ICOM COMMITTEE FOR CONSERVATION WORKING GROUP ON WET ORGANIC ARCHAEOLOGICAL MATERIALS NEWSLETTER NO.21 AUGUST 91

NEWS FROM THE COORDINATOR

I think I am not very wrong when I presume that in our Working Group, as in many others, many members (most?) are not members of ICOM.
Well, we are an ICOM-Group.

The International Council of Museums is a non-profit organization dedicated to the improvement and advancement of museums and the museum profession. Founded in 1946, it provides a worldwide communications network for museum people of all disciplines and specialities. It counts some 8000 members in 120 countries. It is associated with UNESCO as a category "A" Non-Governmental Organization and has been granted advisory status by the united Nations Economic and Social Council. Its Paris based Secretariat and Information Centre assure the day-to-day running of the Organization and the coordination of its activities and programmes. The Information Centre is the world's largest repository of information on all aspects of museum management.

To me the best thing about ICOM is the reputation it has gained based on the non-governmental status and the solid professional work it carries out in an international framework. Our group and our common meeting, exchanges of knowledge, help and friendship is a good example. You may have encountered, as I have, a certain goodwill and appreciation from all sorts of people and administrations when you mention that you are working within ICOM. To strengthen this organization to me seems to be worth the membership fee. Which, by the way, may be weighed up by the free entrance - sometimes even for accompanying persons - you have in most museums.

So, think of the pleasure you get from your international collaboration and contact your ICOM National Committee to become a member. If you cannot find out the address, write to me as I have them all.

ICOM Committee for conservation 1oth Triennial Meeting 1993

The next Triennial meeting of the ICOM-CC is scheduled to take place in Washington DC, USA, from the 22-27 August 1993. The structure of the Conference, with both Plenary sessions and Working Group Meetings, will be as ih Dresden, Germany 2990. rrhe evaluation of a questionnaire distributed in Dresden showed general approval, although, there was a feeling that the quality of the papers and of their presentation in the Plenary Sessions could well be increased. The Directory Board of ICOM-CC is working on a set of guidelines for speakers which will express what the audience expects from a speaker and how these can be met. We will publish these guidelines in our Newsletter in due time.

5th ICOM Group on Wet Organic ArchaeQlogigal Materials Conference. 1993

We are happy to announce that Molly Horvath, Conservator at the Spring Point Museum at Southern Maine Technical College, South Portland, Maine, USA, has offered to organize our next special meeting. She and the staff of her museum will host the event and she is looking forward to meeting as many of us as possible. So think of a subject for a nice paper and look for travel funds early.

As usual we will hold our meeting in the week preceding the committee for Conservation Triennial Meeting. Our meeting will take place from August 16-20, 1993. Details will follow in due time.

Address Change

Eli Anderson from Denmark informs us that he has moved into a new and beautiful conservation workshop. Congratulations!
His address has changed to:
Viborg Amts Konserveringsvaerksted
Strandvejen15
DK- 7800 Skive DENMARK

Telephone: 97527620

Candied Wood For Termites?

The Atelier Reaional de Conservation-Nucleart in Grenoble has initiated a joint research programme on the stabilization of waterlogged wood with sucrose. The idea is to test as many wood species and states of degradation as possible. Laboratories in Cartagena/Spain (Carmen Perez de Andres), Zurich/Switzerland (Niklaus Oswald), Bremerhaven/Germany (Per Hoffmann) and Grenoble/France (Regis Ramiere) will treat wood typical of excavations in their region. Following this Uwe Noldt at Hamburg University will feed the candied wood samples to termites and ants. Unfair enough, some of the samples will be treated with a copper salt in the sugar 1solution to make the wood unattractive to the insects. Lets see what they say to it.

This research programme is a project within the European Laboratory Network scheme launched by the French Ministry of Research and Technology.

Per Hoffmann

NEWS FROM CANADA

Canadian Conservation Institute-Archaeology Laboratory

Treatment of wood artifacts using the PEGCON computer program developed by D. Grattan and C. Cook is currently underway in the Archaeology Lab. Degraded Thule artifacts were examined in a non-destructive manner to determine the wood species and then weighed in air and water. The computer program will then be used to determine the appropriate PEG concentration. It is hope that the PEGCON program will provide a guide to enable us to calculate the solution strength necessary to treat the wood most effectively. A wood/metal composite from the Arctic has been successfully treated using

PEG in combination with 1% Hostacor, a corrosion inhibitor. Both the wood and metal. components are in good condition after treatment.

A significant amount of baleen, from an excavation on Somerset Island, has arrived at CCI for treatment. While Rhoplex AC-33 has been used for consolidation of baleen, we plan to experiment with various consolidants on a sample piece of baleen to determine if other consolidants will be as effective.

Another set of Basque clothing from Red Bay, Labrador is currently undergoing treatment in the lab. Analysis for the structure is being done as the conservation treatment progresses. Fibre samples are being taken for dye analysis. This is the third, fairly complete, set of clothing to be treated in our lab and has added to our knowledge of working mens' clothing from the 16th century. The first two sets of clothing and complete reproductions are now in the visitor Centre at Red Bay, Labrador.

Studies using Polyox, a high molecular weight polyethylene glycol, as a consolidant for archaeological textiles and other fibrous materials are being done. Use on actual artifacts has not been done.

An article by M. Segal and C. Newton on "The Conservation of Archaeolocrical Skin Artifacts from the Canadian Arctic" is being published in the Journal of the IIC-CG. Another article, "Development of Textile Mounts at CCI" by C. Newton, M. Segal and J. Vuori will appear in the next issue of the IIC-CG Journal.

NEWS FROM THE USA

The Snow Squall Project

The clipper ship Snow Squall was built in South Portland, Maine, USA, in 1851 at the Cornelius Butler shipyard on Turner's Island, in the Fore River. She was 157 feet in length, 32 feet beam, 18 1/2 feet deep and was 742 tons, "CUstom House Measure." She reportedly was the first vessel built in the area to carry standing skysaii poles and yards and her main mast towered 142 feet from her deck. Normally she carried a crew of between 18 and 20. Snow Squall's career lasted until 1864, when during her attempted passage through the Straits of Le Maire (northeast of Cape Horn), the wind died and the tide set her upon rocks. Captain James Dillingham turned back to Port Stanley, Falkland Islands, in distress. The Port Stanley harbour master's logbook tells the story tersely: "Been ashore... leaky, rudder damaged, ultimately condemned."

In 1979 the remains of this clipper ship were brought to the attention of maritime historian Nicholas Dean, while he was in the Falkland islands on other business. In the years 1979-1982 interest in Snow Squall's remains was cultivated into plans that led nautical archaeologist Dr. Eelftherios (Fred) Yalouris to become Project Director of five expeditions to the Falkland Islands to survey, document and

eventually recover approximately 35 feet of Snow Squall's bow. The remainder of the hull lay crushed under a modern dock and many tons of rock fill. The bow section was .deemed the only section feasible for excavation and return to South Portland. Snow Squall is historically significant in that she is the only known surviving example of an American-built clipper anywhere in the world. She represents our last opportunity to study first hand this very important hull design. A short synopsis of the survey and excavation years follows:

1982 (1-19 March) Nicholas Dean and Snow Squall Project Director Fred Yalouris did a site survey with the goal of examining, measuring and photographing Snow Squall's remains. They investigated the feasibility of a project to further study and excavate the site. Two weeks after they left Port Stanley, Argentine troops invaded the Falkland Islands on April 2, 1982.

1983 (28 January-12 March) Damage to the vessel during the Falkland Islands War resulted in part of her starboard bow being smashed and her stem partly torn out. Various pieces had fallen off and were recovered from the shore where they had washed up, or from the water near the vessel. The six member team was charged with the responsibility of documenting, measuring and recording the hull in great detail and securing or removing exceptionally fragile timbers. Due to the war damage, it was decided to remove a 19 foot section of the starboard side. This was done with the help of the British Army and other parties and this was the first part of the vessel to return to a graciously lent building on the campus of Southern Maine Technical College in South Portland, Maine. A rough conservation laboratory was set up to receive these materials.

1984 (28 May-18 June) The 35 foot section of the starboard bow that was left above the tide had broken free in a series of violent storms. Upon arrival, the three person team had to switch priorities and rescue it. In their short time remaining after that effort they accomplished their original goals of collecting and stowing a variety of loose timbers, testing a new water dredge design, examining the nature of the seabed below the surface silt, removing samples of submerged wood and metal sheathing for further analysis and tested a new measuring system which permitted the triangulation of points along the outer surface of the hull.

1986 (5 January-6 February) A seven member team excavated within the hull recovering associated artifacts.

1987 (20 December, 1986-12 February, 1987) Team members accomplished the excavation and recovery of the intact 35 foot waterlogged lower section of the clipper's bow. The bow section arrived in South Portland in March of 1987.

The Snow Squall Project became the catalyst for the establishment of the Spring Point Museum which was founded as a collaborative effort

between the Snow Squall Project, the South Portland-Cape Elizabeth Historical Society and the South Portland Shipyard Society. The museum is located on the campus of Southern Maine Technical College in South Portland on the grounds of historic Fort Preble (1808), one of a series of forts built to ,protect the entrance to Portland Harbour. The Museum has a full time staff of two, Executive Director Bill Bayreuther and myself. We are supported by a part-time Administrative Secretary, Joanne Kitch and a large group of skilled volunteers.

Early (1982-1989) Snow Squall conservation efforts were under the guidance of Conservator Betty L. Seifert, now Head Conservator of the State of Maryland. In September of 1990 I became the second full time Conservator of this project. I have been spending half of my time organizing the laboratory, reviewing and improving our safety measures and continuing the conservation work in process. Our laboratory space is a former welding shop. We recently painted the walls and installed interpretive panels that explain Snow Squall's history and conservation efforts. The other half of my time has been devoted to the development of a 16 week High School Conservation Internship Program introducing students to the conservation of marine archaeological objects. This program was sponsored by a grant from the Aetna Foundation. My task was to develop the curriculum and make it work. I am happy to say that it was a great success and our first group of students finished the program May 1.

The spring Point Museum is a non-profit organization which is charged with a tremendous cultural responsibility. We depend upon grants, private contributions and in-kind donations of equipment and supplies. Our other wealth of support lies in the many talented volunteers that have made this project possible through their work ethics and goodwill. If your are in our part of the world, please stop in and visit.

Molly Q'Guinness Horvath
Conservator
Spring Point Museum at
Southern Maine Technical College
Fort Road
South Portland, Maine
04106
USA

Received from Dr. Robert Blanchette

Dr. Robert Blanchette, at the University of Minnesota, is currently studying the ultrastructural and chemical changes that occur in wood from aquatic and terrestrial environments. He is particularly interested in identifying the changes occurring in wood that has been buried or saturated with water for long periods of time. Samples of wood, from ocean or freshwater sites, are needed to obtain a better understanding of the chemical and microbiological degradation processes that have taken place. Only very small samples of wood (lcm3 or less) are needed for these

investigations. If you have samples or will be working at sites in the coming months where samples can be obtained, please contact Professor Blanchette at the Department of Plant Pathology, University of Minnesota, st. Paul, MN 55108 (612) 625-0202 for details on sample storage and shipping.

NEWS FROM DENMARK/NORWAY

New Custom Designed Freeze-Drying System

Heto Lab Equipment A/S, Denmark together with Poul Jensen, National Museum of Denmark (Brede) have developed a new freeze-drying system (CD lOsp) which is custom designed especially for archaeological materials. What is new with this system is that both temperature and pressure can be controlled during the prefreezing and freeze-drying process by microprocessor technology. The system can be used for both "traditional" freeze-drying and experimental research addressing the freeze-drying of wet organic archaeological materials.

The first of these systems was installed at the laboratories of The National Museum of Denmark at Brede in November 1990. The Universities of Trondheim, Oslo and Tromso in Norway are currently installing their respective systems. These systems now open up the possibility for the archaeological laboratories in Norway and Denmark to work together and exchange experience on common problems.

Technical Specifications:

Weight: 1200kg; Dimensions: 1.60 x 2.20 x 2..00 m (WxLxH); Vacuum Chamber: .75 x 2.00 m. Temperature regulation: -35 degrees C to + 50 degrees C. Ice condenser: two with 10kg capacity each; temperature <-50 degrees C. Vacuum pump: 40m3jh. Control system: automatic control of temperature and pressure in the vacuum chamber and condensers, six channel recorder for monitoring temperature and pressure during processing.

Price: ca. 600,0001 NOK (ca.$115,000.00 US)

Supplier: Heto Lab Equipment1 A/S
Klintehoj Vaenge 3
DK-3460 Biderod
DENMARK
Tel. +45-42-81-77Z7
Fax. +45-42-81-7093

Roar Saeterhaug
University of Trondheim
Vitenskapsmuseet
N-7004 Trondheim
NORWAY

Gustav Bosenberg and the Hjortspring Boat

Every cultural-historical conservator in Denmark will at some time or another in his or her career come across the work of the renowned conservator Gustav Rosenberg (1872-1940). From 1986 to 1988 the Department of Conservation at the National Museum, more specifically the Wood Conservation Laboratory was engaged in a project involving approximately one ton of glycol conserved wood (including packing and support material) which had to be unpacked, cleaned and assembled to form a

boat-the Hjortspring Boat. Fortunately for those involved Rosenberg had been responsible for the excavation and original conservation and he made many interesting notes on the setting up of the boat and how it could be displayed.

This meant that each day during the course of our work we could dip into Rosenberg's notebooks containing splendid drawings, as well as records and measurements down to the finest detail from the excavation of the boat for the bog on Als. We could scrutinise closely the excellent photographs Rosenberg himself had taken during the excavation and we could study his thoughtful notes and recommendations on conservation in the field and conservation methods in general. Roesenberg's thorough documentation of the boat at the site and in the conservation laboratory ensured that it would be possible once again to reconstruct the plank built Iron Age boat from Als, the oldest in Northern Europe.

The result can be seen today in the Department of Prehistory in Prisens Palais at the National Museum in Copenhagen. The fragile pieces of the boat have been attached to a steel skeleton which shows the outline of the beautiful war canoe. The boat comprised 2x2 side planks and one bottom plank. In addition ten ribs have been depicted, also in steel. The preserved wood has been mounted on hooks of stainless steel covered with black PVC. The planks are supported on made-to-measure perforated aluminium sheets which are covered with washed artificial felt and attached to the frame. Where the aluminium sheets would have been visible to the public black metal netting has been used.

A climate control system maintains the relative humidity at 40% and the air is removed of harmful gases such as sulphur dioxide and nitrogen.

The Hjortspring Boat has come under serious threat at various times. For two thousand years or so it lay in the Hjortspring Bog on the island of Als in Southern Jutland. It had been sacrificed to the gods by Iron Age people, probably in thanks for a successful expedition. The heroic warriors would have cast their precious weapons, together with the 19 meter long war canoe down into the bog.

It was discovered in the 1880s by peat diggers but because of German domination which prevailed at that time the find and its location were kept secret until Southern Jutland was once again Dariish.

Consequently excavation had to wait until 1921-22 when it was carried out under the leadership of Gustav Rosenberg. He brought the boat up painstakingly, piece by piece and placed the wood on boards impregnated with linseed oil and paraffin. Rosenberg likened the consistency of the wood to that of "soft butter" and he kept it wet with the help of moist peat taken from the bog.

Conservation was carried out in Copenhagen the following winter by Rosenberg himself. The boat's timbers were treated in lengths of 3 1/2 metres with

alum, glycerine and water in ratios of 4:1:1. Today we can see that this treatment was somewhat unfortunate because the wood was not kept under stable climatic conditions and the solution applied was very hygroscopic. However, Rosenberg was well aware of the importance of exhibiting the boat under controlled conditions, as well as which support materials would be most suitable for the boat's timbers and shields, etc., if they were to be preserved for posterity.

After conservation the boat was set up in 1937 in the new National Museum in Copenhagen and exhibited in a damp basement with an unstable climate. The boat's timbers were supported on wood, a material Rosenberg had specifically warned against. As a result, after a few years the alum treated wood began to absorb moisture to such an extent that it crumbled rather like biscuits.

In the mid sixties the boat was taken down and re-conserved by steeping in alum and impregnation with polyethylene glycol 4000, up to almost 100%. Following this treatment the unrinsed wood was stored away in boxes for twenty years. It was not until 1986-88 that the Hjortspring Boat was finally retrieved from the residues of the conservation process - glass wool, gauze, glycol etc., - to be cleaned, glued together and set up once again.

This was by no means the whole story. In addition to the several thousand pieces of wood from the boat itself the find also comprised thousands more pieces from "accessories" such as spear shafts and shields. Some of these had been cleaned during re-conservation in the sixties.

The first job was to remove the protective packing in which the wood lay. By warming the surface of the glass wool with heating lamps the glycol was melted so that the glass wool could be removed. It sounds very simple but it was in fact much more difficult because the heat caused the wood to become extremely soft and it had to be handled with the greatest of care. As pieces of wood became visible outlines were made on tracing paper so that life size drawings were obtained. This was done to make sure that none of the wood was lost from overall context of the jigsaw puzzle. Only after this precise registration had been completed was the wood removed, again with the help of a heating lamp or fan heater. And so the surface cleaning could begin. On these surfaces were the remnants of the glycol and filling materials which had been used to cover the holes and cracks when the boat had been exhibited in the 1930s. At that time a chocolate coloured mixture of hard wax and rye bread was favoured. Such substances are no longer used nowadays, it being thought preferable to exhibit only original material from a find rather than attempt to create an illusion using fake material.

All surfaces were thoroughly cleaned, with fan heaters used to melt the excess glycol so that it could be mopped up with paper towels. Those pieces

which had been stored in gauze, wrapped like mummies, were placed in a heating cabinet for a couple of hours at 70 degrees C after which they could be unwrapped. We were now ready to proceed with the business of re-assembling the boat.

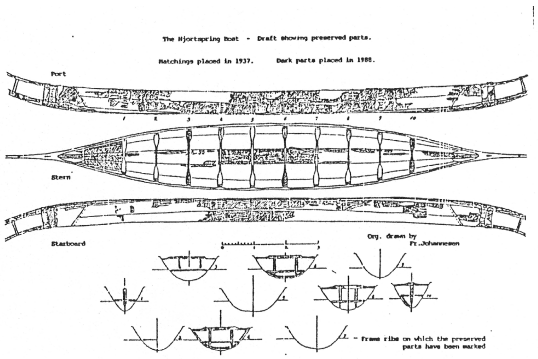
"Hot melt" adhesive was used to join the wood, it having previously been decided from which part of the boat each individual piece had come. Usually the pieces were placed within a set shape to determine the curvature of the various planks.

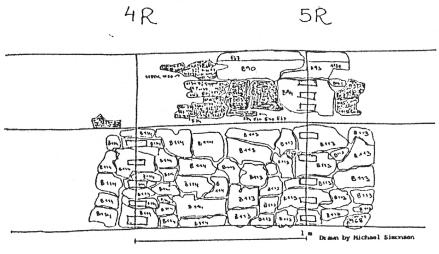
Most of the pieces of wood were flat as pancakes when they were removed from the boxes. In the course of gluing, attempts were made to reproduce their original curvature by displacing them slightly. It became apparent, however, that it would be easier to restore the planks' original shape by gluing only a few pieces together at a time so that these also could be slightly displaced in relation to other pieces on the set up. The adhesive is transparent and it is not necessary that the joins make a perfect fit. This is particularly significant since Rosenberg had already described in his notes from the excavation how "the fractures were so deformed that if they came apart it would not be possible to match up at a later time".

During the two years in which we worked on the Hjortspring Boat at the National Museum there were times when we doubted that it could ever be made into a boat again, but we took heart form the fact that Rosenberg had been equally uncertain when he was faced with trying to reconstruct the boat for the first time at the museum in Copenhagen. Rosenberg worked in cooperation with an engineer from Oslo, Frederik Johannesen and by then 60% of the wood from the boat had been used as fuel in store as a result of the peat digging.

And when the rather monotonous work of cleaning and joining together 5,000 boring, brown, wooden fragments to form 800 larger pieces finally succeeded it was due in no small part to Gustav Rosenberg. We were not going to fail our mentor ....

Note: Hot melt adhesive used; Jet Melt 3792 from 3M.





EMPLOYMENT

OBJECTS CONSERVATOR, BERMUDA MARITIME MUSEUM

We are a small, rapidly developing maritime museum with a strong research program seeking an archaeological objects conservator to run the Museum's conservation laboratory. The applicant must be highly self-motivated and able to work alone. Experience in treating artifacts from both terrestrial and marine environments is expected. The conservator is responsible, also, for the technical maintenance of laboratory equipment.

Other duties/prerequisites of the position include: familiarity with all aspects of black and white photography, including developing and printing; experience maintaining a wide range of archaeological objects, including particular experience in large scale waterlogged wood conservation; the ability to work with and keep current the accompanying archaeological and conservation records; experience in public speaking and the willingness to teach/lecture; experience working with and supervising volunteers and with volunteer organizations; the desire to promote archaeology and conservation, and the ability to act as a resource within the local community. Familiarity with MacIntosh computers would be helpful.

Applicants should have nationally recognised conservation qualifications and suitable experience. Exceptionally gifted applicants without experience may be considered if they have other qualifications or experience in related fields.

Applicants must be aware that Bermuda is a sub tropical island. She is self-governing British Crown Colony, located approximately 600 miles off the coast of North Carolina. Bermuda is modern, but isolated; she has a total population of under sixty thousand and a total land area of approximately twenty-two square miles. She has a mild climate, friendly people and beautiful beaches, but a relatively slow pace and high cost of living. The Bermuda dollar is on par with US dollar.

This position offers the opportunity to develop and expand an existing program and to lead the way in local conservation.

Please direct inquiries to:
Edward Harris, BA, PhD, FSA.
Director
The Bermuda Maritime Museum
PO Box MA 273
Mangrove Bay
Bermuda MA BX
Facsimile: (809) 234-1735

INTERNSHIP

I am writing to enquire about the possibility of working as a "stagiare" on a UNESCO conservation project. As part of my course it is required that I do a "stage" of practical work in conservation and would appreciate the experience of working on a conservation project.

I am a student on the HND (Higher National Diploma) course in Conservation and Restoration Studies at Lincolnshire College of Art and Design. It is a 2 year course and covers a wide variety of conservation and restoration techniques both theoretical and practical. I take practical classes in the techniques relating to ceramics, wood, stone, metals, surface decoration and the production of replicas. I also take theory classes in these subjects, as well as the science of conservation, paint theory and the history of art and design.

My particular areas of interest are wood and stone and I hope to specialise in these.

I would be very grateful for any information or guidance anyone can give me, that would help me obtain this necessary experience. My preference, if possible is to work as a "stagiare" on a UNESCO project.

I would like to commence this practical work as soon as possiple.

Lynne Humphries
59 Cromwel Street
Lincoln LN2 5LP
ENGLAND

COURSE

Leather for Conservators #C211

The course is designed for conservators who occasionally deal with objects wholly or partly of leather and would like a focused review of the material. Emphasis will be on historic leathers rather than archaeological or ethnographic. Lecture topics will include the histology and chemical' components of skin/leather, the history and manufacture of leather, its deterioration, treatment parameters and case histories. Laboratory sessions will include identification of leathers, tanning and finishing agents and contaminants and the evaluation of old and new treatments. Lecturers will include: Dr. David Von Endt, Mary Garbin and Nikki Horton.

Dates: Tuesday-Thursday, April 7-9, 1992.
Registration Fee: $100.00 US Includes luncheon and supplies for all three days.
Registration Deadline: February 1, 1992 or as fllled.
Number of Particigants: Twelve
Location: The Conservation Analytical Laboratory is located at the Museum Support Centre, 4210 Silver Hill Road, Suitland, Maryland, 20746. Free shuttle bus services is provided for participants to/from the S.I. museums on the Mall.

Further Information: Mary Ballard, Chief Textiles Conservator and Course Coordinator (301-238-3792): Francine Hall, Training Secretary (301-238-3700): Mary Garbin, Objects Conservator and Course Content Organizer (301-238-3712)

Please include payment of course fee and make cheque payable to the Smithsonian Institution. Send cheque to Francine Hall, Training Secretary, CAL at MSC, Smithsonian Institution, Washington DC 20560. USA.

CONFERENCES

The Centre for Wooden Boats

What: 18th Annual Conference Museum Small Craft Association.
Where: Centre for Wooden Boats Seattle, Washington, USA
When: October 4-6, 1991

Conference theme: The Age of Discovery

Papers are invited on the small craft of the explorers and native peoples at the time of their first contact in North America.

An abstract of papers on the theme, or other subjects relating to our small craft heritage should be submitted to:
Centre for Wooden Boats
1010 Valley Street
Seattle, WA 98109
USA
Attn: MSCA Conference

Conference Agenda

During this 3 day event there will be talks on the maritime skills of Puget Sound's first people - The Salish Indians and the boats of the Pacific Northwest explorers. There will also be MSCA progress reports, institutional reports, a tour of an historic shipyard, an historic lumber schooner, hands-on boat use, a conference gig regatta, a salmon barbecue, lots of Seattle's fine coffee, fine beer and fine hospitality.

Registration

The fee of $50.00 US includes participation in all agenda events, including a reception, two lunches, tours and the salmon supper.

The Saturday and Sunday (0800-1700 hour) sessions can be attended separately for $30.00 US. This includes coffee and rolls in the morning, a box lunch and attendance at the reports and papers.

More Information

write:
Centre for Wooden Boaats
1010 Valley Street
Seattle, WA 98109
USA

ANCIENT AND HISTORIC METALS
Conservation and Scientific Research
21-23 November 1991
J. Paul Getty Museum, Malibu, CA

The J. Paul Getty Museum and The Getty Conservation Institute announce an international symposium on "Ancient and Historic Metals'. The preservation and study of metals increasingly involves the collaboration of conservators and scientists. This approach advances both conservation practices and Metallurgy. "Ancient and Historic Metals" will present a broad range of current research and case studies from the international community.

For information contact: Brian Considine, Conservator of Decorative Arts and Sculpture, The J. Paul Getty Museum, P.O. Box 2112, Santa Monica, California 90407-2112, Tel. (213) 459-7611, ext. 288.

PUBLICATIONS ETC.

Waterlogged Wood. Guidelines on the recording, sampling, conservation and curation of structural wood. Free. This is the title of a small booklet produced by English Heritage and available to interested parties from their office at Fortress House, 23 Savile Row, London W1X lAB. The guidelines were prepared by a committee which promoted the WARP/English Heritage conference on waterlogged wood in January 1990. The proceedings from this conference were published as WARP Occasional Paper 3 and the Guidelines appeared in the Occasional Paper.

Yet Again!
RECENT SETBACKS IN CONSERVATION
Volume 3

If you failed to enjoy Volume 2, you'll be equally pleased with Volume 3 which takes over where Volumes 1 and 2 left off, while presaging the yet-to-be-thought-of volume 4.

Price: $10.00 Canadian

Make cheque or money order payable to IIC-CG and send to:

IIC-CG
P.O. Box 9195
Ottawa, Ontario
KIG 3T9
CANADA

CONSERVATION OF METALS, Problems in the treatment of metal-organic and metal-inorganic composite objects. International Restorer Seminar, Veszprem, Hungary, 1-10 July 1989, Marta Jaro (ED.), price 68DM available from: Kuban un Sagner Buchexport-Import GmbH D-8 Munchen 34, Postfach 340108

THE CONSERVATION OF ARTIFACTS MADE FROM PLANT MATERIALS
Getty Conservation Institute ($30.00 US)

This publication is an informal reference source for practising conservators. It is based on the class notes prepared by instructors of a six-week course, of the same title, sponsored by the GCI in 1987.

The first two chapters, by Mary-Lou Florian, cover plant anatomy and identification. Chapter 3, by Ruth Norton, describes the major methods and techniques used in the fabrication of artifacts made from plant materials, while Chapter 4, by Dale Paul Konkright, addresses the varied deterioration processes that lead to degradation QI artifacts. The final chapter, also by Norton, provides a thorough discussion of conservation, preservation, storage and restoration methods.

Contact: J..Paul Getty Book Distribution Centre, P.O. Box 2112, Santa Monica, California 90406 USA..

ICOM COMMITTEE FOR CONSERVATION, 9TH TRIENNIAL MEETING, DRESDEN, GDR
26-31 AUGUST 1990

Preprints

As with every Triennial meeting since Venice in 1985, the ICOM Committee for conservation published Preprints of the 9th Triennial meeting in Dresden.

These Preprints are available now.

The Dresden Preprints were produced in two soft cover volumes (23x16cm) of 840 pages. The 160 articles (24 French; 136 English) are divided into 25 subject areas, including the Scientific Examination of Works of Art, the Theory and History of Restoration, Care of Works of Art in Transport and Mural Paintings and Mosaics.

The authors come from major conservation institutions, museum and universities, from allover the world. Together, the papers give a very good overall picture of how conservation is presently evolving.

It might be of interest to note that 55% of the participants to the meeting felt the Preprints to be extremely necessary for their work and 36% very important. 54% of conservators and 67% art historians, judged the Preprints good or excellent.

In addition to the Dresden Preprints, we still have copies of the Sydney and ottawa Preprints. The following Prices apply:
-Dresden (2 vols.) US $100.00
-Sydney (3 vols.) US $70.00
-Ottawa (3 vols.) US $50.00
-Dresden, Sydney and Ottawa US $180.00.
Postage and handling charges are extra.
Preprints can be ordered from:
ICCROM
13 Via di San Michele
00153
Rome, Italy
or
J. Paul Getty Book Distribution
Centre
P.O. Box 2112
Santa Monica, California 90406
USA.

WATERPROOF NOTEBOOKS

In cooperation with Arkaeologisk Felthandbog (The Danish Archaeological Field Manual) and the Geological Institute of Aarhus University, the "Museumstjensten" has started a production of waterproof notebooks, suitable for fieldwork under variable outdoor conditions. They have been used with good results in Scandinavia, the Arctic regions and the British Isles.

The pages of the notebook appear with a surface like those of a "normal" squared notebook, but they are made of plastic Artosyl50 (100 g). This means, that drawing and writing in pencil, ball point pen, etc., can be carried out even under circumstances when normal paper would decay due to rain.

The notebook contains 128 squared pages, size 106 x 160 mm and is bound in stiff water-repellent buckram full binding.

The price of the waterproof notebook is D. Kr. 79, - each plus postage, to be paid on delivery. They can be ordered from:

Museumstjenesten,
Sjorupvej 1
Lysgard
DK-8800 Viborg
DENMARK

The Getty Conservation Institute has published their research abstracts of the Scientific Programme, which

been compiled by James R. Druzik, a Conservation Scientist. There will be no charge for copies sent to researchers. For more information contact:

Getty Conservation Institute
4503 Glencoe Ave.
Marina del Rey,
California 90292 USA

For your submissions to be placed in the next Newsletter please send them to me or Per Hoffmann by the end of December 1991.

Thank you

Thomas Daley (Newsletter Editor)
Archaeological Conservator
Historic Resource Conservation Branch
1550 Liverpool Court
Ottawa, Ontario
K1A OH3
CANADA

telephone (613) 993-2125
fax (613) 993-9796