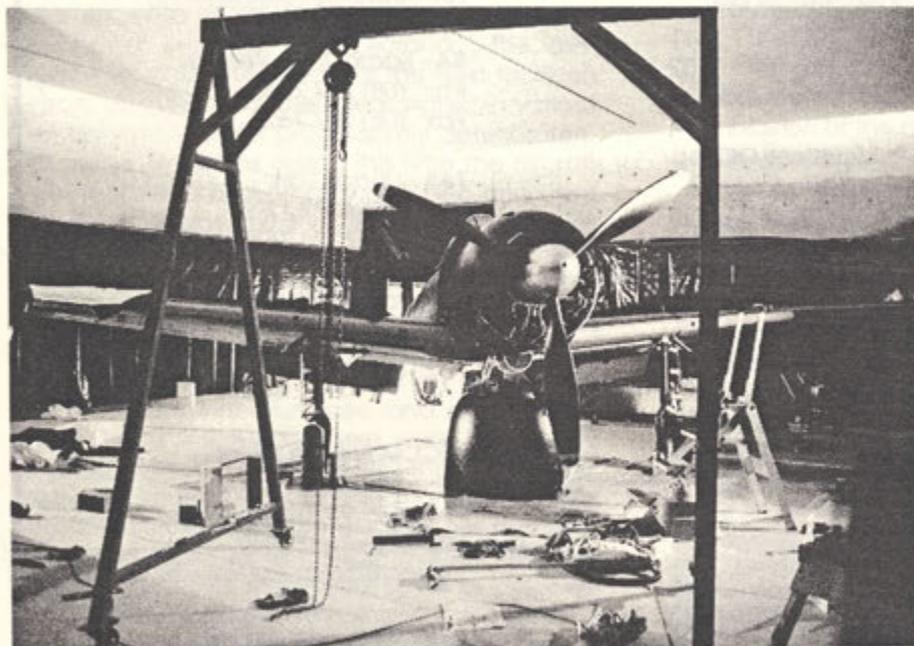


## SPITFIRES, ZEROS AND THE AUCKLAND INSTITUTE AND MUSEUM

George Bailey



In recent years the Auckland Institute and Museum (AIM) has been involved in a programme of renovation and extension of its' existing galleries. This programme included the building of new galleries for AIM's Spitfire MK XVI and Zero A6M3 World War 2 fighter aircraft. Both aircraft are considered to be very valuable, as they are both amongst the most original examples of their type left in the world. Both aircraft had been on display for over thirty years in uncomplimentary surroundings. The aircraft were dismantled and stored in 1996 to allow the new galleries to be built.

Prior to the aircraft being dismantled, David Hallam and John White, from the Australian War Memorial (AWM), examined the aircraft and provided AIM with conservation and curatorial reports to assist in the preparation of the aircraft for the new galleries. In 1996, AIM asked the AWM to second me for twelve weeks to assist in the cleaning and preparation of the aircraft for the new galleries. The AWM agreed to this proposal on a shared cost basis. The benefit of the secondment for AIM was to have a conservator on staff with some experience in the conservation of aircraft. The benefit for the AWM was that I would get to become very familiar with reassembling the Spitfire and Zero, examples of which are in the AWM's collection. This knowledge will become useful in the near future, as the AWM is about to dismantle, conserve and reassemble its' own Spitfire in a new gallery.

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Advertising is accepted.

#### Positions Vacant

half column \$ 50.00  
full column \$ 100.00

#### Commercial

half column \$ 100.00  
full column \$ 200.00

Special rates for multiple advertisements. Insertions also carried.

**Typesetting:** Jennifer Anderson.

#### Disclaimer:

Publication of technical notes or articles with reference to techniques and materials does not necessarily represent an endorsement by AICCM. Whilst every effort is made to ensure the accuracy of content, the Editor and the AICCM National Council accept no responsibility for the content or opinions expressed in the AICCM National Newsletter which are solely those of individual contributors.

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## Spitfires, Zeros and the Auckland Institute and Museum

*Continued from Page 1*

I arrived in Auckland in late March 1997 and began work almost immediately with Rose Young and Myfanwy Eaves in the History section, and Mike Subritzky, an aircraft engineer who was contracted to dismantle and reassemble the aircraft. My first task was to examine the aircraft and develop treatment proposals. After being on display for over thirty years both aircraft had become rather grubby and a little the worse for wear.

The Zero was built probably in late 1943, and was based at Bougainville when it was confiscated by the Royal New Zealand Air Force (RNZAF) after the end of WW2. The aircraft had been damaged in Allied air raids, and was being repaired by the Japanese to be used in a Kamikaze suicide mission when the war ended and the RNZAF confiscated it and shipped it back to New Zealand. The Zero remained in RNZAF hands for the next fourteen years, during which time it was stored in various environments and it progressively deteriorated. On three occasions during this time the aircraft was repainted and crudely patched and used for static displays by the RNZAF. The Zero was installed in the museum in late 1959, and was hardly touched for the next thirty-six years.

The condition of the Zero on dismantling was found to be very poor. There was extensive corrosion of the wing spars, a lot of dirt and grime on the inner surfaces, and several birds nests inside the wings. There were also many missing parts. It is believed that the corrosion of the wing spars and the acquisition of the birds nests occurred whilst the aircraft was stored in poor conditions by the RNZAF. Fortunately, the application of at least three coats of paint by the RNZAF had effectively sealed the corroded areas and there was little evidence of continued corrosion since the aircraft was installed in the museum.

The Spitfire was in a much better condition than the Zero. It was built in 1944 and immediately placed in storage by the Royal Air Force (RAF) until after the end of WW2. The camouflage was over-painted with silver paint and it served with the RAF for several years, who used it for training of the ground observers and anti-aircraft battery crews. The Spitfire suffered a landing accident during this service, and the port wing was replaced with a MK IX wing. The aircraft also had extended wing tip attached when it was used in the movie *Reach for the Sky*. In the late 1950's Air Marshall Sir Keith Parkes, a New Zealander serving in the RAF managed to convince the Air Ministry to donate the Spitfire to New Zealand to be used

to commemorate the New Zealanders who served in the RNZAF and RAF during WW2. The aircraft was stripped of armaments, repainted in silver, fully inhibited and then shipped to New Zealand, where it was reassembled in the museum. The inhibitor had performed very well over the ensuing thirty odd years and there was only corrosion on several magnesium rivets, and in the rear fuselage, where the battery had leaked.

The treatment for both aircraft was much the same:

- Degreasing with solvents and washing with a non-ionic detergent solution to remove grime and dirt;
- Stabilization of corroded aluminium and magnesium alloys with chromic/phosphoric acid;
- Stabilization of corroded ferrous alloys with tannic acid;
- Locating and recording of original markings under the paint layers;
- Colour matching of original paint colours;
- Repair and reassembly of the aircraft;
- Inhibition of the airframes and engines;
- Application of a layer of microcrystalline wax to the outer surfaces to serve as an isolation barrier for new paint;
- Application of new paint;
- Application of markings in original positions.

The Museum considered all of the paint layers to be part of the aircraft's histories and wanted to retain them, but at the same time wanted the aircraft to look as they did when they were first constructed. The application of the microcrystalline wax barrier allowed the new paint to be applied in such a way that it would be easily removed at a later date without disturbing underlying paint. Dinol NZ donated Dinitrol AV8, AV30 and AV100 inhibitors for the aircraft. These were sprayed into the interior of the aircraft, including into the engines.

After my twelve weeks was completed the aircraft were completed with the exception of the application of stencils and markings. These were completed shortly after I had left. The Zero was officially unveiled in August, and the original Japanese pilot chosen for the final Kamikaze mission attended the ceremony. A very lucky man! The Spitfire was officially unveiled in October.

The hospitality, friendship and professional support from the AIM staff was up to the usual high standards that I've come to expect from New Zealanders, and I wish to thank them for making my stay in Auckland a pleasurable one. I'd also like to thank the AWM for giving me the opportunity to work on the project, and for supporting me during my absence.

## PRESIDENT'S REPORT

Robyn Sloggett

No doubt you are all now at the same state of stress-induced catatonia that is symptomatic of this time of year.

It has been a busy year. We have had a most successful 1997 Conference in Western Australia and the publication of the new look *Bulletin*, which has provided much positive comment and feedback. In this hectic time of year it may be worth remembering that the AICCM is for most part a volunteer organisation, the *Bulletin*, the *Newsletter*, the Home Page, are all developed by and produced through the hard work of volunteer support. This makes even more impressive the

achievements of these individuals who work so hard on behalf of members to provide such a high profile for the organisation. Local divisions and Council similarly are supported by volunteers joining together and working for the benefit of the profession. In this way we have developed as a strong profession with a solid public profile. I know you will join me in thanking all those individuals who worked to support the aims of the AICCM, as well as institutions and organisations who provide much in kind support.

Best wishes for a happy Christmas and a peaceful and prosperous New Year.

## AICCM NOTICES

### Membership Renewals for 1997/98

Those members who have not renewed their membership for 1997/1998 have now had their membership record marked as 'lapsed' and will now have received this issue of the National Newsletter. If you know someone who has not received a copy of this Newsletter but who wishes to remain a member of the AICCM, please get them to contact the AICCM Secretariat Officer.

### AICCM Bulletin Vol 21 No 1 & 2

All members financial for 1995/1996 were recently sent a copy of AICCM Bulletin Vol 21 No 1 & 2. If you were not a financial member for 1995/1996, you will not have received this volume of the AICCM Bulletin. This volume is available for purchase. Details on page 26 of this *Newsletter*.

### Contributions and Participation in the Planning for the Conservation Section of ICOM 98 Melbourne Conference

ICOM's 18th General Conference will be held in Melbourne 9-16 October 1998. The theme of this conference is *Museums and Cultural Diversity: Ancient Cultures, New Worlds*.

During ICOM '98 Conference there will be three days devoted to the discussion of conservation issues. The overall theme is 'No sustainable tourism without conservation programmes', where there will be one-day open debate, a slide show of specific examples of tourism-related problems, and a didactic exhibition showing problems arising from tourism particularly acute in Australia with regards to both the natural and cultural heritage.

There are also two other joint sessions planned with Fine Arts and Training groups - *Working Together: Case Studies, Problems and Potentials* and with several other groups *Interdisciplinary Planning of an Exhibition*. During this time there will be the opportunity to combine site visits with other affiliated groups.

Initial planning of the basic framework has commenced. However, we need further suggestions for topics and discussion papers.

The success of the conservation section of this International ICOM conference will depend on the input from the conservation community.

If you are interested in contributing to the ICOM '98 Conference, by presenting a paper or assisting in the planning, please contact:

Samantha Shellard, Preservation Services, State Library of Victoria, 328 Swanston Street, Melbourne 3000. Tel: (03) 9669 9024; Fax: (03) 9669 9616. e-mail: sshellar@slv.vic.gov.au

## CONSERVATOR OF THE YEAR AWARD

### Aims

To recognize and reward an individual whose extraordinary efforts have directly contributed to the raising of standards in her/his organisation in Australia and/or to recognize an individual who has significantly contributed to raising conservation standards as a whole and whose particular activity has had far reaching benefits in the conservation field, nationally or internationally.

To promote the profession of conservation and its activities to the wider community.

To encourage membership of the AICCM.

### Selection Criteria

Suitable candidates exhibit the following criteria:

1. The individual must be a member of AICCM and provide evidence of professional involvement, either past or present, in AICCM divisional or national activities. Details of involvement may also include a list of published materials.
2. The member must provide evidence of successful achievement resulting in the raising of standards in his or her organisation and/or evidence of significant contribution in the conservation field which has had far reaching benefits nationally or internationally.
3. The member must demonstrate willingness to share professional expertise and to participate in formal and informal networking activities to the benefit of conservation.
4. The achievement must have taken place within the last three (3) years.
5. The person may be employed by an institution, be in private practice or employment, be a student or a volunteer worker in the conservation field.

### Conditions and Nominations

The conditions are set out in the Policies and Procedures.

For copies of this document and nomination forms, please contact:

The National Secretary  
AICCM (Inc)  
GPO Box 1638  
CANBERRA ACT 2601

or telephone (02) 6254 8695  
(business and after hours).

Nominations must be received by the Secretary by **30 March** for 1998, and the award winner will be announced at the AICCM National AGM.

### Ordinary Members

ACT:	Katy Glen Ganjendra Rawat
NSW:	Arkadiusz Werstak Vanessa Griffiths
Qld:	Christine Harrington Joanne Cutler
Tas:	Tamara Hollister
Vic:	Pufan Ke Elisabeth Schirmer Erin Boromeo Benjamin Hodgetts James Crawford Brain Kissane
WA:	Monica Szunejko
Overseas:	Anil Rao (India)

## FROM THE EDITOR

Another hectic year as the *Newsletter* editor has passed. I would like to thank all those who help with the *Newsletter*, particularly Jennifer Anderson who does our typesetting, my colleagues at the Australian War Memorial who collate and bag the *Newsletter*, and our families for putting up with the long hours and late nights whilst a *Newsletter* is being put together. A big welcome and thanks to Alice Cannon who has volunteered to help with the *Newsletter*. If anyone else out there would like to help in some way, I would love to hear from you.

I would also like to thank all of those people (AICCM members and others) who contributed to the *Newsletter* over the last year. Without contributions this *Newsletter* would not exist and without people who make time to put pen to paper (or these days fingers to the keyboard) the *Newsletter* would not be possible.

As a New Year's resolution I would urge all AICCM members to write at least one contribution for the *Newsletter* in 1998.

Merry Xmas and a Happy New Year.

Gina Drummond, editor.

### Australian Capital Territory

#### Australian Archives

The BIG NEWS, on a social note, is that one of our staff members, **Suellen Galpin** has recently married **George Bailey** from the Australian War Memorial. So when you read in our news about **Suellen Bailey**, you will know who we are talking about. And CONGRATULATIONS to both of them.

The Archives is moving closer to occupying our new National Office in the old East Block in the Parliamentary Triangle. Preservation will be staying out at Mitchell, but our telephone numbers will be changing, so stay tuned....

**Ian Batterham** is currently investigating the possibility of the Archives becoming a NATA (National Association of Testing Authorities) accredited testing laboratory for paper products. It is proving to be quite a convoluted process, but if the accreditation eventuates, we will be one of only a very small number of accredited paper testing labs in the country.

Over the last few months, the Archives has formalised the preservation advice sheets we send out in response to inquiries from Government Agencies and the public. There are now twelve preservation related Archives Advices, on their own letter head, covering care and handling of files, magnetic media, maps/plans, volumes, photographic material, family records, gramophone disks, optical disks, microforms and objects, display of archival materials, and one listing the range of archival products made to our specifications. Titles in preparation include integrated pest management and dealing with mould outbreaks with revisions of earlier publications on guidelines for paper use, permanence of photocopies and laser prints, handling and use of thermal fax papers and specifications for permanent paper. There are another fourteen titles dealing with other aspects of records management issues. Copies of the Advices may be obtained from **Katie Agyemang** in National Coordination on (02) 6209 3686, or on our web site, <http://www.aa.gov.au/>, under Publications.

#### National Gallery of Australia

Paper conservation is currently working on preparing an Indian Miniature exhibition for a travelling loan. The section is continuing work on large Dufour wallpapers which are to be displayed in March 1998 and also have prepared works for the *Picasso Vollard Suite* exhibition opening 8 November - a beautiful exhibition, not to be missed!

The objects section has prepared and installed a large Aboriginal art exhibition *The Story of the Wagilag Sisters*. **Gloria Morales** will be giving a talk on 'Materials and Techniques of Arnhem Land Art' on 12 November. Objects is also currently preparing works for a large Folk Art exhibition.

**Bronwyn Ormsby** returned to the Gallery after completing a two-year internship at the Hamilton Kerr Institute at Cambridge. The Paintings section is currently preparing for several major exhibitions *New Worlds From Old* and *Rembrandt*. Also a number of loans including *Modern Art and the Religious Imagination* and a loan of Russell Drysdale works.

Textiles conservation have been very busy working on Russian Ballet costumes for a major exhibition in 1998. Also, the section hosted a stain removal workshop on 7 November for the AICCM Textile Special Interest Group meeting.

**Lizi Radford** (formerly Page) has returned from a six-month internship at CCI WITH a husband (to confirm rumours!). Lizi will start by reviewing the NGA's Disaster Plan and also commencing the annual review of Pest Management within the Gallery.

#### National Museum of Australia

The winning architectural design for the new building for the NMA at Acton Peninsula was announced recently: Ashton Raggatt McDougall Pty Ltd of Melbourne in association with Robert Peck von Hartel Construction will begin on site next year but there is much to be done in liaison with the architects to develop the design further resolve content lists with other museum staff.

The travelling exhibition work load and processing of loan items expected to be cut to allow conservation staff to concentrate preparation of extra work space and preparation of the collections. A full efficiency audit of collections management (at Commonwealth institutions) will also keep us busy. It has been a difficult year financially for NMA since budget cuts have occurred at a time when it would be logical for an increase to occur. Only last week the Department of Finance rang with the question "why do you need more staff when you aren't open yet?"

Despite the difficulties conservation staff have completed several exhibitions: *Painting the Land* - a travelling exhibition of mainly bark paintings; *Bringing the House Down* (political cartoons) and *About the House* at Old Parliament House.

**Ellie McFadyen** is finishing the Joint Middle Management Program run jointly by several Commonwealth cultural institutions. **Peter**

**Bucke** attended the Pest Control course at the Australian Museum. **Janet Hughes** presented a paper on her Antarctic research at a conservation conference held in Russia. She has also won the Marshal Fordham Award for the Best Research Paper presented by the Australasian Corrosion Association for her research with CSIRO corrosion rates in Antarctica.

We are pleased to welcome back **Nirmala Balram** from the Fiji Museum who is working with us as a volunteer following her earlier AusHeritage. University of Canberra students **Carolyn Parsons**, **Lyndall Paseka** and **Carol Campbell** have provided invaluable help this year assisting **Carmela Mollica** and **Ros Wight** with a broad range of storage and tasks.

**Ranson Davy** is currently working on a large Japanese folding screen. If anyone is interested in learning about the construction and papering of the core (a la Karl-bar board), they should contact him as soon as possible Tel: (02) 6257 1585.

## New South Wales

### Divisional News



Since the first Art Expo, held at the Sydney Showground in 1993, AICCM has maintained a strong presence by presenting seminars for the picture framing trade and an exhibition stand offering the general public information on conservation. Conservation videos have been shown and a wide range of AICCM material including *Guidelines for selecting a conservator* and the private conservators list (members of AICCM) were provided.

At the four previous Art Expos held in Sydney, the NSW Division has presented seminars on topics including Aboriginal bark paintings, paper, textiles, easel paintings, photographs and picture frames. This year nine conservators generously volunteered their time to promote the activities of the AICCM to maximize contact with picture framers and to provide the general public (in record numbers) with

relevant information. The contribution made by AICCM members was much appreciated.

June Andersen presented this year's seminar on conservation framing. This informative seminar was well received by the thirty people who attended. A proposal for an AICCM Special Interest Group for picture framers is currently being put together for formal approval by AICCM National Council.

### Art Gallery of New South Wales

**Objects:** **Donna Midwinter** and electrician **Gerry Nicholson** inspected the Gallery's collection of kinetic sculptures in October. Gerry examined the electrical components and repaired and upgraded the wiring where necessary.

**Jolanta Grzedzielska** is continuing her work with the Aboriginal collection, particularly the bark paintings. Each object is condition checked and treated as required (cleaned, consolidated and repaired). Display mounts and storage systems are made to ensure that the collection is ready for exhibitions as required.

**Julie Potts**, Project Co-ordinator of the Survey of Sculpture, Monuments and Outdoor Cultural Material continues to assist NSW councils and heritage groups with their surveys of outdoor sculpture and monuments. Julie is entering the information onto a database. Julie and **Simone Aquilina** make CD ROM's of the data for the councils' use.

Donna Midwinter is condition checking many of Rosalie Gascogre's sculptures for the temporary exhibition *Material as Landscape* which opens on 14 November, 1997.

It seems appropriate after the Paintings Symposium in Victor Harbour on *19th-century Painting Materials and Techniques* that both **Paula Dredge** and **Stewart Laidler** are working on problem 19th-century paintings.

A recent acquisition of a late painting by Gustave Courbet, with a thick discoloured varnish layer is proving a challenge for Paula. The paint film is readily soluble in low polarity solvents and appears to incorporate both resins and waxes in addition to oils. A case in point for the need for a facility for organic media analysis of paint media.

Stewart Laidler is busily finishing the *Queen of Sheba* by Edward Poynter, in time for the opening of the *Orientalist* exhibition in early December.

**Michael Varcoe-Cocks**, a Canberra student has recently incited the department to use the new infrared vidicon to image several paintings by Arthur Streeton.

**Barbara Dabrowa** and **Malgorzata Sawicki** are directing their energy into the removal of secondary varnishes from the last part of the frame for the painting *The Visit of the Queen of*

*Sheba to King Solomon*, by Edward J. Poynter. Although there is no written evidence, it is very likely that the frame was designed by the artist himself. The relation between the architectural decoration in the painting, and design and ornaments on the frame is indisputable. The two natural resin varnishes, shellac and probably mastic, were applied over the gilding and original ormolu coating at previous restorations in 1972 and at the beginning of the century. Both layers respond well to subsequent poultices with methylated spirit and acetone, although the oil gilded parts are far more sensitive due to the nature of the original materials and lack of ormolu barrier, which was partly removed at the previous treatments. Barbara and Malgorzata apply all their patience and expertise into retaining as much of the original gilded surface as possible, and are very successful in their task. The areas requiring retouching are treated using non-traditional gilding techniques. The frame has to be ready for the *Orientalism* exhibition at the beginning of December.

In the meantime the long term project of the restoration of frames for paintings from the Australian Collection is in progress. Barbara and Malgorzata have restored the two Tallon's frames for the paintings *Nearing the Township* by Walter Withers, and *Adelaide* by Phillips E. Fox, while **David Butler** made two reproduction frames for the paintings *On the Wallaby Track* by Frederick McCubbin, and *The Storm*, by Walter Withers. Their designs are based on the original frames apparent on the archival photographs from the beginning of the century. At present David works on a challenging project requiring significant carving skills involving the reproduction of two frames for the paintings by Hugh Ramsay, *The Lady in Blue* and *The Sisters*. The design of both frames is based on the frame for another painting of the same artist, *The Foll*.

Although time spent was very busy, Malgorzata managed to prepare a five-day course on *The Conservation of Picture Frames* for conservators in art institutions throughout New Zealand. Malgorzata was invited by the conservators of the Auckland Art Gallery, but the workshop was recognised as a New Zealand National Project and was fully funded by the National Services of the Museum of New Zealand and the Auckland Art Gallery. The course was a great success recognised by the New Zealand conservation community. At present Malgorzata prepares for her next project involving the presentation of the paper *The Removal of Overpaintings from Gilded Surfaces - Frame Conservation Practises at the Art Gallery of New South Wales: The Past and Present*, at the UKIC Decorative Art Conservation Conference at the Victoria and Albert Museum, London, 21-23 April, 1998.

**Sun Yu** has recently returned from China where he continued research into the history

and manufacture of papers and silks used in painting and scroll mounting. He visited museums in Shan Xi which included the famous Famen Temple and Famen Museum which contains Sakyamuni's finger bone in the Pure Gold Stupa - the founder of Buddhism in 272BC. He also saw the terracotta figures in Qin Yong, discussed their construction with the conservator and did some archaeological excavation of the site. Sun Yu also saw the stone calligraphy from the Qin dynasty in the Xian Bellin Museum and visited the Shaanxi History Museum.

In Si Chuan, Sun Yu visited the Du Pu museum which contains the poet's famous Tang poems and is extremely important to Chinese culture. Other museums were visited in Beijing, Nan Jing and Shang Hai. He will now resume work on his book, having returned to the paper making factory in An Hui.

### Australian National Maritime Museum

As the end of the year approaches the Museum has been looking to upcoming projects for 1998. **Barbara Reeve** has been scheduling the conservation input for these projects around the impending move the Museum is to make to Wharf 7. A Heritage Centre is to be built at Wharf 7 incorporating the registration, storage, conservation, design, library and curatorial sections of the National Maritime Museum along with the boat restoration workshops and offices of the Sydney Maritime Museum. It is hoped that the closer proximity will help to remove some of the confusion that has surrounded our organisations in the past. Barbara has been helping with the planning of the move liaising with representative from most of the other sections in the Museum. The new facility will be open to the public and will incorporate display storage and guided tours through the closed storage areas. The conservation laboratory will also be viewed by the public in the hope of bringing some of the 'behind the scenes' operations into the light.

**Sue Bassett** has been busy dismantling a number of exhibitions celebrating *The Festival of the Dreaming* which closed recently after a successful run. These exhibitions have been replaced with the popular *Whales: Giants of the Deep* which is now at the last leg of a nationwide tour. Sue has also been continuing her dive training so that she can dive on the *Pandora* wreck in Queensland early next year. In between all this, Sue has been working on an upcoming exhibition about migration to Australia over the last two hundred years. *Tears, Fears, Cheers: stories of migration to Australia* will open at the Museum in April next year and incorporates many types of objects over a wide range of topics.

**Bronwyn Cosgrove** has been preparing a number of objects for the *Whales* exhibition including a Narwhal-tusk walking stick and scrimshawed whale tooth. She has also been involved with the refurbishment of the *Navigators* gallery which opened to the public in October. One of the most difficult objects was the *Endeavour* sternpost which is being displayed in the correct orientation - vertical, as it was on the ship - for the first time. It has been displayed layed flat for the past seven years.

The *Navigators* gallery has taken up most of **Elizabeth Hadlow's** time over the past months. In between the many supports that needed to be made for the exhibition, Elizabeth found time to light bleach a print to reveal the artist's signature which was obscured by discolouration. She also enjoyed the opportunity to repair a number of books with damage to their spines. The gallery includes many new features such as a simulated night sky, a deck replica for the *Endeavour* cannon and a number of new interactive displays. It has proved a difficult but satisfying experience, but we're glad it's finished before Christmas! Elizabeth also prepared objects for a show celebrating Refugee Week called *Vietnamese Voyages*, which contains the works of two Vietnamese artists. Special supports were needed for some of the works as their small size made them more vulnerable on open display.

**Sue Frost** has treated a collection of prints for the *Whales* exhibition which date mainly from the eighteenth and nineteenth centuries and are an interesting study of the anatomy of whales. Sue has also been treating objects for the permanent Leisure exhibition including posters, photographs and swimwear. A number of loans have recently returned to us and Sue has had the *fun* job of processing these before they return to storage.

As always our volunteers take up a lot of **Veronica Bullock's** time, but she has also managed to fit in a few interesting treatments over the past few months. The backing removal of a watercolour due to be displayed in the *Julla Ann* exhibition is proving a bit tricky, but we are hoping that a combination of Gortex humidification and steaming will prove successful. Veronica has also been keen to treat a few metal objects, so she was pleased when a telescope requiring corrosion removal came her way.

### **Ian Potter Art Conservation Centre**

The Conservation Centre is still in the midst of building chaos, with the neighbouring Ian Potter Museum of Art, the University of Melbourne, due for completion (on the outside at least) by the end of the year. One of the highlights of the new Museum will be the ten-metre-high stained glass window by Napier Waller, which has been restored in the

Melbourne workshop of Geoffrey Wallace. There is much to be done in preparation for the move and for the initial exhibitions planned for the new museum. One component of the collection is undergoing major conservation work on the frames - **David Tynan, Sean Loughrey** and **Raafat Ishak** will be busy stripping off bronze over-paint, regliding and repatinating. Also in preparation for the move, condition and treatment reports of items in the university collections are currently being transferred to data-base.

Staff have also been involved in several major fee-for-service projects. **Nicole Tse, Dena Kahan** and **Rosie Fremantle** recently completed the treatment and reinstallation of over thirty-five metres of hand-printed distemper wallpaper in the offices of the historic Spotswood Pumping Station. The papers proved to be a challenge because of their brittleness and the water-sensitive media, but it was very satisfying to see them returned to the restored rooms. **Carrie Thomas** and **Caroline Fry** worked with the other conservators on the treatment of painted ceiling decorations in a heritage building in Camberwell. Carrie has been working on several large contemporary paintings, and Dena has begun work on a severely damaged oleograph.

Nicole and Caroline have become conservation survey experts, carrying out surveys and reports on diverse collections from the university and the community. The first edition of the *Conservation Service Journal* (on frames and framemaking in Australia) is expected to be ready for publication within the next month. This semester, **Robyn Sloggett** has been managing the Care and Conservation unit of the Post Graduate Diploma in Art Curatorial Studies. Apart from our regular teaching commitments, the Graduate Certificate in Art Conservation Studies is currently being developed in conjunction with the Fine Arts Department and will be presented as a four-week intensive in June-July next year.

We are sorry to say goodbye to **Lisette Burgess** who headed off to the Art Gallery of Western Australia for nine months. Former volunteers **Briony Pemberton** and **Angela Jooste** completed the overwhelming Records Services project, placing the last of the cleaned and flattened parchment Statutes in the last plan chest drawer. We wish Briony well in her studies at Camberwell College of Arts in London.

### **International Conservation Services**

**Michelle Wassall** has been investigating paintwork at *Swifts*, the grand mansion built by the Tooth brewing family in Darling Point, with a ballroom larger than that at Government House. An astonishingly complex and ornate

decorative scheme is being revealed from underneath the 1930's wallpaper. **Arek Werstak** has been assisting Michelle in between visits to New Zealand to work on a 17-metre long painting spanning the Proscenium Arch in the Regent Theatre, Palmerston North.

**Nicole Rowney** has also been working at *Swifts* removing wallpaper from a stamped frieze in the ballroom and has been conserving wallpaper, with **Detlev Leuth**, in a private residence in Glebe. Detlev's other projects have included making archival storage boxes for the RAS collection of wine trophies, the treatment of a range of historical photographs and assisting **Sarah Slade** with a survey of the Agriculture Collection at the University of Western Sydney.

Sarah has been continuing her work with the Telstra collection, and conducting preventive conservation assessments of the Museum of Fire and university collections throughout NSW and Queensland with the assistance of Detlev and **Jo Cutler**. Sarah has also just returned from the United Kingdom where she was undertaking consultancy projects for ICCROM and English Heritage.

**Julian Bickersteth** is working on several projects including a consultancy advising the Australian War Memorial on the conservation of the mosaic in the Hall of Memory. **Matthew Devine** is working at ICS for three weeks assisting both Julian and **Catriona Angus** with their various projects.

Catriona is completing work for the Heritage Group, State Projects, on the Choric Monument of Lysicrates in the Royal Botanic Gardens in Sydney. This final stage of the project involves documenting the frieze which has deteriorated over time. She is off to Cairns in early November with **Peter Maxwell** to conduct a workshop on cemetery conservation.

**Fiona Tennant** has been surrounded by fans (of the lace variety) and treating Olympic Memorabilia including a 1956 Olympic Flag.

**Vladimir Tsurkan** has taken a quick four-week trip to his native Ukraine in between complex inlay and gilding projects while our other globe trotter, **Cathy Lillico-Thompson** is due back from her trip within the next few weeks.

### Museums Australia NSW

Museums Australia NSW (MA) has moved back into the (renovated) Gunnery building in Woolloomooloo. After having endured five moves in three years it will nice to be in one office for a while (hopefully).

In recent months, Conservation Outreach Officer **Steve Jackson** has been out on the road visiting various museums throughout the regions. Steve visited twelve museums in the

South Coast/Illawarra chapter and the Hunter, giving advice and assistance with preventive conservation and disaster preparedness. In addition to the field visits, both chapters were given one day workshops which were attended by over sixty people.

Steve has also been busy writing and editing conservation articles for the MA (NSW) technical manual, *Museum Methods*. This publication covers a wide range of preventive conservation issues pitched at untrained museum volunteers in under funded regional museums. We are always looking for conservators to write brief articles for inclusion in *Methods*, so if you're interested, give Steve a call at MA (NSW) on (02) 9358 1760

MA (NSW) is in the preliminary stages of developing a program of disaster preparedness workshops and kits for regional museums and galleries in NSW. This program is being developed in conjunction with Regional Galleries Association (RGA) and other key stake holders and will be the major focus of our 1998 conservation agenda along with our usual preventive conservation push. Our aim is to organise competent regional disaster preparedness networks that cover the entire state (easy!!).

### State Library of New South Wales

End of year loan requests have provided **Nichola Parshall's** team with a variety of work from the collections. **Claudia Chemello** has been working on items for *Convict Love Tokens* which has been organised by the Powerhouse for display at the Hyde Park Barracks. The material includes hair cuttings, momento mori and leg irons, so Claudia's skill at interesting preparations and displays are being tested.

On a more conventional note **Marie Antoine** is working on the book material for *An Exquisite Eye, Australian flora and fauna drawings of Ferdinand Bauer 1801-1820*, for display at the Museum of Sydney in December. One of the volumes she is preparing is Matthew Flinders Journal on the *Investigator* and *Cumberland*, a wonderful manuscript in remarkably good condition from 1801. Preparations are also underway on the three paintings travelling to the USA for the NGA exhibition *New Worlds from Old: Australian and American Landscape painting of the 19th-century*.

**Steven Bell**, and has recently completed two handbound facsimile editions of a manuscript of George Bass's journal, which dates from his coastal exploration from December 1797 to February 1798. One of the leather bound volumes will be presented to Jeff Kennett for the people of Victoria. **Trish Leen** has returned to the team after her secondment in the Mitchell laboratory and is now getting back into the swing of loan work. The team has also been joined by **Shaun Barker**, an Aboriginal

trainee who is presently being trained in collections conservation.

**Agata Rostek's** team continues to work on the Library's in-house exhibitions and displays, including *Keystones in Architecture*. This display involved the weighty installation of two masonry keystones plus some elaborate supports for an engraving by Piranesi which once unfolded from its volume is approximately three metres in length. This display is currently on show in the Macquarie cases near the Glasshouse Cafe. *William Yang: a retrospective*, which opens in late January promises to be a huge exhibition with some 600 images already selected. Agata is hoping this number will decrease to a manageable size!

Abstracts for the three papers presented by Steven Bell, Claudia Chemello and **Heather Mansell** are available on the world wide web.

<http://www.alia.org.au/sigs/preserv/meetings/november97/index.html#speakers>

## Queensland

### International Conservation Services

**Caroline O'Rourke** and **Jo Cutler** have recently completed work on two very large Alexander Calder carpets belonging to Lend Lease Corp at the Riverside Centre.

Jo Cutler attended the paintings symposium in Adelaide. She gave a paper on the conservation treatment of the *Fairies Tree* in Fitzroy Gardens in Melbourne.

**Peter Maxwell** recently returned from a week in Cooktown, where he was looking at the collection at the Cooktown Museum. Working with Jinx Miles from the National Trust (Queensland) and a number of volunteers, they made many interesting discoveries including a full and intact soda machine.

Peter is currently preparing himself for his next stint in Antarctica. He will be spending five weeks down on the icy continent over Christmas and the New Year. At the moment he is carrying out tests on several metal objects, and looking at a rationale for management of the Antarctic collection. This year Peter will be leading the team, with contract conservator Sarah Clayton, ethnographic conservator; David Harrowfield, historian; and Laurence Smith, photographer and maintenance officer.

## South Australia

### Artlab Australia

The Paintings staff have been very busy in the past few months in preparation for the Paintings Symposium held at Victor Harbour in late October. By all accounts the Symposium was a great success, thanks to the tireless efforts of the entire Paintings Lab. Thanks also to Louise Bird who maintained the accounts and collated the booklets.

**Eugene Taddeo** and **Marek Pacyna** have been working on two large paintings belonging to Saint Ignatius church, during recent renovations to the church. The two paintings are housed in alcoves on either side of the church with candles in front of them, hence covering the works in about a hundred years of candle smoke. Upon cleaning the paintings, a sacred heart was revealed in the chest of each figure. It is thought that the heart area had been reworked at some time in the past to tone down the appearance of the figures.

**Gillian Leahy**, **Marek Pacyna** and **Eugene Taddeo** have recently carried out a mammoth caml lining for a four metre by three metre work belonging to the Art Gallery of South Australia *Neptune and the Two Sea Nymphs* by Giuseppe Recco and Luca Giordano. This has been carried out in preparation for the work to travel to Europe for exhibition.

**Chris Payne** has been treating a large work by Marcus Gheeraerts, *Dame Magdalen Pultney, later Lady Aston*, circa 1620.

**Textiles:** **Louise Bird**, **Kristin Phillips**, **Maureen Holbrook** and **Jo Fuller** have been flat out preparing works for the *Persia and Beyond* exhibition at the Art Gallery of South Australia. The works are mostly eighteenth- and nineteenth-century Indian pieces and required wet cleaning and the support of holes before linings could be attached for display.

Kristin and Louise have also been stabilising a painted canvas cover fitted over a large wooden box from the back of the Talbot car belonging to the National Motor Museum at Birdwood. The canvas is extremely worn with many areas torn and fraying. Much of the paint is abraded or missing and there is dirt encrusted onto many areas of the cloth. Cotton cloth was dyed to match the existing canvas and a suitable dirty wash added using Dekal silk paint. The cotton cloth was then secured to the original canvas using Beva film.

The result is a more secure surface without interfering with the worn and battered appearance of the box.

Louise recently took part in the textiles special interest group workshop on stain removal. She tells us that this was a very worthwhile event and both Louise and Kristin are looking forward to trying out the new spot tests.

The objects lab has been a little quieter in the last couple of months with both **Holly Jones** and **Joanna Barr** on leave in Syria. **Anna Taddeo** has just completed a survey of the Museum of Classical Archaeology at the University of Adelaide. Anna has also been working on a nineteenth-century frame with leather decoration. The decoration took the form of three dimensional flowers which have been varnished and were quite brittle and distorted. The treatment involved backing many areas and hours of painstaking cleaning. Anna has also been working on a series of Persian tiles belonging to the Art Gallery of South Australia. Four of the tiles were broken in half with quite substantial losses along the break edges. The tiles were adhered back together with the addition of fibreglass fabric on the back for additional support. After filling and inpainting, even Anna had difficulty finding the breaks.

**Sarah-Jane Rennie** has been practising her hairdressing skills on a contemporary sculptural work, *Woman with Washing* belonging to the Art Gallery of South Australia. The woman's hair was held up in rollers and had become quite dishevelled, with two of the rollers missing. After much searching, Sarah-Jane concluded that the appropriate rollers were not commercially available and fabricated her own. The hair is now re-rolled and the work back on display. Sarah-Jane has also been working her way through a series of historic relics belonging to the Migration Museum. The items include an artificial horizon, a pair of nineteenth century clogs fabricated of timber and leather and a large group of dog tags, which still smell of dog!

**Fred Francisco** has been working on a small portrait painted on very thin parchment - we suspect it is goldbeaters' parchment. When the portrait arrived at Artlab it was very crinkled and puckered, giving the gentleman depicted quite an unusual look. Examination revealed that the parchment had been attached to a very fine paper backing at some stage. Animal glue was used for this backing process and we believe that the use of the hot animal glue was the cause of the puckering. Treatment is progressing quite well, albeit slowly, as Fred has to ease out the very fine and damaged parchment, remove fragments of the paper backing as he can get to them and keep a very watchful eye on the pigment which does not respond well to excessive movement of the support. So far the treatment has been very successful and we believe that the portrait will finally be a much closer likeness to the gentlemen than the puckered version we first saw.

**Hank Bohmer** is continuing his marathon effort of working on the South Australian Museum's map collection. We are well into treatment of Norman Tindale's maps - mostly printed maps with handwritten annotations in various inks.

Tindale used these maps on his many expeditions and developed some very idiosyncratic methods of repairing them. Hank is peeling away cloth linings to find multiple paper linings, paper tape repairs and Sellotape repairs in layers on the back of the maps. Perhaps the worst part of it was the technique. It is clear that the maps were lined while dry, but using a wet adhesive. It is not just Fred who is having to deal with puckering! When Hank runs out of Tindale material he can move on to the 338 Birdsell maps that the Museum has sent to us.

**Helen Halley** is continuing work on her graduate diploma, as well as working three days a week. Helen has been doing an enormous amount of work as the Chair of Artlab's OHS & W committee and we all appreciate the commitment she has shown to this seemingly never-ending task. In addition Helen has been working on a range of conservation jobs - including the 'jigsaw puzzle' repair of a very damaged newspaper. And Helen's Carrick Hill survey is almost at an end. The survey has taken far longer than we first anticipated as the new Director of Carrick Hill kept finding more paper-based items that had not been included in the collection previously!

The State Library of South Australia is preparing for its Adelaide Festival exhibition *The Glorious Antiphonal*. The exhibition showcases the Antiphonal itself, but also has a significant conservation component. The conservation of the Antiphonal was a joint Library/Artlab project, with **Anthony Zammit** acting as consultant on sewing and binding issues and **Vicki Humphrey** supervising work on the 13th-century book as a whole. Vicki is also involved in the preparations for the exhibition. If you are in Adelaide for the Festival come along to the exhibition - we are hoping to have some demonstrations of book conservation processes, tours of Artlab and the State Library's Conservation Services area and possible some talks on the conservation process.

Other Paper, Training and Technical Services staff have been kept busy with photography, environmental monitoring, gallery exhibition changeovers, preparation of works for travel, participation in marketing exercises and conservation projects large and small.

## Victoria

### Heritage Victoria

We are pleased to welcome **Nicky Smith** and **Andrew Viduka**, recent University of Canberra graduates. A few days after their arrival they were sent out on the boat to work with Heritage Victoria's maritime archaeologists on the examination of a shipwreck, *The City of Launceston* (1865). When Nicky and Andrew are not on or under the water they will be working on the re-packing of a travelling exhibition, *Shipwreck Showcase*.

We are fortunate to have **Ian MacLeod** visiting from WA for two weeks. He will be conducting corrosivity testing of *The City of Launceston*. Eventually, sacrificial anodes will be installed on the wreck. He is also giving talks to Heritage Victoria and the Victorian division of AICCM.

**Jenny Dickens** recently visited an intact 1918 pharmacy, Brinsmead's Pharmacy in Ripponlea, to advise the owners on the care of the original fittings, furniture and floor tiles. As the property is still functioning as a pharmacy and the owners need to continue to operate it as a business, solutions are often difficult to find. She has also been visiting a number of other historic buildings looking at wall papers, wall paintings and carpets to determine general treatment needs so that bids can be sought from private companies to do the work.

## Western Australia

### Art Gallery of Western Australia

The Department has been very busy with preparations for *The Golden Age of Dutch Painting*, apart from the paintings being stunning it has provided a brilliant opportunity to talk with colleagues from interstate and the Rijksmuseum. Objects Conservator **Smadar Gabrieli** left the gallery in May to pursue private practice and her archaeology studies to be replaced by **Sophie Lussier**. **Jacki Millard** has signed a three-year contract as Manager Conservation and **Lisa Stoddard** has been appointed full-time Paper Conservator. On a sad note **Bridie Kirkpatrick**, our Conservation assistant for the past two and a half years had had to leave the department as the discretionary funding that had paid for her salary dried up in this year's budget.

On the project front **Erroll Allen** has completed the extensive treatment of the Hilda Rix Nicholas portrait *La Robe Hinoise* and hopes to complete work on an early Western Australian landscape *Lockville* by Benson before taking much deserved long service leave. **Lisette Burgess** joins us in November to be the locum while Erroll is away.

## Library and Information Service of Western Australia

After working for nineteen years with the LISWA, **Paul Malone** has resigned as Senior Conservator to join the private sector. In partnership with others, Paul has opened a company known as Preservation Services. While offering services in a wide range of preservation activities he is presently engaged in a number of consultancy projects including one for the Swan Valley Nyungah Aboriginal Community. He is heavily committed to tutoring units in preservation and storage for the Edith Cowan University and working on photographic restoration project for the Midland City Council.

**Amanda Simper** has just returned from Canada where she represented Australia in the World Spring Kayak Championship. Full of enthusiasm she worked through piles of books for the Battye and State Reference Library with loose pages, dirty paper, broken joints and metres of sticky tape. Recently, Amanda has begun a new project on Colonial Secretary Correspondence (dating back to 1830) for the State Reference Library.

**Kate Wojtowicz** has completed conservation treatment on two early written newspapers: *The Western Australian Chronicle* and *Swan River Guardian*, both presented many technical challenges. Treatment was complicated by one of the newspapers being laminated with sticky tape underneath the shellac-based, heat-set lamination. Both newspapers were very brittle with the second held together with sticky tape. Kate also completed extensive conservation treatment on J. Labillardiere *Voyage in Search of La Perouse*. Almost 800 pages were washed, deacidified and leafcasted. Recently, Kate has started working on a 1930 map (760 x 1015 mm). The artefact is extremely brittle, with a variety of inks, some of which are fugitive. The map was adhered with kilometres of sticky tape and was then covered with cold set (PVC) contact paste. The laminating material has already started to shrink distorting the paper support. She is also undertaking a project of creating an Atlas of bookbinding styles to bring about uniformity in restoration treatment.

## SPECIAL INTEREST GROUPS

### Special Interest Group

#### Co-ordinators

#### Antarctic Heritage

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#### Book and Paper

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#### Conservation Science

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#### Gilded Objects Conservation

Malgorzata Sawicki  
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Fax: (02) 9221 6226.

#### Objects

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

#### Photon

Cheryl Jackson  
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Fax: (02) 6209 3534  
cherylj@aa.gov.au

#### Preventive Conservation

Anne l'Ons  
Ph: (02) 6241 6147  
Fax: (02) 6241 7998  
anne.l'ons@awm.gov.au

#### SMOCM (Sculpture, Monuments and Outdoor Cultural Material)

Donna Midwinter  
Ph: (02) 9225 1735  
Fax: (02) 9221 6226  
donnam@ag.nsw.gov.au

#### Textiles

Fiona Tannant  
Ph: (02) 9417 3311  
Fax: (02) 9417 3177

### Gilded Objects

I believe that the GOCSIG Newsletter keeps every member of the group up to date with news relevant to our field, as I try to include it in all of the materials that I have for you, but somehow, the letter from Therese Mulford, a Vice-President of the AICCM, has missed my attention. I apologise for it, and hope that there is still time for discussion and consultation with you. Therese wrote to me asking for a plan of the GOCSIG special projects/events/grant applications for the next three years, 1997-2000. The letter has arisen because of 'growing concern that the AICCM Inc. is becoming fragmented and unco-ordinated', due to independent activities of individual SIG, which 'are unco-ordinated in their special projects development, scheduling, and grant applications, which result in duplication and confusion by outside bodies as to the nature of the organisation'. Therese has assured in the letter that 'the AICCM Inc. is anxious to promote vigorous healthy SIG's as well as a strong national body, which can represent the membership on national issues'. She has stated that the first step is to identify all the SIG's plans for the next three years. I would like to hear your ideas regarding the future of the GOCSIG. I cannot make decisions or prepare such a plan without your assistance. Any suggestions are welcome. As my response to Therese's letter is long overdue I would greatly appreciate your response as soon as possible.

I would like to wish you all a very Merry Christmas and fruitful and busy Happy New Year 1998. I would like to thank you for your assistance and encouragement in keeping up the GOCSIG Newsletter and hope for your contribution and help in maintaining all activities of the group next year.

Malgorzata Sawicki

### Paintings

#### 1997 Paintings Group Symposium

South Australian Paintings Conservators were pleased to host the 1997 Paintings Group Symposium. Commencing with a winery tour through spring time McLaren Vale, a successful three-day conference followed at Victor Harbour, a small coastal town south of Adelaide, and was completed with a one day workshop for a fortunate number at Artlab.

While attendance numbers were less than first anticipated, the thirty-six participants well represented collecting institutions and private practice throughout Australia and New Zealand. The papers presented were interesting, informative and relevant, covering topics from the treatment of modern art to Old Masters, critical analysis and interpretation of paintings, and the materials and techniques used by artists.

Special thanks is extended to Dr Leslie Carlyle of the Canadian Conservation Institute for her participation at the Symposium. Her seminar on *British Nineteenth Century Artists' Oil Painting Materials and Techniques* was most enjoyable and provided invaluable information which will be drawn upon during future examinations and deliberations concerning paintings of similar age in Australia and New Zealand. The publication of her book is eagerly awaited.

Special thanks also to Colour Square for their generous sponsorship of the Symposium.

The organising committee of Paintings Conservators from Artlab are now breathing a sigh of relief and look forward to the next Symposium to be held in the Snowy Mountains in 1999.

### PHOTON

I had a question from a colleague recently about *passe-partout*. I didn't know what this was, so we looked it up in the Concise Oxford. *Passe-partout* is a picture frame, especially for mounted photographs, consisting of two pieces of glass fastened together at the edges with adhesive tape. The term also applies to the adhesive tape used thus. The mounting system for lantern slides is *passe-partout*.

## DRAFT CODE OF PRACTICE

### Australian Institute for Conservation of Cultural Materials

The current *Draft Code of Practice* has been based on the AIC Guidelines for Practice (revised 1994). The AICCM Victorian Division Code of Practice sub-committee is examining and incorporating relevant material from a number of other documents;

1. The Royal Australian Chemical Institute. Code of Ethics. By-law 26.
2. The Australian Institute of Quantity Surveyors Code of Professional Conduct.
3. The Institution of Engineers, Australia. Code of Ethics.
4. Victorian Architects Regulations - Part 2. Professional Conduct.
5. The Royal Australian Institute of Architects Practice Note PN118. AS 4121 (Int) - 1993. Code of ethics and procedures for the selection of consultants.
6. The RIAA Client Note No.1. Guidelines for the Selection of an Architect.
7. Compulsory Competitive Tendering guidelines.
8. AICCM Code of Ethics (being revised) and Code of Practice (current)
9. UKIC Code of Ethics; Rules of Conduct; & Proposed Complaints Procedures.
10. Canadian Association for the Conservation of Cultural Property Code of Ethics
11. Australia ICOMOS (1992) The Illustrated Burra Charter.
12. ICOM-CC. The Conservator-Restorer: A Definition of the Profession.
13. Commentaries to the AIC Guidelines for Practice.
14. Various publications on tendering produced by the Victorian Government Economic Development Committee; the Commonwealth Government and the NSW ICAC.
15. Museums Australia (1993) *Previous possessions. Recent Obligations.*

In the longer term the group hopes to be able to examine the following;

1. Inclusion of AICCM Code of Practice in the Australian Standards system as the architecture profession has done.

2. The issue of making the conservation profession more of a "closed shop".
3. The current confusion between Burra Charter and Materials Conservation terminologies.
4. The new National Competition Policy and its implications for the AICCM.

The final version of the AICCM Code of Practice will be examined by a lawyer.

The group has concluded that other materials are necessary to support the Code of Practice and ensure it is useful beyond the profession. We propose that an AICCM information package should be made available to owners and custodians of cultural materials. It should contain;

- AICCM brochures (current).
- Code of Ethics and Code of Practice (being revised).
- Guidelines on identifying when a conservator is needed for a project (new).
- Guidelines for selecting a conservator (current broadsheet).
- Guidelines on how to treat conservators and manage contracts (new).
- Suggestions to modify Compulsory Competitive Tendering documents for conservation.

Stake holders for distribution and endorsement of the above will be identified.

**The AICCM Victorian Division Code of Practice sub-committee would like to get as much feedback as possible from all AICCM members on this important document. We welcome all comments however minor they may seem. When examining the document, it may be helpful to test the document against any difficult ethical situations you may have faced in your career and determine if the Code of Practice covers these issues. We would be happy to receive case studies (anonymous or not) and will work through them either with members or within the sub-committee.**

**PLEASE SUBMIT COMMENTS OR CASE-STUDIES TO ONE OF THE SUB-COMMITTEE MEMBERS BY 28 FEBRUARY 1998.**

## DRAFT CODE OF PRACTICE

### Australian Institute for Conservation of Cultural Materials

The conservation professional (both accredited and non-accredited) shall observe and be bound by the following Code of Practice and definitions together with the AICCM Code of Ethics.

#### PROFESSIONAL CONDUCT

- 1 **Conduct:** Adherence to the *Code of Ethics* and *Code of Practice* is a matter of personal and professional responsibility. The conservation professional should always be guided by the intent of this document, recognising that specific circumstances may legitimately affect professional decisions.
- 2 **Disclosure:** In professional relationships, the conservation professional should share complete and accurate information relating to the efficacy and value of materials and procedures. This information should be shared with the owner or custodian and other conservation professionals as appropriate. In seeking and disclosing such information, and that relating to analysis and research, the conservation professional should recognise the importance of published information that has undergone formal peer review.
- 3 **Laws and Regulations:** The conservation professional should be cognisant of laws and regulations that may have a bearing on professional activity. Among these laws and regulations are those concerning the rights of artists and their estates, occupational health and safety, equal employment opportunity, sacred and religious material, excavated objects, endangered species, human remains, and stolen property.
- 4 **Cultural issues:** The conservation professional should inform themselves about the cultural and spiritual significance of an object and should where possible consult with all relevant stake-holders before making treatment or other decisions relating to such artefacts. The conservation professional should encourage appropriate disaster planning for secret/sacred material.
- 5 **Practice:** Regardless of the nature of employment, the conservation professional should follow appropriate standards for safety, security, contracts, and fees.
  - 5.1 **Health and Safety:** The conservation professional should be aware of issues concerning the safety of materials and procedures and should make this information available to others as appropriate. The conservation professional should ensure that their workplace complies with current state and federal occupational health and safety legislation and if employing staff or contractors ensure that they comply with these standards.
  - 5.2 **Security:** The conservation professional should provide working and storage conditions as well as insurance designed to protect cultural property.
  - 5.3 **Insurance:** When working for the public or in a consultant basis the conservation professional should have and maintain appropriate professional liability insurance and if appropriate public liability insurance.
  - 5.4 **Contracts:** The conservation professional may enter into contractual agreements with individuals, institutions, businesses, or government agencies provided that such agreements do not conflict with principles of the *Code of Ethics* and *Code of Practice*.
  - 5.5 **Fees:** Fees charged by the conservation professional should be commensurate with services rendered. The division of a fee is acceptable only when based on the division of service or responsibility. All costing aspects including equipment purchase should be disclosed to the client prior to the start of the job.
  - 5.6 **Tendering/Bidding:** Clients have the right to obtain multiple quotations however conservators should not knowingly undercut a colleague's fee or quotation in order to obtain work.
- 6 **Competition:** The conservation professional should promote the profession and/or compete fairly with other conservation professionals by promoting the principle of selection of conservation professionals by clients upon the basis of merit, and not on the basis of fees alone. This provision need not preclude a conservation professional from knowingly competing with other conservation professionals.
- 7 **Timeliness:** The conservation professional shall undertake to complete projects in a timely manner. Within reason work should only be accepted when the conservation professional has the time and capacity to complete it within an agreed time frame.
- 8 **Behaviour:** The conservation professional shall not use any unfair, improper or questionable method of securing work or advancement. Under no circumstances is the condition of an artefact to be misrepresented in order to obtain work.
- 9 **Communication:** Communication between the conservation professional and the owner, custodian, or authorised agent of the cultural property is essential to ensure an agreement that reflects shared decisions and realistic expectations.
- 10 **Advertising**
  - 10.1 **Use of AICCM Name:** Advertising and other representations by the conservation professional concerning the use of the AICCM name or the conservation professional's membership status should be followed as stated in the AICCM Constitution.
  - 10.2 **Abilities:** Advertising should not be misleading as to the abilities or qualifications of the conservation professional or their firm.
  - 10.3 **Misleading advertising:** A conservation professional shall not allow her/his name to be associated with a misleading advertisement nor with a statement which makes an inaccurate comparison between one product and another.
- 11 **Consent:** The conservation professional should act only with the consent of the owner, custodian, or authorised agent. The owner, custodian, or authorised agent should be informed of any circumstances that necessitate significant deviations from the agreement. When possible, notification should be made before such changes are made.
- 12 **Confidentiality:** Except as provided in the *Code of Ethics* and *Code of Practice*, the conservation professional should consider relationships with an owner, custodian, or authorised agent as confidential. Information derived from examination, scientific investigation, or treatment of the cultural property should not be published or otherwise made public without written permission.

**Auditors Report to the Members of the Australian Institute  
for the Conservation of Cultural Material Incorporated**

I, James Ronald Murchison of 44 Hampden Road, Artarmon NSW 2064, hereby certify that I have examined the books and financial records of The Australian Institute for the Conservation of Cultural Material Incorporated.

In my opinion the financial statements present fairly the financial position of the organisation and the result of its operations for the year ended 30th June, 1997 in accordance with the Australian Auditing Standards.

J.R.Murchison, 2 December 1997

Murchison Services Pty Ltd

**Balance Sheet  
As at 30th June 1997**

	1997 (\$)	1996 (\$)
<b>Current Assets</b>		
Prepaid Expenses (1)	-	1 235
Cash	74 863	73 381
Total Current Assets	<u>74 863</u>	<u>74 616</u>
<b>Total Assets</b>	<u>74 863</u>	<u>74 616</u>
<b>Current Liabilities</b>		
Creditors & Accruals (2)	1 100	14 322
Total Current Liabilities	<u>1 100</u>	<u>14 322</u>
<b>Total Liabilities</b>	<u>1 100</u>	<u>14 322</u>
<b>Net Assets</b>	<u>73 763</u>	<u>60 294</u>
<b>Accumulated Funds</b>		
Retained Surplus At Beginning of Year	60 294	40 125
Surplus/(Loss) Current Year	13 469	20 169
Total Funds	<u>73 763</u>	<u>60 294</u>
(1) Breakdown of Prepaid Expenses		
Conference expenses accrued	-	1 235
(2) Breakdown of Creditors & Accruals		
Audit fees accrued	-	1 000
SMOCM accrual	-	13 322
Grant accrual	1 100	-
	<u>1 100</u>	<u>14 322</u>

**Income and Expenditure Statement  
For the Year Ended 30th June 1997**

	1997 (\$)	1996 (\$)
<b>Income</b>		
Advertising	3 175	700
Conference	24 918	-
Subscriptions	41 604	40 491
Donations	12	664
Grant received - DCA	7 000	6 650
Professional Administration	309	108
Interest Received	3 837	3 585
SMOCM	15 550	20 571
Textiles SIG	-	15
Publications	18	124
	<u>96423</u>	<u>72 908</u>
<b>Expenditure</b>		
Accounting & Audit Fees	1 242	1 049
Bank Charges	572	209
Conference/Workshops	20 988	-
Postage, Printing & Stationery	5 409	3 203
Prizes	600	600
Publications - Membership Directory	1 285	-
Publications - Newsletter	6 249	6 839
Publications - Bulletin	674	8 288
Secretariat	12 000	13 000
SMOCM	16 460	10 576
State Capitation Fees	5 027	4336
Travel Fund	2 344	1 301
Travelling expenses	10 104	3 338
	<u>82 954</u>	<u>52 739</u>
Surplus/(Loss) for the Year	<u>13 469</u>	<u>20 169</u>

**The Australian Institute for the Conservation of Cultural  
Material Incorporated**

Worksheet 30/06/97

	1997 adjustments (\$)		
<b>Income</b>			
Advertising	(3 175)		(3 175)
Conference	(24 918)		(24 918)
Subscriptions	(41 604)		(41 604)
Donations	(12)		(12)
Grant received - DCA	(7 000)		(7 000)
Summer School	-		-
Professional Administration	(309)		(309)
Paintings Group	-		-
Interest Received	(3 837)		(3 837)
SMOCM	(15 550)		(15 550)
Textiles SIG	-		-
Publications	(18)		(18)
	<u>(96 422)</u>		<u>(96 422)</u>
<b>Expenditure</b>			
Accounting & Audit Fees	1 142	(1 000) B	-
		1 100 D	1 242
Bank Charges	572		572
Conference/Workshops	19 753	1 235 C	20 988
Grant Payable	-		-
Equipment Purchases < \$300	-		-
Paintings Group	-		-
Postage, Printing & Stationery	5 409		5 409
Prizes	600		600
Publications - Membership Directory	1 285		1 285
Publications - Newsletter	6 249		6 249
Publications - Bulletin	674		674
Secretariat	12 000		12 000
SMOCM	29 782	(13 322) A	16 460
State Capitation Fees	5 027		5 027
Summer School expenses	-		-
Textiles Spec Int Grp	-		-
Travel Fund	2 344		2 344
Travelling expenses	10 104		10 104
	<u>94 940</u>		<u>82 953</u>
<b>Surplus/(Loss) for the Year</b>	<u><b>1 482</b></u>		<u><b>13 469</b></u>
Creditors SMOCM	(13 322)	13 322 A	-
Creditors Audit Fees	(1 000)	1 000 B	-
Creditors Audit Fees		(1 100) D	-
Prepaid Expenses	1 235	(1 235) C	-
Cash	74 863		74 863

Total

A = reversal of end of year adjustment for SMOCM accrual  
 B = reversal of end of year adjustment for audit fees accrual  
 C = reversal of end of year adjustment for expenses prepaid  
 D = audit fees accrued

# CALENDAR



## AUSTRALIA

### Cultural Heritage Management and The Conservation of Traditional Buildings

January 1998. Canberra, Australia.

The University of Canberra offers two short courses in heritage conservation. *The Conservation of Traditional Buildings* is a twelve-day Summer School aimed at all those involved in the care and physical management of buildings. The dominant theme is the properties of traditional building materials, how they weather and deteriorate and how they are best conserved.

*Cultural Heritage Management* is a seven-day Summer School looking at the broad issues of heritage planning. It focuses on European cultural heritage in Australia, though the principles of heritage management can be applied to most sites of cultural value. One school is held each year, with the two topics alternating. *The Conservation of Traditional Buildings* is planned for January 1998.

These intensive courses run all day and extend into most evenings. Costs, including meals and accommodation, will be approximately A\$2750 for *The Conservation of Traditional Buildings* (12 days) and A\$1750 for *Cultural Heritage Management* (7 days). Inquiries to: David Young, National Centre for Cultural Heritage Science Studies, University of Canberra, PO Box 1, Belconnen, ACT 2616, Australia. Ph: +61 6 201 2236; Fax: +61 6 201 5999.

C62

### Silver Anniversary Celebrations for AICCM and the Conservation of Cultural Materials Programme

1998. Canberra, Australia.

Consideration is being given to having the focus on Information Technology and Conservation. Timing and planning are all being determined by Dr Colin Pearson and Robyn Sloggett.

C64

### Records Management Association of Australia 15th Convention

6-9 September, 1998. Brisbane, Australia.

Hosted by the Queensland Council, Records Management Association of Australia.

The convention business programme has been designed around the theme 'Making Information Work'. The

programme will feature two concurrent streams focussing on technology and personnel issues. The technology stream will include imaging, workflow, future of the mail, e-mail, data warehousing, and voice as data entry. The personnel stream will include competency, recruitment and quality, selecting your training platforms, performance monitoring, outsourcing and getting the message across.

For further information contact: Records Management of Australia 15th Convention, c/- Intermedia Convention and Event Management, PO Box 1280, Milton Qld, 4064. Tel: (07) 3369 0477; Fax: (07) 3369 1512.

C65



## INTERNATIONAL

### Conservation Science: Building Materials

2-5 February, 1998. Edinburgh.

This course considers the scientific principles required to understand the properties and deterioration of various inorganic materials - particularly stone, brick, mortar, and ceramic. Natural and synthetic materials used in the conservation of these materials - particularly in ancient buildings - are investigated.

Tutors: Velson Horie (Manchester Museum); Giorgio Toracca, John Ashurst.

To join our mailing list and receive the full programme of courses for 1997/8 contact: IAP, 31-34 Gordon Square, London WC1H 0PY, Tel: (0171) 387 9651; Fax: (0171) 388 0283. IAP website: <http://www.ucl.ac.uk/~tcf313>. E-mail: [james.black@ucl.ac.uk](mailto:james.black@ucl.ac.uk)

C65

### Book Conservation: A Review of Current Practice

Call For Papers

March, 1998. London.

Papers are invited for a one-day meeting to be held at The Wellcome Building, London in March 1998. The object of the meeting is to provide a broad overview of current thinking in book conservation, together with an illustration of several practical procedures and treatments.

Contact: Ann Spreadbury, Conservation Department, The Wellcome Institute for the History of Medicine, 183 Euston Road, London, NW1 2BE, Fax: (0171) 611 7225. e-mail: [a.spreadbury@wellcome.ac](mailto:a.spreadbury@wellcome.ac).

C64

### Insect Pests in Museums

17-18 March, 1998. London, UK.

Insect Pests in Museums, a two-day course by David Pinniger, of interest to all those with responsibility for natural history specimens, ethnographic collections, textiles etc. Covering: pests and damage, pest identification, pest environments, pest monitoring and control, and pest management among other topics.

Contact: Phil Ackery, Department of Entomology, Natural History Museum, Cromwell Road, London SW7 5BD, Tel: (0171) 938 9346.

C65

### Archaeological Leather Group, UKIC

23 March, 1998. British Museum, London.

Call for Papers

The Archaeological Leather Group exists to promote the study of leather and leather objects from archaeological context, by scientists conservators, artifact specialists, leather workers and others interested in the material. As such, it hopes to illuminate the subject from a variety of angles.

The ALG will be holding its Spring Meeting in the Main Lecture Theatre of the British Museum. The theme for the meeting will be *Current treatments in the conservation of waterlogged or desiccated archaeology leather*.

Papers are invited from conservators and others who deal with newly-excavated leather, or who have to treat it after the passage of time.

The immediate treatment of leather as well as its transport, long-term conservation, storage, and problems with accessioning into a collection could all be fruitful topics.

The meeting offers an opportunity to discuss the problems as well as suggest solutions. How does the fragile nature of leather exacerbate the difficulties of working on site? Could we get more information from our organic remains?

Papers and posters are welcomed from people who encounter desiccated leather from hot, dry sites as well as waterlogged and damp environments.

For further information and to offer papers or posters, please contact: Barbara Wills, Organics Group, Department of Conservation, British Museum, Franks House, 48-56 Orsman Road, London N1 5QJ, Tel: (0171) 323 8037 or 01223 213 089.

C65

## NPL International Symposium on Humidity and Moisture

6-8 April, 1998. National Physical Laboratory, UK.

The National Physical Laboratory (NPL), co-sponsored by the Institute of Measurement and Control, is organising an international symposium on the measurement of humidity and moisture, to take place at the NPL, Teddington, Middlesex, on 6-8 April 1998.

The symposium will bring together the leading international scientists and practitioners of humidity and moisture measurement. It will review current technology, explore active research developments and speculate on future needs and directions.

### Call For Papers

Sixty fully refereed papers will be presented in three parallel sessions of scientific papers; one of which will focus on the exploitation of humidity measurement technology. A poster display will provide further high quality papers.

This unique opportunity to gain a thorough understanding of the international position on humidity and moisture measurement and an opportunity to influence policies and actions for the future. A humidity and moisture exhibition and a full social programme will provide extensive opportunity for informal discussion and debate.

The cost of registrations received after 1 December will increase by 20%. UK delegates pay VAT; non-UK EU delegates either pay VAT or provide their organisation's VAT registration number; non-EU delegates do not pay VAT.

Costs: Delegates £475, £558.12 inc VAT, Government and Academic £395, V464.12 inc VAT, Speakers £275, £323.12 inc VAT. Includes proceedings, refreshments, buffet lunch and free transport between selected hotels. Conference Reception and Buffet £50, £58.75 inc VAT, Exhibition Stand £1500, £1762.12 inc VAT, includes half-page monochrome advert in the proceedings.

For further information contact Tracey Collier, National Physical Laboratory, Teddington, Middlesex TW11 0LW, Tel: (0181) 943 6121; Fax: (0181) 943 2945; E-mail: dra@newton.npl.co.uk

C65

## Defining and Measuring Effectiveness in Education and Training

Interim meeting of ICOM-CC Working Group on Training in Conservation and Restoration.

16-18 April, 1998. Vantaa, Finland.

Abstracts on any aspect of assessing the success of training may be submitted; the following topics are encouraged: how to translate performance standards into learning goals and measures; how educators can assess competence in the absence of accepted performance

standards; how to assess the effectiveness of teaching or of training programs; and how to assess the long-term impact and the contribution to the field of education and training efforts. Send 250-word abstracts by July 25 to Kathleen Dardes, Training Program, GCI, 1200 Getty Center Dr., Ste. 700, Los Angeles, CA; Ph: (310) 440 6826; Fax: (310) 440 7702.

C63

## UKIC and The V&A Museum Conservation of Decorative Art

21-22 April, 1998. Victoria and Albert Museum, London.

Decorative art is all around us in both private and public hands. In many cases it is seen as ephemeral, to be altered in response to fashion or wear and tear. But frequently what survive captures the spirit of the age better than the more consciously created and preserved fine art.

For further information contact: Velson Horie, The Manchester Museum, The University, Manchester M13 9PL, Ph: 0161 275 2656; Fax: 0161 275 2676; E-mail: c.v.horie@man.ac.uk

C63

## 31st International Symposium on Archaeometry

27 April - 1 May, 1998. Hungarian National Museum, Budapest, Hungary.

Contact: Katalin T. Biró, Hungarian National Museum, Dept. of Information, H-1450 Budapest Pf. 124 Hungary. Ph/Fax: (36)-1-2101 338, h5852tbi@ella.hu

C61

## Conservators, Curators, Collaborators Seminar

May 1998. Pitt Rivers Museum, Oxford.

### Call for Papers

The conservators of Ethnographic Artefacts group are hosting a one-day seminar at the Pitt Rivers Museum, Oxford, in May 1998. The seminar, entitled 'Conservators, Curators, Collaborators' will explore working relationships between conservators and curators of ethnographic material. Papers in this area are invited from conservators, curators, collection managers, conservation scientists.

For more information contact: Rowena Hill, School of Conservation Sciences, Bournemouth University, Talbot Campus, Poole, Dorset BH12 5BB, Tel: 01202 595 267; Fax: 01202 595 255.

C65

## SSCR Conference on Site Effects: The Impact of Location on Conservation Treatments

5-6 May, 1998. Glasgow, Scotland.

Contact: Wendi Davidson, SSCR, Glasite Meeting House, 33 Barony St., Edinburgh EH 3 3NX, UK. Ph: 44 131 556 8147; Fax: 44 131 557 5977; admin@sscr.demon.co.uk

C61

## The Conservation of Human Mummified Remains

Third World Congress on Mummy Studies. 18-22 May, 1998. Arica, Chile.

Abstracts of no more than 100 words that emphasise conservation issues in regard to the exhibition of mummified remains should be submitted by October 1 to: Debra Meier, 307 Morrill Hall, 14th and U, Lincoln, NE 68588-0332; Fax: (402) 472 8899; dmeier@unlinfo2.unl.edu, or to: Vicki Cassman, 4975 Grizzly Peak, Berkeley, CA 94705; Fax: (415) 668 8928.

C63

## Public Monuments into the Millennium Conference

20-22 May 1998. London, UK.

Organisers: UKIC Stone Section, UKIC Metals Section, English Heritage Architectural Conservation Team, Public Monuments and Sculpture Association.

Environmental issues are central to many schemes planned to mark the coming millennium. The re-evaluation and regeneration of public spaces falls within this category and central to this are the monuments that occupy these spaces. Regarded as a constant enduring feature, and ranging from the every day to the spectacular, these objects of great artistic, historic, and social value.

The intention of the joint conference is to take a comprehensive look at the conservation and care of public monuments and sculpture as we approach the 21st century.

Topics will range from the philosophical and political issues associated with monument building to more practical aspects of conservation and restoration. An appreciation and understanding of monuments lead to a more enlightened approach to their care and maintenance, but good intentions do not always guarantee good practice; archaic and destructive techniques are still regularly employed, sometimes through economic constraints, but also through ignorance of the available skills and materials.

For further information, please contact: Angus Lawrence, c/o UKIC Office, 6 Whitehorse Mews, Westminster Bridge Road, London SE17 0QD, Tel: (0171) 620 3371; Fax: (0171) 620 3761; email: stone@ukic.org.uk

C65

## Metal 98

27-29 May, 1998. Draguignan, France.

ICOM-CC Metal Working Group International Conference.

Contact: William Mourney, CNRS CRA Laboratoire de conservation, 19 rue F. Mireur, 83300 Draguignan, France, Tel: 33 (0)494.68.90.15; Fax: 33 (0)494.85.04.04.

C64

### Third Conservation Infrared Users Goup (IRUG) Meeting

28-30 May, 1998. Winterthur, Delaware, USA.

This working group for those who apply infrared spectroscopy to conservation and historic preservation questions will be held at Winterthur Museum, Garden and Library, conveniently scheduled just prior to the 1998 AIC meeting in Washington DC. For further information contact Janice Carlson, Conservation Division, Winterthur Museum, Winterthur, DE 19735, USA, Tel: +1 302 888 4732; Fax: +1 302 888 4838, e-mail: jcarlson@brahms.udel.edu; or Beth Price, Conservation Department, Philadelphia Museum of Art, PO box 7646, Philadelphia, PA 19101, USA, Tel: +1 215 684 7552; Fax: +1 215 236 4465, e-mail: pmacons@dca.net

C64

### AIC 26th Annual Meeting Disaster Preparedness, Response, and Recovery

1-7 June, 1998. Arlington, Virginia.

The theme of the 1998 American Institute for Conservation's Annual Meeting, to be held 2-7 June 1998 in Arlington, Virginia, will be "Disaster Preparedness, Response, and Recovery". The meeting will bring together a broad audience of conservators, museum professionals, and organisations such as the Federal Emergency Management Agency (FEMA), the American Red Cross, the Department of Defence, fire departments, and companies providing disaster response for businesses.

The meeting topic will be a continuous theme throughout the week. A day-long session on 'Response' will focus on sharing experiences of response to disasters that have threatened or damaged cultural property. Presentations for this session should emphasise actual experience with emergency response and should address the failures and successes of the methods that were employed for given situations—major fires, floods, war or acts of terrorism, earthquakes, hurricanes, or other significant threats to cultural property. How were decisions made? What should have been done differently in light of this experience? How might problems encountered in a particular kind of emergency or disaster be handled most effectively in the future?

For more information contact: Program Committee, c/o AIC, 1717 K St. NW, Ste 301, Washington Dc 20006, Fax: (202) 452 9328.

C65

### Wood Conservation Technology

2 June - 10 July, 1998. Oslo, Norway.

This is the eighth international course on the conservation of cultural heritage made of wood. The course was initiated as a response to a recommendation from UNESCO's General Conference in 198-, and has been arranged in Norway every second year since 1984. From the previous courses, 132 mid-career specialists from 60 countries have received the course certificate. The course is directed towards professionals who have been working for some years in the field of wood conservation, emphasis is placed on the *in situ* conservation of wood.

#### Objectives:

- To give the course participants the theoretical and practical knowledge essential for diagnosing the causes of deterioration and for selecting the most appropriate methods of conservation and restoration of wood.
- To extend the knowledge of participants beyond their own professions for a broader understanding of different aspects and approaches to wood conservation.
- To bring people with various professions from different countries and cultures together for a mutual learning experience, drawing on different experiences, practices and approaches to wood conservation and use of wooden materials.

A wide range of interdisciplinary topics will be covered in depth. Theoretical and practical aspects of wood conservation will preferably be given equal consideration during the course. The lecturers are specialists in their individual fields.

The course is based on the same technical and scientific approach and standards as the previous courses, with minor adjustments in the program according to evaluations from former courses.

We hope the course will promote research and cultural understanding in the field of wood conservation and that it will be a meaningful and valuable resource for the work of the individual participants in their respective countries.

**Participants:** Applicants should be mid-career professionals with a minimum of three years' working experience in the conservation program. It is essential for the success of the program that the participants have enough experience to benefit from the mutual exchange of ideas. The number of participants is limited to 20.

**Organisation:** The course is organised under the auspices of UNESCO by ICCROM - International Centre for the Study of the Preservation and the Restoration of Cultural Property; ICOMOS - International Council on Monuments and Sites; NWHO - Nordic World Heritage Office; Riksantikvaren - The Directorate for Cultural Heritage, Norway; NTNU - Norwegian University of Science and Technology; NIKU - Norwegian Institute for Cultural Heritage Research.

**Application deadline:** 1 February 1998. Applications may be made on either ICCROM's course application form or UNESCO's fellowship application form. The UNESCO fellowship application form may be obtained from the national commissions for UNESCO. Applications should be sent to: International Course on Wood Conservation Technology, c/o Foundation for Continuing Education, The Norwegian University for Science and Technology, N-7034 Trondheim, Norway.

**Course Directors:** Tone Olstad, conservator, NIKU; Dr. Eir Grytli, architect, NTNU; Astrid Opsal, architect, International Senior Advisor, NWHO.

**Fees:** please note that the course is subject to the necessary funding being obtained, but will eventually be free of charge for the participants.

Further information: Tone Olstad, NIKU, PB 736 Sentrum, N-0105 Oslo, Norway. Fax: (+47 22) 940.301. email: tone.marie.olstad@niku.nina.no

### Science Refresher: Plastic or Elastic?

16-17 July, 1998. Camberwell College of Arts.

This course provides an introduction to the mechanical behaviour of organic materials, with a particular emphasis on the concerns of paper and textile conservators. This two-day intensive course will review the basic principles of mechanical behaviour, and the mechanical properties of textiles, paper products, plant materials and adhesives. The effects of polymer products, plant materials and adhesives. The effects of polymer degradation on the mechanical behaviour of organic materials will be included.

The course will consist of lectures, demonstrations of testing equipment, and panel discussions. The course is principally aimed at professional paper and textile conservators but will also interest conservators of ethnographic collections.

Dr Anthony Smith and Mark Sandy, 10am-4pm, Fee: £150. For further details and booking forms please contact: Camberwell & Chelsea Short Course Unit, Camberwell College of Arts, Peckham Road, London SE5 8UF, Tel: (181)514 6311; Fax: (0181) 514 6315.

C65

### Care of Photographic, Moving Image and Sound Collections

20-24 July, 1998. College of Ripon and York St John.

Contact: Susie Clark, Conference Co-ordinator, 3/4 Hill Top, Grafton, York YO5 9QL.

C61

### Historic Textile and Paper Materials American Chemical Society

23-27 August, 1998. Boston, USA.

The American Chemical Society will be holding its annual meeting in Boston, Massachusetts August 23-27 1998. A symposium will be held on Historic Textile and Paper materials, sponsored by the Division of Cellulose, Paper, and Textiles of ACS. Authors are invited to submit papers on the applications of basic and applied chemistry to study historic textile and paper materials.

Submit Titles by 1 February 1998; Abstracts by 15 April, 1998 to: Dr. Jeanette M. Cardamone, USDA-ARS-Eastern Regional Research Center, 600 East Mermaid Lane, Wyndmoor, PA 19038, Tel: (215) 233 6680; Fax: (215) 233 6795; email: jcardamone@arserrc.gov

C65

### Non-Destructive and Micro-destructive Analytical Methods for Conservation of Works of Art - AMC 98

September-October 1998. ICCROM, Rome.

Aim: 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.

Participants: Twenty scientists from various disciplines (chemistry, physics, biology, etc.) with at least 2 years of experience in the field of conservation.

Application deadline: 30 April 1998.

C65

### Reversibility - Does It Exist?

8-10 September 1999. London, UK.

Call for Papers

The British Museum Department of Conservation will hold a three-day conference on this theme from 8 - 10 September 1999 in London. Abstracts are solicited on the theme of reversibility as applied to cleaning, stabilisation, consolidation, assembly and restoration. Changes to the physical or chemical properties of objects as a result of conservation are also relevant.

Papers should explore themes and question current philosophy or accepted dogma, and should not shrink from controversy when relevant. The conference will be confined to the portable heritage; excluding buildings but including mosaics and wall paintings. Successful authors will be notified in May 1998. Completed texts with all illustrations must be received by 31 January 1999.

(NB, submission of an abstract is taken as acceptance of this time scale).

Abstracts by 31 March 1998 to: Sara Carroll, Department of Conservation, The British Museum, Great Russell Street, London WC1B 3DG, Fax: (0171) 323 8636; email: conservation@britishmuseum.ac.uk

C65

### Image or Object?

#### The Influence of Conservation Treatment on the Interpretation of Paintings

12 September, 1998. Dublin, Ireland.

ICOM-CC Working Groups: Paintings I and Paintings II. Joint Interim Meeting.

An informal, one-day joint Interim Meeting of the two Paintings Working Groups of ICOM-CC will be held in Dublin on Saturday 12 September 1998 (the day after the IIC Congress finishes).

Short contributions are invited on issues affecting our reading of paintings. They may cover any aspect of conservation intervention, from decision-making to policies for display, including structural conservation, varnish removal and reintegration. Topics of particular interest would be the concept of 'minimal intervention' and its implications, treatment frequency, the challenge of interventive preventive measures, policies for displaying fragments, tolerance of inherent paint film and texture defects, and historical research impinging on treatment decisions.

The theme is intended to attract contributions from historians, curators, or conservators who may be attending the IIC Conference. It is hoped to embrace all aspects of the treatment of paintings and to create a forum for lively discussion. Papers should be short (not more than twenty minutes) and may present ongoing 'working' hypotheses and ideas. There will be no post- or preprints. If you would like to participate in the meeting, draft papers or abstracts should be submitted to the ICOM-CC Paintings Working Group co-ordinators, Alan Phenix and Jorgen Wadum, or to Caroline Villers by 15 March 1998.

Contact: Caroline Villers, Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN, Great Britain. Tel: (44 171) 873 2192; Fax: (44 171) 873 2878.

C65

### ICOM-CC: Glass, Ceramics and Related Materials

13-16 September, 1998. Helsinki.

Contact: Alice Paterakis, Agora Excavations, American School of Classical Studies, 54 Soudias St, Athens 106-76, Greece. Fax: (301) 331 0964; E-Mail: agora@ath.forthnet.gr

C63

### International Congress, Contribution of Chemistry to Works of Art on "Art and Chemistry: Color"

16-18 September, 1998. Paris.

This congress highlights the close links between chemistry and artistic creation, notably in the production of color effects. Demonstrations will be made on the impact of analytical chemistry and molecular physical chemistry at different stages of life of works of art with regard to the state of painting materials, their use by the artist, and the techniques employed for their conservation and restoration. The program will focus on the use of colors, irrespective of the substrate and emphasize the contribution of leading technologies combining chemistry, physics, and image analysis to understanding the painter's art. Contact Societe de Chimie Industrielle, 28 rue Saint-Dominique, F 75007, Paris, France. Ph: 1 53 59 02 10; Fax: 1 45 55 40 33.

C63

### ICOM-CC: WOAM Working Group Interim Meeting

19-23 October, 1998. Grenoble, France.

The Regional Conservation Workshop - Nuclearart (ARC-Nuclearart) will host the ICOM-CC *West Organic Archaeological Materials* conference which will consist of four days of papers followed by a one-day excursion. Official languages: French and English.

Call for Papers

For further information, and to offer papers please contact: Celine Bonnot, Conference Administrator, ARC-Nuclearart, CEA/Grenoble, 17 rue des Martyrs, 38054 Grenoble cedex 9, France, Fax: 33 (0) 4 76 88 50 89.

C64

- 13 Delegation:** The conservation professional is responsible for work delegated to other professionals, students, interns, volunteers, subordinates, or agents and assignees. Work should be delegated or subcontracted only when the conservation professional can supervise the work directly, can ensure proper supervision or has sufficient knowledge of the practitioner to be confident of the quality of the work. When appropriate, the owner, custodian or agent should be informed if such delegation is to occur.
- 14 Professional development:** The conservation professional shall afford to those under her/his direction every reasonable opportunity to advance their knowledge and experience. The conservation professional shall continue to undertake their own professional development where possible.
- 15 Education:** Within the limits of knowledge, ability, time, facilities, and their professional expertise, the conservation professional is encouraged to become involved in the education of conservation personnel. The objectives and obligations of the parties shall be agreed upon mutually.
- 16 Consultation:** Since no individual can be expert in every aspect of conservation, it may be appropriate to consult with colleagues or in some instances, to refer the owner, custodian, or authorised agent to a professional who is more experienced or better equipped to accomplish the required work. If the owner requests a second opinion, this request must be respected.
- 17 Recommendations, references and testimony:** A conservation professional may be required: to testify in legal, regulatory, or administrative proceedings; to provide a recommendation; or to provide a reference for another conservator. Any reference to the work of others must be based on facts and personal knowledge rather than on hearsay and should be given in connection with paragraph 24 of this *Code of Practice*. The conservation professional should not provide recommendations without direct knowledge of a colleague's competence and experience.
- 18 Conflict of Interest:** The conservation professional should avoid situations in which there is a potential for a conflict of interest that may affect the quality of work, lead to the dissemination of false information, or give the appearance of impropriety. Conservation professionals in Government institutions are obliged to provide members of the public with the *AICCM list of private conservators*, regardless of whether or not the institution supports a commercial conservation service.
- 19 Employees:** An employed conservation professional cannot be held responsible for the actions of her/his employer but nevertheless she/he still has the responsibility to point out to her/his employer any situation that may place her/him in a position where contravention of the *AICCM Code of Ethics and Code of Practice* may be possible. A conservation professional should not enter a situation of employment which may require contravention of the *AICCM Code of Ethics and Code of Practice*.
- 20 Related Professional Activities:** The conservation professional should be especially mindful of the considerable potential for conflict of interest in activities such as authentication, appraisal, or art dealing.
- 21 Credit for work:** The conservation professional shall ensure that proper credit is given to each subordinate and colleague for work, research and reports which has been performed by her/him.
- 22 Acknowledgment:**
- 22.1** A conservation professional should not knowingly publish or promulgate another conservation professional's report or research without her/his consent; or publish or promulgate them with significant words or parts omitted or changed; or publish or promulgate them in a form which makes them

inaccurate or liable to breach the *AICCM Code of Ethics or Code of Practice*.

- 22.2** A conservation professional whose report or research is published or promulgated without her/his consent; or is published or promulgated with significant words or parts omitted or changed; or is published or promulgated in a form which makes it inaccurate or liable to breach the *AICCM Code of Ethics or Code of Practice* should first take steps to have the situation corrected. If this cannot be achieved and the conservation professional believes a breach of the *AICCM Code of Ethics or Code of Practice* may have taken place it may be necessary to institute formal proceedings under sections 24 and 25.
- 23 Dispute management:** In the case of a dispute between conservation professionals; or between a conservation professional and client; or between a conservation professional and employer; the conservation professional should (with reference to this *Code of Practice*);
- 23.1** Attempt to resolve the issue on a one to one basis documenting the process.
- 23.2** Arrange for the appointment of an independent mediator acceptable to both parties. For technical issues, a conservation professional who is an accredited member of AICCM and specialised in the relevant area should be appointed. For other issues an appropriate professional should be appointed.
- 24 Misconduct:** Allegations of unethical conduct should be reported in writing to the AICCM. All correspondence regarding alleged unethical conduct shall be held in the strictest confidence. Violations of the *Code of Ethics* and *Code of Practice* that constitute unethical conduct may result in disciplinary action.

## EXAMINATION AND SCIENTIFIC INVESTIGATION

- 25 Justification:** Careful examination of cultural property forms the basis for all future action by the conservation professional. Before undertaking any examination or tests that may cause change to cultural property, the conservation professional should establish the necessity for such procedures.
- 26 Clarification:** If an owner, custodian, or authorised agent does not have the expertise to differentiate between several proposals or if a brief is unclear, the conservator is obliged to clarify the issues as much as possible. If necessary, the conservator should suggest that the client seeks the opinion of an independent conservator.
- 27 Sampling and Testing:** To determine treatment procedures appropriate non-destructive testing should be carried out. Prior consent must be obtained from the owner, custodian, or agent before any material is removed from a cultural property. Only the minimum required should be removed, and a record of removal must be made. When appropriate, the material removed should be retained.
- 28 Interpretation:** Declarations of age, origin, or authenticity should be made only when based on sound evidence.
- 29 Investigation:** The conservation professional should follow accepted scientific standards and research protocols. The conservation professional should use, issue or publish only such treatment proposals, reports or statements that are thorough, accurate records of soundly based observation and/or experiment and logical deductions therefrom.

## PREVENTIVE CONSERVATION

- 30 Preventive Conservation:** The conservation professional should recognise the critical importance of preventive conservation as the most effective means of promoting the long-term preservation of cultural property. The conservation professional should provide guidelines for continuing use

and care, recommend appropriate environmental conditions for storage and exhibition, and encourage proper procedures for handling, packing and transport.

## TREATMENT

- 31 Appropriate treatment:** Evidence of provenance should be preserved. The conservation professional should only recommend or undertake treatment that is judged suitable to the preservation of the aesthetic, conceptual and physical characteristics of the cultural property. When non-intervention best serves to promote the preservation of the cultural property, it may be appropriate to recommend that no treatment be performed.
- 32 Materials and Methods:** The conservation professional is responsible for choosing materials and methods appropriate to the objectives of each specific treatment and consistent with currently accepted practice. The advantages of the materials and methods chosen must be balanced against their potential adverse effects on future examination, scientific investigation, treatment, function and ageing.
- 33 Compensation for Loss:** Any integration of losses should be documented in treatment records and reports and should be detectable by common examination methods. Such integration should be reversible; not detrimental to the cultural property; and should not modify the known aesthetic, conceptual, and physical characteristics of the cultural property, especially by removing or obscuring original material.
- 34 Treatment options:** Where possible the conservation professional should not allow the choice of treatment method or materials to be influenced by any commercial or time considerations.

## DOCUMENTATION

- 35 Documentation:** The conservation professional has an obligation to produce and maintain accurate, complete and permanent records of examination, sampling, scientific investigation and treatment. Where appropriate, the records should be both written and pictorial. The kind and extent of documentation may vary according to the circumstances, the nature of the object, or whether an individual object or collection is to be documented. The purposes of such documentation are:
- 35.1** To provide an accurate description of the appearance, materials, methods of manufacture and provenance of cultural property.
- 35.2** To establish the condition of cultural property cultural property.
- 35.3** To aid in the care of cultural property by providing information helpful to future treatment and by adding to the profession's body of knowledge.
- 35.4** To aid the owner, custodian, or authorised agent and society as a whole in the appreciation and use of cultural property.
- 35.5** To aid the conservation professional by providing a reference that can assist in the continued development of knowledge and by supplying records that can help avoid misunderstanding and unnecessary litigation.
- 36 Documentation of Examination:** Before any intervention, the conservation professional should make a thorough examination of the cultural property and create appropriate records. These records and the reports derived from them must identify the cultural property and include the date of examination and the name of the examiner. They also should include, as appropriate, a description of structure, materials, condition, and provenance
- 37 Treatment Plan:** Following examination and before treatment, the conservation professional should prepare a

plan describing the course of treatment. This plan should also include the justification for and the objectives of treatment, alternative approaches, if feasible, and the potential risks. When appropriate, this plan should be submitted as a proposal to the owner, custodian, or authorised agent.

- 38 Documentation of Treatment:** During treatment, the conservation professional should produce documentation that includes a record or description of techniques or procedures involved, materials used and their composition, the nature and extent of all alterations, and any additional information revealed or otherwise ascertained. A report prepared from these records should summarise this information and provide, as necessary, recommendations for subsequent care.
- 39 Preservation of Documentation:** Documentation is an invaluable part of the history of cultural property and should be produced and kept in as permanent a manner as practicable. Copies of reports of examination and treatment must be given to the owner, custodian, or authorised agent, who should be advised of the importance of keeping these materials with the cultural property. Documentation is also an important part of the profession's body of knowledge. The conservation professional should strive to preserve these records and allow other professionals appropriate access to them, when access does not contravene agreements regarding confidentiality.

## EMERGENCY SITUATIONS

- 40 Disaster Planning:** Where appropriate the conservation professional should undertake disaster planning according to currently accepted practice. Handling and treatment protocols for secret/sacred materials should be defined with stake-holders as part of disaster planning.
- 41 Emergency Situations:** Emergency situations can pose serious risks of damage to or loss of cultural property that may warrant immediate intervention on the part of the conservation professional. In an emergency that threatens cultural property, the conservation professional should take all reasonable action to preserve the cultural property, recognising that strict adherence to the *Code of Ethics* and *Code of Practice* may not be possible.

## AICCM Victorian Division Code of Practice sub-committee

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This exchange lead me to the notion of going through that fantastic volume of photographic processes, Luis Nadeau's *Encyclopedia of Printing, Photographic and Photomechanical Processes*, and picking out a few obscure terms to highlight in the Photon news over the next few issues. Mr Nadeau has kindly given his permission for me to paraphrase his text. This means I won't have to wrack my brains for some news, and I'll educate myself and some of our readers at the same time:

**Atticolor Film** - A flexible, reversal colour film using the additive process. Introduced by Lumiere as a replacement for the Autochrome glass plates, around 1930. It was still listed as available in 1956 in medium formats.

**Alabastrine Positives** - An ambrotype process where the collodion layer was treated with iron sulfate, mercury chloride, sodium chloride and copal varnish to make the collodion layer absorb hand applied colours. This gave the colours applied to the plate a deeper, more saturated appearance than if the colours sat on the surface of the collodion.

**Anthrakotype** - A direct carbon process whereby paper coated with a thin layer of soft gelatine was sensitized in a dichromate solution and, after drying and exposure, was washed in 29°C water. The print was then laid out on a sheet of glass, blotted to remove surface water, and dusted with lamp black put through fine muslin (this obviously stuck to the gelatine image and made it visible).

For more information on these processes and more, BUY THE BOOK. Mr Nadeau has his own home page with ordering details there - <http://www3.nbnet.nb.ca/nadeaul/> He also told me he is working on an online Museum based on his Encyclopedia. This is still being constructed, but you can visit it at <http://www3.nbnet.nb.ca/nadeaul/CollectionNadeau>

Cheryl Jackson

## SMOCCM

SMOCCM has become an active group over the past seven years due to the activities of its many members. Our purpose has evolved and expanded, to the point where we have been successful in obtaining some funding towards the creation of a national survey of SMOCCM.

SMOCCM is continually growing and evolving in response to our members' interests. Our original purpose was simply to get like minded conservators together to share discoveries and to address common challenges. Since those early meetings in 1990, SMOCCM has increasingly focused on the maintenance needs of outdoor heritage objects. Our action plan is to promote AICCM to the wider community. My ultimate aim is to increase awareness of the conservation needs of

Australia's outdoor heritage collections to assist custodians with appropriate management strategies.

I have thoroughly enjoyed the past seven years as SMOCCM co-ordinator but it is time for someone else to take on this role. This is a position that YOU can excel in. Please ring me to talk about it. At the next national meeting we could take a vote or we could do a postal ballot, but first I need your name!

In case you think I'm planning to become an idle woman, my personal SMOCCM goal is to see the NSW survey completed, with the database publicly available at the Art Gallery of NSW library. Mainly I will be assisting Julie Potts, NSW SMOCCM co-ordinator, with her work with custodians and volunteers. Also I will continue to encourage custodians of heritage collections to contact AICCM conservators regarding their conservation needs.

Keep up the good work everybody! Long live SMOCCM!

Donna Midwinter

## Textiles

The last TSIG meeting was held on November 7 at the Australian National Gallery. Eleven people attended the one day program, representing both public and private practice within ACT, NSW, QLD and SA. The morning began with a workshop on stain reduction the afternoon followed with updates on conferences and general TSIG business.

### Stain Reduction Workshop

At the last meeting in June, TSIG members were asked to collect information on stain reduction to be collated before the next meeting. Information on materials, techniques and bibliographic references, was collated and summarised, then distributed at the workshop. The workshop covered four types of stains: iron, dye, perspiration and ink. The ANG textile conservation staff, Debbie Ward, Michelle Ford and Sarah Clayton guided the informal format of discussions, beginning with their experiences and examples of treatment, then opened dialogue between participants with various case studies and problems. In summary,

#### Iron stains

##### Identified as:

- orange/brown, yellow or brown stains or foxing (generally dispersed, diffuse or intense)
- dark red/brown stains usually due to contact with iron objects
- orange/brown stains associated with blood or other water borne stains

#### Some treatments used include:

- Ethanol, rinsed with deionised water
- 3% acetic acid, rinsed with deionised water
- 10% ammonia solution, rinsed with deionised water
- 3% oxalic acid (for cellulosic fibres) soak up to nine hours, rinsed with deionised water
- 10% oxalic acid (for cellulosic fibres) soak up to 30 mins then neutralise with ammonia in water (pH 9)
- 5% EDTA disodium salt (for wool and silk) soak for 30 mins - 12 hours, rinse with water and then dewater with ethanol
- 5% EDTA tetrasodium (for cellulosic fibres) soak for 30 mins - 12 hours, rinse with water and then dewater with ethanol

#### Some methods

- Poultice; Cotton and linen - carriers used: talc, magnesium trisilicate, CMC. Silk - carriers used: sepiolite, chelating agents, oxalic acid, EDTA
- Spot application; (pipette, swabbing)
  1. 10% oxalic acid on a blotter, cut slightly smaller than the stain. Place blotter on stain, weight with glass, change blotter regularly. Rinse thoroughly
  2. (Used at the Textile Conservation Centre): 15 - 30% titanium trichloride (bright purple in colour) is applied to the stain, then immediately rinsed with 1% hydrochloric acid until the purple of the titanium trichloride is flushed and then the area is rinsed with deionised water. The textile is then wet cleaned. This method can only be used on white cotton or linen items.

#### Some associated problems:

- stain does not reduce (possibly not iron, or, oxidation process may have created a corrosion product that does not respond to a chelating agent)
- a local treatment often creates a ring around the stain where the chelating agent has lightened the surrounding fabric as well as the stain
- EDTA is potentially harmful to some dyes - can cause bleeding

#### General discussion

- Previously treated stains are coming back, possibly worse than before treatment (especially those stains treated with EDTA), therefore these treatments are being used less and less. The stains on these textiles have not only returned, but solution ringing marks surrounding the stain
- A treatment used by some is to simply flush stain with ethanol to remove large or loose iron particles
- The 'contact' cleaning method has proven to be more successful than simple blotting, swabbing or immersion
- Oxalic acid solutions are not used much, due to the problems with effective rinsing

#### Perspiration stains

##### Some treatments

- 5 - 20% Standard Soap Solution in deionised water, rinse with deionised water
- 5% glycerine (slightly heated), and 5 - 20% standard soap solution in deionised water, rinsed with deionised water (particularly good for perspiration salts)
- Swabbing with petroleum spirits, followed by dichloromethane, then swabbed with 10% ammonia, then ethanol, then standard soap

solution, then rinse with deionised water. (Blotting between each step)

- Dry clean area, apply 5 - 10% ammonia solution, followed by a 50% soap solution with a soft brush. Overall wet cleaning if possible, or local rinsing 5 - 6 times

#### General discussion

A successful treatment method: apply 5% Vulpex with brush, immediately vacuum off and then blot

Success has been gained from simply sponging cleaning solution onto towels

#### Dye Stains

##### Some treatments

Reagents used include acetic acid, ammonia, ethanol, petroleum spirits, standard soap solution, and tetrachloroethane

Reduction of pink stains has been achieved by swabbing with 20% ammonia, ethanol, 20% ammonia, 5% standard soap solution, rinsed with deionised water and finally dewatered with ethanol.

##### General discussion

Chelating agents on dye stains on white fabric has worked

#### Ink Stains

##### Some treatments

The reverse side is placed on a blotter and then swabbed using either ethanol or trichloroethylene

Glycerine is sometimes used, followed by standard soap solution, and then rinsing

##### Other issues raised in general discussion

Decreased use of any stain reduction treatment due to little success at the time, and the fact that they are returning, sometimes worse than before

Should there be formalised policies on stain reduction for textile conservators, that is, when to treat, when not to treat?

The analysis of our stain reduction treatments are usually visual and therefore rarely quantitative and objective

Use of lasers in stain reduction treatment

#### Bibliography

A bibliography of relevant articles has been compiled along with a summary of some current practices, references and copies of articles circulated on the day. Available for \$10 plus postage from Fiona Tennant.

The stain reduction workshop was a great success. Our thanks to Debbie Ward, Sarah Clayton, Micheline Ford and the NGA for hosting the meeting and to Michael Marendy for collecting and collating the material for the workshop.

## Textile Conservation Conferences

### Symposium '97 - Fabric of an Exhibition: An Interdisciplinary Approach

Ottawa, 22 - 25 September 1997.

Wendy Dodd, Sarah Clayton and Fiona Tennant attended this first biennial meeting of the North American Textile Conservation Conference Group: With over 200 international delegates, the conference began with three days of lecture presentations and one day of lab tours and demonstrations. A fifth day was hosted by the Institute of Textile Science and held at CCI.

The first three days were held at the National Gallery of Canada and covered seven topics:

1. Exhibition perspectives
2. Exhibiting the historic house
3. Considerations for the long term
4. The exhibition environment
5. Travelling a collection
6. Support and presentation
7. Expanding roles

The fourth day was for lab tours of CCI, CMC (Canadian Museum of Civilisation), Laurier House, as well as demonstrations. Some of the demonstrations at CCI included:

- Demonstration of color measurement techniques for historic textiles
- intersecting silhouette mannequins
- fabricating ethafoam disc mannequins
- functional forms - sturdy, archival mannequins
- fibre optic lighting systems
- case lighting for textiles
- a multimedia exploration of mounts for textiles
- Japonism in fashion

The final fifth day was the 83<sup>rd</sup> scientific session of the Institute of Textile Science, titled: 'Ageing and degradation of textiles'. The program included the following presentations:

- Effects of conservation freezing treatments on wool
- Ageing and degradation from the carpet side (wear and ageing of nylon 6,6)
- A preliminary investigation of the tensile properties of yarn used for textile conservation
- The effect of light ageing on selected properties of silk adhered to sheer polyester and silk backing
- Modern aspects of textile degradation and the associated risks

Please contact Fiona Tennant if you would like more detailed information about the conference.

Conference preprints available from CCI for \$50CDN.

### AICCM Conference, Rottnest Island, WA

The textile meeting at the AICCM Rottnest Island was equally successful. Patricia Moncrieff, chair of the session, has provided a summary of events:

The international conference of the AICCM held on Rottnest Island *Preserving the past for the future*, WA in September was a great success! The isolation of this location created a wonderful sense of community between delegates and the opportunity for lots of interaction and communication. Papers presented by national, local and the three overseas plenary speakers were excellent, providing a diverse and interesting program, - and it was fun!

A meeting of the TSIG took place at the conference and there were two presenters, Kristin Phillips (Artlab) and Patricia Moncrieff (Textile Care). Kristin gave an insightful and interesting talk on her long term project at Mandeville Hall in Melbourne, where she has been treating large panels of damaged silk damask from the walls of a room. The treatment involved releasing the panels from the walls, transporting them to Adelaide, conserving them and then re-mounting them on the walls - a most challenging project.

Patricia gave a short introduction regarding the establishment and development of her workshop Textile Care in 1981. She showed a series of slides illustrating the diversity of work that has been carried out over 16 years in practice and discussed one of her most recent projects, the conservation of the Alexander Fisher Portie're, which now hangs in the centenary gallery at the Art Gallery of WA.

Marion Kite, senior conservator at the Victoria and Albert museum, London, was a plenary speaker at the International AICCM conference and later presented a lecture to the Friends of the Art Gallery of WA on the conservation of feathers. She talked about the physical and chemical properties of feathers and showed a diverse range of objects that feathers are incorporated into and discussed their conservation.

Marion also assisted the WA Museum history curators and conservators to assess the conditions of the textile stores in the main museum in Perth.

### Next Meeting

It was found that this format of meeting was very informative and highly successful and so the TSIG intends to continue to present meetings in this format. The next meeting will be on 20 February 1998 in Sydney. The workshop theme will be on *The display of three dimensional textiles* and will include practical presentations on various mannequin construction methods. Again, the material

collected will be summarised and distributed on the day to be used for future reference.

Could all TSiG members, and others with experiences in this area, **please send pertinent information to Michael Mareudy by 26<sup>th</sup> January 1998** (see contact address below). Information such as:

- types of supports used
- types and brands of mannequins used
- problems with supports
- successes with supports
- methods of mannequin modification

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This format of meeting is difficult to accurately minute for the purposes of newsletters etc, the following similar workshops will be taped on cassette and kept with the coordinator for future reference.

As mentioned in the revised mission statement, it would be beneficial to the TSiG if we began holding annual meetings in June or July, not only to review the past year and report to National Council, but to also plan the year ahead.

It was suggested that the first annual general meeting of the TSiG be held in Canberra in early July, to coincide with the international conference on textiles being hosted by the Canberra School of Art: 'Shift' Contemporary Textile Practices - Towards the Next Millennium. If members have any comments could they please contact Fiona.

As part of the revised mission statement, it is suggested that meetings be held in areas of majority of members. In order for this to be a viable proposal, it would be useful to update the TSiG membership list. If you are interested

in becoming or remaining a member in the group, could you please contact Fiona Tennant to be included on the list. This will also become the mailing list for future seminars etc. There will be a mail out at the end of December, so register your name by then to be included.

### STRATEGIC PLAN OF THE AICCM TSiG (as circulated November 1997)

The last item on the agenda was the revised mission statement for the TSiG. Fiona presented the updated version of the 1991 mission statement to those present. It was agreed to use this revised statement but still collect responses from TSiG members until next July, when it will be taken on as the official statement for the group.

#### Mission Statement

To promote the preservation of our textile heritage through education, collaboration and research.

#### Objectives

1. To represent textile conservation in Australia
2. To achieve the highest ethical standards by working to the AICCM Code of Ethics
3. To provide leadership, influence and direction on textile conservation and management issues
4. To establish standards of materials, treatments and procedures for the conservation of historic textiles
5. To respond to the needs of private and public textile owners with conservation research and education initiatives
6. To disseminate textile conservation information through publications, conferences, seminars and workshops
7. To ensure occupational health and safety standards are observed
8. To manage the group effectively and efficiently

	OBJECTIVES	STRATEGIES	PERFORMANCE INDICATORS
1	<ul style="list-style-type: none"> <li>• To represent textile conservation in Australia</li> </ul>	<ul style="list-style-type: none"> <li>• To represent textile conservation within AICCM's national strategies</li> <li>• To represent textile conservation to allied professional bodies</li> </ul>	<ul style="list-style-type: none"> <li>• Attendance at National Council meetings</li> <li>• Define TSiG working year to correspond with AICCM National Council (1 July-30 June)</li> <li>• Attendance at conferences of allied bodies</li> </ul>
2	<ul style="list-style-type: none"> <li>• To provide a forum for the exchange of ideas amongst the textile profession</li> </ul>	<ul style="list-style-type: none"> <li>• Host meetings in regions accessible to the majority of members</li> <li>• Establish sub groups with specific focuses on eg Textile conservation training, Textile conservation information</li> </ul>	<ul style="list-style-type: none"> <li>• Hold at least half the number of meetings in the region of majority of members</li> <li>• Sub groups report back on the progress of the development of these standards</li> </ul>

3	<ul style="list-style-type: none"> <li>To provide leadership, influence and direction on textile conservation in Australia</li> </ul>	<ul style="list-style-type: none"> <li>Develop standards for textile conservation</li> <li>Disseminate textile conservation information through publications, conferences, seminars and workshops</li> <li>Publish detailed information in National AICCM newsletter</li> <li>Carry out textile conservation workshops, seminars and lectures for TSiG members</li> </ul>	<ul style="list-style-type: none"> <li>Publish standards in National AICCM newsletter</li> <li>Contribute to every national newsletter</li> <li>Plan activities for upcoming year</li> <li>Review annual objectives and provide report to National Council</li> <li>Hold at least two workshops in region of majority of members</li> <li>Contribute to every national newsletter</li> <li>Host at least two meetings per year (one to be annual meeting in June)</li> </ul>
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Fiona Tennant

## ALIA SPECIAL INTEREST GROUP FOR THE PRESERVATION OF LIBRARY MATERIALS

### About the Special Interest Group

Australian Library and Information Association (ALIA) Special Interest Group for the Preservation of Library Materials (SIG POLM).

### Background

Since 1987, The ALIA Special Interest Group for the Preservation of Library Materials (ALIA SIG POLM) has been Australia's only national group devoted solely to discussing the preservation of library materials in all formats. It is essentially for non-specialist workers in libraries, that is library staff with responsibilities for the preservation of library resources but lacking specialised preservation knowledge or conservators.

### Newsletter

*Preservation of Library Materials*, the Group's newsletter is published in January, April, July and October. To receive the newsletter send \$25.00 (A\$35.00 overseas sea mail or A\$45.00 overseas airmail) to Alan Howell, Editor ALIA SIG Preservation of Library Materials, State Library of NSW, Macquarie Street, Sydney, NSW 2000, Australia. Please make cheques payable to 'ALIA SIG Preservation of Library Materials'. ALIA members may deduct \$5.00, ALIA and SIG POLM members may deduct \$10.00, from these rates.

Contributions are welcome and should be sent to the Editor by 19 December, 20 March, 19 June and 18 September for the subsequent month's issue.

A contents list of previous issues is available by mail, fax or e-mail, and back issues may be purchased, from the Editor at \$5.00 each, including p. & p.

### Meetings

Evening meetings are held at the State Library of NSW. In 1998, meeting dates will be 19 March, 21 May, 20 August and 19 November. The program is published in InCite, Preservation of Library Materials, on ILANET and the collibs, conservation distlist, amf and niac-1 list servers; and on our web site at [www.alia.org.au/sigs/preserv/home.html](http://www.alia.org.au/sigs/preserv/home.html)

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### ALIA evening meeting 20 November 1997

Full abstracts of these presentations are available at ALIA's website,

<http://www.alia.org.au/sigs/preserv/home.html>

### Preserving Utzon's vision: drawings for the Sydney Opera House

Heather Mansell, Preservation Consultant, State Library of New South Wales

### Microfilm quality control at the State Library of New South Wales: a progress report

Steven Bell, Assistant Conservator, State Library of New South Wales

### Technology of the Medieval Book X Workshop

Claudia Chemello, Assistant Conservator, State Library of New South Wales

## Tenth Anniversary Meeting

22 August 1997 was a red-letter day in the history when a special SIG meeting discussed the status of library preservation in Australia, preservation's role in the new peak ALIA/ACLIS library body, and action to see preservation incorporated as an objective of the amalgamated body. In effect, this was a de facto National meeting on preservation and Australia's new peak library body.

Since 1987, The ALIA Special Interest Group for the Preservation of Library Materials (ALIA SIG POLM) has been Australia's only national group devoted solely to discussing the preservation of library materials in all formats. It is essentially for non-specialist workers in libraries, that is library staff with responsibilities for the preservation of library resources but lacking specialised preservation knowledge or conservators.

In ACLIS, a network of state and territory preservation sub-committees is working with National Library through its National Initiatives and Collaboration Branch to achieve the same outcomes; a future in which the Australian people and their libraries have highly effective access to information resources in all formats, including electronic formats; and people outside Australia have highly effective access to Australian documentary heritage in all formats, including electronic formats.

The amalgamation of ACLIS and ALIA into one new peak, cross-sectoral body will provide an excellent opportunity to combine strengths in specialist areas such as preservation and realise this vision.

The meeting at the State Library of NSW on Friday 22 August, provided members of the past and present committee of the ALIA SIG POLM - together with convenors and representatives of ACLIS preservation sub-committees in New South Wales, Queensland, South Australia and Victoria - an opportunity to review current national and international preservation initiatives and discuss options for the future of preservation in Australian libraries.

Presentations were made by Australia's leading experts on the preservation of library materials including; Ms Margy Burn, CASL representative on the Heritage Collections Council and Director, Australian Research Collections and Collection Services, State Library of New South Wales; Mr Ian Cook, member, Conservation Working Party, Heritage Collections Council, Chairman, AusHeritage Ltd, Director, Artlab Australia; Ms Elizabeth Ho, Associate Director & Acting Director, State Library of South Australia; Mr Alan Howell, Convenor ALIA SIG Preservation of Library Materials and Manager, Preservation Branch, State Library of NSW; Dr Jan Lyall, Director National Initiatives and Collaboration, National Library of Australia; Mr Karl Schumde, University Librarian, University of New England;

and Dr Paul Wilson, Lecturer, SILAS, University of NSW.

Common themes to the presentations was the need for collaboration and coordination, strategic initiatives, forums of excellence, prioritisation, plans of action, and effective and efficient communication within all library sectors and between all stakeholders in Australia's cultural heritage network.

After discussion, the Tenth Anniversary Meeting of the ALIA Special Interest Group for the Preservation of Library Materials meeting at the State Library of NSW on Friday 22 August with ACLIS preservation representatives unanimously passed the following resolution and required it to be forward to the Presidents of ALIA and ACLIS) with the request that it be brought to the attention of the new peak library body Leadership Committee:

### Resolution

That the new Australian peak library body:

- incorporates within its Mission and Objective Statements an acknowledgment of the role of preservation in providing access to library resources in all formats;
- establishes an adequately resourced mechanism, effective at national and state levels, for the advancement of preservation and access matters.

This action is now being taken.

### The Abortech Mini-carver: An Australian invention - the perfect tool for carving Ethafoam

Gina Drummond

Closed-cell polyethylene foam known as Ethafoam, Packfoam and Jiffy foam, has become a standard material used in conservation as a suitable material for display and storage. Chemically inert, rigid but lightweight means that it is ideal for shaping into supports and mannequins.

Whilst it can be readily cut in any single plane with a band- or jig -saw, or have grooves cut in it with a router, it has always been a problematic material when it has needed to be sculpted. Recently when constructing a mannequin made of Ethafoam using the intersecting silhouette mannequin method<sup>1</sup> developed by Denis Larouche at the Canadian Museum of Civilisation, we started to think hard about a better way to shape Ethafoam. This method of mannequin manufacture allowed us to produce the blocky silhouette of the custom-made mannequin in less than one hour. The shaping to a more life-like shape took many hours and used a variety of tools including shaped knives and various rasps none of which gave particularly satisfactory results.

A colleague suggested that an Abortech might do the trick. The Abortech, an Australian invention, is a 100mm cutting wheel with curved teeth that can be fitted to an angle grinder and was designed for wood carvers essentially to speed up the tedious cutting away of excess wood in sculpting and carving. We trialed the Abortech and found it ideal for cutting Ethafoam. On contacting Abortech for more information about their blade, we discovered that they were about to release a new wheel know as the 'mini-carver'. This carving tool allows fine detailed carving work as it is a 50mm wheel with a 150mm extension neck allowing fine shaping with access into recessed areas.

We have found the Mini-carver to be ideal for shaping Ethafoam. Whilst practise and specific technique is required to obtain good results, in the hands of an expert such as the inventor Alistair Mitchell, Ethafoam can be quickly and expertly carved.

The Mini-carver can be fitted to a variety of angle grinders and adaptor kits are available for some makes and models. The Mini-carver's recommended retail price is \$95.00. The original Abortech and the Mini-carver can be purchased at most hardware stores and specialist tool suppliers. Abortech has also produced a 40 minute video 'Learn to use the mini-grinder' for \$24.95 showing show the Abortech should be used for best results.

For more information contact the very helpful people at Arbortech, 67 Westchester Road, Malaga WA 6062.

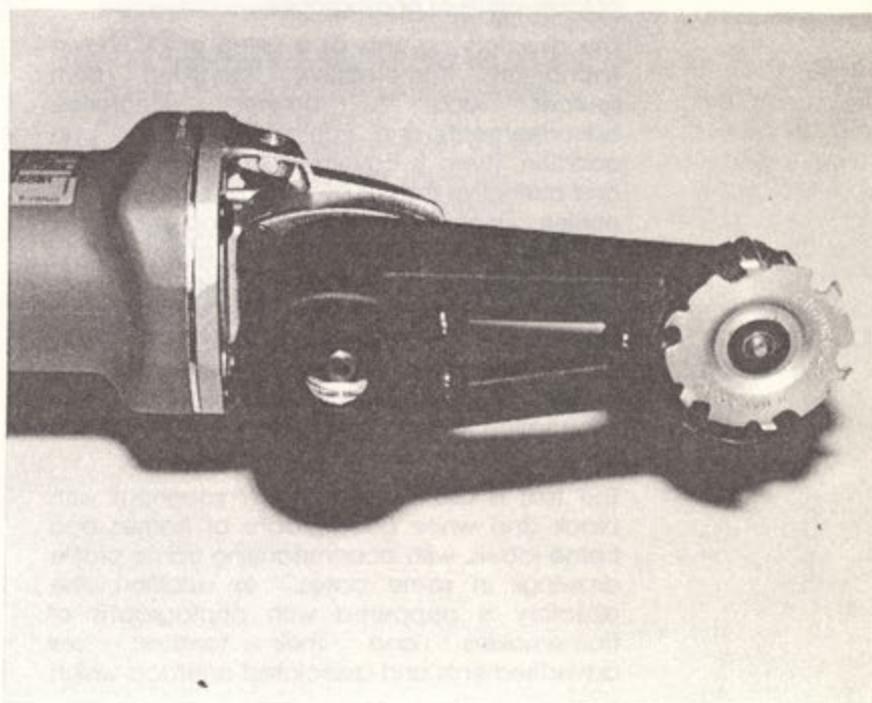
Ph: (08) 9249 1944;

Fax: (08) 9249 2936

e-mail arbortec@inet.net.au

Website <http://www/inet.net.au/~arbortec/>

<sup>1</sup> Denis Larouche, **Intersecting Silhouette Mannequins**, Spring Supplement 1995, Textile Conservation Newsletter



PUBLICATIONS

### Book Reviews

#### Tasmanian Framemakers 1830-1930 - a Directory

Therese Mulford

Published by the Queen Victoria Museum and Art Gallery, Launceston, 1997

Reviewed by Holly McGowan-Jackson

*Tasmanian Framemakers 1830-1930 - a directory* marks a watershed in the fledgling field of frame scholarship in Australia. It is the first book presenting in-depth research on Australian frames and framemakers to be published. The directory is a valuable reference tool for any conservator or museum professional dealing with frames or framed works of a Tasmanian origin whether they be oil paintings, water colours, prints or photographs.

The directory consists of a listing of all known Tasmanian framemakers, identified from sources such as business directories, advertisements and framemakers labels. In addition, there is coverage of convict frames and distinctive frames by unknown makers. The entries include personal and business information and descriptions of individual frames that have been identified by framemakers labels. In many cases, although a framemaker is known through secondary sources, examples of their work are yet to be located. It is hoped that the publication of this information will lead to the discovery of hitherto unknown examples to help fill in the gaps.

The text is usefully illustrated throughout with black and white photographs of frames and frame labels, with accompanying frame profile drawings in some cases. In addition, the directory is peppered with photographs of framemakers and their families, old advertisements and associated artefacts which

add interest and give a human face to the subject.

Proceeding the directory proper, are two well written, concise papers on 'The History of Framemaking' and 'Fabrication Methods and Materials in Tasmania'. These are followed by listings of frame makers, artists and their frames, and an extensive bibliography. It is a little difficult at first find one's way around this book and the listings and bibliography may have been better located as appendices at the back of the directory for improved continuity.

Tasmanian Framemakers may assist in the identification and dating of frames which in turn can be a valuable tool in the establishing information about a particular work of art. It can help to determine appropriate framing styles for works of particular artists and provide information for carrying out the repair and reconstruction of historic frames.

*Tasmanian Framemakers 1830-1930 - a directory-* is a great credit to Therese Mulford and her colleagues at the Queen Victoria Museum and Art Gallery, for the many hours of painstaking research, documentation and data entry involved, and the terrific contribution it makes to the development of the field in Australia.

127 pages; cost \$25, plus \$7 p&h, available from The Museum Shop, Queen Victoria Museum & Art Gallery, Wellington St., Launceston, TAS 7250.

## PUBLICATIONS

#### Basic Guidelines For The Care of Special Collections

The American Institute for Conservation of Historic and Artistic Works (AIC) is pleased to announce the availability of the new brochure *Basic Guidelines for the Care of Special Collections*. Designed for both homeowners and cultural institutions looking for an introduction to object preservation, the brochure addresses important topics such as organic versus inorganic materials, environmental control, and proper display and storage of objects. This brochure replaces the previous AIC publication *Caring for Special Objects*. For further information, AIC offers a variety of additional brochures on conservation and preservation of specific types of objects,

including the care of photographs, paintings, works of art on paper, and videotapes. The free Foundation of the AIC (FAIC) Conservation Services Referral System is also available to help individuals and institutions locate and select conservation professionals within a geographical area.

Contact: American Institute for Conservation of Historic and Artistic Works, 1717 K Street, NW, Suite 301, Washington, DC 20006. Tel: (202) 452 9545; Fax: (202) 452 9328; InfoAIC@aol.com

**Abbey Newsletter** July 1997 Vol 21 No 2

Preservation administration via distance education  
Some preservation administrators have reservations about digitizing  
Compensation for loss - why do we do it?  
Variability of the vapor pressure of oxygen in accelerated aging  
Identification of spue on leather books at Trinity College, Hartford

**AIC Directory** 1998**AIC News** July 1997 Vol 22 No 4

AIC shines in sunny San Diego - 25th annual meeting  
Professional qualification standards update

**AIC News** November 1997 Vol 22 No 6

Some thoughts on conservation literature and the publication of treatments  
Definition of Peer review

**Australian Society of Archivists Bulletin** No 130 Oct 1997

ASA Council Meeting Canberra  
On the Aus-Archivists Listserv  
ANU abandons national heritage  
The ASA and course accreditation: an update

**Bulletin of the Rijksmuseum** No 45(2) 1997**CAC- ACCR Bulletin** Sept 1997 Vol 22 No 3

Preliminary report on the Ottawa '97 Conference and Workshop  
Canadian Conservator Institute announces new directions

**ICCROM Newsletter** Sept 1997

Workshop on integrated territorial and urban conservation  
Tackling the paperwork: conservation of archives in Latin America  
Conservation and management of earthen architectural and archaeological heritage

**IIC Bulletin** No 5 Oct 1997

Archaeological Conservation and its Consequences

**Journal of the AIC** Vol 36 No 2 1997

An economical design for a microclimate vitrine for paintings using the picture frame as the primary housing  
Ultrasonic misting Part 1. Experiments on appearance change and improvements in bonding  
Ultrasonic misting part 2. Treatment applications  
A new technique for determining the depth of penetration of consolidants into limestone using iodine vapour  
The role of clays in the decay of ancient Egyptian limestone sculptures  
Art conservation and the legal obligation to preserve artistic intent

**The J Paul Getty Trust Annual Report 1995-1996****National Gallery (UK) News** Nov 1997**NCPTT (USA) Notes**

Preservation technology and training grants: 1994-1997 in review

**Paper Conservation News** No 83 Sept 1997

IPC and accreditation  
Rediscovering pastels  
Progress in leather conservation  
Tips for effective presentations  
Book conservation in National Trust properties  
Research projects from University of Northumbria, Newcastle

**PIMA News (Fiji Museum)** No 8 July - Oct 1997

Fiji plans a centre for culture and the arts

**Practical Archivist (ASA)** Vol 5 No 3**Raised Bands - The Newsletter of the Canberra Craft**

Bookbinders' Guild Inc. Nov 1997

**Standards Australia Annual Report 1997****Studies in Conservation** Vol 42 No 3 1997

The description of craquelure patterns  
Determination of concentrations of acetic acid emitted from wood coatings in enclosures  
Conservation treatments of paintings on ceramic and glass: two case studies  
Efficence des methodologies geoscientifiques indirectes dans la caracterisation des desordres structurels d'un monument monolithique souterrain et mesures conservatoires associees  
Barstowite as a corrosion product on a lead object from the Mahdia shipwreck  
A note on burnt yellow earth pigments: documentary sources and scientific analysis

**TAS - The Australian Standard** Oct 1997 Vol 18 No 10

Handle with care (Dangerous goods - initial emergency response guide)

**TAS - The Australian Standard** Nov 1997 Vol 18 No 11

Export success for Australian "know-how"  
Pest beware - pest inspection standards  
Maintenance of life safety systems in buildings

**UNESCO Sources** No 93 Sept 1997

When the creative juices flow (cultural identity and diversity)

## TRAINING

### MPhil/PhD Research Studentships in Conservation

#### Camberwell College of Arts

The College has two MPhil/PhD Studentships available and would welcome applications from graduates interested in two areas of research:

- Aqueous conservation treatments and their effects on paper mechanics.
- The application of digital image analysis in paper conservation.

The studentships are funded for three years and include a maintenance award of £7,000 per annum.

Those interested should contact: Dr Anthony W. Smith, Camberwell College of Arts, Wilson's Annex, Wilson Road, London SE5 8LU, Tel: 0171 514 6427; Fax: 0171 514 6405.

### Chemistry For Conservators

January to April 1998

This four-month correspondence course provides an introduction to chemistry and the chemical processes which form the basis on many of the practices and techniques used in conservation. An introductory course for those with little or no knowledge of chemistry, the syllabus concentrates on major conservation issues: the types of materials, the environment, cleaning and deterioration.

Tutor: Velson Horie. Course fee: £525.

IAP, 31-34 Gordon Square, London, WC1H 0PY. Tel: (0171) 387 9651; Fax: (00171) 388 0283; IAP website: <http://www.ucl.ac.uk/~tcfa313>; e-mail: james.black@ucl.ac.uk

### The Center for Advance Study in the Visual Arts National Gallery of Art

THE CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS, a part of the National Gallery of Art, announces a program for the Samuel H. Kress/Ailsa Mellon Bruce Paired Fellowships for Research in Conservation and Art History/Archaeology.

Applications are invited from teams consisting of two scholars: one in the field of art history, archaeology, or another related discipline in the humanities or social sciences, and one in the field of conservation or materials science. The fellowship includes a two-month period for field, collections, and/or laboratory research, followed by a two-month residency period at the Center for Advanced Study, National Gallery of Art. This fellowship is supported by funds from the Samuel H. Kress Foundation and from endowed funds for Visiting Senior Fellowships from The Andrew W. Mellon Foundation. Applications will be

considered for study in the history and conservation of the visual arts (painting, sculpture, architecture, graphics, film, decorative arts, landscape architecture, industrial design, urbanism, photography, and other arts) of any geographical area and of any period. A focus on National Gallery collections is not required. These fellowships are open to those who have held the appropriate terminal degree for five years or more and who possess a record of professional accomplishment at the time of application. Awards will be made without regard to the age or nationality of the applicants. Each team is required to submit an application for the Samuel H. Kress/Ailsa Mellon Bruce Paired Fellowship. Seven sets of all materials, including application form, proposal, a tentative schedule of travel indicating the site(s), collection(s), or institution(s) most valuable for the proposed research project, and copies of selected pertinent publications must be forwarded by the application deadline. In addition, each team member must ask two individuals to write letters of recommendation in support of the application.

Applications are due by 21 March 1998. For information and application forms, write to the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C. 20565. Tel: (202) 842-6482; fax: (202) 842-6733; e-mail: [advstudy@nga.gov](mailto:advstudy@nga.gov).

Information on this fellowship program and other fellowship programs at the Center is available on the World Wide Web (<http://www.nga.gov/resources/casva.htm>).

### Forbes Fellowship

The Freer Gallery of Art, Smithsonian Institution, Washington DC, has established the Forbes Fellowship to be awarded annually for a project to further the scientific study of the care, conservation, and protection of works of art. Applications are sought from individuals with a background in art conservation or conservation science. Applicants with expertise in the arts of Asia will be given preference.

Applications should include a proposal describing a specific project in six or less double-spaced pages, a description of the methodology to be used in carrying out the project, a curriculum vitae, and bibliography. Please arrange to have three letters of reference sent directly to the address below. The proposed project must be viable for, and conducted at, the Freer Gallery of Art. A stipend of \$18,800 to \$25,800 will be offered for a twelve-month period based on the scholarly and professional level of the selectee. Applicants whose native language is not English are expected to

have the ability to write and converse in English.

Applications must be postmarked by February 1 1998, received by February 15 1998 and addressed to: Forbes Fellowship Selection Committee, Freer Gallery of Art, Smithsonian Institutions, Washington, DC 20560, USA.

The recipient will be notified no later than April 15, 1998. The Forbes Fellowship will be awarded for the general period of September 1 1998 - August 31, 1999.

Inquiries may be made by telephone to the Office of the Director, Freer Gallery of Art, at 202 357 4880, extension 206 or Janet G. Douglas, Conservation Scientist, at 202 357 4880, extension 269. Fax inquiries should be made to 202 357 4911.

### Advanced Internships in Conservation, 1998-99 Straus Center for Conservation

The Straus Center for Conservation, Harvard University Art Museums, offers up to five advanced-level internships in conservation beginning September 1, 1998. The internships will be divided among the three conservation laboratories (paper, paintings and objects) and the conservation science laboratory on a flexible basis depending on the interests and needs of the intern applicants and the professional staff.

Requirements include: completion of graduate-level or equivalent apprenticeship training in conservation, minimum of a bachelor of arts degree with a major in studio art or art history, one or more college-level chemistry courses, additional courses in material sciences and competence in a foreign language are desirable. For conservation science training the minimum of a master's of science in the chemical or material sciences is required.

Current stipend level for the 10-month internship is \$19,000 with an additional travel and research allowance. The appointment comes with Harvard university benefits including contributory health insurance and access to some University facilities. Stipends are contingent upon funding decisions by granting agencies.

Application materials and correspondence should be sent by January 15, 1998, to: Straus Center for Conservation, Advanced-Level Training Program, Harvard University Art Museums, 32 Quincy St., Cambridge, MA 02138-3383. Tel: (617) 495 2392; Fax: (617) 495 0322.

**Mellon Foundation Conservation  
Fellowships  
Metropolitan Museum of Art**

The Andrew W. Mellon Foundation, through the Metropolitan Museum of Art, awards annual conservation fellowships for training in one or more of the following museum departments: paintings conservation, objects conservation (including sculpture, metalwork, glass, ceramics, furniture, and archaeological objects), musical instruments, arms and armor, paper conservation, textile conservation, the Costume Institute, and Asian art conservation. Fellowships are one year in duration with the possibility of renewal for a second year. Previous training and experience are not required for applicants in Asian art conservation. The stipend is \$20,000 based on 12 months, plus \$2,500 for travel expenses. Interested candidates should contact Pia Quintano, Co-ordinator for Fellowships, Education, The Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028, for application guidelines. The application deadline for the 1998-99 fellowship year is January 2, 1998.

**Frohlich Charitable Trust  
Objects Conservation Fellowship  
Metropolitan Museum of Art**

The L.W. Frohlich Charitable Trust, through the Metropolitan Museum, awards a two-year fellowship in Department of Objects Conservation. Fellowship applicants should be conservators, art historians, or scientists who are at an advanced level in their training and who have demonstrated commitment to the physical examination and treatment of art objects. The next Frohlich fellowship will be available for 1998-2000.

**Weissman Fund Costume  
Institute Fellowship  
Metropolitan Museum of Art**

The Polaire Weissman Fund Fellowship, through the Metropolitan Museum, awards a nine-month fellowship to qualified graduate students who have completed their studies in the Museum's Costume Institute. These grants are awarded for a nine-month term. The next Weissman will be available in 1998-99.

**Starr Foundation  
Conservation Fellowships  
Metropolitan Museum of Art**

The Starr Foundation, through the Metropolitan Museum, awards fellowships for training in the conservation and mounting of Asian paintings. This apprenticeship program includes learning the properties of various materials such as silk and paper, the use of specialized tools, carpentry, and the development of technical, practical, and manual skills. Since work in this field requires the use of specialized materials and tools, no prior experience is required.

Applications can be made any time of the year. Duration of the grant is determined by annual review, and the amount of the stipend will depend on funds available. Candidates should send a brief letter stating interest in the program to: Sondra M. Castile, 1000 Fifth Ave., New York, NY 10028-0198.

**Paintings Conservation  
Internship, 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. The one-year internship will begin in early 1998 (starting date flexible) and carries a stipend of \$20,000.

Candidates must submit the following: a resume, a letter stating the candidate's interest in applying for the internship, and three professional references. The above should be postmarked by December 12, 1997, and sent to Elizabeth Steele, Conservator, The Phillips Collection, 1600 21st St., NW, Washington, DC 20009.

**Research Fellowships  
Winterthur Museum**

Winterthur Museum, Garden, and Library offers 1-6 month residential research fellowships at \$1 - 2,000 per month and 4-12 month NEH senior scholar grants at \$2,500 per month for scholars pursuing topics in American art, decorative arts, and material culture. Library collections are diverse and strong through 1925; museum collections include 89,000 pre 1860 artifacts. We especially encourage applications from conservators wishing to use our library and object collections to research historic methods. application deadline: January 15 1998. Please contact Director, Research Fellowship Program, Office of Advanced Studies, Winterthur Museum, Winterthur, DE 19735; Tel: (302) 888 4649; e-mail: pelli@udel.edu



The following issues of the AICCM Bulletin are now available for purchase.

**AICCM Bulletin Vol 21 No 1 1995**

Raman Laser Microprobe Spectroscopy and the Analysis of Materials from Oil Painting

*Lois Mathieson and Kerry W. Hugent*

Sydney Long: Deterioration and Improvement of Early Paintings

*Paula Dredge*

Conservation of Pub Paintings

*Gosia Dudek*

The Analysis of Victoria Crosses in New Zealand

*John Ashton*

**AICCM Bulletin Vol 21 No 2 1996**

Effects of Microbiological Activity on the Conservation of Aboriginal Rock Art

*Ian MacLeod, Philip Haydock, Don Tulloch and Bruce Ford*

The Analysis and Treatment of a Chinese Scroll Painting

*David Wise and Andrea Wise*

The Artist and the Conservator: The Beginning of a Dialogue at the Queensland Victoria Museum and Art Gallery

*Therese Mulford*

Godfrey Miller's Practices in Painting, Mounting and Framing Pictures

*Ann Wookey*

**Cost:** AICCM Members \$20.00  
 Non-members \$50  
 postage & handling - one issue \$10.00  
 each issue thereafter \$3.00  
 Overseas postage prices on application

**Contact:** Gina Drummond,  
 AICCM Secretariat Officer  
 Tel: (02) 6236 9479  
 Fax: (02) 6241 7998  
 e-mail: gina.drummond@awm.gov.au



AUSTRALIAN  
 NATIONAL MARITIME  
 MUSEUM

**Paper Conservator**

**Professional Office Class 1**

**Temporary**

**\$28,890 - \$40,531pa**

A 3-month temporary position is available for a Paper Conservator, Professional Office Class 1, at the Australian National Maritime Museum, beginning January 1998.

You will work under supervision primarily on the preparation of paper-based objects for a major temporary exhibition. This will involve:

- work as an exhibition team member;
- condition assessment and documentation on a range of paper-based objects, including works of art on paper, archival material, photographs and books;
- object treatment where necessary;
- preparation of exhibiton supports for paper-based objects and books;
- supervision of volunteers where necessary;
- communication with the design and curatorial departments where necessary;
- application of preventive conservation techniques.

**Selection Criteria**

1. Professional qualifications in conservation from a recognised academic institution or equivalent. A demonstrated high level of technical competence and ethical standards and the ability to apply this knowledge to the scientific preservation, conservation, restoration and analysis of works of art on paper, archival paper, photographs and books.

2. An ability to supervise volunteers and to work harmoniously in a team environment with other Museum staff. Good self discipline, motivation, and concentration and the ability to work efficiently and effectively. The ability to prioritize and complete tasks to a high standard and to meet Museum deadlines.

3. Clear and direct oral and written expression and the ability to prepare concise and accurate reports. Computer skills including use of work processing, spreadsheets and databases in Microsoft formats.

4. Knowledge and understanding of the principles and practices of Equal Employment Opportunity, Industrial Democracy and Occupational Health and Safety.

Applications and enquiries to Sue Frost, Senior Conservator, Paper and Textiles, Australian Maritime Museum, GPO Box 5131 Sydney NSW 1024 Australia. Tel: (02) 9552 7776; Fax: (02) 9552 2318.

**Closing date is Friday 9 January 1998**



AUSTRALIAN  
NATIONAL MARITIME  
MUSEUM

**OBJECTS AND TEXTILES CONSERVATOR**

**Temporary Position from January 1998**

**Duty Statement: Position NO. M21**

**Selection Criteria:**

Classification: Professional Officer Class 1  
Local Title: Objects Conservator  
Branch: Collections Management  
Section: Conservation  
Sub-section: N/A  
State: New South Wales  
Immediate Supervisor: Professional Officer Grade 2 (M56)  
Updated: 13 November 1997

**Duties**

1. Under professional supervision and according to particular needs, use established techniques and procedures to plan, carry out, and document preservation, conservation and restoration treatments to organic, mixed-media, and ethnographic objects and textiles in the collection. Where appropriate, assist with the development, application, evaluation, and documentation of new techniques; establish and carry out prioritized work programs; provide general supervision for preparators, student trainees, and volunteers; recommend on equipment and materials needs; liaise with curatorial and design staff, etc.
2. As required, and in accordance with the degree of input expected at this level, lead or participate in preventive and general conservation projects of a multi-disciplinary nature including exhibition co-ordination, environmental planning and control, pest control, pre- and post-acquisition condition surveys and treatment proposals, storage design and planning, and exhibition maintenance.
3. Under general direction, undertake research and scientific analysis on organic, mixed-media, and ethnographic objects and textiles in the National Maritime Collection to determine their authenticity, composition, and/or condition.
4. Advise and assist staff in other areas of the ANMM regarding procedures for the handling, display, storage, and transport of objects in the Museum's custody.

**Important**

1. Professional qualifications in conservation from a recognized academic institution, a demonstrated high level of technical competence and ethical standards and the ability to apply this knowledge to the scientific preservation, conservation, restoration, and analysis of organic, mixed-media, and ethnographic objects and textiles.
2. An ability to supervise and train contract staff, students, and/or volunteers and to work harmoniously in a team environment with other Museum staff to plan and implement multi-disciplinary projects including exhibition co-ordination, environmental planning and control, pest management, pre- and post-acquisition condition surveys and treatment proposals, storage design and planning, and exhibition maintenance whilst taking into account the special conservation requirements related to the handling, movement, display, and storage of organic, mixed-media, and ethnographic artifacts and textiles at this museum.
3. Good self discipline, motivation, and concentration and the ability to work efficiently and effectively to prioritize and complete tasks to a high standard to meet Museum deadlines.
4. Clear and direct oral and written expression and the ability to prepare concise and accurate reports. Computer skills including the use of word processing and spreadsheets on IBM-compatible computers.

**Less Important**

1. Knowledge and understanding of the principles and practices of Equal Employment Opportunity, Industrial Democracy and Occupational Health and Safety.
2. Knowledge and understanding of the Museum's objectives and functions.

**Job Summary**

Under professional supervision, direct and undertake conservation activities related to the storage, display, use, transport, treatment, and maintenance of the National Maritime Collection. Assist with the research, prioritization, and more complex tasks of the conservation of organic, mixed-media, and ethnographic objects and textiles under professional supervision.

**Contact:** Barbara Reeve, Head of Conservation, (02) 9552-7764, bhcreeve@anmm.gov.au or Sue Frost, Senior Paper and Textiles conservator, sfrost.anmm.gov.au

**Deadline for applications: 9 January 1998**



AUCKLAND  
ART  
GALLERY

TOI O TĀMAKI

## CONSERVATOR, WORKS OF ART ON PAPER

The Auckland Art Gallery Toi o Tamaki invites applications for the position of Conservator, Works of Art on Paper.

The Conservator would be expected to work as part of a team comprising four conservators: two specialising in the area of works of art on paper and two in paintings conservation. Responsibilities include the conservation of works of art on paper from the Auckland Art Gallery's permanent collections, as well as work generated by the Gallery's exhibitions programmes and Regional Conservation service.

The Conservator, Works of Art on Paper, is responsible to the Principal Conservator who coordinates the activities of the Department.

### Requirements:

- Highly motivated and capable of contributing to planning and implementing of a conservation programme.
- A recognised qualification in conservation.
- A good understanding of cultural conservation principles and ethics.
- Relevant conservation work experience.
- Excellent oral and written communication skills.

The Auckland Art Gallery was first established in 1888. It is New Zealand's oldest established gallery and is located in the inner city on the edge of Albert Park.

Its objective has been to collect and present to the public the finest works of art available.

The Main Building's exhibition spaces display Auckland City's important 19th century New Zealand and historical European art collections, as well as major temporary exhibitions.

In October 1995, the Gallery opened its contemporary annex, the NEW Gallery, in an adjacent building for the display of contemporary arts.

On average, between 210,000 - 220,000 visitors each year visit the Auckland Art Gallery, which is regarded as one of New Zealand's most stately and beautiful galleries.

A key element of the success of the Auckland Art Gallery is the stimulating and varied temporary exhibitions programme, many of international significance.

As well as the major special exhibitions, the Gallery has an ongoing programme of mid-range and smaller exhibitions focussing on the work of New Zealand artists and the arts of the Asia Pacific region.

The Position Description is available from Auckland City Human Resources Department, phone (0011 64 9) 307 7544, fax (0011 64 9) 307 7597. Written applications for the above position should be addressed to Margaret Hogan, Human Resources Consultant, Auckland City, Private Bag 92516, Auckland, New Zealand.

Applications close Friday 6 February 1998.

AICCM

## Administrative Support Services

The Australian Institute for the Conservation of Cultural Materials (Inc.) is seeking an administrative support service to provide secretariat support for the organisation.

The AICCM is the national organisation for conservators and people interested in the preservation of the nation's heritage. The organisation was established in 1973 and aims:

- to promote the science and art of the conservation of cultural material;
- to promote co-operation and an exchange of information and ideas between those concerned with the conservation of cultural material. In particular to improve the scientific and technical knowledge of the profession and spread information through such activities as the publication of a bulletin and a quarterly national newsletter;
- to hold regular meetings of those interested in the conservation of cultural material, through such activities as an annual national conference, as well as specialized seminars and workshops;
- to inform and make recommendations to government and organisations on matters relating to the conservation of cultural material.

The AICCM is governed by an elected National Council which oversees the activities of the AICCM and advises and participates in government and other cultural heritage initiatives at a national level. The National Council is also responsible for the publication of the Bulletin and the National Newsletter. Each State has a local division which carries out the aims of the organisation through regional activities. There are also a number of Special Interest Groups.

The successful applicant will have excellent administrative skills, an understanding of membership organisations, and an interest in the AICCM's future as the peak body for conservators and those interested in conservation.

\$15,000 is available for the provision of this service; some infrastructure support may be available depending on the location of the successful applicant.

A scope of service document and further information can be obtained by contacting the Honorary Secretary of the AICCM, Margaret Alexander, on (02) 6254 8695, or fax the President, Robyn Sloggett on (03) 9347 7448.

Expressions of interest will need to be lodged with the Honorary Secretary by **Friday 16th January 1998**.