



EDITORIAL

This is the last time that the current Queensland Editorial Committee will be producing the AICCM National Newsletter. Responsibility for producing the Newsletter passes from one State to another every 3 years. It's difficult to believe that our 3 years have flown by already. For all the anxiety that goes with trying to meet deadlines, the feeling of accomplishment that goes with helping to keep people with similar interests informed becomes addictive. The reward comes when we hear of requests for further information on subjects reported in our Newsletter.

Without sounding like an Oscar acceptance speech, I would like to extend my heartfelt thanks to all of you who have supported us, by providing news, technical notes and kind words. In particular to Gillian Osmond who uncomplainingly culled through the columns announcing forthcoming conferences from a wide variety of International Journals and Newsletters each issue to help us present you with an up-to-date calendar of events. With Gillian currently in London commencing her research at the Tate Gallery, the value of her contribution is bought home forcefully. In line with the standard she set, I will endeavour to restrain my complaining!

Our thanks to our employing institutions, the Queensland Art Gallery and the State Library of Queensland for their support of our professional interests.

The Editorial Committee for the next 3 years is to be based in the ACT. Gina Drummond and Cheryl Jackson have accepted this challenging role. I look forward to the September issue and the fresh approach that a new committee will bring.

Tamara Lavrencic



NEW MEMBERS

National Trust of Queensland
G. Collins (Qld)
Dept of Conservation and Environment (Vic)
Museums Association of Aust (NSW)

A. Hart (NSW)
S. Gabrieli (WA)
J. Turner (Qld)

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AICCM NOTICES

Associate Membership

AICCM National Council, at a meeting on 22/3/1991 decided that it was time to produce a new membership listing. In this publication, it is intended to note each member's area of activity; Associate status being denoted by an asterisk.

At this meeting, Associate Membership was discussed, particularly in relation to those matters which might discourage application by eligible members. As a result of this discussion, Council believes that the position regarding the inclusion of a conservation report with an Associate Membership application should be clarified. In some cases, it is appropriate to ask for such a report, in some others, unnecessary. Council advises that supplying such a report with the application is of assistance to the accreditation committee, but is not mandatory. Where the committee experiences difficulty in processing an application, it will request additional information.

Associate membership, according to the constitution, supports conservation as a profession. Assessment is flexible and interpretive, and is capable of reflecting changing standards and aspirations, via the voting system for committee members.

Its effect will ultimately be to create a responsible large professional group within the organisation of AICCM. It deserves your support.

James Elwing
Chairperson, Accreditation Committee.

It is important at this time for professional members to be aware that sponsorship of an applicant is normally the responsibility of an Associate. Only during the introductory period is sponsorship to be accepted by ordinary members in good professional standing, by necessity.

Sponsorship should only be given to a person with whom you have had genuine involvement, or are convinced fulfils the requirements for associate status.

AICCM Prize

The annual AICCM Prize for the most outstanding student in the UGI Materials Conservation course has this year been awarded to two students, Graham Clegg and Susan Valis. Congratulations to Graham and Susan.

Heritage Collections Working Group Sub-Committee

The AICCM has been assisting the Heritage Collections Working Group (HCWG) with a survey of significant heritage collections housed in public institutions. The survey was conducted by the Centre for Australian Studies, Monash University on behalf of the HCWG.

The questionnaire which was sent to approximately 80 Australian museums contained a section which addressed the issue of preservation. The AICCM HCWG Sub-Committee undertook to send the preservation section of this questionnaire to libraries, archives and private sector conservators to gain a broader picture of the current state of preservation in Australia's heritage collections. The Sub-committee also assisted with the analysis of the data collected as part of the national survey. The HCWG provided the AICCM with funding to assist.

The Sub-Committee produced a report for the HCWG meeting held on 23 April, in Melbourne. This report identifies four broad issues of significance to the preservation of Australia's heritage collections. It also addresses the extent of Australia's existing conservation resources, the recruitment and training needs of conservators, important cultural property at greatest risk and preventative conservation issues. The content of this report is to be included in the report by the centre of Australian Studies which will be discussed at the Cultural Ministers Council (CMC) meeting to be held in Hobart on 5 July, 1991.

Unfortunately it is not possible to report in more detail on the report until after the CMC meeting. It should be noted that the report does not contain specific information about individuals or private conservation practices. All information provided as part of the survey is being handled with the utmost confidentiality in mind.

The sub-Committee would like to express its thanks to all those who assisted by completing the questionnaire. We are hopeful that the Cultural Ministers Council will see the project as productive and direct in its continuation.



LETTER TO THE EDITOR

AICCM and a Single Museums Association

The ACT Division of the AICCM wishes to express its concern over the possibility of merging with a single museums association of Australia. We would encourage the AICCM National Council to continue being affiliated with CAMA, but do not wish to be absorbed by a large multi-interest body of which conservation, given the size of its current membership, would only be a small component. AICCM does have a relatively small membership, and an even smaller number of members who are actively involved in the running of the organisation. For this very reason, it is feared that the AICCM would not receive adequate support or representation for its own interests from a much larger association which, presumably, would have quite differing aims and objectives.

One of the greatest concerns with one unified association is that of a common journal which would contain only the occasional conservation paper. Much of the international recognition which the AICCM receives is due to its publications and, frankly, most members of the AICCM pay their annual dues just to receive the Bulletin and the Newsletter. Rather than increase the membership of conservators, we believe that a dramatic decrease in conservation membership will occur if the only journal published has minimal conservation-related content.

The proposed single association does not include both private conservators and library and archive conservators; this is a most serious and offensive omission. Our profession needs unity, not further division. The fact that library and archive conservators are actively involved in organisations related to their specialisations should be emulated, not given as a reason for excluding them from the general conservation profession. Likewise, there is a growing trend for public institutions to contract specific projects to private conservators; their concerns must be given equal attention.

Yet another problematic aspect of a single association is CAMA's suggestion that the single association be comprised of two related groupings; one which is comprised of regional groups and one of special interest groups which "may include curators, designers, maritime museums, botanic gardens, friends, directors, medical museum people, women in museums and so on and so forth." (Draft of 070990: notes from a discussion of the proposal for a single museum association in Australia: p.2). Both the AICCM National Council and its special interest groups spend a great deal of voluntary time and even financial loss to organise and attend their own meetings. It is unrealistic to expect our membership to devote further resources toward groups which share little interest with our profession.

It is unclear how this proposed single organisation would differ from CAMA. The AICCM joined CAMA as an institutional member approximately 1 1/2 years ago on the understanding that it would include conservation concerns in its advocacy role. What has been accomplished in this time?

It is hoped that the AICCM National Council consider these crucial issues when making their decision on this matter.

Andrew Durham
President, ACT Division, AICCM



PEOPLE & PROJECTS



QUEENSLAND

Queensland State Archives

Linden Thomas and Leonie Swift are in the process of compiling a reference booklet for State Government Departments outlining the uses of recycled and permanent papers. This booklet will be put forward to Cabinet with a view to creating a State policy on these issues.

The intention is to provide the user with a practical reference collating information from a wide variety of sources and to demystify the current trend towards an across the board use of recycled papers, stressing their non-suitability for archival records.

Also included will be advice on the correct inks to use for archival records and papers suitable for photocopying machines, laser prints and FAX machines.

If anyone has any relevant information, especially on any problems that they have encountered, please contact either Linden or Leonie on (07) 844 3215.

Queensland Art Gallery

Gillian Osmond has temporarily left the Conservation department at Queensland Art Gallery to take up a 12 month research position at the Tate Gallery, London. She will be researching the fluorochromes, Neutral Red and Rhodamine B for their use in characterising paint media. We wish her all the best.

Karl Villers, a final year Conservation student at the University of Canberra will be spending 5 months with the Conservation Department as from August 1991.

Lynda Black is working with photographer Doug Spowart on a 16 piece photomontage by Queensland photographer Ruby Spowart. Exhaustive tests have been carried out to find a suitable method of mounting and displaying the work. A successful trial run has been completed. Mowilith DM4 (50/50 with water) will be painted directly onto the verso of each piece allowing them to dry for at least 24 hours.

Each piece will then be critically trimmed by Doug Spowart and tacked with a heated spatula to position on 4 ply silver-safe museum board. The work will be fully adhered using the Willards lining table, set at 100°C, pressure 5, under vacuum for 2 hours.



NEW SOUTH WALES

Australian Archives

Guy Petherbridge recently attended two National Archives and Records Administration conferences in Washington D.C. These were *Preservation of Electronic Records*, the *Sixth Annual Preservation Conference and Technology Forecast*. The latter brought together all those involved in information technology development to forecast the future and the implications for archives. In May, Guy is visiting New Zealand on behalf of the Cultural Conservation Advisory Council of New Zealand to lecture the library and archive administration community on preservation management and to participate in a national seminar on that subject at the National Library. He will also be carrying out further work in a mission in conservation to the National Archives of Trinidad and Tobago on behalf of UNESCO and UNDP, and attending the annual meeting of the ICA Committee on Conservation and Restoration in Washington.

Robyn Lowe has been spending large amounts of time in the middle of Sydney Harbour on Cockatoo Island as preservation project leader for the transfer of records from Codock and Cockatoo Dockyard. This includes 50,000 - 60,000 plans or technical drawings and 20,000 acetate-based negatives to give an indication of the size of the project. Robyn is now the fastest raiser of purchase orders in Preservation!

Anita and Robyn recently prepared and installed an exhibition in just under a week as part of the Constitutional Centenary Conference held in the foyer of State Parliament House. It commemorated the centenary of the National Australasian Convention held in Sydney in 1891. The reprography of original documents was undertaken by the ACT Regional Office.

Art Gallery of New South Wales

Paper conservators, Rose Peel and Mark Stryker have completed the 19th century Australian watercolour exhibition presently on show in the gallery. The exhibition includes a display of the materials and techniques of watercolour artists. There is an ongoing conservation programme for recreating the original presentation of our 19th century watercolour collection of European and Australian origin. Margaret Sawicki, frame conservator, has treated a lot of the original frames. David Butler has reproduced some of the frames in the exhibition based on research from other collections. Margaret and David have now moved their attention to the collection of European frames on paintings.

The paintings department is commencing the treatment of some of the very large paintings in the collection. Stewart Laidler is currently working on Pigeonit's *Kosiosko*. It is being cleaned of a discoloured

varnish using a combination of solvent and resin soap formulations, and will require extensive consolidation. **Paula Dredge** is treating a colonial portrait by Joseph Backler which has badly tented paint. They are both also compiling a small exhibit for the gallery on the scientific examination of paintings.

Donna Midwinter, objects conservator, in collaboration with **Jenny Dickens** from the Museums Association has compiled a bibliography titled *Conservation of bronze especially in an outdoor environment*. Conservators who are interested in a copy may contact Donna. She is currently working on an English 19th Century bust requiring repairs and cleaning, and completing a survey of support methods for bark paintings.

Catriona Angus continues to develop our ceramic conservation facilities. She is restoring a shattered vase by the Australian potter, **Eileen Keyes**.

Powerhouse Museum

A major and on going project of upgrading our storage facilities is underway at the Powerhouse and will involve the conservation, curatorial and registration departments. **Roger Parris**, **Sam Costello**, **Bronwen Griffin**, **Keith Potter** and **Wayne Smith** are working on the preparation of objects and the evaluation of the new storage area.

Ellie McFadyen is on leave for five months during which she is studying full time towards her Masters Degree in metals conservation. We hear **Ellie** is enjoying the change.

The paper lab has been successfully using the remoistenable lining technique following **Tony Amenelro's** workshop last year, for large hinging projects and lining. A fugitive watercolour on thin and fragile paper was lined face up on the suction table with good results. (See the Paper Conservation News, No. 55, 1990 for brief details of the technique).

Graham Clegg has joined the staff on an eight week contract and has been surveying the needs of some of our larger technological objects including steam engines, printing presses and heavy engineering equipment.

Staff in the textile lab are currently evaluating textile dyes for pH, water solvency and light fastness on a variety of substrates.

Following a survey done on samples of plastics from the 30's and 50's in our collection, a couple of general comments can be made: - light related colour changes apparent with higher values through fading, lower values also found but may be due to a combination of fading of colourant plus darkening of the plastic.

- As noted in the literature and as evident by the smell around the objects, volatile material is released from residual unpolymersed material and/or degradation.

Our consideration in the storage of plastics is increasingly concerned with protecting the neighbouring objects as well as retarding the deterioration of the plastic. Packaging including activated charcoal cloth has worked well in one instance.

Campbell Conservation Pty Ltd

Julian Bickersteth has just completed the infilling of a grave discovered under Sydney Town Hall, and is about to start on another one. It was known that the Town Hall was built on a cemetery but it had been presumed that the bodies were exhumed at the time of construction. Both graves almost certainly date from 1797, making them rare pieces of pre 1800 Australiana. The wooden components were so badly decayed that the decision was made to cover with Gore-Tex and infill, largely because of the lack of success world-wide in conserving waterlogged wood sites in situ for permanent display.

Tessa Evans is also conserving archaeological items, a collection of ladies bonnets hoarded by rats in the Hyde Park Barracks from the days when it was a women's asylum. Meanwhile **Sue Frost** is looking at recent progress in the conservation of archaeological artefacts in London and Greece.



TASMANIA

Queen Victoria Museum and Art Gallery

The Thomas Bock Exhibition opened in Hobart at the Tasmanian Museum and Art Gallery in late April. The move from Launceston went very smoothly. **Therese Mulford** (QVMAG) presented a paper at the Paintings Symposium on Bock's paintings. The catalogue for the exhibition contains conservation essays by **Therese** and **Jude Fraser**.

Graham Clegg, who specialises in the conservation of technological objects, conducted a workshop at the QVMAG. It was attended by 15 people, from the Museum and other interested organisations. The morning session covered condition reporting and ethical considerations, followed in the afternoon by discussion of two detailed case studies.

Mike Nash, Tasmania's maritime archaeologist, recently co-ordinated a maritime excavation of the "Sydney Cove" off Preservation Island in Bass Strait. Representatives from Victoria Archaeological Survey, Australian Maritime Museum and QVMAG participated. Treatment of objects is being undertaken by **Linda Clark** (QVMAG).

Therese Mulford co-ordinated a workshop in May on the preparation of cross-sections for microscopic examination.

State Library

Stephanie McDonald has a new assistant - **Doug McKay**. They have been working on a number of projects including plans of the Alexandra Battery in Hobart, new exhibitions in the Allport Library and the Tasmanian Library. The Library hopes to advertise soon for a Senior Conservator - keep your eyes open if you're interested.



AUSTRALIAN CAPITAL TERRITORY

Art and Archival Pty Ltd

Kerry McInnis and **Allison Bunsell** are enjoying the comforts of the new conservation laboratory. **Vicki Gillespie**, a conservation masters student has joined the lab for one day a week.

Art and Archival just finished working on the Mitchell Library's Lachlan MacQuarie Journal of 1810. It was fascinating to read - off the clock, of course. We are otherwise handling our routine contracts as well as the enormous variety of material that private holdings represent. A recently treated 2nd century papyrus fragment is now the oldest dated work to grace the laboratory.

Please come and visit our new premises if you haven't already been.

National Library of Australia

Jan Lyall completed both her work at the Diet Library and her holiday in Japan and returned to Preservation Services at the beginning of May for two weeks. This globe-trotting Director was then off overseas again for a further two weeks of conferences and meetings. From the 15-17 May in Wellington, New Zealand she spoke at the Preservation and Conservation Management of Libraries and Archives conference; from 22-24 May attended a Directors of the International Federation of Library Associations and Institutions Preservation and Conservation Centres (IFLA/PAC) Programs at the Library of Congress, Washington, D.C. and finally from 25-29 May she was at an International Seminar on Research in Preservation and Conservation organised by IFLA/International Council of Archives at Columbia University in New York.

Karen Caldwell completed her Conservator 1 contract employment on March 23. **Deborah Woodyard** joins the library staff as Conservator 1 on June 1. **Vicki Gillespie**, acting Head of Conservation, Old State Archives, commenced intern work at the NLA in February. She is working two days a week fulfilling part of the requirement for a Masters Degree in Materials Conservation at the University of Canberra.

Work continues on the laboratory's project to store the Library's nationally significant artworks on paper (Conrad Martens, Ellis Rowan, etc.) in solander boxes. **Brian Hawke** has completed a project to improve the housing of books, manuscripts and other valuable items stored in the Library's Strong Room.

Bracken Grange Pty Ltd finished its license to use the Library's Dynavac vacuum-freeze dryer and laboratory space within Preservation Services at the end of April. The laboratory space is now being used under license by Allan Byrne.

Renovations continue at the Library. Running concurrently is the installation of a new sprinkler system throughout the building, resulting in the movement of large numbers of paintings, objects, etc. back and forth between various storage areas.

Australian National Gallery

The Gallery is in the midst of a major reroofing project and at present conservation work has been minimised while the department roof is replaced. Plastic sheeting and rubbish bins are a common site at the

moment. **Beata Tworek** is now on maternity leave and is happy to announce the birth of her son, Bartek. The official opening of Nomura Court was held last month. The gallery is designated for the permanent exhibition of Asian Art. **Michelle Ford** and **Sue Ride Gaardboe** have returned from the National Gallery of Victoria and the installation of *From Studio to Stage*, an exhibition which is receiving rave reviews.



VICTORIA

Museum of Victoria

Craig Dukes has left the Museum of Victoria and conservation to work with Social Security in Canberra.

Michelle Berry spent eight weeks working as a conservator on an Archaeological site in Egypt with **Dr Collin Hope**.

Conservation work has begun on the larger objects for the Spotswood Museum (now called Science Works). The Spotswood team is continuing under pressure to finish all work in time for the opening date of 29 February 1992.

The Museum has introduced the use of low oxygen environments to kill insect infestation in individual objects as an alternative to fumigation using toxic substances.

National Gallery of Victoria

Ten positions at the NGV have been funded from the Art Foundation; three full time being **Catherine Early**, **Tom Mosby** and **Deborah Greig**.

Anne Cotter-Ross has resumed work at the Gallery. **Lindsay Knowles** returned to New Zealand on completion of her contract.

VCCCM

Sharon Towns performed a week long on-site treatment at Ballarat Fine Art Gallery which included minimalistic conservation cleaning of a virginal "Chevalier" painting. Compared to this was a heavily restored "Gould" painting requiring extensive conservation to remove old patch repairs and overpaint.

Ian Potter Art Conservation Centre

Awarded an Australian Research Council grant to examine materials, analyse and provenance documentation of works by Australian Artists circa 1850 - 1920 with an initial emphasis on Rupert Bunny. Funding will also be used to develop material research capacities at the University of Melbourne.

Hilary Maddocks is preparing material for publication on her framing project - framemakers in Victoria 1850-1920.

Linda Waters is working part-time at the Centre.



SOUTH AUSTRALIA

Committee Members

Sarah Slade has resigned as President of the AICCM SA Division. **Mary Jose** will be the Acting President/Secretary until the next annual general meeting.

Artlab Australia

The State Conservation Centre has changed its name. Since Monday 18 March the State Conservation Centre of SA has been known as Artlab Australia. **Mr Ian Cook**, Director, said "The new name is intended to represent our unique marriage of art and science".

Artlab Australia will continue to provide facilities for both the State clients and the general public.

Artlab Textiles Ltd has two new volunteers, **Jane Snowball** and **Miriam Ward**. They will be assisting **Mary Jose** with the State Programs. **Peter Maxwell** and **Sarah Powell** have both returned to Canberra to continue their final year of studies at the University.

David Tilbrooke of the science and technology department is undertaking a study of *Swarfega* and its suitability for use in conservation. They are also involved in a project investigating the effects of deterioration for sound recordings and video tape.



WESTERN AUSTRALIA

Conservators from both public institutions and the private sector have been putting their time and energy into an impressive project, an exhibition titled "Art Conservation Techniques".

This unique exhibition is designed for small museums, collectors, artists and art lovers, and aims to demonstrate safe and ethical art conservation and restoration techniques, reinforced with lectures by gallery, museum and library trained conservators.



SPECIAL INTEREST GROUPS

Conservation Science Group

Call for Papers

Would all those people involved in conservation research and development please consider submitting a paper for the Conservation Science session of the September 1992 AICCM Conference to be held in Cairns, Queensland. If you are considering preparing a paper for the conference please let **David Tilbrooke**, who will be session chairman, know as soon as possible. David can be contacted at: Artlab Australia, 70 Kintore Avenue, Adelaide, S.A. 5000, Tel: (08) 223 1766

Textiles Specialty Group

Since the March Newsletter we have received a number of enquiries and expressions of interest in the establishment of a textiles group of the AICCM. It has been encouraging to have had such an enthusiastic response, not only from conservators, but also from related professionals.

We are planning to have the first meeting of the group in association with the CAMA conference in Adelaide. Specialty groups will meet on 22 October. At this stage we are planning to have an informal general meeting to determine what members of the specialty group wish to gain from the group. It is hoped that as many people as possible will be able to attend the meeting to meet other members and to discuss the work we are all doing. Future meetings of the group will be held in conjunction with AICCM Conferences.

Courses

The Smithsonian Institution's Conservation Analytical Laboratory is offering a range of training programs in 1991/92. A number of these courses are of particular interest to textile conservators. These include:

Leather for Textile Conservation

Stain Removal: Theory and Practice

The Identification of Synthetic Dyes on Historic Textiles and the Preparation of Standard Dyeings

Advanced Dye Identification

The Suction Table for Textiles and Paintings

Upholstery Conservation

For further information on these courses contact **Francine Hall**, Training Secretary, CAL, MSC, Smithsonian Institution Washington DC 20560.

Dame Nancy Buttfield Embroidery Prize

Textile conservators, particularly those working in private practice, will be well aware that new and contemporary textiles often require conservation treatments such as display preparation in the same way as older pieces. We are also aware that contemporary works will become the museum pieces of the future and will reflect the art and social history of our times.

A National Embroidery competition has been established in South Australia. The competition has been organised by the Embroider's Guild of SA and a prize of \$5,000 will be awarded to the winning entry each year. The competition will culminate with an exhibition at Carrick Hill, Springfield, SA in September 1991.

Gilding Conservation Group

I would like to encourage all people involved in the conservation of gilded surfaces to establish a special interest group through which we could create an information network to facilitate the sharing of knowledge in our day to day work.

Not a bad idea, is it? How often have you felt isolated and left to solve your "gilded problem" alone?

Lack of information on this subject, particularly within Australia has resulted in a great deal of ignorance and the loss of many gilded objects such as: furniture, frames, sculptures and even icons.

So, how do you feel about initiating a Gilding Conservation Group which could fill this vacuum in our interests?

Would anybody interested in participating in such a group please contact me, stating current interests and background. My address: Margaret Sawicki, Frame Conservator, Art Gallery of NSW, Sydney NSW 2000 Tel (02) 225 1766, FAX (02) 221 6226.

Sculpture Monuments and Outdoor Cultural Materials

There are 50 people on SMOCM's mailing list. Individuals include conservators, curators, foundry men, stone masons, artists and state and local government representatives.

Seventeen people attended the 4th meeting held at the Art Gallery of New South Wales on April 10. The meeting concentrated on sandstone conservation and identification and analysis of bronzes. There was much discussion about techniques and materials; also suggestions regarding the format of meetings and future topics.

Meetings coming up include:

Wednesday June 12, 1991 "Conservation of iron objects from marine environments" presented by Dr Colin Pearson. This seminar is being organised in response to Woollahra Council's concern over the degraded condition of the Dunbar anchor. The seminar is open to conservators, archaeologists, divers, small museums, in fact anyone who is interested in conservation of marine artefacts. The seminar will cover conservation philosophy and ethics, causes and processes of deterioration and treatment options. The afternoon session will include a discussion around the anchor and other artefacts in the area followed by a summation in the seminar room. There will be a charge for this one day seminar to cover costs.

Wednesday July 19, 1991 "Conservation of Graveyards" Speakers will include: Lee Squires, Manager of Rookwood Cemetery; Tony Lowe, Consultant Archaeologist and Julian Bickersteth, Consultant Conservator for Sydney City Council regarding treatment of the recently exposed grave from the Old Sydney Burial Ground.

Thursday August 15, 1991 "Conservation of Outdoor Sculpture in Canberra" Morning session to be held at the University of Canberra; afternoon viewing of sculptures at Parliament House, on the grounds of the Australian National University and elsewhere around Canberra.

For further details contact: Donna Midwinter (02) 225 1735 or Jennifer Dickens (02) 217 0133

Objects Conservation Group

The response so far to the questionnaire and membership form sent out to institutions and interested parties has been very encouraging. If you are still interested in joining the group please contact Michelle Berry at, MOV Conservation Dept., 2nd Floor, 27 Francis Street, Melbourne Tel (03) 828 5923

The first formal opportunity for the group to meet will be in Adelaide as part of the CAMA conference. It is proposed that a meeting be held on 22 October (the day set aside for specialist group meetings) to discuss the object groups long term aims and objectives. Once these have been determined, they will then be presented to the National Council so that we may be officially incorporated into the national body.

Prior to or following this meeting on the 22 of October, the group will be holding a combined session with the Sculpture, Monuments and Outdoor Cultural Material Group where there will be an opportunity to present papers concerning objects, outdoor sculpture or related fields. If you are interested in presenting a paper at this working group session please contact Michelle Berry at the above address or Donna Midwinter at the Art Gallery of NSW, Art Gallery Road, Domain, Sydney, NSW Tel (02) 225 1735

A draft programme will be circulated to members closer to the date of the conference.

As part of the aim of the group to encourage communication between objects conservators, included in this newsletter are two technical papers concerning the work being carried out by Alison Wain and Amber Rowe, both of the objects group. (See Technical Notes)

Michelle Berry
Acting Coordinator
Objects Conservation Group.

Painting Conservation Symposium

During April, forty seven people attended the 1991 Painting Symposium held at the Victoria and Albert Guest House, Mt Victoria in the

Blue Mountains. Participants represented both public and private painting conservation facilities with most Australian states and New Zealand represented. The Symposium programme covered a wide range of topics of interest to conservators concerned with the preservation of painted surfaces. Papers were presented on subjects relating 'traditional' easel paintings but also extended to painted surfaces on contemporary Aboriginal wooden artefacts and paint on paper based supports.

The first day of the Symposium concentrated on papers dealing with new cleaning technologies. A review of the materials and methods developed by Wolbers was followed by case studies of treatments using solvent gels and emulsions. Difficulties associated with the characterisation of material using fluorochrome stains were discussed and future work to further develop techniques was outlined. Information on the use of ultraviolet fluorescence microscopy to characterise materials in the structure of paint layers was enhanced by the presence of a microscope with ultraviolet light source and video camera kindly provided by Roy Freere of Leica, Sydney.

A progress report on work currently being carried out at the Australian Museum, Sydney, on the enzymatic breakdown and decolourisation of fungus on acrylic paint on a contemporary Aboriginal wooden artefact stressed the importance of interdisciplinary communication within the conservation profession.

The latter part of the first and the second day of the symposium covered a diverse range of topics dealing with individual treatments, levels of treatment, problems encountered in private practice, research projects and studies of the painting techniques of John Peter Russell and Thomas Bock. Participants commented on the balanced nature of the papers presented during the symposium.

The success of the Symposium was largely due to the organisational efforts of staff at the Art Gallery of New South Wales, particularly Stewart Laidler and Paula Dredge, who not only arranged a memorable symposium but put together a set of preprints. It is proposed to make the preprints available. Those interested in obtaining copies of the preprints should contact Allan Byrne, NCCSS, University of Canberra, P.O. Box 1, Belconnen ACT 2616



TECHNICAL NOTES

TREATMENT NOTE - ICING SUGAR WEDDING CAKE DECORATION

"Well what on earth do you do with a 1934 crushed, mouldy wedding cake decoration". The unique object belonged to a private client who wanted it "restored" to its former glory for a daughters wedding cake. The decoration was actually used and kept by the grandmother.

The cream coloured decoration depicted three fish on a circular platform with their tails in the air supporting the crushed filigree bowl into which a starched floral cloth arrangement originally nestled. The filigree bowl was held together with the original fabric net lining. The decoration had become disfigured by olive and black mould spots, ingrained into the surface. The floral arrangement was originally attached via an icing sugar tube of which only the base section remains. The icing sugar base was 20cm high with a diameter of approx. 10cm. Due to its age the Royal Icing recipe was most likely used. This generally consisted of icing sugar, egg white and vinegar.

The icing sugar was very porous but firm, not unlike a terracotta ceramic. Therefore the treatment approach taken was similar to that used when conserving porous ceramics.

Treatment Summary

1. The decoration was fumigated in an ethylene oxide chamber (10% Ethylene Oxide: 90% carbon dioxide).
2. The icing sugar softened in water only.
3. The Paraloid B72 concentration suggested by Koob, 87.5% w/v B72 in acetone with 0.1% fumed silica, was tested on one of the joins after first priming with one coat of 10% w/v B72 in acetone. The adhesive was applied from a tube. Paraloid B72's ease of reversibility and "tack" were ideal. (Koob S. (1986) "The use of Paraloid B72 as an adhesive; It's application for archaeological ceramics and other materials", *Studies in Conservation*, 31 p. 7-14).
4. The join surfaces were first primed as mentioned above. Each piece was then adhered together gradually working around the whole bowl. The adhesive's qualities allowed the pieces to be finger held for a couple of minutes before moving onto the next piece.

5. The base of the central tube that originally held the floral arrangement was still evident. The original based was primed with 10% w/v Paraloid B72 in acetone before levelling the uneven base with Liquitex Acrylic Modelling Paste. A tube was then made from "Fimo" an acrylic heat set modelling clay. The replica tube was fixed in place with 87.5% w/v Paraloid B72 in acetone.

6. Some of the filigree pieces were missing. These pieces were first made out of "Fimo". Casts were made of the "Fimo" pieces with dental moulding material. Find grade "polyfilla" was then dropped into the casts. The replica pieces were adhered in place with the B72 adhesive.

7. Gaps along the joins were filled with acrylic modelling paste.

8. Inpainting the fills was first tried with 20% w/v Paraloid B67 in white spirits, with microcrystalline wax added as a matting agent, and pigments. The surface finish was too smooth. The Paraloid B67 inpainting attempt became a barrier for inpainting with diluted Liquitex Acrylic Modelling Paste and pigments. The diluted modelling paste medium produced a texture that blended well with icing sugar surface. The barrier stopped any softening of the icing sugar from the water based inpainting medium.

9. The mould stains were overpainted in the same manner with a Paraloid B67 barrier followed by pigments mixed in the diluted acrylic modelling paste medium. The mould stains remained slightly noticeable however they were no longer distracting.

10. The floral arrangement was treated by the textile department before nestling it into the replica tube.

11. Storage and travel boxes were made for the icing sugar base and floral arrangement. A perspex cover and platform was also constructed so the decoration could be safely displayed after the wedding, ready for the next one!

Amber Rowe
Artlab Australia

ASBESTOS IN MUSEUM COLLECTIONS

The majority of the social history and science and technology collections of the Museum of Victoria are drawn from the twentieth century. Within a collection of this era, asbestos is a common material, but one which often goes unnoticed and unidentified.

During conservation work over the past year, we have identified asbestos in fire extinguishers, domestic electrical equipment, (including irons, radiator heaters and electric saucepans), around the engines of working models such as ships and locomotives. In cooling cabinets, aircraft bodies, automobile engines, automobile brake and clutch pads, and around large boilers. The appearance of the asbestos in these objects varies from thin compact sheets to thick friable wadding. In some objects it is visible only as a thin layer between two fittings while on objects such as working models it is deliberately hidden within the object.

The first exposure limits for asbestos in the workplace were published in 1972. These limits were lowered as more information became available, with the recommendation in 1976 that the standard for exposure should be set at "the lowest level detectable by available analytical techniques". It is recognised that such controls will "materially reduce the risk of asbestos induced cancer" but that "only a ban can assume protection against carcinogenic effects of asbestos". Therefore, there is no "safe" level of exposure to asbestos. All mineral forms of asbestos are classified as carcinogenic to humans although asbestos that is compact and firmly bonded is obviously less likely to release fibres than loose, friable material.

Exposure to asbestos in a museum collection is unlikely to be for long periods so that the danger of inhaling fibres can be reduced by minimising disturbance of the asbestos until it is either sealed or professionally removed, and by wearing suitable respirators when handling or treating the asbestos. Registration staff should be notified of objects containing asbestos and asbestos warning signs should be clearly visible on the object.

Identifying asbestos can be carried out by simply burning a sample of the suspected material in the hottest part of bunsen burner flame. If the material is animal or vegetable fibre it will burn or char, if it is glass fibre it will probably melt but if it is asbestos it will simply begin to glow red hot without undergoing any other changes, and will return to its original condition after cooling.

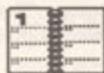
Asbestos can be treated *in situ* using a variety of methods. If it is enclosed inside the object it may be possible to seal all areas which are

accessible and leave it in place. If the object is dismantled or the asbestos is likely to be handled for any other reason, the asbestos should be either sealed or removed completely.

If the asbestos is in a small, cohesive area, all exposed areas should be sealed with an adhesive or lacquer. A low viscosity solution can be used to impregnate the asbestos as much as possible, and a higher viscosity used to form a protective coating over the top. This should coat the fibres so that if they are disturbed, they will be too large to become lodged in the lungs.

If the asbestos is in a large mass (especially if it is crumbling and shedding fibres), professional help should be called in to remove it. However as asbestos removal personnel are unlikely to have experience of handling museum objects, a conservator should be present to supervise the handling and dismantling of the objects.

1. Handbook of Toxic and Hazardous Chemicals and Carcinogens, 2nd ed, Marshall Sittig 1985.



CONFERENCES & WORKSHOPS



AUSTRALIA

Interpreting the Surface

April 1992, Australian National Gallery, Canberra, ACT

We would like to bring to your attention a symposium which we intend to hold in Canberra in April 1992.

This symposium will attempt to bring together art historians and curators and paintings conservators, to share their concerns and approaches to ways of looking at and interpreting the painting's surface. Fashion, impermanent materials and intervention affect the way we see paintings; knowledge of techniques and intentions inform our looking. An overview of what's happening in Australia is timely.

The symposium will be held at the Australian National Gallery, in conjunction with the Australian National University Humanities Research Centre. It will coincide with a major exhibition of Rubens and the Italian influences upon his works, comprising more than 60 paintings by Titian, Rubens, the Carracci, and Caravaggio, from collections across Europe and Australia, which we believe will be essential viewing for most people.

An international keynote speaker has been invited, and we hope to attract, also, a specialist who will address the relationship between earlier Australian and British pictures.

At this stage we would ask all those who have been involved in examining, treating and writing about pictures, especially collaborations between art historians/curators/conservators to submit abstracts of approximately 100-200 words by end of June, in order that we may put together a preliminary program by July. Other speakers will be invited to participate in this project, and a final program should be available in November.

Please feel free to ring or write to either of us in the next 6 weeks to discuss your ideas for a presentation or a poster.

Jacqueline Macnaughtan
Conservator

ANG Conservation (06) 271 2463

Sue Anne Wallace
Art historian

ANG Education (06) 271 2522

AICCM 1992 Conference

September 21-23, 1992, Cairns, Qld

Due to the efforts and costs involved in organising a national conference, the AICCM National Council decided to hold national conferences in alternate years. Accordingly, the next full conference will be held in 1992.

Over the past 10 years, conferences have been held in the following locations:

1982 Canberra, 1987 Sydney, 1983 Brisbane, 1988 Canberra, 1984 Sydney, 1989 Melbourne, 1985 Perth, 1990 Launceston, 1986 Adelaide.

Many of the recent conferences have been relatively formal in nature and followed a thematic approach; these achieved varying degrees of success. It is now time to adopt a more informal approach by discussing current trends in individual areas of specialisation in a confined but relaxed atmosphere. Since the only AICCM conference ever to be held in Queensland occurred 8 years ago, the site for the

1992 Conference has been set for Cairns, Queensland.

Location: Ramada Reef Resort, Palm Cove, Cairns, Qld.

Conference Committee: Benita Johnson, University of Canberra; Allison Holland, Australian National Gallery; Vicki Richards, WA Maritime Museum.

COSTS (approximate as of April 1991)

Hotel - \$120/night single \$60/night each, twin share

Registration (estimated) - \$250 which includes breakfast, morning and afternoon teas, lunch and all associated rental fees for conference facilities

Airfare - As of April 6, 1991, airfare for Sydney-Cairns-Sydney was \$337 and it is believed that airfare rates should not be more than \$500 by September of this year. If the hotel rooms are booked through any of the Queensland Government Travel Centres (found in all major cities), then delegates will receive discounted return airfares or coach fares when booked in conjunction with the conference. These rates will be guaranteed not to increase once full payment has been made.

FORMAT: The major part of the conference will be devoted to blocks of individual areas of specialisation. The following will be chairing individual sessions:

Paintings - Allan Byrne, University of Canberra

Paper/Archives - Rose Peel, Art Gallery of NSW

Objects - Michelle Berry, Museum of Victoria

Conservation Science - David Tilbrooke, Artlab

Textiles - Mary Jose, Artlab

Photographs - Mark Nizette, National Film and Sound Archives

Waterlogged/Wet Materials - Ian Godfrey, WA Maritime Museum

ALTHOUGH THE 1992 AICCM CONFERENCE IS STILL 14 MONTHS AWAY, IT IS NOT TOO SOON TO BEGIN PLANNING TO PRESENT PAPERS NOW. Please contact the appropriate chair for guidelines for submitting abstracts and presentation format.

Don't forget that conference costs are tax deductible and that if you set aside \$15 - \$20 a week now, you will have saved the cost of the entire trip by September 1992. See you in sunny Cairns!

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

Technology of the Medieval Book IV

8-12 & 15-19 July, 1991, Oregon, USA

Information: Jack C. Thompson, Thompson Conservation Laboratory, 7549N. Fenwick, Portland, Oregon 97217 USA

Multi-Media Information: The Second International Information Research Conference

15-18 July, 1991, Cambridge UK Information: Ms Karen Merry, The British Library R&D Department, 2 Sheraton Street, London, W1V 4BH, UK

Polymers in Conservation

17-19 July 1991, Manchester, UK 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 61171, FAX (061) 236 7383

Ninth Annual Conference on Textiles

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

Contact: Dr Cheryl Nelson, Department of Consumer Sciences and Retailing, 313 Matthews Hall, Purdue University, West Lafayette, IN 47907, (317) 494 8316.

Preventive Care of Historic Photographic Prints and Negatives

22-26 July, 1991, Getty Conservation Institute, USA

Information: The Training Program, Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, California 90292-6537 USA FAX (213) 821-9409

Stain Removal: Theory and Practice, C113

25-26 July, 1991, Smithsonian Institution, Washington DC, USA

Information: Francine Hall, Training Secretary, CAL, MSC, Smithsonian Institution, Washington DC 20560 USA

Leather binding restoration and gold finishing

28 July - 3 August 1991, Bucks, UK.

Information: The Summer School Secretary, Missenden Summer School, Missenden Abbey, Great Missenden, Bucks HP 16 0BD UK

Coatings for Furniture Conservation III, C104

July 29 - August 1, 1991, Washington DC, USA

Information: Francine Hall, Training Secretary, CAL, MSC, Smithsonian Institution Washington DC 20560 USA

Symposium on Safeguarding Historic Urban Ensembles in a Time of Change

July 1991, Quebec, Canada

Information: H. Stovel, Eastern Michigan University, Department of Geography and Geology Ypsilanti, MI 48197, USA also: UNESCO

IADA Conference

26-30 August 1991, Uppsala, Sweden

Contact: Mogens Koch, Konservatorenskolens, Esplanaden, DK-1263 Kopenhagen, Denmark

Museum Documentation Association Conference

3-6 September 1991, Canterbury, UK

Information: MDA, 347 Cherry Hinton Road, Cambridge CB4 1DH. FAX 44 233 213575

The Conservation of Glass and Ceramics

2-4 September 1991, Amsterdam, The Netherlands

Contact: Dr Norman Tennent, Opleiding Restauratoren G. Metsustraat 8, 1071 EA Amsterdam, The Netherlands (020) 767 933; FAX (020) 755191

The Packing and Transport of Paintings

9-11 September 1991, National Gallery, London, UK

Contact: The Tate Gallery, Conservation Dept. Millbank, London SW1 4RG, UK FAX (071) 931 7512. Please mark all correspondence "Conference on the Packing and Transportation of Paintings".

Wallpapers at Temple Newsam House, Leeds

11 September, 1991, UK

Information: Lesley Hoskins, Archivist, Arthur Sanderson and Sons, 100 Acres, Oxford Road, Uxbridge, Middlesex UB8 1HY

Lighting for Conservation & Display

17-19 September 1991, London, UK

Further information from James Black, International Academic Projects, 31-34 Gordon Square, London WC1H 0PY Tel (071) 387 9651; Fax (0745) 813484

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, K1A0C8, Tel (613) 998-3721 Fax (613) 998 4721.

The Arts of Glass: History, Technique and Conservation

17-19 September, 1991, Nice, France

Information: Secretariat de la SFIIIC, 29, rue de Paris, 77420 Champs-sur-Mame, France

Third International Conference: Building Pathology

18-21 September, 1991, Oxford, UK

Information: Hutton & Rostron, Netley House, Gomshall, Guildford, Surrey GU5 9QA, UK, Fax (048) 641 2911

Paper and Textiles: The Common Ground

19-20 September (not in March/April) in Glasgow, Scotland

Information: Linda Eaton, Royal Museums of Scotland, York Buildings, Queen Street, Edinburgh EH2 1JD, Scotland

Association for Preservation Technology 1991 Annual Conference: Confluence and Continuity

22-28 September, 1991, New Orleans, Louisiana, USA

Information: APT 1991 Program Chair, The Dean's Office, School of Architecture, Tulane University, New Orleans, Louisiana 70118, USA

Symposium on Museums in Historic Buildings
September 23-25, 1991, New Orleans, Louisiana, USA

Information: Association for Preservation Technology International, P.O. Box 8178, Fredericksburg, VA 22404, USA, Fax (703) 373 6050.

Museums & Historic Buildings in Cold Climates
23-25 September 1991, Helsinki, Finland.

For further details contact: Andrew Millward, The Manchester Museum, The University Oxford Road, Manchester M13 9PL UK Tel (44-61) 275 2667, Fax (44-61) 275 2676.

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 33-1-45-87-06-12 Fax: 33-1-47-07-62-95

Sixth Annual Wallpaintings Conservation Seminar
30 September - 4 October 1991, Lombardy, Italy.

For further details contact: James Black, International Academic Projects, 31-34 Gordon Square, London WC1H 0PY, UK Tel (071) 387 9651, Fax (0745) 813484

Preventive Conservation for Geological Collections
6-18 October 1991, Ontario, Canada

For further information please contact: Director, Art Conservation Department, Queens University, Kingston, Ontario, K7L 3N5, Canada

International Conference on Archaeometrical Research
7-11 October, 1991, Veszprem, Hongrie

Information: Ms Kalalin Siman, Archaeological Institute, Hungarian Academy of Science, 1250 Budapest H14, Hongrie

European Workshop: Archaeometric Research and Archaeological Studies on Ancient Ceramics
11-15 October 1991, Rome, Italy

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

International Symposium on Tourist Architecture of the Mediterranean
13-20 October, 1991, Yildiz, Turkey

Information: Secretariat of the International Symposium on Tourist Architecture of the Mediterranean, Yildiz University, Faculty of Architecture, Dean's Office, Yildiz, 80750 Istanbul, Turkey

Conservation of Leather in Transport Collections
15 October 1991, UK

Contact: Christopher Calnan, The Leather Conservation Centre, 34 Guildhall Road, Northampton, NN1 1EW UK

45th National Preservation Conference: Historic Preservation, the Next 25 years
16-20 October, 1991, San Francisco, California, USA

Information: The National Trust for Historic Preservation, 1785 Massachusetts Avenue, NW Washington DC 20036 USA

The Identification of Synthetic Dyes on Historic Textiles and the Preparation of Standard Dyeings, C205
October 21-25, 1991, Washington DC USA

Information: Francine Hall, Training Secretary, CAL, MSC, Smithsonian Institution, Washington DC 20560 USA

Advanced Dye Identifications C206
October 28 - November 1, 1991, Washington DC USA

Information: Francine Hall, Training Secretary CAL, MSC, Smithsonian Institution, Washington DC 20560 USA

Gilding and Surface Decoration - a practical approach
November 1991, London, UK

Information: Sophie Budden, 29 Victoria House, South Lambeth Road, Vauxhall, London SW8 1QT Tel (071) 820 1101.

Conservation of Giltwood, C201
4-7 November, 1991, Washington DC USA

Information: Francine Hall, Training Secretary CAL, MSC, Smithsonian Institution, Washington DC 20560, USA

Display Materials, C207
12-15 November, 1991

Information: Francine Hall, Training Secretary, CAL, MSC, Smithsonian Institution, Washington DC 20560 USA

The Role of Chemistry in Archaeology
15-18 November 1991, Hyderabad, India

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

Leather for Conservators, C209
November 19-21 1991

Information: Francine Hall, Training Secretary CAL MSC, Smithsonian Institution Washington DC 20560, USA

Second International Symposium for the Conservation of Monuments in the Mediterranean Basin
19-21 November, 1991, Geneva, Switzerland.

Information: Ms Danielle Decrouez, Museum d'Histoire Naturelle, Route de Malagnou, 1211 Geneva 6, Switzerland

Symposium: Ancient Commerce without Archaeological Traces
Autumn, 1991, Ravello, Italy

Information: European University Centre for the Cultural Heritage, Villa Rufolo, 84010, Ravello, Italy

Ancient & Historic Metals
21-23 November 1991, California USA

Information: Brian Considine, Conservator of Decorative Arts and Sculpture, J. Paul Getty Museum, PO Box 2112 Santa Monica, CA 90496 Tel: (213) 459 7611.

The Suction Table for Textiles and Paintings, C208
2-6 December, 1991

Information: Francine Hall, Training Secretary, CAL, MSC, Smithsonian Institution, Washington DC 20560, USA

Upholstery Conservation C210
9-13 December, 1991

Information: Francine Hall, Training Secretary, CAL, MSC, Smithsonian Institution, Washington DC 20560, USA

Exhibition, Storage, and Handling of Furniture, C202
10-13 February, 1992

Information: Francine Hall, Training Secretary, CAL, MSC, Smithsonian Institution, Washington DC 20560, USA

Archaeometry '92
23-27 March, 1992, Los Angeles, CA, USA

Information: Dr P. Meyers, Los Angeles County Museum of Art, 5800 Wilshire Blvd, Los Angeles, CA USA

The Institute of Paper Conservation Third Conference
1-4 April 1992, University of Manchester Institute of Science and Technology, UK

Information: Conference Administrator, Millstream Europe Ltd, South Harting, Petersfield, Hampshire, 9031 5LF, UK Fax 44 730 825 763

MASTER ART - 4th Exhibition - The work of Art and Heritage Restoration and Preservation Show
2-6 April, 1992, Paris, France

"MASTER ART" is a unique exhibition in France where craftsmen who restore works of art, old buildings, gardens, special sites, and our cultural heritage in general come to meet in order to exchange ideas, pass on their know-how and share their passion with the visitors".

"MASTER ART is also a place to discover ancient methods and future techniques".

Information: Florence Gitton (Exhibition Co-Manager) or Eric Watiez (Exhibition Manager), Comité des Expositions de Paris, 55, quai Alphonse Le Gallo - BP 317-92107 BOULOGNE CEDEX - FRANCE - FAX: (1) 49 09 61 58

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

Information: Conference Convenor, Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London, SE23 1HU Fax (081) 314 1940

Interamerican Colloquium for the Analysis of Recent Restorations on the American Continent

13-18 April, 1992, Santo Domingo, Dominican Republic.

Information: Comité Dominicanos del ICOMOS Calle Luperon, 54, Santo Domingo, República Dominicana

International Symposium on the Preservation and Conservation of Natural History Collections

10-15 May 1992, Madrid, Spain

Information: Julio Gisbert or Fernando Palacios, Museo Nacional de ciencias Naturales, Jos Gutierrez Abascal, 2, 28006, Madrid, Spain Fax 564 5078

The International Congress on Deterioration and Conservation of Stone

15-18 June, 1992, Lisbon, Portugal

Information: Prof. J. Delgado Rodrigues, LNEC-AV Brasil, 101, 1799 LISBOA CODEX Portugal, Fax 351-1-89 76 CO; Telex: 16760 LNEC P.

Conservation of the Iberian and Latin American Cultural Heritage

8-13 September 1992, Madrid, Spain

Information: Ms Perry Smith, IIC, 6 Buckingham Street, London, WC2N 6BA, UK Fax 71-976 1564

3rd International Conference on Nondestructive Testing, Microanalytical Methods and Environment Evaluation for the Study of Conservation of Works of Art

Autumn 1992, Brescia, Italy

Information: Associazione Italiana Prove Non Distruttive, via Forestis, 25125 Brescia, Italy.



COURSES & SCHOLARSHIPS

Conservation of Paper and Related Material

August and September 1991, Vienna

Maximum 15 participants. Includes climatology, basic chemistry, conservation methods, adhesives, papyrus, leather and parchment, and Japanese conservation methods. In English.

Information: ICCROM - Paper Course, 13 via de San Michele, I-00153 Rome, RM, Italy

Courses on the Renaissance Book

August 5 - September 8, Florence

Information: Turvey, Walwyn and Associates Rare Books, 5650 Parliament St, Ste 808, Toronto, Ontario M4 1R3, CANADA.

Proposed course in the Conservation of Traditional Building Materials

The University of Canberra's National Centre for Cultural Heritage Science Studies and the Faculty of Environmental Design have received a grant to develop a course in the conservation of traditional building materials. Such a course is a logical extension of the University's existing areas of training in conservation science, building, architecture and cultural heritage management.

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. In order to relate them to their use in building, some understanding of craft methods and construction techniques will be included. As this course is likely to be the only conservation training that some workers in the field will undertake, it will also include elements of conservation philosophy. Local and interstate field and site inspections will be an important part of the course; examples include manufacturing and processing workshops; laboratories and testing facilities; and current building conservation projects.

The course will be run as a one-year graduate diploma with a possible option of a year's further research for a master's degree. 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 questionnaire survey, it is hoped that the course will be offered for the first time in 1992. It is likely that it will be run on a full cost-recovery basis.

David Young has been engaged to design a detailed syllabus and to promote and market research the course. He will work in conjunction with an advisory group nominated by the Australasian chapter of the Association for Preservation Technology (APT). The University expects that the course will have the imprimatur of APT, an international organisation focussing on conservation practice.

David is a stone specialist, a member of APT, AICCM, IIC, the executive of Australia ICOMOS and until moving to Canberra, was for six years a member of the South Australian Heritage Committee.

For questionnaires or further details on the course please write to:

David Young

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

Conservation of Mural Paintings and Related Decorative Surfaces

February-May, 1992

This ICCROM course is given in collaboration with the Istituto Centrale del Restauro, which has agreed to share its vast experience in the conservation of mural paintings. It aims to give conservators/restorers the theoretical and practical knowledge essential for diagnosing the causes of deterioration and selecting the most appropriate methods of conservation and restoration.

As the course is of short duration, it is addressed exclusively to mural paintings conservators/restorers with pluriannual practical experience, who wish to improve their theoretical knowledge and update their techniques.

For further information contact the Italian Embassies or ICCROM, 13 via di San Michele, I-00153 Rome, ITALY. Tel +(39) 6 587 901, Fax +(39) 6 688 4 265

Scientific Principles of Conservation

February - May, 1992

This ICCROM course is designed for experienced professionals from diverse cultural and education backgrounds who have their own field of interest/specialisation but are interested in a more global view of conservation from different perspectives. In particular, the course is addressed to all conservation professionals with responsibility for various types of collections and/or conservation training.

The course is divided into four sections

- Basic and applied materials science
- Inorganic and organic materials
- Care of collections
- Teaching and communications skills

Included in the course programme are visits to conservation laboratories and craft workshops in Rome, and a one-week study tour elsewhere in Italy.

For further information contact the Italian Embassies or ICCROM, 13 via di San Michele

I-00153 Rome, Italy, Tel +(39) 6 587901, Fax +(39) 6 688 4265



PUBLICATIONS

Conservation News, Number 44, March 1991 UKIC London, UK

Amongst the plethora of useful notes in the issue, are articles on shellac; ammonia carbonate cleaning of Caen stone; Guan Di-the conservation of a Ming lacquer wood figure; research on transporting pastels; conservation of three Tudor bookbindings; leather dressing at the British Museum; the use of Japanese tissue and starch paste to repair a fragile, ancient textile; and pesticides for use on antiquities.

CCI News

The Canadian Conservation Institute Extension Services has issued the following new revised publications to be added to existing sets of CCI Notes.

1. Table of Contents
2. CCI Staff List
3. Section 5 - Ceramics and Glass Note 5/1 Care of Ceramics and Glass
4. Section 6 - Ethnographic Materials Note 6/5 Care of Quillwork
5. Section 8 - Leather, Skin and Fur Note 8/1 Removing Mould from Leather
6. Section 9 - Metals
 - Note 9/1 Recognizing Active Corrosion
 - Note 9/4 Basic Care of Coins and Medals
 - Note 9/5 Tannic Acid Treatment
7. Section 13 - Textiles and Fibres
 - Note 13/4 Velcro Support System for Textiles
 - Note 13/13 Commercial Dry Cleaning of Museum Textiles

For additional information about CCI's publications, please phone (613) 998-3721 or FAX (613) 998-4721. CCI, 1030 Innes, Ottawa, Canada K1A 0C8

Going, going, gone

By Bob Schwalberg with Henry Wilhelm and Carol Brower in *Popular Photography* Volume 97, Number 6, June 1990 pages 37-49,60.

This lengthy article presents the key results of Henry Wilhelm's lifetime research into the permanence of different brands of colour films and papers.

One revelation for those of us not closely involved with photographic conservation is that UV light is not a significant danger in the normal indoor display of colour photographs as "all current chromogenic papers are already well protected by built-in UV-absorbing filter layers".

The article summarises the results from 6 tests used by Wilhelm: light fading with both high and low-intensity fluorescent lamps; light fading with low intensity incandescent lamps; light fading with northern daylight; projector fading of colour slides and accelerated dark fading of colour materials.

Illustrated Burra Charter

Australia ICOMOS Newsletter Volume 11, No. 1 (April 1991) reports that work is underway on a publication tentatively called *Illustrated Burra Charter*. Peter Marquis-Kyle is co-ordinating the work, which aims to explain and amplify the good sense of the Burra Charter, and make it more accessible to people who are new to the subject. The publication will have about 72 pages, containing illustrative examples of conservation work, and should be ready for printing later this year.

Bulletin, Canadian Conservation Institute

No. 7, March 1991 contains the following articles:

Why Bicycle When You Can Recycle a Four-Cycle Motorcycle; Freeing a Bomb Lance from the Bore of a Harpoon Gun; Special Cases for Special Cases: Paintings; Collagen Fibre Research; A Double-sided Panel Attributed to Tom Thomson.

European Cultural Heritage: Newsletter on Research.

Volume 5, Number 1 (March 1991) includes an article on the Law and Ethics of Trading Cultural Property.

Managing Conservation

Edited by Suzanne Keene, UKIC, London 1990 £ 5.00 (£ 7.00 non-members)

Papers given at a conference held jointly by the United Kingdom Institute for Conservation and the Museum of London, October 1990.

An interesting collection of papers which address a number of preservation management issues, from dealing with people within the museum, to the management of space.

With his paper titled *Why do we preserve objects?*, Max Hebditch establishes the powerful influence of museums and the importance of core activities like conservation, display, interpretation and accessibility to the value of museums.

Peter Rose addresses the topic *What do managers do?*, emphasising the often overlooked leadership aspects such as motivation, communication, features of effective and ineffective teams, potential barriers to team work delegation and different approaches.

Managing museum space, by U. Vincent Wilcox explores the concept of space as a resource, a poorly understood and consequently poorly managed resource. Wilcox discusses how to inventory space, and the development of a space plan for the Smithsonian Institution using CAD & CAFM technologies.

May Cassar and Suzanne Keene present a paper titled *Using Standards*, which investigates the role of standards in conservation management, and how standardisation can be used to save time, money and disputes and improve collection care.

Dr Jonathon Ashley Smith's paper, *Managing conservators*, also considers the question "what is management?" relating it to his own experiences as Head of Conservation at the Victoria and Albert Museum.

Managing Conservation in Design by John W. Morris looks at the management role of the conservator in the context of a museum project, from advice to practical conservator and environmental consultant.

Susan M. Bradley poses the question *Do objects have a finite lifetime?* This is an interesting paper addressing the problem that while not all objects are created to last, once they find their way into a museum, the conservator is charged with prolonging longevity of what may be ephemeral by nature.

Benefits versus costs in environmental control is the subject of Sarah Staniforth's paper. Sarah uses Homecote Hall, a hypothetical house to demonstrate quantifiable and unquantifiable benefits. The approach is a theoretical exercise to justify expenditure on environmental control.

Preservation in Australian and New Zealand Libraries: Principles, Strategies and Practices for Librarians.

By Ross Harvey, Centre for Information Studies, Wagga Wagga NSW 1990 ISBN: 0-949060-11-9

Topics in Australasian Library and Information Studies, Number 3

It's encouraging to see a book written about Preservation which is actually printed on permanent paper. Written for practising librarians and information workers, this publication aims to provide "a framework for further reflection on the problems of preservation and for research into their solutions." Topics covered include:

- Ch 1. Overview: The Problems, Causes and Solutions
- Ch 2. Why Library Materials Deteriorate
- Ch 3. Surveying the Library: Determining Suitability of Environment and Extent of Deterioration.
- Ch 4. Controlling the Environment
- Ch 5. An Attitude of Respect: Careful Handling and the Education of Users and Librarians
- Ch 6. Disaster Preparedness
- Ch 7. Preserving the Artefact: Maintenance and Repair Procedures, and Binding
- Ch 8. Preserving the Intellectual Content: Reformatting.
- Ch 9. Technological and Cooperative Strategies
- Ch 10. Developing a Library Preservation Program.

A well written comprehensive account of the issues which are fundamental to preservation management. Recommended reading for librarians and information managers concerned about the preservation of their collections.

Further details: Centre for Information Studies, PO Box 588, Wagga Wagga, NSW 2650. Australia.

Preventive Conservation in the Tropics

Clair Gerhard, 1990

A Ten-page Bibliography available from the Administration Office of the Conservation Center, Institute of Fine Arts, New York University, 14 East 78th Street, New York, NY 10021, price US\$2.50 per copy, which also covers handling and mailing costs. Checks should be made payable to New York University. The author is a student in the Conservation Training Program, currently living in Mozambique.

INFORMATION

EXCHANGE

Caring for Oriental Rugs

The March newsletter of the Victorian Division of the AICCM includes an article under this title written by Behruz H. Aligorgi, Conservator and Appraiser of Old and Antique Rugs. It offers practical advice on stain removal, regular cleaning, minimising wear and storage.

Does time change all ?

Jacqueline MacNaughton has discovered this historical segment from the journal *Studio XVII* No. 77, August 1899, pp 202-205.

"Melbourne - Public attention has been aroused in Melbourne by a series of articles and letters on the condition of the pictures in the local National Gallery. The peculiarities of the climate are such that great variations of temperature occur suddenly, and at times within a few minutes. These are due to the cyclonic disturbances, so frequent in summer, when the hot, dry north winds from the central plains, blowing for two or three consecutive days, are instantaneously reversed by the cold, wet south wind from the Antarctic Ocean. A typical instance of this unpleasant phenomenon occurred in the middle of March, when the thermometer under a cloudless sky stood at 155°Fahr. in the sun and at 98° in the shade, but fell to 68° in fifteen minutes at three o'clock, and to 48° by eight o'clock in the evening. Neither people nor pictures are seasoned to bear these extremities, and the result is that varnishes crack and oil pigments succumb to such an extent that some of the finest works in the gallery are threatened with total ruin.

For the first twenty years of the Gallery's life this decay was not noticeable, because its progress was at once arrested by the Director, who used to employ a very highly skilled restorer to remove contracted varnish before the oils underneath it became endangered by the tension. In a few of the more serious of such cases the restoration may be faintly traced, but in the majority it is now imperceptible, and even the slight marks of successful restoration are preferable to such unarrested decay as is now reducing some of the pictures to a mere debris of canvas and white spider-line meshwork.

The present Director, however, sets his face against any process of preservation. He "would sooner", he writes, "see the pictures in a state of natural decay than incur the risk of having them restored," for he "knows nothing about the methods of the professional picture restorer, and as an artist he is afraid of him." The *Argus* makes a simple and effectual answer to this *laissez faire* attitude by observing that "though incompetent restorers have done great harm to some of the noblest of England's historic buildings, yet that is no reason why owners (like the Australian public in this instance) should sit and watch historic buildings perish from preventable decay."

The result is a curious dilemma, and the Trustees, who pretend to no qualifications as experts, have referred to English authorities for the advice their professional adviser is unable to give them. It seems a long way to send for knowledge and skill which are fully available on the spot, and which have already constantly proved competent and efficient to deal successfully with the difficulty. It is a happy thing, however, to find that a watchful Press, though so far removed from the centres of art, is yet keenly alive to the interests of art in our distant colonies".



EQUIPMENT & SUPPLIES

Support your local sources!

'EVOLUTION' is the brand name of a range of non-woven synthetic fabrics made by Kimberly-Clark in Australia from byproducts of Bass Strait Oil. It could replace tissue paper...

It is a spunbonded polypropylene fabric, available in several weights, which can be supplied in 500 metre rolls cut to any width you stipulate. The most generally available colour is grey.

The fabric is; hydrophobic therefore dimensionally stable during RH changes, heat resistant (softens around 145°C,) has met Australian Standards flammability tests and does not support mildew or fungal growth. It is chemically stable and as an inert fibre bonded by heat treatment with no adhesive to extract it has no pH problems. It is permeable to air at a rate of 120ml per second per square centimetre for the 80gm fabric in Frazier porosity tests. It is strong, a 5cm strip of the same weight of fabric in tensile testing tore at 22 kilos in the grain direction (production length) and 16 kilos across the grain. It can be machine sewn with a standard needle and written on with ball point, fibre tip or pencil.

50g weight Evolution has been particularly useful in the Australian Museum in the storage of woven fibre mats and hafted artifacts. The smooth surface does not catch on dry cellulose fibres as a woven fabric would and the correct size of lifting sheet for each mat can be cut from the 500m roll. Its tear strength makes it ideal as an underlay and handling aid for heavy sharp objects such as stone axes and metal blades.

WEIGHTS AVAILABLE (gsm): 16, 20, 24, 30, 35, 40, 45, 50, 60, 80. The weights from 30gsm upwards could have storage uses.

STANDARD CUT WIDTHS AVAILABLE (in mm): 450 (18 inches), 675, 750, 915, 1350, 1500 (60 inches), 2250.

APPROXIMATE COST PER 500m ROLL (for 50gm fabric); 450mm wide 21c per metre, 915mm wide 42c per metre, 2250mm wide \$1.05 per metre.

SAMPLE BOOK available free of charge from MARFOAM AGENCIES PTY. LTD. 177-181 Newtown Road, Wetherill Park 2164; phone toll free (008) 22 4340; Fax Number (02) 604 1180.

Margaret McCord
Materials Conservation, The Australian Museum

Plexiglas

Acrylic sheet is commonly used in the framing of works of art and particularly for framing textiles. "Plexiglas 201" manufactured by Rohm and Haas has been used as the standard glazing material at Artlab Australia for some time. Production of this material has recently ceased and this product has been replaced by a new product "Plexiglas 231".

Analysis has been carried out at Artlab Australia on three different types of "Plexiglas", to determine the cut off values for U.V. filtration. The analysis was done using a U.V. Vis Spectrophotometer and the results plotted from the spectrophotometer values.

The cut off values for the samples were as follows:

Plexiglas 201: 399mm

Plexiglas 231: 403mm

Plexiglas 233: 390mm

The decrease in transmission with respect to wavelength was also calculated for the three samples to determine the slope of the cut off.

Plexiglas 201: 4.62% Transmission/wavelength

Plexiglas 231: 4.22% Transmission/wavelength

Plexiglas 233: 3.37% Transmission/wavelength

The results of the testing therefore confirm that the new Plexiglas 231 has the higher cut off value and the best U.V. filtering capacity of the three samples and is there an appropriate replacement for the previously available "Plexiglas 201"

Mary Jose
Artlab Australia

POSITIONS VACANT

Conservator: Casual Appointment

Required to work on the "Railway Workshops Employees Trade Union Banner" at the Queen Victoria Museum & Art Gallery, Launceston, Tasmania for a period of 10-12 weeks, 75 hours per fortnight. Pay \$15.00/hour casual rate, depending on qualifications. Preferred starting period: September 1991. Painting/Textiles experience preferable. A Wonderful opportunity to work and see Tasmania at the same time.

Contact: Therese Mulford, Queensland Victoria Museum and Art Gallery, Wellington Street, Launceston, Tasmania, 7250. Telephone: 003 371296

Senior Book Conservator National Library of New Zealand

The conservation unit of the National Library of New Zealand is seeking applications for the position of Senior Book Conservator.

Responsibilities: Examining and reporting on items in the collections and performing conservation treatments, educating staff on appropriate handling and care of the collections, advising on the conservation of material outside the library, and supervising staff undertaking routine tasks. Developing, implementing and overseeing the preventative conservation programme within the Library.

Qualifications: Minimum qualifications include formal or equivalent training in conservation, three years of conservation experience in the treatment of books and of leather, parchment and other materials used in bindings. The capability to make treatment decisions.

Salary: NZ\$40,000 - \$52,500 depending on qualifications.

Closing Date: Position is open until filled

To apply: Send letter of application, resume and names of three referees relevant to professional qualifications to:

Frances Dienes, Director, Collection Management, National Library of New Zealand, PO Box 1467, Wellington, New Zealand, Fax: 64-4-743-042.

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Contributions and correspondence should be typed with double spacing and addressed to: The Editors, AICCM National Newsletter, Australian War Memorial Annex, 4 Callan Street, Mitchell ACT 2911, Australia. Telephone enquiries can be directed to: Gina Drummond or Cheryl Jackson at the Australian War Memorial Annex, (06) 241 5644. Final deadline for copy for the next issue is 6 August 1991. Contributions may also be faxed c/- Australian War Memorial Annex (06) 241 7998.

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