first three papers of the postprints.

**In The first cleaning controversy at the National Gallery, 1846-1855**, Jaynie Anderson gives an account of the public debate about cleaning paintings at the National Gallery in the 1850s which consequently influenced Gallery conservation policy for many years.

Gerry Hedley, **Long lost relations and new found relativities: issues in the cleaning of paintings**, examines the current conservation debate between partial, selective and total cleaning. He concludes that there is no single methodology which can be applied as a rule, and calls for a more open approach by conservators to cleaning.

Martin Kemp, **Looking at Leonardo's Last Supper**, looks at the change in public attitude towards this 'iconic' painting, and the way in which this has influenced past and present conservation/restoration efforts.

Stephen Hackney, **Texture and application: preserving the evidence in oil painting**, discusses the importance of surface texture in contributing to the overall visual effect of a painting. There is a need to account for this when treating and displaying them.

Joyce Hill Stoner, **Art historical and technical evaluation of work by three nineteenth century artists: Allston, Whistler and Rhyder**, has looked at personal accounts and correspondence of these artists, as well as technical examination of examples of their work, in order to highlight some major inherent faults with their technique.

Joyce H Townsend, **Turner's oil paintings: changes in appearance**, comments on Turner's materials and techniques, and past conservation treatments of his paintings, which have caused some of his works to become "ghosts" of their original appearance.

Christine Leback Sitwell, **Gluck and the quality of artists' materials: the suede effect**, looks at the British artist Gluck, (1895-1978), who documented her painting techniques throughout her working life. Gluck also accumulated information on the manufacture of artists' materials, and participated in product testing. Her written notes and correspondence provide rich information on twentieth century artists' materials.

Rica Jones, **Drying crackle in early and mid eighteenth century British Painting**, has studied drying craquelure on a selection of oil paintings from this period. She gives some reasons for this occurring, and discusses the disruption of the visual appearance caused by the craquelure pattern.



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### **Proposed course in the Conservation of Traditional Building Materials**

The University of Canberra is developing a one-year graduate diploma course in the conservation of traditional building materials.

The course will cover aspects of the origin, use, properties, deterioration and conservation of stone, ceramics, mortars, plasters, renders, wood, metals, glass and paints and finishes.

At least part of the course will be offered as discrete modules, enabling students to take individual topics of particular interest. Depending on the results of a questionnaire survey, it is hoped that the course will be offered for the first time in 1992.

A two-week summer school is being planned as an introduction to the course. This will be open to anyone.

Expressions of interest in the course are being sought and the questionnaire will be sent to all interested people.

For further details please write to:

David Young  
National Centre for Cultural Heritage Science Studies  
University of Canberra  
PO Box 1, Belconnen ACT 2616

Leslie Carlyle in her paper, **The artists' anticipation of change as discussed in British nineteenth century instruction books on oil painting**, questions the extent to which artists have anticipated changes which time inflicts upon their works. Did they compensate for this?

A paper by the conservation scientist, David Saunders, **Detecting and measuring colour changes in paintings at the National Gallery**, outlines some methods of measuring the subtle changes in colour of a painting over time. He concludes that computer image processing, in which the measurements are made over the surface of a painting and stored in software until a second set of measurements are made, appears to be the most effective technique to date.

There are two papers written in collaboration by conservators and art historians. The first by Vojtech Jirat - Wusiutynski and Travers Newton, **Paul Gauguin's painting of late 1888: reconstructing the artist's aims for technical and documentary evidence**, is a specific example of the way in which historians and conservators can work together to reconstruct the working methods of an artist. The information gathered, directly influenced the choice of conservation treatment and the manner in which some of the works were displayed.

Sarah Cove and Alan Cummings, **Restoring the English Icon - Portraits by William Larkin, 1610-1619**, have similarly combined resources in researching this British artist, and this assisted in determining the extent to which cleaning and restoration was carried out.

Charles Rhyne, **Changes in the appearance of paintings by John Constable**, discusses the many ways in which works by this artist have changed. These include reworking by the artist himself; painting out figures, enlarging/reducing the size of the canvas, and repainting over varnished paintings. The author suggests the registration of examples of an artist's work which are in excellent condition and those with distinctive physical problems, and that this should be made available to conservators and historians when problematic paintings require treatment.

John Cage's paper, **Constancy and change in late nineteenth century French painting**, looks at the visual aims of the French Impressionists and Post Impressionists, and the painting techniques they used in order to achieve these. Many of these artists were concerned about the lasting quality of pigments and other artists' materials which at that time were being newly developed.

The final paper of the postprints is Will Vaughan's **Hanging Fragments: the case of Turner's oeuvre**. The author addresses whether it is appropriate to display finished and unfinished paintings and sketches from Turner's oeuvre together at the Tate. Is this what the artist would have wished? Is this relevant? He concludes that there is a need to balance historical reconstruction with current aesthetics.

Overall these papers cover enormous ground when dealing with the issue of change in paintings. The majority of papers are written by conservators, but there is an attempt by almost all authors to grapple with wider issues of historical research and display of works. There is a unanimous cry for greater co-operation between historians and conservators.

Although the specific subject of these papers is paintings, and in general, these have a British bias, the relevance to other conservators working with works of art, and to the Australian scene is unquestionable. These papers provide a source for further discussion about attitudes to treating art works, as well as specific, technical information about particular artists' materials and techniques.

The publication is available from the United Kingdom Institute for Conservation, 37 Upper Addison Gardens, London W14 8AJ for £9.00 (members) and £11.00 (non-members), including postage and handling.

Paula Dredge  
Art Gallery of New South Wales

## Archaeological Textiles

UKIC Occasional Papers No. 10, 1990

The contributions to this UKIC publication are made by specialists in the related fields of archaeology, archaeological and textile conservation, textile studies and history. All of the papers except one, were presented at the UKIC Archaeology Section conference on "Textiles for the Archaeological Conservator" held in the U.K. in April 1988. In his introductory paper, **Dr John Peter Wild** of the University of Manchester, gives a summary of archaeological textile studies, useful for newcomers to the field or researchers on its fringes.

He lists the founding contributors to the discipline, organisations concerned with its promotion, courses available and related introductory publications. He concludes his paper with a brief account of the roles of textile conservation and textile analysis and advises greater communication between all researchers in the related area. All of the papers presented in this publication are worth reading and many of the ideas and techniques described will be extremely useful to workers in the various fields; particularly noteworthy are the papers summarised below.

**Dr Bill Cooke** of UMIST Manchester, has presented an interesting account of all the major causes of fibre damage during manufacture, use, burial and after excavation, through biological, mechanical, oxidative and catalytic processes which influence chemical and physical changes. He suggests that animal fibres, such as wool, can suffer degradation *in vivo* owing to their exposure to sunlight and poor health of the animal during growth. Many textiles have 'built-in obsolescence' due to incompatible mordants and weighting compounds, as well as through treatment processes, such as felting and fulling. Given all the potential hazards to the fibres from antiquity to the present, it is not surprising that only a minute fraction of all textiles manufactured actually survive as archaeological remains. Many of these degradation processes produce recognisable morphological changes and Dr Cooke advocates the use of a stereo optical microscope combined with SEM for identifying them. He provides an excellent set of photographs, using varying magnifications of up to X 3800, to illustrate the text.

**Frances Pritchard**, from the Museum of London, exposes the problems of identification and conservation associated with the differential degradation of fibres in mixed fabrics, in which the most decayed threads may be completely missing. She cites her examples from the medieval period in NW Europe, when combinations of cotton and linen, or silk and linen, were common. Few examples of these remain because in acidic conditions linen degrades rapidly from the woven structure, leaving the silk or cotton threads as a linear arrangement or an amorphous mass of fibres. Dyed twills of the same fibre type, such as silk, can also undergo differential degradation if one set of threads has been treated with an iron mordant which promotes photochemical decay. Threads missing from buried textiles may also have been metallic and subject to rapid corrosion in the soil. Frances recommends that archaeological textiles should be carefully examined, fully documented and no evidence overlooked.

**Linda Hillyer**, of the Victoria and Albert Museum, London, presents a balanced account of the advantages and disadvantages of the various conservation treatments used on archaeological textiles. She argues that cleaning may both weaken fibres and destroy valuable clues to a textile's construction, yet at the same time improve the structure of the weave, and may provide evidence of historical significance which would not otherwise have been revealed. Linda outlines a useful wet-cleaning method suitable for brittle fibres, which minimises dimensional changes during wetting and drying. She advises thorough examination of fibres before and during cleaning, using SEM where possible and emphasises caution when determining an appropriate cleaning method. **Elizabeth Peacock**, also of UMIST, evaluates freeze-drying as a method of treating water-logged textiles and recommends it over air-drying. She provides the results of a survey of other conservators' work, using various cleaning agents, protectants, biocides and freeze-drying times.

**Robert Janaway**, of the University of Bradford, gives a fascinating, step-by-step account of the recovery of textiles from burials in vaults of Christ Church, Spitalfields, London, recently documented on ABC television. The material was considered potentially hazardous and great caution was taken against communicable diseases, such as small pox, which involved mask-wearing, immunization of personnel, and gamma-radiation of the textile samples recovered. Protection against possible lead poisoning from the corroded coffins was also effected. Despite minimal detail regarding post-recovery treatment and examination techniques, this paper is invaluable as an expose of the problems in recovering artifacts associated with decaying human remains, and the precautions needed; it is of importance to both conservators and archaeologists alike.

Other papers of particular interest to textile conservators are by **Vivian Lockhead** and **Jean Glover**, who present case studies and technical details of conservation treatments of textiles from ancient Egypt and early medieval Britain, respectively.

All the papers represented are high quality, first-hand accounts of analytical techniques and conservation treatments by experienced practitioners in archaeological textile conservation and related fields, working with ancient material recently excavated or as preserved museum specimens. This publication is a necessary part of any textile or archaeological conservator's literature survey.

Available from UKIC, 37 Upper Addison Gardens, London W14 8AJ  
£ 8.50 (UKIC Members) £ 10.50 (non-members) including postage  
and packaging.

Rowena Hill,  
Queensland Museum



## EQUIPMENT & SUPPLIES

### Archivite Millboard

Daphne Dobbyn advises that she has imported a quantity of Archivite millboard which she is willing to make available to others. This board is specifically for the conservator and was developed in conjunction with and for use by the British Library. It meets the need for high quality board suitable for bookbinding and archival work. It is available in a thickness range of 1.0mm to 3.00mm.

Further technical data and a price list can be obtained by contacting:  
Daphne Dobbyn, 96 Kenneth Street, Longueville, NSW 2066. Phone  
(02) 427 1003.



## POSITIONS VACANT

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### CONSERVATOR, *Conservation Access*.

(Contract Position)

*Conservation Access* is an enterprise of the State Library to provide conservation advice, workshops and facilities for the treatment of items made from paper. The services are administered from the Vincent Fairfax Family Conservation Laboratories within the State Library of NSW:

**Duties:** The Conservator will be responsible to the Coordinator *Conservation Access*. The successful applicant should be able to implement a program for the conservation and preservation of paper based items, prepare and present lectures and train conservation assistants.

**Essential:** Degree or diploma in materials conservation or equivalent professional training in the conservation and preservation of paper based materials; or qualifications in other related field(s) and two years conservation experience; or five years conservation experience. Knowledge and experience in book and paper conservation. Understanding of EEO principles.

**Desirable:** Experience in a Library or Museum environment. Teaching or lecturing experience.

**Salary:** Range \$28 824 to \$31 149 depending on qualifications and experience.

**Enquiries to:** Marion Roubos-Bennett, Coordinator, *Conservation Access*, telephone (02) 230 1676.

**Candidates will be considered on their proven ability to meet the selection criteria.**

**Applications to:** The Recruitment Clerk, State Library of NSW, Macquarie Street, Sydney 2000.

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

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