

PREVENTIVE CONSERVATION TRAINING COURSE

Ho Chi Minh Museum, Hanoi

15-27 April, 1996

(AusHeritage Demonstration Projects Program)

A survey of museums in Vietnam was carried out in April 1994 by Professor Colin Pearson of the University of Canberra. This was at the request of Dr Bai of the Department of Conservation and Museology, Vietnamese Ministry of Culture and Information (MCI), funded by the International Cultural Relations Branch of the Australian Government Department of Foreign Affairs and Trade (DFAT), and organised by the Australian Embassy in Hanoi. The aim of the survey was to determine the current state of the management, and in particular conservation, of museum collections in Vietnam, and present proposals for their improvement. It was agreed with the MCI that the first priority should be for training in preventive conservation for staff of national and provincial museums.

Again with funding from the International Cultural Relations Branch and organised by the Australian Embassy, a first training course was held in Ho Chi Minh City in August 1995. There were 41 participants including staff from 25 provincial museums in the south of Vietnam and from 9 museums in Ho Chi Minh City and the Thu Duc Culture College. The course lecturer was Debbie Ward, past Senior Textile Conservator at the National Gallery of Australia, currently resident in Ho Chi Minh City. Following the success of the course, it was requested that it be repeated for museums in central and north Vietnam.

As further funding for conservation training was not available from DFAT, Professor Pearson made an application for funds from the newly established AusHeritage, a national network being promoted by the Australian Government Department of Communications and the Arts, to develop opportunities for promoting the export of Australia's cultural heritage industry. The application was successful and was included in the AusHeritage Demonstration Projects Program, which enabled a second preventive conservation training course to be held from 15-27 April, 1996 at the Ho Chi Minh Museum, Hanoi. This is a modern museum which opened in 1990, and has excellent facilities with a lecture room and modern AV equipment. There were representatives from 29 provincial museums from central and northern Vietnam, plus staff from the Ho Chi Minh Museum, a total of 31 participants.

The AusHeritage funds for the course were to cover the costs of Professor Pearson, plus one assistant, travel and accommodation for participants from the provinces, local costs in Hanoi such as rental of rooms and equipment, transport and course materials, and interpretation costs.

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Preventive Conservation Training Course

Continued from page 1

It had originally been hoped that Debbie Ward who ran the first course, would be available again but this was not possible. It was fortuitous that at the last minute, Donna Midwinter, Objects Conservator from the Art Gallery of NSW, Sydney, was preparing to visit Danang to survey the conservation needs of the Cham culture present in museums and the historic Cham Towers, funded by the State Government of NSW. She was able to rearrange her itinerary and provided invaluable assistance with teaching in the second week of the course.

The aims of the course were to provide basic training in preventive conservation. This covers the damage caused by incorrect and fluctuating levels of temperature and relative humidity (T and RH); excessive levels of illumination and ultra violet radiation (UV); pests, including insects, mould, rodents etc, air pollution and people (eg handling). This was followed by methods and practices which can be used to reduce this potential damage, particularly as applied to the storage, exhibition and transport of collections. Finally, participants were informed about procedures to develop a disaster preparedness plan, and they also carried out emergency treatments of water damaged materials.

Practical sessions were also held on the measurement of T and RH, illumination, UV, and monitoring of insects with traps. Surveys were carried out in six cultural institutions - in Hanoi, the Ho Chi Minh Museum, Fine Art Museum, Army Museum, History Museum, plus the Museum of Ethnic Minorities, Thai Nguyen Province, and the Keo Pagoda in Thai Binh Province. The results of these surveys, with recommendations, are to be forwarded to the institutions. The visits also provided the opportunity to look at other aspects of storage,

display and management of collections. What was encouraging is that at the end of the course the majority of participants were capable of carrying out an environmental survey of a museum and in making recommendations to improve the situation using simple solutions. Participants should now be able to apply the knowledge and skills to their own institution - the problem is lack of environmental monitoring equipment and whether they have sufficient authority in their museum to carry through any recommendations. It is hoped that the Ministry of Culture and Information will be able to acquire monitoring equipment for loan to national and provincial museums.

In twelve months time, all the museums participating in both the 1995 and 1996 preventive conservation courses will be surveyed to determine the effectiveness of the training, the success in improving the conditions of collections, and reasons for not improving such conditions. From the results of the survey a program will be developed to deal with identified problems and improve the level of conservation in Vietnam.

During the training course, discussions have been held between the Hanoi Cultural University (Museology Department) and the University of Canberra (National Centre for Cultural Heritage Science Studies), the aim being to sign an agreement to promote cooperation and staff/student exchanges between the two universities. This will in the long-term upgrade the level of museology and conservation training in Vietnam.

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FROM THE EDITOR

Jennifer Anderson

I have always thought that volunteers are not appreciated enough. It is easy to say that a job is simple, or should be done more efficiently, but it is only when you come to do the job yourself that you truly understand what has to be done, and how much time this takes.

Some members may think that the Editor of the *Newsletter* is paid for the time it takes to, among other things: solicit articles; edit the articles; deliver it to the typesetter; arrange bromides of any photographs; take the printout from the typesetter to the printer; arrange for volunteers to bag the finished product (which often includes collating separate bits of paper); sort it by postcode and take it to the post office to post; but they would be mistaken. The

production of this *Newsletter* is another one of those jobs that is done by volunteers (except for the typesetting and printing). Heartfelt thanks to all those involved.

This *Newsletter*, I have undertaken the job of Editor and runner around, while Gina, hopefully (but I doubt it), puts up her feet to await the arrival of her first baby. I have now had a bit of first hand experience of how difficult it is to edit information out so that the *Newsletter* we end up with is informative, but not too verbose.

Please keep sending articles, reviews and any other pieces of information you think the membership may be interested in, but please, do it by the **due date!!!!**

NATIONAL CONSERVATION AND PRESERVATION POLICY FOR MOVABLE CULTURAL HERITAGE - REVIEW

Professor Colin Pearson

'Movable Cultural Heritage is an important element in the lives of all Australians. It is evidence of the cultural richness and diversity of Australian People, past and present. It helps define who we are.'⁽¹⁾

The National Conservation and preservation policy for movable Cultural Heritage was prepared as a consequence of the former Federal Government's commitment to movable cultural heritage. The policy provides a national framework for governments, private, community and non-governmental sectors, as well as individuals and organisations involved in the care of movable cultural heritage. It is intended to guide activities at the local and national level, and establish a basis for the development of strategies and actions.

An important concept recognised in the document is that the movable cultural heritage of Australia is not confined to Commonwealth, state or local cultural heritage institutions, but a significant component is held by a wide range of organisations and the general public. The total makes up the distributed national collection.

The publication makes ten policy statements followed by information on related policies and an overview of key issues covered.

These policy statements affirm and recognise: the importance of Australia's cultural heritage; the cultural diversity of Australian people; the need to define the significance of movable cultural heritage and the need to conserve and preserve that heritage; the right of Australian people to have access to their movable cultural heritage with conservation and preservation being essential to the provision of such access; the need for a co-ordinated approach involving governments and the private, community and non-government sectors; the need to raise the level of understanding about Australia's movable cultural heritage and co-ordination of community-wide skills development; and the need for research.

This policy document is a major step towards the long-term preservation of Australia's movable cultural heritage. Although many countries have already developed policies and implemented legislation for the protection of their built heritage, few have achieved the same level of protection for movable cultural property. It is probably assumed this is the responsibility of national cultural institutions and their respective acts, but these do not cover the needs of the distributed national collection. Australia is a world leader with its policy for the conservation and preservation of movable cultural heritage.

The next stage must surely be production of guidelines for implementation of the policies. For example, it is recommended that preventive conservation be taught at an adequate level in practical studio arts/crafts skill courses, and in museum studies courses. This should be extended to include, in the first example, the properties and long-term preservation problems of materials used by artists and craftpersons, and secondly, preventive conservation should be included in archaeology, librarianship, architecture and art history courses. If the policies are to have any effect they will need support and a change of priorities from related professions. Unfortunately, this criticism can also be directed towards some Commonwealth and state cultural institutions where the conservation of collections, being in general a 'backroom' activity, is given low priority. The excuse is invariably lack of funds yet objects continue to be added to collections, compounding conservation and storage problems. At the same time conservators must be responsible for the promotion of conservation to ensure it is seen and appreciated by management, related professions and the general public. Conservation and preservation of movable cultural heritage is a joint responsibility.

Recent progress has been made in some fields of conservation, particularly 'preservation management' which has become a popular activity in Australian libraries and archives. They have made deliberate changes to their approach to collection conservation and preservation, moving away from single item treatment towards the total preservation management of collections in order to provide better public access to the material. Preservation management is now being included in library and archive training courses across Australia.

Significant progress has also been made in conservation training at the local level. The Conservation Working Party of the HCC is co-ordinating an Australia-wide series of workshops aimed at local communities. However, what is still lacking is any policy for promoting professional development of practising conservators. The provision of conservation training at all levels is essential.

Therefore, although the policy is a significant step forward, and the Conservation Working Group is to be congratulated on this initiative, it is really only the beginning. Just as significant is the need for communication, co-operation, and a change of attitude and priorities from all those institutions and individuals who work with, collect or are responsible for the distributed national collection.

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

References

(1) The Commonwealth of Australia, 1994,
Creative Nation, Canberra

Contact the Secretary, Cultural Ministers
Council, Department of Communication and

the Arts, GPO Box 2154, Canberra, ACT 2601.
The electronic version is available from the
National Preservation Office at the National
Library of Australia at: <http://www.nla.gov.au/3/npoc/cult.html>. This format highlights further
information referred to in the document which
can be accessed through the WWW.

This review first appeared in *Museum National*
and is reprinted here with the kind permission of
the editor, *Museum National*.

PRESIDENT'S REPORT

State Branches Contribution

As many of you will know I have been spending some time talking to members about the organisation and your thoughts on its effectiveness and relevant future directions. A frequently repeated comment was that State branches were not in a position to contribute to the organisation at national level, although members were keen to do so. On the other hand at Council level, there is always too much work to be split between relatively few people. For these reasons I contacted State Presidents to discuss ways in which they thought their Branches would like to contribute. The response was fantastic. State Branches have now taken responsibility for key areas which will substantially assist Council and strengthen the AICCM. Apart from getting the work done, I am sure there will be other benefits from this process, including an increased knowledge at State level of the role and activities of the AICCM, a firmer base for the development of strong corporate memory, and a sense by members of their very real importance to the organisation.

To date the following areas are being examined by State Branches, but if you have any ideas which may assist the Branches carry out these responsibilities please contact a Branch member and help contribute to the process.

The development of a Code of Practice - Vic
President - Andrew Thorn

The AICCM Draft Corporate Plan - SA
President - Sarah Jane Rennie

Revision of the AICCM Bylaws - Tasmania
President - Linda Clark

Revision of the Code of Ethics - WA
President - Patricia Moncrieff.

The AICCM National Conference 1996

The AICCM National Conference for 1996 promises to be a landmark for the future of the organisation. The Conference Brochure was sent out with the last *Newsletter* and the Organising Committee, Kay Soderlund, Sue Frost and Bronwyn Cosgrove, have been working hard to get everything in place for what promises to be an extremely thought provoking event. Each session on day one has been divided into themes dealing with the future of the profession and the professional body, covering Training, Ethics, AICCM, Conservation, and Strategies for the Future (see the brochure in the last *Newsletter*). At the end of each session, time has been put aside for panel discussion and comment from the floor. Please give some thought to those areas where you may like to contribute. If you cannot attend the Conference you can forward comments with a member from your organisation or State who is attending, or to the convenors for each session.

The National Conservation Strategy Forum will be held at the Powerhouse Museum on 30 October. This will be open to anyone who is interested in attending. Your involvement in developing a co-ordinated AICCM approach is valuable. The Policy has ten policy statements, and the Forum addresses these under the headings:

- Protecting Indigenous Cultural Heritage.
- Cultural Diversity.
- Significance.
- Accreditation and standards.
- Collections Management, Conservation and Access.
- Future directions in access and preservation technologies and new electronic formats.
- The contribution of community and professional organisations to conservation and preservation.
- Map of conservation and preservation services in Australia.
- Raising community awareness.
- Conservation and preservation education training.
- Research into materials conservation.

Please contact your State President or a member of Council if you consider you have any contribution to make to the development of the National Conservation Strategy.

Special Interest Groups

It is very pleasing to see the interest in the continued development of Special Interest Groups. Special Interest Groups now exist for Antarctic Heritage, Book and Paper, Conservation Science, Objects, Paintings, Sculpture, Monuments and Outdoor Cultural Material, and Wet Organics. Two other groups, Photon and Gilded Object Conservation, are currently being established. Details of these groups and their relevant co-ordinators are listed in the *Newsletter*. The particular and often specific professional interests of conservators are well served by these Groups, and their continued input into the professional development aspects of the AICCM is important.

The AICCM Directory

Don't forget that the AICCM will be producing a Directory of members in October. Those of you who have received renewal notices will be aware of this. The directory is an important document, identifying you as a member of the professional body and acknowledging your commitment and contribution. If you know anyone who is not a member but who you think should be, please let them know so that they can take the opportunity of being listed.

Next Council Meeting

The next meeting of Council will be on 20 September 1996 in Melbourne. If you have any items you would like discussed at this meeting, contact me, your State President or your Branch Representative on Council.

AICCM NOTICES

Change to Phone Number for AICCM Secretariat

Many AICCM members will be aware that I am currently on maternity leave. I am still continuing to provide a secretariat service for the AICCM during this time. As the AICCM does not have a permanent office, members should contact me on my home phone number until further notice on (06) 236 9479 with regard to AICCM matters. Faxes should still be sent to: (06) 241 7998 and e-mail to: gina.drummond@awm.gov.au. Please note that faxes and e-mail messages are only being cleared weekly so urgent matters should be directed to me by phone.

Gina Drummond, Secretariat Officer

Delay in Publication of AICCM Bulletin

Members will be aware from the June *Newsletter* that the publication of **AICCM Bulletin** Vol 21 No 1 (December 1995) and Vol 21 No 2 (June 1996) have been delayed in their publishing schedule. These issues form part of the 1995/1996 financial year publication entitlement for financial members. The **Bulletin** team are working very hard to get these issues to members as well as creating a quality publication and it is expected that these issues of the **Bulletin** will go out to members in the next few months.

Members can help with the production of the **Bulletin** by forwarding papers for publication addressed to the **AICCM Bulletin** editor through the AICCM GPO Box.

**Call for Expressions of Interest
IIC Conference - Melbourne**

Please note that if you were a lapsed member for the 1995/1996 financial year, you will not receive the above issues when they are mailed out.

Submissions for the *National Newsletter*

While Gina Drummond, the editor, is on maternity leave, submissions for future issues of the *National Newsletter* should continue to be sent to the Australian War Memorial.

Gina will continue to edit the *Newsletter* while on leave, however, any queries about the *Newsletter* should be directed to Cheryl Jackson on Ph: (06) 243 4534; Fax: (06) 241 7998; E-mail: cheryl.jackson@awm.gov.au

Annual General Meeting

The Annual General Meeting (AGM 23) of the AICCM will be held on Tuesday 29 October 1996 at 6pm - venue to be announced in the AICCM Sydney Conference Registration Papers.

Any business which an AICCM member wishes to raise or have raised at the AGM must be advised to the Honorary National Secretary in writing at least fourteen (14) days prior to the meeting.

AICCM Membership Renewals

Membership renewal notices for 1996/1997 were sent out to all 1995/1996 financial members in July and August. If you have not received your renewal notice please contact Gina Drummond on (06) 236 9479 or by fax: (06) 241 7998.

The AICCM will be hosting the IIC Conference in Melbourne in 2000. This will be a landmark event and the first IIC Conference to be held in the Southern Hemisphere.

Planning for the Conference is already underway however a Conference of this scale is a major undertaking and support will be required from a large number of people in various capacities.

At present it is proposed to establish a National Conference Committee, with wide representation from local Branches, which will assist with specific functions. If you are interested in contributing to the organisation and support of the Conference, please forward details of your areas of interest, and ways in which you consider you could assist with the Conference, to The Honorary Secretary, AICCM, GPO Box 1638, Canberra, ACT 2601.

ACT: Jeanette Regan
Sheridan Roberts
Ute Strehle
Andrew Viduka

NSW: Catherine Burnstein
Gregory Dabrowa
Vinod Daniel
Tristan Ricketson

Vic: Caroline Fry
Margaret Birtley

Qld: Tiana Adair
Julia Donaldson
John Swanson

Overseas: Elizabeth Peacock (Norway)

NEW MEMBERS

Ordinary Members

Abstracting for AATA

Many AICCM members will be aware of the publication **Art and Archaeology Technical Abstracts (AATA)** published by the Getty Conservation Institute in association with the International Institute for Conservation of Historic and Artistic Works, London. This publication provides a valuable source of information being published in the field of conservation and related areas.

The Tasmanian Division of the AICCM has recently agreed to take on the task of abstracting AICCM publications, principally the **AICCM Bulletin** and the **AICCM National Newsletter**. Providing abstracts of AICCM publications is an important way to promote publishing being undertaken by the AICCM and AICCM members. Our thanks to the Tasmanian Division for taking on this important task.

Take Care, Take Action

I have just been nominated as a member of the National Breast Cancer Centre's Women's Advisory Network. The Women's Advisory Group is made up of women who are not necessarily in the health field, but who will assist in developing the work of the Centre and in sharing information about breast cancer using their professional and community networks. the Chair of the Network is Ms Quentin Bryee, AO.

Some of the other nominated women include The Hon. Justice Margaret Beazley (NSW), Ms Helen Nugent (Westpac Director, Strategy and Communication), Ms Mary Kostakidis (SBS-TV),

Ms Diedre Mason (Telstra Director, Public Affairs), Sue Neales (Editor, The Age).

My nomination was on the basis of my professional and community work. I consider it a great honour and thank the AICCM *National Newsletter* for assisting in promoting awareness of breast cancer.

Therese Mulford

Take Care, Take Action

1 in 14 women will develop breast cancer. The risk increases after middle age. To date, there is no known way of preventing breast cancer. The hope lies in early detection. So take action, take care. Ask your GP for mammography referral. You owe it to yourself and those who love you.

More information about breast cancer in Australia can be found at:

Home page <http://www.nbcc.org.au>

Breast Cancer Support Information:

Ph (02) 9334 1700

Fax: (02) 9326 9329

email: director@nbcc.org.au

Australian Capital Territory

Australian War Memorial

The textile laboratory, like all parts of the AWM, is uncertain what lies ahead until the August budget. We are expecting a busy time with exhibition preparation but as yet have no idea what numbers of items to expect. In the meantime we have been actively involved in the preparation of a briefing pack which will be essential reading for all members of exhibition planning teams whether they are staff members or contractors.

We continue to survey the collection - soft hats are our target at present. We have also been preparing small items for display and loan.

Gina Drummond has left the lab on maternity leave and **Lisa Townsend** is shortening her contract with us to take up a twelve month internship with the National Trust at Blickling Hall. We wish them both well.

The objects lab welcomes **Myfanwy Eaves**, History Technician from the Auckland Museum, who is collating information on large technology conservation, especially pertaining to the Japanese Zero and British Spitfire aircraft. Myf was originally expecting to visit under the auspices of an ANZAC Fellowship exchange, however both the New Zealand and Australian governments have refused funding for the Fellowship this financial year so far. This also means that **George Bailey's** application for a Fellowship to assist Auckland Museum to reassemble their Zero and Spitfire aircraft is on hold.

George Bailey and **John Ashton** will be teaching the 2nd Year half unit on conservation of metals and also supervising three 3rd Year double projects. **Holly Jones** is investigating the use of molasses as a corrosion remover, **Robert Clendon** is investigating the identification of mineral oil based lubricants and **John Kemister** is assessing conservation treatments for the prevention of corrosion at a wood and metal interface. All three projects are useful and of interest to the AWM.

Paper conservation welcomes **Bernard Kertesz** back from 3 months long service leave and **Cheryl Jackson** back from over nine months at the Australian Institute for Aboriginal and Torres Strait Islander Studies. Cheryl is having to adjust to hands-on conservation again, rather than the mass preservation approach required by the AIATSIS collection.

The lab is gearing up for several touring exhibitions as the War Memorial develops its outreach program.

In print based photograph conservation, **Helen Butler** has been working through a large project, requiring her to clean and coat 2,200 reference

prints. It was discovered that the prints did not have any negatives so negatives needed to be produced from the prints. However, because the prints had been heavily used over the years, the surface of the emulsion was scratched and dirty and produced a very poor quality copy, plus, many of the prints were exhibiting silvering out. The prints are now being cleaned with various concentrations of water/ethanol solutions, then sprayed with 2% gelatine to reduce the effects of the surface scratches and any residual silvering out. The curatorial section was very pleased with the early results, which led to the 2,200 prints being selected for the process. Currently Helen is up to number 2,000, so it will all soon be over!

National Gallery of Australia

The Conservation department of the National Gallery has recently completed its reporting, packing and dispatching of the very successful *Turner* exhibition to the National Gallery of Victoria for the second leg of its tour. All staff in the department were closely involved with the creation of this exhibition which began two years ago.

Our current project show is *Paris, The End of a Century, French Art in the 1890's*, which will highlight works from the NGA's collection along with a very generous loan from the Musée d'Orsay in Paris. It will be an exciting show of the best in French paintings, drawings, prints, jewellery and other decorative arts from the end of that century, due to open at the end of the year.

Meanwhile back at the factory, **Geoffrey Major** is working with **Liz Page** on the environmental specifications for the new exhibition galleries extension which includes the flooring materials, wall finishes, air condition, climate control, lighting, etc.

Liz Page, with NGA Registration staff have been liaising with the Australian Quarantine and Inspection Service in submitting an application for an Approved Quarantine Directive. She has also been reviewing humidity and temperature standards for the NGA. Liz has also been tackling the problem of calibration of light monitoring equipment and is keen to hear from anyone else who has suffered from 'instrument deviation'.

Kim Brunoro and **Simon Ives** put in a lot of work preparing various paintings for the *Bush to Boudoir* show, which will go on tour in October. **Natalie Scoullar** has been working on contract, and **David Everingham** has been working part-time doing research into methods and materials used for fills in paintings. **Greg Howard** has been extremely busy reframing works for *Bush to Boudoir*, the 70's Papunya aboriginal works and attending the recent framers workshop held at

the NSW Art Gallery with **Professor Jonathan Thornton**.

Amanda Pagliarino started a three month temporary contract in the Objects section. She will be working on the *William Morris and Friends*, a very beautiful decorative art and craft show, plus the new contemporary *Art Now II* paintings exhibition, the loans program, and assisting with the Aboriginal collection. **Beata Tworek** is on a three month holiday in Europe (lucky her) but will attend the ICOM Triennial Conference in Edinburgh as the representative of the NGA.

Gloria Morales has completed the transfer of the aboriginal bark collection to our new storage repository at Hume, while completing the new design, de-installation and installation of Gallery One. During this process the 200 memorial burial poles were condition reported and 25 poles were treated for flaking pigment. She is now preparing an exhibition of Aboriginal art travelling to India. Gloria also participated in the course of 'Analytical Techniques in Conservation' 8-13 July, at the Winterthur Museum, Delaware.

Sarah Clayton has begun documenting and condition reporting a Natalia Goncharova *Sea Horse* costume from the 1916 Sadko ballet. The costume has undergone extensive previous restoration and conservation over the years. It is hoped that the costume can be returned to its original state. **Micheline Ford** has completed an extensive treatment on a Charles Conder watercolour on silk, saving it from disintegration. Sarah and Micheline have been condition checking and preparing works for *William Morris and Friends*.

Sarah Pinton from the Australian National University and **Stefanie Woodruff** from UCAN have just completed a two week work program on the ongoing project of condition surveying and vacuuming the theatre arts collection.

Sue Bioletti is currently preparing works for loan to the exhibition *Beyond Recognition* while continuing with a very busy schedule that includes the treatment of watercolours from the collection by Tom Roberts and John Peter Russell, the Australian impressionist. **Gajendra Singh Rawat** is continuing his Getty scholarship with us, treating more Indian Miniatures from the Gayer Anderson collection.

Fiona Kemp has returned from her overseas tour which included conservation departments in museums and galleries in the USA, UK and Europe.

National Library of Australia

Life continues to be busy at the National Library. **Brian Hawke** departed from Preservation Services at the end of June after many years of service and has taken up a private book conservation practice at home. Brian can be contacted for all conservation binding needs on (06) 288 8415. Another void of a temporary kind is also being experienced in the department

with **Kate Eccles-Smith** being absent to take up a position for six months as acting Exhibitions and Loans Registrar within the Library.

Until recently **Kim Morris** has been holding the fort in Preservation Services whilst **Chesley Ingram** was on leave, Kate was transferred and Brian left. Kim has also taken on board the teaching of a portion of the Heritage Preservation/Preventative Conservation unit at the University of Canberra whilst Colin Pearson is absent. Despite all of these distractions, Kim has finalised the new Collection Disaster Plan and it is currently being implemented within the Library.

Deb Woodyard lectured University of Canberra Library and Archive Preservation students during May on electronic preservation issues but since then Deb has been tucked away behind a computer furiously tapping away determining methods for preserving discs held within the Library collection. Also on the subject of electronic media, **Colin Webb**, **Wendy Smith** and other Library staff are involved with a pilot project aimed at archiving online Australian digital information from the internet.

Alison Duck started work in Preservation in July as a permanent member of the Conservation staff. Alison fills the position vacated by Deb when she was promoted to the electronic preservation position.

Several National Library Travelling Exhibitions have finally finished touring. After eighteen months on the road "It's about Friendship: Rom, a ceremony from Arnhem Land" finished in Alice Springs in July. "An Ideal City? The 1912 competition to design Canberra" exhibition has also completed touring after a year with most of the works of art returning to their home at the Australian Archives.

The current exhibition within the Library exhibition venue is Harold Cazneaux photographs. This show will be exhibited till November and has been travelling around the country for the previous two years. The National Portrait Gallery at Old Parliament House currently hosts an exhibition entitled "The Clever Country: Scientists in Australia" featuring portraits and ephemera about Australia's prominent scientists.

As mentioned in the previous issue, **Lydia Preiss** and **Kim Morris** have been involved in developing strategies for the Library's cellulose nitrate still camera negative collection. Part of the process involved moving the vacuum freeze drier to make way for a temporary nitrate negative store. Construction of the store, an air-conditioned space with flame proof cabinets, will be complete in August. This is not a permanent store and other arrangements for the reformatting of the negatives are in progress.

The Landcare and Environment Protection Program (LEAP) is continuing and currently there are two LEAP trainees, **Marina Naumoska** and

Symeon Puskaric working in Preservation. Both trainees are sharing the weekly administration duties in Preservation whilst the rest of their time is divided up between Information Preservation and Collections Preservation.

University of Canberra

The conservation program at the University of Canberra is alive with the start of the second academic semester. **Professor Colin Pearson** will be away on outside studies leave, spending his time between England, Canada (CCI) and Los Angeles (GCI). He is focusing his research on passive environmental controls, particularly in relation to tropical climates.

Wendy Smith resigned close to the end of last semester to continue her work at the National Library. Wendy spent 3 years teaching paper conservation at the university and will be greatly missed. The program would like to both thank her and wish her all the best with her life 'on the outside'.

Due to the absence of these two staff members, the department will have temporary replacements for the semester. We are fortunate and grateful to have **Leanne Brandis**, who is teaching the Material Science unit in paper to the first year students, **Ian Batterham** from the Australian Archives who will be teaching the introductory unit in paper conservation to the second year students and **Kim Morris** from the National Library of Australia is jointly teaching the first year Heritage Preservation unit with **Liz Page** from the National Gallery of Australia. The department is also pleased to welcome back **Sue Ride-Gaardboe** who will be teaching second year textile conservation, while **George Bailey** and **John Ashton** from the Australian War Memorial will be lecturing in metals conservation to both second and third year students.

The conservation course itself is undergoing restructuring with the advent of a new academic program enforced by the university. Under the revised agenda, which is due to be introduced in January 1998, many subjects will change from three credit points to four credit points. To accommodate this change, the course will be forced to drop some units from the syllabus, but expand the remaining units.

Professor Jonathan Thornton, who was recently in Australia to present a workshop on picture frames at the Art Gallery of NSW, gave two stimulating lectures at the university. One was based on organic colorants and the other a fascinating background on historical imitation gilding techniques.

New South Wales

Art Gallery of New South Wales

Months of preparation for the *Conservation and Historic Technology of Picture Frames* seminar, organised by **Malgorzata Sawicki** payed off with

great success. A four-day seminar was conducted by **Professor Jonathan Thornton** from the State University of New York, Buffalo State College, and 24 participants from Australia and New Zealand entirely agreed that it was very intensive and a productive study time. The majority of participants enthusiastically expressed their interests in joining - unofficial yet - the Gilded Objects Conservation Special Interest Group at the AICCM. The first meeting of the GOCSIG is planned for the AICCM National Conference in October. In the meantime, **Malgorzata** and **Barbara Dabrowa** are busy conserving frames for the paintings by Tom Roberts for the *Retrospective* exhibition at the NGV in October. **David Butler** is making a reproduction frame for the painting *Cremorne Pastoral* by Arthur Streeton. Design of this frame follows the original frame surrounding the Streeton painting, apparent on the old photographs preserved in the La Trobe Library in Melbourne.

Australian National Maritime Museum

Veronica Bullock has had the difficult job of writing and co-ordinating an updated version of the museum's conservation policy document and conservation manual, which is now in final (we hope) draft form.

Sue Bassett has been acting head of Conservation while **Barbara Reeve** has been in England, where she met with colleagues and visited a number of museums, returning with a bag full of beautiful Tiranti tools for us all.

Bronwyn Cosgrove and **Elizabeth Hadlow** are preparing objects from the MacKillium collection. MacKillium was a clipper ship captain and the collection comprises many personal effects which demonstrate his working life. **Steve Jackson** is gearing up to co-ordinate an exhibition of ship models which will open early next year. **Sue Frost** has been busy co-ordinating the travelling exhibition *Thalassa, Greek Australians and the Sea*.

Sally Outhwaite has finished her contract at the museum having surveyed the painting collection. She now awaits the birth of her first child which is due in mid-August.

Conservation Access

Conservation Access is recovering from a busy end of financial year. We had several large photographic projects due for handing in July so **Holly Guinness** and **Julie Turner** had various production lines established to cope with output. **Tegan Henderson**, currently on contract, was also enlisted on these exhibitions as well as finalising a disaster recovery project with **Tamara Lavrencic**.

Greg Brewster has recently joined our bookbinding team, bringing over 20 years of binding and finishing experience. **Tim Adams** and **Eric Hanson** continue rebacking the many

family bibles from all over NSW and have also been delighted to work on several limited edition catalogues and art books.

International Conservation Services

Julian Bickersteth has recently been in New Zealand looking at the possibilities of restoration of theatre interiors. **Peter Maxwell** has also been in New Zealand being trained to tolerate the cold, and how to protect oneself from penguins, amongst other things, before embarking on an Antarctic project. (Please see Queensland News for the real story.)

The Paintings Department are wondering why things always come in batches. At the moment it is really difficult varnish removal jobs, a few weeks ago it was tear repairs. One painting which has been very severely fire damaged, has the varnish forming small droplets on the surface of poorly adhered paint. **Michelle Wassall** and **Anna Diakowska-Czarnota** now have blistered fingers from the technique used - softening the varnish with solvent, then rubbing gently, causing the varnish to form a granular powder, which 'balls' and then comes away clean from the fragile paint. **Arek Werstak** recently arrived back from holiday in Poland and Paris, to be thrown into a project of removing painted wallpaper from an historic building.

John Hughes in the Furniture Department has been working on a pair of 19th Century Seth Thomas American clocks, made specifically for the NSW Government Railways, the cases made with a beautiful rosewood veneer. He has also been working on a leather top desk dating from 1880, which has been used for many years as a workbench, complete with chewing gum of various colours and states of hardness. The leather was so badly damaged that it needed to be replaced. It will need an enormous hide! John's colleague in the Furniture Department, **Kirsty Orr**, has made a career change and has taken up an apprenticeship in flute making and repair.

The Photography Department has been inundated with plans of the Sydney Town Hall and Queen Victoria Building, as **Detlev Leuth** seconds in the Paper section when required. He has been carrying out a preservation and conservation survey of some 600 plans. In the photographic line, he has been treating a collection of photographs, separating emulsions that had stuck together when damaged by flood waters. Just as a treat, he has been working on a Cazneaux bromoil.

Nicole Rowney has recently joined ICS, and was initiated with a project removing wallpaper from an historic building. Other members of the team were **Carolyn Murphy**, Michelle Wassall, and Arek Werstak, a combined Paper/Paintings effort.

Big Asian embroidered screens, lots of firescreens and pieces of upholstery have kept **Fiona Tennant** busy since she returned from her

holiday in Europe and UK. It would seem that all of ICS has flown away for the winter. **Lisa Addison** is in Greece lapping up the sunshine, and her postcards would indicate she's missing conservation. She keeps writing about Conservators she's seen at work and what they were doing.

ICS as a company endorsed the three staff members who stood for election at the recent NSW Division AGM, and congratulates **Catriona Angus**, **Cath Akeroyd** and **Fiona Tennant** on their appointment to the Committee. Catriona maintains the position of Treasurer.

State Library of New South Wales

Avryl Whitnall had a baby girl called Romy on the 7th May. **Agata Rostek**, **Nikki Ellis** and the team have been working on two major exhibition of a very different nature. *Belles of the Ball* traces the history of the Black and White Committee and the lab is presently inundated with 25 ball gowns ranging from a beautiful simple black Balenciaga dress to some very opulent numbers from the 1980's. **Anna Higgs** has been working on the preparation and condition reporting items for the exhibition. *Journeys through Antarctica* documents the early exploration and settlement in this region. Material from the collection ranging from the beautiful William Hodges watercolours made during his voyage with Captain Cook, to large Frank Hurley photographs will be on display. Both exhibitions open in the next month.

Heather Mansell arranged the placement at the library for **Anasa Sorove Waqa** from the University of the South Pacific in Suva. It was Anasa's first trip to Australia and during this one month stay he learnt about preservation and micrographics from a hands on viewpoint. He is hoping to set up a microfilming unit upon his return to Fiji.

Northern Territory

Museum and Art Gallery of the Northern Territory

The last 3 months' work load for the Conservation Section of the MAGNT has included the dismantling of the popular *Fashion Afoot* exhibition, the preparation and installation of two in-house temporary exhibitions *Contemporary Territory* and *Hermannsburg Potters* (the latter resulting in the dismantling of the permanent Craft Gallery) and the return of three major MAGNT travelling exhibitions *Mambo*, *Hot Wax*, and *Rainbow, Sugarbag and Moon*.

Other activities have included the preparation of over 30 objects from the Aboriginal collection to be exhibited at Ford Plaza in Alice Springs, the loan of a diving suit to the Australian National Maritime Museum and providing some assistance with the mounting systems for objects displayed at the Djomi Museum at Maningrida.

Serena Milne and **Silvano Jung**, MAGNT volunteers, were employed to carry out the overdue cleaning of some 40 boats in the Maritime Gallery. The boats suffer from dust and ash debris deposited during the burning off in dry season and mould growth in the wet season. Designs to increase the ventilation in the gallery are currently underway.

The section took advantage of a relatively slower exhibition schedule during June which enabled all of us to take some well-deserved leave. **Sandra Yee** spent some time in Cairns, Townsville and later in Alice Springs, **Meryl Krueger** returned in mid-July from two months leave and **Sue Valis** visited Sydney, both for business and pleasure.

In June we were also visited by **Vinod Daniel** from the Australian Museum, who came up to make adjustments on the experimental environmental monitoring equipment at Fannie Bay Gaol.

Queensland

International Conservation Services

International Conservation Services have been involved in a project in conjunction with the Antarctic Heritage Trust in Christchurch, New Zealand. Peter Maxwell recently undertook a one-week training camp to prepare himself for his trip to Antarctica in January. The training camp was conducted mainly to train and raise awareness of appropriate safety and survival procedures when working on the ice. The camp went very well and Peter is now thoroughly prepared!!

Jo Cutler has been kept very busy with conservation treatments on several paintings. One very interesting work in particular, is an old portrait - date not yet known, which was very discoloured with several layers of dirt and varnish. Once these layers were removed, the transformation was quite amazing!

Caroline O'Rorke and Jo Cutler recently conducted a one-day workshop at the Toowoomba Regional Art Gallery. The main aim was to introduce students from the University of Southern Queensland, and other interested people, to the basics of paper and paintings conservation, ie. materials and techniques. The workshop was very successful.

Queensland Art Gallery

Conservation staffing levels at the Queensland Art Gallery remain uncertain in the current economic climate. **Diana Coop**, with the assistance of **Nick Cosgrove**, continues to hold the fort in paper conservation as we have been unable to fill the permanent position. Diana recently completed a backing removal from an Arthur Streeton watercolour, *Milson's Point, Sydney*, which revealed an unfinished work on

the back of the sheet. We keenly await Queensland's September budget which will determine whether we retain Nick's position of Conservation Assistant.

Anne Carter has had her contract extended to complete preparations for a small exhibition of Melbourne Tonalist paintings from the collection. Anne's work has included a basic technical examination of each painting in addition to conservation treatments and attention to appropriate framing. Anne has also completed a challenging cleaning of Winifred Rumney's *Barron Falls*, an Australian painting dated c.1908.

Gillian Osmond has been working on a large (greater than 2 metres square) contemporary Indonesian painting by Dede Eri Supria, *Labyrinth*. Treatment has aimed to stabilise a seam running the length of the canvas support and has involved hand lining the painting onto sailcloth with BEVA 371 film, and the design and fitting of a new auxiliary support. Gillian has also had the opportunity to apply skills acquired during the recent *Pest Control in Museums* workshop (Australian Museum, Sydney); Ageless® Oxygen Scavengers have been used to treat a consignment of bark paintings from Arnhem Land found to be infested with a Malaysian borer.

Robert Zilli has begun treatment of an 1899 mahogany 3-fold screen, *Le retour de Pierrot*, which contains silk panels painted in watercolour by Charles Conder (collaborating artists Arthur Blunt (decorator) and M. Maple (carver)). The silk panels have been removed to allow for structural treatment of the wooden components.

John Hook has been overseeing installation of the new low pressure lining table designed and produced by RH Conservation Engineering. Fume extraction systems are also being finalised for our motorised easel. The easel incorporates facilities for transmitted infrared photography which we are currently trialing with promising results.

South Australia

Adelaide City Archives

Work on a number of building plans has commenced at the Archives conservation lab. The plans are of the Exhibition Building that was on the corner of Frome Road and North Terrace in the city. The magnificent building was demolished in 1963. The plans of the Exhibition Building will be used as part of the display being organised by the Corporation of the City of Adelaide for the Royal Adelaide Show at the end of the month. The original plans will be cleaned, flattened and stabilised prior to reproduction for the display.

Artlab Australia

The paintings lab have been travelling far and wide over the last few months. In June, **Helen**

Weidenhofer and **Chris Payne** spent two weeks in Taiwan working on a series of wall paintings. In July, **Chris Payne** and **Marek Pacyna** attended the Conservation of Frames workshop held at the Art Gallery of New South Wales.

June also saw the departure of the Brett Whitely Retrospective and the arrival of the Paley exhibition of Modern Art from the Museum of Modern Art, New York. This is the first international exhibition in the Art Gallery of South Australia's new wing and as such was greeted with great excitement.

Gillian Leahy is busy cleaning a series of early Tom Roberts works for an upcoming exhibition at the Art Gallery of South Australia.

Eugene Taddeo and **Marek Pacyna** have been working on a large (3.75 x 1.5 m) Daisy Kinari acrylic painting, *Talking About Different Places*. The piece had been severely distorted by long term storage rolled up. It was firstly flattened on the hot table and strip lined (as the canvas wasn't square) before being fitted onto a folding stretcher made by Colour Square.

The objects lab has been rivalling major airports with the number of comings and goings over the last few months. June saw the return of **Holly McGowan-Jackson** after a two year stint at the MET in New York. Unfortunately for us (but great for Holly), Holly has accepted a position at the National Gallery of Victoria and so could only stay for a month. **Roberta Rossely** also arrived in June for a short term contract, returning to Canberra in July. **Vanessa Roth** also departed at the end of June to spend three months working on a shipwreck in the Dominican Republic in the Caribbean (congratulations to Vanessa for attaining a Queen's Trust Grant to assist her passage to the Dominican Republic). Thanks go to Holly, Roberta and Vanessa for their valiant efforts in June.

July has seen the return of **Anna Thomson** from a year at the Fowler Museum, UCLA, in Los Angeles. We are all pleased to have Anna back, none more so than Eugene.

Work continues on the SA Maritime Museum's ship model collection, involving hours of intricate brush vacuuming to remove years of Port Adelaide dust.

We have recently been consolidating the only 'captive' stick nest rats' nest (try saying that fast 10 times!) in the world. The nest needs to be prepared for long term storage and transport to an off site store. Ethafoam structures were inserted into tunnel entrances and some of the outer sticks were connected to each other using Paraloid B-72.

The textiles lab celebrates the opening of *The Indian Textile Exhibition* at the Art Gallery of SA in July, the culmination of 5 years of work. A tremendous team effort. It was like meeting old friends again seeing all those textiles on exhibition.

The next stage of the treatment of the silk wall hangings at Mandeville Hall is to begin in August when **Louise Bird**, **Chris Payne** and **Kristin Phillips** will be removing the next 6 panels of damask silk. They will then be returned to Artlab for wet-cleaning, patching, lining and attachment of Velcro. Stay tuned for the next exciting episode, rehanging them.

We are all working on a collection of Straits Chinese Malay textiles. **Charlotte Jenkin** has finished the treatment of the extremely fragile embroidered table cover with beaded fringing. It now looks magnificent on its padded form in a perspex display case. The rest of the collection included several embroidered alter frontals and mirror covers and some entirely beaded panels, a lovely collection.

Fred Fransisco and **Anne Dineen** in the paper lab are currently preparing a large number of Goya and Durer etchings for an exhibition in the Art Gallery of SA.

Helen Halley is carrying out conservation on a series of crayon and ochre drawings from Yirkalla and Melville Island belonging to the SA Museum. Helen is also up to her arms in mould, recovering a series of mouldy drawings and books from a flood.

Vicki Humphrey is celebrating the completion of the Heritage Collections Committee's training package, which she has been editing for the past six months. Congratulations on an awesome effort!

AusAsia Conservation Training

AusAsia Conservation Training is a consortium formed by Albox Australia, Artlab Australia, the History Trust of South Australia, the Museum and Art Gallery of the Northern Territory, the University of Melbourne Conservation Service and the Western Australian Museum. The consortium shares a special interest to promote Australian heritage services in overseas markets and participate in the commercial exporting of these services and products.

AusAsia Conservation Training successfully applied for an AusHeritage Demonstration Projects grant to hold a series of conservation training workshops in South East Asia. The Consortium visited the Philippines, Thailand, Singapore, and Malaysia in April to set up conservation training projects as part of the AusHeritage Demonstration Project Program.

Plans are going well and short term training projects on a full cost recovery basis will be delivered in Singapore in late August and November and in Kuala Lumpur in October. Planning for training events in the Philippines and Thailand is underway.

Sarah Powell of Artlab Australia and **Robyn Sloggett** and **Rosie Freemantle** of the Ian Potter Conservation Centre will be delivering the first of the workshops in Singapore in late August.

Issues such as the relationship between the AusAsia Conservation Training consortium and

AusHeritage Ltd and the expansion of the consortium are currently being explored.

Tasmania

Queen Victoria Museum and Art Gallery

Paper conservation has sadly said farewell to **Corinne Clark** who has taken up a position with the VCCCM. (The farewell party was something to remember!) Corinne was responsible for the successful development of the Commercial Conservation Service and is sorely missed by her clients. After a frantic period of reduced staffing we welcome **Tamara Holister** who has joined us as a Technical Officer for six months.

We have been somewhat snowed under (not literally) by exhibition commitments and the added demands of the museum relocation project. Fortunately we have had the assistance of **Denise Campbell**, **Jeff Burgess**, and **Keith Adkins**. Denise, Jeff and **Vicki Warden** have been concentrating on the *Worth Taking and Keeping Exhibition Tasmanian Photography to 1914*. This project has been both stimulating and challenging but not without its frustrations. The exhibition includes a range of original images on glass, tin, paper and film supports, many of which have required some level of conservation. Where appropriate original images are being put into frames from our frame collection. Matching images to frames has been nightmarish, resulting in a definite waning of our sense of humour. Vicki took time out to courier Margaret Stones' drawings to the National Gallery of Victoria for an up and coming exhibition and returned home with the flu (all those mainland germs!!). Many thanks to Keith Adkins for volunteering his time to conserve library books and keep some semblance of a conservation program running.

The Conservation laboratory of the Queen Victoria Museum and Art Gallery will be moving to Rocherlea in two stages over the next year. A temporary station will be found for Objects Conservation from March 1997 until the redevelopment of the Railway Workshops at Invermay permits all the conservation sections to move in. **Therese Mulford** is the co-ordinator for the Rocherlea move; the staff are being introduced to the poetic jargon of Project Management: Pert and Gantt charts, critical paths, bursting and sinking nodes.

Therese has received a Tasmanian Research Publications Fund grant to publish a framemakers' directory *A Hundred Years of Tasmanian Framemakers 1830 - 1930*. **Merrin Nash** is assisting with the research. **John Hay** attended the frame seminar at the Art Gallery of NSW.

Victoria

National Gallery of Victoria

Catherine Earley, Conservator of Exhibitions, is 'between engagements' (meaning she gets to catch up on paperwork if she can find her desk) after working on the installation of *Turner* with **Lisette Burgess** and *Whiteley* with the help of Lisette, **Linda Waters** and **Stewart Laidler**.

Art Foundation Development Conservator of Paintings, **Carl Villis**, has completed work on a group of four 18th-century Venetian paintings, plus Max Meldrum's *Picherit's Farm*. Carl will soon start working on Tintoretto's *Portrait of Doge Loredano* (c.1567). Linda Waters continues her investigation into the construction of *Boys on a river bank* by Paul Sérusier (including pigment analysis). **John Payne** is continuing with the cleaning of a 16th-century Flemish *Descent from the Cross*.

On July 1st **Holly McGowan-Jackson** started in the position of Conservator of Frames and Decorative Wooden Art. Holly is already busy preparing for the *Tom Roberts* exhibition, and is presently treating an original Thallon frame for *Sunny South*. The frame was recently re-discovered in a monastery in Western Australia. Holly attended the Conservation and Historic Technology of the Picture Frame workshop, presented by **Professor Jonathan Thornton** at the Art Gallery of NSW, and then helped to organise a short seminar with Professor Thornton at the NGV. Both the workshop and the seminar were very informative and Holly enjoyed meeting framers and frame conservators from around Australia.

Ruth Shervington has joined us as AFVD Conservator of Paper. Ruth trained in London at Camberwell College of Art and received a BA (Hons.) degree in Paper Conservation in 1993. Ruth has been assisting **Lyndsay Knowles** with the consolidation of Rajasthani paintings (much eye and back strain!). The paper lab is also about to commence treatment on 120 prints by Rembrandt in preparation for a major exhibition late next year. Robert Raynor Conservator of Paper, **Cobus van Breda** has been taking beta-radiographs of watermarks in the Rembrandt collection.

Catherine Millikan and AFVD Conservator of Objects **Jude Schahinger** continue to work towards the opening of the Antiquities Gallery which is planned for late August, and the Asian Gallery, planned for late September. Jude will be attending the 16th IIC International Congress, *Archaeological Conservation and its Consequences* in Copenhagen in August.

AFVD Conservator of Textiles, **Abigail Hart**, continues to work on items for *Couture to Chaos*. **Helen McGeehan** has been working with Abigail on shoes, also for *Couture to Chaos*. **Genivieve Tucker**, a final year Fashion Design student from RMIT has been doing volunteer work twice a week in the Textile lab.

CALENDAR



AUSTRALIA

Conserving the Past for the Future

Series of one-day workshops on preserving family heritage items, such as books, letters, photographs and maps, are held regularly at the State Library of NSW.

Hosted by the Library's experienced conservators, the workshops provide hands-on advice and demonstrations on a range of subjects from bookbinding and simple repairs, to preserving photographs and albums for future posterity.

Book now for the next series:

Workshop Title	Date
Introduction to bookbinding	9 Sept
Boxmaking to protect collections	10 Sept
Simple repairs and preservation of books	11 Sept
Preserving photographic collections	24 Sept
Making a preservation photograph album	25 Sept
Preserving prints, drawings and watercolours	15 Oct
Care and repair of maps, plans and manuscripts	16 Oct

Each of the workshops is priced at \$150.00, however, there is a \$50.00 discount for attending three or more sessions.

The workshops are run by *Conservation Access*, a business of the State Library of New South Wales, which provides advice, consultancy and conservation treatment of prints, watercolours, drawings, documents, photographs and memorabilia, and fine bookbinding.

For information about the workshops and booking forms, or about the services of *Conservation Access*, phone (02) 9230 1676.

C60

Microscopy at Science 2000

Sept 25-26, 1996. Melbourne.

The seminar programme, to be held in conjunction with the Science 2000 exhibition in Melbourne (Sept 24-26), will include two half-day workshops on photomicrography. Covering the principles and practice of photography through the microscope, the workshops will be led by Roy Freere, an experienced microscopist, known to many microscope users from his regular column in *Labnews*. Equipment will be provided by leading suppliers. The workshops will be held on Wednesday, 25 September, at the exhibition centre.

On Thursday, 26th September, Roy will also present two short seminars on photomicrography, covering work at

low magnifications. These seminars are sponsored by the Microscopical Society of Australia.

Participation in both events is limited and admission is by pre-booking only. For further details contact: Roy Freere, at Highland Scientific, PO Box 43, Robertson, NSW 2577. Ph: (048) 851 766; Fax: (048) 851 150.

C60

Profession and the Professional Body

28-29 October, 1996. Sydney.

The 17th National conference of AICCM Inc. will be held at The Powerhouse Museum and The Art Gallery of NSW on the 28th and 29th of October, 1996. The National conference of Museums Australia begins in Sydney on 31 October.

Contact: Conference Organizer, 144 Denison Street, Newtown NSW 2042. Fax: (02) 516 5873.

C59

National Conservation and Preservation Strategy for Australia Public Forum

30 October, 1996. Powerhouse Museum, Sydney.

The Conservation Working Party of the Heritage Collections Committee is holding a public all day forum to develop a National Conservation and Preservation Strategy for Australia. The Forum will be held on 30 October 1996 at the Powerhouse Museum on the first day of the Museums Australia's Power and Empowerment Conference. The Conservation Working Party has organised the forum in collaboration with the Australian Institute for the Conservation of Cultural Material and the Conservation Special Interest Group of Museums Australia.

Discussion papers addressing the wide range of issues that impact on implementing the National Conservation and Preservation Policy and the conservation and preservation of the distributed national collection have been commissioned. At the Forum the papers and recommendations arising from the papers will be addressed to generate broad consensus about strategic directions for the strategy.

A report of the forum, and a draft strategy, will be produced and later circulated for input and comment. Endorsement of the strategy by stakeholders and the Cultural Ministers Council will be sought.

To obtain discussion papers prior to the forum please contact Deirdre Brocklebank by 11 October 1996 at: Dept of Communications and the Arts, GPO Box 2154, Canberra 2601. Tel: +61 (0)6 279

1679; Fax: +61 (0)6 279 1684; e-mail cwp@dca.gov.au

Papers will also be available after mid-October on the Dept of Communications and the Arts web site at <http://www.dca.gov.au>

C60

Call for Expressions of Interest

Conservation of portrait miniatures workshop at the National Gallery of Victoria

March 1997. Melbourne, Victoria.

The NGV hopes to host a 2-3 day workshop in the latter half of March 1997 on the conservation of portrait miniatures. The workshop will be presented by Alan Derbyshire, Conservator at the Victoria and Albert Museum, London. Alan is recognised as an authority in this very specialized field. The cost of the workshop would be approximately \$300 and places would be limited to a small number of conservators. Interested conservators contact: Lydsay Knowles or Cobus van Breda, National Gallery of Victoria, Paper Conservation, 180 St. Kilda Rd., Melbourne, Vic 3004. Ph: (03) 9208 0258 or 9208 0327; Fax: (03) 9208 0249.



INTERNATIONAL

Campbell Center for Historic Preservation Studies

Courses will be offered mid-May through mid-October. Contact: Campbell Centre for Historic Preservation Studies, 203 East Seminary, PO Box 66, Mount Carroll, Illinois 61053. Ph: (815) 244 1173.

C59

ICOM Committee for Conservation 11th Triennial Meeting

1-6 Sept, 1996. Edinburgh, Scotland.

Contact: James & James (Science Publishers) Ltd., 47 Kentish Town Road, London NW1 8NZ, UK. Fax: 44 71 284 3737.

Introduction to Laser Cleaning in Conservation

Courses available 2-6 September 1996, 4-8 November 1996, 20-24 January 1997.

Further information about the course is available by contacting: Laser Technology Conservation Centre, National Museums and Galleries on Merseyside, Whitechapel, Liverpool L1 6HZ. Ph: 0151 478 4904; Fax: 0151 478 4990; e-mail: sculpture@nmgmcc1.demon.co.uk

**International Council of Archives
(ICA), 4th Congress**

2-7 September, 1996. Beijing, China.

Contact: Donn Neal, Director, PDT, National Archives, Rm. 3110, 8601 Adelphi Rd. College Park, MD 20740, USA. Ph: +1 (301) 713 7390 ext. 259; Fax: +1 (301) 7137342; E-mail: donn.neal@arch2.nara.gov.

C58

ICOM-WOAM Triennial Conference

9-13 September, 1996. York, UK.

Contact: Ian Panter or Jim Spriggs, York Archaeological Trust, 55 Piccadilly House, York YO1 1PL. Tel: 01904 612529; Fax: 01904 637298.

C58

**Scientific Instrument Commission of
the IUHPS**

9-13 September, 1996. Ottawa, Ontario.

Contact: Dr Randall Brooks, Curator, Physical Sciences and Space, National Museum of Science and Technology, PO Box 9724, Term. T., Ottawa, ON, K1G 5A3, Tel: (613) 990 2804; Fax: (613) 990 3636; email: Brooks@FOX.NSTN.CA

C58

Purbeck Marble Symposium

15-17 Sept, 1996. Bournemouth University, UK.

Contact: The Church Monuments Society Symposium Organiser, Molra Giffos, 4 Linden Road, Yeovil, Somerset BA20 2BH.

C58

Big Collections, Big Challenge

23-25 September, 1996. Swindon, UK.

Contact: Peter Meehan, Science Museum Wroughton, Red Barn Gate, Wroughton, Nr Swindon, Wilts SN4 9NS, Ph: 01793 814466.

C59

Building Ideas

26-29 September, 1996. Winnipeg, Manitoba.

Contact: APT96, PO Box 27054, 360 Main St., Winnipeg, MB, R3C 4T3, Canada. Ph (204) 983 4718; Fax: (204) 983 5365; e-mail: susan_algie@pch.gc.ca

C59

The Conservation of Cased Photographs

27-28 September, 1996. Kent, CT.

Co-ordinated by Tom Edmondson, conservator of photographs, this year's workshop will focus on the preservation and treatment of daguerreotypes, tintypes and ambrotypes. All components of a cased image will be taken into consideration, including cases, covers, backing and support glass, mats and seals. Space is limited. Contact: Jose Orraca, PO Box 415, Kent CT 06757. (203) 927 0178.

C60

**Deterioration and Conservation of
Stone**

30 September - 4 October, 1996. Berlin, Germany.

Contact: Congress Secretariat, Rathgen-Forschungslabor Schloss-Str.1a, D 14059 Berlin, Ph: 0049 30 32091297; Fax: 0049 30 3221614.

C60

**The Conservation of Wallpaintings
and Decorated Surfaces in Europe
and the Mediterranean**

4-6 October, 1996. Ravello, Italy.

To celebrate the 10th anniversary of the International wallpaintings conservation seminar offered annually by International Academic Projects, we are holding a conference with the aim of bringing together wallpaintings experts and others to assess the progress which has taken place over the past 10 years or more, to present recent developments and to discuss their implications for the future. Papers are invited on past and present projects on interior, exterior or archaeological wallpaintings and architectural decoration. Intending authors and speakers should contact IAP as soon as possible, giving the title of their proposed contribution: IAP, 31-34 Gordon Square, London WC1H 0PY, UK. Ph: +44 (0) 171 387 9651; Fax: +44 (0) 171 388 0283.

C60

**Third International Symposium on
Wood and Furniture Conservation**

11 October, 1996. Amsterdam, The Netherlands.

Contact: Mr. Jurjen Creman, Opleiding Restauratoren, Gabriel Metsustraat 8, 1071 EA Amsterdam, The Netherlands. Ph: +31 20 676 79 33; Fax: +31 20 675 51 91.

C59

**Mosaics make a site: the Conserva-
tion in situ of Mosaics on
Archaeological Sites**

24-28 October, 1996. Nicosia, Cyprus.

Contact: Prof. Demetrios Michaeolides, Archaeological Research Unit, University of Cyprus, Kallipoleos 75, PO Box 537, CY-1678 Nicosia, Cyprus. Fax: (02) 474 101

C59

**Tourism and Heritage Management
Conference**

28-30 October, 1996.

Yogyakarta, Indonesia.

Gadjah Mada University, in conjunction with other Indonesian universities; the Indonesian Association of Anthropologists; the Indonesian Association of Sociologists; and relevant NGOs; is hosting an international conference of experts from Oct 28-9\30, 1996 in Yogyakarta to bring together anthropologists, archaeologists, sociologists and tourism planners. This conference is supported by UNESCO and the Ministry of Education and Culture as well as the

Ministry of Tourism, Post and Telecommunications of the Government of Indonesia.

Speakers will discuss practical and theoretical issues relating to their various disciplines in a multi-disciplinary approach to heritage and tourism planning and management. As you are probably aware, while tourism development is considered a prime engine for Indonesian economic growth (as in other developing countries), there are serious concerns about how the rich Indonesian heritage - its people, its religions, its traditions, and its way-of-life can co-exist with tourism development.

Contact: International Secretariat, 2, Sandalwood, Guildford GU2 5NZ, United Kingdom. Phone/Fax: (44 1 483) 564498.

C60

**Symposium on the Care and Preser-
vation of Horse-Drawn Vehicles**

9-10 Nov, 1996. Stony Brook, NY, USA.

Contact: Merri Ferrell, curator, Carriage Collection, Museums at Stony Brook, 1208 Rte. 25A, Stony Brook, NY 11790; Ph: (516) 751 0066, ext. 222.

C59

**PREMO 1994-1998: Conserving
Pacific Heritage Sites**

10-23 Nov, 1996. Island of Pohnpei, FSM.

Contact: Jones George, Division of Archives and Historic Preservation, Federated States of Micronesia, PO Box PS35, Palikir, Pohnpei, Federated States of Micronesia FM 96941. Ph: +691 320 2343; Fax: +691 320 5634.

C60

**Playing For Keeps: A Game Plan to
Save Outdoor Sculpture**

16-19 November, 1996.

Contact: Jennifer Chinworth at jchinworth@nic.org or call SOSI office at 1-800-422-4612.

C59

The Eastern Analytical Symposium

17-22 November, 1996. Somerset, NJ, USA.

Contact: Richard Newman, Museum of Fine Arts, 465 Huntington Ave., Boston, MA 02115; Ph: (617) 369 3468. Chair for accessible technology: John Scott, New York Conservation Center, PO Box 20098LT New York, NY 10011. Ph: (212) 714 0620. EAS hotline: Ph: (302) 738 6218; WWW homepage: <http://www.eas.org/~easweb>

C59

**Fifth International Course on Japa-
nese Paper Conservation**

20 Nov - 13 Dec, 1996. Tokyo & Kyoto, Japan.

Contact: ICCROM - Japanese Paper Conservation Course 96, 13, Via di San Michele, I-00153 Rome RM, Italy. Ph (+39-6) 585 531; Fax: (+39-6) 5855 3349. email: MC5356@MCLINK.IT.

C58

Integrated Territorial and Urban Conservation (ITUC)

An International Course at ICCROM

March - April 1997, Rome, Italy.

Participants: about 20 mid-career professionals with at least five years of experience in activities related to the subject of the course: urban planners, architects, economists, lawyers, geographers involved in the planning and management of historic areas, etc. Preference will be given to teachers in urban planning.

The following issues will be covered:

- Recognition of problems and instruments in the integrated conservation planning process and management of historic areas, values, legal issues, economics; international collaboration. Concepts and application of sustainable development. Methodology of conservation planning with identification of the steps required for the preparation of a conservation master plan for historic settlements, identification and use of resources, staffing and consultants.
- Recording and information management, management of research, surveys, inspections, inventories, programming, presentation and use of recording, reporting, integrated information management system.
- Planning and management process and policies related to urban infrastructures, traffic, land use, economic and social functions (residential, work, public), tourism and leisure time.
- Preventive maintenance; maintenance plan, staffing, monitoring in management process, reporting, risk preparedness and forward planning in the context of historic settlements.
- Education and training of different target groups at different levels, participation of inhabitants in the planning process.

For all enquiries about this course contact: E-mail: training@iccrom.org

C60

The Technology of Stone Conservation - ICCROM/UNESCO - 12th International Course

27 March - 11 June 1997, Venice, Italy.

Deterioration of historical stone material has become one of the most pressing conservation problems today. Artefacts and architectural surfaces exposed outdoors are increasingly affected by modifications of the earth's atmosphere and of other environmental parameters.

The course has an interdisciplinary approach and is addressed to all professionals involved in the conservation of historic stone material. Through lectures, discussions, practical sessions, demonstrations, case studies and visits, participants will be informed about the state of the art in stone conservation.

Topics:

- ethics in conservation;
- basic geology and petrography;
- conservation policy and prevention;
- quarrying and carving techniques;
- decay mechanisms;
- diagnostic methods;
- treatment methods and materials;
- conservation experience with specific stone materials.

Contact: Training & Fellowship Programme Office, 13, Via di S. Michele, I-00153 Rome, Italy.

E-mail: training@iccrom.org

C60

The Interface between Science and Conservation

3-5 April, 1997.

Contact: Sara Carroll, Department of Conservation, The British Museum, Great Russell Street, London WC1B 3DG. Ph: 0171 323 8550; Fax: 0171 323 8636.

C59

Institute of Paper Conservation Fourth International Conference

6-9 April, 1997, London, England.

Contact: Conference Secretariat, IPC International Conference, Index Communications Meeting Services, PO Box 79, Romsey Hampshire SO51 0ZH, United Kingdom, Ph +44(0) 1794 511331/2; Fax: +44(0) 1794 511455.

C58

Industrial Collections: Care and Conservation

9-11 April, 1997, Cardiff, UK.

The conference will include trips to industrial collections and Museums. The keynote speech will be delivered by Sir Neil Cossons. Papers are invited on the following areas: Ethics, Management and Conservation

Contact: Diane Dollery and Jane Henderson at The National Museum of Wales, Cathays Park, Cardiff, CF1 3NP and CMW, The Courtyard, Lefty St, Cardiff CF2 4EL.

C59

Third ARSAG International Symposium

21-25 April, 1997, Paris, France.

Topics to include:

- Goals and principles of conservation.
- The evolution of conservation technology.
- The evolution in conservation policy.
- Defining financial policies in conservation.

Contact: Françoise Flieder, Sibylle Monod, ARSAG, 36 rue Geoffrey-Saint-Hilaire, 75005 - Paris. Ph: (1) 45 87 06 12.

C59

LACONA II: The Second International Conference on Lasers in the Conservation of Artworks

23-25 April, 1997, Liverpool, UK.

The inaugural LACONA conference was held in Crete during October 1995. The conference provided the first opportunity for conservators, scientists, art historians and industrialists to meet and discuss the development of laser technology for the conservation of artworks. The potential influence of laser technology on all aspects of conservation is very great and it has therefore been decided to hold a second international meeting at the new Conservation Centre in Liverpool. Papers should be submitted to the conference organizers by 16 August 1996. Those wishing to participate as delegates can enrol from 1 October 1996. Contact: Dr Stephen Fowles or Dr Martin Cooper, Laser Technology, Conservation Centre, National Museums and Galleries on Merseyside, Whitechapel, Liverpool L1 6HZ, UK. Ph: +44 (0) 151 478 4904; Fax: +44 (0) 151 478 4990.

C60

New Technologies and Materials for the Conservation and Management of Historic Cities, Sites and Complexes

5th International Symposium on Conservation of Monuments in the Mediterranean Basin.

6-11 May, 1997, Rhodes, Greece.

Contact: Prof. A. Moropoulou, NTU - A. Office for Public and Int. Aff., 9, Iroon Polytechniou, Zografou Campus, GR-157 73, Athens, Greece. Ph: +30 1772 2017/772 2006; Fax: +30 1 772 2028.

C60

ICCROM, Non-destructive and microdestructive analytical methods for conservation of works of art

Mid 1997, Paris, France.

Contact: ICCROM, Training & Fellowship Programme Office, 13 via di San Michele, I-00153 Rome, Italy. Ph (+39-6) 585 531; Fax: (+39-6) 5855 3349; email: mc5356@mcclink.it.

C58

1st International Course on Non-Destructive and Micro-Destructive Analytical Methods for Conservation of Works of Art

June-July, 1997, Paris, France.

The aim of this course is to impart detailed information on the potential, limits and fields of application of the different methods currently available, in order to extend the capability of conservation scientists in this specialized field.

For further information, E-mail: training@iccrom.org

C60

Compensation for Loss AIC 25th Annual Meeting

June 9-15, 1997. San Diego, California.

An examination of Compensation for Loss will highlight AIC's 1997 annual meeting in San Diego, California at the Town and Country Hotel on June 9-15, 1997. Speakers will address some of the most basic questions regarding the understanding of an object's history and artistic attributes. Topics to be covered include approaches to compensation and the range of materials used to mitigate losses and visual alterations.

The conference will be preceded by a workshop, Museum Exhibit Lighting, on June 9-10. The focus of the workshop will be on integrating conservation requirements with interpretive and aesthetic concerns, cost efficiency, and energy conservation into museum exhibition lighting.

Specialty groups will present programs on the conservation of architecture, books and papers, objects, paintings, photographic materials, textiles, and wooden artefacts. A number of workshops will be held following the meeting. Contact: AIC, 1717 K Street, NW, Ste. 301, Washington, DC 20006. Ph: (202) 452 9545; Fax: (202) 452 9328.

C60

International Course on Paper Conservation

July - Aug, 1997. Horn & Vienna, Austria. Working language: English. Application deadline: 15 November, 1996.

The course has theoretical lectures, demonstrations and practical sessions mainly held at the Kunsthau in Horn. Visits to major collections, research institutions and paper restoration labs in Vienna are an integral part of the programme.

Syllabus:

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

Course fee: US\$600 (payable only upon acceptance for course). Please send ICCROM application forms to: ICCROM - Paper Conservation Course 1997, 13, Via di San Michele, I-00153 Rome RM, Italy. E-mail: training@iccrom.org

Society of Bookbinders Biennial Conference

3-6 July, 1997. Durham City, England.

Topics include:

Talk and Demo from Trevor Jones - Fellow of the Designer Bookbinders - on the theme of sources of inspiration for design along with some practical as-

pects of his work.

Book conservation policies, practices and methods at the British Library and the importance of bookbinding history.

Practical demonstration of many aspects of board attachment, traditional and modern.

Illustrated lecture on the binding of the 'Titanic' copy of the Rublyat of Omar Khayyam, and on Sangorski and Sutcliffe.

Victorian decorated book covers.

Paper permanence and the latest developments in paper research including an update on the lignin controversy.

Techniques used on his style of design binding.

Health and Safety aspects of using adhesives and chemicals in bookbinding.

A practical demonstration of account binding.

A practical demonstration of conservation techniques used in the National Library of Romania.

A lecture on mould and insects in relation to looking after small libraries and book collections.

Wood engraving demonstration and private press stands along side suppliers of leather, paper, cloth, tools, equipment.

Plus seminars on production of Gold foils, manufacture of bookcloth and finishing tools. Contact: Owen Bradford, Deputy Bindery Manager, The Robinson Library, University of Newcastle Upon Tyne, England. Ph: +44 191 222 7663; Fax: +44 191 222 6235;

E-mail: owen.bradford@newcastle.ac.uk

International Course on the Scientific Principles of Textile Conservation

11 Aug - 19 Sept, 1997. The Hungarian National Museum, Budapest, Hungary. Working language: English. Application Deadline: 30 November, 1996.

The course has been designed to give conservators of textile heritage and scientists working in this field a deeper understanding of the composition of textile materials, the deterioration processes they undergo, and the governing principles of different conservation/restoration treatments.

The programme consists of theoretical lectures, laboratory practicals and case studies, offering a basic introduction to the natural sciences and to their application to the study of textile materials. It will give an overview of the status of textile conservation, including trends and results of recent research.

Course Fee: US\$500. This fee does not include living expenses in Budapest.

Send application forms to: ICCROM-Textile Course 1997, 13, Via di San Michele, I-00153 Rome RM, Italy. For further information about this course,

C60

Collections Environment

Fall, 1997. Washington, DC.

The Smithsonian Institute and the National Center for Preservation Technology and Training announce a 3-day conference. The aim of the conference is to discuss the findings of scientists at the Smithsonian Institution's Conservation Analytical Laboratory research on the effects of environmental conditions, especially temperature and relative humidity, on the stability of collection artefacts.

The Smithsonian Institute feels that an urgent need exists for an open discussion of the extant issues, in a professional forum of those engaged in the conservation, preservation and care of collections.

The Institute hopes and expects that this conference will serve to clarify a large number of issues that pertain to the subject of the collections environment and will result in a generally accepted understanding of the factors to be considered in the specification of environmental parameters for a specific collection.

Contact: Officer of the Director, Conservation Analytical Laboratory, Smithsonian Institution, MRC 534, Washington DC 20560. Ph: 301 238 3700; Fax: 301 238 3709

SFT Jubilee Conference

September 1997. Stockholm, Sweden.

Contact: Annika Castwall af Trolle, Army Museum, Box 140 95, 104 94 Stockholm. Ph: 08 662 68 31; Fax: 08 662 68 31.

C59

Conservation Gilding Workshop

15-20 Sept, 1996. West Dean College.

Contact: The Short Course Organiser, SW Workshops, West Dean College, West Dean, Chichester, West Sussex PO18 0QZ. Ph: 01243 811301; Fax: 01243 811343; e-mail: west-dean@pavillon.co.uk

C59

Fabric of an Exhibition: An Interdisciplinary Approach

Textile Conservation Symposium 97

22-25 September, 1997. Ottawa, Ontario.

Contact: Michaela Keyserlingk, Symposium 1997, Canadian Conservation Institute, Department of Canadian Heritage, 1030 Innes Road, Ottawa, Ontario K1A 0M5, Fax: (613) 998 4721; email: ela_keyserlingk@pch.gc.ca

C58

3rd International Symposium on Wood and Furniture Conservation

11 October, 1997. Amsterdam, Netherlands.

Contact: Mr. Jurjen Creman, Opleiding Restauratoren, Gabriel Metsustraat 8, NL-1071 EA Amsterdam, Netherlands. Ph: +31 20 6767933; Fax: +31 20 6755191.

C58

The NGV Conservation Policy has been revised. The new draft policy has been approved by the Director and will soon be submitted to the Trustees. If approved by the Trustees it will become a public document which we hope to distribute.

Western Australia

Art Gallery of Western Australia

It is holiday time at the Art Gallery of Western Australia with Objects Conservator **Smadar Gabrielli** back in Italy on her archaeological dig and frame maker **Trevor Gilles** touring the high spots of Europe. Thankfully the department were able to welcome **Lisa Stoddart** to their numbers in March. Lisa joins us as a Paper Conservator and has embarked on a major collection survey to determine future conservation requirements.

Errol Allen has been able to commence the treatment of a Hilda Rix Nichollas portrait *La Robe Chinoise* but along with the rest of the department he has been snowed under with preparation and installation of the Kathleen O'Connor Retrospective.

Flexibility in staffing funding this year has allowed us to undertake a major textile project, the restoration of an embroidered 1906 curtain designed by Alexander Fisher. The work is being carried out under contract by **Patricia Moncrieff** with assistance from our own staff. This has proved a valuable learning experience for all concerned and we hope will be the first of many such joint ventures between AGWA and private conservation consultants.

Jacki Millard has been redrafting the pest control contract and is about to embark on providing technical input in the implementation of contract cleaning and security services. As if that wasn't enough, Jacki and **Natalie Beattie**, the AGWA Registrar, have been handed the unenviable task of planning a major stores refit. Many thanks to all those people who have already patiently answered our many enquiries, no doubt you will be hearing from us again over the course of the next twelve months!

Lawrence Wilson Art Gallery

Paper Conservator, **Kate Wojtowicz** has taken up residence at the Lawrence Wilson Gallery (UWA) as a private conservator. Kate will undertake treatment work on the Lawrence Wilson Collection as well as continuing to undertake contract work for LISWA and her many other clients. For LISWA she is working on the paper treatment component of a range of material from its Adopt-a-Book project, most notably a William Bligh 'Narrative of the Mutiny on Board his Majesty's Ship *Bounty*'

Library and Information Service of Western Australia

Change seems to be the norm at LISWA what with restructuring and the acquisition of new functions. Preservation Services has almost doubled in size (9 to 15) with the addition of the defunct WA State Microfilm Bureau, a new manager and the resignation of **Doug Firth**, our Book Conservator.

Doug has left us to join the ranks of the private sector by re-starting his private practice called Artcare. Before he left however, we were able to hire his 'larger-than-life' suction table (at least larger than ours) to complete some outstanding work on illuminated addresses, petitions and a variety of large parchment material. Work included the removal of animal glue residue, the backing of a very large petition and much needed flattening of some parchment illuminated addresses.

LISWA is in the process of advertising for a replacement for Doug as well as a much needed Paper Conservator addition to our paper treatment staff.

SPECIAL INTEREST GROUPS

American Heritage

The American Heritage Society is a non-profit organization dedicated to the preservation and study of American history and culture. The Society's collection includes a vast array of historical documents, books, and artifacts, many of which are available for research and study. The Society also publishes a quarterly journal, *American Heritage*, which provides a platform for historical research and scholarship. The Society's website, www.americanheritage.com, offers a wealth of information and resources for those interested in American history.

WA Maritime Museum

Wal Ambrose and **Ian Godfrey** have been awarded an Antarctic Science Advisory Committee grant to continue investigations into the use of natural freeze-drying technology for the conservation of ice-filled historic buildings in the Antarctic. The project will involve monitoring the rate of ice removal from the interior of a hut at the abandoned US/Australian station at Wilkes and determining the effects of the venturi ventilation system on experimental artefacts and on the building itself.

The rewrite of the handbook, *Conservation and Restoration for Small Museums*, is continuing and is nearing completion - much to the relief of staff of the WA Museum's Materials Conservation Department and the editors **David Gilroy** and **Ian Godfrey**. The new edition is a substantially upgraded version of the earlier text and is aimed at all providing practical advice to all collectors (private and institutional). A publication date has not yet been finalised but the book should be available by the end of this year.

Ulli Broeze-Hoernemann is currently working on a selection of biscuit tins which belonged to the Arnott Mills & Wares factory in Fremantle until it ceased to operate a few years ago. They will be used as part of a forthcoming exhibition. The biscuit tins are basically a heap of corroded tin plate with very deteriorated paper labels attached. Ulli would love to hear from anyone who has worked with similar complex materials (Ph: (09) 431 8427, Fax: (09) 335 7224) - all advice is welcomed!!

Sophie Lussier has been appointed to the position of part-time conservator (textile/ethnographic) with the Department of Materials Conservation. Sophie, who recently graduated from Queen's University (Ontario) with a Master's degree in Art Conservation, takes up her appointment in mid-August.

Carmela Corvala has recently given birth to her second child (Kian), a brother to Omid. Kian and Carmela are both very well.

Marine Iron Conservator **Jon Carpenter** has recently completed the treatment of a cast iron cannon recovered from the English East Indiaman *Trial* lost in 1622. This shipwreck is the earliest in Australia.

SPECIAL INTEREST GROUPS

Antarctic Heritage

As this item is being prepared, Janet Hughes is awaiting news of a second attempt to seek funding for an international seminar on 'Documentation and Preservation of Antarctic and Subantarctic Historic Sites'. This grant application is currently being considered by the Australian Heritage Commission but results will not be known for some weeks.

If it is successful it is proposed to hold the meeting at the Australian Antarctic Division HQ in Hobart as early as November 1996 since there are many urgent issues which require debate. Holding a seminar in November does not leave much time for planning .. c'est la vie!

I will advise details as they come to hand via the mail outs for the AICCM Conference to be held in Sydney in October, and hopefully via the e-mail network for AICCM. Since I do not have any funds for postage and since this work is done in my 'spare time' I cannot undertake to contact everyone individually.

A list of topics is in preparation for planning the seminar including discussion of priorities for research, ethics of ice removal, identification of scientific resources of historic sites and their protection, presentations of latest research, etc. If there are any issues that you wish to have raised please contact Janet Hughes.

Book and Paper

Treatment Report

Index to Victorian Lands Department Surveys - The Conservation of a high use Index

This manuscript index is held by the library as an index for the 97 volumes of land surveys maps held by the Map Collection of the State Library of Victoria. It was bound in 'account-book' or 'register' style binding probably in the 1880's. The binding had deteriorated to the point at which damage was occurring to the textblock each time the index was used. As it is still being used on a daily basis by the Map Librarians, assistance was sought from the Conservation Bindery. The index presented a classic example of the preservation vs. access conflict which we frequently face at the State Library. To preserve the integrity of the original binding, access would need to be severely curtailed. But as it is such a necessary tool for the use of land survey map collection this was impractical.

Description

The textblock is of blue laid paper watermarked *T EDMONDS 1879* with a crown and shield design. (Thomas Edmonds was an English papermaker). The paper had been machine ruled with columns ruled by hand in red ink. The five sheet sections were sewn onto

five vellum bands. Clothings (or linings) of red sheep covered all the spine except the second and fourth vellum bands. The first, third and fifth

bands then had extra sewing securing the leather clothings. Made up endpapers of marble paper were used. The endbands were cloth pre-made. The boards were of millboard and had been split to accommodate the vellum bands and leather clothings. The springback binding was covered in rough sheep (skin used flesh side out) with Russia bands, laced on with vellum. The style and decoration of the binding closely resemble those bound for the Government Departments in Queensland by private firms (described in an article by James Bruce in *The Paper Conservator*, Vol 7). No bookbinding firm is identified within the volume, and library records leave it unclear whether it was created and bound at Victorian Lands Department or the State Library.

The index was punched out after the text was written as some text is hidden by the cloth reinforcing of the index letters. The binding possibly post-dates the writing up of the index also, for the volume contains precisely the right number of pages needed for the number of entries.

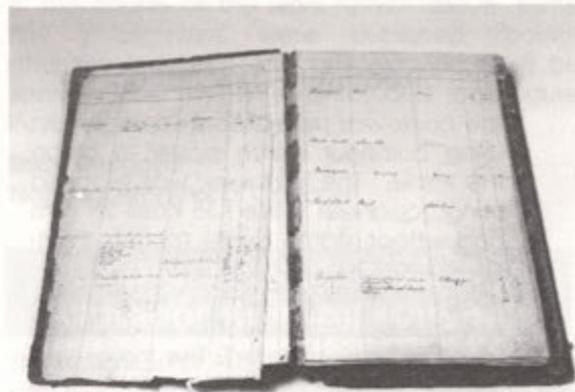
Condition

The binding was no longer functioning as springback for the spine had become detached from the book and was missing. The textblock was beginning to break down, the first three sections had become detached. This may have been partly due to the acidity of the animal glue used (the paper had an average pH of 6, except at the spine where there was a pH of 5). Copious dust and debris (some of it from the binding itself) was found between the pages of the volume. The binding was no longer serving to protect the textblock.

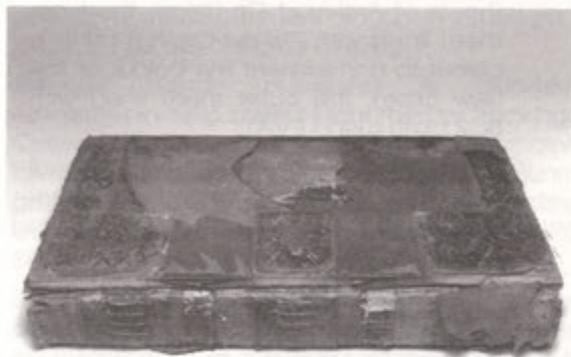
Treatment Decision

In taking on this task, a choice had to be made between conserving and reconstructing the original binding or replacing it with a new binding. The binding had no special significance for the Map collection and it was determined to be nothing out of the ordinary in terms of style or structure for the period. With these factors in mind and given its extremely poor shape, the decision was made to replace the binding. Before disbinding it was fully photographed and documented. A binding style developed by Ian Cox of the SLV

Conservation Bindery for the Picture Collection Accession Books was used to provide a strong yet flexible binding.



The textblock before conservation



The original binding of the Index



The new binding of the Index



The textblock after conservation

Special Interest Group

Co-ordinators

Antarctic Heritage

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Ph: (06) 271 2820
Fax: (06) 273 4427

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Gilded Objects Conservation

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Fax: (02) 9221 6226.

Objects

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Fax: (03) 9628 5235
mberry@mov.vic.gov.au

Paintings

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StewartL@oze.mail.com.au

Photon

Cheryl Jackson
Ph: (06) 243 4534
Fax: (06) 241 7998
cheryl.jackson@awm.gov.au

SMOCM (Sculpture, Monuments and Outdoor Cultural Material)

Donna Midwinter
Ph: (02) 9225 1735
Fax: (02) 9221 6226

Textiles

Sue Frost
Ph: (02) 9918 8270
ANMM (02) 9552 7776

Wet Organics

Dr Ian Godfrey
Ph: (09) 431 8429
Fax: (09) 335 7224

Treatment Description

The book was pulled down completely, using cornflour starch paste to clean the spine. The textblock was repaired using Japanese tissue K36 Kozo 25 gsm and wheat starch paste (gluten free). All missing index tabs were replaced using a matching Canson Ingres paper with the appropriate letter printed on it (using an Inkjet Printer). The Ingres was lined with BC2 cloth (using PVA) before being pasted into place. The textblock was re sewn on original sewing stations onto 24 mm linen tapes using 4 cord linen thread. Endpapers were two sheets of Archivart Cartridge, the inner sheet lined with Oxford Cloth (I using a colour to compliment the colour of the new case), the outer sheet lined with BC2 cloth (using PVA).

The spine was glued up with animal glue and rounded. Morocco leather 'clothings' were then glued down between the tapes, after being pared so they sat flush with the tapes. The boards were made from Davey Board by laminating three sheets together with animal glue with a 100 mm unglued split (to insert the tapes and clothings when the case is made). A spine strip was made by animal gluing four dampened sheets of 20 pt Library board together and moulding them into a curve. The case was covered in red Ontario Buckram using animal glue.

The cloth tapes and clothings were sandwiched into the split in the boards using PVA. 20 pt Library board was used to infill the inside boards to hide the split in the boards and reduce the cloth turn ins. The textblock was then cased in normally with a PVA paste mix and a leather spine label was affixed to the spine.

The index is now fully protected by its binding and much easier to use, the binding allowing the textblock to open flat.

Bibliography

Bruce, James., A Survey of the Original Binding and Rebinding Techniques of Registers in the Queensland State Archives, *The Paper Conservator*, Vol 7. London 1982/1983.

Churchill, WA. Papermills and Papermakers in England 1495-1800, *The Paper Publications Society*, Hilvesum, Holland.

Gilded Objects Conservation

In July the Art Gallery of New South Wales was a venue for the *Conservation and Historic Technology of Picture Frames* seminar, conducted by Professor Jonathan Thornton from the MA graduate Cultural Material Conservation Program of the State University of New York, Buffalo State College.

Twenty-four participants of this seminar included conservators employed privately, as well as conservators employed in the conservation laboratories at the major art institutions in Australia and New Zealand, involved in the field of gilded objects conservation, particularly frames. It was observed that lack of communication between the people involved in this profession in Australia and New Zealand created isolation, and sometimes carelessness in choosing methods in conservation of frames or other gilded objects. Over twenty participants expressed their interest in establishing the Gilded Objects Conservation Special Interest Group at the AICCM.

GOCSIG would address members of the AICCM entrusted with care of gilded objects preservation, particularly picture frames. It would create a forum for professional meetings, discussions, and exchanging information between the people specialising in the field of gilded objects conservation. GOCSIG would also form a communication network, where the exchange of expertise and opinions regarding methods and materials used in the conservation of gilded objects will occur. The first meeting of GOCSIG is planned for the AICCM National Conference where we intend to discuss in detail aims and objects for the group, which can then be presented to the AICCM National Council for approval. If you would like to join GOCSIG or seek more information, please contact me at the Art Gallery of New South Wales on Ph: (02) 9225 1766; Fax: (02) 9221 6226.

Malgorzata Sawicki

Temporary Co-ordinator of GOCSIG

Photon

I am now back at the Australian War Memorial after a stint at the Australian Institute of Aboriginal and Torres Strait Islander. Please note the new contact numbers.

I have been very pleased with the response to the call for papers for the Photon meeting at the October conference. We have 4 speakers with diverse topics, so it should be very interesting. Thank you very much to all of the people who have volunteered. Don't forget to think about short discussion topics for the second half of the afternoon.

As I have said before, Photon needs to look at becoming a formal Special Interest Group of the AICCM, so before coming to the AICCM in October, please think about what you would like the Aims and Objectives of the Group to be. I would like to draw up some draft guidelines at the meeting and start the process of formalising ourselves. Think about what sort of areas you would like to see Photon cover. Do you want to cover film as well as prints? Do you want to concentrate on treatments, or give equal emphasis to preservation? Do you want to have special Photon get togethers separate from the annual conference (perhaps co-ordinated with the Book and Paper group)? Do you want to look at history as well as technology etc etc. Put your thinking caps on!!

Obituary

Dr Klaus B. Hendriks
September 27, 1937 - May 27, 1996
Hamburg, Germany - Kemptville, Canada

Klaus B. Hendriks obtained a doctorate degree (Ph.D.) in organic chemistry from the University of Alberta in Edmonton, Alberta, Canada. After several years of research work at Laval University in Quebec City, Quebec, he joined the National Archives of Canada in the position of Photo Conservation Chemist. In 1977, Dr. Hendriks became Director of the Picture Conservation Division in the Conservation Branch. He was responsible for the work in that Division, which consisted of conservation treatments for oil paintings, works of art on paper, photographic images, and medals.

Since there was a lack of knowledge and experience in the preservation and restoration of photographs, research work was begun to study their properties, their patterns of degradation, and ways to restore those that had suffered damages. Most of that work was performed in collaboration with summer students, interns, and specialists employed short-term under contract.

In 1990 when the Picture Conservation Divisions were amalgamated, Dr. Hendriks took over as Director of a newly founded Conservation Research Division. In line with current Canadian government policy of consolidating similar activities that are performed in different departments, in the fall of 1993 the Conservation Research Division was transferred to the Canadian Conservation Institute (CCI). This move combined resources that together would strengthen the CCI's position in the field of preservation of all types of records present in archives and libraries.

Dr. Hendriks served on the American National Standards Institute subcommittees concerned with testing and storage of contemporary photographic records. He has lectured extensively on the preservation and restoration of archival materials and he has been a consultant to UNESCO and to libraries and archives in many countries.

In the course of the work noted above, some fifty publications were published: books, chapters in books, and articles. Klaus will be sadly missed by his friends and colleagues including those in Australia.

Brian Thurgood
National Archives of Canada

Sculpture, Monuments and Outdoor Cultural Material

The database of Australia's outdoor sculpture and monuments is expanding due largely to the voluntary efforts of many people across the country. Ongoing grants and in-kind support from the Victoria and NSW state governments as well as some funding from the federal government's Department of Communications and the Arts are certainly helping.

SMOCM began publishing its quarterly newsletter in 1996 called *Monumental Trackings*. Currently it is a free publication, directed mainly towards local government and community groups. If you'd like to be added to our mailing list, contact Julie Potts, AICCM NSW Division GPO Box 3762, Sydney 2000.

SMOCM is organising a half day session as part of the National AICCM conference. We'll meet on the morning of Tuesday October 29, 1996 in Sydney. Keep an eye out for the program, to be published soon.

Textiles

Thanks to all for such a good response to the calls for papers for the October conference meeting. It is looking as though we will have a good number of people attending.

The program for the Textile SIG meeting to date is as follows:

Case Studies (1 hour 20 minutes)

Kristin Phillips - The treatment of Silk interiors at Loreto Manderville Hall

Cathy Challenor - Conservation and History of the Richmond Colours

Micheline Ford - Conservation of a Charles Condor Watercolour on Silk

Debbie Spoehr - Conservation of a Tibetan Tanka

Technical (1 hour 20 minutes)

Kristin Phillips - Textile Conservation is Not A Dying Art: New Techniques for preparing Fabric Supports

Sara Clayton - Use of The Ultra Sonic Spotting Gun for Stain Removal

Gina Drummond - Construction of Mannequins from Ethafoam

Debbie Spoehr - The Development of the Textile Museum at Lobethal Historical Society

Open Forum Discussion (50 minutes)

Wendy Dodd - Open forum on Training Non

Conservators in Preventive Conservation Techniques

Sue Frost - Future directions, election of Textile SIG co-ordinator and other business

If anyone else would like to give a paper or has a topic for the open forum discussion, please contact me as soon as possible. Also a reminder to those giving a paper, the abstracts were due by 30th August.

See you there!

Wet Organics

Queensland Museum

February 1996 saw another short but successful field trip to the wreck of the *HMS Pandora*. After approximately ten days of excavation we had recovered over 400 artefacts, mostly in near-perfect condition. Organic materials made up a small but significant part of the collection, and these included Polynesian clubs, coconut discs, quiver covers and barrels from the ship's magazine.

Seven clubs were recovered from the First Lieutenant's cabin. Six of these are intricately carved and are Tongan in origin. They are made from a type of wood known locally as ironwood (*Casuarina equisetifolia*) and are in excellent condition with very little damage to the designs from either marine borers or abrasion. The seventh 'club' is yet to be identified. It appears to be of a different type of wood to the others and is much softer.

The coconut material also found in the First Lieutenant's cabin included quiver covers for arrows. The quiver covers are made from the insides of whole immature coconuts and are tear-drop in shape.

Many fragments of barrel staves were recovered from the ship's magazine. These copper-hooped barrels were stacked as many as four deep and although the first layer of barrels were mostly disintegrated, the remaining layers were intact. An attempt was made to recover a complete barrel in one piece but it eventually had to be brought to the surface in sections. We hope to be able to reconstruct the barrel after treatment.

Currently all of the organic material is stored in tap water with Panacide added, whilst the practicalities of cool storage are being investigated.

WA Museum

Staff from the WA Museum have been involved in a variety of activities so far this year. Some of the myriad of activities have included working and teaching in Sri Lanka, participation in the Graduate Diploma in Maritime Archaeology course which is run jointly by the WA Museum and Curtin University of Technology (practical sessions, lectures and fieldwork - Maritime Archaeological Conservation 502), field work on the *Zuytdorp* wreck site, the Beaconsfield

Goldmine Joint Venture in Launceston and in the Antarctic (Casey Station). Laboratory research has continued on the treatment of wet materials.

In the research area, work on the treatment of iron-impregnated rope is being finalised. Refinements were made in the make-up of the treatment solutions (glycerol removed from the consolidation solution, PEG 400 concentration increased from 5 to 10% and ethulose 400 retained at 1%). The application of this brew, in conjunction with sodium dithionite and ammonium citrate, to consolidate iron-impregnated rope is currently being evaluated. Work on the removal of iron corrosion products from wet leather is continuing.

Congratulations to Vicki Richards (Research Officer, WA Museum) who recently completed her Master of Philosophy degree. Vicki's thesis 'The Degradation and Conservation of Natural Organic Polymers from Historic Shipwrecks' was jointly supervised by Dr Ian MacLeod (WA Museum) and Prof. Ian Ritchie (Murdoch Uni). All the hard work and long hours have finally paid off!!!

The Wet Organics SIG will not be formally meeting in Sydney at the AICCM conference.

YOUNG ART MUSEUM PROFESSIONALS

working group

At the initiative of Gael Newton, Curator of Australian Photography, National Gallery of Australia and current President of Visual Arts Special Interest Group, a working group for present and aspiring young/new art museum professionals has been formed in Canberra by National Gallery of Australia staff.

The first meeting/forum combined 'Powering up for Museum work' is to be held preceding the 1996 Museums Australia Conference: Power and Empowerment, in Sydney on Wednesday 30 October 1996 during the Special Interest Groups day from 2.00-5.00pm (venue to be advised, probably the AGNSW).

For more information about this Working Party, please contact: Nina Spannari, Administrative Assistant, Australian Art Department, National Gallery of Australia, Parkes ACT 2601. Ph: (06) 240 6442; Fax: (06) 240 6529.

Conference Reviews

Memory of the World Conference, Oslo, 3-5 June 1996

Jan Lyall



On the visit to the Norwegian Folk Museum

L-R. Ray Edmonson, National Film and Sound Archive - Australia; Ediyami Bondan Andoko, National Library of Indonesia - Indonesia; Inguun Kvisterøy, Norwegian National Commission for UNESCO - Norway; Sani Maiya Rana, National Archives of Nepal - Nepal; Liangyu Cai, Research Institute of Music of the Chinese Academy of Arts - China; Jan Lyall, National Library of Australia - Australia.

The Norwegian National Commission for UNESCO hosted the first Memory of the World Conference, in Oslo, Norway, from 3-5 June 1996. More than 150 participants from 65 countries attended this very successful meeting. Many of the participants were from developing countries and their presence was made possible through the generous support of the Norwegian National Commission for UNESCO. Representatives from several Asian countries attended but there were no participants from the Pacific Island countries.

Background

The Memory of the World programme was launched in 1992 by UNESCO to protect and promote the world's documentary heritage.

In very general terms the programme aims to:

- preserve for future generations internationally significant documentary heritage.
- provide universal access to this documentary heritage within the limits of copyright and other laws.

Australia has played a significant role in establishing the foundations of this important and ambitious programme. On behalf of the International Federation of Library Associations and Institutions (IFLA), Jan Lyall accepted the task of preparing the programme's guidelines. She was assisted by Stephen Foster and Roslyn Russell from Australian Heritage Projects and

Duncan Marshall, a heritage consultant. Jan Lyall, with the help of numerous national and international individuals and organisations also conducted a world-wide survey to examine current preservation activities and to identify significant documentary heritage.

The Memory of the World programme will operate in a manner similar to the World Heritage Convention. Documentary heritage is to be nominated to an International Committee for listing on a World Register. Strict selection criteria are to be applied and only material deemed to be of international significance will be placed on the Register. Once on the Register projects aimed at preserving and providing access to this internationally significant documentary heritage can be undertaken. Because of the opportunities offered by digital technologies, many of these Memory of the World Projects will involve digitisation. A technical sub-committee has been established to develop technical standards and recommendations for digitising. Another sub-committee is examining existing methods and standards for preserving traditional materials.

Funds to carry out the projects may come from UNESCO or from other sources. Owing to the limited funds available from UNESCO it is envisaged that developing countries will probably derive the greatest financial benefit from UNESCO. For countries such as Australia the advantage of having collections or items registered on the Memory of the World list, is not that funds will be made available from UNESCO, but that there is likely to be a greater chance of gaining commercial sponsorships for projects. Listing will bring with it an acknowledgment of significance. It is hoped that this recognition will also assist in obtaining funds from governments.

The Conference

The conference got off to an impressive start with a dramatic opening by Ms Ase Kleiveland, the Norwegian Minister for Cultural Affairs. From the beginning to the end of the conference the Norwegian commitment to the programme was evident: all speakers, including the Minister, emphasised the need to preserve and provide access to the world's documentary heritage. Many examples were given of what is happening in Norway and how Norway is assisting other countries. Jan Lyall, in delivering the keynote lecture on the first day, provided a broad overview of the programme. Papers presented at the conference ranged from preservation activities in various parts of the world, through technical issues, access through the Internet, legal issues, world priorities, to a

fascinating session where the pilot projects, conducted with funds from the Memory of the World Fund, were demonstrated.

One of the most interesting pilot projects is being carried out at the National Library of the Czech Republic in Prague. Comprehensive information about this project is available at <http://www.nkp.cz/externi/digit/digit.htm>. This site contains images from the project, details about technical issues and information on a range of other matters which need attention when a digitisation project is being planned.

The last afternoon of the conference consisted of regional workshops which were charged with the task of developing regional plans for implementing the Memory of the World programme. The regional workshop for Asia and the Pacific was chaired by Ray Edmonson from the National Film and Sound Archive of Australia. All groups reported the outcomes of their discussions at a plenary session. The plenary also provided an opportunity for a number of participants from war-ravaged countries such as Rwanda, Bosnia and Afghanistan to appeal to UNESCO to assist them in preserving their endangered documentary heritage.

In addition, during the plenary session, agreement was reached on the wording of a proclamation which summarised the outcomes of the conference and which is to be used by the participants to assist them in gaining support in their own countries. The text of the proclamation is reproduced below.

As with most conferences, the social activities provided excellent opportunities for the participants from all around the world to mix in an informal atmosphere. The Norwegian National Commission for UNESCO had done a superb job in arranging a variety of activities which included exhibitions, receptions, dinners and a delightful visit to the Norwegian Folk Museum - the oldest outdoor museum in the world.

Stephen Foster attended the conference as rapporteur. With the assistance of Jan Lyall, he is also responsible for editing the conference papers for publication. In addition to the print version of the proceedings which should be available in September 1996, the papers will be made available electronically on the UNESCO Memory of the World web-site at:

<http://www.unesco.org:80/cii/memory/mempage.htm>

Proclamation from First International

Memory of the World Conference
Oslo, Norway June 3-5, 1996

WHEREAS:

- The documentary heritage which constitutes the recorded Memory of the World is unique, fragile and irreplaceable: in many places it faces immediate threat of loss;
- the oral heritage of peoples often remains unrecorded and in danger of being forgotten;
- the Memory of the World Programme expresses a compelling vision, transcending boundaries and linking peoples with the common purpose of preserving the collective memory of humankind;
- the programme will be highly visible, prestigious and enduring;
- the approaching Millennium will focus popular attention on our documentary heritage as the basis of our understanding of the past and our vision for the future;
- the new electronic media, while still a challenge for long-term preservation, offer the potential of disseminating our essential documentary heritage to the peoples of the world; and
- the framework for the Memory of the World Programme has now been established;

THEREFORE be it resolved that:

The First International Memory of the World Conference, with 65 countries represented from all parts of the world,

- urges all countries to establish Memory of the World committees and to become active participants in this programme;
- urges all concerned professionals to cooperate in establishing priorities and in developing projects for Memory of the World initiatives and in exploring innovative approaches to funding;
- urges the international professional organizations to cooperate in developing the necessary international standards for the preservation of and equitable access to significant documentary heritage in all media;
- urges UNESCO to encourage initiatives that will ensure that the Memory of the World Programme is perceived as exemplary and vital, conferring international recognition and distinction on projects of outstanding significance.

Symposium on Book and Paper Conservation, Ljubljana, Slovenia

Ulli Broeze-Hoernemann

I have just attended the Symposium on Book and Paper Conservation, which took place in Ljubljana, Slovenia, 3-5 July 1996. The conference was organised by the Archives of the Republic of Slovenia as a celebration of the 40th anniversary of its establishment. It took place in the Museum of Modern History and there were 123 delegates. I was the only Australian participant.

Papers were presented by a wide range of invited international speakers, coming from Slovenia, Croatia, Czech Republic, Hungary, Italy, Greece, Turkey, Netherlands, France, England, USA and Canada.

Presentations were on a broad spectrum of topics, including the treatment and repair of tracing papers and parchment, bleaching and deacidification of papers, encapsulation as well as disaster preparedness, mass preservation policies and many more. Of particular interest was a lecture on the manufacture of a simple, low cost but effective book support. I am currently working on a prototype using multi-purpose board.

An exhibition on the preservation of *Writing and Image* was on view at the Museum of Modern History as part of the conference. It was aimed mainly at the general public to demonstrate the intricacy of preserving paper objects and the damage that time and neglect can cause.

Visits were arranged to the Department of Preservation and Restoration of the Archives of the Republic of Ljubljana as well as the National University Library with its own conservation laboratory and the Ljubljana Cathedral Library.

The initial purpose of the Archives' Department of Preservation and Restoration was to preserve archival and library materials especially from the National War period (1941 - 1945). Later it expanded substantially and it now performs services for numerous cultural institutions from all over Slovenia. Heat set tissue is widely used for the lamination of more modern paper artefacts.

The conservation laboratory of the National University is engaged mainly in the treatment of books and has a very large collection of unique incunabula. Conservators there are currently undertaking research in the deacidification of iron-gall ink and it will be interesting to receive updates of that research.

Ljubljana is the capital of Slovenia, one of the states of former Yugoslavia. It has escaped the war that has ravaged so many of the other states such as Bosnia. It has only 276,000 inhabitants and its style and architecture reminded me somewhat of Vienna. It has a beautifully preserved 'old' city centre with cobblestone pavements and fascinating architecture. The river Ljubljanica adds to its charm and the lifestyle appeared relaxed and very much 'outdoors' with countless street cafes and open air markets.

The conference was well organised and papers presented were interesting, based on new research and in many cases directly applicable to practical paper conservation. Participation was worthwhile and rewarding, especially with regard to meeting new colleagues and establishing contacts overseas.

Post prints of the conference proceedings will be available towards the end of the year.

INFORMATION EXCHANGE

Plastics!

We have been asked to write a review article for JAIC on fill materials and adhesives for plastics and rubbers. Although we have had our own successes and bitter failures, in the interest of all, we would like to expand our scope to include the experience of other conservators. Successes will be credited, and failures kept anonymous. Unsigned letters are welcome.

Letters and faxes may be addressed to:

Sharon Blank
2325 32nd Street, Santa Monica, CA 90405, USA.
Ph: 310 641 1227; Fax: 310 641 5074.
Don Sale
Sainsbury Centre for Visual Arts, University of East Anglia, Norwich, England NR4 7TJ. Ph/Fax: (060 325 9401.

E-mail may also be sent courtesy of our noble facilitator, Lori van Handel: lkvh@sover.net

Ferrotyped Gelatin Photographs

Julie Turner has been investigating treatment on ferrotyped gelatin photographs adhered to glass and other photographs using sodium hexametaphosphate. The National Film and Sound Archives uses the same solution in separation of film layers and it appears successful on gelatin prints. However, Julie would very much appreciate any input or questions from anyone else solving the ferrotyping problem. Please contact Julie at Conservation Access on (02) 9230 1676.

INTERNSHIPS & TRAINING OPPORTUNITIES

Samuel H. Kress Foundation Advanced Internship in Paintings Conservation Phillips Collection

The Phillips Collection is offering a Samuel H. Kress Foundation advanced internship in paintings conservation. Applicants should be recent graduates from a recognized conservation training program or have equivalent experience. The intern will serve as an active member of the conservation office and will participate in a broad spectrum of museum activities. Treatments will be chosen to further the intern's training as well as to serve the museum's highest conservation priorities. A research project will be part of the intern's responsibility. The nine-month internship carries a stipend of \$25,000 and will begin in October 1996.

Contact: Elizabeth Steele,
Associate Conservator, The Phillips
Collection, 1600 21st St., NW
Washington, DC 20009.

Postgraduate Fellowship in Objects Conservation Detroit Institute of Arts

The Detroit Institute of Arts is offering an Andrew W. Mellon Fellowship for advanced training in objects conservation beginning in the fall of 1996, lasting one year with the possibility of renewal. The fellowship provides a stipend of \$22,000 with \$3,000 for research and travel; benefits are available.

The fellow will participate in the full range of object conservation responsibilities of a major fine arts museum with collections dating from ancient to modern times. Conservation treatments will be determined with the fellow's background and interests in mind as well as the priorities of the museum. A research project culminating in a publishable paper is an important component of the fellowship.

Candidates should be recent graduates of a recognized conservation training program or have equivalent experience. Send a letter of interest and

résumé to: Carol Forsythe,
Conservator of Sculpture and
Decorative Arts, The Detroit
Institute of Arts, 5200 Woodward
Ave., Detroit, MI 48202.

Intern/Assistant Paper Conservator Private Practice New York City

Dynamic opportunity in established New York paper conservation practice. Assistant will work independently and together with conservator on all aspects of treatment of art and historic artefacts on paper. Clients include museums, galleries, auction houses, artist's estates, private collectors. Required: Master's degree in conservation or equivalent in training. Preferred: some additional experience in paper conservation. Position is available immediately. Organised, passionate, paper person will do extremely well. Fax résumé and letter of interest with salary requirements to: (212) 268 4046.

EQUIPMENT, PRODUCTS & SERVICES

Apo-zoom Stereomicroscope

Designed to be the ultimate, state-of-the-art high resolution stereomicroscope, the Leica MZAPO Zoom stereomicroscope has apochromatic correction not only of the main objective but also of the intermediate zoom system and the optics of the tilting 'ergo-tube' binocular head. With a 10:1 zoom range, the basic outfit with Planapo 1.0x objective delivers magnifications from 8x-80x, with numerical apertures up to 40% higher than previously available, giving a resolving power of 375 line pairs/mm. With the optional 1.6x Planapo objective this increases to 600lp/mm. Maximum available magnification is 512x.

The high-correction Apo optics allow work at the highest magnifications with high contrast, accurate colour rendition and excellent definition, opening new areas for the use of stereomicroscopes, many previously limited to observation by conventional, non-stereo systems.

The zoom system may be click-stop indexed at 9 positions for easy relocation. Ergonomy features highly in the MZAPO's design, including large knobs on coarse and fine focus controls (range 185mm), wide elliptical bases for handrests, 10-50° tilt on ergo-tube, 360° body rotation and 2-position body carrier.

The full range of accessories for the MZAPO includes integrated 2D and 3D video systems, photomicrographic cameras and a variety of stands for transmitted and reflected light.

Contact Leica Instruments Pty Ltd, PO Box 21, North Ryde, NSW 2113. Ph: 1800 22 1117; Fax (02) 9888 7526.

Compact Stereomicroscope

The GZ4 offers quality stereo-viewing at an economical price. Designed for education and industrial inspection and assembly applications, the GZ4 has a comfortable 60° viewing angle and incorporates a 4:1 zoom system, giving a 7x - 30x range in the basic outfit (2.1x - 180x with alternative optics). Large focusing and zoom control knobs allow smooth and easy operation. The Greenough optical system provides good resolution and minimum aberration over the whole field of view and long working distances allow easy access to workpieces.

A variety of stands are available for reflected and transmitted light, with swing-arm stands to accommodate large objects. The body cover is lightweight ZeroStat material, which reduces dust attraction and eliminates static charge.

Contact Dermot Allen, Leica Instruments Pty Ltd, Ph: 1800 22 1117; Fax: (02) 9888 7526.

The Canadian Conservation Institute (CCI), a Special Operating Agency of the Department of Canadian Heritage, is pleased to announce the launch of its World Wide Web site. CCI invites you to discover the fascinating world of cultural heritage preservation and learn how:

- artefacts and works of art are conserved;
- staff are developing new conservation techniques;

- this world-renowned organization can assist you in preserving your heritage.

The site includes, among other things, a list of products, publications, services, guidelines for internships, information on coming events, the CCI newsletter, the last Annual Report and descriptions of selected conservation treatments and research projects. So please visit us at <http://www.pch.gc.ca/ccl-iic>

AICCM LIBRARY

The following publications were received by the AICCM Library in the last few months.

IIC Bulletin June 1996

TAS The Australian Standard Vol 17 No 7 July 1996
Australian Standards on CD ROM - the revolution continues

ICCROM Newsletter 22 June 1996

UNESCO Sources No 80 June 1996
Beyond the Monuments: A Living Heritage
The Desire to Protect and Preserve

UNESCO Sources No 79 May 1996

Art and Archaeology Technical Abstracts
Vol 33 No 1 1996

The Getty Bulletin Vol 10 No 1 Summer 1996
Archaeological Site Management
Rooms with a View
The Topkapi Scroll

Alkaline Paper Advocate Vol 9 No 1 May 1996
Research Project on Lignin and Paper Permanence
Some Properties of Permanent Paper Made in Slovakia
Effect of Metals on Paper: A Literature Review
Chemiluminescence: A Technique for Early Determination of Oxidation in Organic Materials

Alkaline Paper Advocate Vol 9 No 2 July 1996
Final Report to Congress on the Joint Resolution to Establish a National Policy on Permanent Papers
Update: ASTM/ISR Paper Aging Research Program

Standards in the Museum Care of Photographic Collections. Museums and Galleries Commission 1996

Bulletin van het Rijksmuseum Jaargang 44 1996

Newsletter of the Australian Registrars Committee No 18 June 1996

IIC-CG AGM 27 May 1995 Minutes:
Notice to members - alteration to Bylaws; Annual Reports 1995-1996

Artbeat Winter 1996 - DOCA Newsletter

Smarts No 6 June 1996 - DoCA
Preserving the audiovisual

National Association for the Visual Arts NAVA Newsletter June 1996

National Center for Preservation Technology and Training June 1996

Materials Research Program
The Internet - ArchNet;CoOl;Preserve/Net
Cultural Landscape Stewardship

Paper Conservation News (Institute for Paper Conservation) No 78 June 1996
IPC Strategic Review Group Report
Rajasthani Papers - Old and New
New Paper and Book conservation studios at the Victoria and Albert Museum
Ancient Ink-modern drawing: a lining solution
A response to the enquiry on the conservation and storage of lead seals

Studies in Conservation (IIC) Vol 41 No 1 1996
Studies of patinas and decay mechanisms leading to the restoration of Santa Maria de Montblanc (Catalonia, Spain)
Aging effects on ammonium carbonate/acetate solutions and cleaning of works of art
Adhesive testing at the Canadian Conservation Institute - and evaluation of selected poly(vinyl acetate) and acrylic adhesives
Pressure-sensitive adhesive tapes for the attachment of reinforcing canvases to the back of paintings
Cracking of organosilicone stone consolidants in gel form
A note on the metallographic preparation of ancient lead

The Abbey Newsletter Vol 10 No 2 June 1996
Rounding and Backing vs Flat Backs
Removal of 19th C. Ships' Lists Embedded in Metal Painted Drawers
Library of Congress Manuscript Marking Ink
Microanalysis of Paper

Redefining Disasters: A Decade of Counter-Disaster Planning.

Conference Proceedings. State Library of NSW

European Cultural Heritage Newsletter on Research Vol 9 June 1995

The Microclimate of the Sistine Chapel

Preservation of Library Materials in Southeast Asia

Preservation of Library Materials in South East Asia: issues, workshops and institutions by Wendy Smith has just been published in the ALIA occasional paper series.

Workshops and seminars were held in both Southeast Asia and the Pacific, and Wendy Smith co-ordinated all four courses held under the project. The Southeast Asian courses were held at the National Library of Thailand and the National Library of Vietnam.

Copies are available from ALIA for \$20, including postage, for non-ALIA members. The address is: Australian Library and Information Association, ALIA House, 9-11 Napier Close, Deakin, Canberra ACT 2600. Ph: (06) 2851877; Fax: (06) 282 2249; E-mail: enquiry@alia.org.au URL: <http://www.alia.org.au/>

Difficult Choices: How Can Scholars Help Save Endangered Research Resources?

Gerald George.

Reports on an eight-year committee initiative investigating the stage of decay and preservation of collections within certain disciplines such as art history, history, philosophy, literature, and text and image preservation. The report makes recommendations for preserving research resources and discusses themes that emerged in the investigation. 28 pages. US\$10. Orders must be prepaid with cheques in US funds to: Commission on Preservation Access 1400 16th St., NW, Ste. 740, Washington, DC 20036-2217.

AIC Recent Releases

Preservation of Collections: Assessment, Evaluation, and Mitigation Strategies

Preservation of Collections: Assessment, Evaluation, and Mitigation Strategies includes 11 papers to be presented at a national workshop held in Norfolk, Virginia on June 10-11, 1996. The workshop and papers cover topics such as preservation needs for small and large museums, environmental standards, mitigation of the effects of shock and vibration, and monitoring of contaminants. The publication includes complete papers with titles such as "Preventive Conservation Planning for Large and Diverse Collections", "Monitoring Pollutants: Methods and Survey Goals: Long-Term Implications of Building and Environmental Control Options", and "Mitigating the Effects of Internally-Generated Pollutants".

The 1996 AIC Abstracts

The 1996 *AIC Abstracts* contains abstracts for more than 125 papers presented at AIC's 24th annual meeting in Norfolk, June 11-16, 1996. Lengthy, substantive abstracts from the general session on collaboration in the visual arts, digital imaging for conservation, and environmental standards and the role of the conservator, as well as abstracts from the specialty groups sessions and poster session are included. General session abstracts focus on topics such as: the challenges involved in the creation and design of a new museum; team approaches in the conservation of furniture, objects, and paintings; digital imaging for conservation in both institutions and in private practice; and the environmental needs of buildings including considerations of pollution and lighting.

Specialty group abstracts focus on recent conservation projects in architecture, book and paper, photographic materials, objects and sculpture, paintings, textiles, and wooden artefacts. Among the intriguing subjects presented are 'The Production of Rodin's Bronzes', 'Recent Advances in the Conservation of Parchment', 'Client Craftsmen, and Conservator as Collaborators in the Conservation of Howard Finster's Mixed Media Bible House', and 'Insert and Loose Linings: Reflections and Directions'. 126 pages. US\$10/members, \$15/non-members (plus \$3 postage and handling).

Contact: American Institute for Conservation of Historic and Artistic Works, 1717 K Street, NW, Ste. 301, Washington, DC 20006. Ph (202) 452 9545; Fax (202) 452 9328; e-mail: vnayaic@aol.com

Orders must be prepaid by check or money order made out to AIC. Foreign orders must be paid in US dollars drawn on a US bank.

Restoration of Works of Art: Legal and Ethical Aspects.

Edited by Quentin Byrne-Sutton, Marc-André Renold and Béatrice Rötheli-Mariotti. Contains the proceedings of an international seminar organized by the Geneva Art-Law Centre in October 1994 and investigates legal and ethical matters relating to the profession of art restoration. Two main aspects of the profession are considered: the ethics and responsibility of the restorer, and the status and regulation of the profession. Order from Schulthes Fachbücher, Zwingliplatz 2, 8022 Zurich, Switzerland; Ph: +41 (0) 1 251 93 36; Fax: +41 (0) 1 261 63 94.

Digital Imaging of Papyri

A report to the Commission on Preservation and Access. Reviews the use of digitization in the preservation challenges arising from the fragile and fragmentary condition of papyri. Defines archival and delivered images, discusses ways and means for capturing physical attributes of papyri and the preferred methods of capture, details technical standards and specifications, and discusses quality control, migration, and refreshment issues. 8 pages. US\$10. Orders must be prepaid with cheques in US funds to: Commission on Preservation Access 1400 16th St., NW, Ste. 740, Washington, DC 20036-2217.

Conservation Research 1995

ISBN 0-89468-208-3. This is a new title in the *Studies in the History of Art* series published by the National Gallery of Art, Washington.

Available from University Press of New England, 23 South Main Street, Hanover, NH 03755, USA, Price US\$36.00; or from University Presses Marketing, The Old Mill, Mill Street, Wantage, Oxon OX12 9AB, UK, price £20.50.

Preservation of Library & Archival Materials

46 technical leaflets, all of which are new or recently updated to reflect new research and developments in the field. The purpose of the manual is to provide the basic, practical information needed to enable non-conservator staff of libraries and archives to plan and

implement sound collections care programmes. Available from the Northeast Document Conservation Center, 100 Brickstone Square, Andover, MA 01810-1494, USA. Ph: +1 508 470 1010; Fax: +1 508 475 6021.

Standards in the Museum Care of Musical Instruments

ISBN 0-948630-33-70. Available from the Museums & Galleries Commission, 16 Queen Anne's Gate, London SW1H9AA, UK. Ph: +44 (0) 171 233 4200. Price: £16 within the UK, £20 elsewhere.

Catalog of Historic Preservation Publications: Guidance on the Treatment of Historic Properties

Published by the Preservation Assistance Division of the US Department of the Interior, National Park Service. To request a catalogue, contact: US Department of the Interior, National Park Service, Preservation Assistance Division, PO Box 37127, Washington, DC 20013-7127.

Preprints of the SSCR Conference Resins Ancient and Modern

Contains papers presented at the 1995 Scottish Society for Conservation and Restoration conference in Aberdeen, Scotland. Paper topics include, "Plastics: Modern Resins with Ageing Problems," "Thermal Studies on Ancient and Modern Rubber: Environmental Information Contained in Crystallized Rubber," and "Plasticised and Stabilized Cyclohexanone Varnishes." Including postage and handling, Australia & New Zealand £20.00. (ISSCR member £18.00). contact: Scottish Society for Conservation and Restoration, The Glasite Meeting House, 33 Barony St., Edinburgh EH3 6NX, Scotland, UK; (0131) 556-8417; Fax: (0131) 557 5977.

Conservation-Restoration Technologie

Cahier d'Etudes No. IV in the *Annales d'Histoire de l'Art et d'Archéologie* series published by the Université Libre de Bruxelles. Edited by C. Périer-D'Iteren and A. Godfrind-Born, these are lectures given by visiting specialists during the academic year 1993-94. Available from Secrétariat d'Histoire de l'Art de l'ULB, 50 Avenue Franklin Roosevelt, CP 175, 1050 Brussels, Belgium. Price 900 Belgian francs plus 100 FB postage within Belgium and 150 FB elsewhere.

Preservation Briefs 38: Removing Graffiti from Historic Masonry

Martin E. Weaver.

Published by the National Park Service, the essay focusses on cleaning methods that can be used to remove surface-applied graffiti without damaging historic masonry. Also includes tips for successful graffiti removal, a discussion of barrier coatings and a chart for guidance in the graffiti-removal process. 15 pages. \$1.75. Order by GPO stock number: 024-00-01158-7. Send cheque or money order to: Su. Cocs., PO Box 371954, Pittsburgh, PA 15250-7954.

How To Save Your Stuff From A Disaster

Scott M. Haskins.

This is not a technical book. The book's easy read step by step instructions, along with photographs and illustrations, walk the reader through how-to protect and save chapters on: papers, books, works of art on paper, ceramics, glass, sculpture, furniture, silver, paintings, frames, leather, bone, ivory, magnetic storage media.

Chapters include how to make archival copies and photographs of your important documents, how to deal with your insurance company, and how to do archival framing.

210 pages, 100 illustrations and photographs. Preservation Help Publications 800-833-9226. US\$19.95. Contact: <http://home.earthlink.net/~artdoc/>

POSITIONS VACANT

City of Kalgoorlie-Boulder

Stabilisation of the Goatcher Drop Curtain Located at the Boulder Town Hall, Burt Street, Boulder

Tender No. T1002-96/97

The curtain, painted in 1908 by the renowned scenic artist Philip Goatcher (1852-1931), is located in the Boulder Town Hall, Boulder. Kalgoorlie-Boulder is the administrative and residential centre of the Goldfields district of Western Australia. The hall was built at the turn of the century, is not air conditioned and is still used for functions and community activities that frequently require the curtain to be lifted into the void above the stage. The curtain is a major tourist attraction for Kalgoorlie-Boulder and will remain on display in the Town Hall after treatment. The curtain is painted canvas stretched onto a flimsy wooden strainer frame 6.2 metres high by 8.4 metres wide.

The City of Kalgoorlie-Boulder is keen to appoint suitably qualified persons/organisations to undertake stabilisation of the painting to prevent further deterioration in accordance with, but not limited to, the suggested treatment guidelines which are outlined in the tender documentation.

Tender documentation can be obtained from the Chief Executive Officer's Secretary on Tel: (090) 212 544 or Fax: (090) 216 113 and applications received should be produced in the format as requested in the tender documentation.

Tenders placed in sealed envelopes and endorsed 'Stabilisation of the Goatcher Drop Curtain Tender No. T1002-96/97' are to be lodged in the tender box at the City of Kalgoorlie-Boulder Administration Centre, Davidson Street, Boulder or mailed to PO Box 2042, Boulder WA 6432 to arrive no later than 4.00pm on 26th October 1996.

Note: Faxed and late registrations of interest will not be accepted.

P A Rob
Chief Executive Officer

Queensland Art Gallery

Conservator, Paintings (Temporary)

Salary range: \$39,651 - \$43,295 p.a.
VRN QAG 12/96

The Queensland Art Gallery is looking for a paintings conservator to work in the place of an officer on maternity leave. The vacancy will exist for approximately 11 months from November/December 1996. The Conservation section currently has five staff working in the fields of paintings, paper and frames. The well resourced laboratory space is located at the Gallery, a part of Brisbane's South Bank Cultural Centre.

The person we are seeking must possess a relevant tertiary qualification and/or be eligible for accreditation by the AICCM. Applicants should have demonstrated skills in assessing the conservation requirements of paintings and demonstrated success in treatments. Major duties will include the conservation care and treatment of paintings from the collection, and active involvement in the exhibitions, loans and regional touring programs.

Interested people are required to obtain an application package containing key selection criteria before applying. Ph: (07) 3840 7333.

For further information, please contact the Senior Conservator, John Hook:
Ph: (07) 3840 7294.

Closing date: 5.00pm, Friday 4 October 1996.

*The Queensland Art Gallery is committed to Equal
Opportunity Employment.
Selection will be on the basis of merit.*