



FROM THE EDITOR

The main focus of this Newsletter are the results of the membership survey that was sent out to members last December. The results show how members feel about the different issues confronting the AICCM as an organization. One of the major challenges the survey has presented is how the AICCM can deal with the dual role of benefiting both conservators and non-conservators. A first step has been in finding out why people joined the AICCM and what they expect to get as members. The collected information has been presented to the National Council and will assist in formulating the various programmes the AICCM undertakes.

All financial members of the AICCM should have received a copy of the latest issue of Museum National which contains 'Unity and Diversity', the Green Paper which presents CAMA's amalgamation proposal. If you have not received a copy of this paper, and would like one, contact Greg Marginson, the CAMA Executive Officer.

I am grateful to those members who responded to the last editorial and sent in Technical Notes and News for publication. I was unfortunately not overwhelmed with contributions. I can only live in hope that one day the letter box will be bulging at the seams.

Until the next issue.

Gina Drummond
Editor



NEWS

AICCM Heritage Week Display in Brisbane



AICCM Heritage Week display, Queen Street Mall, Brisbane.

The AICCM Queensland Division presented a Heritage Week display, entitled *Preserving Our Hidden Heritage*, in the Queen Street Mall, Brisbane, from the 19th to 23rd April 1993.

The display consisted of eight posters on four double sided screens. The topics covered in the posters were:

- AICCM Theme Poster *Preserving Our Hidden Heritage*.
- AICCM Mission and Objectives
- Eight Stages of Hands-On Conservation Treatment
- Before and after treatment photos of:
 - Objects Conservation
 - Paintings, Works of Art on Paper & Textiles Conservation
 - Library & Archives Conservation
- Preserving Your Heritage
 - Symptoms & Causes of Deterioration
 - Materials to Avoid
 - Preventive Conservation
 - Controlling the Environment
 - Archival Materials

The display was supported by the conservation staff of the Queensland Museum; State Library of Queensland; Queensland State Archives; Australian Archives; Queensland Art Gallery; Textile Consultancy Service; Queensland University of Technology (QUT); Fryer Library; and Conservation Art Consultants Pty Ltd.

The *Preserving Our Hidden Heritage* poster of the watch recovered from the *HMS Pandora* was produced with the advice and assistance of the Photographic Department of the Queensland Museum.

Conservation Resources International (Australia) sponsored the printing of the AICCM QLD Division's set of Preservation Leaflets for the display and the National Trust provided the display stands and set-up and dismantled the display each day.

This was the Queensland Division's first attempt at a public outdoor display and from all reports the response has been very encouraging. The display will be reused at every opportunity in Brisbane and other cities throughout Queensland during the year.

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Calendar	

The National Historic Shipwrecks Program

The National Historic Shipwrecks Program is a co-operative undertaking between the Commonwealth, the states and the Northern Territory. The program aims to encourage public enjoyment and appreciation of our underwater cultural heritage by:

- conserving and protecting historic shipwreck sites and associated material as a cultural resource of the nation; and
- promoting the compilation and dissemination of information on Australian shipwrecks.

Shipwrecks are an invaluable source of archaeological information which can help us to understand Australia's past and are a great recreational attraction for divers. They also have potential for scientific research. **People are welcome to dive on shipwreck sites, where safe, but must not disturb or damage the remains or take anything from them.**

The Commonwealth's *Historic Shipwrecks Act 1976* automatically protects all shipwrecks aged 75 years or more in Australian waters, ie. waters on the seaward side of the low water mark and above the continental shelf. More recent wrecks can also be protected by an individual declaration by the Minister. Eight wrecks have been so declared. Protected zones have also been declared around shipwrecks which are both particularly significant and especially vulnerable.

You are obliged under the Act to:

- not disturb a shipwreck site or remove any relic without a permit;
- not enter any of the 10 protected zones around historic shipwrecks without a permit;
- notify the Minister of the remains of any shipwreck you discover;
- notify the Minister of any protected shipwreck relic in your possession, custody or control;
- not damage or destroy a historic shipwreck relic, nor dispose of a historic shipwreck relic without a permit; and
- comply with any other power of the Minister or of an inspector under the Act.

Many people have neglected to report the finding of a wreck or possession of historic shipwreck relics and incur penalties.

The Government has declared an amnesty for due notifications not given prior to 1 April 1993, to enable people to meet the requirements of the Act without penalty. The amnesty commences on 1 May and concludes on 30 October 1993.

For more information, see the Public Access Guidelines which are available on application. The Act also provides for recognition of persons who discover and report a shipwreck.

The Commonwealth, the states and the Northern Territory have established a national framework for surveying, assessing, managing and protecting historic shipwrecks. Some states have programs in which public participation in certain activities is welcome. The public can also join maritime archaeological associations in each state. The Commonwealth also works with the Australian Institute for Maritime Archaeology in promoting standards of practice and the dissemination of information on shipwrecks.

The Minister has delegated certain powers, including the granting of permits, to the relevant authority in each state and the Northern Territory.

Contact for further information:

Department of the Arts and Administrative Services
GPO Box 1920
Canberra ACT 2601
Tel: 008 819 4621



NEW MEMBERS

Ordinary Members

ACT: Belinda Andrews, Megan Jordon-Jones, Vanessa Griffiths, Anne Leculier, Kim Brunoro, Roberta Rosseley.

NSW: Sally Outhwaite.

WA: Josephine Hill.



AICCM NOTICES

Updated Constitution

The AICCM Constitution has now been updated to include the changes made at the Cairns Conference last year. Copies will be posted out to the Divisions over the next few weeks. A decision was made at the last Council meeting that as there may be several additional changes to be made later in the year (and as most members don't ever read this document) it would not be printed and distributed to all members at this time. However, any member who wishes to receive a copy of the new Constitution document should write or contact Kathy Henderson, the Secretary or Gina Drummond, the Secretariat Officer.

Membership Renewals for 1993-4

Membership renewals for the coming financial year are currently being sent out to all members who were financial for the current year. Please note that your subscription is due on or before 1 July.

Amalgamation Ballot

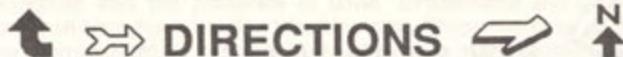
All financial members should have received a copy of 'Unity & Diversity: The Path Towards a United Museums Association for Australia' which presents CAMA's proposal for a single museums association.

A series of public meetings is currently being held around Australia as an information session for members of current associations. The speaker, Greg Marginson is the current CAMA Executive Officer and author of the report, 'Unity and Diversity'. Members are urged to attend these meetings and to find out the proposals will affect you and the AICCM should we proceed to amalgamate. These meetings conclude on 15 June with a meeting in Melbourne.

Timetable of Events

25 June	Closing date for responses to the Discussion Paper
22 July	CAMA Board Meeting in Canberra. Draft Final (White) Paper available
30 August	Final Paper in circulation
August/Sept	AICCM postal ballot sent out to all financial members of the AICCM to vote on whether or not the AICCM should amalgamate with the proposed new organisation
Sept/Oct	Special General Meeting convened for AICCM to announce result of postal ballot accepting or rejecting amalgamation resolution
29 Nov	CAMA Conference begins
4 Dec	New Council of the Australian Association of Museums meets

If you have not received a copy of the Green paper or would like to comment on it, please contact Greg Marginson, the CAMA Executive Officer, The Teahouse, 28 Clarendon St, South Melbourne VIC 3205; Tel: (03) 694 6204; Fax: (03) 694 6202.



DIRECTIONS

Artlab Australia Community Access Grants Program

In conjunction with the History Trust of South Australia, Artlab Australia is offering grants totalling \$25,000, to community organisations such as museums and libraries, for the conservation of moveable cultural heritage material.

The purpose of the grants is to promote the conservation of South Australia's heritage and they are designed to assist community organisations that are financially or geographically disadvantaged with respect to access to conservation services. The grants will be in the form of free conservation services for specific projects as submitted by the community organisation. Grants are offered in three broad areas:

Training

In-field training of collection custodians by Artlab's conservators is the main focus of the grants programme. Two conservators will visit a region and spend a day or more in an organisation training members on how to best preserve their collection. Since travel time may be significant and to encourage co-operation between regional museums, preference will be given to joint submissions by a group of collecting organisations in a region. Training is a high priority area.

Fumigation

Biological pests are a major threat to collections. For this reason, organisations are able to seek a grant for the fumigation of infested or infected objects. Organisations would be responsible for transport of the object to and from Artlab's fumigation chamber in Adelaide.

Treatment of Objects

Objects that have regional or state significance may be treated by Artlab's conservators to stabilize them and ensure their survival. Also, objects that are to be the focus in a planned exhibition will be considered.

For further information please call Keith Fernandez, Artlab Australia (08) 207 7520 or Geoff Spiers, History Trust, (08) 207 7559.

RESEARCH TOPICS

Student Research at the University of Canberra

As a requirement of the Bachelor of Applied Science, specializing in Conservation of Cultural Materials, students carry out a conservation project as a double unit known locally as the DP. Under staff guidance, students carry out an in-depth study into such aspects as: deterioration of materials, conservation and restoration processes, testing of conservation materials or they may undertake a major conservation or restoration project. At the completion of the unit a report or dissertation is presented. The majority of these DPs result in useful information - it may not be world shattering but it does add to the conservation knowledge. Projects carried out by students in 1992 are as follows:

Objects Conservation

Harbison, S., The deterioration of Phenol Formaldehyde Resins

Page, E. Looking into mirrors - an investigation into the deterioration and conservation of chemically deposited silver reflective coatings on glass mirrors.

Rennie, S-J., The storage of plastics in low oxygen environments.

Textiles Conservation

Clayton, S., Cleaning textiles using enzymes.

Tennant, F., A preliminary assessment of the viability of potato starch paste as an adhesive in textile conservation.

Paintings Conservation

Wassall, M., The development of a possible technique to remove aged fly spots from painted surfaces.

Ormsby, B., Scanning electron microscope analysis of the surface of acrylic paint layers after cleaning.

Lehne, C., Anti-graffiti coatings for wall murals.

Thomas, C., Studies of acrylic paint surfaces after cleaning with Triammonium Citrate.

Paper Conservation

Duck, A., An investigation into the suitability of commercial Dextrin adhesives for use as adhesives in paper conservation.

Hadlow, E., An investigation into a colourant/paper combination for indicating the extent of oxidation during Peroxide bleaching.

Heikell, V., Chemical effects of magnesium bicarbonate deacidifier solution on specific watercolours.

Kaehler, J., The conservation of a photograph album.

Stoddard, L., Pith paper, a preliminary study: history, manufacture, properties and conservation.

Van Breda, C., A comparative study of potato and wheat starch paste for use in paper conservation.

Copies of these reports are held in the Resource Centre, NCCHSS, University of Canberra, where they can be consulted.

To those past graduates who have not published the results of their work, I urge you to consider doing so. You have added to conservation knowledge and you are bound by the AICCM Code of Ethics to share this. It may only be a technical note in the *AICCM National Newsletter*, or better still, a paper in the *AICCM Bulletin*, *Studies in Conservation* or proceedings of the IIC or ICOM-CC meetings. Students have published in all of these. Get the information out and at the same time get a publication after your name. In these times of poor employment opportunities a publication on your CV may make all the difference.

Dr. C. Pearson, Director

National Centre for Cultural Heritage Science Studies

PEOPLE & PROJECTS



AUSTRALIAN CAPITAL TERRITORY

Australian War Memorial

All of the Paper Lab staff and three LEAP (Land and Environment Action Plan) participants are ploughing their way through a persistent mountain of War Diaries as the push is on to get them finished. Each volume is being pulled down page by page in preparation for microfilming. The project has been running for years and finally we can see light at the end of the long and dusty tunnel.

The Textiles Lab has just taken delivery of two new saddle racks which store and support twenty-four saddles, and about 1,000 boxes for pairs of boots. The lab is in the process of mounting and framing ten scarves for a loan to the NSW Historic Houses Trust for an exhibition in the Greenway Gallery at Hyde Park Barracks.

Wendy Dodd has just returned from the 4-day conference on Historic Interiors in Adelaide.

The staff of the Objects Lab have taken up the task of teaching a Metals Conservation Unit from the University of Canberra. They have three students, Catherine Lovelock, Helen Meehan and Eileen Proctor, and are teaching theory and practical sessions one day a week.

The Paintings Lab has one student from the University of Canberra this semester, Kirsten McKay.

National Library of Australia

Preservation Services has bid farewell to Wendy Smith. Wendy has officially commenced duties as Senior Lecturer in Paper Conservation at the University of Canberra. All staff in Preservation would like to take the opportunity to thank Wendy for her contribution to conservation at the National Library of Australia, and wish her every success in her new position. A warm welcome is extended to Maggie Jones who is the new Acting Director of Collection Management, Retrieval and Preservation Services.

Exhibition staff have been busy preparing for the *Peoples Treasures* exhibition which will begin at the end of May. This tantalising exhibition will include something for everyone, ranging from Cook's Journal and Gould's *Birds of Australia* to rare comics.

Belinda Andrews and **Louise Bird**, final year students from the University of Canberra, are presently working two days a week at the National Library as part of their Advanced Paper Conservation unit.

Kim Morris and **Cobus van Breda** have been trialling the vacuum freeze drier using some fire and water damaged documents from Sydney.

NCHSS - University of Canberra

Before jetting off for his long-awaited Long Service Leave (23 April - 15 July 1993), **Colin Pearson** attended the Pacific Arts Association 5th International Symposium in Adelaide. He presented a paper on the survey of conservation training needs in the Pacific and then ran a workshop on conservation for delegates from the Pacific.

Benita Johnson will be convening the Conservation of Cultural Materials programme in Colin's absence. Also, Benita is to present a paper in October at the *International Conference on the Conservation of Grotto Sites* at Dunhuang, China. The paper Benita will present is on the conservation survey of the Tam Ting Caves, Laos that she and archaeologist Kelvin Officer carried out in 1992.

Wendy Smith has joined the NCHSS as Lecturer in Paper Conservation to replace Bob Morrison. Wendy was one of the first Masters graduates of the conservation course and in addition has degrees in B. Sc. and M. Sc. (Textile Technology) and a Graduate Diploma in Librarianship. She leaves her position as Acting Director of the Preservation Services Branch of the National Library of Australia. Wendy is at present (2 - 7 May) attending the 9th Congress of South East Asian Librarians in Bangkok. She is presenting a paper on training for library conservation. Travelling via Kuala Lumpur, Wendy will also talk with staff from the National Library of Malaysia about conservation training for their institution.

The long advertised position for Lecturer in Paintings Conservation has been filled by **Barbara Klempan**, from the National Archives of Canada. Barbara will take up the position in January 1994.

The class of 1993 has graduated! (lucky them!). Specializing in Paper Conservation: **Elizabeth Hadlow**, **Alison Duck**, **Julie Kaehler**, **Lisa Stoddard**, and **Cobus van Breda** (who received the AICCM prize); **Liz Page** and **Sarah Jane Rennie** have graduated with specialization in Objects Conservation; **Sarah Clayton** and **Fiona Tennant** are graduates in Textiles Conservation. Paintings conservation graduates for 1993 are **Bronwyn Ormsby** and **Michelle Wassall**. Congratulations!!

A recent graduate Sarah Jane Rennie, has been successful in obtaining a conservation internship at the Harvard University Art Museum. She will combine her internship with further study at Harvard University. Sarah is the only foreign student to be accepted into the advanced level internship, and is continuing the tradition whereby conservation graduates from the NCHSS Programme are gaining internships at major cultural institutions around the world, which reflects the high standing of the programme overseas.

The third year students' double projects are taking shape. Listed below are the topics being undertaken. They are not specific titles but are designed to give a general idea of double project topics. Any information - no matter how slight - would be gratefully accepted by the bewildered students involved.

Survey at the AWM and removal of rubber cements from paper artefacts - Belinda Andrews

A paper related to the areas of alkali deposition during the deacidification of paper - Louise Bird

Consolidation of fragile grasses - Anne Leculier

Glycerol - its properties and range of uses in conservation - Catherine Lovelock

The consolidation of paint on costumes from the Ballet Russes - Helen McGeehan

The appearance of varnishes on easel paintings - Kirsten McKay

Identification and deterioration of selected New Zealand fibre plants - Annette McKone

An investigation of commercial textile consolidants - Julie O'Connor

Conservation of plaster sculptures - Eileen Proctor



NEW SOUTH WALES

Art Gallery of New South Wales

The Gallery's two monumental bronze sculptures *The Offerings of Peace* and *The Offerings of War* by Gilbert Bayes are being conserved with funds largely provided by the Minister for Public Works. **Jennifer Dickens** and **Anne Cummins** of Sydney Artefact Conservation, along with **Ellie McFadyen** and **Vanessa Hoheb** are being employed to work with **Donna Midwinter** to clean and stabilize the sculptures. Professor Brynn Hibbert and Dr Richard Finlayson of Unisearch (University of New South Wales) are analysing our cleaning gels. We want to know how much chloride is removed with each application of gel. Also they are helping us to find the most suitable method for removing black corrosion, without damaging the metal underneath. Artist Dan Lache is making a replica of the missing 'Winged Victory' from *The Offerings of War* and Crawford's foundry is casting it. Our signs and silkscreened T-shirts were supplied by Signcraft Pty Ltd. The work is to be completed by the end of June 1993. Pray with us for continuing good weather.

Australian Museum

Sue Gatenby and **Colin Macgregor** have been extremely busy with the *Beyond the Java Sea* exhibition. The installation was complicated by a large number of new exhibits which were inserted at short notice into the displays from the National Museum of Indonesia's collections. The move up to Brisbane will start at the end of May.

Alex Roach has been continuing the division's pest control research by testing the effects of insect growth regulators on clothes moths.

Karen Coote has just returned from a long field trip to the Northern Territory and Queensland.

The division had a good opportunity to try out its disaster preparations in February when the freezer room and part of the Pacific anthropology store were flooded by water and sewage. The drains were blocked for several hours and we were pumping the overflow out with Acqua-vacuum cleaners until 10.00 pm. The collections suffered no damage.

International Conservation Services

Catherine Akeroyd is spending three months in Newcastle assisted by Canberra graduate, **Michelle Wassall**, and Florence graduate, **Carmel Nicholas**, working on the interior of the Civic Theatre. At the same time all the historic light fittings are being restored back at the lab in Chatswood.

After much discussion, a totem pole belonging to South Sydney Council, a gift from the Canadian Government in 1964, has been conserved by **Catherine Lillico-Thompson**, **Stephen Ryan** and **Michelle Wassall**.

Another major outdoor object is getting underway, being the restoration of the vandalised Mosman Council fountain. **Catriona Angus** assisted by **Jo Willey** are currently assessing the best method to reattach up to 200 pieces of this 200-year-old Italian marble fountain to ensure it can return to its former use.

Museums Association of Australia

Things at the MAA have almost finished changing. **Jenny Dickens** has packed up the conservation laboratory (an enormous and depressing task) and has begun winding down the supply list. In addition, Jenny's position has become half-time and the assistant conservator's position has been abolished. However the new director **Brenda Factor**, the new field officer **Verena Mauldon** and the new committee have a strong commitment to providing a viable conservation service for NSW. Also on the positive side, the organization is currently formulating its strategic plan and hopes to be able to restructure the branch so that it is able to offer a more comprehensive conservation service to its members. This is likely to be in the form of a full-time advisory service. There will no longer be access to subsidized treatments, however there will be even greater emphasis on preventive conservation techniques. We will also be examining different ways of presenting preventive conservation information.

An example of how this can be done was a recent workshop held at the Dubbo Museum and Historical Society. This was a hands-on workshop on box and folder making for workers in local and regional

museums. One of the major reasons for the success of the workshop was the presence of **Gina Drummond** and **Cheryl Jackson** from the Australian War Memorial. These two have earned the eternal gratitude of many of the members of the Golden West chapter of the MAA as well as the staff of the MAA (especially Jenny) for donating their time to teach the workshop. Their enthusiasm, teaching skills and ability to communicate relevant information were much appreciated. Gina and Cheryl had the probably unique experience of hearing spontaneous applause when they finished making a box or folder.

Powerhouse Museum

Roger Parris, Conservator Metals and Engineering, is away for a year on a combined professional and holiday tour of Europe, the United States and Israel. He will be working on an archaeological site in Portugal and paying professional visits to science and technology museums throughout his trip.

Lisa Stoddard, a recent graduate from Canberra, has joined our paper conservation lab for six months. **Stanislav Ulitzka**, a materials scientist, has been employed for three months to develop a long-term storage system for extremely unstable materials - at present plastics and rubbers.

Gerry Hunt, who has a degree in fashion and textile design, is our new Assistant Conservator in Textiles/Mixed Media, and **Hilary Windsor**, a science graduate, will be joining us soon for one year as a Conservation Assistant. **Mick Hoban** will be with us until June to construct permanent storage supports for our transport collection and a rollover frame for an aircraft.

Suzanne Chee and **Teresa Werstak** have prepared costume and paper objects from the exhibition *Strictly Ballroom, Strictly Success* to travel to various venues in Queensland and the Museum of Performing Arts in Melbourne.

Mary Gissing is planning to investigate commercial clothes washing detergents to find the most suitable one to recommend to members of the public.

Wendy Reade, on her return from conserving objects on an archaeological excavation in the United Arab Emirates, has been assisting **Graham Clegg** with the avro auto-giro project by finding an appropriate adhesive and readhering loose joints and adhering splits in the wooden framework which supports the fabric cover of the aircraft. **Keith Potter** has almost finished conserving its engine and drive head.

Anne Cummins is conserving a telescope from the Observatory, and is also preparing ceramics for loan to an exhibition of Minton wares. The members of the paper lab are working on objects for our forthcoming Hedda Morrison exhibition and **Dave Rockell** is busy preparing for the imminent *Payphones* exhibition.

Sydney Artefacts Conservation

Jenny Dickens and **Anne Cummins** have recently joined forces to form Sydney Artefacts Conservation, specializing in the conservation of sculpture, decorative arts and archaeological, historic and ethnographic objects. They will also continue their part-time positions at the Museums Association and the Museum of Applied Arts and Sciences respectively.

S.A.C. has already worked on several projects. They have treated the bronze bas-reliefs at the Anzac Memorial in Hyde Park. Jenny and Anne worked with **Eille McFadyen**, **Sam Costello**, **Carolyn McLennan** and **Catherine Lovelock**, removing corrosion products, repatinating to match the remaining original patina (as requested by the custodian), and waxing the bas-reliefs. Jenny and Anne have also worked for **Donna Midwinter** at the AGNSW, first on two small brass figures, *Fame* and *Mercury* and currently on two large sculptures; *The Offerings of Peace* and *The Offerings of War*.



SOUTH AUSTRALIA

Divisional News

Two major international conferences were held in Adelaide in April on two very diverse topics. The first was the Australian ICOMOS Historic Interiors Conference. The conference was a great success with over 130 participants from Australia, New Zealand, England and Asia attending. The conference involved a wide range of professions including architects, interior designers, curators and conservators. The conference looked at all aspects of historic

interiors from how to preserve them to how to recreate them. It was a good opportunity for conservators, who work mainly on moveable cultural heritage, to interact with others who are involved with built heritage.

The second conference was the Pacific Arts Conference which was hosted by the South Australian Museum. The conference discussed arts and heritage issues relevant to the Pacific area. A major thrust of the discussions addressed the interpretation of Pacific Island culture in a way that had meaning and validity for those people rather than following standard western museological practice.

These two conferences focused our attention on two areas which are becoming more and more relevant for conservators working both within and outside museums today.

Artlab Australia

Amber Rowe is taking a years leave and is going to work in the UK. She has resigned as Secretary of the SA Division Council.

Paintings

The Paintings Section has been involved in the preparation of the two conferences discussed above. **Helen Weidenhofer** was on the organizing committee for the Australian ICOMOS Historic Interiors Conference held in Adelaide in April.

Conservators from Paintings also assisted the Objects Lab in the preparation of the Pacific Gallery at the South Australian Museum for the conference Asian Arts Symposium. Treatment has been completed for about sixty acrylic dot paintings on canvas, board and masonite supports, and seven painted stones from the SA Museum's *Yuendumu* collection. The lab has been besieged by a fleet of severely damaged maritime paintings from the SA Maritime Museum. Work on paintings is progressing well.

Chris Payne has completed the treatment of a badly slashed painting by John Olsen and is currently working on a 17th-century painting, *A Cavalry Fight* by Phillip Wouwerman. **Eugene Taddeo** has recently cleaned a mouldy Tony Tuckson painting and is soon to conduct a survey at the Riddock Art Gallery in Mt. Gambier.

Textiles

The first Conservation Access Grants have been approved and the textile section has been conserving and making a mannequin for an 1870's dress belonging to the Burra National Trust.

The other major project undertaken was a Conservation Management Review of the South Australian Performing Arts Collection. This collection of theatre archives, costumes, sets and models is housed in the bowels of the Adelaide Festival Centre. It is used as a reference collection for people working in the theatre and for students. The collection is currently housed in a way which makes it substantially inaccessible. This survey will be the start of a reorganization of the contents and promotion of the worth of the collection to raise money to ensure its preservation.

Objects

Lyn Pinkus, **Amber Rowe** and **Mary Canny** have been extremely busy preparing bark paintings and other Aboriginal artefacts for an exhibition at Tandanya called *Windows To The Future*. This exhibition is a special event for the year of indigenous people and contains a very wide ranging collection of aboriginal art.

Paper

Anne Dineen and **Fred Francisco** are currently working on a number of challenging projects in the Paper Laboratory. Anne has treated a toy theatre from the State Library's Children's Literature Research Collection which comes complete with back and side drops and costumed actors. She has also worked on a collection of engravings by R. Earlom after Claude Lorrain from the State Library.

Fred has been mending a hand-coloured wedding photograph taken in Malta in the 1940's. A family argument resulted in 22 tears, completely removing the groom, and resulting in some time-consuming work for Fred. Another tricky treatment involves the removal of the acid backing from an extremely embrittled gouache painting by Will Dyson.

Scientific and Technical Services Section

STS have been working in conjunction with the Textiles Section analysing the structure and condition of a pair of John Coburn tapestry woven curtains from the Sydney Opera House for the Victorian Tapestry Workshop.

State Library of South Australia

Late last year we began treatment of 24 newsprint posters from the Bradman Collection, some of which were used in the well publicized *Sir Donald Bradman* exhibition.

We have also resumed work in conjunction with Artlab regarding the conservation treatment of a 13th-century illuminated manuscript.

Since the last issue two of our staff have attended separate workshops interstate, both of which have been very informative and well presented. **Debbie Growden** attended *Ballarat is Burning* which was the simulated disaster exercise to help keep us up to date with dealing with a disaster situation. This workshop was co-ordinated by **Jeavons Bailie**, State Library of Victoria, **Judith Dolg**, Royal Melbourne Institute of Victoria, and **Cathy Jlovsky**, CAVAL. Debbie is currently assisting the library to update its current disaster policy.

Terry Gray attended the workshop on *Japanese Paper Conservation Techniques* given by **Kathy Henderson** and **Sunao Gazzard** at the Australian War Memorial in Canberra. The workshop centred around the use of traditional techniques in paper making and mounting techniques, some of which are being put to good use on the Heritage Map Collection in the State Library of South Australia.

We are currently monitoring the setting up and exhibition environment of the *Womens Suffrage Petition* exhibition. The petition was chemically stabilized and housed by Conservation Services last year.

We are pleased to welcome a number of visitors during the first quarter of the year, one of whom even ventured from overseas.

During March we had **Graeme Smith** from the Central Land Council, Alice Springs, spending a week with us to introduce him to preservation and conservation techniques.

Grant Collins, Head of the Conservation Unit at the State Library of Queensland called in for a few days familiarization with our conservation services.

Helen Shenton from the Victoria and Albert Museum dropped in for the day in April to introduce herself and discuss a number of issues including the V&A's book conservation practices.

Workshops have been conducted with a number of different groups in the community, including philatelic societies, school groups and historical societies. On the horizon are a number of intrastate workshops to help support amateur interest at the local level.



VICTORIA

Museum of Victoria

Marcelle Scott is the newly appointed Manager of Conservation Resources.

The museum also has two other new permanent staff. **Garry Gadsby** who started in mid-March as Conservation Assistant, comes from a pest control background. His major project so far has been setting up a combined carbon dioxide fumigation and freezing facility using an insulated refrigerated sea-container as the chamber. He would be pleased to hear from anybody with experience of CO₂ fumigation in museums.

Sally Groom joined us as Objects Conservator at the end of March. She has been catching up on the maintenance of the Scienceworks exhibitions, and preparing several groups of objects for loans. She has also had involvement with the repatriation of objects going back to the Bairnsdale Koori Community.

Alison Wain has been acting as the Manager of the Conservation Department and has been spending a lot of time with strategy plans, budget estimates, etc. Alison has also managed to fit in the successful disassembly of the *Imperial China* exhibition.

Anthony Abells recently couriered the *Drawing on Nature* exhibition from Sydney to Melbourne. Three flat tyres later the truck pulled into its destination. He recommends that any exhibition courier fully acquaint themselves with changing truck tyres before the trip.

Michelle Berry has spent the beginning of this year on the Monash dig in the Egyptian desert, and on secondment at the VCCCM where she has been conserving outdoor sculpture.

National Gallery of Victoria

The Conservation Department have recently received funding to continue the Art Foundation of Victoria Development Conservator positions for another year. This scheme has been designed to give conservators with academic training the opportunity to gain practical experience and develop professional skills necessary for future employment.

Catherine Earley, AFV Development Paintings Conservator, has recently prepared an exhibition of Ramsay paintings to the Art Gallery of NSW and is currently examining paintings which will go on loan to Government offices. She has just finished a survey of over 700 works in storage at the State Library of Victoria.

Gillian Leahy, AFV Development Paintings Conservator, is currently preparing works for an upcoming exhibition of Blackman's work. It will open to the public at the NGV on 18 May then travel to the Art Gallery of NSW and on to the Brisbane City Hall. Twelve works will then go to the Queensland Art Gallery and the rest will travel to the Art Gallery of WA.

We welcome **Catherine Milliken** who has recently begun work with the Conservation as AFV Development Textiles Conservator. **Cobus van Breda** will begin work in the Paper Lab from 14 June 1993.

Lindsay Knowles, Paper Conservator, is busy preparing works for an in-house exhibition of Japanese woodblock prints which will begin in August. The preparations for the forthcoming Durer exhibition continue along with the investigative project.

Linda Waters, Paintings Conservator, is working on a painting by Schenck called *Anguish*. It is a large nineteenth-century academic work of a pathetic bleating sheep which was, for some forty years, the most popular painting in the Gallery's collection. Work continues with a view to return the painting to display.

Tom Mosby, Conservator of Ethnographic Works, has recently couriered one consignment of works for the *Aratjara* exhibition in Dusseldorf (KUNSTAMMLUNG, NORDRHINE - WEST FALEN). It consists of works from the NGV and other major institutions along with private loans on display until July this year. He spoke at a symposium which has run concurrently with the exhibition, introducing Torres Strait Art to the participants.



WESTERN AUSTRALIA

Divisional News

Smadar Gabrielli reports that the WA branch of the AICCM and the WA branch of the National Trust are liaising to organise condition reports and emergency treatments for items in National Trust Buildings.

State Library Service of WA

This month, the Preservation Services Branch hosted a workshop initiated by **Sylvia Bass** when she needed a big space to back a very large theatre poster. As we had the space available in the lab, we made the most of Sylvia's experience by inviting **Ann McGravie-Wright**, WA Museum's **Nikki King Smith** and **Ulll Broeze-Hoernemann**, and a volunteer **Kate Woollett** to also participate.

It was a pleasant and informative day of sharing techniques and favourite tools. As a bonus, the two backings undertaken were very successful.

Glyde Gallery

Jacynth Cox and **Greg Manzie** have been involved with others in the formation of a new Picture Framers Guild of WA. Together with the Furnishings Industry Employment and Training Council, picture framers are developing a new national training course in an attempt to bring standards of picture framing up to a professional archivally responsible level.

Unions, State and Federal Governments are heavily involved on a national basis. Other AICCM members Australian wide are also contributing to this worthwhile project.

Textilecare

The Textile Restoration and Conservation Workshop owned by **Patricia Moncreiff** will now be known as Textilecare. Patricia is currently working on a rare Grenadier Guards Tunic and two exquisite 18th-century Fans. One in painted paper with superbly carved ivory sticks and guards and one in handpainted silk leaf with gold sequins.

Membership Survey Results

The results of the AICCM membership survey sent out to members last December are presented here for member's information. The results were collated and have been passed on to those members of the AICCM who have responsibility for the various programmes which the AICCM is involved in. Comments from these co-ordinators have been included to answer some of the issues raised by members. Members are welcome to comment on the results. If you would like more information please contact the Secretariat Officer.

In all, 535 survey forms were sent out to members. 438 surveys were sent out to Australian members; 97 survey forms went out to overseas members. All members who were financial members at the time were sent a survey except for reciprocal members.

146 (27%) of the survey forms were returned. This is considered to be a very good responses rate. Please note that not all respondents answered all of the questions.

Who are AICCM members?

This first group of questions was designed to provide some background information about members which would assist in interpreting data collected from other questions in the survey.

1. What is your membership category?

Ordinary	111	Honorary	4
Student	9	Life	0
Pensioner	3	Professional	10
Institutional	10		

2. Which category best describes your current employment situation?

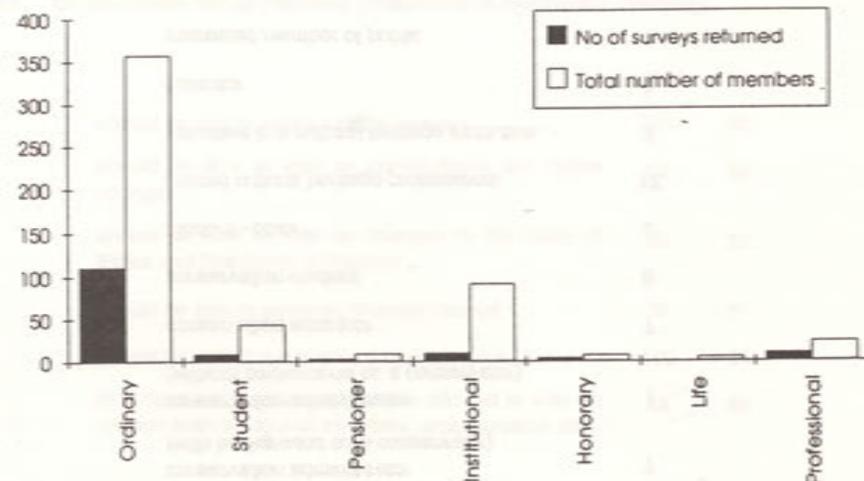
Full time	101	Not employed	9
Part time	22	Retired	3

3. Please indicate your gross personal income per annum.

< 10 000	17	40 000 - 49 999	24
10 000 - 19 999	9	50 000 - 59 999	14
20 000 - 29 999	17	> 60 000	4
30 000 - 39 999	47		

4. How long have you been a member of the AICCM?

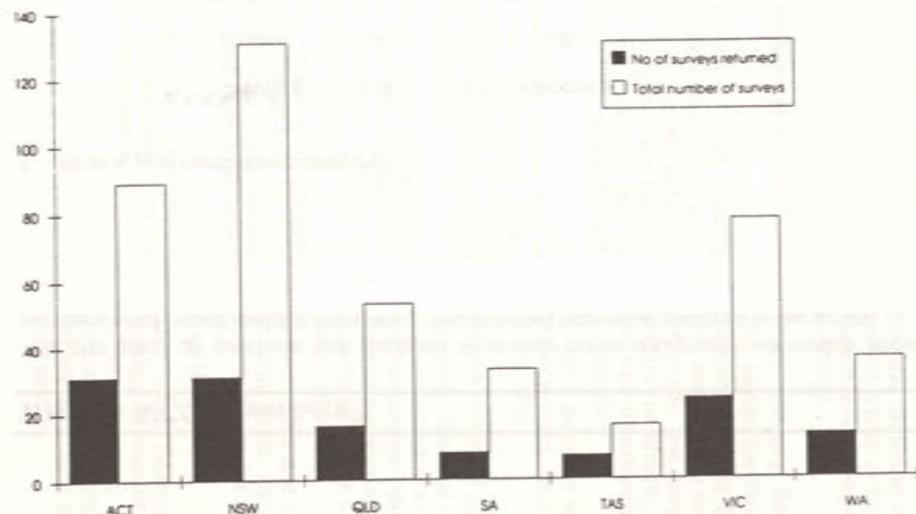
< 1 or 1 year	6	5 - 9 years	44
2 years	8	10 - 14 years	33
3 years	16	15 - 19 years	7
4 years	8	20 or more years	5



Number of surveys returned by membership category

5. What State Division are you a member of?

ACT	31	TAS	7
NSW	31	VIC	24
SA	8	WA	13
QLD	16		



Number of surveys returned by State Division

Although 97 overseas members were sent survey forms, very few returns were received from overseas. 4 from New Zealand; 1 from the Netherlands; 1 from Canada; 1 marked as overseas (no country stated).

6. Do you work as a :

conservator	94
conservation scientist	4
conservation administrator (with background as a conservator)	7
conservation administrator (without background as a conservator)	1
conservation educator	7
conservation student	8
student - other	0
related cultural heritage professional	12
volunteer in a cultural heritage institution	3
collector	0
interested member of public	1

7. If you are a conservator, are you:

an employee in a public institution	76
an employee of a private practice	8
self-employed in private practice	20
not currently employed as a conservator	6

8. If you are a conservator employed in an institution, do you also undertake private work?

yes	22	no	55
-----	----	----	----

How many days per year would this amount to?

1 - 5 days	4	21 to 30 days	4
6 - 10 days	3	50 days	1
11 - 20 days	6		

9. If you are a conservator, how many years of conservation experience do you have including years spent in conservation training?

years		years	
1	1	5 - 9	42
2	2	10 - 14	34
3	3	15 - 19	9
4	5	20 or more	8

10. If you are a conservator, what is your main specialization?

Paintings	16	Textiles	8
Paper	39	Architectural materials	1
Paper & paintings	6	Other	12
Objects	27		

Why do people belong to the AICCM?

11. Why do you belong to the AICCM?

(Some members responded by simply ticking the boxes and not ranking their preferences. The numbers indicated in brackets show the number of members in addition to the first total who indicated that reason as being important).

Most important reason for belonging to the AICCM:

To receive AICCM publications	40 (27)
To support AICCM aims and the conservation profession	63 (19)
To maintain professional contacts	21
To belong to a Special Interest Group	2
To attend the AICCM conference	0
Other	1

12. One of the main activities of the AICCM is to provide professional and technical information through our publications, conferences and other activities. Please indicate their importance:

	Very Important	Important	Not Important
Publication of the Newsletter	108	27	0
Publication of the Bulletin	95	36	3
Publication of Divisional Newsletters	50	66	12
Publication of the Membership Directory	37	81	15
Organisation of AICCM Conferences	71	59	5
Promotion of conservation to general public	91	40	4
Formulation, revision and promotion of the Code of Ethics and Standards of Practice	78	52	4
Promotion of professional standards	92	41	2
Promotion of conservation to other individuals and organisations in related fields	66	62	6

13. Do you believe that all members (irrespective of membership category):

	yes	no
should be able to vote for office bearers	111	22
should be able to vote on constitutional and bylaw changes	98	34
should be able to vote on changes to the Code of Ethics and Standards of Practice	80	52
should be able to serve on National Council	79	51
should be able to serve on a Divisional Council	106	24
that overseas members should be allowed to vote on matters such as council members, amalgamation etc	44	86

These questions were asked to gain some understanding of how members feel about the above issues. From time to time suggestions are put to Council re constitutional and other changes. There is clearly some feeling that voting rights should be limited. While most members felt that all members should be able to serve on Divisional Councils, many members felt that those members that sit on National Council should be limited in some way. There has been a suggestion that only Professional members sit on National Council. This of course would prevent members from

disciplines other than conservation from having any input in the management and direction of the AICCM.

It was also clearly indicated by Australian members that overseas members should not be allowed to vote on issues such as electing council members, amalgamation and so on.

14. If you are an overseas member, are you interested and would you exercise your voting rights in a mail ballot?

yes 5 no 1

15. Do you believe that the AICCM should primarily be an organization for conservators?

yes 111 no 19 undecided 2

16. Do you think the AICCM should be exclusively for conservators?

yes 7 no 127

Whilst most members believe that the AICCM should be primarily an organization for conservators, there was an overwhelming belief that it should not be an organization exclusively for conservators.

Professional Accreditation

17. Are you eligible to become a Professional member?

yes 99 no 17

18. If you are eligible to apply but have not, do you intend to apply?

yes 37 no 39

19. If you are eligible but do not intend to apply, please indicate your reasons for not applying.

Most important reason for not applying for professional accreditation:

Resent paying higher membership dues for no perceived additional benefit	16 (4)
Lack of information available about professional membership	2
Accreditation is valueless because of the lack of promotion and public education of the accreditation scheme	5 (1) 3
Lack of recognition of professional membership by employers and others	3
Unable to abide by the Code of Ethics and Standards of Practice	0
Other	12

Professional Membership

The recent AICCM membership survey provided some interesting information about the attitudes of members towards professional accreditation. The following article is a discussion of my views on and aims and objectives of professional membership of the AICCM.

Background

Professional accreditation was introduced into the AICCM in 1989 after considerable discussion within the membership.

The criteria for Professional Membership is very broad based. It is designed to accommodate both conservators who have received formal conservation training and those who have learnt 'on the job' or who have undertaken different but relevant training. The preliminary requirement is that the applicant must have been a member of the AICCM for two years. The applicant is then required to have five years experience within which there are three basic categories of training and experience which are eligible for accreditation.

These are:

1. Graduates of a recognised conservation training programme of at least three years duration who have had two years additional work experience in the conservation field.
2. Graduates of a recognised conservation training programme of at least two years duration who have had three years additional work experience in the conservation field.
3. Persons who have worked professionally in the field for a minimum of five years.

Applications are supported by examples of professional work carried out by the applicant and by three referees from within the conservation or related professions. The applicant is then assessed against the defined criteria by the Accreditation Sub-Committee, an independent peer group, elected by the full membership of the AICCM every three years.

The new committee is working hard to speed up the processing of applications to ensure that the accreditation process is as quick and easy as possible for our members.

Who benefits from accreditation?

The role of Professional membership within the AICCM serves a number of needs both within the organisation and for the general community. I see many benefits of professional membership for both individual conservators, institutions and the general public.

For all conservators accreditation provides formal recognition of high standards of competency at a practical level and the contribution to the profession of an individual conservator.

For the general public accreditation helps to guide them to a conservator who has been recognised as carrying out conservation treatments to a high standard and who abides by the AICCM Code of Ethics. On the other hand, conservators in private practice can promote their professional credibility through the use of their associate status. As more members are accredited public recognition of accreditation will grow and the AICCM will also work to promote professional membership to the community. This in turn will also help to raise the profile of conservation outside the Museum, Archive and Library community. Because membership of the AICCM is open to anyone interested in conservation, membership in itself is not an indication of competence as a conservator. It is only by having a system of evaluation that this can occur.

For an institution or employer, accreditation provides confidence in the skills of their staff at a certain level of experience. Accreditation represents a formal recognition of considerable experience and a high standard of conservation practice. In the same way that an employer recognises a formal training course as an indication of skills and training, accreditation can provide the same credibility for all conservators. This would take into account the fact that only conservators with five years experience can be accredited.

The Future

Professional Membership is still very new for the AICCM. The benefits to all concerned are not realised at this stage and the increase membership fees will be used to ensure that these benefits are achieved and promoted. The more members who become accredited, the more benefits and recognition will develop. The AICCM intends to promote professional membership in each state but before that is viable we need a base group of professional members to promote. Professional Accreditation is a new step in the promotion of conservation as a serious profession. The recognition of conservators as professional people will help the political and social acceptance of the importance of conservation. This is a slow process but we have got to start somewhere.

Accreditation is not intended to be elitist. It is a way of assisting members, employers and the general public in seeking assistance and in achieving peer recognition of conservators abiding by the Code of Ethics and undertaking conservation work in a highly professional manner.

If you would like any further information about professional accreditation please contact myself or David Tilbrooke on (08) 207 7520 or Kerry McInnis on (06) 297 7670.

Mary Jose
Chair, Professional Accreditation Committee

National Council

20. Do you know who the current National Council office holders are?

yes 198 no 33

Several members indicated that they had read the article with photos identifying who Council members were.

21. Do you think the National Council responds well to the needs of the membership?

yes 43 no 20 don't know 67

This was a very broad question. For those members not involved in any way with the management of the AICCM at any level, it is difficult to know how well the National Council is performing.

22. Do you think there is enough communication between the National Council and the membership?

yes 28 no 66 don't know 37

23. Would you like to know more about what the National Council is doing?

yes 110 no 18

24. Would you like to see a more formal reporting arrangement implemented for information about their activities?

yes 105 no 24 don't know 1

Members have indicated that they do not feel there is enough communication between the National Council and the membership. Your elected Divisional representative on National Council has the responsibility for providing a link between the Division and National Councils.

It is their responsibility (even if they do not attend National Council meetings) to ensure the information is passed to your Divisional Council. The Divisional Council should then keep divisional members informed as to how these programmes and decisions affect them.

In response to the results indicating that members do wish to have more information about what is happening with National Council, a column will appear (as with the March issue) letting members know what Council is up to. If you wish to be involved in a particular programme, or have concerns about something, there are several channels for you to follow these up.

Contact the AICCM President or Secretary; take it up with your Divisional President or Secretary, or with your Divisional representative.

Local Divisions

25. Do you know who your local Division office holders are?

yes 111 no 19

26. Does your local Division Council respond well to your needs as a member?

yes 83 sometimes 3 no 13 don't know 28

26. How frequently do you attend divisional meetings?

All or most meetings 49
Only those of direct interest 51
None 30

27. If you do not attend meetings, please indicate why:

I only belong to receive publications 2
Topics of meetings not of interest 10
Unable to attend due to other commitments 39
Would feel uncomfortable at meetings because I don't know other members 4
Talks are too technical and are more suitable for conservators 2
Difficult to attend meetings because of travelling distance or similar 13
Other 10

Most of the divisions have reduced the number of meetings they hold because of poor attendance. It is difficult for the divisional councils to satisfy everyone's needs. Some people are interested in attending, some aren't and this is further compounded by the divisions by specializations within conservation. On the whole, very few non-conservators attend meetings. Some members indicated that they found meetings difficult to attend because they did not live in a city centre where nearly all meetings are held.

Publications

Publications form a major role for the AICCM. Currently, the AICCM publishes the AICCM National Newsletter which is published quarterly in March, June, September and December; and the AICCM Bulletin which is published in June and December. A Membership Directory is published every two years or so. Several of the State Divisions also publish local newsletters.

28. Please rate your level of satisfaction with AICCM publications

	very satisfied	satisfied	unsatisfied
National Newsletter	87	47	2
Bulletin	44	76	13
Membership Directory	40	70	14

Some members indicated that they have not as yet received a membership directory.

29. What part of each Newsletter do you read?

all 105 Part 26 None 0

(Questions 30 and 31 asked for comments as to improving the Newsletter, and why if anyone wasn't reading the Newsletter).

32. Have you ever made a contribution to the Newsletter (other than People & Projects, Special Interest Group News or the Calendar)

yes 43 no 89

National Newsletter

On the whole, members were very satisfied or satisfied with the *National Newsletter*. Several respondents indicated that they felt the *National Newsletter* and *Bulletin* should be merged to produce a publication like UKIC's *Conservation News*. There are several issues to consider here. As the editor of the Newsletter, if the *National Newsletter* grows into such a publication, I would be ecstatic. *Conservation News* is certainly a worthwhile publication to emulate. Currently, everything that is received by the editorial committee of the *National Newsletter* is published. We have not as yet found ourselves in the situation where we could pick and choose material, or hold it over for publication at a later date.

If the Newsletter gets enough support from contributors, then it would be worthwhile having a rethink of the role of the two AICCM publications. However, until members demonstrate with submissions that they are able to support such a publication the current two publication format will remain. It should also be noted that UKIC also produces *The Conservator* which fulfils a role similar to that of the AICCM Bulletin.

CALENDAR

Conferences Workshops Seminars Talks

Care of Aboriginal Artefacts

5-6 July, 1993, Queensland Museum.

The seminar and workshop on the *Care of Aboriginal Artefacts* advertised in the last newsletter has been put back until July. The workshop, which is restricted to practising conservators, will be held on Monday, 5 July, while the seminar will be held in the Queensland Museum's Theatre on Tuesday, 6 July, coinciding with International Indigenous People's week.

The price has been reduced to \$40.00/day, with a student rate of \$25.00/day. Please register your interest in attending as soon as possible, by phoning Tamara Lavrencic, Manager, Preservation Services, State Library of Queensland on (07) 840 7841. Registration forms will be sent on request.

The seminar topics are as previously advertised:

- insect and mould control
- packaging, transport and the environment
- materials used in making these artefacts, and solutions to problems caused by them
- the ethics of in-painting
- mounting for display

Please assist us to make this a successful seminar, and to get this much needed information to those who are custodians or dealers in aboriginal artefacts, by bringing notice of this seminar to the attention of relevant persons.

The Conservation of Musical Instruments in Museum Collections

12-16 July 1993, University of Canberra, ACT.

This workshop will be taught by Bob Barclay, Senior Conservator at the Canadian Conservation Institute. Information will be presented through lectures, demonstrations and practical sessions, and will cover ethics and practice, the museum environment, conservation techniques and reproductions.

The workshop will be limited to 15 participants, the registration fee being \$1,000 (Australian) per person. Deadline for applications is March 30 1993.

For further information and application forms please contact: Benita Johnson, Applied Science/NCCCHSS, University of Canberra, P.O. Box 1, Belconnen ACT 2616, Australia.

Art Association of Australia 1993 Conference Call for papers.

12-14 November, La Trobe University.

The 1993 conference has included a session *Conservation and Art History*. The general theme follows on from *The Articulate Surface* Conference in 1992. Conservators who may be interested in presenting a paper at the AAA conference, to be held at La Trobe University, are asked to contact Alison Inglis or Jacqueline MacNaughtan, Fine Arts Department, University of Melbourne, Victoria 3052, Tel: (03) 344 7448, Fax: (03) 344 5563.

Initial proposals should include an abstract of the argument, and the paper's approximate length (25 minutes maximum duration). Papers should present new research, and not have been previously published.

CAMA '93 National Conference

1-3 December 1993, Hobart, Tasmania.

The title of this year's conference is 'Common Threads, Diverse Patterns', which links the themes of *Indigenous People and Museums*, *Breaking Down the Barriers*, and *Images of Museums - Self and Superimposed*.

In an association with many, very different individuals and professional groups we must now search for common ground while continuing to respect and value our diversity. This conference offers the opportunity to explore that common ground, to begin to remove the barriers which may divide us.

On each of the three days of the conference, allocation has been made for members of all affiliate and special interest groups to address the topics as well as allowing individuals outside the profession to contribute where appropriate.

Further information can be obtained from Kaye Dimmack, Conference Co-ordinator, c/o Queen Victoria Museum and Art Gallery, Wellington Street, Launceston, Tasmania 7250. Tel: (003) 316 777, Fax: (003) 371 117.



INTERNATIONAL

The Historic Technology of Picture Frames

9-12 June, Oberlin, Ohio, USA.

The workshop will be taught by Jonathan Thornton, objects and frame conservator and Associate Professor of Objects Conservation in the Art Conservation Department at the State University College at Buffalo. Slide lectures, demonstrations and practical sessions will cover pre-twentieth century techniques of picture frame makers. Techniques covered will include carving and tool sharpening, toolmaking, the use of hand planes to produce mouldings, using a reproduction seventeenth-century waving engine to produce ripple mouldings, mitering, composition ornament making and mould making, gesso application methods, and gilding and surface treatments. The course is intended for experienced frame makers and woodworkers, conservators and curators.

For information please contact Hope Gumprecht, Intermuseum Conservation Laboratory, Allen Art Building, Oberlin, OH 44074, USA; Tel: (216) 775 7331, Fax: (216) 774 3431.

The Conservation of Picture Frames

14-17 June, Oberlin, Ohio, USA.

The workshop will be taught by Jonathan Thornton and will cover both traditional and non-traditional methods of cleaning, making structural repairs, and ingilding and inpaintings.

For information please contact Hope Gumprecht, Intermuseum Conservation Laboratory, Allen Art Building, Oberlin, OH 44074, USA; Tel: (216) 775 7331, Fax: (216) 774 3431.

Turner's Painting Techniques in Context

22 June 1993, Tate Gallery.

Conference to be organised by UKIC and the Conservation and Education Departments of the Tate Gallery. It will take place in the Tate Gallery on the 22nd of June 1993, with the possibility of a re-run on the 29th of June 1993. The registration fee will cover lunch, an evening reception in the Tate Gallery, with an opportunity to see the exhibitions *Turner's Painting Techniques* and *Robert Vernon's Gift*, both being discussed during the day, and post-prints which it is hoped will be available by the end of 1993. A proportion of the conference's income will be donated to the Gerry Hedley Memorial Fund. Speakers will include Leslie Carlyle, Stephen Hackney, Rica Jones, Cecilia Powell, Anna Southall, Joyce Townsend (organizer).

The Conservation of Sandstone

June/July 1993, London, UK.

UKIC Stone section meeting. Contact: David Singleton, 5 Radcot St., London SE11 or Jehannine Maudeuch, 124 The Fairway, London N14 4 NN.

Unesco/RILEM International Congress on Stone Conservation: Research and Practice

29 June - 1 July 1993, Paris, France.

Contact: Congress Secretariat, RILEM, c/o ENS, Pavillon du CROUS, 61, av. du Pdt Wilson, F-94234 Cachan Cedex, France.

June

1-5
AIC 21st Annual Meeting - Collections in Historic Buildings.
Denver, CO. Contact: AIC, 1400 16th St., NW, Ste. 340, Washington, DC 20036. Tel: (202) 232 6636, Fax: (202) 232 6630.

7
Technology of Works of Art of the Central European Region and the Czech School of Restoration
Contact: Milena Necásková, Asociace Restaurátorů, Masarykovo nábřeží 250, 110 00 Praha 1, Czech Republic, Tel: 292 447.

9-12
The Historic Technology of Picture Frames
Oberlin, USA. Contact: Hope Gumprecht, Intermuseum Conservation Laboratory, Allen Art Building, Oberlin, OH 44074, USA; Tel: (216) 775 7331, Fax: (216) 774 3431.

9-11
Sculpture Conservation: preservation or interference?
National Museums and Art Galleries on Merseyside, Liverpool, U.K. Send papers to: Victoria Todd, UKIC Office, 37 Upper Addison Gardens, London W14 8AJ.

14-17
The Conservation of Picture Frames
Oberlin, USA. Contact: Hope Gumprecht, Intermuseum Conservation Laboratory, Allen Art Building, Oberlin, OH 44074, USA; Tel: (216) 775 7331, Fax: (216) 774 3431.

June cont.

16-18
STREMA 93
Contact: Elizabeth Cherry, Conference Secretariat - STREMA 93, Wessex Institute of Technology, Ashurst Lodge, Ashurst, Southampton SO4 2AA, UK; Tel: (0703) 293223; Fax: (0703) 292853.

22
Turner's Painting Techniques in Context
Contact: to be notified.

29 June - 1 July
Unesco/RILEM International Congress on Stone Conservation: Research and Practice
Contact: Congress Secretariat, RILEM, c/o ENS, Pavillon du CROUS, 61, av. du Pdt Wilson, F-94234 Cachan Cedex, France.

June/July
The Conservation of Sandstone
Contact: David Singleton, 5 Radcot St., London SE11 or Jehannine Mauduech, 124 The Fairway, London N14 4NN.

July

July
Conservation of Coloured Surface Treatments on Metals
Contact: Vanessa Fell, Institute of Archaeology, 36 Beaumont Street, Oxford OX1 2PG. Tel: (0865) 278253.

11-17
Cultural Heritage and Restorer in the Changing World
Eger, Hungary. Contact: Dr Istvan Gedai, Hungarian National Museum, Postafiók 364, H-1370 Budapest, Hungary.

 12-16
The Conservation of Musical Instruments in Museum Collections
University of Canberra, ACT. Contact: Benita Johnson, Applied Science/NCCHSS, University of Canberra, P.O. Box 1, Belconnen, ACT, Australia.

12-17
Glass Conservation Workshop
University of Delaware, Newark, USA. Contact: Mica Corradin, University of Delaware, Division of Continuing Education, Newark, DE 19716-7410. Tel: (302) 831 8839, Fax: (302) 831 1077.

29 July-24 Sept
ICCROM - International course on paper conservation
Horn & Vienna, Austria. Contact: ICCROM - Paper Conservation Course 1993, 13, Via di San Michele, I-00153 Rome RM, Italy, Tel: (6) 587901, Fax: (6) 588 4265.

30 July - 7 August
10th ICOMOS General Assembly
Colombo, Sri Lanka. Contact: ICOMOS, 75 Rue du Temple, 75003 Paris, France. Tel: 33 1 42 77 35 76, Fax: 33 1 42 77 67 42. ICOMOS (Sri Lanka) Conventions Secretariat, 130, Glennie Street, Colombo 2. Fax: 94 1 449 659.

August

1-7
Leather Binding Restoration and Gold Finishing Missenden Summer School
Contact: The Summer School Secretary, Missenden Abbey, Great Missenden, Bucks, HP16 0BD. Tel: 02406 6811.

14-20
ICOM-WOAM Triennial Meeting
Maine, USA. Contact: Molly Horvath, Conservator, Spring Point Museum, at SMTIC Fort Road, South Portland, ME USA 04106; Tel: (207) 799 6337.

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

August
Science and Conservation of Library Materials: Mass Treatment and New Information Supports
Contact: Ministero per i Beni Culturali e Ambientali, Istituto Centrale per la Patologia del Libro, Via Milano, 76, 00184 Rome, Italy. Tel: 464 474.

29-31
BEVA Workshop with Gustav Berger
Skaneateles, New York. Contact: Susan Blakney or Margaret Sutton, West Lake Conservators, P.O. Box 45, Skaneateles, NY 13152; Tel: (315) 685 8534; Fax: (315) 685 1220.



6
Deadline for September issue of AICCM National Newsletter

September

5-10
Ninth International Biodeterioration and Biodegradation Symposium
Contact: Conference Secretary (RE), Department of Chemical Engineering, University of Leeds, Leeds LS2 9JT, UK.

13-17
Society of Archivists, Preservation and Conservation Group
Call for Papers
Contact: Christopher Woods, Dorset County Record Office, Bridport Road, Dorchester DT1 1RP. Tel: (0305) 250550.

15-17
Structural Stability of Architectural Heritage
Rome, Italy. Contact: Internationale Vereinigung für Brücke und Hochbau, ETH-Hönggerberg, 8093 Zürich, Switzerland. Tel: 41 1 377 26 437, Fax: 41 1 371 21 31.

16 Sept - 13 Nov
ICCROM/UNESCO
10th International Course on the Technology of Stone Conservation
Contact: ICCROM - Training Secretariat, 13, Via di S. Michele, I-00153 Rome - Italy, Tel: (39-6) 58 79 01, Fax: (39-6) 588 42 65.

17
Varnishing: Theory and Practice
Bristol, UK. Contact: Jan Robinson, Association of British Picture Restorers, Station Avenue, Kew TW9 3QA, UK; Tel: (081) 948 5644, Fax: (081) 332 2786.

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

26-29
APT '93: Training Program Course
Ontario, Canada. Contact: Training Chair, APTCAN, Box 2001, Station D, Ottawa, Canada K1P 5W3; Tel: 1 819 997 9023.

29-3 October
Adapting in a Changing World
The Association for Preservation Technology International 25th Anniversary Conference
Ottawa, Ontario. Contact: P.O. Box 2001, Station D, Ottawa, Ontario, Canada K1P 5W3; Tel 1 800 338 9126.

October

22-23
Mechanical Behaviour of Paintings; Experience and Theory - Gerry Hedley Memorial Forum 1993
Contact: Hedley Research Fellowship Fund (Canada), PO Box 22042, 1670 Heron Road, Ottawa, Ontario, Canada K1V 0W2.

October/November
Conservation of Lacquerwork and Japanning
Contact: Sophie Budden, 29 Victoria House, South Lambeth Road, London SW8 1QT. Tel: (071) 820 1101.

3-8
Conservation of Ancient Sites on the Silk Road
Contact: The Getty Conservation Institute, attention Neville Agnew, Dunhuang Conference, 4503 Glencoe Avenue, Marina del Rey, CA 90292, USA.

4-8
Vth Congress of the International Committee for the Conservation of Mosaics
Contact: Secretariat, ICCM/CONIMBRIGA 93, Museu de Conimbriga, 3150 Condeixa, Portugal; Tel: 039 941177; Fax: 039 941474.

13-17
Conservare '93. The European Heritage Forum
Oostende, Belgium. Contact: Conservare n.v., Troonstraat 66, B-8400 Oostende, Belgium.

15-16
The Preservation of the Industrial Heritage and Modern Environmental, Health and Safety Regulations.
(Conference within the framework of Conservare '93 above). Contact: Flemish Association for Industrial Archaeology, PO Box 30, B-9000 Gent 12, Flanders, Belgium.

24-29
Terra 93 - 7th International Conference on the Study and Conservation of Earthen Architecture
Silves, Portugal. Contact: Terra 93 - Margarida Alçada, D.G.E.M.N., Praça do Comércio, 1194 Lisbon Códex, Portugal. Fax: (1) 888 0957.

November



12-14
Art Association of Australia 1993 Conference
 La Trobe University, Victoria. Contact: Alison Inglis or Jacqueline Macnaughtan, Fine Arts Department, University of Melbourne, Victoria 3052, Tel: (03) 344 7448, Fax: (03) 344 5563.



5
Deadline for December issue of AICCM National Newsletter

December



1-3
CAMA '93 National Conference
 Contact: Kaye Dimmack, Conference Co-ordinator, c/o Queen Victoria Museum and Art Gallery, Wellington Street, Launceston, Tasmania 7250. Tel: (003) 316 777, Fax: (003) 371 117.

2-3
Conservation and the Antiquities Trade
 London, UK. Contact: Helena Jaeschke, Secretary, UKIC Archaeology Section, 3 Park Gardens, Lynton, Devon EX35 6DF, UK.

6-8
Restoration '93
 Massachusetts, USA. Contact: Restoration '93, Ten Tower Office Park, Woburn, MA 01801, USA; Tel: (617) 933 9699; Fax: (617) 933 8744.

January 1994

31 Jan - 4 Feb
Conservation of Photographs (C401): Mid-career training for book and paper conservators
 Contact: Dianne van der Reyden, Senior Paper Conservator Tel: (301-238-3037).

February

16-19
Artist's Intent in Conservation and Art History
 New York, USA. Contact: Chair: James Coddington, Conservation, Museum of Modern Art, 11 W. 53rd St., New York, NY 10019.

15-19
Creative Collaborations
 New York, USA. Contact: Chairs: Margaret Holben Ellis, Rebecca Anne Rushfield, Conservation Center, Institute of Fine Arts, New York University, 14 East 78th St., New York, NY 10021.

28-March 4
Methods in Scientific Examination of Works of Art: Thin-Layer Chromatography
 Contact: The Training Program, The Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, CA 90292. Tel: (310) 822 2299, Fax: (310) 821 9409.



6
Deadline for March issue of AICCM National Newsletter

March

March
Modern Works, Modern Problems
 Contact: the Conference Committee c/o Clare Hampson, Institute of Paper Conservation, Leigh Lodge, Leigh, Worcester, WR6 5LB. Tel: (0886) 832323.

April

April
SSCR Conference: Exhibitions and Conservation
 Contact: SSCR, The Glastite Meeting House, 33 Barony Street, Edinburgh EH3 6NX, UK. Tel: (031) 556 8417; Fax: (031) 331 3019.

11-16
Photographs, Preserving a Moment in Time
 Bath, UK. Contact: Conference Convenor, The Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London SE23 1HU, England, United Kingdom. Tel: (081) 690 3678, Fax: (081) 314 1940.

May

May
Environnement et Conservation de l'Écrit et de l'Image
 Paris, France. Contact: Françoise Fliedler or Sibylle Monod, ARSAG, 36 rue Geoffroy-Sainte-Hilaire, 75005 Paris, France; Tel: (1) 45 87 06 12, Fax: (1) 47 07 62 95.



6
Deadline for December issue of AICCM National Newsletter

June

6-11
AIC 22nd Annual Meeting, Artist's Intent
 Tewmessee, ISA/ Contact: AIC office, 1400 16th Street, NW, Ste. 340, Washington, DC 20036; Fax: (202) 232 663.

17-19
Reclaiming Women's History through Historic Preservation
 Philadelphia, USA. Contact: Gayle Samuls, Alice Paul Centennial Foundation, Inc., and Preservation Coalition of Greater Philadelphia, 250 S. 16th St., Philadelphia, PA 19102; Tel: (215) 546 0531.

29-3 July
The Ceramics Heritage World Ceramics Congress
 Florence, Italy. Contact: World Ceramics Congress, P.O. Box 174, I-48018 Faenza, Italy.

July

August

September

7-10
Surface Treatments XIIIth Congress of the Nordic Conservation Associations
 Copenhagen, Denmark. Contact: Jacob Trock, President, Nordisk Konservatorforbund: Den Danske Afdeling, Museet for Fotokunst, Brandts passage 37-43, 5000 Odense C, Denmark; Tel: 66 13 78 16, Fax: 66 13 73 10.

12-16
Preventive Conservation: Practice, Theory, Research. IIC 15th International Congress
 Contact: Secretary-General, IIC, 6 Buckingham Street, London WC2N 6BA, UK. The Chairman of the Local Organizing Committee in Canada is John M. Taylor.

Glass Conservation Workshop

12-17 July, 1993, University of Delaware, Newark, USA.

Designed to provide conservators and restorers with an in-depth understanding of glass conservation materials and methods, this one-week course focuses on the conservation, repair and restoration of flat glass and three-dimensional glass objects.

Topics: cleaning, glass chemistry and deterioration, gluing techniques, molding and casting fills, and cosmetic reintegration.

Program includes lectures, demonstrations, a field trip to Winterthur Museum, and hands-on application of techniques. Enrollment is limited to 20 participants.

Instructors:

Mary Clerkin Higgins, conservator of stained glass.

Julie A. Reilly, objects conservator, Winterthur Museum.

Registration fee is \$755.

For information contact: Mica Corradin, University of Delaware, Division of Continuing Education, Newark, DE 19716-7410, Tel: (302) 831 8839, Fax: (302) 831 1077.

Leather Binding Restoration and Gold Finishing Missenden Summer School

1-7 August 1993, Buckinghamshire, UK.

Tutors: Nicholas Cowlshaw and John Mitchell. Further information from: The Summer School Secretary, Missenden Abbey, Great Missenden, Bucks, HP16 0BD. Tel: 02406 6811.

Science and Conservation of Library Materials: Mass Treatment and New Information Supports

September 1993, Rome, Italy.

Contact: Ministero per i Beni Culturali e Ambientali, Istituto Centrale per la Patologia del Libro, Via Milano, 76, 00184 Rome, Italy. Tel: 464 474.

ICOM-WOAM Triennial Meeting

14-20 August 1993, Maine, USA.

International Council of Museum's Wet Organic Archaeological Materials (ICOM - WOAM) 5th Triennial Meeting will be hosted by The Spring Point Museum, South Portland, Maine, USA. Conference site is the Sonesta Hotel, Portland, Maine.

The conference will focus upon the conservation of organic materials (including shipwrecks) archaeologically recovered from global wet sites. Hotel reservation deadline July 13. Contact: Molly Horvath, Conservator, Spring Point Museum, at SMTC Fort Road, South Portland, ME USA 04106; Tel: (207) 799 6337.

BEVA Workshop with Gustav Berger

29-31 August 1993, Skaneateles, New York, USA.

Three days of lectures and demonstrations conducted by BEVA's developer, Gustav Berger. This course will focus on the application of BEVA in painting conservation. Intended to provide the rare opportunity of sharing the first-hand knowledge and experience of the adhesive's creator. This intensive overview will cover BEVA's development, its many forms and wide range of uses and many variables in its practical application. Other BEVA products and varnishes developed by Berger will be discussed. Designed to address questions from practising Paintings Conservators already familiar with BEVA and vacuum lining. Enrolment limited. Deadline for applications is July 1, 1993. For further information and registration form please contact: Susan Blakney or Margaret Sutton, West Lake Conservators, P.O. Box 45, Skaneateles, NY 13152; Tel: (315) 685 8534; Fax: (315) 685 1220.

Society of Archivists Call for Papers

13-17 September 1993, Bournemouth University, UK.

Abstracts should cover archive, book or paper conservation, conservation sciences, training or related issues.

Contact: Christopher Woods, Dorset County Record Office, Bridport Road, Dorchester DT1 1RP. Tel: (0305) 250550.

Varnishing: Theory and Practice

17 September 1993, Bristol, UK.

This one-day conference organized by the Association of British Picture Restorers will include lectures on recent advances in the development of varnishes, the chemistry of natural resins, the development of artists' picture varnishes and an historical overview of artists' and conservation varnishes. The lectures at the University of Bristol will be followed by an afternoon of practical

demonstrations at the IFACS studios. A trade exhibition is also being arranged. Posters are invited on aspects of varnishes and varnishing. For application forms and further details contact: Jan Robinson, Association of British Picture Restorers, Station Avenue, Kew TW9 3QA, UK; Tel: (081) 948 5644, Fax: (081) 332 2786.

APT '93: Training Program Course

26-29 September, Almonte, Ontario, Canada.

Masonry:

The course will be held in Almonte, Ontario, an Ottawa Valley town which is rich in masonry resources and training opportunities. Keith Blades, John Ashurst, and Spencer Higgins, all well known and experienced trainers in the masonry field, and local tradesmen and contractors will present the course. The emphasis will be on providing a practical, on-site course with demonstrations and 'hands-on' experience. Subject areas to be covered will include materials, mortars, pointing and repainting, stone cutting, consolidation, problem solving and decision making. This is an intermediate level course. Although some introductory material will be included, some prior experience with masonry would be useful.

Historic Roofing:

This course will survey a range of historic roofing materials and assemblies from the point of view of their significance, historical construction, performance, repair and upgrading. Aspects such as thermal performance, condition survey, drainage, ice-damming, durability, maintenance and getting the best out of your contractor will also be addressed. The course will be presented by Andrew Powter and Spencer Higgins, conservation architects and Stephen Bell of Heather-Little Roofing Contractors of Toronto.

Management for Conservation:

The proportion of construction dollars devoted to rehabilitation work on old or historic buildings has risen dramatically in the last decade. At the same time a management framework that is conducive to achieving quality in rehabilitation work of various types has not emerged to support this new emphasis. Public tendering and contracting practices designed for easily quantifiable new construction usually sacrifice quality or building integrity. Lending institutions charge a premium to cover perceived risk for work on unpredictable older structures. Poor cost information on rehabilitation work keeps alive the myth that building new accommodation is always cheaper than upgrading old. The collaborators in the project process - clients, professionals, contractors, tradesmen - are not always prepared to assume the new roles or working relationships dictated by the need to provide special care.

At Ottawa '93, a three-day seminar on property, project and other management areas which affect conservation results is proposed. Through a workshop format of presentations and discussion, principles and methodologies for management of conservation initiatives will be developed. The seminar will assist participants to recognize and diagnose their project management needs and to define strategies to address them. Herb Stovel, conservation architect and trainer, will co-ordinate the symposium.

For additional information contact: Training Chair, APTCAN, Box 2001, Station D, Ottawa, Canada K1P 5W3; Tel: 1 819 997 9023.

Science and Conservation of Library Materials: Mass Treatment and New 'Information Supports'

Autumn 1993, Rome.

IVth National Conference on Library Heritage held by the Ufficio Centrale per i Beni librari e gli Istituti culturali and the Istituto Centrale per la Patologia del Libro in collaboration with the Poligrafico dello Stato.

The meeting will focus, at the international level, on the most recent developments in scientific research for conservation of library materials, with particular emphasis on the following topics: mass treatment in both the biological field (eg. lyophilization, disinfection and disinfestation, etc.) and the chemical field (deacidification, consolidation, etc.); conservation of modern paper containing lignin, and related problems; production of permanent paper; conservation of new 'information supports' (eg. film, tape, disk) and related problems. The meeting is addressed to everyone interested in the conservation of library materials, especially those active in the research field.

For information please contact: Istituto Centrale per la Patologia del Libro, Conference Secretariat 'Science and Conservation of Library Materials', Via Milano 76, 00184 Rome, Italy.

Some respondents found the format of the Calendar difficult to follow. Without going over 4 pages, it is almost impossible to include all of the relevant conferences we receive notification about. Australian conferences always appear first and the full notice is repeated in each subsequent issue until the notice is no longer valid. A short notice is then included in the Calendar inside with a small Australia symbol to highlight those events that are happening in Australia.

International conferences are generally included once in full and summarized in the Calendar, but in subsequent issues are only included in the abbreviated version inside the Calendar. We are constantly examining this matter and if we find a better solution we will certainly implement it. To include all notices in a larger font in every issue in a longer format has to be weighed against not including other material. Our feeling is that the Calendar lets people know what is going on overseas, but as very few people are able to avail themselves of overseas opportunities, we would not like to go over the four pages allocated to this section of the Newsletter.

We try to publish items about conferences so that people may attend. Unfortunately the notice we are given is not always adequate to publish it in time. If you are organizing a talk, meeting or conference that may be of interest Australia-, Asia- or Pacific-wide, please let us know, even if it is a tentative arrangement, so that we can let members know who they can get in touch for more firm details. Again, it is up to members to look outward and think of these things.

Some respondents mentioned the lack of quality of the photographs (but did indicate that they were aware of significant cost increases for great improvement). Photographs have not often appeared in the *National Newsletter*. We have included one or two to illustrate articles (when they are provided), and a 2-page spread from the AICCM conference held in Cairns. The lack of quality of the image is due to the paper used for the *Newsletter*. When the current editorial committee took over publication, we decided that we would increase the size of the written content of the *Newsletter* by sacrificing the quality of the paper. Members who we canvassed indicated that they would rather have more information on less nice paper than less information on nicer paper. If photographs become a regular feature of the *Newsletter*, then we will reexamine the issue of using a more suitable paper to produce better quality images. It must be remembered that the budget for the production of the *Newsletter* is \$1500.00 per issue. Typesetting, printing, and postage must all come out of this allocation.

We try to include a mix of serious and light-hearted photographs to show that conservators do have a sense of humour and only one head.

We would like to include more of what is going on at Divisional level such as reviews of talks given. However it is up to members in the Divisions to forward material to us or draw our attention to particular items. On the whole, we try not to publish identical material that has appeared in Divisional newsletters as the members of that Division have already read it in their local *Newsletter* and it seems unfair to use identical material.

One respondent wanted a more issues or them-based approach. Unfortunately we do not receive enough material on any one theme to accomplish this. We do actively solicit material where we are aware of things going on. We are dependent on members alerting us to issues or ideas to be followed up. If members have some ideas on topics for themes and people who should be targeted to write such material, please let me know and we will follow it up. One respondent suggested a Question and Answer or Problems Solved column. If members have questions they would like answered, please send them in and we will see what we can do.

Some respondents indicated that they were unsatisfied with the *Newsletter* because the 'People & Projects' section contained news about who had had babies, gone on leave etc. A conscious

decision on these matters has previously been made by the editors. Members often indicate that they like the personal touch and closeness which AICCM members have. Those members who work in isolated environments away from the institutions have indicated that they like this sort of information. Information about births usually equals 6 - 10 lines in a total of 12 to 24 pages. We do have a policy of not publishing information about people going on leave unless they are doing something conservation-related.

Several respondents indicated that they would like the font increased. The font is pt 9 which is standard for many publications, but the editors agree that in our concern to get as much information in as possible, we have sacrificed 'white space' which makes the text easier to read. When we get the opportunity, we would like to sit down and reformat the *Newsletter*. The editors had no experience in publications when we took on the task (as is often the way with AICCM activities). If there is anyone out there with a publications/graphic design background who could afford some time, we would be grateful for the assistance.

One of the obvious difficulties is how we provide suitable information for both conservators and non-conservators who are members, especially untrained people. Whilst the *Newsletter* can fulfil a role in providing information, better strategies need to be devised. Contributions from non-conservators are always welcomed. If you have some specific ideas about what you would like, write and let us know.

The editorial committee sees its role as facilitating the membership's *Newsletter*. It is our job to see that the *Newsletter* is pulled together and goes out to members on time. We need all members to contribute and share information and ideas for it to continue to be a useful publication.

Gina Drummond, *AICCM National Newsletter*, Editor

Bulletin

33. What portion of each *AICCM Bulletin* do you read?

all 48 some 85 none 0

34. If you answered some, do you usually only read papers to do with your own specialty?

yes 70 no 19

35. If you answered that you read none, please indicate why you don't read this publication:

No members indicated that they read none of the Bulletin.

The Bulletin - A Novice Editor's Aspirations

In order to determine what the present role of the *Bulletin* should be, it is valuable to examine its history.

When the *Bulletin* was first issued, it was combined with the *Newsletter*. At a time when there were only fifty or so members, this was appropriate. As membership grew, the *Newsletter* separated from the *Bulletin*.

The *Newsletter* became a vehicle for sending information out to the members quickly. The *Newsletter* contains personal and professional information about members and institutions, notifications of future conferences, technical notes, and discussions of professional issues to encourage member participation. The *Newsletter* has a freshness and spontaneity to it which should not be compromised. It is our communication network, the forum by which the Council can communicate directly with the members.

The *Bulletin* is the professional publication of the AICCM. The process and presentation differ from the *Newsletter*. Submitted papers are refereed; a process which guards against the editor being the only selector and enables members of the AICCM to become more actively involved in the quality of the publication. The diversity of the AICCM makes refereeing essential. The time involved in refereeing, pre-publication corrections, and typesetting make publication possible only twice a year.

We are one of the few Museum professions to produce a professional publication. We should view it with pride and aspire to continuously improve it. The quality of the *Bulletin* is a reflection of our professional standards. The quality of the papers is dependent on the quality of submissions. I would encourage more members to become more actively involved in the publication of their work.

In the past, the *Bulletin* has been involved in publishing proceedings of conferences and symposiums. The growth and development of several specialist groups who wish to have their proceedings published signal that it is time to re-evaluate whether the role of the *Bulletin* is to publish all proceedings. Some members have expressed resentment towards *Bulletin* issues being dedicated solely to one speciality area.

I suggest that the publication of specialist and conference meetings become the responsibility of the organisers of those meetings. Registration fees could take into consideration the cost of printing the proceedings distributed to the members who attend. Extra copies of proceedings could be sold through the AICCM to other members who have not attended the meeting.

This procedure has several advantages. The organisers of the conferences and symposiums would retain control of the papers submitted and selected to serve the interests and needs of the specialist/conference group. Selected papers presented at the conferences or meetings could be subsequently refereed and printed in the *Bulletin* for wider distribution. The *Bulletin* would then reflect the cross-sections of the conservation community.

In the questionnaire which was recently sent out, most members said they only read papers related to their disciplines; hence the importance of having a wide range of speciality areas represented in each *Bulletin*. Again this is only possible if papers are submitted. Other members have questioned the value of printing case studies which use established procedures. It is important however to have a balance of scientific papers and hands-on papers. I welcome debate on these issues.

Another issue of importance relates to sponsorship. There are increasing pressures on the membership contributions. The cost of producing one issue of the *Bulletin* is between \$5,000 - \$6,000 depending on the length. Sponsorship would reduce the demands on the proportion of membership fees required. However, sponsorship has not been actively resolved or pursued. There is a role for someone here who is willing to take up a challenge.

The role of Editor of the *Bulletin* is a voluntary one. Institutional assistance and support of one's colleagues are essential to the production of the *Bulletin*. Despite this support, most of the work is done outside work hours.

In summary, my aspirations for the *Bulletin* are:

1. To have all manuscripts submitted subject to refereeing
2. To have all published manuscripts use the Harvard system of documentation
3. To publish quality papers which reflect the diversity of our profession
4. To have a balance of scientific and hands-on papers

In order to achieve this, I need the co-operation of the AICCM members. I would welcome the assistance of members who are willing to act as referees or who are willing to seek sponsorship. I also welcome your views relating to the quality of papers, presentation format, number of issues per year or any other concerns you may have relating to the *Bulletin*.

Therese Mulford, AICCM Bulletin Editor

Membership Directory

Several respondents indicated that they found the membership directory unprofessional and too inaccurate to be useful. Steps are being undertaken to ensure that the next directory is better in appearance and accuracy and presents a more professional image for AICCM.

Museum National

As of last year, AICCM members received the quarterly CAMA publication, *Museum National*. The NSW Division gave \$1500.00 towards the first two issues, the AICCM gave 1500.00 towards the second two. The publication aims to deal with issues which affect all museum workers.

36. Do you read *Museum National*?

yes 115 no 17

37. Do you believe that as a publication it is contributing to a wider awareness of the conservation profession and conservation issues?

yes 79 no 17 don't know 32

38. Do you wish to continue to receive *Museum National*?

yes 98 no 29

39. I would be prepared to pay an additional \$12.00/year as part of my AICCM membership to receive *Museum National*.

yes 67 no 60 undecided 3

40. I would be prepared to subscribe as an individual to receive *Museum National*.

yes 41 no 79 undecided 2

Several respondents indicated that they are also members of another CAMA affiliate group so such a decision wouldn't affect them as they would receive the publication anyway.

The results showed that whilst member members felt that the publication was of little benefit to them or in promoting conservation, they liked getting it. However, when asked how this should be funded many members answered in such a way as to indicate that they were not prepared to pay for the publication.

41. One proposed option is to reduce the number of issues of the *AICCM National Newsletter* to divert funds into *Museum National*. Please indicate your feelings by marking one box.

I support reducing the number of AICCM National Newsletter issues to two a year to receive <i>Museum National</i> at not extra cost	10
I am opposed to reducing the number of AICCM National Newsletter issues to receive <i>Museum National</i>	107
I am undecided	13

We received a lot of feedback about *Museum National*. The general feeling from most respondents was that it formed part of their secondary reading material. Conservators indicated that they read AICCM material first and then overseas conservation information before they read anything else about museums and museology of Australian or international origin.

Several respondents indicated that they felt that the publication had not been published for a long enough period for it to achieve an aim of disseminating conservation information. Others that the material was of too general a nature to interest them. Whilst some respondents indicated that they felt that this profile raising activity was important they were not sure that *Museum National* was a suitable vehicle for achieving this.

The other problem was that it was not specialized enough. For example, paper conservators read *Paper Conservation News* or the *Abbey Newsletter* before they read more general and broader

conservation publications. The *AICCM National Newsletter* combines general and more specific conservation topics. *Museum National* is even general and more removed.

Several members indicated that *Museum National* was not seen as being relevant to private conservation practice.

Members certainly made it clear that they would not want the *AICCM National Newsletter* reduced to fewer issues to fund *Museum National*. Several respondents indicated that they were very strongly opposed to this suggestion.

Conferences

42. Have you ever attended an AICCM conference?

yes 100 no 36

43. If you have not attended conferences, please indicate why. If you have more than one reason, indicate the most important reason with a 1, the next with a 2, and so on.

Most important reason for not attending a conference:

Topics not of interest	1
Work or other commitments have meant I have been unable to attend	14
Unable to fund myself	20
Conferences are aimed at conservators and not at non-conservators	2
Other	4

44. Are you satisfied with the current arrangement of biennial conferences?

yes 113 no 15

45. If you answered no, you are not satisfied with the current arrangement of biennial conferences, what would you prefer?

No conference	1
Annual conferences	13
Other	0

46. Do you think the move away from thematic conferences to that focused on Special Interest Groups is a good one?

yes 95 no 127

Three members were undecided; one member indicated the need for both.

47. Are you more likely to attend a conference if it is based on Special Interest Groups?

yes 90 no 37

One member was undecided.

48. Do you think we should continue to have combined conferences with other organisations such as CAMA?

yes 64 no 46 undecided 11

49. If you attend the AICCM conference every second year, would make the effort to always attend the CAMA conference in the other year?

yes 19 no 95 undecided 5

50. How much money are you prepared to spend to attend the AICCM conference (include the cost of registration, travel, accommodation and living expenses):

< \$300	13	1000 - 1250	13
300 - 500	41	1250 - 1500	1
500 - 750	34	>1500	1
750 - 1000	22		

51. How much are you prepared to pay for accommodation per night?

\$	
20 - 40	28
40 - 60	46
60 - 80	42
80 - 100	10
> 100	1

52. Should conferences be held in:

a major city	45
ocean/mountain/desert settings away from cities	8
a mixture of both venues	74

Benita Johnson, Vice-President will comment on the data about conferences collected from the survey in the September issue of the Newsletter.

Relationships with other organizations

53. Which of the following related cultural organizations do you belong to besides AICCM?

MAA	27	AMAA	7
AMSA	0	ASA	7
ALIA	6	AHPA	0
ICOM	22	MEASA	0
AFFGM	1		

66 members answered this question. Some members belonged to more than one organization. Members indicated a great range of other related cultural organizations.

70 respondents indicated that they belonged to no other related organization.

54. Do you think the AICCM should be doing more to strengthen its ties with other Australian cultural heritage organizations?

yes 101 no 9

(Note: Questions 54 - 61 were not sent out in all surveys. 15 surveys were returned missing this page of the survey form).

55. Which of the following overseas conservation organizations do you belong to?

UKIC	16	AIC	15
IIC	31	IIC-CG	4
SSCR	1	NZPCG	2
IPC	7	APT	1

Public assistance and promotion of conservation of cultural materials

56. How many hours per year would you spend giving conservation-related assistance to the public?

< 10	9	100 - 149	13
10 - 29	15	150 - 199	5
30 - 49	14	200 - 249	4
50 - 79	16	250 - 300	2
80 - 99	4	> 300	3

90 members indicated that they spent time giving conservation-related assistance to the public. For some members this was only a few hours a year. Some members indicated that it was a major part of their work duties.

57. Have you participated in a an activity that promotes conservation and/or the AICCM?

yes	92	no	21
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Members indicated that they were involved in a wide variety of activities promoting conservation and/or the AICCM, including heritage weeks, institutional open days, giving talks to related organizations, as well as giving advice and assistance to the public as part of their work.

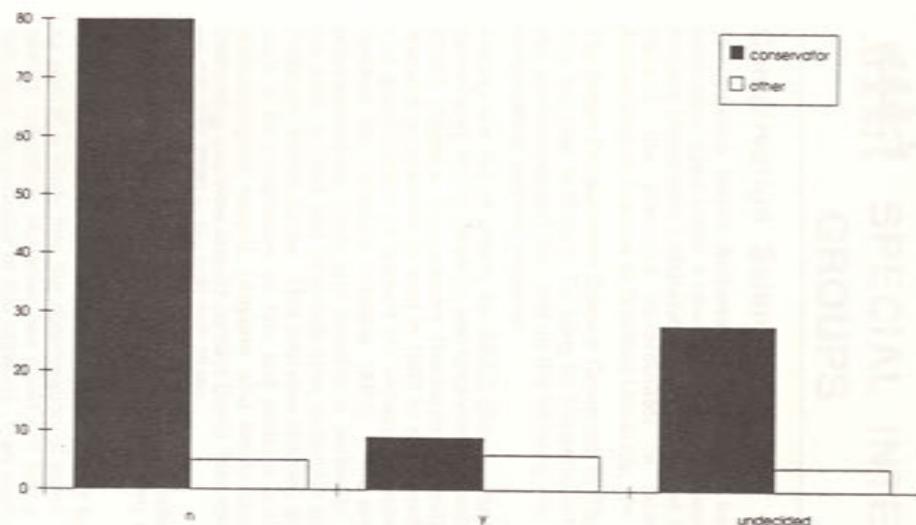
Amalgamation with CAMA?

58. Do you support amalgamation with CAMA?

yes	14	no	79	undecided	31	don't care	1
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59. Do you want more information about the amalgamation proposal?

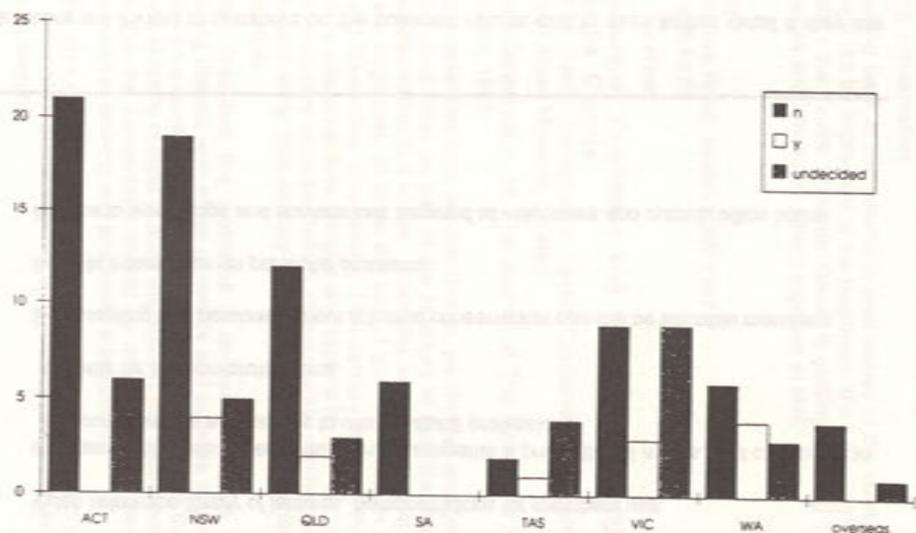
yes	72	no	39
-----	----	----	----



Responses of members to amalgamation by profession

Conservator includes those members who indicated in question 6 that they were a conservator, conservation scientist, conservation administrator, conservation educator or conservation student.

Other includes those members who indicated in question 6 that they were a related cultural heritage professional, volunteer, collector or member of the public.



Responses to amalgamation by State Divisions

Institutional Members

60. If you are an institutional member, do you belong simply to receive AICCM publications?

yes 5 no 5

61. What happens to ballot papers sent to our institution?

Go in bin	5
Passed to head of organization	2
Passed to head of conservation	3

62. Do you consider having the right to vote an important one?

yes 4 no 5

Members who are not conservators

63. Many suggestions were made by members who were not conservators as to what they would like the AICCM to do and how the organization could assist them. Several respondents indicated that were happy with the AICCM's performance.

Suggested issues to be tackled and topics for workshops, etc

- A request from a private restorer for workshops on conservation and restoration practices in relation to the AICCM Code of Ethics and Standards of Practice as it is difficult for people to gain formal qualifications or training
- More information on availability and choosing acid-free stationery products; recycled papers and permanent paper perhaps in conjunction with ASA
- Preservation workshops
- Disaster preparedness workshops
- Framing workshop - problems caused by inadequate or incompetent framing - how can framers prevent further damage - advise of framing, storage and display
- More attention to small museums and needs of volunteer. Programmes aimed at practical preventive conservation with regard for limited budgets
- More technical information
- More access to training opportunities in each state
- Private /public conservation issues

- More involvement with other organizations
- Video reference library of lectures, demonstrations for members use.
- Increased emphasis on administrative, managerial & promotional issues, and conservation and conservators relationship to other cultural professions
- Material for the non-professional
- By accepting that persons without a formal conservation can still be valuable members.
- Specific information on particular problems
- Access to workshops and conferences targeted at volunteers and outside office hours

Members are invited to comment on the collected results and to seek further detail if they are interested.



SPECIAL INTEREST GROUPS

Conservation Science Group

The Science Based Archaeology Newsletter has recommenced publication again under a new co-ordinator, Sebastian Payne of the Ancient Monuments Laboratory, after a lapse of two years. Mark Pollard, the previous co-ordinator is now Professor of Archaeological Science at Bradford University, UK.

The British Conservation Science Group met in Glasgow on the 13th May this year to discuss 'Funding for Conservation Science' (a one-day conference) and also met on the following day to review current conservation science research.

Among the list of grants by SBAC (Science-based Archaeology Committee), SERC (Science and Engineering Research Council) and NERC (Natural Environment Research Council) was one for a research programme to start in 1993 to study methods of detection and quantification of ancient bio molecules under the title of the 'Ancient Bio molecule Initiative' (ABT). This project will look at polysaccharides, lipids and proteins in particular. An overview of the work on DNA and other indicative molecular species is given by Professor Martin Jones. This overview includes an appraisal of the work to be undertaken on fats and proteins and its value to the archaeological record. (Anyone who would like a copy of this interesting overview should contact David Tilbrooke at Art Australia on (08) 207 7520 or fax (08) 207 7529).

No new reports are at hand on the local conservation science scene, although I have been promised one or two reports for the next issue of the Newsletter.

At Artlab we have been undertaking analysis of fat from ellipse nuts as part of a study into the deterioration of some nut material in a client's collection. However, we could not find a reference to the fatty acid composition of this material. Can anybody help? Please let David know.

David Tilbrooke
Co-ordinator

Textiles Specialty Group

From the Co-ordinators

Autumnal Salutations! This issue's contribution is mainly from Sue Frost, Sydney. She will be our reviewer of relevant articles from *The Paper Conservator*.

We need another member profile for next issue and hopefully an article review. The periodical listing is slowly happening - please contribute - and the updated membership list is ready for the next issue - send alterations to your entry now if you are not happy with it as it now stands.

Member Profile

Sue Frost

I was trained in Conservation at Canberra University (then CCAE) completing the undergraduate course in 1979. At that stage the undergraduate course concentrated predominantly on paper conservation, however, as I was interested in textiles I tried to get as much training in that area as I could.

My first jobs at the Museum of Applied Art and Science (MAAS), and the Australian Museum were mainly textile based and in 1982 I spent a year as a trainee in the textile conservation department at the Victoria and Albert Museum in London.

On my return to Australia, I again worked at MAAS on textiles and costumes for many exciting projects, such as the Mint and Barracks Museums, and Stage I and Stage II of the Powerhouse Museum.

During this period I spent several seasons excavating in Greece. This experience stood me in good stead for the various industrial archaeological projects I have since been involved with in Sydney.

In 1986 I moved into the private sector and together with colleagues, who had a variety of conservation skills, we established a large facility, Campbell Conservation (now International Conservation Services), servicing all areas and aspects of conservation.

I left ICS early last year and have now established my own conservation business. My services include treatment of textiles,

paper and associated materials and consultancy in the areas of preventive conservation.

When looking back at this column in past issues of the newsletter I cannot help but be impressed at the response. It's a great reflection on the effort the Textile Specialty Group is making to bring Textile Conservators and interested others together at last.

Bravo!

Sue Frost
117 Palmgrove Road, Avalon NSW 2107
Tel: (02) 918 8270

Article Review

Gut Membrane, Parchment and Gelatine Incorporated into Textile Objects

Marion Kite, Senior Conservator, Textile Conservation Department, Victoria and Albert Museum, London.

The Paper Conservator, 16, The Journal of The Institute of Paper Conservation, 1992.

This article describes how gut membrane, parchment and gelatine have been used either as part of the structure of a textile object or as applied decoration to a textile. Examples used are several 14th-century silk fragments, to show the use of gut membrane in metal thread; a 17th-century love token; 17th-century lace; 17th- and 18th-century passementerie (fringes and tassels for soft furnishing) and an 18th-century chasuble, which all incorporate parchment; and late 19th- and early 20th-century sequined costumes to show the use of gelatine.

The writer describes the problems a conservator faces when encountering objects with these materials and outlines treatments undertaken on a number of the examples listed. She shows that the occurrence in textile objects of such materials is not uncommon and suggests that the conservator should be mindful of their possible existence when examining and proposing a treatment.

The article also describes 'The Biuret Test' for protein used in this case to determine the presence of gelatine under the surface coating of a sequin.

Sue Frost

People

Carmela Mollica had a baby boy, Stephen, on February 4th, 1993.

Mary Jose was married in January and has just returned from a honeymoon in Europe.

Exhibitions

At the National Gallery of Australia

Dragon and Phoenix - Chinese Textiles, until the end of July.

Voyages of the Soul - Sumatran Textiles, end of July until October.

Century of Fashion - Couture, November until February 1994.

Carol Cains
Co-ordinator

PHOTON

Tracey Golds has a question about mounting large resin coated paper photographs for display. How? The current approach seems to be to coat strips of Japanese tissue with Mowilith or BEVA and apply them to the back of the print with a heated spatula. Does anyone have any comments on this technique or any improvements or other suggestions? Tracey is currently working at the Queensland Art Gallery, so you can contact her there with your info. Also, please let Cheryl Jackson or Kathy Henderson at the War Memorial know so that we can print any response in the next Newsletter.

Cheryl Jackson

Sculpture, Monuments and Outdoor Cultural Material (SMOCM)

On March 2-3, 1993 SMOCM presented the seminar 'Public Art: Who Cares?'. Sixty people attended the first day of scheduled talks; twenty-five people participated in the discussion on Day Two. Fourteen speakers presented their views on collaboration, conservation versus aesthetics, government involvement, and training/future.

The seminar papers and discussions are being compiled for publication with the help of Donna Fearn, a volunteer in the conservation department at the Art Gallery of New South Wales. Smadar Gabrieli from the Western Australian Art Gallery has

transcribed the tape recordings of the discussions and some of the papers to aid the authors in preparing their texts for publication.

Day Two was designed as a forum for participants to share their ideas regarding future directions for SMOCM. It was a challenge to find common ground amongst the participants consisting of artists, administrators, curators, conservators, founders, managers and interested citizens. I came away with the strong feeling that SMOCM's most achievable role is in promoting the wide aims of conservation; that we are all interested in heightening public awareness of the need for conservation and that we are interested in pursuing activities which will increase our ability to advise on matters concerning conservation.

Thank you to the NSW Division Committee of AICCM for your encouragement and financial support for this seminar. Without your injection of funds at the beginning for the design and printing of the brochure, the seminar might never have happened.

Contact Donna Midwinter, SMOCM co-ordinator for further information at the Art Gallery of NSW. Tel (02) 225 1735, Fax: (02) 221 6226.

Donna Midwinter
Co-ordinator

Wet Organics Specialty Group

In December, 1992, a rather informal ballot paper was sent to all members asking for nominations for the Co-ordinator and the Assistant Co-ordinator positions of the Wet Organics Special Interest Group. Ian Godfrey and Vicki Richards were elected for each position, respectively.

Ian Godfrey returned from his field trip (or should we say holiday) to Antarctica mid February. The field work was part of a collaborative project between Ian Godfrey, Wal Ambrose and Jim Neale (ANU) involving natural freeze drying of archaeological wood. Apparently, the experiment was not totally successful but showed promise. Ian will provide more information regarding the outcomes of the project at a later date, when he returns from annual leave.

Vicki Richards and Jon Carpenter recently returned from five weeks field work in Sri Lanka. They were involved in a combined maritime archaeological/conservation training programme for Sri Lankan students. The Sri Lankan conservators and conservation students were not experienced in the practical treatment and/or theoretical knowledge of maritime archaeological conservation. However, their vast experience with treating land site archaeological materials made instructing the Sri Lankan conservators and students a relatively easy task despite the language barriers. The knowledge exchange was reciprocal as the Sri Lankans taught us much about their methods of conservation, especially the preservation of mural paintings and the problems they face attempting to conserve cultural heritage in a third world country.

Another aim of the 1993 project was to provide the Sri Lankan conservators with an understanding of the importance of acquiring and interpreting quantitative environmental data from shipwrecks to assist in the formulation of management programmes for these heritage sites. Jon and Vicki collected *in situ* corrosion and degradation measurements on approximately seven sites in the Galle harbour area. By measuring the physical and chemical parameters of inorganic and organic materials, information can be gained which can be used to characterize a particular site in terms of the flux and aggressiveness towards these submerged objects. Basically, Galle harbour proved to be an extremely aggressive area especially with respect to organic materials. If organics such as wood timbers or caulking were not buried under stable sediment then there was no evidence of the organic materials' survival in the unprotected aerobic environment or at the sediment/sea water interface. There are no sites in WA that are quite that aggressive and even the *Sirius* site, off the coast of Norfolk Island does not compare. The information that has been gained will continue to add to the on-site shipwreck measurement database of the WA Maritime Museum and assist in interpreting results of *in-situ* measurements of organic and inorganic materials with regard to predicting the extent of site degradation which will in turn, assist in facilitating the establishment of effective conservation management programmes for underwater cultural heritage sites.

The conservation of a large composite side stay excavated from the *James Matthews* (1841) site located at Woodmans Point just north of Fremantle has begun in earnest. Ian Godfrey, Ian MacLeod, Vicki Richards and Nikki King Smith are involved in the treatment. The side stay consists of waterlogged wood, rope and residual iron and is extremely fragile. Presently, the side stay is immersed in a solution of 5% PEG 400, 2% ammonium citrate and 500ppm sodium

oxalate. The PEG is primarily the consolidant but has been proven, in the past by Ian MacLeod and Vicki Richards, to be the best concentration of PEG to remove iron corrosion products. The citrate is a complexing agent for ferric corrosion products and the oxalate is a corrosion inhibitor for iron. The solution is being monitored for iron and chloride concentration, pH, redox potential of both the solution and the residual iron and the concentration of PEG in the solution. The results are inconclusive at the moment but it does appear that active corrosion of the iron has ceased and iron and chloride ions are being released from the artefact at a linear rate. More information will be supplied as the treatment process progresses.

Until next time.

Vicki Richards
Assistant Co-ordinator



TECHNICAL NOTES

Article Review: Tannic acid - does it work?

An article printed in *Corrosion*¹ magazine, written by M Morcillo et al describes the investigation into the protective effectiveness of aqueous tannate films formed on rusted steel. The tannate film was examined for inhibition efficiency, solubility, and the chemical transformation of rust.

As the authors point out there have been several opinions stated in recent years on the usefulness and efficiency of tannate films. Some investigators have found the films to be insoluble and corrosion inhibitive while others have made contradictory findings.

The article goes on to explain the testing methods, the standards used and the results from the experiments. In the corrosion tests a series of artificially rusted cold-rolled fresh steel samples were treated with a 1% w/w tannic acid. The treated samples and some untreated samples were kept at room temperature and 100% RH for 30 days. The average corrosion of the untreated rust samples was found to be 0.13 mg/cm²/day while the tannated samples were found to have a corrosion rate of 0.21 mg/cm²/day. The results show that the tannate film does have a corrosive action on rusted steel.

Solubility tests on the tannate film indicated that the films were almost completely soluble in water with typically 90% of the film being dissolved.

In their discussion the authors comment that they were not able to come to a definite conclusion about the protective capability of the tannate films. In considering the potential inhibitive effect the authors found that tannic acid promotes corrosion of fresh clean steel and does not substantially decrease corrosion of rusted steel. Their electro-chemical tests indicated some initial inhibition, which was not considered significant for practical purposes since the effect was rapidly lost.

The results also indicated that the deposited tannate layers were very soluble in water - this appears to be the result of only a very small amount of tannic acid reacting with the Fe³⁺ ions, the majority not reacting and remaining as free acid thus being easily solubilized.

The authors concluded that the application of a tannic acid solution of 1 to 5% w/w to rusted steel promoted the formation of ferric tannate complexes at the outermost rust surface. The films formed are blackish-blue coloured and are extensively cracked. The remaining and major portion of unreacted acid which is highly soluble is occluded in the rust pores. The inhibitive effect is so slight that it is not considered significant and raises the question on the suitability of aqueous solutions of tannic acid for the protection of rusted steel before painting.

What Morcillo et al did not comment on was the use of ethanol instead of water as the liquid medium for the tannic acid. Anyone looking for a Masters project might do well to consider this as a deserving and useful project.

1 Morcillo M., Feliu S., Simaneas J., Bastidas J.M., Galvan J. C., Feliu S. Jr., and Almeida E. M. 'Corrosion of rusted steel in Aqueous solutions of Tannic Acid' *The Journal of Science and Engineering - Corrosion* Vol 48, No. 12, December 1992, pp 1032 - 1039.

The article is copyright and reproduction cost is US\$3 per copy to the publisher: National Association of Corrosion Engineers, 1440 South Creek Drive, Houston, TX 77084-4906, USA.

John Ashton, Objects Conservator
Australian War Memorial

Use of an unusual lining material in the treatment of a painting

A portrait, 985 x 586 mm, by Violet Teague came to the Ian Potter Conservation Centre laboratory for treatment under its Fee-for-Service program.

The portrait is a turps sketch painted directly onto unprimed canvas with tremendous vitality. Unfortunately with time and fluctuating environmental conditions, the canvas has moved, leaving a paint surface cracked in parts in horizontal bands and looking like 'stretch marks'. The extent of this movement could be clearly seen in transmitted light.

The embrittled canvas required some additional support. However it was felt a traditional lining would deaden the vitality of the original.

Hence Tetex was used as the lining fabric. Tetex is used in textile conservation, but not as far as I am aware generally for the lining of paintings. Tetex, PES - 31/TR, a polyester mono plain weave gauze was coated three times with light sprays of 15% Beva 371 solution in petroleum spirit. The supplier is Ure Pacific Pty, 65 - 67 Canterbury Road, Montrose Vic 3765, Tel: 728 6644, and costs \$31.00 per metre for 120cm wide. The painting was then heat set onto the prepared Tetex. The painting has lost none of its vitality but now has the additional support of the Tetex, impregnated with Beva 371. It has the added bonus of having a ghost of the image visible on the reverse, also visible are any imperfections in the original canvas.

Judy Dunlop
Ian Potter Art Conservation Centre
The University of Melbourne

AICCM Bulletin Guidelines for Authors

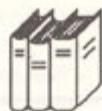
Contributions for the publication *AICCM Bulletin* should be submitted to the Editor. The contribution should not be essentially the same material published previously, except in an internal report, or in the form of a limited circulation or as a preliminary note; nor should the paper be in the process of being published elsewhere.

The manuscript should be typed on consecutively numbered white sheets of paper, using one side of the paper only and be double-spaced. Authors should submit two copies of the manuscript, including illustrative material and should retain a copy for their own use.

Bibliographical references should be in the Harvard style. A detailed guide to the style of reference may be obtained from the Editor. The manuscript should contain a brief abstract and a short biography of the author(s). If commercial products are mentioned, the names and addresses of the suppliers should be given in a separate list. Photographs should be gloss black and white with high resolution. Diagrams should be drawn in a black ink. A degree of reduction will likely occur with artwork. The publication of colour illustrations is possible only when financed by the author or by an independent funding body. Estimates for colour printing will be provided on request.

The first named author will receive galley proofs for correction; these should be returned to the Editor within 24 hours of receipt.

Therese Mulford
Editor, AICCM Bulletin



PUBLICATIONS

Storage of Natural History Collections: Ideas and Practical Solutions

Eds: Carolyn Rose and Amparo R. de Torres (Society for the Preservation of Natural History Collections)

This unique volume includes more than 100 articles on the practical applications of storage systems for a variety of natural history materials. The articles, detailing step-by-step instructions for the construction of support and storage systems for specimens and objects, were written and reviewed by professionals in the fields of conservation and collections management.

Cost: \$30 plus shipping (\$4 library rate or \$9 international surface rate). Make cheque or money order payable to Society for the Preservation of Natural History Collections and mail to: SPNHC c/o Sue McLaren, 5800 Baum Blvd., Pittsburgh, PA 15206-3706, USA; Tel: (412) 665-2615.

AICCM Poster

AICCM Australian Institute for the Conservation of Cultural Material

"Our mission is to foster the preservation of material of cultural significance in Australia and to represent and develop the conservation profession."



The AICCM Queensland Division have produced a poster for display at public events, such as the National Trust's Heritage Week, public libraries, general meetings and conservation and museum workshops.

The poster is a composite photograph of the fob watch recovered from the wreck of the *HMS Pandora*. The top section of the photograph is of the watch's outer encrusted silver casing when recovered from the sea with a sky blue background. The bottom section is of the internal gold mechanism after restoration.

Those interested in purchasing a copy of the poster should contact Warwick Peberdy on (07) 399 3822 or by fax on (07) 399 6833.



CALENDAR

Adapting in a Changing World The Association for Preservation Technology International 25th Anniversary Conference

29 Sept - 3 Oct, 1993.

In 1968, APT's emergence signified the desire of historic preservationists to bring respect and credibility to their adopted cause. Their early focus - advocacy and improving the understanding of historic buildings technology - soon gave way to a concern for quality in preservation work. Over the next decades, preoccupation with the inventory of local and national architectural heritage, the expansion of historic site systems and the development of education and training grew to encompass the elaboration of principles and standards for conservation work. Recently, attention has turned to the exploration of management systems which encourage the integration of conservation and development.

On its silver anniversary, APT finds itself in a conservation world marked by concern for the environment and by competition for declining public and private resources. Wider views of heritage and new international perspectives are challenging traditional perceptions of value and authenticity in the built heritage. The enormous 20th century building stock is presenting new challenges in heritage inventory, evaluation and protection. Past restoration and reconstruction projects are requiring attention; indeed, many professionals are now having to deal with their own work. Technology, fast-forwarding to the 21st century, offers to simplify conservation with a host of new investigative and information management tools and other products.

APT CAN invites members and friends to the 1993 conference to exchange their experiences on how they are adapting to this changing world.

For information: P.O. Box 2001, Station D, Ottawa, Ontario, Canada K1P 5W3; Tel 1 800 338 9126.

Conservation and the Antiquities Trade

2-3 December, London, UK.

For some time, the members of the Archaeology Section of UKIC have watched with increasing dismay the growth in the trade of looted antiquities, and many have become concerned lest they, perhaps inadvertently, give aid by treating items that have been illicitly obtained. The purpose of this conference is to provide a meeting place for the wide range of people who are concerned with the preservation and care of antiquities: archaeologists and conservators, museum curators, those who work in Antiquities Services, collectors and dealers who wish the antiquities trade to be regulated, lawyers, regulatory bodies and enforcement agencies who have to form and effect the guidance and control of such a trade.

It is hoped that the papers presented will inform the delegates about the international conventions which exist to protect our cultural heritage, their strengths and weaknesses, direct people to the prevailing legislation, expose the extent of the damage being done and provoke discussion of the ethical considerations for all concerned.

For information contact: Helena Jaeschke, Secretary, UKIC Archaeology Section, 3 Park Gardens, Lynton, Devon EX35 6DF, UK.

Restoration '93

6-8 December 1993, Boston, Massachusetts, USA.

Restoration '93, the international conservation and preservation trade event is to be held in the USA this year.

Restoration is a cross-disciplinary exhibition and conference covering every aspect of the preservation/conservation market. The exhibition will feature a wide range of materials, products and services for parks and gardens to buildings and monuments, collections of paintings, books, works on paper, textiles, furniture, ceramics and much more.

It is expected that between 200 and 300 companies will display their wares and services to between 7,000 and 10,000 visitors.

For information on attending or exhibiting, call or fax: Restoration '93, Ten Tower Office Park, Woburn, MA 01801, USA; Tel: (617) 933 9699; Fax: (617) 933 8744.

Artist's Intent in Conservation and History Creative Collaborations

16-19 February 1994, New York, USA.

Two AIC-sponsored sessions at the College Art Association Annual Meeting. Proposals should be sent to the session chairs by April 15.

Session 1: Artist's Intent in Conservation and Art History. Chair: James Coddington, Conservation, Museum of Modern Art, 11 W. 53rd St., New York, NY 10019. Establishing "artist's intent" is one of the most common themes of collaborative efforts by art historians and conservators. The goal of this session is to identify and assess methodologies used to establish artist's intent. Papers articulating aspects of analysis - technical, visual, or historical - with explanation of why certain modes of analysis were chosen are sought.

Session 2: Creative Collaborations. Chairs: Margaret Holben Ellis, Rebecca Anne Rushfield, Conservation Center, Institute of Fine Arts, New York University, 14 East 78th St., New York, NY 10021. The diversity of working relationships between artists and others will be explored. Emphasis will be on the types of information exchanged (verbal, written, hands-on) and, the consequences of that exchange on the work of art itself. Teams that represent various creative collaborations will present their observations on the positive and negative results of their communications.

Methods in Scientific Examination of Works of Art: Thin Layer Chromatography

28 February - 4 March, 1994.

Marina del Rey, California, USA.

This one-week workshop is designed to introduce participants to thin-layer chromatography (TLC) as a method of analysing a range of binding media materials. TLC analysis is a low-cost and effective method applicable for binding media including proteins, carbohydrates, waxes and resins. The workshop is suitable for conservators and for conservation scientists who are not familiar with this technique. Sessions will provide a balance of lecture and hands-on practice. Lectures will cover the theory of TLC and its application to the study of binding media. The binding media analysis kit, developed in the GCI Scientific Program, will also be discussed. Practice sessions will cover all the steps in TLC analysis and use of the binding media kit. The number of participants will be limited to 15. In the selection process, preference will be given to conservators and conservation scientists whose job responsibilities include binding media analysis and whose laboratories lack the facilities to carry out more sophisticated analysis techniques. Costs: There is no fee for the workshop, but participants must meet their own travel and living expenses. Application deadline: September 30, 1993. Contact: The Training Program, The Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, CA 90292. Tel: (310) 822 2299, Fax: (310) 821 9409.

Modern Works, Modern Problems

March 1994, Tate Gallery, London.

Papers should relate to: Collages (storage, display, modern adhesives etc.), disappearing art (including ephemera) modern papers, printing, unusual media and other interests.

Contact: the Conference Committee c/o Clare Hampson, Institute of Paper Conservation, Leigh Lodge, Leigh, Worcester, WR6 5LB. Tel: (0886) 832323.

Photographs, Preserving a Moment in Time

11-16 April, 1994, Bath, UK.

To be held at the Sir Michael Tippett Centre, Newton Park, Bath.

The aims and objectives of the conference is to continue the good work of the Centre for Photographic Conservation 1992 conference extending the frontiers of photographic preservation and conservation, developing and disseminating the knowledge and expertise of those working in this relatively new, yet rapidly developing discipline. The Centre would particularly welcome presentations, workshops, video and poster exhibits in a wide range of areas including

identification of photographs

photographs within mixed media collections, storage and treatment mounting and presentation of photographic images, albums, cases and frames; and

storage of photographs

This list is not restrictive within the broad aims of the conference. Titles and abstracts of papers etc. should be sent to the Conference Convenor before or by 25th August 1993.

For further information contact: Conference Convenor, The Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London SE23 1HU, England, United Kingdom. Tel: (081) 690 3678, Fax: (081) 314 1940.

Environnement et Conservation de l'Ecrit et de l'Image ARSAG International Symposium

May 1994, Paris, France.

Improving the quality of the environment in which audiovisual and graphic documents are stored in order to increase their longevity has long been the preoccupation of those in charge of their preservation and safeguard, whether they be restorers, curators or scientists. The second international symposium of the Association pour la Recherche Scientifique sur les Arts Graphiques will focus its attention on two dangers which threaten collections in archives, museums, libraries and photograph libraries: atmospheric pollution and bio-deterioration. Not only old documents but also those manufactured today are subject to the same destructive forces. The symposium will last a week: two days will be devoted to a discussion of pollution and biodeterioration and two days to the conservation of modern materials. A debate will also be organized which will permit restorers, curators and researchers to confront each other's point of view on these subjects. Participants will have the possibility of visiting restoration workshops and research laboratories of the Ministry of Education and Culture. Simultaneous translation will be provided in English and French. Authors wishing to make a presentation must send the title and a brief summary before 15 April 1993 to Françoise Flieder or Sibylle Monod, ARSAG, 36 rue Geoffroy-Sainte-Hilaire, 75005 Paris, France; Tel: (1) 45 87 06 12, Fax: (1) 47 07 62 95.

World Ceramics Congress

June 1994, Florence, Italy.

Includes symplia on Ceramics in Architecture and the Ceramic Heritage. Contact: World Ceramics Congress, PO Box 174, I-48018 Faenza, Italy.

AIC, 22nd Annual Meeting

6-11 June, 1994, Nashville, Tennessee, USA.

A one-day general session of the 1994 AIC annual meeting will address the topic of "Artist's Intent". Conservators, curators, art historians, artists, historians, and others are invited to submit abstracts that focus on various perspectives of the broadly defined topic of intent. Speakers are encouraged to explore the relative importance, merit, practicality, and possibility of determining intent. This topic could be discussed in terms of methodology, technology, documentation, and/or aesthetics. Two questions that come to mind are:

1. Is an objective definition of intent possible (or desirable) with anything less than a contemporaneous written statement of the artist?; and
 2. Is it possible to define the artistic intent for an anonymous artist?
- Joint presentations by conservators and curators are encouraged.

Papers of general interest on other topics are welcome for the second day of the general session. Abstracts should present a summary of the subject matter to permit an evaluation of the paper's quality and significance. Papers should be suitable for oral and presentation as well as for publication. The substance of papers submitted for the general session should not have been previously published. The Program Committee reviewing the papers will consider the following factors:

1. the general interest of the paper and its practical usefulness for the AIC membership;
2. suitability for oral presentation and publication;
3. quality of the paper's content and significance of the results; and
4. importance of having an overall balance to the thematic session.

Deadline for receipt of abstracts is October 1, 1994. Abstracts should be double-spaced and a maximum of two pages. Send them to: Jay Krueger, AIC incoming vice-president and program chair, National Gallery of Art, DCL, 6th St. & Constitution Ave., NW, Washington, DC 20565. Abstracts may also be sent to the AIC office, 1400 16th Street, NW, Ste. 340, Washington, DC 20036; Fax: (202) 232 663.

Reclaiming Women's History through Historic Preservation

17-19 June, 1994, Bryn Mawr, Philadelphia, USA.

This first national symposium will examine the interrelationships of women's history and the built environment. The conference welcomes proposals for papers or panels on two themes: identification of buildings, sites, and objects associated with women's history; and how interpretation and education programs associated with these sites can enhance and promote understanding and appreciation of women's history. Deadline for proposals: July 16. Contact: Gayle Samuls, Alice Paul Centennial Foundation, Inc., and Preservation Coalition of Greater Philadelphia, 250 S. 16th St., Philadelphia, PA 19102; Tel: (215) 546 0531.

The Ceramics Heritage 8th CIMTEC World Ceramics Congress Symposium B

29 June - 3 July 1994, Faenza, Italy.

Topics will range from the most ancient ceramics up to products from the beginning of industrialization (mid-nineteenth century) and will include interactions between ceramics technology and culture; innovations in ceramics technology; archaeometry and archaeology for dating and provenance; analysis of materials degradation and studies of conservation, recovery and restoration; ancient ceramic production centres. Abstracts of papers for oral and poster sessions should be submitted in English by 15 September 1993 to the Congress Secretariat. Full details from: World Ceramics Congress, PO Box 174, 48018 Faenza, Italy; Tel (546) 2246/664143, Fax: (546) 6641/663362.

Surface Treatments: XIII th Congress of the Nordic Conservation Associations

7-10 September 1994, Copenhagen, Denmark.

The subject matter and the three days of the congress will be divided into three major areas of treatment, covering every field of conservation: cleaning, stabilization, and coating/after-treatment. The professional organization of the congress and the editing of the preprints will be handled by a special co-ordinating group, which covers conservation in every specialty such as paintings and polychrome sculpture, painted surfaces, paper and photographs, objects and textiles. Talks should last approximately 20 minutes. Deadline for abstracts is 1 May 1993. An interim programme, information on the congress fee and registration forms will be available at the end of July 1993. Apply to Jacob Trock, President, Nordisk Konservatorforbund: Den Danske Afdeling, Museet for Fotokunst, Brandts passage 37-43, 5000 Odense C, Denmark; Tel: 66 13 78 16, Fax: 66 13 73 10.

The AICCM National Newsletter is issued quarterly in March, June, September and December. It is available free to all members. Membership enquiries should be directed to The Secretary, AICCM Inc., GPO Box 1638, Canberra ACT 2601, Australia.

Contributions and correspondence should be typed with double spacing and addressed to: The Editors, AICCM 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, Tel: (06) 243 4531

Final deadline for copy for the next issue is 6 August 1993. Contributions may also be faxed c/- The Australian War Memorial Annex (06) 241 7998

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

Advertising Fees

	half column	full column	full page
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Commercial	\$A 100	\$ 200	\$ 500

Editorial Committee: Gina Drummond and Cheryl Jackson. Typesetting: Jennifer Anderson

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The first volume of the series, 'The History of Women in Australia', was published in 1985. It was edited by Ann Douglas and the late Professor Joan Kelly. The book was a landmark publication in the history of women's studies in Australia. It provided a comprehensive overview of the role of women in Australian society from the early colonial period to the present day. The book was well-received and established a strong foundation for the study of women's history in Australia.

The second volume, 'Women and the Environment', was published in 1988. It was edited by Ann Douglas and the late Professor Joan Kelly. The book explored the relationship between women and the environment in Australia. It examined the ways in which women's experiences and perspectives shaped their interactions with the natural world. The book was a significant contribution to the understanding of women's roles in environmental history and conservation.

The third volume, 'Women and the Labor Movement', was published in 1991. It was edited by Ann Douglas and the late Professor Joan Kelly. The book focused on the role of women in the Australian labor movement. It explored the ways in which women's experiences and perspectives shaped their participation in the labor struggle. The book was a significant contribution to the understanding of women's roles in the history of labor in Australia.

The fourth volume, 'Women and the Arts', was published in 1994. It was edited by Ann Douglas and the late Professor Joan Kelly. The book explored the role of women in the Australian arts. It examined the ways in which women's experiences and perspectives shaped their creative contributions to the arts. The book was a significant contribution to the understanding of women's roles in the history of the arts in Australia.

The fifth volume, 'Women and the Law', was published in 1997. It was edited by Ann Douglas and the late Professor Joan Kelly. The book focused on the role of women in the Australian legal system. It explored the ways in which women's experiences and perspectives shaped their participation in the legal profession. The book was a significant contribution to the understanding of women's roles in the history of the law in Australia.

The sixth volume, 'Women and the Media', was published in 2000. It was edited by Ann Douglas and the late Professor Joan Kelly. The book explored the role of women in the Australian media. It examined the ways in which women's experiences and perspectives shaped their participation in the media industry. The book was a significant contribution to the understanding of women's roles in the history of the media in Australia.

The seventh volume, 'Women and the Future', was published in 2003. It was edited by Ann Douglas and the late Professor Joan Kelly. The book focused on the role of women in the future of Australia. It explored the ways in which women's experiences and perspectives shaped their vision of the future. The book was a significant contribution to the understanding of women's roles in the history of the future in Australia.

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