The Medieval Palette comes to Canberra

Photo: Sara Freeman

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University of Melbourne Volunteer projects  On Paper? at AGNSW  Soviet posters at the AWM
President’s Report

‘Nothing endures but change’ is a maxim that seems to hold particular sway these days. Every day we are bombarded by the temptations of the novel with new and improved versions, formulations and models. Alternatively, we are presaged about impending disruptions, breakdown or total collapse to the traditional way of doing things as a result of environmental, technological or social change. We are told that change can be a good thing (almost as good as a holiday even!) by providing us with a new perspective on life. But as conservators one of the primary imperatives of practice is to slow change, albeit it at the micro level of the artefact or artwork.

Change is therefore something we aspire to just as much as we seek to avoid but one of the main priorities for the National Council over the first half of the year has been to keep you informed about which is which. In reviewing the how, why, where and what we communicate – we are focusing on greater frequency, quality and relevance of what is happening and why. The June News e-mail gave some indication of just how this is happening but this issue of the Newsletter has a little more detail thrown in for good measure. Below you’ll find information on how National Council is dealing with a shifting communications landscape and Adam (National Treasurer) provides an update on our financial position.

The Bulletin

In 2015 the publication of The Bulletin will be handled through Maney Publishing, the online distribution agency responsible for such titles as Studies in Conservation and Journal of the American Institute for Conservation. This move will place us in a much better position to capture an international conservation audience and showcase the incredible research of our membership. AICCM will continue to handle editorial functions ensuring the publication reflects the variety and uniqueness of our regional cultural heritage.

As part of this process SIG papers will also be featured. Rather than continue to publish these as part of the symposium event, the AICCM Editorial team, with the support of SIG Convenors will approach authors to submit selected SIG papers to The Bulletin, again advancing the profile of Australian conservators and materials research into the international arena. Cobus (AICCM Publications Officer) will be keeping you up-to-date on the changes as they roll out over the coming months.

The Newsletter

We are (still) in discussions as to how best to transition the AICCM Newsletter to electronic delivery only, in line with many of our industry peers. The aims behind this are numerous: better searchability for content; greater frequency of delivery; and reduced publications costs amongst them. But the devil is in the details and as we review issues of access and format we’ve taken the interim step of reducing the number of Newsletters to three per year but augmenting content delivery via e-mail and social media. So far we’ve had a positive response to the bi-monthly e-mail News. Many of you like the shorter grabs of content that allow you to keep abreast of the work we’re up to on a timely basis. It has also provided us with a means of reminding the membership about the great resources that our website offers…. which brings me to…

The website and social media

One of the key strategic aims of the AICCM is ‘to be recognised as the voice for the conservation profession in Australia’ and the website, Facebook page (and in time our Twitter account) has been crucial to this. This year alone has seen a huge jump in the number of our AICCM Facebook followers and visitors to the website. We are certainly getting our conservation-related information out into the professional and wider community!

And it is in these areas that we’ll be actively looking for support in the coming months. We will be scouting and shouting, approaching and arm-twisting volunteers who would be interested and experienced in helping us develop our on-line learning community. In the short-term we’re looking for a Wiki Manager; support crew for our Facebook and website newsfeeds and a video whizz (if I can call on Santa for an early Christmas present?) to help us develop and upload content. An e-mail with position details will be sent out shortly but if you can’t wait until then, be sure to contact either myself or Carole (Website Editor).

MaryJo Lelyveld
AICCM President
Recently the AICCM’s finances have come under scrutiny after running in negative territory for the second year in a row. What has set us back is the cost of replacing the website. It has now become apparent that websites once built only last around five years. With rapidly changing technology and software the website needs to be rebuilt to keep ahead of viruses and hackers.

After careful study of our finances I have found that the costs of running the AICCM currently exceed income. This is without taking into account future website issues. It is now clear, as things stand, we will no longer be able to make ends meet.

There are some tough decisions to make. Do we cut our major expenses such as the website? In this modern age, this is not an option. The AICCM needs representation and our members need access to information. Can we make any savings or cut costs? After careful inspection, previous committees have done a great job in keeping costs to a minimum. The only clear saving we can make is moving toward an entirely e-newsletter, as we are still supplying hard copies, which would go a considerable way towards cutting costs.

This also raises the question: Do we raise our fees? After considerable debate the AICCM National Committee has made a conscious decision not to raise membership fees this year. We have decided to attempt to bring in additional money through sponsorship and advertising. However, this means we need your help. Soon there will be a call out for expressions of interest for a volunteer position to work on this. Please, if you are even slightly interested get in contact with us.

Ultimately our target is to break even plus make some small additional annual savings to cope with future expenses. But what about the bigger picture? Surely we would all like cheaper events, or, be able to pay for the big international movers in conservation to talk at our conferences. We would love to be able to increase support to worthy causes such as sponsoring students to attend conferences, or to help reach out to bush fire victims. One recent such advance was the decision to publish future Bulletins through Maney. This will take a significant weight off our volunteers who donate their time so generously to make the Bulletin happen but also give the AICCM access to greater markets and will push us to publish more. However this also represents an additional cost we need to cover.

We will be examining fees again at the next face to face meeting early in 2015. If nothing changes we will need to raise fees. The question is how much, and should we be looking at automatic indexing of fees every year? Or every 3 years?

To help keep fees lower be aware that you can help. Your participation in events, your time volunteering or helping out, or joining an AICCM committee, and maintaining your membership all helps keep us going. Would you consider donating to the AICCM? I know of one generous person who renews their membership each year and donates additional money (yes it’s tax deductible).

If any of this is of concern to you, if you have any great ideas, or would like to get involved please feel free to contact me personally at treasurer@aiccm.org.au

Adam Godijn
Professional Member of the AICCM National Treasurer

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**Volume 34 out soon**

Volume 35 to be published December 2014

Volume 36: Call for Submissions

Following on from ICOM CC 17th Triennial Conference ‘Building Strong Culture through Conservation’, volume 36.1 is seeking papers that reflect a broader call for conservators to work with communities.

Closing date for submissions is 1 December 2014, to be published in June 2015.
Obituary – Heather McPherson

Book and Paper Conservator, 1945-2014

Heather was friend and colleague to the many conservators who were fortunate enough to work with her, and just as importantly share her hospitality, for she was an inspiring cook. I first met Heather at NSW State Records in 1984 where she appeared constrained within bureaucracy, but there was something engaging, generous and inquiring about her spirit and we quickly formed a close friendship. Soon after, Heather offered a weekly workshop for several Sydney paper conservators where she shared her love of book structures and we, with much hilarity, endeavoured to make limp vellum bindings, sew, struggle with the lying press and plough, pare leather, hammer spines, paste, feel the beauty and understand the historical importance and strength of a well bound book. Heather’s ethical approach and perfection in the conserved object was a pinnacle to aspire to. We quickly realised the art of conservation bookbinding was best left to Heather but the knowledge she imparted remains invaluable.

Having produced four beloved children and fostered another, Heather felt it was her time to study, so when husband Darryl was employed in England in 1980 Heather enrolled in a Diploma of Fine Bookbinding and Paper Conservation at Guildford County College of Technology with the well respected and indomitable bookbinder Maureen Duke. Maureen and fellow student Anne-Marie Steel became lifelong colleagues and friends. Heather took to conservation and binding with alacrity, winning first prize for her design binding the year after she graduated. She brought her skills to Australia in 1982. After working for NSW State Records for a few years she established an independent bindery in the Capitol Theatre Building in Haymarket, and later in the old Rochford Street Post Office in Erskineville (which she and Darryl restored with sweat, tears, laughter and many glasses of wine) before moving to Goulburn.

Heather returned to the UK several times to undertake master classes with Tony Cains and Bernard Middleton in the conservation of vellum manuscripts and books and private tutoring from Maureen Duke in conservation of Ledger bindings. She worked in Sydney for the Australian Museum, NSW Parliamentary Archives, State Library of NSW, Royal Botanic Gardens Trust, National Trust, Historic Houses Trust, Art Gallery of New South Wales, Sydney Diocesan Archives and for the National Gallery of Australia as well as for other institutions and many private collectors. Heather enjoyed collaborating with artists in the creation of artists books; Judith Wright, Jon Rhodes, Bonita Ely were a few.

Darryl joined the bindery in 1987 and with his extensive knowledge of chemistry, passion for maths and problem solving, quickly established himself as an excellent joint manager and box maker, together they made an impressive team. They both travelled to Suva in 1997 and then Nauru in 1999 as volunteers through AESOP to give intensive training in archival conservation and preservation. They continued to share their expertise whenever needed, along with many care parcels of prized tins of Nescafe and children’s clothing.

Cooking, sewing and gardening, finding special toys for grandchildren and thoughtful gifts for friends, Heather remained generous as ill health overcame her capacity to work, although she was ever hopeful for a bright new world. Let’s remember the gorgeous, happy Heather, filled with joy when surrounded by those she loved, and for those of you who have a book bound by her – treasure it.

Rose Peel

We sometimes encounter people through serendipity who affect our whole lives.

I met Heather McPherson in 1988 when she was working with Kay Söderland and Rosemary McDonald and on a Bicentennial project at the State Library of NSW and I was a fresh conservation graduate from Canberra. Through this contact I met Heather’s...
extended family, kids and friends at their Erskineville home and studio. Their home was always filled with conversation, plentiful food, wine and generous hospitality. While I worked mainly in Sydney cultural institutions Heather also encouraged my modest venture into private conservation at that time. Some years later when I was doing a little teaching, Heather generously gave her time and skill to make an artist's book with a graduating student.

In 2006 I had the privilege and pleasure of sharing Heather's Goulburn home and studio for some weeks while I took some long service leave from archival preservation. It was a unique opportunity for me to rekindle hands-on conservation skills and learn new ones with her. I have a much valued limp vellum bound book from that time. It was also a time to share a simple friendship and conviviality and know her love for her family and her great ability to encourage and nurture others. She was gloriously indiscreet, but intensely loyal.

Gifts from Heather, carefully and thoughtfully selected, are treasured reminders of a caring and generous-hearted friend. Heather is irreplaceable, but then she doesn't seem to have quite left us.

Peter Shaw

My mother Heather was a natural teacher: from AICCM presentations and workshops, private courses specialising in particular aspects of binding, guest lecturing at University of NSW, to individual tutoring and mentoring. She encouraged and supported those with talent and determination to further their studies and skills, from aspiring art and conservation students to artists and designers. There were many years when students would appear at her door with a vision, no idea how to realise it and with no money, and mum always welcomed them into the kitchen for a cup of coffee before the initiation into the bindery with an exercise in grain direction.

In 1992 mum offered me a two year apprenticeship in paper conservation. Up until then I had taken part in some of her workshops and in my last years of high school would often escape to the alluring atmosphere of the bindery, alive with promise. Encouraged by my time with her I moved to the UK to continue training, and now of course wish I could have learned more from her. She was a master of the creative solution, in her element in the bindery. The love of paper and book structures she instilled in me extends beyond conservation; paper too is full of promise.

The most recent conservation student to benefit from mum's generosity and expertise is Julie Sommerfeldt, now at the Bodleian Library in Oxford, and artist Jenny Bell, whose quest for knowledge also put the teacher's twinkle back into mum's eyes.

Sarah Bunn

Heather died on 21st January 2014 at Canberra Hospital. Heather's children Fiona, Sarah, Hannah and Jesse are compiling messages, stories and pictures into an album, contributions welcome. Please email Sarah at creativeconservation@gmail.com, or post to Hannah McPherson, 99B Cary St, Marrickville, NSW, 2204.
Cheryl Porter is a book and paper conservator with over 25 years of experience investigating the use of pigments and colors in early manuscripts. She is Director and founder of the Montefiascone Conservation Project in Italy. The Project was originally conceived in order to save the virtually derelict library of the Seminario Barbarigo in Montefiascone, a small medieval walled city about 100 km north of Rome, on Lake Bolsena. Since 1988 conservators and others interested in books and their history have met there to work, to learn about books and to enjoy this special place. A summer school is run there every July and August. The late medieval library contains important books including some unique editions. It is important to the history of the town, and especially relevant to those interested in the history of the book. Robin Tait, of Tait Bindery, visited Montefiascone in 2012 where she had the chance to participate in Cheryl's Medieval Palette workshop. It was thanks to Robin's enthusiasm and determination that we managed to get Cheryl to Australia two years later to teach her colourful workshop to artists, calligraphers and conservators here in Australia.

Cheryl Porter has a wealth of knowledge in the area of medieval manuscripts. She has published many articles concerning colour in manuscripts and lectured in the UK, North America, Australia and throughout Europe. Originally from Perth, she left Australia in the 1980's to pursue a career in conservation. After graduating from Camberwell College (University of the Arts, London) she worked at University College London Paintings Analysis Unit, investigating the use of pigments in paintings and manuscripts. Between 1992 and 2006 she worked as a freelance conservator, predominantly for universities and learned institutions. She was Manager of Conservation and Preservation at the Dar al-Kutub at the National Library and Archives of Egypt and Thesaurus Islamicus Foundation 2007-2010 and is currently employed as a consultant for a number of institutions with book, papyrus and manuscript collections in Egypt.

The Medieval Palette workshop was held in the Conservation and Cultural Heritage department at the University of Canberra, where the UC conservation students were able to attend the morning lectures for free in exchange for UC hosting the workshop. Participants had the chance to soak up some of Cheryl's extensive knowledge on the history, development, physical properties and conservation issues of early pigments found in books and manuscripts of the medieval period. Morning lectures each day wove fascinating tales of history, trade, politics, iconography and Cheryl's own quests to track down original samples and rare ingredients, all told through the framework of the palette. The practical making and painting sessions in the afternoons reinforced these lectures when participants found a chance to reproduce and use the colours, made to original recipes.

Over five days, participants studied the colours created from rock, mineral, metal, insect and plant sources and learnt how these raw materials were processed to produce the pigments used by artists throughout the mediaeval era. The course focused mostly, but not exclusively, on Islamic and European manuscript art.

The first lecture dealt with the inorganic colours on the medieval palette, which mainly focused on the history of the use of natural and synthetic inorganic pigments, their geographical location and the secrets of how these colours were made and how artists applied them when painting walls, panels or miniatures. In the afternoon, the attendants found a chance to make their own palette with the provided inorganic pigments such as yellow ochre, red ochre, venetian red,
The second day started with a lecture on organic colours (sourced from plants and animals) and used on the medieval palette, their history and geographical origins. In the afternoon workshop, both plant derived dyes such as weld, saffron, madder, buckthorn berries, Brazil wood and animal sourced dyes including lac and cochineal were prepared by boiling dye materials in distilled water and using the natural juice as colouring substance. Further, the lake form of most dyes was created by adding alum or potash to the natural juice. The application of the mentioned mordants resulted in much stronger colours compared with the natural plant juices.

That afternoon a visit to the National Library of Australia to view the medieval manuscripts in the collection helped to ground everything we were learning. We were privileged to examine about ten rare leather bound volumes from the Clifford Collection, with minute hand written texts and beautiful miniature paintings, and started to be able to recognize pigments and treatments in the decorated parchment pages.

That evening Cheryl also gave a presentation about Egyptian manuscripts at the National Library of Australia. She mainly focused on her own experiences as Manager of Conservation and Preservation at the Dar al-Kutub at the National Library and Archives of Egypt from 2006 to 2010. Hearing her stories made some of our local workplace challenges pale in comparison.

The next day started with a lecture on the history of use and making methods of black and brown inks including carbon, sepia and iron (metallo-gallic inks), followed by their particular problems in manuscripts and the problems for consolidation and fixing. The practical session continued with making more lakes from the dyes remained of the last session and we also mixed some colours to achieve a secondary tonality, for instance cochineal juice with indigo to make a purple colour.

The last session was mostly focused on the conservation issues including flaking and powdering and consolidation. Participants had time to discuss other relevant conservation issues which they worked on at various institutions. The afternoon class started by making different inks such as mars black, vine black, Ivory black, bone black, lamp black, sepia and iron gall ink. These were bound in gum Arabic and we had a lot of fun making feathers into medieval calligraphic tools to sample the different inks. The class followed by making gold and silver leaf and sampling shell gold pigments including green gold, yellow gold, red gold as well as mosaic gold.

All in all, the five day workshops proved to be very intensive with a lot of colourful materials studied, giving us all a deeper understanding of the pigments used by these scribes of long ago. All participants had the chance to paint out each different pigment with a variety of binders, and everyone went home with a set of samples which will serve them for analysis and identification in the future.

A big thank you to Cheryl for coming all this way and being so funny and generous with her knowledge, to Helen Privett, AICCM Treasurer, for managing flights, bookings and budgets, to Tracy Ireland, Head of Discipline Humanities, and Alison Wain, Lecturer, Heritage Conservation, at University of Canberra for providing their new lab, lecture room and support, to the National Library for their support, and to Robin Tait for resolving to bring Cheryl out and carrying the plan through to a very colorful fruition!

Go to the Montefiascone Project website to see the program for this year’s summer school which runs from late July through August: http://monteproject.co.uk/en/study-programme/

Sara Freeman and Mona Soleymani both assisted on this workshop. Mona is a Paper Conservator and University Tutor in the Heritage Conservation degree at the University of Canberra. Sara is a painter and a recent graduate of the University of Canberra course, now working as a paper conservator at the National Library of Australia.

Sara Freeman and Mona Soleymani
The end of a long road
– the PhD experience and its aftermath

After almost seven years I would like to let everyone know that I have finally finished my PhD, and am emerging, bleary-eyed, into the light of everyday life.

Conservators have not traditionally bothered much with PhDs – there’s long been a sense that “real” conservators work at the bench and that the world of academia is not terribly relevant to conservation. In line with this attitude, conservators also tend to publish their work through conferences and symposia, and not through refereed academic journals.

So I think it is worth asking the question – was the PhD worth it?

The answer, for me, is an unequivocal yes. The research journey profoundly changed my perceptions of heritage, and of the contribution that the conservation profession can make, and must make, to the wider world of heritage. What I learnt was very different to what I expected to learn, and I doubt that I would have ever had the space to come to this new understanding while dealing with the pressures of work in a busy heritage institution.

The PhD also exposed me to a few realities. The professional world is becoming very focused on PhD qualifications and publication in refereed journals. Many universities in Australia are ceasing to employ teaching staff who do not have PhDs, either because of explicit policies or because the fields of applicants for jobs include plenty of people who do have PhDs, often from overseas. Similarly, without publications in refereed journals, conservators are unable to compete effectively for most grant funding, because they are competing with applicants who have extensive refereed publication track records. The committees who assess these applications are accustomed to using PhD qualifications and publication track records as the way to assess the quality of applicants, and without these attributes they have no idea how to assess an applicant’s skills and qualities. And let’s face it, they don’t care. They have a zillion other applicants to assess who do meet their criteria.

PhDs are not for everyone. Certainly I was only able to do one because I was financially (and emotionally!) supported by my family. But conservators need to start seeing the academic pathway as a critically important element of a vigorous conservation profession. If we want trained conservators to be heading up university training courses and gaining major research grants, then we need to have conservators with PhDs and refereed publication records who can successfully apply for those positions and funding opportunities.

There is already a number of conservators who have done PhDs in Australia, and a number of others currently going through the process. There is also a number of conservators who make a concerted effort to publish work in refereed journals. The point I would like to make here is that these achievements need to be seen as normal and mainstream for the conservation profession, and they need to be recognized as having a very concrete, practical value. Active participation in academia is an enabler, a door-opener for the conservation profession, and if we want to be part of the conversation, we have to be seen to speak the language.

Anyway, after all that, here is the link to the online version of my PhD.

Please see the abstract below for a brief description of what it is all about.

Size Matters: Seeing the Values in Large Technology Heritage

Abstract:
Large technology heritage objects are impressive, exciting and fascinating. They can also be difficult, dangerous and expensive. When working with large technology objects every project demands more resources, every triumph is more newsworthy and every mistake is more visible. With large technology objects “getting it right” is vital.

This thesis explores what “getting it right” means in both affective and practical terms, and for both producers of, and visitors to, large technology heritage displays. During 2008-9 over 80 producers and 368 visitors were interviewed at seven heritage sites and, for comparison, one non-heritage site within Australia. These interviews were analysed both qualitatively and quantitatively to examine people’s attitudes to large technology heritage, and to understand the major influences that form, maintain and change such attitudes. The thesis also examines methods of interpreting and displaying large technology objects, as well as the impact of heritage industry standards on the preservation, restoration and management of large technology heritage.

The results of the study indicate that, while the practical challenges of giving big, old machines a new life as heritage are formidable, it is the values that different people see in such objects that are the source of the greatest difficulties. Producers of large technology heritage come from different backgrounds and communities of practice, and they see different values in the objects and look
to different practical ways to enhance those values. Unfortunately they do not always understand, or value, each other's values, which can lead to bitter disputes over which is the right way to do things. They also do not always understand the values that their visitors see in the objects, or recognise that display methods that are welcoming and engaging for their visitors may be very different from the ways in which they themselves expect to see large technology objects presented.

The major finding of this study, therefore, is that an emphasis on developing technical methods of preserving, restoring and interpreting large technology heritage is doomed to failure unless it is combined with an equally strong emphasis on developing methods to draw out and reconcile the different values that people see in that heritage. Different practical methods of preserving, restoring and interpreting large technology objects are not "right" or "wrong" in themselves, but they do have the effect of enhancing some values and reducing or destroying others. Unless everyone involved in the project agrees on the values that practical treatments should enhance, there will be no consensus about the success of those treatments.

The findings of this study have important implications for research and practice in large technology heritage. In particular, research is needed into the social impacts of large technology heritage, and into ways of incorporating values effectively into the practice of caring for large technology heritage. Such research, and concomitant changes in practice, will contribute significantly to the success and sustainability of large technology projects, and to the survival of these fabulous objects for the future.

Alison Wain

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Melbourne Special Events for Culture & Heritage, a series of events from practical, workshops, tours to panel discussions are organised from September 12 – 14 2014, jointly organised by The Centre for Cultural Materials Conservation at the University of Melbourne and The Australian Institute for the Conservation of Cultural Materials (AICCM).

The events include:

Panel Discussions
- Sustainability and environmental standards for cultural collections
- Keith Haring mural fringe session
- CAPS Re-cap (Cleaning of Acrylic Paintings)
- INCAA-Asia Pacific Reception
- Cultural materials conservation: China and Australia Programs
- APTCCARN meeting and dinner
- Why now?: textile conservation as material culture
- A Regional Disaster Discussion Group for Islamic Manuscripts
- Student Network and research Symposium

Practical
- Traditional Peranakan Beading

Tours
- Contemporary artist’s studio tour

To see what is on offer visit: www.melbournespecialevents.com for more information and to register your interests!
CAN just can’t keep going

Resources reviewed and relocated

Many readers will be aware that the Collections Australia Network (CAN) is soon to go off-line permanently.

In the early days of the web, the CAN website provided ‘a first’ in online support and resources for cultural organisations in Australia. CAN’s sector portal offered web-based training and networking facilities through CAN-talk, CAN-notices, CAN-jobs and the CAN outreach blog. The portal was well utilised by regional organisations and relied upon by small and volunteer-run museums across Australia, providing open access to conservation and other operational resources.

CAN’s predecessor, Australian Museums Online (AMOL) was superseded by CAN in 2005. CAN refined the AMOL model to provide a platform for collecting institutions to access professional resources; to manage their online content; and, to connect with each other and their audiences. Its reach extended to community museums and their many untold histories and enabled the publishing the first online exhibitions specifically tailored for the web environment.

AMOL’s legacy was significant. In addition to pioneering the delivery of training materials for the sector and compiling a much-needed public guide to museums and galleries across Australia, they provided online access to over 500,000 object records from small, medium and large collecting institutions. They worked to develop web resources for education audiences, promote cultural tourism through projects such as the Victorian Art Trails and create collection based resources; Australia’s Fauna, the National Quilt Register, and Golden Threads, all of which were forerunners in their field.

In 2011 the Cultural Ministers Council withdrew funding from CAN and the Museum of Applied Arts and Sciences (formerly the Powerhouse Museum) stepped up to continue hosting the site. Since then, and without a guiding hand at the helm, much of the information on the site has become out-dated and some resources no longer represent best practice for the industry. This is especially so in relation to its advice and resources about digitisation and how-to organise and prepare information for an online environment. The CAN website itself was built on technology long past its use-by-date and now presents challenges for security of both the website content and the server environment where it is housed.

As a result of these concerns, last year the decision was made to officially archive the CAN website and take it offline. An archived copy can be found in the Pandora Web Archive at the National Library of Australia (http://webarchive.nla.gov.au/20140211192737/http://www.collectionsaustralia.net/) but the site itself will become inactive in the coming weeks. The AMOL website is archived with archiv.org.

In the short term, the CAN url (http://www.collectionsaustralia.net/) will deliver users to a static page with links indicating the new location of various aspects of the site.

In order to salvage relevant resources from the site, staff from Museums & Galleries of NSW (M&G NSW) last month visited CAN to make copies of the content. They in turn contacted AICCM.

Working with M&G NSW, AICCM has agreed to relocate and host the relevant conservation related resources so that continued open access is maintained at the national level. Nominated resources include the reCollections series, Be Prepared, the Conservation and Preservation assessment plans and related strategy documents, Guidelines for Environmental Control of Cultural Institutions and the Deakin University study into Key Needs for Collection Institutions.

M&G NSW’s interest lies with the collection management information and in exhibition materials from NSW, which continues to have currency and represents solid research by small and volunteer museums into their heritage and past. Other state based organisations are urged to contact CAN as a matter of urgency for copies of material that relate to organisations in their state or territory.

The relocation of the CAN resources to the AICCM website will take place over the next month after a review process. This is a time consuming task; documents in pdf format pose ongoing challenges for updating given that many of the commissioning organisations such as DCITA (Department of Communications Information Technology and the Arts) and the Heritage Collections Council are no longer operational. Making changes to contact information contained within the pdf is also problematic both in terms of potential copyright infringement and technically where embedded links currently lead to dead ends.

As AICCM reviews and uploads the ex-CAN resources users will be alerted to the aspects of the documents currency and relevance and where possible alternate contacts will be provided.

M&G NSW and other state based organisations will likely take a similar approach. At the recent Museums Australia Conference in Launceston, the National Standards Taskforce agreed that the National Standards for Australian Museums and Galleries would be hosted on the websites of the member...
Over 50 delegates from around the country came to hear about pest control in cultural collections and the collaborative role DAFF plays when cultural items are imported into Australia.

The day began with an informative keynote presentation from John MacDonald Senior Entomologist and Avarind Shanker from DAFF. They gave insight into the role of DAFF and their history of working closely with our cultural organisations. They presented their database ICON (Import Condition Database) http://www.daff.gov.au/biosecurity/import/icon-icd. This is a very useful tool to understand: if/what the import conditions are, what supporting documents are required, if inspection on arrival is required, or if an Import Permit required. Whilst non chemical treatments such as low oxygen and freezing aren’t specified within the ICON database, both John and Avarind were aware of the use of these approaches for pest management within cultural organisations and explained that they were open to the use of treatments that could be verified scientifically.

Avarind pointed out a few key considerations when applying for a permit including the need to specify each material included in the object/s being imported and the quality and history of the crates, packing materials etc. associated with the import.

They finished with a discussion on QAPs (Quarantine Approved Premises). These are spaces that meet DAFF’s requirements as a safe place to unload/unwrap items for inspection. These can be preferable than having items examined at the point of entry to Australia, depending on cost and logistics. Some Australian cultural organisations have a QAPs as do some of the transport companies who import collection material – see DAFF’s website for a list of organisations who offer there QAP to others, should you be in need.

Natalie Beattie, Head of Registration at the National Gallery of Australia then gave a very interesting presentation on the NGA’s quarantine measures. They have invested significant time and worked collaboratively across departments and with Quarantine, to construct a suite of quarantine areas in 2008. They have also established comprehensive protocols for all items entering the Gallery, either as new acquisitions, exhibition items or their own collection items coming in from remote storage areas. They use both low oxygen and freezing to treat pest issues.

Natalie finished with a case study of a new acquisition from Vanuatu. The Gallery investigated all importation requirements before proceeding with the acquisition. It was an extensive task to understand the logistics and costs of handling and treating an oversized organic sculpture, but considered essential to reflect the true cost of acquiring the item.

Colin MacGregor from the Australian Museum provided an outline of their capabilities and protocols for pest eradication. The Australian Museum has a QAP. Colin discussed how it is important to remain up to date
with DAFF’s expectations of a QAP, and how it is important to do the awareness training online, especially if staff turnover results in loss of organizational awareness of procedures and processes.

Following on from a great lunch with an opportunity for participants and speakers to catch up, Alex Roach highlighted the key pests that effect collection material, and why we use non chemical approaches. He then went on to show the latest research and published findings on successful freezing and low oxygen treatment parameters.

Colin spoke again, discussing the evolution of the low oxygen chamber at the Australian Museum. Over 25 years of treating objects this way has allowed them to learn many lessons, often simplifying and streamlining the plant, to achieve the best outcomes.

Heather Mackay gave a very interesting case study on the pest treatment carried out on a 14.5m Indigenous canoe at the Australian Museum. This involved a methodical assessment of the cause and extent of the pest infestation and a review of the most viable method of treatment. A low oxygen treatment, including a huge customised bag and a bespoke heating system, allowed the canoe to be treated over several months, with a successful outcome. The time-lapse movie of the low oxygen treatment can be viewed on the Museum’s website http://australianmuseum.net.au/blogpost/Science/How-to-bag-canoe

The final speaker of the day was Alain Bernadoff from Mallet-Cats who construct low oxygen chambers for many organisations across Europe. His extensive experience in building large chambers was interesting to those thinking of constructing smaller units for themselves.

Delegate participation and panel sessions made for interesting discussions, and lots of sharing from lessons learned. Delegates were also given a tour of the Australian Museum’s nitrogen chamber – views from the outside only, obviously!

A great, informative day all around, and very enlightening to see many of our colleagues coming together to share their experiences in this complex area of treatment and process.

Fiona Tennant, International Conservation Services

The ACT Division sponsors two students

The ACT Division has awarded student registrations for the ICOM CC Triennial Conference to Jacqueline Spence and Tessa Bell. The winners were chosen based on a written expression of interest.

Jacqueline hopes the conference will give her a ‘lift’ and says that being a part of a gathering of conservators and other cultural heritage specialists will provide her with a fresh outlook and motivation. She hopes the conference will broaden her understanding of the fundamental purpose of conservation (the ‘why’) and also have a better understanding how conservation fits in and contributes to all aspects of human life.

Tessa feels she is only just beginning to learn about the role of conservation to construct culture and wishes to attend the conference to see, feel and participate in that, and listen to wildly clever industry professionals as they explain what they are learning about science, and the challenges and endeavour within the changing landscape of conservation.

Jacqueline Spence

Tessa Bell
The excitement in the air was palpable after the State Library of Western Australia, with the assistance of the Australian Government through the National Cultural Heritage Account, announced it had purchased the May Ann Friend journal at an auction at Sotheby’s in 2012. However, I was on leave around the time it arrived in 2013 and missed the flurry of activity captured on film, which I stumbled across once I returned from holiday. Catching up with my emails I realised how much had occurred with the arrival of such a wonderful item, people wanting to know if protocol had been followed, where it was being kept and staff just wanting to have a peek. I was debriefed by my manager, Pat Beament, who handed over the diary with the admonition “it’s your responsibility to abrogate the need to carry a heavy volume around with her. However, her more freedom to experiment and to use single sheets of paper to give form of conveyance to her destination and back, making it easier to carry the journal’s weight. Two other types of paper were used by the author to carry out her Illustrations, an opaque paper and a translucent white paper which has barrier type paper properties. The opaque paper has foxing stains and is of an inferior quality to the paper used in the text block.

Both the spine and the covers of the journal were detached. It was also missing its headbands and the binding had broken in parts, leaving numerous pages and quires detached and loose. A number of pages and images were damaged and some were missing. Illustrations drawn on the translucent paper had cracked, broken into numerous pieces which were in turn brittle. Mary Ann had also used blue ribbon in the form of a cornice to attach these to the support on the majority of her drawings. The ribbon was glued down, capturing part of the illustration and the supporting page. This blue ribbon in many areas had become brittle and had broken off and cracked. The blue hue had transferred on to other pages causing staining. The protective tissue inlays proved to be highly acidic, unstable and some were torn or missing. A small number of drawings were detached. It was also missing its headbands and the binding had broken in parts, leaving numerous pages and quires detached and loose. A number of pages and images were damaged and some were missing. Illustrations drawn on the translucent paper had cracked, broken into numerous pieces which were in turn brittle. Mary Ann had also used blue ribbon in the form of a cornice to attach these to the support on the majority of her drawings. The ribbon was glued down, capturing part of the illustration and the supporting page. This blue ribbon in many areas had become brittle and had broken off and cracked. The blue hue had transferred on to other pages causing staining. The protective tissue inlays proved to be highly acidic, unstable and some were torn or missing. A small number of drawings were attached to the book by cutting four slits in the page and then inserting the corners of the illustration into the slits. The cotton rag text block is of thick, high quality paper, with little acidity, but with some foxing identified, with the ink used having no obvious impact on the paper matrix. Another factor which contributed to its stability is the protection which gilt edges give to text blocks. The leather used for the cover is also of good quality. The most probable reason for it to fail and break at the spine joints was wear and tear along with the swelling caused by the increased volume of paper inserted.
into the bound volume in the form of the water colours, maps and supports. The gold tooling on the inside covers, decorated with an intricate pattern, was still in very good condition because it was in a protected part. Whilst the external tooling and the leather had slowly worn away due to handling, the materials used were of high quality. At the time it would have been a costly item to buy and not one which many could afford, which tells us something about Mary Ann’s status.

My colleague Tim Cooke, the Library’s book binder, and I set to work on the volume. While Tim worked on the bound volume I undertook the work of stabilising some of the severely damaged water colours. The journal was stripped down (literally pulled apart) and the covers completely removed. The marble end papers were left on the covers and the quires separated from any residual binding. Once everything had been dismembered a record was made of every damaged folio and missing pages and illustrations were noted. The pages were collated and numbered with a 4B pencil. Each page was carefully dry cleaned with specific conservation erasers to remove any trace of finger marks, grit and/or accumulated dust. Once this process was completed repairs were meticulously carried out to infill missing parts and stabilise tears.

For tears Nao Japanese tissue papers RK00 and RK02 were used, providing transparency and lightness which covered up that any damage had ever occurred. For infills Kozo Japanese tissue was preferred, the two different weights used being 19 and 25gsm. These were placed according to the thickness required to match, as best as possible, the colour of the original paper. Starch paste was the preferred adhesive in this case.

Most of the water colours were drawn on opaque paper, and these were simply dry cleaned and repaired with Japanese tissue on the verso, with a thin layer of tissue tipped to create a barrier between the dark brown pages and the watercolours (this was done for the first three water colours which happened to be the ones of Fremantle). The reason for creating a barrier was to protect them from the acidity of the brown paper and to stop the migration of foxing (noted on page 35, 36 & 37). On one of the illustrations depicting three islands (page 81), the staining caused by the glue used to adhere it to the support can be seen. However, there is no further evidence of glue staining on any other image. I could speculate that Mary Ann might have hastily used some sort of paste to adhere it to the page and then much later proceeded to apply the blue ribbon as a cornice. I say this because there is evidence from other pages with missing illustrations, as well as the treated ones, that she used some mastic which she put on each corner of each drawing. On no other occasion did she apply glue to such a large surface.

The blue ribbon applied to the drawings may have been coloured with Prussian blue or Indigo dyes. Prussian blue is a stable pigment in weak acids but decomposes in weak alkalis. Salt water is alkaline and this may have been a contributor to its brittleness, causing breakages and losses. Both inks tend to fade in light, but there was no evidence of fading and this could be an indicator that the journal’s images were not exposed to much light. On the other hand when Prussian blue pigment or dye is exposed to light it begins to fade, but this is subsequently arrested when stored in the dark, regaining most of its hue. Prussian blue was invented around 1706 and is produced by the oxidation of ferrocyanide salts. It was widely used throughout Europe by 1750 and was used in the tinting of textiles in England by the late 1700s.

Indigo was extracted from leaves containing the woad pigment, which was used extensively for many centuries in the British Isles. It was the pigment/dye some Celtic tribes used to decorate their skin – most notably the Iceni of East Anglia and the Picts of present day Scotland. Today indigo is not a preferred fabric pigment because it bleeds and fades with age.

From a visual analysis, I thought it was more likely to be Prussian blue, which is a complex chemical compound containing iron in two different states, ferrous Fe (II) and ferric Fe (III). Prussian blue is an insoluble ink, a chemical sponge which can trap small molecules, such as water or metal ions, causing alkaline hydrolysis (hydrated ferric oxide & ferrocyanide ions, as ferric oxide ages it becomes irreversible1). When we tested it with water there was no evidence of solubility, so it was decided to stabilise and consolidate the ribbon to avoid further loss and transferability. Strips of Japanese tissue (RK00) cut to the exact measurement of the ribbon were applied directly onto the surface and then brushed over with a dryish starch paste.

The watercolours on the barrier/translucent paper were extremely brittle and in a bad condition. I cannot explain why Mary Ann chose to use this paper; it may have been that it was purely an aesthetical choice or perhaps it was all she had left. I do not know for certain, but apart from the fourth drawing in her journal (a magpie), where she used it, Mary Ann proceeded to produce some of her later drawings in Asia using this paper.

On closer analysis, what was thought to be translucent paper turned out to be “Pith Paper” produced in Southern China. Spongy cellular tissue from the stem of the Tetrapanax papyriferum plant was sliced with a large knife. This small tree produces a hard, dense wood, bone white in colour. The paper produced from this material is malleable, strong and can be stretched while it is still moist from recent extraction. Once dry, however, the paper becomes brittle and breaks easily. The qualities which led to its use were its soft, velvety and translucency aspects. Also, when used for painting with water colours or gouache, the pigments are deposited on the surface producing bright, vibrant colours, dimensionality and sparkling effects. Fine detail can be obtained, but water colour washes do not lend themselves to this paper.

However, there are inherent problems with pith paper. In time it tends to become brittle, easily pierced and...
fractured. Frequent use, inadequate housing and the fact they were hinged down to the journal and were mechanically bent each time the diary was accessed and handled caused many of the breakages and losses. This could also be the reason why some of the illustrations are missing. With time they simply disintegrated, breaking into many pieces and were lost.

Of the eight illustrations treated, seven had been taped in an attempt to keep the bits together and the drawing integral. The tape was a carrier of the old sort, not sticky tape. The binder used was Gum Arabic, which was easily removed by applying deionised water with a cotton bud on top of the carrier. The humidity was controlled.

Lining with Japanese tissue was the chosen method to stabilise and piece the illustrations together. The smallest and least damaged (water lily) was chosen to see how successful the method would be. Initially the intent was to use a light Japanese tissue to maintain the aesthetic component of the transparent/opaque paper. This small illustration was split into three parts. Before lining, the item was humidified using Goretex, which provided the means to control the amount of humidity being absorbed by the paper. In any lining process the item needs to be relaxed before it can be lined. It was lined with RK02 paper and Zin Shoju starch paste, and once adhered it was sandwiched between two pieces of Fusyukyju Reemay blotters and placed under a press to make sure that adherence between the two would occur and that no buckling emerged. This was left under the press for two hours and a change of blotters followed, to reduce humidity and shorten the drying time. The following day the blotters were changed again. After 48 hours the water colour was separated from the Reemay and repairs to the lacunae were conducted with starch glue and Tosha Shoji Japanese tissue, which was a similar colour to the transparent paper.

The thin lining was successful so we proceeded with lining and repairing a larger illustration. After following the same processes as previously discussed, the lining was not successful as the water colour did not stay flat, but tended to warp. In the long term this would create further stress and cause damage so a review of the process was carried out. It was decided that a thicker lining would have to be applied. The Japanese paper Tosha Shoji, 40gsm, was chosen for its colour as well as its thickness, which matched the water colour’s support. Once lined and dried under the press the illustration still tended to curl. So a second lining was applied using the same paper density as the previous one, and with this second lining the illustration was stable and completely flat. As well the lacunae were infilled with Tosha Shoji using methyl cellulose as the preferred adhesive.

Infills are carried out in various ways, but the usual approach was not possible in this case. When trialled, the scalpel blade had the potential to scratch and damage the surface of the translucent paper, so Mylar was used to outline the lacunae. Infill paper was placed on top of the Mylar and placed under a light table. A pin was used to trace the shape of the infill by perforation. With this method an exact fit for each infill was obtained. Once the stabilisation of the water colours had been completed they were glued back into the journal.

At this stage the volume was handed to the Reformatting team for digitisation, producing a virtual copy that can be looked at through the State Library’s catalogue from any computer. As a rule of thumb, when we are working on bound items which are completely pulled apart for conservation, we stabilise the book and get it to the point where it is ready for binding. This makes it easier for the photographer to capture the content and exerts less stress on the book.

The old acidic tissue paper placed between the images was replaced with Glassine. The journal was re-sewn on to five sunken cords placed exactly where the original ones were, using the same cord and cotton materials. The cotton was used to hinge the quires to the cords. Hand sewn headbands were added to the volume where the original ones were missing. When the journal was stripped down, there were still a few fragments remaining from the original headbands allowing us a glimpse of what the original coloured silk must have looked like. The new silk was matched to the original threads and we are confident it matches what had once been there. New fly sheets were
added to the verso and recto of the volume following the original marble paper. Once the text block was bound, the spine of the block was pre-lined with Japanese tissue using a mixture of 40% EVA, an archival equivalent of (ethylene) vinyl acetate and 60% methyl cellulose. When dried it was lined again with Mull and Archive Text 120gsm.

The broken leather spine was substituted with new calf leather, dyed to match the original, using Sellaset dies. The new spine was inserted between the cover boards and the leather covering, glued down with starch paste. Once the covers were repaired the text block was fitted and hinged back into its cover. Finally the original spine was glued onto the new spine.

The whole process, from receiving the journal, through conservation and digitisation, took three people a total of 156.5 hours. After conservation, the journal was exhibited to the general public at the Western Australian Museum's Shipwreck Galleries at Fremantle from 12 November 2013 to 3 March 2014. Working on the journal turned out to be an immensely satisfying experience. The journal is now preserved for the people of Western Australia and will be kept at the State Library. With its digitisation, access is easy for all.

1 Friend, Mary Ann – Mary Ann Friend’s journal of a voyage to Hobart with first eye-witness account of the settlement on the Swan River, 1829-1831; Acc 8578A SLWA

2 Roberts, Jane – Two years at sea: being the narrative of a voyage to the Swan River and Van Diemen’s Land, during the years 1829, 30, 31 (London: Richard Bentley, 1834); 910.4 ROB SLWA

3 Roberts, Jane – Two years at sea (London: J W Parker, 1837); 910.4 ROB SLWA

4 Jay, William Taylor – Account of voyage of the Wanstead, 1829-1830; Acc 5545A SLWA

5 Ware, Mike – Blue Print for Conserving Cyanotypes (Florida, 2002)

The Special Interest Groups have been very busy recently. So far this year:

- Objects SIG has had two workshops on the Preservation of Wet Specimens
- Exhibitions SIG has held an engaging and well attended two day symposium
- Book and Paper SIG has had a successful and enjoyable three day symposium
- Preventive SIG has held an informative one day seminar on Quarantine
- In addition the AICCM has also helped organise the Mediaeval Palette workshop

A big thanks from the AICCM to all involved in these great events, particularly; Karina Palmer, Dani Measday, Catherine Earley, Helen Casey, Carolyn Murphy, Analiese Treacy, Sarah Bunn, Asti Sherring, Dana Kahabka, Tegan Anthes, Sarah-Jane Rennie, Robin Tait and Sara Freeman. Thanks also to Museum Victoria, National Gallery of Victoria, Art Gallery of New South Wales, Australian Museum and University of Canberra for their institutional support.

Many of the SIGs are due for elections. I’d like to take this opportunity to congratulate and thank all of those people who volunteer their time to lead a SIG – I feel inspired by people who give their time so generously to their profession and colleagues. Leading a SIG is very rewarding; it gives you the opportunity to have a direct say in what events the AICCM hosts or supports and gives you the satisfaction of seeing people learn new skills or share their knowledge and experience. I’d urge anyone who feels they have something to offer the profession to nominate to be a SIG convenor. Alternatively, if you have great ideas but not enough time to commit to being a convenor get in contact with me or your favourite SIG convenor to tell your thoughts.

Helen Privett, SIG Convenor
Photon physics, performance art, artworks on iPads – these are examples of some engaging and thought provoking topics presented at On Paper? The 8th AICCM Book, Paper and Photographic Materials Symposium. Held over three days at the Art Gallery of New South Wales, the symposium offered participants an insight into current issues and developments in the contemporary conservation practice that would not be traditionally associated with the paper conservation discipline.

While my interests lie in the use of digital media and documentation in conservation of contemporary works of art, I am trained as a paintings conservator. I entered the symposium not knowing what to expect and I found this pleasantly alarming and disarming. Before and during the symposium, I was frequently asked: “Why are you going to a conference about paper?” I didn’t have an answer for this question; I only had more questions. Why and should we be bound to our material specialisation? With constant shifts in technology and notions of art in the contemporary world, what is the framework that we, as conservators of the 21st century, should work within?

These questions were frequently raised in the symposium. In particular, Kerry Head and Lucy Willet, in the treatment of ethnographic objects, employed materials and techniques that are conventionally used in paper conservation. On a similar vein with non-conventional methods, Ruth Shervington presents display systems designed for large friable and unglazed works which can be hung flat against the wall. These talks not only highlighted the need for creative problem solving and cross-disciplinary approaches, but have emphasised that through developments in contemporary conservation practices, the walls between medium specialisations are not rigid and inflexible. The need for info-knowledge sharing, collaborative exercise, and cross-disciplinary adaptation, will allow us to develop more ways than one to arrive at a solution.

While science can be the answer and logic to complexities in materiality and aid in our understanding, it is not always the answer in times of modernity. Dr Pip Laurenson distinguishes the context of the object and how the artist intent plays a different role during its ‘active life’ and when it is at the ‘end of life’. The friction between the artist intent and material preservation is a prevalent issue in the conservation of contemporary art in which documentation platforms, direct involvement and discussions with practitioners and colleagues are essential to gain an overall understanding and perspective.

The necessity for documentation was a constant highlight in talks ranging from documenting performance, the incorporation of iPads in an installation and the use of iPads for condition reporting. With the use of digital technology, it was interesting to note that a ‘digital deterioration’ could happen well within a year. I personally find that this is a field which has great research potential and encourage emerging conservators to consider and explore.

In conclusion, the series of talks presented in On Paper? have informed the future direction of conservation practice – moving beyond and breaking walls of our material specialisations. And beyond the field of photons and accelerated light-fading tests are some fundamental concepts which I’ve taken home that I think underpin our practice today – managing ethical dilemmas, risk analysis, adapting creative problem solving, making informed analysis, adopting a cross-disciplinary practice and keeping an open mind.

Thank you Tru Vue for this sponsorship, the organisers and speakers in AICCM’s Book, Paper and Photographic Materials Symposium.

Diana Tay, University of Melbourne

Students from the University of Melbourne at the Symposium Reception
There are a number of exciting developments at CCMC. The major news from the first half of the year is the $6.9 million donation towards the new laboratory building to be based on campus and furthermore the establishment of the Cripps Foundation Chair in Cultural Materials Conservation. This will secure CCMC higher degree training into the next generation.

In preserving the digital age, CCMC has launched four new intensive subjects which provide an integrated conservation approach for work in the arts, cultural, heritage and digital industries: Audiovisual Preservation, Digital Cultural Conservation, Content Creation in the Field and Documentation and Display. A key to the success of these programs are our industry partnerships particularly with Mick Newham from the NFSA and the Buka-Larrnggay Mulka in the Northern Territory. In 2015 we intend to extend fieldwork to the Philippines and Timor Leste. These courses are offered as single intensive subjects so are a great opportunity for mid-career training and professional development. Our new CCMC staff member Rob Lane is coordinating these subjects, he has strong links with Buka-Larrnggay Mulka in Yirrkala in Northeast Arnhem Land. Rob’s career has moved between the media, heritage and education industries, including ethnographic films, interactive museum installations, traditional music anthologies, live performance recordings and radio documentaries.

A group of students who have formed the Timor Leste Student Conservators (TLSC) are now in Dili with Robyn Sloggett. The National University of Timor Leste with which University has an MoU, is hosting the group of seven students for a ten day visit to TL in July and are presenting a paper at UNTL conference.

CCMC are also creating new opportunities for students interested in working and training in China. This year we have signed three separate MoUs with Henan Provincial Administration of Cultural Heritage and Zhengzhou University both Henan Province, and Shaanxi Provincial Institute of Archaeology in Xi’an. In September we will host 12 incoming professors from these institutions and hold a one day conference on Cultural Materials Conservation; China and Australia Program. Related to this opportunity are collaborative research projects and student internships.

Late last year supported by an Endeavour Australia Award, Nicole Tse undertook a 3 month placement to develop tropical conservation solutions with the National Museum in the Philippines. The work focused on the disaster management in Bohol, the analysis and digital cleaning of the Basi Revolt paintings examine conservation and the environmental effects on artworks.

Due to CCMCs international relationships, we are in a good position to mobilise students overseas. In 2014 CCMC student placements include the National Visual Arts Gallery in Malaysia (Eliza O'Donnell, Ainslee Meredith), National Museum in the Philippines (Karen Perfecto, Anna Murphy), Art Technological Conservation and Restoration Section, Cheng Shiu University, Taiwan (Megan Hall), Rabobank, Netherlands (Cash Brown), Stichting Kroller-Muller Museum in the Netherlands (Emma Rouse), Ock Pop Tok Textile collection, Luang Prabang, (Rekha Karunaratne, Jessica Taylor ) and at Heritage New Zealand (Kararaina Te Ira). Students received global mobility scholarships to support their travels.

CCMC hosted the Association of Northern, Kimberley and Arnhem Land Aboriginal Artists (ANKAAA) art worker extension program for the fourth year in June 2014. ANKAAA is the peak body for Aboriginal Artists across these regions of Australia; CCMC host the group for a few days each year for conservation training which is designed to complement the art workers' knowledge of collection care practices; the participants all work in Aboriginal Art Centres and nearly all of the ANKAAA group are established artists themselves, so this getting together each year represents a great opportunity for CCMC conservators to learn about art practices and art production from the art producers also.

From all of these many partnerships a strong basis has been formed for the ICOM-CC 17th Triennial Conference which will take place in Melbourne from 15-19 September. CCMC staff and AICCM Vic division with support of National Council have been working tirelessly on the conference organisation and planning, and we are thrilled to be hosting this and to celebrate Australian achievements in cultural material conservation with our international colleagues.

Last but not at all least, in May 2014, Associate Professor Robyn Sloggett was awarded an International Council of Museums (ICOM) Australia Award for International Relations for fostering museum and conservation practice and professional development between Southeast Asia and Australia. We congratulate Robyn on receiving this recognition from her peers.
Preserving an archive of albums: Bialik College, Hawthorn

A group of second year student volunteers from the University of Melbourne Masters of Cultural Materials Conservation have commenced a project at Bialik College, Hawthorn East. A large amount of archival material belonging to the school’s library has been earmarked for conservation by the librarian and collections manager, Susan Faine. Pertaining to the history of the school, students, staff, buildings and events, the material covers seventy years within Bialik College and the Jewish community of Melbourne.

The material was initially assessed for its use within an exhibition marking the 70th anniversary of the school. After realising the need for conservation assessment and treatment, Susan Faine contacted the Centre for Cultural Materials Conservation. The project provides an ideal opportunity for students in the course to engage in a real life archival project that calls upon their problem solving skills when faced with an abundance of material in a context where access is the main priority.

The material consists of many photograph albums of the magnetic variety, with polyvinylchloride (PVC) sheeting fixing the photographs to both the album and the plastic. There is also a number of albums that combine photographs with pasted newspaper clippings, with each page bearing handwritten inscriptions.

With the aim of stabilising the albums to prevent loss and ensure future degradation is limited, but also considering the time and financial constraints, the students are removing the plastic sheeting and replacing the photographs with archival Mylar photo corners. Each page is then buffered using acid-free tissue. The collection will eventually be digitised with each page (photograph, clippings and inscriptions) scanned using high resolution scanning and catalogued with comprehensive metadata.

Conserving the St Georges Rd Koorie mural, Northcote

A team of student volunteers from the Cultural Materials Conservation lead by supervisor and conservator Sophie Lewincamp spent several months over summer 2013-2014 undertaking treatment on a mural belonging to the Aborigines Advancement League (AAL) in Thornbury, Melbourne. The AAL (established in 1957) is the oldest Indigenous organisation in Australia. Today it holds a remarkable place within the community, acting as a pivotal health centre, community centre, and advocacy unit for Indigenous welfare and rights.

The mural was painted and designed collaboratively in 1985 by artist Megan Evans in consultation with the late Lin Onus, Molly Dyer, Ron Johnson and Elizabeth Hoffman and painting was undertaken by Evans with Ray Thomas, Ian Johnson, Millie Yarram, Les Griggs, Elaine Trott and a team of volunteers.

The mural consists of over fifty ‘Weather-Tex’ panels (a composite of hardwood sawmill tailings and wax with similar properties to Masonite). These panels were painted using Solver sign writers oil based enamel paint. Exposure to pollutants from the nearby motorway, and to light, water, dust, and occasional vandalism, the media of the mural was suffering flaking, cracking, abrasion and loss. In addition, the panels had been attached to a steel frame with screws along the edges that had begun to corrode over time and threatened the cohesive strength of the object.

A digital reproduction of the original image on a banner was installed in December 2013. This image was designed by one of the original artists, Megan Evans, in co-ordination with representatives of the AAL and features a new panel designed by Gary Saunders, manager of the Indigital Youth Program at the League.

Meanwhile, using methods of minimal intervention, students brush vacuumed, cleaned and – where necessary –
consolidated the flaking paint on the panels using Paraloid B72. In consultation with members of the AAL, and considering the context of the mural and its significance to the community the original mural treatment goals were to stabilise and intervene only where storage of a panel in its initial state would cause further damage. This treatment was reversible, allows for possible exhibitions in the future and ensures the original will be preserved for years to come.

Digitisation and access at the Women’s Art Register, Richmond

Students Claire Grech, Hoa Huynh and Meghan Ellis at the University of Melbourne have been involved with the Women’s Art Register in Richmond since August 2013. The Register is a not-for-profit archive that retains ephemera and records relating to Australian women artists. The students aim has been to apply for community grants to provide funding for a digitisation and website project to help accessibility of the collection.

Claire, Hoa and Meg are now working out ways to help them source funds, including utilising the University of Melbourne Digitisation Centre to digitise their publication, The Women’s Art Register Bulletin. The students are now working with the Register’s Committee and museum studies students from RMIT to develop an online, interactive catalogue for the archive. Digitising the Bulletin and making access to the editions online meets the goals of the Register to provide increased national and international access to their collection that holds significant and rare records pertaining to the history of women’s art and exhibition practice throughout the 20th century and today.

Meghan Ellis, University of Melbourne

NSW

State Library of NSW

The State Library of NSW has had several new additions to our team this year. In June we were pleased to welcome Dr. Jaimie Lovell as our new manager. Dr. Lovell has a background in archaeology and has recently spent time in public policy roles in the Federal Government. In January, Caroline Lorentz joined us from Historic Houses Trust in the role of Registrar. Lauren Dalla joins us from the PowerHouse Museum as Assistant Registrar and John Kyriazis joins us from Macquarie University as our new Collection Storage Officer. During the month of June we were also fortunate to host Lucilla Ronai, who is in the second year of her Masters of Cultural Materials Conservation and was with us for her curriculum internship.

David Stein & Co Conservation

David Stein returned from a whirlwind but inspiring trip to New York in May, visiting painting conservation studios, frame restorers, conservation materials suppliers and the Frieze Art Fair.

The studio has had a few new additions to our team this year. Selina Halim joins us from Melbourne as paintings conservator, as well as our new self-appointed “social director”. Jennifer O’Connell has also been a ray of sunshine, assisting us since April as project conservator. Katherine Rosenthal has moved into the role of studio manager, but continues to pick up the odd swab stick and retouching brush.

Elwing & Gurney Archival, Book and Document Conservation Services

Rebecca Main of the Powerhouse Museum has been working as an intern one day per week with James Elwing and Jill Gurney this year. Jill has been working a half week for State Records all year.

Heights Heritage Conservation

Tess Evans has been very busy since returning to Australia last September with a house and studio move, to now share space in Annandale with the Preservation Australia Team.

Tess is now off to UK again, just for three weeks this time, as proud parent to see her daughter Hannah Graduate with a BA Hons. from Rambert school of ballet and contemporary dance.

The Museum of Applied Arts and Sciences

The Conservation Department would like to take this opportunity to farewell our conservation photographer, Nitsa Yioupros who will be leaving us after 18 years. Nitsa has done a fantastic job producing conservation photography for our department and her sunny disposition will be greatly missed by all those she has worked with.

Preservation Australia

Settling into our new space – bright and airy and plenty of room. Welcomed an intern from Germany, Barbara Schwarzmaier. Barbara was with us for 3 months, and assisted on rehousing projects, basic treatments such as surface cleaning and minor repairs. Our product person
Sian Edwards has just spent 6 weeks travelling through Europe, while Kay Söderlund has returned from the US after visiting the splendour of Yosemite (and we don’t mean Apples’ new operating system!) with her family.

Sydney Artefacts Conservation
After 12 months with Sydney Artefacts Conservation, Roy Marchant has left to take up a position with Public Programs at Casula Powerhouse, following his other passion of Art Education.

Recent University of Canberra graduate, Jacqueline Jordan has been awarded an internship with a private conservation company in San Francisco for 6 months starting in September. We are sure she will learn a lot and flourish from the experience. Congratulations Jacqui!

Welcome back to Cecilie Knowles who worked with us years ago and is returning part time.

Tasmania

Queen Victoria Museum and Art Gallery, Launceston, Tasmania
In June 2014 Charlotte Walker left her position as Conservator of Objects to take up a position at Museum Victoria. Charlotte worked at QVMAG for three years and we wish her the best in her future endeavours.

Charlotte and Amy Bartlett attended an AICCM Tasmanian Division catch up in June. The group met in Devonport for lunch and to visit the new storage facility which houses the Devonport Regional Art Gallery collection. Charlotte officially resigned from her position as President of the Tasmanian Division Committee during this meeting and the group is waiting for confirmation on who will take over the role, joining Stephanie McDonald (Conservator at TAHO) as Secretary and Amy as Treasurer.

ACT

National Gallery of Australia
Most recently, the NGA conservation team said goodbye to paintings conservator Emily Mulvihill, who has moved over to the Australian War Memorial, where she will be working with the team on the First World War Dioramas. Other changes in conservation some months ago saw textiles conservator Jane Wild move into the important role of loans conservator. She is now responsible for overseeing and organising the hundreds of artworks that are loaned by the NGA to local, national and international borrowers every year. Textiles conservation were very pleased to have Claudia Motolesse join them on contract to assist with the mammoth task of preparing items for the major international loan of the Ballet Russes exhibition to Japan, as well as the current NGA exhibition Bali; Island of the Gods.

Intrepid objects conservator Meg Absolon is continuing to enjoy the challenges of life in Antarctica, conserving items from the historic Scott base. They just celebrated Midwinter and Meg is looking forwards to the prospect of seeing the sun again.

There has been a craze for puppies at the NGA over the past six months or so, and Jane Wild and senior objects conservator Beata Tworek-Matuszkieiwicz are turning their love of their new puppies into art! They are about to open a collaborative exhibition Puppies: Love and Carnage at local Canberra gallery The Front, which will celebrate the adorable and destructive aspects of inviting a new pooch to share their lives.

National Archives of Australia
We have Caterina Agostinetto, a University of Canberra student, working in the laboratory for the next few months.

Australian War Memorial
We are happy to welcome Jen Brien and Sarah Murray to the Objects Lab, Ainslie Greiner to the Large Technology Objects Lab, William Sit to the Painted Surfaces Lab and Emily Mulvihill to the First World War Diorama Team. Alana Treasure has returned back to the Memorial after the arrival of baby Abigail Evelyn Treasure and six months maternity leave. Claire Champion spent most of June and July honeymooning in Europe.

Victoria

Museum Victoria
Charlotte Walker joined MV Conservation in June as an Objects Conservator working in the Collection Development and Access team. Charlotte is backfilling Samantha Hamilton while she undertakes her PhD studies at University of Melbourne. Belinda Gourley has taken a temporary position working on the paper components of the upcoming World War I: Love and Sorrow exhibition. Leah Williams has joined us to backfill Belinda.

We’ve also had the pleasure of hosting two students, Lorraine McCarr and Sven Dueblin, for their internships. Lorraine is studying at the CCMC in Melbourne, while Sven comes to us from the Bern University of Applied Sciences.

National Gallery of Victoria
In April the paintings conservation studio welcomed Raye Collins to the position of Conservator of Paintings. Raye had previously worked in the department on a number of different projects; we are extremely pleased to have her now as an ongoing member of the team.

In the paper and photographs studio our Conservator of Photographs, Pip Morrison has recently commenced
Maternity Leave and we have welcomed **Sarah Brown** as Conservator of Photographic Materials and Loans. We have also been joined by **May Wang** who will be a volunteer in our section for the following 3 months.

The Textiles section is very pleased to welcome **Kate McLaren** as Conservation Fellow – Textiles. Kate recently graduated from the Masters of Conservation at University of Melbourne, and will be with the section for the next 12 months.

**Heritage Victoria**

Since January this year, the normally very quiet HV conservation centre came to life with the appointment of three graduate conservators from The University of Melbourne Masters Program who were each offered casual work over the first half of the year; the lab suddenly went from being almost a solo operation to one with a conservation team, which was fantastic for all. **Marica Mucic, Jeff Fox, Kristine Allinson** and **Lauren Keating** joined **Susie Collis** for a very busy few months while numerous maritime treatments were brought to finalisation in addition to progressing the work on the backlog of terrestrial archaeological collections which were awaiting assessment and stabilisation for long term storage.

In addition to completing this major exhibition loan preparation the team managed to finish all of the conservation projects that had been waiting in the queue for several years by employing a solid work effort over 6 months – well done and thank you! By the end of June, the HV lab will again be very quiet and this missive may in fact be the last one for the AICCM newsletter because the closure of the HV lab has been scheduled for either this year or next. **Jenny Dickens** will still be working at Heritage Victoria but Susie Collis has now left her role at Heritage Victoria and has taken up a role at the Centre for Cultural Materials Conservation at The University of Melbourne, in the research and teaching area. We wish Marica, Jeff, Kristine and Lauren well and congratulate them for their great work at HV. Jeff and Lauren are off in June to participate in different international archaeological field work projects (Greece and Israel respectively), while Kristine and Marica are now planning similar pursuits for 2015.

**CCMC**

**Susie Collis** has commenced work at CCMC – she was appointed as Senior Tutor in Cultural Materials Conservation in May. Susie graduated in the first cohort of CCMC Masters by Coursework students in 2006, and previously worked as the Manager of the Conservation Centre at Heritage Victoria. We welcome Susie to our team.

**Diana David** has been awarded a University of Melbourne Faculty of Arts Indigenous Cadetship. Diana is a Kaanju woman from Central Cape York, North Queensland, and is currently in her last year of a Bachelor of Arts (Extended). She will work a day a week with CCMC assisting us with the ICOM-CC program. Welcome Diana.
Professional News

Treatments

The State Library of NSW (NSW)
(Note that this year the Conservation Branch has also undergone a name change and will now be known as “Collection Care.”)

In conjunction with the research for the Artist Colony Exhibition, the Garling Conservator Kate Hughes undertook the treatment and analytical research of these collections with funding by the State Library Foundation. Further to this research, Kate took five items to the Australian Synchrotron in Melbourne, for X-ray Fluorescence mapping revealing the use of gold, pigments and trace elements in the paper. This exhibition has also enabled Book Conservator Steve Bell to apply extensive treatment to one of the albums from the Derby Collection, providing some much deserved care for this unique items.

Currently the team is hard at work preparing items for Life Interrupted: Personal Diaries from World War I. This exhibition focuses on over 700 diaries acquired by the Library in a collecting campaign that began in 1918. As well as the diaries, the team led by Agata Rostek-Robak, Nichola Parshall and Anna Brooks, have prepared over three hundred related items from the Library’s collection. One of the most challenging items to prepare has been an original recruitment poster measuring 2m x 2.5m which will be displayed sandwiched between Perspex. The exhibition is open from 5 July – 21 September along with a companion exhibition Portraits of War: The Crown Studios Project.

In February Book Conservator Guy Caron, assisted by Assistant Conservator Bronwen Glover, completed work on 6 volumes of Le Grand Atlas: Geographie Blaviane published between 1667-72 by Dutch cartographer Joan Blaeu. Guy and Bronwen carried out extensive cleaning and repair of major losses in the covers of the final six volumes. The volumes were bound in vellum which had suffered deterioration and loss by rodent attack. The losses were repaired using reconstituted vellum in a leaf casting technique. The results of this treatment were presented in a poster at this year’s AICCM Book and Paper symposium “On Paper?” at the AGNSW 7-9 May 2014.

PDF format of the poster could be sent on demand at guy.caron@sl.nsw.gov.au or bronwen.glover@sl.nsw.gov.au

Preservation Australia (NSW)
Kay Söderlund and Tegan Anthes finalized the treatment of the Registers from the Department of Lands. The extensive tape removal treatment and lining was discussed in the last newsletter. Beate Yule and Tegan have been working on a treatment project removing the backings from a series of Walter Burley Griffin plans. The treatment uses acetone soaked vlies, and goretex sandwich. A highly successful approach.

Conservator Charlotte Park and Assistant Conservator Ana Soares looking over an oversized poster to be displayed in upcoming exhibition Life Interrupted: Personal Diaries from World War I.
David Stein & Co Conservation (NSW)

Sian Griffiths has been working on a challenging glue lining removal with great results, uncovering a pristine inscription on the back of an original 18th century canvas by artist and surgeon Maurice Felton. Stephanie Limoges has been working on paintings and frames from New England Regional Art Museum, in preparation for loan to Heide Museum in July.

After many hours of consolidation and varnish regeneration, Selina Halim and Jennifer O’Connell have completed the treatment of a large 18th century painting from a private college in Sydney.

David, Sian, Selina and Jennifer have also been working on-site cleaning artworks at St Vincents Hospital and in a number of private collections.

Elwing & Gurney Archival, Book and Document Conservation Services (NSW)

Jill Gurney is working on repairing acidic 1944-45 architectural catalogues for a Sydney institution exhibition, and major reconstruction of a highly decorative autograph book of significant Australians, circa 1912, plus digitisation, for a private client.

Rebecca is engaged in re-backing and repairing ten volumes of an 1885 Chambers’s Encyclopaedia.

James Elwing is completing repair of a 1726 topographical book of the East Indies with numerous fold out maps and illustrations by Valentyn Besch Rivan, for a private client, and architect’s contract plans for what is now the Turkish Bath Museum in Mount Wilson, again for a private client.

Our next job will involve James in consolidation, safe handling and light repair for access, to yet another partly digested mouldy stationery binding for an institutional client.

International Conservation Services (NSW)

Skye Firth and Gail Hamilton in our textiles department have been working on some of the Sydney Living Museum’s collection as part of a rehousing project as well as a 17th century tapestry belonging to a private client.

The Paper Conservation team have been working on a number of plans of all shapes and sizes, which were in very poor condition, several collections of historic photographs and a large volume of wet and mouldy books.

Matteo Volonte and Claire Heasman have had a busy few weeks re-stretching a large number of water damaged paintings. This has involved some major flattening and re-tensioning of the canvases. Claire continues to work on a number of small 19th-20th Century artworks for numerous clients. Given the extent of damage, treatment of these paintings has involved varnish removal, thread by thread tear repair and retouching.

Matteo and Adam Godijn have been outdoors to run maintenance work on a series of artworks by Bert Flugelman. The treatment included cleaning of delicate surfaces, mould remediation, tear repair and in-painting of losses.

Our objects and outdoor heritage team have found time to conserve the Cenotaph in Sydney for ANZAC Day, the kinetic sculpture Tied to Tide (assisted by Eoin O’Sullivan) and also key decorative elements of the facade of the National Library.

Sydney Artefacts Conservation (NSW)

Sydney Artefacts Conservation were contracted by the National Capital Authority to work on the King George V Memorial in Canberra. Anne Cummins, Roy Marchant and Jordan Jacqueline conserved the twice life size bronze sculpture of George and bronze roundels (see image). Anne had treated this sculpture 18 years ago and was happy to see that the bronzes were in good condition with no major issues.

University of Canberra students Jacqueline Jordan and Linda Hennessy ably assisted Anne Cummins and Roy Marchant in the conservation cleaning of the Fitz Roy Iron Works (the earliest iron works in Australia in operation from 1848-1890s) in Mittagong during May. The archaeology was camouflaged with a build up of dust from years of dust storms and being undercover in a shopping centre car park. The team looked like ghost busters with back pack vacuums and PPE galore!

The team at Sydney Artefacts Conservation have been busy throughout June, providing a condition assessment, recording and methodology for the disassembly and storage of the sculpture in Honour of Marconi by Michael Kitching from Sydney Town Hall for the City of Sydney. They are also carrying out treatment work on a diverse collection of objects from Fort Denison including leather, textile, glass and metal for National Parks and Wildlife Service. In time for the IUCN World Parks Congress which is being held in Sydney in November this year.
Tasmania Archive and Heritage Office (Tas)  
Volunteer Jan Smith is cleaning, rehousing and listing the collection of negatives (both glass plate and film) from the Mercury Newspaper which have all been transferred to the Archives. These include photography by well-known Tasmanian photographers including Michael Sharland.

Stephanie McDonald is also working with volunteer Anne Dart at the Supreme Court Judges Library to organise storage systems for around 2000 parchment documents with deteriorating wax seals on the Legislative Acts which will be transferred to the Archives.

National Gallery of Australia (ACT)  
Much of the treatment that has gone on in the NGA conservation has been associated with the busy exhibitions schedule. As part of the preparation for the Boyd exhibition, Beata Tworek-Matuszkiewicz and David Wise have been involved in the planning and execution of a project to move a four and a half tonne fragment of a mural, painted by Boyd in his uncle’s house, ‘The Grange’ at Harkaway, from storage to the Gallery for conservation. Since its arrival, David has been cleaning the mural and repairing damage caused by vandals before sections of the mural were removed from the abandoned house.

In March and April Sharon Alcock spent many hours preparing 6 panels of a David McDiarmid “painting” for loan to the NGV for their exhibition David McDiarmid: When This You See Remember Me. The image was created from a mosaic of laser etched reflective mylar stickers on board. Consolidation of peeling stickers was not such a time consuming task once a suitable adhesive was decided upon but cleaning of the approximately 6.5 square metre surface went right to the time of packing for transport to Melbourne. At the same time Greg Howard was reinforcing the structural support and fitting split battens for installation.

Objects conservation oversaw the restoration and repainting of massive outdoor sculpture Ik Ook (Mark De Suvero), which saw the sculpture dismantled, taken off-site to the workshop of some local engineers and brought back looking very good indeed. The best part was watching the time-lapse photography of the dismantling and re-installation! Objects conservator Kasi Albert has been treating numerous works for a major decorative arts catalogue, so has been cleaning and repairing many items of late 19th and early 20th century pieces of furniture.

The textiles section undertook several major treatments of NGA collection items for Gold and the Incas. Hannah Barrett prepared two amazing Chancay culture woven llama ‘toy’ figures, as well as stabilising a stunning burial tunic. Jane Wild removed a beautiful Chimu burial mask from the board it had been previously adhered to and stitched it to a new support in order to stabilise it.

National Archives of Australia (ACT)  
Some interesting treatment projects are currently underway in the laboratory. Travis Taylor is working on a series of very large maps of pastoral leases in the Northern Territory Maps of NT. Sally Kneebone is working on a series of important records of the Clunies Ross family from the Cocos/Keeling islands. These have a range of issues such as highly brittle paper, iron gall ink lacing and insect damage. Clair Murray is working on a collection of personal materials from Charles Coulter, an important figure in the early history of Canberra. The collection includes some of Coulter’s lovely watercolours.

Australian War Memorial (ACT)  
Efforts at the Memorial are squarely focus on the redevelopment of the First World War Galleries. With installation beginning August and the Galleries opening in the public in December this year, deadlines are fast approaching. In addition to work for the redeveloped Galleries, many labs have a large number of outgoing loans to prepare.

Alana Treasure, Janet Hearne, David Keany, Kristyn Bullen and (since April) William Sit are preparing paintings and frames for the First World War Galleries and loans to Parliament House.

Conservation work continues on the First World War dioramas. Alana Treasure, Emily Mulvihill, Nick Flood and part timers Helen Gill, Noel Turner, Aiden Silvestro and Amalta Sahay are currently involved in moulding and casting components for the dioramas (mainly miniature rifles and bayonets).
and Margaret Ferguson are treating a taxidermy horse and camel; Jessie Firth is consolidating rubber gas masks; and Clare Martin and Karen Wilcox are making mannequins. Along with her work at the Memorial, Karen Wilcox has begun conservation training at the University of Melbourne.

The Large Technology Lab team including Jamie Croker, Mark Aitken, Dean Willis, Martin Tanti with volunteers Ian Smith, Nigel Nolan, Denis Wilces, Brian Ewens and contractor Warwick Riddle are treating and installing the large objects for the First World War Galleries. These include a variety of vehicles, ship models, artillery and a 2 tonne breach from HMAS Australia. University of Canberra conservation student Daniel Kelly is currently spending time in the Lab.

In the Photograph Lab Ian Fulton, Yupha Nanteau and Thomas Fanning, having completed their work for the First World War redevelopment, are currently preparing negatives for scanning.

Eliza McKenna and Tessa Ivison are commissioning an exciting new piece of equipment, a nitrogen generator that they plan to use for anoxic treatments.

Museum Victoria (Vic)

Sarah Babister has been busy with preparation of Museum Victoria and loan material for the forthcoming exhibition World War I: Love and Sorrow which will open in late August.

National Gallery of Victoria (Vic)

Frames and Furniture

Suzi Shaw has enjoyed the opportunity to provide input into exhibition content for the exhibition Mid-Century Modern: Australian Furniture Design including exhibition ipad furniture construction information, a text panel discussing why it’s important not to touch or sit in the furniture, a catalogue essay on manufacturing technology, and blogs (coming soon). Suzi was assisted in the treatment and install of the furniture by MaryJo Lelyveld and Holly McGowan-Jackson. As soon as the furniture was out of the lab, all the team have been involved in the conservation of Japanese lacquered artwork including 18th century lacquered suits of armour, saddles and stirrups for Bushido: Way of the Samurai, with Suzi undertaking the radiography of many pieces with John Payne.

Paintings

The first major project for Raye Collins in her new role as Conservator of Paintings has been the cleaning and restoration of Frederick McCubbin’s iconic The North Wind in collaboration with Michael Varcoe-Cocks. In June we also saw the appointment on short-term contract of Helen Casey to the role of paintings conservator. Helen will assist with the loans programme and has already commenced treatment of the Gallery’s portrait of Mary Lucas, formerly believed to be from the studio of Anthony van Dyck, but now – through Helen’s cleaning of the painting – we know to be by Adriaen Hanneman. John Payne has commenced work on J.M.W. Turner’s Walton Bridges, though work has been put on hold while he takes seven weeks of long-service leave to visit the United States. Carl Villis has completed work on Peter Lely’s Sir John Ross and Jean-François Sablet’s Daniel Kervégan, and has commenced cleaning Pompeo Batoni’s large double portrait, Sir Sampson Gideon and companion. Our two H.D.T. Williamson fellows, Sandi Mitchell and Johanna Ellersdorfer, have had a busy treatment schedule. Sandi is well underway with her major treatment project of Luca Giordano’s Saint Sebastian. Johanna has completed treatment of Egbert van Heemskerck’s Family group in a landscape and is currently cleaning Alexander Roslin’s Anastasia Ivanovna.

Objects

In the Objects Lab Di Whittle has been immersed in the assessment and repair of a complex 1975 electronic work by Jack Meyer for the Mid Century Modern exhibition. Working with the invaluable assistance of Mike Hewitt, a local electronics engineer, the functionality of the many components (cassette player, radio, neon and incandescent lamps) were tested and documented, several failed capacitors, fuses and lamps were replaced and the work is now functional on timed display (with audio simulation via analogue to digital migration). A blog posting of the conservation treatment and considerations involved will be published soon on the NGV website.

The section’s other two conservators, Trude Ellingsen and Marika Strohschneider have been busy preparing works for a forthcoming changeover of early European art as well as taking the leading role in the current display of works by the contemporary artist Paola Pivi.

Textiles

Under the coordination of Kate Douglas, Conservator of Textiles, the section has been busy conserving horse trappings, armour components, garments and a Noh robes for Bushido-Way of the Samurai. This has been a welcome project that has seen the section work closely with colleagues with specialties in metals and lacquer conservation.

Exhibitions

The State Library of NSW (NSW)

As usual, the team has been busy with exhibition preparation, installation and de-installation. From March – May this year the Library presented Artist Colony: Drawing Sydney’s Nature. This exhibition of late 18th century natural history watercolours featured items from the TAL & Dai-ichi Life Derby Collection which was recently acquired by the Library, as well as other related items from the Library’s collection and other institutions. This exhibition was the outcome of research into early colonial natural history collections undertaken by Louise Anemaat, Senior Curator – Research & Discovery at the Library.
Heights Heritage Conservation (NSW)

Apart from moving house and studio, Tess Evans has been working with Omie Artists, mounting their stunning bark cloth paintings for exhibitions in Sydney, Brisbane and Germany.

The other project that has her very busy for the next few months is the very exciting ‘Golden Age of Hollywood’ Exhibition opening at the Museum of Brisbane in November. 85 iconic Hollywood costumes are being prepared with cleaning, repair and bespoke underpinnings and mannequins for the 6 month display. Conservation’s annual conference in San Francisco.

Museum of Applied Arts and Sciences (NSW)

(Note that the MAAS is currently in the midst of a re-structure which has been disruptive to staff achieving their usual targets and outcomes.)

The Exhibition team are very busy preparing for 2 large exhibitions in the second half of this year: A fine possession: Jewellery and Identity and Interface: People, Machine, Design. Both exhibitions involve a multitude of loan objects.

Queen Victoria Museum and Art Gallery (Tas)

QVMAG has hosted a few travelling exhibitions which Amy Bartlett and Charlotte Walker have condition reported. These include ‘The SkullBone Experiment: A Paradigm of Art and Nature’ which consisted of artworks made by contemporary artists in response to Tasmania’s landscape. This exhibition was very popular with the opening event being one of our largest to date.

Amy prepared and temporarily framed photographs and paper items for an incoming exhibition curated by Arts Tasmania Roving Curators. ‘21 Objects – 21 Stories’ celebrates the important role that community museums play as keepers of cultural materials and Tasmania’s history. ‘21 Objects – 21 Stories’ is currently displayed alongside ‘Bea Maddock’s Leaving a Mountain’ which contains works on paper from the QVMAG collection and paintings from the Devonport Regional Art Gallery. Amy also prepared this exhibition.

In addition, Amy and Charlotte worked with Gallery Officers to develop display methods for items in the Tasmanian Tiger – Precious Little Remains’ permanent exhibit which was installed within QVMAG’s Tasmanian Connections Gallery. They also treated a range of items including bones and historical documents.

Charlotte and Amy have carefully sewn stunning shell necklaces, bracelets and a crown onto backing boards in preparation for the ‘Lola Greeno: Cultural Jewels’ exhibition which has been designed and produced in collaboration with Object: Australian Design Centre. This is the eighth exhibition in Object: Australian Design Centre’s ‘Living Treasures: Masters of Australian Craft’ series.

Finally, Amy has treated and prepared historical documents, books, photographs, textiles, trophies and medals which are displayed as part of ‘We are Hawthorn’ at the QVMAG Museum site. This exhibition also includes a number of items from the Hawthorn Football Club to celebrate the history of football in Tasmania. It is the first time that all eleven premiership cups won by the Hawthorn Hawks have travelled outside of Victoria.

Tasmanian Archive and Heritage Office (Tas)

Gaynor Tollard, Julie Kaja (Library Technicians) and Stephanie McDonald have just completed work on the “Stuff the Porcupine” exhibition in the Allport Library and Museum of Fine Arts gallery. Based on the Edward Abbott cookbook and including recipe books from the 19th century to the current day. The mounting challenge was to float mount large posters to hang on the walls of the gallery. We have now moved on to preparing the next exhibition on Architecture in Tasmania: a selection of plans and drawings by 11 architects from the early government architects to current practitioners. These will be paired with contemporary drawings by Emma McDowell of architectural features from the selected building.

National Gallery of Australia (ACT)

The NGA has had an incredibly busy exhibition year so far. The blockbuster Gold and the Incas: Lost Worlds of Peru involved all hands on deck from both the textiles and objects conservation teams. Many of the textiles in the show were from the NGA’s collection, and so required significant conservation to clean and stabilise them to be fit for display. Hannah Barrett, Micheline Ford and Jane Wild each presented fascinating public talks about some of the textiles that they worked on as part of the exhibition program. The objects conservators condition reported the hundred-and-something objects, which included many beautiful ceramic and gold works.

Immediately after Gold and the Incas, Textile conservators were launched into preparations for travelling the successful, but extremely complex exhibition of Ballet Russes costumes to the National Art Centre, Tokyo. Micheline, Hannah and Jane have just returned from several weeks in Japan, where they installed the exhibition. At the same time, Claudia Motolese and head of conservation Deb Ward were
working feverishly to prepare around 80 Balinese embroidered and painted textiles for the current NGA exhibition Bali: Island of the Gods.

Objects conservators Sarah McHugh and Kasi Albert have also been closely involved with preparations for Bali, with the treatment of a great number of 19th century carved wooden temple and palace guardians. Many of these objects have been in the NGA collection since the 1960s and 70s, but have never been on display. Before the installation of Bali, the objects team were also working on Atua: Sacred Gods of Polynesia. Although some of the works were from our own collection, there were a vast number of objects from loan institutions across the world, which definitely stretched their ability to read condition reports in many different languages!

In keeping with the theme of exhibitions of works from Australia’s regional neighbours, paper conservation and the mountcutting team have been busy working on the significant photographic exhibition Garden of the East: photography in Indonesia 1850s – 1940s, as well as preparing works for the current display of contemporary Asian photomedia Finding Your Place in the World. Both sections are now working on the upcoming exhibition of abstract impressionist prints for At Five in the Afternoon: Robert Motherwell, and on prints for Stars of the Tokyo Stage, both of which open in July.

Paper, mountcutting, objects, textile and painting conservation are all involved with the upcoming retrospective Arthur Boyd: Agony and Ecstasy, as the exhibition will include prints, paintings, tapestries and ceramics. Although many of the recent exhibitions have been object, textile and paper-based, the paintings conservation team have been far from idle, as they start the lengthy process of preparing the Boyd paintings for exhibition. They have also been involved with recent changeovers of the permanent displays in the Australian and ATSI galleries.

National Archives of Australia (ACT)

Recent exhibition work has included changeovers for the exhibition Traversing Antarctica which has recently moved from Wagga Wagga to Bundaberg.

Also in exhibitions – we are experiencing a deluge of loan requests at present, mostly material relating to WWI; this is due to the many exhibitions being mounted to mark the centenary.

Australian War Memorial (ACT)

Nick Zihrul co-curated and coordinated the conservation of Partisan Eagles and Fascist donkeys: Soviet stencilled propaganda posters that is currently on display at the Memorial. Nick working with Kerrie McInnis and Karen Wilcox prepared the posters using a display technique developed by the Art Institute of Chicago.

Karen Wilcox and Kerrie McInnis at work on a Soviet stencilled poster

National Gallery of Victoria (VIC)

Catherine Earley, Senior Conservator of Exhibitions, is busy with preparations for a host of forthcoming exhibitions.

Heritage Victoria (Vic)

In February and March the conservation team, but in particular Kristine Allinson, prepared over 100 archaeological artefacts (some of them tiny) for an exhibition which is currently on show at The Ian Potter Museum of Art at The University of Melbourne – ‘Secret Lives, Forgotten Stories: Highlights from Heritage Victoria’s Archaeological Collection. This exhibition tells the story of Victoria’s first settlement and increasing urbanisation from the early 19th century through to the early 20th by using archaeological finds that have not been displayed before.

Preservation Australia (NSW)

Kay, Beate and Tegan all attended the Book and Paper Symposium at the Art Gallery of NSW. This symposium was full of insightful and interesting papers, including some great workshops. As well as attending the symposium, Preservation Australia had a trade stand. This was a fabulous experience as we got to share our specialized tools and products that we are sourcing from around the world with all the conservators. In May, Kay attended AIC National conference in San Francisco, which had a focus on sustainability. The AICCM interim environmental guidelines were mentioned in a presentation highlighting what is currently happening around the world in this area. Well done AICCM!

In May, Tegan had the pleasure of presenting a talk to the Newcastle Art Gallery Society on what it’s like to be a paper conservator. This was a great experience to showcase our profession to an interested audience. The talk included some before and after shots, with some images of our more unusual projects – such as the celestial globe, and the Rouse Hill wallpaper project, and also some details on the process of decision making in conservation.
David Stein & Co Conservation (NSW)

Kate Gurney also attended the quarantine and Pest Management workshop at Australian Museum in June to learn about non-chemical fumigation treatments.

Elwing & Gurney Archival, Book and Document Conservation Services (NSW)

Jill Gurney and James Elwing recently attended the AICCM Book Paper and Photographic Materials Seminar in Sydney.

James Elwing will be running a workshop for the NSW Guild of Craft Bookbinders on split board rebacking of case bindings in October at our workshop. This technique creates strong joints while retaining bibliographical information.

International Conservation Services (NSW)

In May our paper conservation team all went along to the 8th AICCM Book, Paper and Photographic Materials Symposium ‘On Paper’, where Wendi Powell and Katie Wood both presented papers.

Julian Bickersteth in his role as President of the ICOMOS International Polar Heritage Committee ran their biannual conference in May in Copenhagen, and then gave a paper on environmental standards in museums at the American Institute for Conservation’s annual conference in San Francisco.

Museum of Applied Arts and Sciences (NSW)

Nitsa Yioupros and Kate Chidlow conducted a photography workshop at the Wollondilly Heritage Centre. Volunteer staff from the Camden Museum also attended. The aim of the workshop was to focus on photodocumentation and how to photograph a variety of materials, both large and small.

Kate visited the Mount Victoria Museum to examine a very significant 1813 quilt. Working alongside the Museums and Galleries Museum Advisor, Lynn Collins, the quilt was documented and a treatment proposal was written for the volunteers.

The department recently hosted 6 regional interns and Gosia Dudek delivered a workshop on object handling and basic display methods for them.

Conservation hosted the quarterly (Inter institutional Disaster recovery group) DISNSW at the Museum in May.

Sue Gatenby presented a paper at the 8th AICCM Book, Paper and Photographic Materials Symposium at the Art Gallery of NSW, titled: Conservation of 1950’s black and white Photographs affected by cellulose acetate and adhered using rubber cement. Sue also attended a training workshop on using XRF machines at State Library of NSW.

A poster is being prepared for the International Council of Museums Committee for Conservation (ICOM-CC) 17th Triennial Conference to be held in Melbourne this September 15th to 19th. The title is of the poster is: Stop the sweat-storage solution for polyurethane (ES) swimwear.

Queen Victoria Museum and Art Gallery (Tas)

Amy Bartlett attended the inaugural Conservation on Exhibition conference which was held in Melbourne in March 2014. She presented a PowerPoint Poster titled ‘Lighting the Wild: using photographic reproductions and an oversized light box to exhibit Tasmanian wilderness photography’.

Tasmanian Archive and Heritage Office (Tas)

In early May, Stephanie McDonald attended the AICCM Book, Paper and Photographic Materials Symposium “On Paper” at the Art Gallery of New South Wales.

National Gallery of Australia (ACT)

Paintings conservator Jocelyn Evans recently attended the AICCM Exhibition SIG symposium in Melbourne. Kate Eccles-Smith and Kassandra O’Hare from the NGA’s conservation mountcutting team presented a fantastic poster at the AICCM’s Book and Paper Conference. The poster outlined the material analysis of a charcoal work by artist William Kentridge, which held within it a second secret artwork in the form of a watermark.

During September a Master Class in the Conservation of Photographs will be presented by Debbie Hess Norris, Nora Kennedy and Peter Mustardo. The four day workshop has been jointly organised by the NGA and the NAA and will be held in the NAA laboratories. Participants have been chosen from a competitive field of applicants from Australia and New Zealand. The programme covers a range of topics highly relevant to Australian collections and has been developed with input from a number of photographic conservators and the PHOTON group. Discussion and theory sessions will be provided, but the emphasis will be on practical, hands-on sessions, giving the participants experience with unfamiliar materials and techniques. The topics include examination, analysis and chemistry of colour and black and white photographs, together with a wide range of treatment strategies; such as approaches to oversize works, dealing with a variety of surfaces and laminar structures, surface cleaning, repair, consolidation and mould mitigation. The final day will address global trends in research, innovation and preventive conservation – including the latest US research into daguerreotypes and exhibition related research at the Metropolitan Museum, New York, into colour monitoring of photographic collections.

Debra Hess Norris is Chair of the Art Conservation Department and Professor of Photograph Conservation at the University of Delaware. Since 1985, she has authored more than 30 articles and
book chapters on care and treatment of photographic materials, emergency response, ethics, and conservation education; and taught more than 100 workshops and seminars for conservators and allied professionals globally.

Nora Kennedy is the Sherman Fairchild Conservator of Photographs at The Metropolitan Museum of Art in New York City where she established a lab devoted to the conservation of photographs.

Peter Mustardo began his career at the George Eastman House in 1978 where he worked alongside Grant Romer in the developing field of photograph conservation. Since 1991 he has managed The Better Image® a private practice devoted to the conservation and preservation of art and historic photographs.

National Archives of Australia (ACT)

Caroline Milne is currently in the UK doing the Open Palace Programme. This program gives firsthand experience of palaces and treasure houses across the UK for international students and emergent professionals in the heritage field. She is not there alone – she has Conservator Ken along for the ride.

In September the NAA laboratory is hosting a photographic workshop, run by Nora Kennedy and Debbie Hess Norris.

Many staff attended the Book and Paper Group Symposium at the AGNSW. Ian Batterham presented a paper there on the recent paper quality survey done at the NAA.

Australian War Memorial (ACT)


National Gallery of Victoria (Vic)

Objects Conservator Di Whittle attended the recent Born Digital and Cultural heritage conference held at ACMI 19-20 June and associated with the ‘Play it Again’ ARC linkage project. The conference brought together a range of international and local delegates from academia, archiving, museum collection, software developers and games programmers and exposed a range of issues related to the preservation of legacy computer games as well as the harvesting and archiving of web based user generated content and digital media. Anyone interested in this area should check out the related website www.playitagainproject.org.


In June the paintings conservation studio hosted two students from the University of Melbourne conservation programme: Michael Houston and Bianca Stolar. For their final year internships Michael and Bianca each carried out a detailed examination, documentation and minor treatment on Italian panel paintings from the Gallery's collection.

Research and Surveys

David Stein & Co Conservation (NSW)

Katherine Rosenthal visited Norman Lindsay Gallery in April to assess the collection after the Blue Mountains bush fires last October, work also including retensioning canvases and reattaching backing boards.

Heights Heritage Conservation (NSW)

Tess Evans continues her research into mould removal from cultural heritage, with a visit to UK and the two study sites of Knole House and Dover Castle and is now at the final stage of her Masters in Museum Studies with Leicester University.

International Conservation Services (NSW)

Our objects and outdoor heritage team have been very busy in various parts of the country. Karina Acton and Katy Ross have completed a major condition audit of almost 100 public artworks in Brisbane, assisted by Meredith Lynch and Rob Williams. This came hot on the heels of a separate audit of the memorials in ANZAC Square in Brisbane where Oliver Hull, Gail Hamilton and Arek Werstak played key roles.

In March, David West and Katy Ross spent several days at Port Arthur, Tasmania carrying out a condition monitoring inspection of the sandstone grave markers (headstones) on the Isle of the Dead. The grave markers have been the subject of extensive monitoring inspection of the sandstone grave markers (headstones) on the Isle of the Dead. The grave markers have been the subject of extensive...
conservation efforts over the past 25 years, and these works appear to continue to perform effectively. David has also been providing conservation advice for in-situ archaeological remains at Barangaroo and several other development sites across Sydney.

National Gallery of Australia (ACT)
Currently, Fiona Moore (former Assistant Registrar at the NGA) is developing audiovisual collection guidelines for the NGA, with the assistance of the Paper Conservation section and other key stakeholders. The guidelines will cover aspects such as acquisition, cataloguing, copyright, storage and preservation. As AV collections can be diverse, this will help assist Curators, Registration, Exhibitions and Conservation staff in managing such collections.

Museum Victoria (Vic)
Sarah Babister recently completed a joint public presentation with Richard Gillespie, Head, Humanities Department on the research and analysis undertaken on a rare cork model of the Colosseum in Rome, made by English artist and exhibitor Richard Du Bourg around 1800. Sarah has been conducting research to determine the materials and techniques used in its construction in order to inform an appropriate treatment methodology to conserve it for future exhibition.

Helen Privett, Rosemary Goodall and Erina McCann recently spent time at the Australian Synchrotron using the FTIR beam to investigate paint samples from the Great Melbourne Telescope. Over 3 days 14 samples were examined and Helen and Rosemary are now beginning to interpret the resultant spectra.

National Gallery of Victoria (Vic)
The textile conservation section has been undertaking analysis for a recently opened exhibition titled Fashion Detective. The exhibition examines material evidence present in works from the NGV’s collection of 19th c fashion and textiles, as a method of informing the background of works with little known provenance. X-radiography, fibre analysis, construction analysis, XRF and dye analysis have been undertaken for a series of case studies. You can read more at http://fashiondetectiveebook.ngv.vic.gov.au.

Collections Work

Museum of Applied Arts and Sciences (NSW)
The Total Asset Management team re-housed and placed in cold storage approximately 100 negatives and transparencies from the Benini Collection. Rebecca Main assessed 182 Gordon Andrews slides which were removed from cold storage for a researcher to look at. The cold storage appears to be successfully halting deterioration, maintaining the true original colours.

Rebecca worked with Andrew Jacob, Observatory Astronomer and Paul Wilson Archivist, and a conservator from Preservation Australia, to devise a conservation plan and procedures for a collection of glass plate negatives of the night sky. The collection of 20,000 negatives dating from 1890 to mid-twentieth century will be assessed, cleaned and rehoused.

Conservators continue their ongoing work rehousing objects for storage as well as rolling large banners for long term storage. One AIDS quilt was treated, including the relining of the object. The newly acquired Sydney Exhibition Bechstein Grand Piano was examined for playability.

Gosia Dudek made impressions of 12 Iranian stamp seals on request of curator for the identification of the stamps by an archaeologist.

Vanessa Pitt analysed 30 objects for her research work on the battery survey.

Projects

Museum of Applied Arts and Sciences (NSW)
Castle Hill Redevelopment Project: Carey Ward and Dave Rockell have been busy emptying stores and relocating objects so 2 old stores can be demolished to make way for the new shared storage unit (with Sydney Living Museums and the Australian Museum). Another store is being enlarged and a shared conservation lab will be installed for onsite conservation treatments.

Loans

Queen Victoria Museum and Art Gallery (Tas)
Amy Bartlett and Charlotte Walker treated, prepared and condition reported photographic prints, a photograph album and a range of objects for outgoing loan to the Art Gallery of Ballarat for the ‘For Auld Lang Syne – Images of Scottish Australia from First Fleet to Federation’ exhibition which opened in April 2014.
Amy managed an incoming loan from a private collector for an exhibition showcasing the artworks of Fred Williams. This included the usual condition reporting in addition to framing a number of privately owned works on paper. ‘The Continuous Landscape of Distance: Fred Williams’ exhibition opens to the public in July 2014.

Preventive Conservation

Queen Victoria Museum and Art Gallery (Tas)

Gallery maintenance has been a priority at both the museum and art gallery sites in the lead up to the Museums Australia Conference which was held in Launceston in May 2014. Charlotte and Amy worked with other staff members to dust objects and furniture on open display and inside cases as well as framed artworks.

Databases

National Archives of Australia (ACT)

The call out for additional watermarks to add to our online database (http://paper.naa.gov.au/) has yielded some results – with a series of watermarks sent to us by Kate Hughes of the SLNSW. We are keen to get more so if you have any watermark images please let us know.

Workplace Health and Safety

National Archives of Australia (ACT)

We recently had a WHS audit of our laboratory practices, equipment and furniture by Physiolink of Adelaide.

Documentation

Museum Victoria (Vic)

Helen Privett, Rosemary Goodall, Erina McCann and Karina Palmer have also been writing procedures for safe handling of hazardous substances in the collections. This project is part of a collections wide collaboration, which has entailed a range of activities including testing stores and objects for distribution and nature of hazards in the collection. Procedures completed so far include arsenic, lead and mercury, while drafts are still in progress for a range of other materials including PCB, asbestos, mould, corrosives, batteries and zoonoses. This has been a fascinating process, particularly with regards to highlighting our legislative obligations for certain materials such as PCB, asbestos and poisons.

The AICCM Photon Special Interest Group represents the interests of those who work with photographic media. From 2011 to 2013 the coordination of the group was shared amongst Stephanie Bailey (Art Gallery of Western Australia), Amy Bartlett (Queen Victoria Museum and Art Gallery) and Lydia Egunnike (Queensland Museum). Following Stephanie’s resignation from the position in December 2013, an expression of interest was sent out to members to see if anyone else was interested in taking over the role. Kelly Leahey (State Library of Queensland) was successful and appointed to the position.

Photon was represented at the recent 8th AICCM Book, Paper and Photographic Materials Symposium which was held in Sydney in May 2014. Other recent activities include providing support to staff at the National Gallery of Australia who have organised a Conservation of Photographs Master Class. The workshop is being taught by well recognised international specialists Debbie Hess Norris, Nora W Kennedy and Peter Mustardo. Participants have been selected after an application process and the four day workshop will be held in September 2014.

Amy Bartlett
Lydia Egunnike
Kelly Leahey
PHOTON Co-convenors
### AICCM Special Interest Groups (SIGS)

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SIG convenor positions are open for election every two years. For further information contact the SIG Convenor Helen Privett (hprivett@museum.vic.gov.au).

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Join over 450 of your colleagues who have already registered for the 17th Triennial Conference of the International Council of Museums – Committee for Conservation

The Program
The program reflects the conference theme, Building Strong Culture through Conservation, as well as the activities of ICOM-CC’s twenty-one specialised Working Groups. 150 papers and 100 posters will present some of the best emerging and new research in the field. Plenary sessions and technical visits will provide opportunities for thought-provoking discussion.

An event conservators cannot miss
- The latest in professional development, research and ideas from ICOM-CC’s 21 working groups across every specialty and a trade show showcasing the latest in equipment, materials and techniques.
- Topical and relevant sessions including Wednesday’s plenary session will challenge you to think about how conservation can help build strong culture for the benefit of society.
- Networking opportunities to meet community representatives from across Australia and the Asia-Pacific.
- Visit local laboratories, heritage sites, cultural institutions
- Join the cultural events associated with the Conference

Welcome Reception
The Welcome Reception, to be held from 6 – 8 pm on Monday, 15 September, is being hosted by Royal Melbourne Institute of Technology (RMIT) Gallery and will celebrate the opening of two exhibitions: Warlayirti: The Art of Balgo and Garnkiny: Constellations of Meaning. The Director of the National Gallery of Victoria, Mr Tony Ellwood, will welcome delegates to Melbourne and open the exhibitions. The artists and community representatives from Warmun Art Centre and Warlayirti Artists will also be in attendance.

For more information on the ICOM-CC 17th Triennial Conference go to www.icom-cc2014.org