



FROM THE EDITORS

In this issue we present the first in a series of special editorials. Our Guest Editor is Ms Sally Buchanan, formerly Conservation Administrator at Stanford University Library, and now a consultant in Conservation Planning. Sally is particularly well known for her work in Disaster Planning and Conservation Administration for Library collections. Her visit to Australia in 1985 was sponsored by libraries in Victoria, New South Wales and ACT as part of a campaign to highlight the conservation needs of all Australian libraries.

LIBRARY AND ARCHIVAL CONSERVATION HISTORICAL PERSPECTIVES AND FUTURE CHALLENGES

Library and archival collections are deteriorating at alarming rates. This is as true of libraries in Australia as in the United States, Canada, Europe and elsewhere. The facts have been documented and reported thoroughly in the professional literature. In response libraries and archives in many countries are establishing formal conservation/preservation programs to combat the loss of scholarly and cultural treasures. A nation's heritage lies in its libraries as surely as in its museums and historical sites. Library and archival materials must be protected by thoughtful and careful planning if current use and future access is to be assured, and special collections preserved.

Libraries have been slower in accepting responsibility for conservation than have museums. This is partially due to the different mission of libraries - providing access to information, much of which circulates, while building collections and responding to the needs of a specific user population. Museums for years not only have collected with little need to respond to a user group, but also have never required those same collections to be used or handled in the way common to libraries. In addition, museums have created for themselves a foundation of acceptance and understanding for collection as well as for preserving.

Traditionally libraries have encouraged heavy use and accepted deterioration as a fact of library life. Most materials could be replaced, if needed, and funds were plentiful for continued expansion. But disasters such as the Florence Flood in 1966 pointed out some sobering realities. Treasurers of scholarly and creative minds and hands, stored in libraries and archives, were not only vulnerable to loss, they were also irreplaceable. There was obviously a responsibility to the collections as part of a larger concern, something many museums had realized from the outset. Clearly libraries had some catching up to do.

European libraries have for years employed fine binders and restoration experts to attend to some of their great possessions. But with the changes in papermaking techniques and materials in the eighteenth century, and the advent of alum-rosin sizing in the nineteenth century, more serious problems were looming. For many years concerned bibliophiles had been issuing stern warnings about the deterioration of paper quality. As early as 1829 Mr. John Murray of Great Britain thundered about the appalling crumbling of books issued by the Oxford Press. And he was not the only one to express concern. But it wasn't until the 1950s that careful research revealed the serious nature of the challenge. Books and manuscripts were being lost to the ravages of use, environment and internal degradation at a rate faster than they could be identified and salvaged. It was time to approach

the problem on a mass scale with inciteful planning by librarians, conservators and researchers. This was not to happen in the United States until 1967 when the Library of Congress assumed leadership for the preservation effort. By then the Council on Library Resources had provided enough background research to raise the alarm and attract the attention of enlightened library administrations. Several major academic research libraries joined the effort in the 1970s. Library conservation in its broadest sense was initiated in the United States as part of a philosophy of collection management which included environmental control, disaster planning, care and binding for circulating collections, conservation of rare and special materials, education, proper handling and storage, and brittle books. Needs were identified, priorities set, and funding sought. The lack of expertise in conservation administration was apparent, as was the need for conservators trained for library and archival work. In addition to program planning within libraries, training programs for leaders and experts were obviously required for the new field. Slowly over the past decade these challenges have been faced and steps taken to address them. A short history of the effort can be read in an article in *College and Research Libraries* by Pamela Darling and Sheryl Ogden, "From Problems Perceived to Programs in Practice: the Preservation of Library Resources in the U.S.A., 1956-1980."

On an international level libraries and archives not only are building programs to address the physical needs of their own collections, but are sharing the costs of education and research. Brittle books programs are in place in a number of countries. The IFLA Conference held in Vienna in April 1986 addressed for the first time the issues and challenges of international conservation efforts.

Australian libraries and archives are on the verge of an exciting opportunity to initiate conservation programs both locally and nationally, and also to participate in the international effort to discover cost-effective and creative solutions. It is time for Australian librarians and archivists to assert leadership, to educate themselves and their professional colleagues, to develop sensible programs addressing the conservation needs of Australian materials, and to build international ties for the exchange of techniques and information. Work has already begun in the National Library of Australia and the State Library of Victoria to survey collections and to identify specific problems and challenges. The National Library has a Preservation Department with the leadership and capacity to undertake needed research on behalf of conservation. Professional organizations exist to assist with the education effort. It is time to create a climate of acceptance and understanding for library preservation and its place within the fields of library science and conservation. The need is critical; the problems, difficult; the solutions, uncertain. This is a challenge Australia cannot afford to ignore.

Sally A. Buchanan
Conservation Consultant and Instructor,
 Library and Archival Conservation

COMING EVENTS

NATIONAL

ICCM National Conference "Conserving our Past for the Future", 11-15 August, Adelaide, SA. Full conference fee \$190, with discounts for ICCM Members and early registration (by 31 July). For full programme and registration details, contact Briony Sterk (08-223 1766). Members are reminded that conference costs are tax deductible.

Programme Of Speakers

Andrewartha, Seamus (Australian National Gallery) *A French Panoramic Wallpaper - Technical Analysis and Preparation for Display.*

Barnett, Jennie (State Conservation Centre of S.A.) *Textile Excavation*

Bickersteth, Julian (Power House Museum) *The State of Furniture Conservation in Australia. The Conservation of Two Egyptian Revival Chairs.*

Bird, Roger (Australian Atomic Energy Commission) *The Effects of the Inhomogeneity of Pottery Analyses. The Role of Ion Beam Techniques in Museum Studies.*

Burns, Peter (University of Adelaide History Dept.) *Thai Ceramics Project - Problems of Identification and Interpretation.*

Carter, Josephine (Australian National Gallery) *The Design and Function of the Textile Storage Facility at the Australian National Gallery.*

Castile, Sondra (Metropolitan Museum of Art) *The Conservation of Asian Paintings in Western Collections.*

Chadwick, Tony (Art Conservation Pty. Ltd.) *Conservation and Private Practice - After Seven Years the Porsche Has Still Not Arrived.*

Cook, Ian (Director, State Conservation Centre) *Program Management at the State Conservation Centre*

Danvers, Ron (Danvers Architects) *Case Studies: The Conservation of Old Timber in External Locations; The Stabilisation of Plaster Ornamentation and Lath and Plaster.*

Davey, Ranson (Art Conservation Pty. Ltd.) *Some Uses of Traditional Japanese Conservation Techniques.*

Day, Lyn (Australian Mineral Development Laboratories) *Analytical Techniques for Testing Pottery.*

Dunlop, Judy (Queensland Art Gallery) *Problems Encountered When Consolidating, Packing and Transporting 'Canto Notturmo' by M. Paladino.*

Durham, Andrew (Head of Conservation Australian National Gallery) *The Restoration/Re-construction of the Marcel Duchamp - Richard Hamilton Version of 'Bride Stripped Bare by her Bachelors, Even' or 'Large Glass'.*

Eadie, Ron (State Library of Victoria) *Book Conservation in Australia - Preliminary Thoughts.*

Ford, Bruce (Former Analytical Chemist, Australian War Memorial) *Conservation and Science in Australia.*

Furlong, John *Half a Century of Changes in Adelaide Buildings.*

Futernick, Robert (Conservator-in-Charge, Fine Arts Museums of San Francisco) *Creative Thinking in the Paper Laboratory.*

Hacke, Bent (Chief Conservator, Kunstmuseernes Faelleskon - Servering, Denmark) *Possibilities of the Low Pressure Table.*

Hardy, Barbara (S.A. Geological Society) *Conservation of Geological Monuments as Heritage Items.*

Hook, John (Queensland Art Gallery) *To Tint or Not To Tint.*

Hughes, Janet (Australian Museum) *The Problems of Conservation in an Antarctic Environment - the Preservation of Sir Douglas Mawson's Hut at Commonwealth Bay.*

Keany, David (Australian War Memorial) *New Frames for Old Paintings.*

Kobus, Hilton (Forensic Science Centre, Adelaide) *Analysis of Small Samples - FTIR and X-ray Microanalysis.*

Lavrencic, Tamara (Queensland State Archives) *Reproduction Materials at the Queensland State Archives.*

Lyll, Jan (Director, Preservation Services Branch, National Library of Australia) *Preservation and Conservation in Australian Libraries - Conflict or Complement?*

McGee, Terry (National Film & Sound Archive) *Sound Preservation at the National Film and Sound Archive.*

Millard, Dean (S.A. Department of Housing & Construction) *Building Conservation in S.A. - Two Case Studies.*

North, Neil & Clarke, John (Matprolabs) *Pigments in Aboriginal Art.*

Padfield, Tim (Supervisory Conservation Scientist, Smithsonian Institute) *The Role of Water in the Deterioration of Materials and How to Control It. The Effect of Water From the Player's Breath on the Stability of Woodwind Instruments.*

Preusser, Frank (Head, Scientific Program The Getty Conservation Institute) *The Role of the J. Paul Getty Institute in Conservation.*

Pyne, Ainslie (S.A. Woodcarver) *Figurehead Carving and Restoration.*

Reeve, Barbara (Private Conservator) *Conservation of an Orator Stool from Papua New Guinea.*

Reid, Nancy Mills (WA Maritime Museum) *On-site Conservation in Thailand - Ko Si Chang III Wreck Site.*

Robertson, Gillian (Physics Department, University of Adelaide) *Materials and Methods in TL Dating of Thai Artifacts.*

Schou, Henning (National Film & Sound Archive) *Stretch of Time - Redimension Treatment of Motion Picture Film.*

Siddique, Aman (Director, Regional Galleries Conservation Laboratories) *Treatment of 'Golden Summer-Eaglemont' 1889 by Sir Arthur Streeton.*

Snow, Michael (Chemistry Department, University of Adelaide) *The Chemical Identification of Iron Gall Inks.*

Spry, Alan (Australian Mineral Development Laboratories) *Chemical Preservation of Stone.*

Spry, Alan & Houston, Ted (Australian Mineral Development Laboratories) *Use of Synthetic Stone in Building Conservation.*

Thom, Andrew (Private Conservator) *The Conservation of Painted Interiors - Maintaining Integrity in the Transition from Figurative Murals to Distemper.*

Tworek, Beata (Australian National Gallery) *Restoration of the Flexibility of Degraded Monocot Leaves Used in Artifacts.*

Wilmot, Robert (State Conservation Centre of S.A.) *Proposal for a Cultural Material Transfer System.*

Womersley, Jon (Manager, State Heritage Branch) *Conservation of the Former Neptune Island Lighthouse at Port Adelaide.*

Young, Gordon (Director, S.A. Centre for Settlement Studies) *Early German Settlements in South Australia.*

Zeman, Mark (S.A. Institute of Technology) *Photogrammetry as an Aid to the Conservation of Historic Buildings and Monuments.*

WORKSHOPS

Main Program

Bickersteth, Julian (Power House Museum) *The Conservation of Furniture Surfaces and Finishes.*

Hacke, Bent, (Kunstmuseernes Faelleskon - Servering) *Structural Treatment of Paintings.*

Hawke, Brian (National Library of Australia) *Japanese and Chinese Style of Binding.*

Nizette, Mark (Australian War Memorial) *Replication and Conservation of Photographic Processes.*

Peel, Rosemary (Art Gallery of New South Wales) *Mounting Large Works on Paper Supports.*

Preusser, Frank (Head, Scientific Department The Getty Conservation Institute) *FTIR*

Risdale, Gillian (National Gallery of Victoria) *Preparation of Mannequins for Costume Display.*

Tait, Robin (Tait Bindery) *Rebacking Methods for Books.*

Wimmer, Leo (Australian National Gallery) *World Gessoes and Boles.*

Post-Conference

Barnett, Jennie (State Conservation Centre) *Dyeing For Textile Conservation.*

Carey, Maggie (Director, Springton Gallery) *Paper Making.*

Hacke, Bent (Kunstmuseernes Faelleskon - Servering) *Low Pressure, Heat Moisture and Stretching.*

Futernick, Robert (Conservator-in-Charge, Fine Arts Museums of San Francisco) *Paper Conservation Workshop.*

Pre-Conference

Cotter-Ross, Anne (National Gallery of Victoria) *Management and Organisation of Travelling Exhibitions.*

Seminars

Coote, Karen & Walston, Sue (Australian Museum) *Ethnographic Working Group Seminar.*

Padfield, Tim *Environmental Factors - Problems of hostile climates, unsuitable buildings and little money (please bring ideas and information.)*

National

ICOMOS Conference "Built in wood", the first Australian conference on the conservation of timber structures, 19-24 September, 1986, Brisbane, Qld. For more information: "Built in Wood" Conference, PO Box 431, Fortitude Valley, Qld 4006, or contact: Janet Elliot (07) 358 4744.

CAMA (Council of Museum Associations) Conference, "Collections: What for and Who for?", 10-13 October, 1986, Perth Cultural Centre, WA.

The conference will focus on research, responsibilities for collections and the public. Papers will cover technology, resources, curation, interpretation and buildings. For more information: Conference Co-ordinator C-/ WA Museum, Francis St, Perth, WA 6000.

The Aust. Association of Maritime History and the Aust. Institute for Maritime Archaeology Joint Conference "Sailing Ships and Sailing People", 14-21 January, 1987, Perth, WA.

Papers are being called for in preparation for this conference. "Preserving Maritime Heritage" will be one of the themes of the conference. For more information: The Director, "Sailing Ships and Sailing People", Uni Extension, Uni of WA, Nedlands, WA 6009.

ICOM 8th Triennial Meeting, Committee for Conservation, 6-11 September, 1987, Sydney, NSW.

The International Council of Museums (ICOM) is a professional organisation which focuses on the improvement and advancement of the world's museums. It has over 7000 members in over 120 countries.

The 1987 meeting will be the first ICOM conference in the southern hemisphere, and only the second outside Europe. Please remember that membership in ICOM is generally a prerequisite for participating in the working groups. For more information on membership in the Australian branch of ICOM, contact: The Secretary, ICOM Australia, C/ Museum of Australia, GPO Box 1901, Canberra, ACT 2601.

Enquiries about contributions of papers should be sent to the working group co-ordinators. A list of working groups, co-ordinators and their addresses can be obtained from: Ms S. Inman, Admin Secretary, ICOM Committee for Conservation, C/ ICROM, 13 Via di sanMichele, Rome, Italy, 00153.

INTERNATIONAL

SPSE (Society of Photographic Scientists and Engineers) First International Congress, "Pioneers of Photographic Science and Technology", 22-25 June, 1986, International Museum of Photography, Rochester, New York.

The 3 day conference is the first in a series which will provide a unique look at the history of photographic science and technology. For information on Conference proceedings, contact: SPSE, Conferences, 7003 Kilworth Lane, Springfield, Virginia, USA 22151.

International Committee for the Conservation of Mosaics, 3rd General Conference, "Conservation of Pavement and Parietal Mosaics in situ", 15-19 September, 1986, Soria, Spain. For more information: Archaeological Investigation Service, Disputacion Provincial, Soria, Spain, 42003.

Canadian Conservation Institute, "Care and Preservation of Ethnological Materials", 28 September - 3 October, 1986, Ottawa, Canada. For more information: CCI, 1030 Innes Rd, Ottawa, Canada K1A 0M8.

PEOPLE AND PROJECTS

National News

TASMANIA DIVISIONAL NEWS

Tasmanian Museum and Art Gallery (Hobart)

- A number of paper models (wartime caricatures) made by Gladys Blaiberg (1882 - 1969) have been restored for an exhibition showing at present.
- Conservator Romek Pachuki and Conservation Assistant Erica Burgess are working on paintings for the bicentennial exhibition 'Tasmanian Vision'.

Queen Victoria Museum and Art Gallery (Launceston)

- Linda Clark joined the staff of the museum in early April as Conservation Curator (Objects). Since starting she has been preparing material for the anticipated opening of a maritime museum in Launceston later in the year. A number of ships' models and whaling tools are currently being worked on.
- Gina Cook has been assembling and conserving dolls for a display entitled "Toys Through the Ages". Many of the dolls have been lent to the museum for the duration of the display and are in a poor state of repair.
- Improvements in the storage of the textile and costume collections are being initiated.
- Jan Begg was appointed as Curator of Conservation (Paper) in late August, 1985, and has been joined by assistant Corinne

Clark in November (on CEP funding for 12 months). Paper Conservation has recently moved to premises away from the museum, at Rocherlea. In addition to organising and equipping work areas, ongoing projects include conservation and encapsulation of the map collection, housing and storage of fine art and archival collections, and conservation of prints and archival material from Scotts Church Museum, in Hobart.

- Kim Kuzniarski has just departed for 6 months leave, after completing restoration work on maritime paintings in preparation for the Johnstone and Wilmont Building displays.

NSW DIVISIONAL NEWS

- Recent meetings have included presentations on the National Trust and its conservation philosophies, gilding and picture-frame conservation, and the conservation of wallpaper.
- The Bicentennial project 'Conservation on the Move' is finally under way.

Museum of Applied Arts and Sciences

- The extension of conservation lab areas is now complete, with Paper and Textiles sections working together in the old museum building.
- New positions are to be created in the Metals and Mixed Media areas.

SA DIVISIONAL NEWS

State Conservation Centre

Paintings Laboratory

- Two paintings requiring extensive restoration have been completed. One, attributed to Annibale Carracci, was extensively retouched by Eugene Taddeo (Assistant Paintings Conservator). The other, a 'Figure Group' by Jose Martinez de Luxan has been treated intermittently over the last four years. After removal of varnish and overpaint, old cracked and flaking fillings were removed mechanically under the binocular microscope. New gesso was applied as a filling material, and restoration was completed using acrylic paint and dry powder pigments in varnish.

Both paintings will be on display at the Art Gallery of South Australia during the National Conference in August.

Paper Laboratory

- Works by Von Guerard and S.T. Gill are currently being prepared for forthcoming exhibitions.
- Work is completed on a 17th century illuminated Persian manuscript on paper, and a 15th century psalter on vellum.
- Peter Zajicek from the State Library of South Australia Bindery has spent ten weeks working in the Paper section to gain experience in conservation binding.
- There are a few teething problems with the new ABA leafcaster, but staff hope to have the machine functioning well by August.

Textile Laboratory

- Adaptable and abstract mannequins (designed by Alan Muller and made by Alan Dale of the Social History Museum) were used to mount costumes from Bulgaria, Croatia, Serbia and Macedonia for the Museum's first exhibition 'Textile Traditions'.
- The next Textiles project will be the treatment of lace and fans for the exhibition "Lace, the Labour and the Luxury".

QLD DIVISIONAL NEWS

QLD Museum

- The move to new premises is underway. The conservation laboratory is not yet complete, but should be ready to move into in late July.
- Several hundred objects were recovered in the recent expedition of the Museum to the site of La Perouse's wrecks 'Boussole' and 'Astrolabe' on Vanikoro. These comprise the usual range of materials: metals (including a jar of mercury, medallions, ornate brass helmets), organics (wood, human bone - returned to France for burial), ceramics (mostly sherds) and glass trade beads. The material is now in wet storage and work will begin once the conservation of Hinkler's 1927 Avro

'Avian' is finished. Mr John Bagley (Curator of Aeronautics, London Science Museum) visited the museum recently and advised on aspects of the approach to the treatment of this historic aircraft.

ACT DIVISIONAL NEWS

- Janet Hughes spoke at the last meeting on the conservation of Mawson's Hut.
- Beata Tworek has been awarded the 1985 prize for best student in the Materials Conservation course at Canberra CAE. The prize will be presented at the next ICCM meeting.

WA DIVISIONAL NEWS

Art Gallery of WA

- Congratulations to Sylvia and George Bass on the birth of their son Matthew.
- Gordon Hudson has been involved with the immediate care and examination of paintings which had been stolen from the New Norcia Monastery collection.

WA Museum

- The historic boat programme is underway, with seven CEP staff working under boat-builder Jay Lawry. The vessels currently being restored are the 'Trixen', 'Lady Forrest' and pearling lugger 'Ancef'.
- Four CEP assistants are working on coins and iron artefacts under the direction of Dr Ian MacLeod and Jon Carpenter.
- More CEP assistants are helping with the restoration of historic Samson House. Their project is to polish, clean and restore the collection of original furniture in the house, under the direction of George Trotter of the History Department.

WA Maritime Museum

- The reconstruction of work areas and galleries is near completion in the 115 year old Comrossariat building. Many departments have assisted in the re-organisation of major artefacts.

VIC DIVISIONAL NEWS

Australian Archives

- Conservators are planning an afternoon workshop for the Society of Archivists

Ballarat Regional Conservation Centre

- Aman Siddique is experimenting with the treatment of cupped and cracked painting using a Lascaux stretching frame on the air-flow table.

State Museum

- Work on Higginbotham statue is almost completed.

State Library

- Staff are carrying out a Brittle Books survey which will be completed soon.
- Treatment is underway on a severely damaged large poster. The poster is backed onto linen and has been repaired in the past with a number of adhesives including PVA. After removal of the PVA and the old backing, the poster will be repaired and re-backed on Japanese paper.

National Gallery of Victoria

- Tom Dixon is investigating treatment possibilities for a large outdoor sculpture
- Linda Waters and Gillian Ridsdale are both working on storage projects, for Fine Art and Textiles collections respectively.

INTERNATIONAL NEWS

On 24 December 1985, 144 archaeological pieces of great artistic and historic importance were stolen from the Museo Nacional de Antropología in Mexico. In a letter to the Australian Embassy in Rome, Johan Lodewijks (Chairperson, ICCROM Council) expressed his concern at the theft. He wrote "The entire international community interested in the preservation and the study of the world's cultural patrimony should feel directly concerned... the international community should demonstrate... that the competence and the close links between international experts makes the trade of stolen museum objects a totally unprofitable operation."

The ICCROM Council has appealed for help. Member states should alert their experts in pre-Columbian art to collect any information which may help the Mexican government recover the stolen property.

Garry Thomson retired from the Conservation scene earlier this year, leaving both his position as Scientific Advisor at the National Gallery (UK) and as President of the IIC. Over the last 25 years, he has contributed to the growth of the profession through his research and teaching. He was responsible for the introduction of the National Gallery Technical Bulletins, and also lectured at ICCROM and Leicester Museum's Department of Museum Studies.

Garry Thomson's best known work 'The Museum Environment' was one of the end products of a career which emphasized research, advisory work and the dissemination of knowledge. The 2nd edition of 'The Museum Environment' will be available later this year. (Taken from 'Conservation News', UKIC, Nov '85)

TECHNICAL NOTES

An international INDEX OF CONSERVATION RESEARCH PROJECTS is to be established by ICCROM. The research index, which will be periodically updated, is being co-ordinated in Australia by Dr Colin Pearson. All institutions or individuals who have research projects in progress are invited to send details of these projects to be included in the Index. Information should include name, mailing address, telephone no, and the title of the research project with key words for indexing. Each project should have a separate submission. The collated list will be published regularly in future editions of the Newsletter.

Submissions for the Index can be sent to: Dr C. Pearson, C/Conservation of Cultural Materials, School of Applied Science, Canberra CAE, PO Box 1, Belconnen ACT 2616.

Bill Minter, book conservator and welder manufacturer from Chicago, visited the Conservation Centre (SA) to install the Minter/Malosh ultrasonic welder. The machine is 25 by 47 by 12 inches overall, with a work surface of 15 by 47 inches. Two auxiliary tables permit the encapsulation of documents up to 39 inches square.

The ultrasonic weld is small, clear, unobstructive and smooth. With the latest development of the machine, a weld can be made at any point within 38 inches square. This feature is important when working with fragmented documents. A free form weld can also be made. Initial trials with the new machine look very promising.



Heather Mansell and Tony Zammit experimenting on the new Minter/Malosh ultrasonic welder.

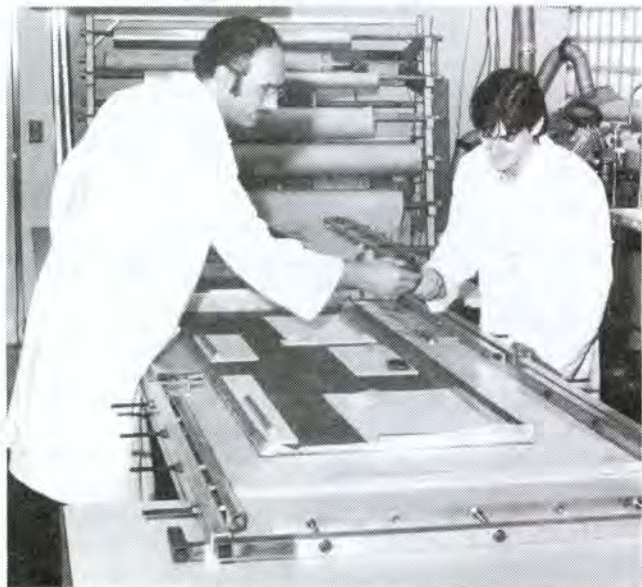
The list of Museums visited, surveyed and workshoped in the WA Local Museums Programme has grown, with an average of 3 per month being visited in 1986. One of the problems now faced is how to treat the large 'beasts of burden' such as the

agricultural machinery. Without specialist curators to set priorities, country museum conservators are having to set their own. Anyone who can give advice on the treatment of these collections, please contact Karin Schulz, C/ WA Maritime Museum, Cliff St, Fremantle, WA.

The State Library Service of Western Australia is carrying out tests on different leather dressing formulas to determine their properties and to try to develop an improved leather dressing. Information on leather dressings in use in other Conservation Departments would be gratefully received. Please contact David Butcher, State Library Service of WA, Perth, WA 6000. (Phone 09-427 3315)

A carpet beetle larvae which was found feeding on a C. 19 Chinese silk banner was kept in a bottle in the SA State Conservation Centre Textile Laboratory for observation and fed with fragments of C. 19 silk. When new silk was offered as well, the larvae refused to touch it and starved (apparently) to death rather than consume the new silk!!!

Treatment of water damaged and otherwise structurally distorted canvas paintings is offered new possibilities by mounting the lateral tension frame inside the vacuum envelope. ⁽¹⁾ A first test, exploring the possibilities of this idea, was done on a distorted painting on 25 March, 1986 at the Paintings Laboratory of the State Conservation Centre.



Robert Wilmot and Eugene Taddeo re-organizing the lateral tension frame to fit a long painting.

A new vacuum envelope is currently under construction which will allow the lateral tension frame to be bolted to it, thereby allowing treatment to be undertaken vertically and/or horizontally.

The system should be available for demonstration and inspection at the National Conference in August.

(1) ICCM BULLETIN, Vol. VIII, Nos. 3 & 4, pages 39-41.

CODE OF ETHICS

The ICCM Code of Ethics, based on the IIC-Canadian Group document, was adopted in principle at the 1985 Annual General Meeting in Perth. This year it will be reviewed before being endorsed as an official document of the ICCM. At the National Conference in August, there will be a panel discussion chaired by Dr Colin Pearson, with Tony Chadwick and Aman Siddique.

WHAT YOU NEED TO DO in preparation for that discussion is to think about issues which have developed through the use of the Code of Ethics: is it comprehensive enough? Can it be used broadly and specifically? Is it easy to understand and interpret? Refresh your memory by looking at the Code of Ethics, and if possible, discuss it with colleagues in a branch meeting prior to the Adelaide Conference. Complaints, criticisms or compliments are all welcome!

ICCM CODE OF ETHICS FOR THE PRACTICE OF CONSERVATION OF CULTURAL MATERIAL IN AUSTRALIA

Principles of ethical behaviour for all those involved in the conservation of cultural material:

- I. It is the responsibility of the conservator, acting alone or with others, to constantly strive to maintain a balance between the cultural needs of society and the preservation of cultural material.
- II. In the conservation of cultural material, all actions of the conservator must be governed by an unswerving respect for the physical, historic and aesthetic integrity of the object.
- III. The conservator shall strive to attain the highest standards in all aspects of conservation, including examination, treatment, research, documentation, training, and conservation advice.
- IV. The conservator shall recognize his or her skills and limitations and those of others, when devising and implementing conservation measures.
- V. The conservator has the responsibility of contributing to the evolution and growth of the professions by continuing to develop knowledge and skills, and by sharing this information and experience with colleagues.
- VI. The conservator shall respect the integrity of fellow conservators and the conservation profession as a whole.

ICCM GUIDANCE FOR CONSERVATION PRACTICE

General Obligations

1. **Shared Responsibility:** The care and treatment of cultural material is the shared responsibility of the owner and the conservator.
2. **Standard of Treatment:** The conservator shall adhere to the highest standard of treatment, regardless of any opinion of the value or quality of an object. Although circumstances may limit the extent of treatment, the quality of treatment must not be compromised.
3. **Documentation:** The conservator has an obligation to document his/her work by recording all essential details of the conservation of an object. Examination records and treatment records are an intrinsic part of the object; they should be kept in as permanent a manner as is practical, and be available for appropriate access.
4. **Recognition of Limitations:** The conservator shall carry out only that work which is within the limits of his/her professional competence and facilities.
5. **Professional Development:** The conservator shall strive to improve his/her knowledge and skills through continuous study, and communication with conservators and other specialists.
6. **Preventive Conservation:** Preventive conservation is a primary objective of the conservator and must be considered prior to other forms of intervention. The conservator shall strive to establish and maintain a high standard in conditions of storage, transport, exhibition, use and handling of cultural material.
7. **Examination Records:** The conservator shall make a thorough examination of the object and prepare an appropriate record before performing any conservation treatment. The conservator should study relevant historical and technical records, and where necessary shall initiate analyses of materials. From these records the conservator shall prepare an examination report which shall include details of composition, condition and case history.
8. **Risks of Examination:** Before making any examination which may result in a change to the object, the conservator shall establish the necessity for such an examination, and receive from the owner written permission to proceed.
9. **Sampling:** In cases where sample material must be taken from an object, prior consent in writing must be obtained from the owner. Only a minimum of sample material necessary shall be removed, and the fullest possible record of sample removal shall be kept. Material removed from the object must be retained as part of the examination record.

10. **Necessity for Treatment:** Before the treatment of an object in undertaken, the conservator shall establish the necessity for such intervention.
11. **Treatment Proposal:** On the basis of the examination, the conservator shall report his/her findings and recommendations in writing to the owner, including an estimate of resources required. This is done in order to fully inform the owner, and to obtain consent to proceed. Any significant changes to the proposed treatment shall be conveyed to the owner and written consent must be received before the conservator proceeds with the revised treatment.
12. **Treatment Record:** The conservator shall ensure that a record of techniques and materials used in conservation treatment is made and maintained as part of the documentation of an object. This record shall include justification and observation as well as any details of composition or condition which have been revealed during treatment.
13. **Extent of Treatment:** The conservator shall not undertake any treatment which is more extensive than necessary. Conversely, a conservator shall not be negligent by consciously omitting an essential treatment which could have been carried out.
14. **Techniques and Materials:** The conservator shall endeavour to use only techniques and materials which, to the best of current knowledge, will not endanger the cultural and physical integrity of the object. Ideally, these techniques and materials should not impede future treatment or examination.
Whenever possible, the conservator shall select the techniques which adversely affect or modify the object least, and materials which can be removed most easily and completely.
15. **Removal of Material:** No aspect of an object should be altered nor should material be removed from it without justification. When such removal or alteration is required, those aspects or materials shall first be documented in their existing state. Where relevant and with the written agreement of the owner, material removed from an object shall be retained as part of its documentation.
16. **Restoration and Reconstruction:** Restoration and reconstruction are means of re-establishing the cultural values of cultural material. If undertaken, they shall be: without fraudulent intention, to the minimum extent necessary, and fully documented. The conservator shall use techniques which affect the object least, and materials which can be most easily and completely removed without hazard to any original part. The presence and extent of restoration or reconstruction must be detectable, though they need not be conspicuous.
17. **Subsequent Care:** The conservator shall specify to the owner the requirements for subsequent care, which may include specifications for shipping and handling, storage, exhibition and maintenance.
18. **Emergency Situations:** In an emergency, the conservator shall render all assistance practicable with due respect given as far as possible to the guidelines in this document. If a departure from normal practice is necessary, the conservator shall take care to advise the client or appropriate authority, and should recommend subsequent actions.
19. **Relationship with the Owner:** The shared responsibilities of the conservator and the owner for the care and treatment of an object, shall be based on mutual trust and respect and maintained through responsible communication.
20. **Consent of Owner:** The written consent of the owner must be obtained before any direct intervention is undertaken which may result in a change in the object.
21. **In Case of Disagreement:** Should the conservator and the owner disagree over a proposed treatment or use of cultural material, they should review the situation, if necessary in consultation with other specialists in the field, to ensure that the nature of the problems and implications of the treatment or use are fully understood.

The conservator maintains the right of refusal to undertake any treatment or procedure which he/she considers unethical.

22. **Treatment Summary:** Upon completion of treatment, the conservator shall provide the owner with a summary of the treatment record, and shall stress the importance of maintaining this summary as an intrinsic part of the object.

THE CONSERVATOR AND THE PROFESSION

23. **Respect for Other Conservators:** The conservator shall respect the professional integrity of fellow conservators.
24. **Communication:** To further the development of the profession, a conservator should, where possible, share information gained from research, examination or treatment.
25. **False Information:** The conservator shall not knowingly be party to the dissemination of false or misleading information relating to cultural material, or the quality or value of conservation treatments or materials.
26. **Training:** The conservator should endeavour to become involved in the instruction of trainees, but only within the limits of his/her knowledge and ability, and the time and technical facilities available. The rights and objectives of both the teacher and the trainee should be clearly stated and mutually agreed upon in writing, and should include such items as anticipated length of training, areas of competence to be taught, and payments.
27. **Education of Other Professions and the Public:** The conservator shall promote an awareness and understanding of conservation through education of fellow professionals and the general public. This is best achieved through communication, through personal attitude, and by example through a high standard of conservation work.
28. **Referrals:** If the conservator lacks the necessary experience or facilities to perform a task, the advice of other professionals should be sought or the owner should be referred to a conservator more experienced or better equipped to carry out that particular task.
29. **Misuse of Referrals:** In the case of a referral for consultation or treatment, the conservator to whom the client has been referred shall carry out the required work, and then unless otherwise intended, shall return the client to the original conservator. A conservator shall not attempt to encroach upon the established clientele of another conservator.
30. **Request for a Second Opinion:** If for any reason, before or during treatment, the owner requests the opinion of another conservator, this request shall be respected by the original conservator.
31. **Delegating and Subcontracting:** The conservator is directly responsible for delegated or subcontracted work on cultural material. This includes work delegated to other conservators, trainees, volunteers, subordinates or other agents. Work shall not be delegated or subcontracted unless the conservator can directly supervise it, or has sufficient knowledge of the agent to be sure that the work will be of a high standard.
32. **Comments on the Work of Another Conservator:** The conservator shall not volunteer adverse judgement or comment on the work of another conservator, except where non-disclosure will lead to harm befalling the cultural material. All comments must be based on facts and personal knowledge. If such comments are warranted, it is best to first discuss the matter directly with the person concerned; further comment and discussion belong in an appropriate public forum.
33. **References:** The conservator shall not recommend or provide a personal reference for a person without having personal knowledge of the training, experience and abilities of that individual.
34. **Conflict of Interests:** The conservator shall not enter knowingly into contractual or other working arrangements or agreements, which place the conservator in a position of conflict of interest. In the event of uncertainty or dispute, the conservator shall obtain another opinion from appropriate persons before proceeding further with the work in question.

35. Safety: The conservator shall use techniques and materials in a responsible manner, in order to minimize hazards to him/herself, fellow conservators, the public and the environment.

GLOSSARY OF TERMS

Conservation: All actions aimed at the safeguarding of cultural material for the future. Its purpose is to study, record, retain and restore the culturally significant qualities of an object with the least possible intervention.

Conservator: In general useage, the term "conservator" has several meanings. For the purpose of this document, conservator is used in the generic sense for any person whose primary occupation is the conservation of cultural material, and who has the training, knowledge, ability and experience to carry out conservation activities. The term, therefore, includes practising conservators (who are normally designated according to areas of specialisation, e.g. paintings conservator, artefacts conservator, architectural conservator) as well as conservation scientists, educators, and conservation technicians.

Cultural Material: An object that is judged by society to be of particular historical, artistic or scientific importance. Cultural material can be classified into two major categories:

1. Moveable objects: works of art, artefacts, books, manuscripts, moving image and sound, and other objects of natural, historical or archaeological origin.
2. Immoveable objects: monuments of nature, architecture, art or history, and archaeological sites and structures of historical or artistic interest.

Documentation: All of the records, written and pictorial, accumulated during the examination and treatment of an object; where applicable, it includes the examination record, treatment proposal, owner consent, the treatment record and summary, and the recommendations for future use, storage and exhibition.

Examination: All activities carried out to determine the materials, structure and condition of an object, including the extent of deterioration, alteration and loss.

Examination Record: Written and pictorial information resulting from the examination, analyses, and study of relevant material; this includes samples taken from the object, details of composition, condition, case history and relevant correspondence.

Owner: For the purposes of this document, the owner is either:

1. the person(s) having legal ownership of the cultural material, or
2. the person who exercises professional custodianship over an object, such as the museum director, curator, archivist or librarian.

Preservation: All actions taken to retard deterioration of or prevent damage to cultural material. It involves controlling the environment and conditions of use, and may include treatment in order to maintain an object, as nearly as possible, in an unchanging state. In the case of archival material, moving image and sound, this may include transfer to another medium.

Preventive Conservation: All actions taken to retard deterioration and prevent damage to cultural material through the provision of optimal conditions of storage, exhibition, use and handling.

Reconstruction: All actions taken to recreate, in whole or in part, cultural material, based upon historical, literary, graphic, pictorial, oral, archaeological and scientific evidence. Its aim is to promote an understanding of an object, and is based on little or no original material but clear evidence of a former state.

Restoration: All actions taken to modify the existing materials and structure of cultural material to represent a known earlier state. Its aim is to preserve and reveal the aesthetic and historic value of an object and it is based on respect for remaining original material and clear evidence of the earlier state.

In these definitions the word object(s); has been used as a collective term to include works of art, artefacts, items, records, information resources etc., that are commonly used in reference to cultural material.

POSITIONS VACANT

Australian Archives Conservator 1

\$22,313 - \$24,267

Conservation Section Brighton, Vic. (P.N. 2313)

Applicants are invited from suitably qualified persons for the above position.

Duties: Carry out, as directed, conservation treatment using established techniques and procedures and report as necessary. Undertake analysis of items in custody to determine their condition. Assist in the training and supervision of subordinate staff where appropriate.

Qualifications: Appropriate training and/or experience in records conservation work highly desirable. Knowledge of standard procedures and techniques of conservation and repair of the handling and maintenance of conservation equipment and materials desirable.

Contact Officer for Enquiries: Mr R. Banko (03) 592 8388.

The Australian Archives has a policy promoting a smoke free work environment.

Conditions of service include four weeks annual leave, cumulative paid sick leave, assistance with removal expenses, long service leave and a comprehensive superannuation scheme. Applicants should be Australian citizens and be able to satisfy the Public Service Board as to health and physical fitness.

Written applications quoting duties number, educational qualifications, personal details and relevant experience, should be forwarded to:

Director-General, Australian Archives, PO Box 34 Dickson, ACT, 2602. by close of business 4 July 1986.

The Australian Bicentennial Authority Conservator, \$23,389 - \$27,649 p.a.

The Australian Bicentennial Exhibition is part of the National Program being planned by the Authority. During 1988 the Exhibition will be visiting towns and cities in all States and Territories.

An experienced Conservator is required to advise and implement conservation procedures for all Exhibition materials, including pre-tour and during the touring phase of the project. A thorough knowledge of and experience in current conservation methods is necessary and recognised qualification in conservation is desirable.

The successful applicants should have experience in their respective field and be able to work effectively as a member of a busy team. Excellent communication skills are essential.

For further information please contact Derek van Dugteren on (02) 236 1988.

Secondment to the Authority may be *considered* for negotiation.

Applications stating qualifications and experience, and the names of two referees should be forwarded to:- The Personnel Manager, The Australian Bicentennial Authority, GPO Box AUS 1988, Sydney, NSW 2001.

Australian Archives Conservator 2
\$27,387 - \$31,989
Conservation Section Brighton (No. 2312)

Duties: Carry out research and conservation treatment for Commonwealth records of all types. Carry out surveys of and report on the conservation needs of holdings. Advise on the acquisition of conservation equipment and materials. As required, train conservation staff and others in the procedures and techniques of conservation work.

Qualifications: Considerable knowledge and experience of established conservation methods and techniques; proven competence in the performance of conservation work. Recognised degree or diploma in Conservation an advantage. Appropriate communication skills.

Enquiries: Mr. R. Banko (03) 592 8388

The Australian Archives has a policy promoting a smoke free work environment.

Conditions of service include four weeks annual leave, cumulative paid sick leave, assistance with removal expenses, long service leave and a comprehensive superannuation scheme. Applicants should be Australian citizens and be able to satisfy the Public Service Board as to health and physical fitness.

Written applications quoting duties number, educational qualifications, personal details and relevant experience should be forwarded to:

Director-General, Australian Archives, PO Box 34 Dickson, ACT, 2602 by close of business, 4 July 1986.

**Auckland City Art Gallery,
Paper Conservator**

We are presently looking to fill the position of Regional Conservator of Works of Art on Paper for the Northern Regional Conservation Service at the Auckland City Art Gallery.

The service employs two Conservators, one specializing in the conservation of works on paper and the other in the conservation of paintings. Facilities are shared with the gallery conservators. The paper conservation laboratories are located in the south-east attics and have been recently renovated and fully equipped.

A description of the responsibilities of the position, qualifications required and salary range are included.

Applicants will be expected to submit a curriculum vitae and the names of two professional referees. Shortlisted applicants may be required to provide comprehensive written and photographic evidence of completed treatments to demonstrate practical abilities and skills required in conservation.

Applicants will be accepted until July 30 and should be sent to:-

The Administration Officer, Auckland City Art Gallery, PO Box 5449, Wellesley Street, Auckland 1 New Zealand.

Relocation expenses will be provided.

Position: Regional Conservator

Reports to: Head of Conservation Department,
Auckland City Art Gallery

Liaises with: Directors/Curators of regional institutions
Technicians or regional institutions,
Registrars of regional institutions
Registrar, Auckland City Art Gallery
Education Officer
Security Officer

Responsible for:

1. Ensuring that ethical standards of conservation are at all times maintained.
2. Undertaking conservation treatment of objects according to the mandate of the regional laboratory.
3. Developing preservation programmes in liaison with technicians of regional institutions.
4. Undertaking surveys of collections held by regional institutions.
5. Consulting and providing advice regarding specific problems.
6. Advising on climate control, lighting, environmental conditions of regional institutions.
7. Advice on technical matters such as storage, handling, packing, etc.
8. Advising on storage of regional collections.
9. Answering all inquiries and disseminating information regarding conservation.
10. Training of junior conservators and interns.
11. Developing new treatments.
12. Researching and testing new materials and supplies.
13. Providing consultation and advice for general public.
14. Presenting papers, special lectures, workshops, and preparation of technical papers and reports.

Qualifications Required:

A degree in the conservation of cultural property or equivalent in a relevant professional area, and at least three years practical experience in directly relevant duties.

Salary Scale: Step 19-22 \$26,089 - \$31,327

Contributions and correspondence should be typed with double spacing and addressed to: The Editors, ICCM Inc. National Newsletter, PO Box 2046S, Melbourne, Vic. 3001, Australia. Telephone enquiries can be directed to: Debbie Breen, (03) 669 9024. Final deadline for copy for the next issue is August 15, 1986.

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

Please note new advertising fees: \$A60 per full column, and \$A30 per half column or less.

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