



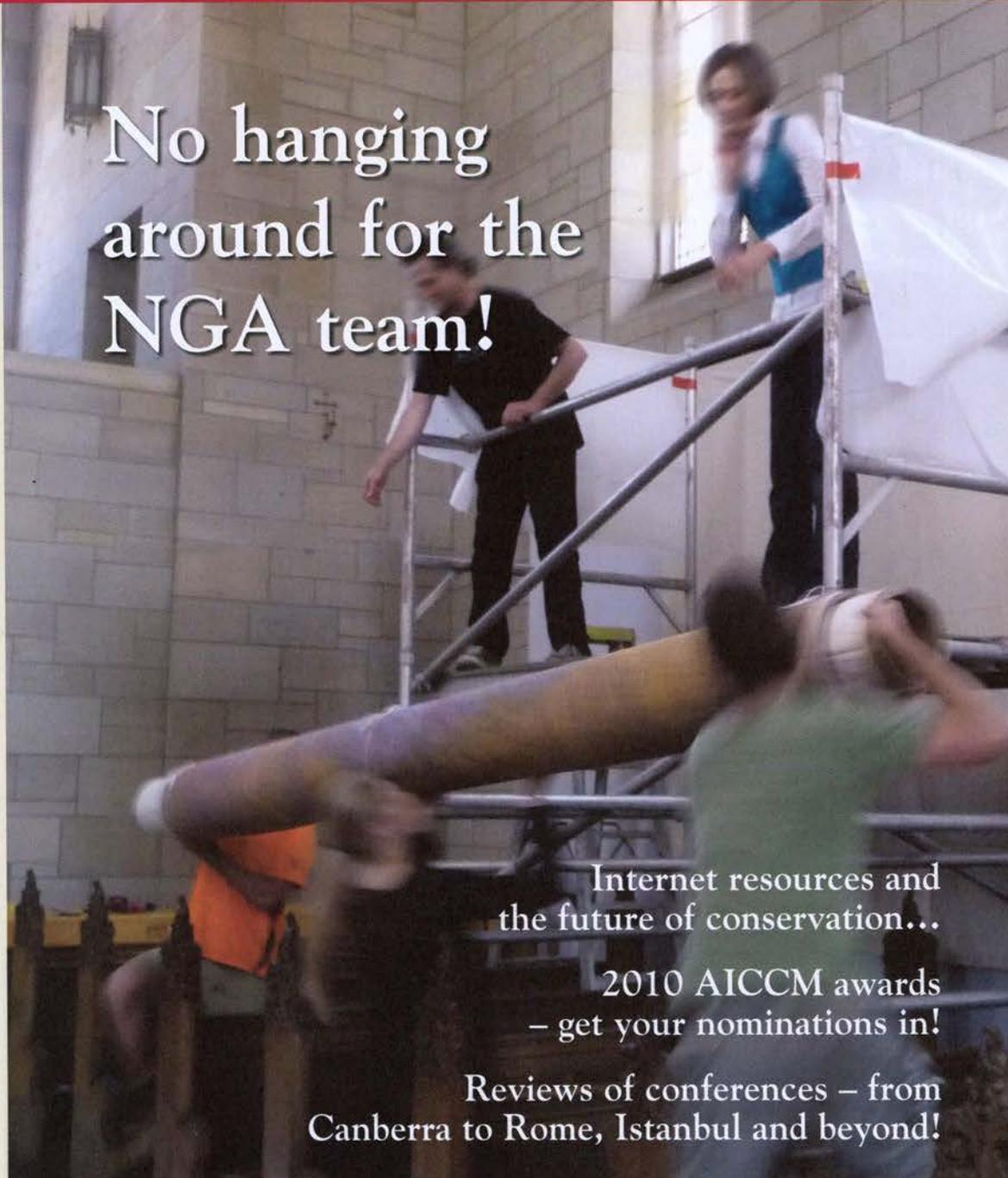
National Newsletter

Australian Institute for the Conservation of Cultural Material (Inc.)

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No hanging around for the NGA team!

Internet resources and the future of conservation...

2010 AICCM awards – get your nominations in!

Reviews of conferences – from Canberra to Rome, Istanbul and beyond!



Exciting treatments underway at the NGA



The Modular Cleaning Program at CCMC



20thC in Paint – first year of the ARC project

President's Report

It really doesn't seem all that long ago that I was writing this report for the last newsletter, and it is difficult to remember what exactly has happened in between (especially as I am now a 'woman of a certain age'). Certainly, Council continues to address the ongoing administration aspects of the association while also looking at ways that this workload can be reduced in order to develop more interesting projects to benefit the association.

Most of you will be aware that Michelle Berry is now the new Secretariat, and that she has been gradually taking over that workload from Davina. This will allow Davina to focus purely on being Secretary (along with her day job, of course). While not an ideal situation, having one person handling both roles was invaluable for us in that it allowed us to clearly identify what work we really needed the secretariat to do, and what work could be done by members of the National Council. This has led to a more efficient secretariat (especially with Michelle in the job) and subsequent cost savings for the association. I offer a heartfelt vote of thanks to Davina for having borne this extra workload for so long – and a warm welcome to Michelle.

Due to this streamlining of work, Council is in a better position to work towards developing new projects for AICCM, as well as looking at other services to offer to members. As was mentioned in the last newsletter, we

are working more in partnership with members, and other associations – working smarter, not harder (well actually, we do seem to be working harder as well...). One of the first projects was the Environmental Guidelines Taskforce headed by Julian Bickersteth (International Conservation Services), which is working very well and will soon have new information loaded onto the website. Another new group is about to form, headed by Elizabeth Hadlow (State Records of NSW), looking at Mould Remediation methods and standards. Both these groups have reports in this newsletter (and if you would like to join the Mould Remediation group please contact Elizabeth). These groups have evolved through the interests, or work-related projects of members who are prepared to go a little further and work a little more, in the interests of the profession as a whole. This work will not only benefit the AICCM membership, but also the conservation community around the world. As an association, AICCM can offer our networks and support, and imprimatur, to members who would like to help develop the profession in this way and further their own work interests. We encourage anyone with any topics of interest, or problems that are not readily solved, to consider working with the membership in this way.

As an adjunct to this, and a means of quick and easy communication, Council is currently looking at ways of

quick and simple email communication – along the lines of the ConsDistList. Several members are investigating options – including a simple listserv, Google Groups and Ning. Having an easy and quick form of communication for members will allow interesting discussions to occur freely through the membership. Views and suggestions are most welcome!

Another project coming to fruition is the presentation of a workshop on the topic of Effective Lobbying and Advocacy for Conservation. This workshop is being developed by Ian Cook, at the request of Council, and will be delivered in Melbourne in November at the time of the AGM (see accompanying AGM information in this newsletter). Council felt that we needed more expertise within the membership in order to lobby and advocate more effectively for the conservation profession, with a focus on state and federal departments, politicians and funding bodies. While initially developed with Council and State committee members in mind, this workshop will be open to other active members of AICCM who show promise with regard to contributing to the profession. Your State president may well approach you with an invitation to attend – if not, feel free to put yourself forward if you feel you have something to offer.

Finally, we have been receiving responses from the states about what you, the members, value about AICCM, and what you would like to see being offered as a membership service. This information is invaluable to Council and has been informing much of our discussion and focus for the future. Please keep it coming!

Looking forward to hearing from you...

Kay Söderlund

2010 AICCM AGM

The AGM will be held on the evening of Thursday 18th November, NGV Auditorium, at the Book and Paper SIG symposium, from 5.00-6.00pm. Drinks will be served, followed by the conference dinner for those wanting to attend.

From The Editors

Welcome to the first of the AICCM Newsletters that covers a four-month period. Extending our reporting by an extra month has brought a large amount of material together so that, as you will see, this is over 50% larger than previous typical editions when we were reporting to you on a quarterly basis. Thank you to all contributors!

Apart from our usual segments, we have a number of interesting articles and reports. The profession, in a way that was always hoped, is embracing the Professional Membership process in its revitalised form. We hear of the latest successful applicants. We also hear from Melbourne University on the exciting opportunity that the Australian Research Council funded project: *The Twentieth Century in Paint*, is providing for collaboration between Australia, Southeast Asia, the UK and USA.

In this age of what appears to be total internet immersion, it is easy to assume that we all know what each other is talking about in the world of 'internet-speak'. Your editors are both products of pre-internet schooling, and have been playing catch up ever since. So, younger readers, please bear with us for reprinting what we found to be a great summary of the current state of the internet as it relates to use by conservators. This article first appeared in the American Institute for Conservation Journal in May this year, and it provides a great overview of the resources that the internet now provides, and the challenges in its use. Its conclusion is that:

As more content is added to the online community, we will increasingly rely on effective methods to quickly navigate through the information. Ultimately, the future of conservation and the Web lies with our ability to aggregate this information. Many of the tools exist today to do this effectively. With a collaborative effort, we can continue to energize and revolutionize the conservation field.

We have added some links to relevant Australian sites to the article. And maybe even some of our younger conservators will learn something!

Do keep the news and reports flowing. Please note we now have a new email address for sending them to newsletter@aiccm.org.au and let us know as always what you make of the content and any ideas you might have for future stories. Talk to you again in November.

Julian Bickersteth and Fiona Tennant

AICCM awards 2010

Could it be true that *no one* is eligible for any of these awards? We haven't received any nominations for awards this year!

AICCM would like to acknowledge our members and peers for their significant achievements in conservation. AICCM is calling for nominations for the following four awards:

1. Conservator of the Year
2. Outstanding service to AICCM
3. Outstanding research in the field of materials conservation
4. Long service to the conservation profession

Nomination forms are available on the website. Deadline for submissions is **31st August 2010**.

Please send completed nomination forms to Fiona Tennant at:
f.tennant@icssydney.com or by
fax 02 9417 3102.

The next edition – November 2010

Deadline for submissions for the next newsletter is Friday October 1st 2010. Please send your submissions to newsletter@aiccm.org.au. All submissions will be acknowledged upon receipt. We have to get this edition out for the November AGM, so we'll have to be strict on the timeline. So get in early and avoid disappointment!!!

Letter to the Editors



I am writing in response to the Letter to the President submitted by the Queensland membership in the March Newsletter about whether *The Bulletin* should be continued.

Whilst I appreciate the points the letter makes in support of *The Bulletin*, I myself question whether these points are compelling enough to support its continuance.

When you review the last ten issues of *The Bulletin* you realise

- it hasn't been published since 2008, a gap at this point of two years (and counting)
- the immediate predecessor of the '08 issue was in 2006, another gap of two years;
- the 2004-2005 issue was a combination of two years
- the 1998 and 2003 issues were actually conference proceedings
- a version of some of the articles submitted could be found in other publications (including conference proceedings)
- I understand that the next issue of *The Bulletin* is also to be conference proceedings – 2009 National Conference in Fremantle – presumably because no other submissions for the journal have been received

When you take all of these points into account a number of questions arise:

- if *The Bulletin* is so important to the membership – why aren't there enough submissions to publish every year
- is *The Bulletin* the correct publication for conference proceedings and should we be bolstering this publication in this way

- is the peer review process discouraging submissions
- why is *The Bulletin* struggling to find content
- is the erratic nature of the publication discouraging submissions
- where else are Australian conservators being published
- are Australian conservators doing much research that can be published

The Letter to the President readily acknowledged *The Bulletin* often received an “underwhelming number of submissions” and that “the Editor has had to solicit articles” to get a sufficient number to publish. This situation is exactly the reason the National President has given for questioning the relevance of the journal to the membership. I would argue that a journal which is fully supported and endorsed by the membership would not be struggling for content. I would also argue that a journal where the Editor is soliciting content is not a true reflection of the research being undertaken in the profession – only a reflection of the research the Editor happens to be aware of.

I attended the AGM in Fremantle last year where the Treasurer painted a very dire picture of the financial viability of the AICCM into the future if changes are not made to our structure and expenditure. I believe an organisation faced with financial difficulty needs to make very clear decisions about what functions the membership think are important to maintain and support. I question whether *The Bulletin* with its sporadic publishing history, underwhelming number of submissions and general lassitude warrants the support and maintenance of our precarious funds.

I would like to congratulate the National President for challenging the members and getting them to question the relevance of the various functions the AICCM performs on their behalf. If the decision is made to retain *The Bulletin* it will now be after rigorous peer review and discussion – which is only fitting.

To get discussion going on another issue I submit that we reassess our membership fees. Are they enough? Should they be restructured along similar lines to the Australian Society of Archivists and many unions – a sliding scale based on a member's salary? We expect a great deal from our volunteer run professional body – usually propped up by the efforts of a few for the benefit of many. Perhaps slightly higher membership fees would assist with the mundane functions so that National Council can focus on larger issues. Food for thought.

Regards

Elizabeth Hadlow

Reply to Letter to the President



(published in March 2010 newsletter)

Firstly, I would like to thank the Queensland members, and all the other members who contacted me directly, for responding to the request for feedback regarding the future of The Bulletin. As was mentioned in the last newsletter, the response from members was generally in favour of keeping The Bulletin – in some format.

While it is clear that most members value The Bulletin it is also evident most members do not contribute to The Bulletin. Nor do they solicit or source papers for The Bulletin, or take on the onerous task of editing The Bulletin. My view is that most of us have not really thought long and hard about the reality of our association publishing a stand alone, peer-reviewed journal – and have not really considered the realities of The Bulletin.

In reply to some of the points made by the Queensland members – The Bulletin is **not** considered on par with *Studies in Conservation*, JAIC, or *Journal of the Institute of Conservation*. You may have read the interview, also in the last newsletter, with Margaret Birtley, ex-CEO of the (ex) Collections Council of Australia. Amongst other observations, she pointed out that The Bulletin is ranked as a 'C' class journal, whereas *Studies in Conservation* is an 'A' class journal. If an Australian conservator has original, world-class research to publish it is not The Bulletin that they generally submit their paper to – I wish that it were so.

Also, it is not 'on occasion' that the Editor has to solicit and chase articles for The Bulletin. I have been involved in the National Council of AICCM, on and off, for over 25 years and finding content for The Bulletin has always been a struggle. As has producing two editions a year – and there have been many years when The Bulletin has

not been produced at all. While it is appropriate to implore 'the membership to get behind the publication', to suggest that it will only be achieved if there is 'support within the National Council' is insulting – both to the membership and the Council. Over those 25 or so years I mentioned, it has *always* been the National Council encouraging and supporting The Bulletin. Council has continually requested, cajoled, implored, and begged the membership to contribute to The Bulletin – basically, to no avail. Which is why we need to consider our options and the future of The Bulletin.

I would also challenge the assertion that 'a professional body that wishes to have its opinion considered in the wider community needs a peer reviewed journal, like The Bulletin to demonstrate that their research and practices have scholarly credibility'. This would suggest that the only basis for a credible AICCM is any published research undertaken by its members, and that all the work done by National and State Councils over the years to develop the profession, and represent conservation, counts for nought. Clearly, this is not the case – and I would argue that if we had never published The Bulletin, AICCM would be viewed in much the same light in the wider community as it is now – because we offer a great deal more than conservation research.

While we have this discussion about the future of The Bulletin, let's deal with the facts. We are a small membership, and the current situation of The Bulletin reflects this. In pointing this out, I do not intend to denigrate The Bulletin, or the efforts of the editors over the years. I simply want to point out that to keep producing The Bulletin in this manner is not sustainable –

especially for an association in a rocky financial position. We cannot afford to have this same conversation – 'we need to keep producing The Bulletin, let's ask the membership to contribute more papers' – if we want to move forward as an association (and I know of at least two council members besides themselves with frustration that we keep going over old ground). We need to consider our options, think laterally and look for alternatives.

We need to be creative and sustainable – and work from a factual basis. As it is clear that The Bulletin should remain in some way or another, Council has decided to form an Editorial Committee to review our publications – the Newsletter and The Bulletin – and develop a proposal to address all the issues raised. One suggestion so far is to produce The Bulletin and the Newsletter in one, glossy publication – Bulletin one side, newsletter the other side and inverted – three times a year. It may also be useful to look at what other, similarly sized professional associations produce. The committee would love to hear of any other ideas of how we can continue to produce The Bulletin – in some shape or another.

If anyone would like to contribute to this committee, you are most welcome. Please contact me directly, by email – k@preservationaustralia.com.au

Kay Söderlund

Sunao Gazzard (May 1944 – May 2010)



By the time Sunao came to live in Australia in 1974, she was already skilled in the techniques of Japanese paper conservation. She was the first female to be trained, through many years of apprenticeship, in a male-dominated profession of conservation in Japan.

Her many years of training started with long periods of floor sweeping before she was even allowed to make the starch paste or hold the brushes. This gave Sunao excellent practical skills as well as a thorough understanding of techniques, tools, and materials. She knew which of the numerous tissue papers was suitable for each job, and with just a look and feel she knew if the starch paste that someone made was good enough to use.

From this, we could see how thorough the conservation training was in Japan and how dedicated were the conservators who undertook this kind of training. This also helped explain why Sunao was very particular and exact when she trained other conservators and students in Japanese conservation methods, some of which were applicable to textiles and painting conservation as well.

Sunao started work at the Australian War Memorial Paper Lab in November 1982, with David Button who appreciated Sunao's conservation skills. In the years that followed, due to her reputation in this field, there were many conservators and conservation students asking to learn from Sunao, particularly Japanese conservation techniques and the

making of the Japanese drying board. In response to meet the demands, we organised for Sunao to run 2 paid Japanese conservation workshops at the War Memorial, each lasting one week. Sunao also went to run the workshop at the Australian National Maritime Museum in Sydney.

Sunao was very generous in sharing her knowledge and skills with us, and nothing pleased her more than when we got it right! She loved working together with other conservators for the common good of getting the work done well and on time, of helping each other, of sharing, of team-work and of working together harmoniously with respect for each other.

For several years from mid 1980s, Sunao helped Anne I'Ons, then Head of AWM Conservation, and Ken Evans, of AWM Registration, with gallery and storage maintenance. Soon after, Sunao had the responsibility for the yearly maintenance of all the War Memorial's many storage areas – in the main War Memorial building as well as 2 buildings at Mitchell and the leaky warehouse at Duntroon. She enjoyed this work and was very thorough to clean all the nooks and crannies. No access to the back of

the exhibition showcases or dioramas was too small for Sunao to crawl through to clean.

Sunao was not only a very good conservator, she was also a very good cook and she liked to invite us to her place for some delicious Japanese food that she made. She helped train us in Japanese conservation, and in Japanese food appreciation.

Sunao retired from the Australian War Memorial in January 2005 and in the last few years she sometimes was not in the best of health. But in April this year she looked well and seemed quite healthy and happy so it was a shock to many of us to hear about her passing away this suddenly. Sunao has significantly enriched the lives of many who knew her. I think I represent all of us here in offering our deepest sympathy to Sunao's family who survive her, especially Sunao's beloved daughters, Pema & Maya.

Finally, to paraphrase a well known saying: each of us was born unique but Sunao was more unique than others. We will miss her.

Sarah Clayton
(Senior Textile Conservator AWM)

Website



Online Conservation Card File

The AICCM website (www.aiccm.org.au) hosts a directory of specialist suppliers & services – a members-only online card file. It's searchable and suppliers are tagged under various categories, such as "Adhesives & fasteners", "Cleaning materials" and "Plastics and foams". Or, you can browse entries alphabetically. Click on the business name (in red) to view contact details and a description of services.

The idea is that members can add useful contacts they've found and would like to make known to other AICCM members. So far we have 35 specialist suppliers listed, including suppliers of felts, plastics and Japanese paper as well as businesses that can service thermohygrographs and perform 3D scanning of objects.

To access the card file, you'll need to log on to the website using your username and password. (Contact the Secretariat if you're not sure of yours). There's a quicklink to the Conservation Card File that will appear in the box called "Members' Content", or you can find it under "Suppliers/Conservation Card File".

If you enter a new contact it may take a few days to appear, as new entries are approved by the Secretariat to help prevent spam.

AICCM Membership Directory

The AICCM Membership Directory is now an online resource. Using an online format instead of a printed one saves a few trees and ensures that members have access to the most up-to-date details for other members – provided we all remember to update them, of course! The Directory is linked to our online database of members and shows selected information, such as contact details and brief biographical information.

To access the Directory, you'll need to log on to the website (www.aiccm.org.au) with your username and password. (Contact the Secretariat if you're not sure of yours). There's a quicklink to the Membership Directory that will appear in the box called "Members' Content", or you can find it under "Conservators/Search for an AICCM member".

You can search for members by name, state or special interest group – the latter is a good way to check who else shares your interests! The search will bring up a list of names – click on "View" (in blue) to see their contact details and any other information they've provided for the Directory.

If you'd like to update your own details, log on to the site as before. You'll see a box called "Account Details". Click on "Edit Contact Details" to change your address and phone number. (Remember to click "Save" after you've finished). To edit your biographical details or interests, click on "Edit Professional Details". Your email has its very own page, called (not unexpectedly) "Edit Email Address".

If you don't want to appear in the Membership Directory, you can choose not to appear under "Edit Professional Details".

Professional Membership Report

The Professional Membership category of AICCM has only recently been reinstated, and eligible ordinary members may apply by following the simplified application process online. Once accepted, Professional Members renew their status on a five yearly basis, demonstrating ongoing commitment to AICCM's Code of Ethics, skills development and conservation related activities.

The May 2010 round saw another group of high quality applicants, and congratulations is extended to the following new Professional Members of AICCM:

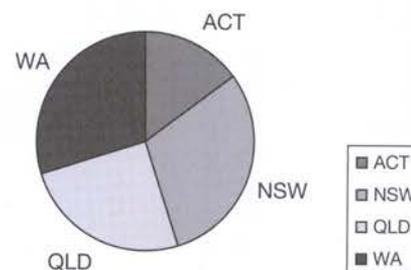
- a. Vanessa Wiggin WA
- b. Jane Wild ACT
- c. Christine Ianna QLD
- d. Caroline O'Rorke QLD
- e. Ian MacLeod WA
- f. Anne Cummins NSW
- g. Kim Morris ACT

Formal certificates of membership will be awarded to these candidates shortly. Several updates have been put into place to streamline applications, including written referee reports and sample completed forms in PDF. Electronically lodged applications also cut down on processing time, so that after approval

from National Council, applicants were processed and notified within two weeks of the submission deadline. Application fees are used towards administrative and website costs. There are further proposals for income to be used to value-add to the category of membership, such as a members only web page or functions at National Conferences. It is intended to continually review the benefits that may be offered: Professional members have the right to use the appendix PMAICCM after their name in a professional capacity, build community and business confidence in conservation professionals, and ensure that conservation professionals who meet high standards of professional and ethical conduct are given due recognition.

As with the previous round in November 2009, some states are better represented than others, and we particularly want to take the opportunity to encourage applications from Victoria and South Australia/Northern Territory divisions. Partly to address this shortfall, Christine Ianna was invited to present on the advantages of Professional Membership to a March meeting of the CCA and AICCM SA/NT division. We are also hoping to promote Professional Membership through State Presidents,

Breakdown of AICCM Professional Membership by state



and at the upcoming Book and Paper symposium in November.

The Assessment Panel of Applications is made up of at least three AICCM Professional Members. I would like to thank the current Panel of Tamara Lavrencic, Vicki Warden and Ian MacLeod for their hard work to date. We are now calling for expressions of interest to join the Assessment Panel for the next round in November. Please approach Maria Kubik (Professional Membership Officer) or another member on the current Panel if you are interested.

The application process is not meant to be exhausting or to present unnecessary barriers. Applications are treated confidentially, and only recommendations of acceptance will be forwarded to National Council for ratification. All members are encouraged to apply if they meet the eligibility criteria. The next round for applications will open in October 2010, and will be advertised both via e-mail and the website. For further information contact AICCM Professional Membership Officer, Maria Kubik on the AICCM website: www.aiccm.org.au

Council encourages all conservators working in private practice to apply for professional membership as soon as possible. We are working towards a point where only private conservators who have been accepted as professional members will be listed on the AICCM website as practising private conservators. Anyone wishing to discuss this should contact Kay Söderlund directly on 02 9557 395 or k@preservationaustralia.com.au

What's been going on with AICCM...

As well as a myriad of projects that National Council and State Divisions keep on the boil on a continual basis, AICCM is supporting the establishment of Working Groups to focus on; specific issues of importance to conservation, that are of specific interest to the membership. If you have a topic you think would be successful using this format, please contact the AICCM President directly by email at k@preservationaustralia.com.au. We catch up with the latest Working Groups below...

AICCM Taskforce on Environmental Guidelines

The Taskforce continues to collate information identified by Taskforce members on broad issues relating to environmental guidelines. The results are currently being uploaded onto the AICCM web site in the Members.

Only section (log in and go to *About AICCM* tab at the top, then click the *Working Groups* tab on the left hand side menu) with a brief introduction and categorisation. In addition, the Taskforce is providing a summary of all the projects on environmentally conscious display and storage areas that are being undertaken or considered for implementation in collecting institutions across the country, with the purpose of providing a reference for other organisations to refer to. The work of the Taskforce has been presented to CAMD, the Council of Australasian Museum Directors, in Auckland in April, and at the Blue Shield Australia/DisACT conference in Canberra in May. The next stage of developing Environmental Guidelines for Australian collecting institutions is programmed to begin shortly.

Julian Bickersteth
Chair

Mould Remediation Working Group

A Working Group has been established to examine current mould remediation practices and treatments, review extant Standards relating to testing and remediation practices, and report back to National Council with recommendations on AICCM's position on this issue. **Elizabeth Hadlow** is the convenor the Working Group.

The idea for a Working Group on mould has stemmed from a number of recent incidents in which conservators have had to make hasty decisions about what mould treatments are safe – in particular newer technologies such as gamma irradiation and treatment with fumigants such as Bactigas® (a tea tree oil based fumigant) and hydrogen peroxide.

Some in the disaster salvage industry are promoting the use of newer technologies based on their experience with domestic and commercial disaster salvage of buildings and contents, but many of them do not realise the implications these technologies pose to heritage and cultural collections. Conservators on the interface between clients and disaster salvage companies are coming under increased pressure to rubber stamp new and relatively untested treatments on the basis that they are less expensive and time consuming.

The Working Group is hoping to draw on expertise from other professions, such as experts in fungal ecology, and would like to establish better linkages with professions such as environmental hygienists and mycologists.

Elizabeth Hadlow
Convenor

Call for interest

Elizabeth Hadlow would be interested to hear from anyone who would like to join the working group and/or anyone who could provide information about relevant publications and contacts with other professions. Elizabeth can be reached by email at elizabeth.hadlow@records.nsw.gov.au or by telephone on (02) 9673 1788.

The Twentieth Century in Paint

The Twentieth Century in Paint: Research collaboration in its first year

Six partners across Australia, and six across Southeast Asia, UK and USA are into the first year of an Australian Research Council (ARC) grant investigating *The Twentieth Century in Paint*.¹ This is an exciting opportunity for conservation in Australia and three institutions in Southeast Asia. For the first time, the ARC has awarded a conservation project one Post Doctorate and four PhD positions, being a significant research commitment to cultural heritage conservation by the education sector. Headed by Assoc. Professor Robyn Sloggett, the scope of such a project will enable sustained collaborative research and consolidate the research efforts of over 20 investigators into one program. Engaging a strong interdisciplinary team, currently unanswered questions on the use of synthetic media, pigments, dyes and additives in Australia and Southeast Asia will be progressed to develop regionally relevant knowledge on twentieth century artistic practice.

Significant advances have been made in our understanding of modern paints through the work of Tom Learner from the Getty Conservation Institute and Bronwyn Ormsby from Tate Britain, both of whom are contributing to the project. Research too has been undertaken in Australia and Southeast

Asia, for example Elizabeth Hinde's study on Dayglo fluorescent pigments (2008), Selina Halim's study on Anthony Poon (2009), Larry Cruz's study on Philippine Paintings (2008) and Nicola Smith's work on Aboriginal bark paintings (2002). Australian and Southeast Asian conservators are applying such studies and more to develop conservation solutions for twentieth century works of art, however to fully address the complex and unique issues in the region, there are gaps in our knowledge waiting to be addressed.

Utilising expertise and collections from ten public institutions, four universities across four continents and 20 investigators, our project addresses research questions that are currently unanswered in the context of twentieth century artistic practice in Australia and Southeast Asia-Pacific region. We are going to investigate the unique industrial and artists materials used by artists across the Southeast Asia-Pacific region, in consideration of their availability, chronology of uptake and related training opportunities. Of particular importance is the chemistry responsible for the deterioration of selected 20th century artist's materials and works, specifically the effect of the diverse climates of Australia and Southeast Asia on modern paints. Four teams are in place to address these issues with a PhD student attached to each and case study projects under the direction of partner institutions.

Team 1's *Art History and Conservation* is reviewing the historical context for materials commonly used by artists in Australia, with case studies of artists and suppliers. Paula Dredge, as the appointed PhD student, initially began investigating Sidney Nolan and Ripolin® (1941-1953), an enamel house-paint, originally made in Holland, however she is now expanding her focus to house paints available in

Australia over the same time period. Paula is specifically studying the contents of Sidney Nolan's Wahroonga studio, in use from 1951 to 1953, which is providing a unique insight into the extent of Nolan's experimentation with commercial materials, well beyond that previously recognised. The studio contents are a recent gift to the Art Gallery of New South Wales, where Paula is based, and includes a large component of Ripolin® products, giving this study a rich resource for analytical standards, and other materials including various types of solvents, mediums, driers, pigments, waxes, varnishes, supports, finished paint products, colour charts and receipts for goods. This is beginning to give a much more comprehensive picture of Nolan's working practice prior to his move to the UK in 1953. Paula will present her initial findings at the Museum Australia Conference and AICCM Paintings SIG Symposium, both in October. Other projects that fall under Team 1 is TMAG's Erica Burgess study on Jack Carrington Smith's collection of paintings, art materials and catalogues to identify the school of artistic practice in Tasmania. ArtLab's Helen Weidenhofer and staff are also studying James Cant, Dora Chapman and Ivor Francis as well as the Papunya Tula Paintings on Panel in South Australian Collections. In Southeast Asia a number of projects are underway that investigate important research questions raised as part of Nicole Tse's PhD thesis (2009). Nicole, as the project's Post Doctorate Fellow, is working with Amerrudin Ahmad from the National Art Gallery in Malaysia investigating mixed media, the use of bitumen and unconventional priming layers in their painting and sculpture collection. CCMC's MA student, Claire Heasman is also investigating the materials and techniques of Yong Mun Sen (1896-1962), a highly influential artist in the early period of oil painting



practice in Malaysia. In Thailand Nicole is also collaborating with Silpakorn University and in the Philippines, with the JB Vargas Museum at the University of the Philippines.

Team 2's investigations on *Material developments and deterioration* is identifying the industrial and artist's materials developed in the latter part of the twentieth century, examining technological developments and associated impacts, changes to manufacturing processes and assessing their behaviour in Australia and Southeast Asia. Team 2's PhD student, Gillian Osmond, is based at the Queensland Art Gallery and the Australian Institute of Bioengineering and Nanotechnology at the University of Queensland, under the supervision of Professors John Drennan and Michael Monteiro. Gillian is specifically investigating the significance of zinc in deterioration processes of modern oil-based paints and implications for the conservation of 20th century paintings. She has presented preliminary findings at a recent *Twentieth Century in Paint Symposium* held in Melbourne on 20 APRIL (20th April 2010) and is also scheduled to present at the 21st Australian Conference for Microscopy and Microanalysis in July and the

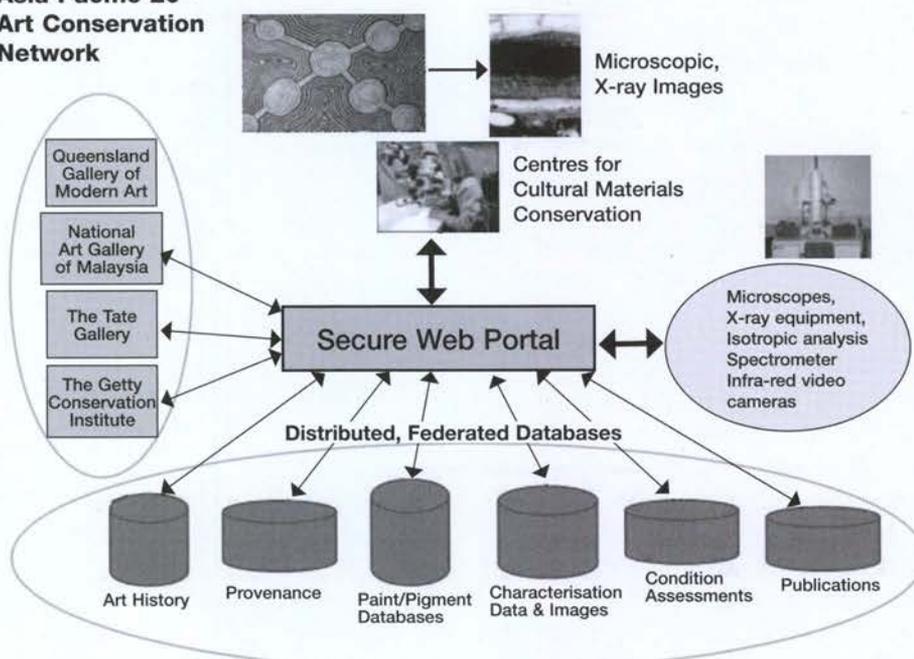
AICCM Paintings Group Symposium in October. Gillian is using 11 to 30 year old naturally aged oil paint samples containing zinc oxide of either 'known' composition or commercial origins but both with known exposure history to gauge the effectiveness of techniques for distinguishing chemical differences apparent in the films and for investigating the significance of specific pigment/metal ion combinations and oil based media for zinc oxide reactivity and associated development of paint film defects. She is also expanding her research into industrial oil modified paints pigmented with zinc oxide and will analytically investigate the role of environment on reaction mechanisms involving zinc oxide taking advantage of facilities at the Centre for Microscopy and Microanalysis at UQ. Gillian has recently returned from *Cleaning 2010: New insights into the cleaning of paintings* in Valencia where she and Anne Carter presented a poster on *The effect of conductivity on water solubility: Cleaning a modern Chinese oil painting* (2010). The NGV is also a project partner in Team 2, and David Thurrowgood is further investigating the deterioration of oil paint films and crystalline efflorescence. Nicole is also continuing her work with the Southeast Asian partners



considering the effects of humidity and temperature on oil and acrylic paint films. In April she recently collaborated with Dr Supanee Chayabutra, Director of Material Research Centre for Art and Design, Silpakorn University and her Team (fig.1) to investigate the ageing properties of the Silpakorn University Pradit range of acrylic and oil paints. As Dr Supanee developed the range of paints, the composition of the paints is known and with the reference spectra obtained from its individual components, they have been using the Australian Synchrotron IR beamline to track chemical changes. Contributing to this research has also been Stephen Best from the School of Chemistry and Melina Glasson, the PhD student appointed to Team 3. Nicole also plans to undertake some comparable studies of works of art found in both Southeast Asian and Australian collections, for example Tony Tuckson, Sidney Nolan, James Cant, Clifton Pugh, to assess the effects of diverse climatic conditions on their behaviour.

Team 3's *Scientific tools and techniques* is using an innovative investigatory scientific framework to characterise twentieth century paints and provide a comprehensive understanding of the factors that contribute to oxidative stress mechanisms using novel free radical technology. PhD student, Melina Glasson (fig. 2), based at ARC Centre of Excellence for Free Radical Chemistry and Biotechnology under the supervision of Professor Carl Schiesser is focussing her thesis on the deterioration of PVAc in the context of Papunya Tula Paintings in partnership with ArtLab. Firstly, she is using theoretical investigations of the compounds in the PVAc adhesives

Asia Pacific 20th Art Conservation Network



using the new supercomputer at the University of Melbourne to model and calculate deterioration pathways and mechanisms. To verify the theoretical postulations, three experimental techniques will also be performed. The first of these three techniques will visually monitor the predicted oxidative pathways of deterioration through the use of profluorescent nitroxide additives. The second technique will determine the end products of the degradation process using state of the art mass spectroscopy equipment, whilst still enabling spatial resolution of the sample. And finally, using the expertise at the Australian Synchrotron's IR beamline, identification of major and minor components and their degradation upon ageing will be achieved with a very high spatial resolution of 5 microns. Stephen Best from the School of Chemistry has initiated much of the early work on the microanalysis of works of art using Australian Synchrotron's IR beamline with a recent publication (2010). Stephen together with a team of researchers from CCMC and Melina, have been developing the experimental protocols and exploring its potential in ATR and transmission mode.

Finally Team 4's *IT tools and techniques* is developing the distributed knowledge base that underpins the project. Suleiman Odat as the Information Technology PhD student together with Professor Jane Hunter from ITEE at the University of Queensland, have been identifying and developing the standards, tools and services to enable the teams to upload, search, retrieve and share historical data, interviews, paint databases, characterisation data manufacturing data, analytical workflows and outcomes (fig. 3). The online collaborative workspace will facilitate our interdisciplinary research program and the data management tools will enable researchers to track the evolution and adoption of industrial and artists paints, create time lines and enable coordination of diverse information formats from oral histories to spectral analysis. The project website will soon be launched and the project

has delivered online presentations as part of a *Twentieth Century in Paint Symposium* held in Melbourne on 20 April. We thank Selina Halim from HCC in Singapore and Gillian Osmond for participating in this. The project will also deliver an annual Symposium and one is in the planning stages with Silpakorn University for 2011 as part of our collaboration with the Asia Pacific Twentieth Century Conservation Art Network (APTCCARN).

Over the next three years, outcomes of the research will become available. We look forward to the increasing participation of Australian researchers in leading edge, international research and that we are part of strategically focussed research that answers questions of regional and international significance important to APTCCARN, *The Twentieth Century in Paint*, Australian and Southeast Asian museums, collectors and art markets and such institutions.

Dr Nicole Tse
Australian Research Council Post Doctorate Fellow

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Project Members and Institutional Partners

Our project brings together expertise from across Australia and internationally to focus on twentieth century painting conservation in the Asia Pacific region. In Australia the project partners are: Ass. Prof. Robyn Sloggett (Director, CCMC, University of Melbourne (UoM)); Professor Carl Schiesser (Director ARC Centre of Excellence for Free Radical Chemistry and Biotechnology, School of Chemistry, UoM); Dr Stephen Best (Senior Lecturer, School of Chemistry, UoM) as well as Professor John Drennan (Director, Centre for Microscopy and Microanalysis, AIBN, The University of Queensland); Professor Jane Hunter (Professor of eResearch, ITEE, UQ); and Dr Nicole Tse (APDI, CCMC, UoM). Other partners include the Art Gallery of New South Wales (Paula Dredge), the National Gallery of Victoria (David Thurowgood), ArtLab Australia (Andrew Durham and Helen Weidenhofer), the Queensland Art Gallery (Anne Carter and Gillian Osmond), and the Tasmanian Museum and Art Gallery (Erica Burgess). The PhD students include Paula Dredge, Gillian Osmond, Melina Glasson and Suleiman Odat.

International Partner Investigators include: Dr Tom Learner (Senior Scientist for Contemporary Art Research, Getty Conservation Institute, LA); Puan Zanita Anuar (Acting Head, National Art Gallery of Malaysia); and Mr Andrew Durham (Director, ArtLab Australia). Other international partners include: the National Art Gallery of Malaysia (Amerrudin Ahmad), the J. B. Vargas Museum at the University of the Philippines, Silpakorn University in Thailand (Dr Supanee Chayabutra, Assoc. Professor Apichai Piromrak), SEAMEO-SPAFA (Dr Pisit Charoenwongsa), Tate Britain (Dr Bronwyn Ormsby), and the Getty Conservation Institute (USA).

Blue Shield Australia & DisACT Symposium 2010

Disaster Proofing Heritage Collections

Report by Ian Batterham, NAA

This Symposium was held at the National Library of Australia on 6/5/2010 and comprised a full day of speakers. Around 100 people attended: from the private sector, and the public sector, as well as from professional organisations and volunteer organisations. Amongst attendees were conservators, building managers, collection managers and curators. There were representatives from museums, libraries, galleries and archives; both large and small, regional and metropolitan.

Jan Fullerton Director General of the National Library of Australia gave a welcoming address and then Senator Kate Lundy launched proceedings. Senator Lundy reminisced about the fire at the NLA in 1984. At that time she was a labourer at the NLA removing asbestos from the roof space and was called in after the fire to help with the cleanup. She said that experience; at a time when the NLA had little in the way of disaster preparation, had opened her eyes to the need to plan for disasters. She ended by thanking us for the disasters we had averted and in advance for the disasters we will deal with in the future.

At this point Bernard Kertesz invited the CEOs and other representatives of local cultural institutions onto the stage to sign the Letter of Intent on Cooperative Disaster Preparedness.



Senior executives of Commonwealth, ACT Government and private sector cultural collecting institutions endorsing the Letter of Intent on Cooperative Disaster Preparedness (photo: Greg Power, National Library of Australia)

This letter takes the place of the Memorandum of Understanding that has been in place for many years.

Sue Hutley, CEO of ALIA spoke next, launching the ALIA Guidelines on Disaster Preparedness. These guidelines, available on the ALIA website, were developed in the wake of the experience of the Victorian bushfires. ALIA had been highly active in the after the bushfires replacing books lost and giving assistance and advice.

Detlev Lueth of the NAA next gave a brief history of Blue Shield from its establishment in 1954 through its involvement in high profile disasters such as the Chile earthquake and the Cologne archive collapse. Detlev concluded by launching the Blue Shield Australia website (www.blueshieldaustralia.org.au) and drawing attention to the Blue Shield Facebook page and Twitter site.

Bernard Kertesz of the AWM next gave a short history of DisACT. Bernard told us that the initial impetus for the group came from the ANAO report of 1998 and that the group had begun informally and had progressed to a more formal arrangement covered by an MOU. He pointed out the achievements of the group including regular disaster recovery courses, quarterly meetings, seminars, a website and listserv. Bernard stated that the Letter of Intent was the next step in the evolution of the group and that in the future they would be looking to improve the website, establish more partnerships and concentrate more creatively on outreach.

After a frenetic morning tea where we tried to catch up with as many old friends as we could we went back in to hear Roger Trudgeon Manager/Curator of the Gold Museum in Ballarat talk about the MOU that has been established amongst cultural institutions in the Ballarat region. Again the impetus for the creation was an actual disaster, in this case a flood at the Gold Museum on 1/1/2007. The MOU was seen as a way for groups with low resource levels to better prepare and respond to disasters by pooling

...thanks given for the disasters we had averted, and in advance for the disasters we will deal with in the future.

resources. In the future the group hopes to institute a number of initiatives including a shared register of resources, a joint exhibition, a disaster plan writing session, joint grant applications and visits to member institutions. Roger also threw out the challenge to attendees to devise a better disaster bin, pointing out that it is hard reaching down to the bottom of the currently used wheelie bins.

Kim Morris of Art and Archival Pty Ltd next gave a talk based on his wide experience in training for, and responding to, disasters right around Australia. Kim pondered the reasons for the increase in awareness and activity in the area of disaster preparedness over the last few decades. He cited high profile disasters such as the Katherine flood and the NLA fire as providing an impetus but also a range of administrative drivers such as removal of government indemnity, the greater emphasis placed on collection access, the auditing of collections and business continuity planning. Kim charged those present to look at their own disaster plans and to make them more flexible and bringing them in line with corporate strategies. He concluded by saying that the preventive effort needs more support at the higher levels of organisations.

Alexandra Ellem of the NGV, and Victorian Division president of the AICCM, next gave a report on the AICCM's response to the Victorian bushfires. She started with a quote from Mark Twain along the lines of "The calamity that comes is never the one that we have prepared ourselves for". Alex described the various response activities which included updating the

AICCM web page, sending out a press release, doing radio interviews and preparing a brochure entitled "After a Fire". Also praised were local AICCM members who went on working bees; spread the word at recovery centres and community events; and helped out at conservation clinics. Alex singled out the NAA who were very forthcoming with staff time and materials. She concluded by saying that the entire experience had strengthened the preparedness of the AICCM to deal with such emergencies.

Kay Soderlund, president of the AICCM next spoke on her vision for a practical on-the-ground network to respond to disasters in small institutions. The proposed model would involve a 24/7 hotline, a co-ordinator and standardised forms and reports. Assistance would be requested by the affected institution and if needed a 3-man team could be despatched to assist. The acronym HERO (Heritage Emergency Response Organisation) was considered but rejected in favour of HEART (Heritage Emergency Action Response Team). Kay recommended the team would respond to both cultural institutions and to individuals, she also thought the proposal could go global and that every country should 'Have a HEART'.

The last session before lunch was from Zoe Scott, Manager of the WA Museum, Boulder/Kalgoorlie. Her talk, entitled 'Boulder Rocks' was about the very recent earthquake that affected various collecting institutions in the town. The institutions all run along Burt St Boulder which itself runs along an active fault line. The ground underneath has also been heavily mined in the past. The earthquake caused many ceilings to fall in onto exhibits and although the damage was 'dry' it rained two days later. Zoe gave a list of lessons learnt which ranged from turning off power and water before entering the building, to keeping the media informed. She stressed the need for a good disaster plan and for disaster bins. The talk concluded with a plea for

supplies to help with the cleanup after the, very recent, disaster. Currently DisACT is looking at sending a truckload of materials across.

After lunch Julian Bickersteth of ICS took the chair and the focus of the Symposium moved on to environmental control. Julian is chair of the AICCM Taskforce looking at environmental standards. Julian pointed out that one major consideration for any new environmental standard for Australia is the area of international exhibition loans. Australia is a net importer of exhibitions and the setting of standards not in keeping with loan requirements for international loaning institutions could endanger such loans. Julian gave an overview of the current state of environmental standards both in Australia and worldwide. He introduced a range of acronyms including EGOR (Environmental Guidelines, Opportunities and Risks) and the NMDC (National Museums Directors Conference) in the UK. He also talked of the Bizot Group, also known as the International Group of Organizers of Large-scale Exhibitions, which comprises the directors of the world's leading museums and galleries. Julian's message was that there is a strong demand internationally for a change in environmental standards to reduce both the costs and the environmental impact of the storage and display of cultural material. Julian also stated that new guidelines do not assume that air conditioning is essential for maintaining safe conditions and that natural and sustainable environmental controls are being considered. By the end of 2010 there will be a new European Committee for Standardization (CEN) environmental standard and a new environmental guideline in support of BS5454. Julian concluded by outlining the AICCM Taskforce's methodology: gathering information, collating all projects being undertaken in Australia where environmental guidelines have an impact, developing guidelines for Australian conditions and ensuring they are aligned with international standards.

*AICCM Taskforce –
developing guidelines for
Australian conditions and
ensuring they are aligned with
international standards.*

Jennifer Lloyd next spoke about issues relating to the need for Commonwealth institutions to report meaningful preservation information to their administering departments. In particular the measure, required for annual reports, of time collections spent in appropriate conditions. The current situation is that different institutions are measuring this in different ways; also, it is easy to alter the measure by interpreting the definition in different ways. Jennifer said the challenge for institutions is to reach agreement on a standard for storage and protocol for measurement.

Eric Archer of the NMA spoke next about work the Museum is doing towards the construction of a new storage building. Only a small portion of the NMA collection is on display and the bulk of the collection is in three storage buildings in the Canberra suburb of Mitchell. These buildings are getting old and their air conditioning systems are showing their age. The proposed new building will be constructed based on principles of ecologically sustainable development (ESD) and

will be completely passive. It is aimed to achieve 0.25 air changes per day, will be a box-in-box construction, simple but robust and super-insulated but not heavy. Conditions aimed for are:

RH 45%±5% with a maximum change of 1% in 24 hours

Temp 10° – 20°C with a maximum change of 2°C in 24 hours

It is hoped that the collection itself will have some buffering capacity and will thus help maintain conditions. Accessing the collection is a major consideration as conditions may be adverse to staff comfort.

Eric then passed over to Greer Gehrt from the NMA who talked about the study tour she and Eric had made to Europe to look at what's being done there in the way of passive environmental control. Amongst others she gave the example of 'the cocoon' at the Natural History Museum in London which utilises the principle of boxes within boxes. The chief messages she finished with were that passive control

The challenge for institutions is to reach agreement on a standard for storage and protocol for measurement.

is achievable in Canberra's climate and that we should broaden our range of acceptable conditions.

The final session of the day was a panel discussion chaired by Julian Bickersteth. All topics that had been discussed during the day were open for questions and discussion. Unfortunately, as part of the panel I did not take notes on this portion. Needless to say discussion was wide ranging and robust.



Interesting things I've read...

The "Restoration" of the Turin Shroud: A Conservation and Scientific Disaster by William Meacham in *e-conservation* magazine, Issue 13, February 2010. <http://www.e-conservationline.com/content/view/862/282>

Review by Tamara Lavrencic

I was attracted to the article as one of my assignments as a conservation student was to investigate the various analytical techniques applied to the Shroud of Turin and comment on the relative pros and cons in the search for the "truth" about the shroud's provenance.

The following abstract says it all:

"In 2002 the Shroud of Turin was subjected to a radical intervention aimed at ridding the relic of carbon dust and charred material said to pose a serious threat to the image. Patches that were applied in 1534 to cover holes from fire damage were removed. Vacuuming was done of portions of both sides, and other remedial measures were taken to optimise the appearance of the relic. This aggressive operation was in stark contrast with modern precepts of conservation, and resulted in important scientific data and heritage features being lost, along with great opportunities for sophisticated testing and sampling. The long-term negative impact of the intervention is feared to be substantial; the underlying premise, that the image was threatened, has been shown to be false."

Seminars and Workshops Announcements

Specialist Certificate In Preservation of Photographs

The Specialist Certificate in Photographic Preservation is aimed at people with a suitable background and experience who wish to learn more about photographic materials and their preservation.

For qualified conservators it provides the opportunity to build on existing knowledge and to develop specialist expertise in preservation of photographs and related materials.

The course combines both theory and practice with each subject being delivered over 5 intensive days by a visiting international expert in photographic conservation, in partnership with the staff of the Centre for Cultural Materials Conservation at the University of Melbourne.

Students who complete the Specialist Certificate in Preservation of Photographs will be able to:

- Demonstrate a sound knowledge and understanding of the materials and techniques used in the construction of photographs
- Demonstrate a sound knowledge of the causes of deterioration of photographs and the preventive conservation strategies that can be applied
- Be able to apply a problem-solving approach to the care and preservation of photographs

Program Structure

To satisfy the requirements of the Specialist Certificate in Preservation of Photographs, students need to complete two 12.5 credit point subjects within a 12 month period.

- Photographic Materials and Techniques (12.5 point subject)
- Preventive Care for Photographs (12.5 point subject)

Assessment is supported by academic staff from the Centre for Cultural Materials Conservation at the University of Melbourne.

Subject 1: Photographic Materials and Techniques

10th – 14th January 2011

Subject 2: Preventive Care for Photographs

17th – 21st January 2011

Short Course Options

In addition to the Specialist Certificate each subject will also be offered as a short course. For people who do not have qualifications or experience in conservation, the short course option will provide the opportunity to gain new knowledge in this field.

Fees

Attendance at these subjects is possible on both an award and a non-award basis.

Specialist Certificate (Award) – \$4,200 (GST Exempt)

Short Course (Non-Award) – \$1,520 + GST per subject

Fees include (for both award and non award students):

- Tuition from a leading international expert in a small class environment
- Materials used in practical sessions
- Course notes

- Limited refreshments. (Participants can purchase food and drinks during course breaks from a number of on-campus outlets)

Fees include (Award course students only):

- Course Text – Lavedrine, Bertrand 2009 Photographs of the Past; Process and Preservation. The Getty Conservation Institute, Los Angeles.
- Assessment support and access to online course resources
- Graduation ceremony
- Places on the course are strictly limited and offered preferentially to award students.

Financial Support

FEE-HELP information is available via www.goingtouni.gov.au

Venue

The University of Melbourne, Parkville Campus

Registration

Closing date for applications is Friday, 17 December 2010

Further Information

Please contact:

Ms Lisa Kalms

P: 03 9810 3258

E: preservephotos@mccp.unimelb.edu.au

W: www.mccp.unimelb.edu.au/preservephotos

Synchrotron Radiation Science workshop

The AICCM Conservation Science SIG, AICCM Vic Division, CSIRO and the Australian Synchrotron are presenting a 1 day workshop for cultural heritage researchers to develop an understanding of synchrotron radiation science. The workshop aims to facilitate the access of researchers to the Synchrotron through:

- Facilitating contacts and developing a network
- Providing technical information and support
- Informing the cultural heritage community

There will be a series of talks from AS beamline scientists about the specific capability of each beamline and presentations from researchers in the conservation community who have

performed Synchrotron experiments. The Workshop will take place at the Australian Synchrotron, 800 Blackburn Rd, Clayton on Thursday 9th September.

Questions about the workshop can be directed to:

Deborah Lau
Email: Deborah.Lau@csiro.au
au<<mailto:Deborah.Lau@csiro.au>>
Phone: +61 3 9545 2830

A call for expressions of interest has recently closed, but interested individuals can ask to be placed on a waiting list. If you would like your name to be added, please contact:

MaryJo Lelyveld
Email: MaryJo.Lelyveld@ngv.vic.gov.au
Phone: +61 3 8620 2122

Or Alexandra Ellem
Email: Alexandra.Ellem@ngv.vic.gov.au
Phone: +61 3 8620 2117

Costume Colloquium II: Dress for Dance

Florence, November 4-7, 2010
Auditorium al Duomo Conference Center www.costume-textiles.com

A four day conference/event dedicated to the international, interdisciplinary and intercultural themes associated with all aspects of the history of fashion, dress and dance.

Contact Information
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Email: info@promoflorenceevents.com



Interesting things I've read...

Fugitive Blue by Claire Thomas
Allen and Unwin, 2009
ISBN 978172372327
<http://www.clairethomas.com.au/fugitive-blue.html>

Review by Tamara Lavrencic

Fugitive Blue is a novel about a young painting conservator who is working on a fifteenth century panel painting. The main pigment is ultramarine, hence the title of the book. As she researches the painting in preparation for treatment, she becomes obsessed by the painting, imagining why the artist painted it, who had owned and what their relationships to the painting had been.

At the same time, the narrator's own story of love and loss unfolds. The parallels between the juxtaposed stories are clever, but I found the imagined history of the painting more intriguing than the narrator's personal life. The structure of the book reminded me of Geraldine Brook's novel, *The People of the Book*, but the conservation details are more reflective of the conservation world I'm familiar with.

Quote from page 106 :

"For five hundred years, the panel had been protected from any menacing liquid. While that wasn't necessarily strange, it struck me and made me paranoid. I glanced up at the fire sprinklers dotted across the ceiling of the lab, glared at their white spiked spirals poised to emit their spray, and willed them never to lurch into action. The weight of history hit like a pendulum, knocking my composure away."



2010 Istanbul Congress Conservation and the Eastern Mediterranean

20th–24th September 2010

IIC would like to welcome you to its 23rd biennial Congress, its first in the culturally rich and vibrant city of Istanbul. This is being held in partnership with the Sakıp Sabancı Museum and Sakıp Sabancı University. The event will be held near the heart of the city, and will take place against the background of Istanbul's being European Capital of Culture 2010.



The Sakıp Sabancı Museum (SSM), our hosts in Istanbul for the 2010 Congress



The Cistern of 1,001 Columns – venue for the 2010 Congress Gala Dinner

Conservation and the Eastern Mediterranean

The Congress will focus on the conservation of moveable and immovable heritage in or from the Eastern Mediterranean. This will include material held in collections around the world, the care and conservation of works of art, artifacts and sites, and the preservation of architecture, all reflecting this region's very rich heritage.

The conference will bring together the international professional community to present and exchange ideas, to debate conservation practices and cutting-edge research, to consider exciting new developments and thought-provoking challenges, and to make new connections between this region and all corners of the world.

An impressive range of over 40 speakers and 40 poster presenters is lined up to report on contemporary thinking, current research and examples of best practice. Topics will include:

- Site and urban conservation and management
- Conservation and research of textiles, sculpture, leather and manuscripts
- Conservation of painted interiors and decorative surfaces
- Conservation of mosaics, wall paintings and tomb art
- Reviews of conservation history and techniques.

The language of the congress and its publications is English, but simultaneous translation into Turkish will be available. There will also be abstracts of the papers in Turkish in the Congress preprints.

What registration brings you

The registration fee covers attendance throughout the event, lunch, morning and afternoon refreshments every day of the technical programme, the printed Congress Preprints (and CD), prior on-line access to the abstracts and papers, and attendance at the evening receptions. There will be an additional fee for the Congress Gala dinner and for the excursions on the Wednesday. Accompanying persons are welcome to the receptions at no cost; extra places on the excursions or at the Congress Gala dinner are available at the same cost as the main applicant to those events.

Registration for the Congress is open NOW. Register by visiting the Congress registration page on the IIC website www.iiconservation.org, visit the Congress pages and complete the on-line booking form. Please contact the IIC office (iic@iiconservation.org) if you have any questions. The registration fee is discounted for members of IIC so why not join IIC now to save that money and get all the other benefits of membership straight away.

Visit www.iiconservation.org to find out more and book now!!

Seminars and Workshops Reviews

Modular Cleaning in review: an intensive workshop at the University of Melbourne

Bettina Ebert & Maria Kubik

In February 2010 we had the good fortune of attending *The Modular Cleaning Program: A systematic approach to cleaning paintings*, a week-long workshop by Chris Stavroudis held at the University of Melbourne. Chris is a paintings conservator with a private practice in Los Angeles, and has long experience in formulating cleaning solutions alongside Richard Wolbers and the Getty Conservation Institute.

The Modular Cleaning Program (MCP) intense five day workshop was organised by Vanessa Kowalski and hosted by the Centre for Cultural Materials Conservation (CCMC). 23 paintings and objects conservators participated in the workshop, with representatives from most major Australian art galleries, as well as conservators in private practice and from New Zealand and Malaysia. For some of us, this workshop came as a much needed refresher to Wolbers' Gel Cleaning Methods, and for others, an accessible way into his book *'Cleaning painted surfaces: Aqueous cleaning methods'*. The workshop included a combination of lectures followed by practical laboratory sessions, with ample opportunity for questions and discussion.

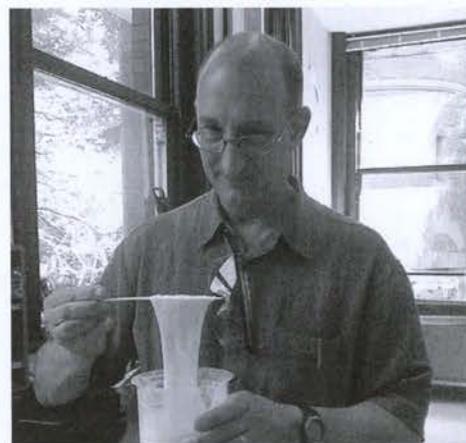
The MCP itself consists of software that incorporates a series of inter-related databases, developed to offer the conservator a systematic approach to cleaning as well as provide a tool that would do the hard calculations. Thus, multiple solutions can easily be tested and modified based on the problem at hand. The MCP can roughly be divided into aqueous and solvent/gel methodologies:

1) The aqueous cleaning system is built upon five independent components: pH buffer, ionic buffer, surfactant, chelating agent and optional gelling agent. Testing mixtures are made up based on the five components, using concentrated stock solutions. The software prompts for suitable combinations and strengths, but never tells the conservator how to clean a surface. Using the MCP, it is therefore possible to quickly and confidently test more cleaning mixtures than previously possible within a short space of time.

2) In a manner similar to working with the aqueous stock solutions, it is possible to make up stock solvent gels which can be mixed to obtain different working properties. Compatibility is worked out on a simplified Hansen solubility diagram, as different concentrations of Ethomeen® C-12 and C-25 may be immiscible. The MCP has not been fully developed yet for use with solvents and solvent gels, however it is hoped that eventually plotting can occur in 3-D Hansen Solubility space and recommendations be made for appropriate gel clearance solutions.

Chris' lecturing style made the chemistry involved easily accessible, covering topics such as aqueous solubility theory, chelators, ionic strength, surfactants, buffers and the pH range. Chris reminded us of ionic strength and conductivity of the cleaning solution, and its effect on the ionic nature of the paint surface left behind. Isotonicity of the cleaning solution with the surface being cleaned would seem to be the safest approach, though Chris did point out that measurements of pH and conductivity of the paint surface are not necessarily to be taken at face value. As the resulting solutions are complex mixtures including non-volatile materials, clearance is very important in order to reduce residues to a minimum.

Our lab sessions began with making up the aqueous stock solutions. Everyone had the opportunity to prepare buffers, chelators and surfactants. In subsequent lab sessions, participants made up a series of different solvent gels following recipes provided by the MCP. Once all aqueous stock solutions and solvent gels had been prepared, we were able to commence with testing on sample paintings in order to familiarise ourselves with working with the computer program. This provided us with opportunity for experimentation with mixing the different aqueous stock solutions in formulating a cleaning system for various surfaces. Despite the relatively large number of participants, everyone had the chance to test clean several different paint surfaces. This prompted discussion and helped clarify some issues, especially for those who had little previous experience with some of the cleaning agents used in the MCP. As always, the benefit of bringing together conservators from





across Australia and other countries led to sharing and exploring solutions to common problems. Some of the tips gained from the workshop included:

- pH meters need regular calibration, especially cheaper ones!
- Using carbonated water as a cleaning agent in preference over deionised water, as it has a slightly lower pH and higher ionic strength. As a result, many of us have bought soda makers, and are now happily carbonating our distilled water.
- Investigating polymer emulsions for cleaning acrylic painted surfaces
- Using a microfibre cloth to remove loose cotton threads after cleaning

In summary, it had been a full and enriching program, and the provision of the required workbook, software and testing kits means that participants can return to their labs and immediately apply what they have learned. Unfortunately for some of us, taking solvent gels home on the plane was not an option, and we are devising cunning ways of getting them across or getting others to mix us a new set! We have already been using the MCP to successfully clean problematic paintings



that could previously not be cleaned safely.

A big thank you to Vanessa Kowalski and CCMC for organising such a comprehensive workshop; the presentations and demonstrations were excellent and it is hoped more such mid-career training opportunities will be provided in the future.

The Joint Interim Conference of five ICOM-CC Working Groups on Multidisciplinary Conservation: a Holistic View for Historic Interiors Rome, March 23-26, 2010: Report

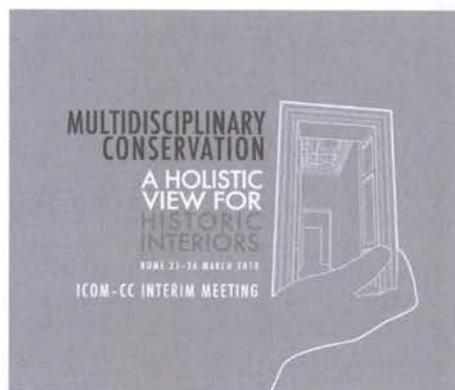
**Dr Malgorzata Sawicki,
Coordinator, ICOM-CC Wood,
Furniture, & Lacquer Working
Group**

Multidisciplinary Conservation: a Holistic View for Historic Interiors, was the title of the Joint Interim Meeting of the five ICOM-CC Working Groups in Rome, March 23-26, 2010. The conference was held at the Complesso San Michele a Ripa Grande in Rome, a headquarter of the Ministero per i Beni e le Attività Culturali (MiBAC), and was also hosted by the Istituto Superiore per la Conservazione e il Restauro (ISCR), with the support of the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) and the International

Council of Museums – Italia (ICOM Italia).

A successful earlier collaboration between three ICOM-CC Working Groups – Leather and Related Materials, Textiles, and Wood, Furniture, & Lacquer – which produced the *Upholstery+* Conference in Krakow in 2007, has expanded in Rome 2010 to include the Sculpture, Polychromy, and Architectural Decoration as well as the Murals, Stone, and Rock Art groups. While the 2007 Joint Interim Meeting was dedicated to multidisciplinary aspects relating to one object (the chair, the sofa, chaise longue etc) the Rome 2010 Meeting encompassed a broader multidisciplinary subject, the “historic interior” itself.

The buildings and their interiors consist of multiple facets and materials often altering dramatically throughout their life spans due to change imposed by society, their environment and use. The proper care for historic interiors draws from many conservation specialisations as well as from many other fields. Therefore it is essential to approach each project in a holistic manner using a multidisciplinary collaborative approach. The posters and papers that were presented at the Rome 2010 conference outlined collectively the key issues relevant to this topic: conservation policy, methodology, protocol, diagnosis, scientific analysis, education, preventive measures, historical and aesthetical aspects as well as practical treatments including restoration, reconstruction, and replication.





From almost ninety abstracts, which were submitted for this meeting, forty-six papers and thirty-three posters, all peer reviewed, were presented by authors from twenty-five countries over a period of three intensive days. The conference was attended by 245 delegates from all over the world. The 20-minute lectures were divided into 8 different themes: "Historic interiors and wide ranging conservation projects", "Museums and private residences: principles of conservation", "Interdisciplinary issues", "Preserving original context while maintaining a functional role", "Preventive conservation, care and maintenance", "Cultural property: changes in the original context", "Composite material artefacts: conservation projects" and "Materials and artefacts: technical and scientific update". Each 3-to-5 papers session was followed by a discussion engaging the audience. The poster sessions took place before lunch and afternoon coffee breaks. Each author had 3 minutes to make a presentation inviting the delegates to a more attentive view of the posters on display during the 3 days of the conference. The fourth day was devoted to visits of conservation laboratories and museums in Rome and Florence.

The Working Groups Coordinators and Assistant Coordinators assured that the organisation of this conference in regards to timing, lunches and site visits went very smoothly, but the main credit for it should go to the Coordinator of the host country, Mariabianca Paris, and her team. The members of the different Working Groups also had their separate meetings during the conference,

providing an opportunity for people from different countries to meet as well as share and discuss their opinions.

The papers and posters presented conservation issues related to varied interiors: palaces, castles, historic houses, theatres, villas, museums, temples and churches. Most papers emphasized the needs for holistic treatment of interior and preserving its historical context and function of the building, although it was stressed that a balanced strategy is often necessary in order to achieve this task. The collaboration between curators, surveyors, architects, conservators, caretakers, end-users, stakeholders, and the public (to name but a few) is vital and communication between these professionals and experts from varied fields must be open and transparent. Many speakers highlighted the role of the public as interactive viewers, who can be continually engaged and often offer support in maintaining integrity of a historic interior.

Regardless of this emphasis into the collaborative approach for conservation of historic interiors, the statement was made that not enough papers were devoted directly to the degradation of materials, its causes and potential solutions. The criticism has been made that "the presentations were quite 'empirical' " and that the conference showed "the lack of well based scientific methodology to conservation issues and how to solve certain environmental problems and degradation processes." (Ana Bidarra, May 2010)¹ In response, one can obviously riposte that the conference can only be as informative as submitted papers. Yet, with over ninety abstracts submitted for this meeting by professionals working at many recognised institutions all over the world, papers and posters were

selected to present a global overview of the historic interior conservation and the treatment of objects and decorative elements contained within. Hence, one can just wonder whether there has been sufficient research being conducted on "environmental problems and degradation processes" in relation to conservation of historic interiors. However, this critical assessment confirms also complexity of this broad subject and demonstrates that maybe there is a need of the follow-up conference that would focus, in particular on degradation of materials in historic interiors and varied approaches to their treatments.

The Rome 2010 conference and the resulting proceedings, which are available at the ICOM-CC website, aimed to bring to attention the concepts hidden behind the keywords that are predominant in the terminology of the current conservation policy, such as 'holistic', 'multidisciplinary', 'collaborative', 'communication'. The conference has provided a unique opportunity for many professionals from different fields to gather to discuss ongoing projects and strengthen contacts between conservators, art historians and scientific experts. The objective of the meeting focused on providing an overview of the complex problems involved when dealing with conservation of historic interiors within a multidisciplinary and holistic framework. It was also hoped that presented papers will stimulate an ongoing debate on varied approaches for conservation of historic interiors and if the follow-up conference will be a result of such discussion, it would mean that we succeed.

Proceedings of this conference are available at:

<http://www.icom-cc.org/>

Most papers emphasized the need for holistic treatments of interiors and preserving the historical context and function of the building, although it was stressed that a balanced strategy is often necessary in order to achieve this task.

Enter the site and follow the link to one of the five involved Working Groups.

Program Committee and Working Group Coordinators:

- Mariabianca Paris (*Leather and Related Materials*) mariabianca.paris@tin.it
- Elsje Janssen (*Textiles*) elsje.janssen@stad.antwerpen.be
- Malgorzata Sawicki (*Wood, Furniture, and Lacquer*) margarets@ag.nsw.gov.au
- Kate Seymour (*Sculpture, Polychromy, and Architectural Decoration*) k.seymour@sral.nl
- Andrew Thorn (*Murals, Stone, and Rock Art*) artcare@iprimus.com.au

¹ Ana Bidarra, review of "Multidisciplinary conservation – a holistic view for historic interiors", e-conservation magazine, No. 14 (2010) pp. 8-9, <http://www.e-conservationline.com/content/view/894>

Cleaning 2010: New insights into the cleaning of paintings, Valencia 26-28 May 2010

Gillian Osmond and Anne Carter, Queensland Art Gallery

Cleaning 2010 was a highly anticipated event. Not since the 1990 Brussels IIC Congress, *Cleaning, retouching and coatings* (and the UKIC/TATE conference *Dirt and pictures separated* the same year) has there been an international symposium with a major focus on the cleaning of paintings. Jointly conceived by the Smithsonian's Museum Conservation Institute (MCI) and the Polytechnic University of Valencia (UPV), invited speakers comprised an established group of international conservators and conservation scientists, all renowned in the field of cleaning paintings.

There was also rumour of a proposed moratorium on cleaning – drawing parallels with the 1974 Greenwich

conference on the lining of paintings, where Percival-Prescott won ICOM support for a moratorium on lining. In Valencia, in the end, there was majority consensus that a moratorium on cleaning was not warranted, although the significant risks posed to paintings during cleaning, including previously unknown risks identified in recent research, were well communicated.

Introductory papers reviewed the contentious issues of aesthetics. Hackney noted that technical debates about cleaning remain restricted to the conservation profession and that cleaning controversies have been largely based on aesthetics – i.e. what various stakeholders think the painting should look like.

Research into the interactions and deterioration of materials present in paintings is gradually increasing our capacity to explain changes in the appearance of individual paintings. Signorini and Gritt reminded us that paintings change in appearance over time for reasons other than dirt accumulation or surface discolouration, and it was generally remarked that historic 'authenticity' to artist's intent is not possible – whether employing a total or partial cleaning approach. The practice of cleaning oil paintings is almost 600 years old, and there is still much to learn.

The next group of papers dealt with research into the deterioration of egg tempera and oil paints (including alkyd). The concept that different pigments influence the drying and ageing of oil paint in different ways is not new, however, research presented by Mecklenburg and Tumosa reveals links between the degree of hydrolysis in a paint film and its vulnerability to mechanical, environmental and solvent effects. A surprising degree of mobility



of metal ions within an aged 'dry' paint network has also been demonstrated, both within and between paint and ground layers. Here adjacent materials can impart significant property changes, even when present in very low concentration. Lead and zinc are significant pigments.

Solvent behaviour is another field which has been the subject of considerable research in recent years. Research is based on the premise that a good cleaning strategy minimises swelling and leaching of paint components.

Papers by Phenix and Sutherland use swelling measurements and analysis of leached extracts to demonstrate the inadequacy of established solubility models such as the TEAS chart. Coupled with the work of Zumbhl, whose research has improved understanding of the interactions within solvent mixtures, experimental results are being used to propose new models for predicting solvent behaviour and interactions with oil based paints. Zumbhl has established that the greater the difference in polarity between two solvents in a mixture, the greater the deviation from 'ideal' behaviour (where properties are assumed to be directly proportional to the mixing ratio). Such mixtures increase the likelihood of solvent leaching effects. Solvent mixtures applied to alkyd paints

The practice of cleaning oil paintings is almost 600 years old, and there is still much to learn. Not since 1990 has there been an international symposium with a major focus on the cleaning of paintings...

were frequently found to have a more damaging effect than the individual solvent components.

Another key promise of the conference was the latest research into the cleaning of acrylic paint surfaces. Learner reminded us that contemporary paintings are often being cleaned for the first time – and this is the time when they are most susceptible to swelling and leaching. Ormsby presented an overview of research into surfactant migration in acrylic paints. Surfactant migration is dependant on numerous factors and can affect dry film properties such as appearance, water sensitivity and dirt attraction. In some instances surface surfactant may facilitate dirt removal from acrylic paint surfaces, but the process of cleaning almost certainly involves removing some of this 'original' material. The dangers of leaving dirt to become embedded in an acrylic film were also described as were examples where deionised water used for cleaning actually pushed dirt into the film, making it more difficult to remove. Again, nothing is ever simple. Surfactant is not always present on the surface, paint recipes change and there may even be a case for 'patina'. It is the ethical as well as the practical considerations of this topic which are compelling.

Wolbers presented results emerging from his research considering the effects of pH and conductivity on the swelling and extraction of acrylic dispersion paints. It is becoming apparent that the parameters generally considered 'safest' for aqueous cleaning of oil based paints do not apply in the case of acrylic surfaces. Solutions with pH lower than 6 and with conductivity higher than 6mS/cm appear to hold the greatest promise for minimising disruption in acrylic paintings.

In addition to acrylic paints, PVA, modern oil and alkyd paint systems are also of concern to conservators of contemporary collections. The stiffness and brittleness of alkyd paints was highlighted by Ploeger, though for most purposes alkyds are considered to behave similarly to oil paints, consistent

with their high oil content.

Modern commercially produced oil paint can exhibit properties quite distinct from traditional preparations. Water sensitivity is an issue for some modern oil paints and is currently being researched by the Courtauld Institute in London and the Netherlands Institute for Cultural Heritage. Most likely to be encountered in paintings from the 1950-60s, water sensitivity appears to be connected to the presence of metal stearates. The possible influence of hydrophilic bulking agents such as kaolin is also being considered.

The final part of the conference highlighted new cleaning techniques – particularly the preference for thickened cleaning agents rather than free solvents for porous surfaces. Cremonesi showed how rigid gels based on agar are transforming many cleaning projects in Italy. The properties of the water are adjusted prior to gelling. For textured or sculptural surfaces the agar preparation is brush-applied while still warm so that the gel solidifies in contact with the contours of the substrate. A paper presented by Sánchez-Ledesma describes Spanish research using solid gelled surfactant solutions cleared with a second gel prepared without surfactant as a 'rinse', after which no residues were detectable, in contrast to the same surfactant solution applied as a liquid gel and cleared directly with swabs.

The final paper by Daudin-Schotte presented findings of research into the use of dry cleaning methods on unvarnished paint surfaces. Several commonly used erasers were found to be unsuitable for general application, including Groomstick and Absorene which deposited residues which became more pronounced with ageing. PVC erasers were associated with abrasion and surface alterations apparent using ultraviolet fluorescence and additionally left chemical residues. QVS polyurethane ether 'Make-up sponges' were the safest eraser tested if washed and dried thoroughly before use; unfortunately this specific brand has been discontinued, although comparable alternatives may exist. Other erasers

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tested carried risk of polishing but were found suitable for certain types of paint surface. A more complete description of products and results is available online: <http://www.scribd.com/doc/28005037/Painting-Dry-Cleaning-Table>

Cleaning 2010 additionally included presentation of 24 selected posters to enable contributions beyond those of the invited speakers. Abstracts of posters are included in the conference preprints.

The conference concluded with a 2 hour panel discussion and open debate on various issues identified on the topic of cleaning paintings. Discussion focussed on the need to better understand specific risks and vulnerabilities so that cleaning approaches can be modified or postponed according to the circumstances – in essence relying on professional behaviour. Regulation of the industry, such as via accreditation was proposed as a means of supporting conservators in this aim.

While many of the issues surrounding the cleaning of paintings remain little changed from Brussels in 1990, there is no question that the science has moved forward and our understanding of the complexity of paint has dramatically increased. Along with this new knowledge come new uncertainties, additional professional responsibilities and more questions.

Proceedings of the conference are being published by the Smithsonian Institute's Scholarly Press and will be available in 2011.

Product Review

Technology in the Veggie Aisle

Deborah Lane
(2nd year conservation student,
University of Canberra)

The nature of science and technology is that it is ever evolving, becoming smarter, faster, more user-friendly and cheaper. For conservators and those of us studying to become conservators, this is great news.

When you go shopping for your weekly groceries, your shopping list normally reads something like; bread, milk, apples, carrots and cheese. Not often does it include; microscope. Recently

Aldi offered, yet again, their USB microscopes. At \$49.99 these were worth a look.

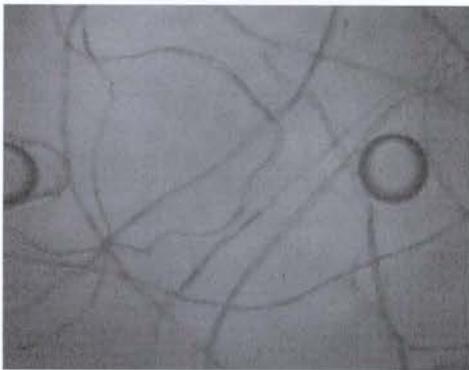
I confess to being an Aldi fan for many years now. I have many of their products, some have found their way into my kit for conservation use. Digital calliper, suction base vice, lap top, bench clamp lamps to name but a few. So when the USB microscopes came back this year I was queuing at the door before they opened so I didn't miss out this time.

I had seen some online reviews of the USB microscope and was very impressed at the results people were webbing from this little tool. But was it of any use to me as a student and future conservator?



YES! I have come to expect good things from Aldi products, this one didn't disappoint.

It captures still pictures at 1280x1024 resolution, and video at 640x480. Software and several accessories, including 7 blank microscope slides,



Cotton: back light x200



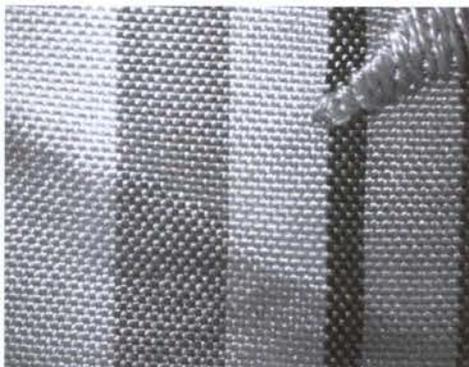
Embroidered Silk: showing depth of field x200



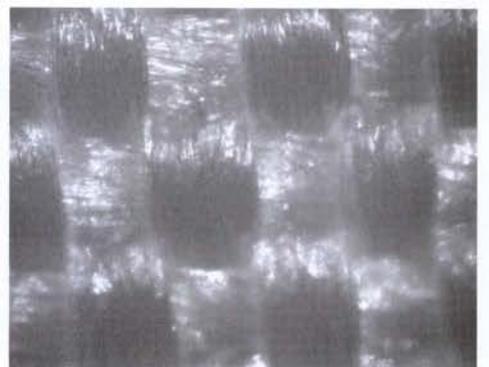
Silk Taffeta: back light x60



Raw Merino: raking UV light x200



Silk Taffeta: top light x10



Silk Taffeta: both lights x200

Special Interest Groups

and 5 with specimens already mounted, also plastic tweezers, come with the kit. Lighting options for specimens include top light, back light or both. Magnification is x10, x60 and x200. Sadly the slides are plastic, so easily scratched. Focus is by means of moving the table up and down. On x10 and x60 this didn't present any problems. X200 naturally enough is a much narrower range and harder to achieve.

I tested its capabilities on textiles, mostly silk, but also merino wool and cotton raw fibres.

Software is compatible with Windows XP and Vista, but instructions do not mention Windows 7, Linux or Apple. There is a toll free number for service help and it comes with a 3 year warranty.

In all I felt that it was excellent for the money.

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Science SIG

Portable-XRF users group

Since the introduction of portable X-ray fluorescence spectroscopy to Conservation in Australia, there has been an enthusiastic adoption of an analytical method that is non-destructive in character, and provides instantaneous results while also being relatively simple to achieve. As more institutions acquire equipment, and users have access to travelling equipment on loan from Bruker in the US, we think it is timely to establish a users group to connect and support this activity.

The p-XRF users group is designed to bring together users and develop a community to exchange ideas and share experiences. Catherine Lovelock (Museum Victoria) has been collecting the names of all participants in the XRF training workshops so far, and an invitation to join the group will be sent to all attendees in June. If you have not participated in the workshops yet, but would like to be included on the list, please let Catherine know by email: cloveloc@museum.vic.gov.au

As a group, we will identify general needs of users, and develop a means to address them.

Alongside the Book/Paper/Photon SIG Symposium, there will be an XRF workshop in the 'optional tours/workshops' program for Friday 19th November. Details will be sent to the p-XRF users group in due course.

Paintings SIG

Ahead of this year's planned Paintings Group Symposium in Adelaide, Andrew Durham has assumed the role of AICCM Paintings SIG Convenor, taking over from Carl Villis, who has held the position since 2006. Andrew will shortly be announcing the dates and themes of this year's symposium.

Preventive SIG

In June, members of the SIG will receive a brief survey seeking feedback on their priority interests and needs related to preventive conservation. This advice from the membership will guide organisation of activities by the SIG for the next 2-3 years. For the benefit of former members who may not have recently updated their details on the AICCM website, the survey will be made briefly available for completion via the website. The survey results will be distributed in July. In the interim, early planning of a SIG event for 2010 has commenced, with 'November in Melbourne' looking likely in terms of timing and location. All enquiries and suggestions about the SIG are welcome – please contact Catherine Lovelock on cloveloc@museum.vic.gov.au or via telephone 0435 401 450.'

State Division updates

Victorian Division

The Victorian Division of the AICCM has had an eventful first half of year. We have had several *Off the Record* (OTR) talks that connect with some of the big picture issues that are increasingly topical: research, disaster preparation, and advocacy of the profession.

One talk was held at the NGV with **Deb Lau**, CSIRO, and **Mark Tobin**, an Infrared beamline scientist at the Australian Synchrotron, speaking to a large audience of conservators about how the synchrotron can be utilised to assist material studies of cultural heritage items. This will be followed up by a site visit and lectures at the synchrotron later this year.

Marcelle Scott reported on the Salzburg Global Seminar *Connecting to the World's Collections: making the case for conservation and preservation of our cultural heritage* which she attended in October last year. The Salzburg Declaration on the Conservation and Preservation of cultural heritage promoting advocacy of conservation was an outcome. Victorian Division moved to accept the Salzburg

Declaration on the Conservation and Preservation of Cultural Heritage. The Victorian Division supports the aims and intentions of the declaration and looks forward to further engaging with and working towards the goals outlined within it.

The Victoria Division's contribution to Blue Shield's MayDay activities was to hold an OTR, discussing lessons learned from the super storm that hit Melbourne on the March Labor Day long weekend. **Sarah Slade**, the Storage, Preservation & Conservation Manager of the State Library of Victoria, and **Davina Hacklin**, Manager of Conservation at Museum Victoria, spoke about the impact of the storm, their institution's disaster plans and their response and recovery during and after the storm. The event was attended by conservators and local collection managers. One commented afterwards, "A number of collection managers in attendance last night got a lot out of the presentations.... It would be great to hold a longer version of last night's event that allowed for a much wider sharing of experiences and discussion of disaster plan models from across the sector."

The first Victorian Division chocolate fundraising drive yielded a profit of over \$400! Many, many thanks to everyone who participated, in particular to **Alice Cannon** for researching and organising the whole venture.

Alex Ellam reported that the DisACT Symposium was a very successful day, and proved to be a better forum than most. Organised by DisACT and Blue Shield Australia there were more than 100 people in attendance, representing a wide variety of institutions and organisations. There were many conservators present. Among other things, Museum standards were discussed, including good discussions about preventive conservation policies. There was a lot of good energy and excitement about taking the ideas discussed away from the symposium and developing them further.

Sofia Lo Bianca, a student at the Centre for Cultural Materials Conservation, will give a presentation on her recent internship at the Freer Gallery of Art in Washington.



Interesting things I've read...

Bulow, Anna E. *Collection management using preservation risk assessment*, Journal of the Institute of Conservation, Vol. 33, No.1, March 2010, p65-78.

Reviewed by Elizabeth Hadlow

This article is great for anyone considering a preservation review, condition survey, or a review of their preservation strategies. The article provides the background and reasons why certain decisions were made and therefore leads the reader to ponder their own situation in more detail. It's also a valuable overview of recent publications dealing with preservation surveys and risk assessment strategies for collections and provides advantages and disadvantages to each suggested methodology.

Lab and People News

Western Australia

Western Australian Museum

Ulli Broeze-Hoernemann and **Richard Garcia** of the Department of Materials Conservation went to the Kalgoorlie-Boulder region to assist with the recovery of collections in the aftermath of the recent earthquake.

The earthquake struck on 20 April and had a magnitude of 5.0 with numerous smaller after-shocks.

The damage to the many heritage listed buildings in Boulder was substantial and custodians of collections were understandably anxious to have them assessed and to receive advice on how to proceed with their rescue. Ulli and Richard went inside buildings to get a first-hand view of the extent of damage to the objects where possible.

Ulli and Richard conducted a seminar for people in charge of collections to provide advice on object recovery procedures, repair, measures to improve security in the future as well as the importance of having a disaster preparedness plan in place and the relevance and contact details of **Blue Shield Australia**. They answered the many questions people had to give them confidence that most objects were not lost.

Carmela Corvaia and Ulli Broeze-Hoernemann went to Melbourne for two weeks in March to condition report objects from the **ACDC** exhibition which will travel throughout Australia starting later this year. The **ACDC** exhibition follows the successful *Nick Cave* exhibition and both are part of a cooperation between the Victorian Arts Centre and the Western Australian

Museum. Carmela and Ulli examined over 400 objects to get them ready to be packed for travel.

Ian MacLeod celebrated National Archaeology Week by presenting a talk on the Conservation of the Monitor style warship HMVS Cerberus as part of a special program run by the Australian National Maritime Museum's **Claire Palmer**. The talks by **Ian MacLeod**, **Peter Gesner** currently in Sydney on the *Pandora* and **Ed Slaughter** from Townsville on the *Centaur* were all linked by connections to mythical monsters and creatures of the ancient worlds. The theme was in support of a great traveling exhibition from the USA on mythical sea creatures.

We were happy to see Australia's latest young heroine sail her pink ship into the Harbour and so congratulations to Jessica for her circumnavigation and good luck to the conservator who manages her boat!

Next stop was Melbourne for a talk on his work on the conservation of collections recovered from the wreck of the RMS *Titanic* as part of the program of talks promoting visitation to the touring exhibition on the *Titanic* where most of the artefacts had been treated by **Stephane Pennec** and **Rhonda Wozniak** who had at various stages done internships at the WA Museum's conservation laboratories.

Ian participated in the second round of the Professional Membership assessment and is happy to report that he passed! Now that I have done it I can only encourage all practising conservators and conservation managers to make that commitment and be able to have the PMAICCM after your name.

Artworks Conservation

The team from ArtWorks Conservation – **Vanessa** and **Seth Wiggin** and **Tony Best** spent most of May working at Curtin University to cover and repack a collection of items from John Curtin's home. The collection included furniture, china and glassware, paintings and our personal favourite – Curtin's curtains! Despite the tight time frame and many delays in receiving our supplies, the project was completed ahead of the June deadline.

Vanessa recently completed the treatment of a large ceramic installation by Joan Campbell for Lotteryswest. The installation included around 70 ceramic pebbles, which had been regularly watered due to their placement in an indoor garden. The pebbles had been damaged due to infiltration of salts and required desalination followed by extensive surface repairs. Vanessa is anxiously waiting for the return of Joan's former assistant from overseas, as no documentation has yet been found on the original placement of the installation.

Vanessa and Seth are looking forward to their first interstate job. They will be visiting MONA in Hobart in order to assess and repair an Anselm Kiefer sculpture. The sculpture comprises several lead books, each weighing 1 tonne – a definite challenge!

Corkill Conservation

Corkill Conservation is open for business! Having taken delivery of all the equipment and set-up materials by March, the focus turned to marketing materials, including writing a website, and the hunt for clients. Thus far there has been a very positive response with quite a number of quotes and several

accepted jobs. The layout and space limitations of the new lab space have been through a thorough test run with a project requiring de-acidification of 16 A3 size linocut prints. This has been an interesting learning experience and a drying rack will probably be introduced in the near future to help increase useable space.

New South Wales

Australian Museum

Lab News

Kristel Smits recently travelled to Bonn and Vienna to escort and install artifacts from the James Cook collection for a major touring exhibition entitled *James Cook and the Exploration of the South Pacific*. The exhibition is now on at the Museum of Ethnology, part of the Kunsthistorisches Museum in Vienna, and includes over 400 artifacts held in collections in various parts of the world. Four of the objects belong to the Australian Museum, including an impressive feather cape and a unique wicker helmet, both made in Hawaii. Travel plans were disrupted by a problematic Icelandic volcano, but once underway the trip went as smoothly as any courier could hope.

Sheldon Teare is currently working on installing an exhibition called *Alive* which celebrates the United Nations declared "International Year of Biodiversity". He is completing a number of treatments on a range of taxidermy mounts which go to make up a massed display of more than 200 specimens from our vast Natural Science collections.

Kate Brotherston, **Kristel Smits** and **Sheldon Teare** have been busy working on a collaborative project with the Casula Powerhouse Arts Centre (CPAC). The Australian Museum is lending a large selection of objects from the Pacific collection to the CPAC for an exhibition that opens in June.

The exhibition aims to facilitate and generate Pacific Island engagement with the collection items. One section of the exhibition is a display involving works by Pacific Community contemporary artists and Australian Museum collection items. The exhibition program includes performances by Pacific community groups and a festival weekend.

Michael Kelly has just completed installation of *Yiloga! Tiwi Footy*. This is a photographic exhibition that brings together a series of 40 documentary-style colour and black and white images that explore the integral role of AFL football in Tiwi culture. This touring exhibition, presented by Artback NT: Arts Development and Touring, has been augmented with a selection of Tiwi cultural objects from the museums Ethnographic collections. Two contemporary Tiwi sculptures were also commissioned for the exhibition. The sculptures each represent an interpretation of an AFL player, combining both traditional and contemporary techniques and design elements.

Heather MacKay discovered suspicious looking frass below a large Solomon Islands war canoe at our off-site store. This was identified by Alex Roach as being from dry-wood termites. AQIS were called in as this is classified as a notifiable insect. They agreed that an anoxic treatment could be carried out to kill the infestation. This became a major undertaking as the canoe is the biggest item in the collection at 14 metres long by 3.5 metres high. Alex Roach supervised a number of staff and contractors as it was bagged in barrier film and flushed with nitrogen. Heather is also keeping busy with preventive programs including trialling a new approach to pest monitoring in the museum involving collection managers carrying out pest inspections of their collection storage areas. She has recently finished a condition survey of bark cloths from Samoa and Tonga for rolled storage.

Colin Macgregor has been carrying out some tests on the response of various

bagging systems to temperature and relative humidity. This is aimed at a better understanding of the benefits and drawbacks of sealed bags in stores with uncontrolled environments. The effect of large temperature swings on the relative humidity within the bag may not be as significant as expected judging by preliminary results. The benefits are protection from pests, dust and short-term humidity cycles for natural science specimens in sub-optimal storage.

People News

Welcome to **Sheldon Teare**, who joined the team in April making the move from Melbourne. Sheldon has jumped onboard to lend a hand with several loans, exhibitions and projects. Sheldon is still settling in to the Museum and learning his way around Sydney.

Our taxidermist **Katrina McCormick** who has been working on repairs, cleaning and freezing of large mammals and birds for the *Alive* exhibition has departed for a year of maternity leave, with an imminent arrival expected. Good luck with it all Katrina!

Art Gallery of NSW

In the paintings lab **Stewart Laidler** has been assisting conservation colleagues far and near with FTIR analysis, in addition to co-coordinating events for our much loved Conservation Benefactors. **Paula Dredge** has been continuing her PhD studies having participated in the *Twentieth Century in Paint: Production, Deterioration and Works of Art Symposium* held in Melbourne earlier this year.

Simon Ives, has recently carried out treatment on new gallery acquisition; **Ethel Carrick Fox's** *High tide at St Malo*, and has written an article about the painting for *Look Magazine*. Simon is also pursuing with the WAGS (Women's Art Group) project; *The Sydney moderns and Australian colour field paintings: 'keys to colour'*, in collaboration with **Stewart Laidler** and curatorial staff. So far **Roy de Maistre's**

Colour Keyboard has gone under the X ray fluorescence gun, Sydney Ball has been interviewed, and an archive of the artists materials has been established. Both Stewart and Simon have also been involved in a number of department tours, floor talks and lectures on materials and techniques for gallery guides and the public. **Lisa Charleston** has been working with Simon testing various methods of encapsulating paintings within the frame using *Marvelseal* creating insulated 'micro' environments for long-term loan material that is going into uncontrolled environmental conditions.

Since April, the Frame Conservation team has been joined by **Satu Makela**, a painting conservation student from Finland. Satu has begun her training by assisting **Margaret Sawicki** on the major restoration treatment of a frame for the painting *Winding the Skein* by Lord Leighton, in addition to the preparation of several other frames for loans. In June, Satu will spend more time with the painting conservators aiming to proceed with her career and further training in painting conservation. After returning from the successful participation at the ICOM-CC conference in Rome, both **Basia Dabrowa** and Margaret, are rushing to finishing major restoration projects; Basia on the frame for the iconic Australian painting *Golden Fleece* by Tom Roberts, and Margaret on the aforementioned frame for the Leighton painting.

After making another beautiful reproduction of a Whitehead frame in addition to three new frames for photographic panoramas by Melvin Vaniman, **David Butler** has embarked on an overseas voyage visiting family and friends in England until the middle of June.

In the paper lab **Carolyn Murphy** has been busy preparing for the highly anticipated *Alfred Stieglitz* exhibition. This unique photographic exhibition will present works rarely seen together, from prestigious institutions including the National Gallery of Art Washington, the Museum of

Modern Art New York, Metropolitan Museum of Art New York, J Paul Getty Museum Los Angeles and Museum of Fine Arts Boston, among others. As part of this show Carolyn has been working on a floor talk in addition to liaising with Nora Kennedy, Sherman Fairchild conservator of photographs, Metropolitan Museum of Art, New York. Who will be presenting at the Stieglitz in Focus Symposium. **Analiiese Treacy** has been preparing works for the upcoming *Indian Empire* exhibition, in addition to preparing works for a number of outgoing loans. Analiiese has also been busy condition reporting items from the Kaldor Collection, including works by Sol LeWitt, Nam June Paik, Robert Rauschenberg to name but a few – every day a new treat!

Sarah Bunn has been continuing her research into the works on paper produced during the 1948 American-Australian Scientific Expedition to Arnhem Land (AASEAL) having recently completed a trip to South Australia. Sarah hopes to present her most recent findings at the upcoming Paper Symposium to be held in Melbourne later this year. This will follow on from the paper she presented at the National AICCM Conference in Perth in 2009. The paper lab has also been joined by **Tessa Thomas**, a conservation Masters student from Queens University Kingston, Ontario, Canada. As part of her 3 month internship, Tessa will be completing condition reports and conservation treatments for prints and drawings from the Australian and European collections, as required for exhibition and outward loan. Tessa will also be assisting in the documentation of new and recent acquisitions, carrying out technical examinations, research and analysis as well as visiting other art institutions within Sydney including the PHM, SLNSW, and State Archives. **Tom Langlands** has been doing an amazing job stepping into the shoes of **Lily Yang** in the mount-cutting department, processing a record number of mounts for recent outgoing loans.

We congratulate Lily Yang who has recently been appointed to the position of Asian Art Conservator. Lily has been keeping the spirit strong in the Asian Art studio by exercising her training and skills as a scroll mounter. Lily has recently completed the arduous task of lining of three large format rubbings from the Asian collection, in addition to providing advice and assistance to Tom Langlands, who has temporarily stepped into her previous position as mountcutter.

In the objects lab, **Donna Hinton** who also returns as a successful participant at the ICOM-CC conference in Rome, and has been busy devising new ways to conserve and maintain our well loved Brett Whiteley sculpture 'Almost Once' (Matchsticks) which fight a constant battle with the local birdlife in the area. **Kerry Head** with the assistance of **Ingrid Fargo** have been busy working on a number of textiles being included in the upcoming *Indian Empire* exhibition due to open at the Gallery in August. The objects lab has also been joined by intern **Sabina Scholz** who has been assisting in the lab in addition to carrying out research for our Japanese Art Curator.

Powerhouse Museum

Lab News

A request was received from Molly O'Guinness Carlson, Archeological Conservator, Maine USA who is researching Muntz metals for presentation at the ICOM Metal 2010 conference. This work is studying the composition of a number of different samples of Muntz Metals. The museum acquired a plate of Muntz Metal sheathing from the clipper Cutty Sark in 1954. Deterioration of the original plates lead to their removal and replacement. **Sue Gatenby** contacted **Dr Ian MacLeod**, Western Australian Museum Collections and Research Centre who carried out the analysis of our plate. Using X-Ray fluorescence results found that the composition

was not the 60:40 Muntz Metals but were estimated as 75% copper; 24% zinc, a definite single phase brass in bulk composition and definitely not a Muntz metal. We look forward to the publication of the full research for further explanations and conclusions.

After attending a Bruker X-Ray Fluorescence workshop using a portable XRF unit called the Tracer, **Sue Gatenby** used the Tracer to test for pesticide residues on a number of fur and textile objects which were to be de-accessioned into the education collection. In particular arsenic, lead and mercury were looked for. None were found to be contaminated.

Bronwen Griffin installed several objects in our revamped *Music* exhibition. She has also been preparing 30 Australian chairs for an exhibition going to Bathurst Regional Art Gallery and back for display at the Powerhouse Museum, called "*Sit Stack or Fold*".

Nadia McDougall prepared objects for a loan to Historic Houses Trust for their exhibition '*SKINT! Making do in the Great Depression*'. Objects included a homemade swaggie doll complete with bed-roll and billy can, and a food safe circa 1930.

Suzanne Chee managed the *Frock Stars* exhibition which was opened at the Powerhouse last week in grand style with the creme de la creme of Australian fashion designers in attendance. The exhibition aims to take you behind the scenes to Australian Fashion Week; to experience the shows, the set and the scene. 16 mannequins are on display, each were past winners of the SMH Australian Fashion Awards.

Gosia Dudek is working on the *Tinytorem* display of 64 objects from the museum's collection which are either tiny in real size or tiny compared to the actual size of the object. It is for a school holiday program. The creatives; Jackie French and Bruce Whatley, will respond to the objects by writing and illustrating small narratives, songs, rhymes or events using their animal characters in Shaggy Gully series of books.

Gosia is also working on the assessment and rehousing of 64 jewellery pieces which were packed and stored in a custom made box built in 1980 for the travelling *Cross Currents* exhibition. Non archival materials were used such as mood, brown card board, contact glue, synthetic fibre, leatherette and polyurethane foam. The foam had deteriorated and was falling apart and sticking to the object surfaces.

Kate Chidlow continues to work on the Australian Dress Register (ADR). An instruction video has been completed *On learning how to photograph objects*, particularly focusing on under-exposing and over-exposing black or white garments with an accompanying information sheet. Also a video and an information sheet on how to scan old photographs and documents into a computer is underway. This will also go onto the resources page of the ADR. The public website is under construction and it will be launched later this year.

Another register being created by the Powerhouse is on *The Rural Technology Project*. This is an exciting project in which a vast amount of information about all types of farm machinery, including photographs and labels, has been collated. It will also be launched later this year. There will be some conservation case studies on this website.

Kate Chidlow is working on some photo information sheets for the conservation department - 3 on paper conservation will soon be up on our website on *making: photocorners; book supports and display mounts for paper objects*.

Sue Gatenby and Kate Chidlow are in the process of putting together disaster response measures for the department. This includes disaster tubs, a disaster flip book, salvage manual and annual training, for our department, security, and other staff likely to be involved in removing objects in an emergency situation.

Sue Gatenby and Kate Chidlow completed the updated Conservation Policy which will be available on the

Conservation web site: <http://www.powerhousemuseum.com/collection/preservation>

Steamfest (Maitland) is a large event held in NSW attracting over 80,000 visitors to this year's silver anniversary festival. The Museum contributed a model exhibit which included a diverse display of historic farm toys and model engines. A highlight of the weekend has always been the *Great Train Race*, and this year was no exception as it featured a Triple Parallel Run with three steam locomotives racing against three Tiger Moth Biplanes. Winning this spectacular event was the Museum's recently relaunched locomotive 3265. On hand to accept the trophy from the Mayor of Maitland was the Museum's Director, Dawn Casey, and conservator, **Ross Goodman**.

A number of staff members completed a Practical First Attack Firefighting course at the Powerhouse Discovery Centre at Castle Hill, which is the main storage location for the collection.

People news

In May **Sanna Makarainen**, a Furniture Conservation student from the Metropolia University of Applied Sciences in Finland arrives for a 3 month internship.

Two students, **Lel Sebastian** and **Celia Johnstone**, from the Edith Cowan University (distance education), undertaking a Diploma of Science (Information Services, Archives and Records) carried out their practicums on Preservation and Storage with James Elwing.

Celia Cramer, student from the University of Canberra, bachelor of Cultural Heritage Conservation, spent a week in the department assisting with exhibition work and general conservation programmes. Sessions were also carried out with; **Dee MacKillop** (mixed media), Suzanne Chee (textiles), Bronwen Griffin (musical instruments), **Nitsa Yioupros** (conservation Photography), Tim Morris (metals), Gosia Dudek (ceramics), and Sue Gatenby (XRF analysis).

State Library of NSW

In a big year for celebrations at the Library, the team working on the Lachlan Macquarie bicentennial exhibition have a few short weeks until it opens on the 5th July. *The Governor: Lachlan Macquarie 1810 to 1822* aims to celebrate the life and times of the governor through the extensive collections at the State Library. The team, led by **Nichola Parshall**, continues to grow with **Nicole Ellis** working on the 10 manuscript tour journals to remove them from the glassine inlays put on them in the 1920s, shortly after they were acquired by the Library. **Dana Kahabka** is working on the watercolour component with treatments to some beautiful Augustus Earle's and **Guy Caron** is conserving the volumes including some small vellum journals and notebooks. The exhibition will borrow material from the NMA, NLA, HHT and the State Records, and afterwards a touring version will visit 4 cities.

Anna Brooks and **Trish Leen** have been receiving material for *Mari Nawi: Aboriginal Odysseys* which tells the stories of the Eora and Darug people who sailed on foreign ships during the period 1790 to 1855. Work has commenced to conserve material prior to digitisation.

Lang Ngo has been researching methods of rehousing the 18 X 22" wet plate collodion negatives in the Holtermann collection. The majority of the quarter, half and full plate negatives have been rehousing and we are now trying to work out the best method of rehousing the larger plates in preparation for digitisation. A posting on the photograph conservation distribution list has revealed some interesting methods by conservators around the world. One solution involves keeping the original wooden boxes, but repairing the boxes and hinges. Another promising solution involves the creation of coreflute sleeves for each plate with handles. These are then slotted into custom built boxes which can be placed on a dolly for movement from storage to the photographic studio.

Preservation Australia

The last few months have seen **Kay Soderlund** and **Tegan Anthes** globetrotting. First an insightful visit to the ICON-CC Conference in Cardiff titled *Conservation in Focus*. Risk assessment and preventive conservation were covered with new tools explained and case studies discussed and special interest groups highlighted the new dust atlas from National Trust, typical conservation challenges for exhibitions and more on Disaster Management. The issue of disasters was of great interest to Kay and Tegan, as following the cold of Cardiff they went off to the sweltering heat of Malaysia to conduct a one week workshop for the ASEAN countries. This was delivered to 8 ASEAN countries from the ASEAN network and achieved some ground-breaking initiatives in disaster preparedness within countries.

Not a moment to rest as Kay then flitted off to the US to attend the AIC conference in Milwaukee. Kay strengthened ties with conservation colleagues with the hope to present some exciting workshops in the coming year.

With workshops the focus for us these last few months, we have conducted selected workshops from our series in Melbourne in April and in Brisbane in July.

In between all the travels, Tegan has completed conservation treatment of a series of scrapbooks by the artist Max Coward, and Kay has continued work with the Slim Dusty project.

Beate Yule is now on board three days a week, assisting with the Department of Lands project and other treatment projects. Beate trained in Germany and Britain and has worked in both Europe and the UK in conservation. We are hoping to have a student placement from the University of Canberra during the semester break.

Australian National Maritime Museum

Lab News

Jonathan London recently attended the DisACT Symposium at the National Library. It was a most informative event, which spurred him on to think of ideas for the DisNSW group, which has recently been reinvigorated. Environmental and sustainability issues have been to the fore in recent months, and the extension to one of our storage areas has involved liaison with the project manager to improve the specs for the storage 'envelope'. Jonathan is also on the team preparing for the refurbishment of the Wharf 7 Foyer and the display of many small boats and other objects. Pending final approval work should commence in a few months time.

Sue Frost has recently been to Brisbane to undertake a changeover of material in the *Exposed!* swimwear exhibition. Travelling crates needed reconfiguring to take the new material and the new supports required fitting into the display cases. Happily, the objects are travelling in their display boxes quite well, and there were few issues to attend to. It was great to meet up again with conservators at the Brisbane Museum and to have a tour of the textile collection and storage areas, which Michael Marendy is developing.

Between exhibition changeovers, **Victoria Bramwell-Davis** has been really busy clearing the backlog of items in the ANMM's pest room. This has involved bagging oversized objects such as bark canoes, beautiful indigenous woven sculptures and shipwrights' tools. We are all very happy as the pest room is now empty and clean...well it was for a few days... Victoria is now processing an object reminiscent of something out of the NZ film "Black Sheep". It's a sailing trophy / ashtray, made from a ram's head! Umm... lots of interesting preservation issues there!

Caroline Whitley returned to work in April after 3 months off healing her broken leg and ankle bones! She has been continuing her work with database documentation, photography and preparation of many works on paper for various upcoming exhibitions in 2010.

We welcome **Penny Nolton** who joined us in March after several years managing conservation at the Museum of Contemporary Art. Penny is working on a project to document and conserve a large custom-built double kayak and many of the items taken onboard including communications equipment, tools, safety gear, food and medical supplies. The kayak was specifically designed for crossing the notoriously rough Tasman Sea and is the first kayak to be successfully paddled across the Tasman from Australia to New Zealand. The expedition was undertaken in 2008 by two young Australians. Penny's previous experience and keen interest in contemporary artefacts has come in handy in identifying some preservation issues for the fascinating variety of high-performance, technically engineered equipment and materials used in the construction of the kayak. Penny is also thoroughly enjoying being part of a team of conservators again after a few years flying solo at the MCA!

We also welcome **Julie O'Connor** who joined us in February to work on a textile project, re-housing approximately 1,000 textiles from boxes into a reconfigured compact storage unit to reduce storage creases and reduce storage requirements. Separates (jackets, skirts and trousers) will be hung; headwear will be stored on hat stands, while candidates for rolled storage include flags, sails and bedding. Smaller accessories and textile items will be stored in boxes on shelves.

People News

In April **Caroline Whitley** and **Alana Treasure (AWM)** had the great opportunity of having 48 hours beam time access at the Australian Synchrotron Facility in Melbourne, continuing work on their research into the degradation of iron gall ink on parchment. Samples for analysis were

taken from historic 19th and 20th century indenture documents, in addition to some other parchments written on with various 'lab made' historic inks. These had all been previously embedded in resin by Alana, and the ASF microtome was used to slice them up into 5, 7 and 10 micron thicknesses. Not an easy task! They were then analyzed by FTIR spectroscopy in order to see if any changes could be detected in the collagen spectra of the parchment in relation to the ink present. The results of the FTIR work will be analysed and hopefully published at a future date.

In May **Victoria Bramwell-Davis** and **Julie O'Connor** helped crew the HMB Endeavour replica ship from Kurnell, where it had been a part of the Kurnell festival, up the coast and back to its mooring at the ANMM. After only a few hours of sleep in rocking hammocks and then being put on the grave yard watch shift, they were involved in climbing the rat lines, traditional navigation skills, rope hauling and steering at the helm. The experience really was a once in a lifetime adventure!

Jonathan London is learning to dive, with a view to assisting the ANMM dive team in the future.

International Conservation Services

Karina Acton, Kat Edghill and **Eoin OSullivan** have been on Sydney Harbour working the *Tied to tide* for a visit by representatives of the Guggenheim Museum. Working through rain, even when while on a float on the Harbour, our wet conservators in gum boots immobilised the moving components for maintenance works, removing barnacles and other marine growth, and applied a protective coating to exposed timber elements.

Oliver Hull has been busy assessing and treating elements of the Parliament House Canberra Furniture collection as well as a significant Australian furniture collection.

In paintings, **Matteo Volonte** has been removing extensive overpaint on a historical portrait while **Adam Godijn** and **Melissa Harvey** are removing bronze paint from an old frame with great results saving all of the original gold leaf.

The paper section continues to be very busy with **Kate Papierniak** and **Wendi Powell** providing extensive services to private and corporate collectors on plethora of artifacts from books, parchments, photographs to artworks. Both Kate and Wendi assisted in recovery of water and soot damaged artworks and photographs. **Skye Firth** is helping the paper team with the literally mountains of plans that are being prepared for digitisation that have come in from across Sydney.

State Records NSW

Clara Cesarone has recommenced with State Records NSW after a ten year hiatus working in her family business. Clara has been repairing and stabilising documents for access by readers and has become our champion box and folder maker.

Jill Gurney has been preparing archives for exhibition loan. This has mostly involved "re-treating" items that were "conserved" and housed in guard books by the Mitchell Library in the 1930s. The guard book pages are highly acidic and also inhibit display. Jill has also been prepared Convict Indent registers for access by a researcher who is preparing a transcript for publication. The volumes have been rebound in the past, but the bindings are breaking and the pages are extremely weak at the corners due to the degree of use they have sustained during their lifetime. These volumes are normally restricted and not offered for viewing however the transcription project is considered to be of significant value to future researchers and will almost eliminate the need to handle the original records and therefore access in this instance was considered to be of overall benefit.

We welcomed **Dominique Moussou** back from maternity leave on June 11th. Dominique will be working 2 days a week and her main project will be treating the severely damaged Crown Plans that are required to be copied as part of the Land and Property Management Authority's digitisation project.

Elizabeth Hadlow has been providing advice to a number of agencies regarding flood and mould remediation. This has prompted her to look more closely at a number of issues relating to disaster response, and has led to the establishment of the mould remediation working group.

ACT

National Gallery of Australia

Painting conservation

Now that the *Masterpieces from Paris* show is over and the *Hans Heysen* exhibition is underway, the paintings conservation team is concentrating on the opening of the new indigenous galleries and the 2011 travelling exhibition, *Face: Australian Portraits 1880 – 1960*. Gallery rehangs and preparation of paintings for loan add to the busy schedule.

David Wise, Senior Paintings Conservator, has been preparing condition reports and treating a large number of portraits for the travelling exhibition as well as supervising the preparation of paintings for the new galleries. The Henry Mundy portrait



which **Allan Byrne** has been working on this year is almost finished and will be hung in the new Tasmanian gallery in June.

Greg Howard is busy preparing mounts and stretching canvases for the new Stage One Galleries. He has also been treating frames for the portrait exhibition.

Sheridan Roberts has been making good progress with the von Guerard varnish removal, having finally perfected the technique and materials required to remove the alkyd coating. To break up long hours of working through a microscope Sheridan is surface cleaning a portrait of the artist's sister by Arthur Boyd.

After completing the repair of the hole and tears in a Charles Hill portrait, **Sharon Alcock** is now cleaning a portrait by E. Phillips Fox and preparing it for the travelling exhibition. The varying solubility of the surface coating and bloom, have combined to make this a less than straight-forward process.

Paper conservation have been preparing for the opening of the new galleries at the end of winter 2010. We are very lucky to have **Rose Peel** on board for various project work, including the treatment of the NGA's Jessie Traill print collection and a collection of rare indigenous works from the Roper River region. We are continuing our planning for a *kari bari* workshop for January 2011. This will be presented by our long-standing colleague and expert in Japanese conservation techniques; Ranson Davey, who is working at the National Gallery of Ireland. Keep an eye open for a posting on this!



Senior textile conservator, **Micheline Ford** continues to coordinate the textile conservation section. Over the last few months several significant changeovers have taken place including the *Ballets Russes* display showcasing *Les Presages* and a complete rehang of the Asian Art galleries. Preparation of textiles continues for the new Indigenous Australian Art galleries which will open with Stage One of the building project later this year.

The textile conservation team has been focused on conserving south East Asian textiles in preparation for *Life, Death and Magic* scheduled to open in August this year. **Hannah Barrett** has been conserving a heavily beaded women's ceremonial jacket adorned with metal bells. **Stefanie Woodruff** and **Chandra Obie** have been undertaking treatments on textiles with extensive damage and loss from Sulawesi and Sumatra.

The Gallery's collection of painted textiles from Rajasthan continues to expand and **Jane Wild** has prepared two new *pichhavai* for display in the Indian galleries.

Conservation technicians **Blaide Lallemand** and **Dave Mc Roberts** are preparing mannequins and display devices for the upcoming exhibitions.

Objects conservation is busily working on objects for *Life, Death and Magic* the new galleries opening in Stage One of the Gallery's building enhancement.

Australian War Memorial

Lab news

The LTO workshop has been busy preparing objects for the WWII gallery upgrade including a makeover of the German Kubelwagen and the complex conservation of the German Flak 38 gun. The Small Objects lab has been kept busy processing several new acquisitions, and objects for the WWII gallery upgrade.

Jessie Firth has been researching a no stick material on which to store deteriorated rubber and plastic items. She has come up with the brilliant idea of using Teflon plumbing tape and has sourced a product, which is 150mm wide. This can be wrapped over and around many substrates making them non stick. **Bridie Kirkpatrick** and **Jessie Firth** are working to conserve textiles and related items for the redevelopment of the Hall of Valour, which houses our Victoria Cross collection.

People News

Many of you will remember **Sunao Gazzard** who worked as a paper conservator at the AWM for many years prior to her retirement. Sunao sadly passed away on Wednesday 12 May after suffering a heart attack.

National Library Australia

Sophie Lewincamp is on leave from the National Library for 18 months to undertake a research masters at the University of Melbourne. Her area of research will be the historical and scientific analysis of the University's Middle Eastern manuscript collection.

Welcome to **Denyl Cloughley** our new Paper Lab Manager, filling in while Sophie is on extended leave. It's a steep learning curve for Denyl, an objects conservator and a bonus for the Lab as Denyl is bringing new treatment insights to our work.

Preservation lab staff; **Sophie Lewincamp**, **Lydia Preiss**, **Lisa**

Jeong-Reuss, **Susanne Wullen**, **Janet McDonald**, **Alexa McNaught-Reynolds** and **Jack Bradley** have treated four Dutch East India charts (circa 1730) on parchment on permanent loan from the Kerry Stokes Collection. The treatment involved pigment analysis, old mounting tape and adhesive removal, minor repair, humidification through Gor-tex, tension string mounting based on the Pickwood reverse string method and the State Library of NSW technique. A big thank you to Dana for all her advice! A big thank you also to the National Museum of Australia conservation staff for allowing the use of XRF testing equipment for pigment analysis. Alexa is undertaking further pigment analysis to identify organic pigments not identified by XRF. Alexa and Sophie will be presenting a paper on the analysis and treatment of the charts at the AICCM Book and Paper symposium in November.

All Preservation staff are involved in teaching University of Canberra Conservation students. The two students, **Rebecca Ellis** and **Margaret Ferguson**, have been completing their Practicum 1 course in the Paper Lab this semester. They are really enjoying working in the Lab, being able to put what they are learning into practice immediately after each lesson. The students also enjoy observing other work activities in the lab and bindery, seeing examples of different treatments and the ongoing work in Preservation Services.

Our exhibition conservator **Susanne Wullen**, is working on material for the Treasures Gallery which is due to open in 2011. She is reviewing lighting guidelines and is developing a revised Library light exposure policy. Susanne is collaborating with Bruce Ford of the NMA who is undertaking light fading testing of a number of potentially highly sensitive Priority 1 items to be exhibited in Treasures.

The results have been most interesting. While the majority of the items have tested slightly better than expected, some of our Priority 1 material has been found to contain extremely light

sensitive pigments. For example, micro fading testing followed by optical microscopy analysis has revealed that 9 out of a collection of 56 first fleet watercolours attributed to George Raper contain a very fugitive yellow pigment, possibly saffron, which fades considerably faster than Blue Wool Standard 1. This process is allowing us to appropriately protect the most sensitive items in our collections.

Congratulations to **Alexa McNaught-Reynolds** who has permanently joined the team at the National Library. Alexa is responsible for environmental monitoring of the Library's collection areas both on site and at the storage facilities in Hume and general maintenance of the data loggers. She is also fully involved in all the Paper Lab work programs. Alexa and **Lydia Preiss** are investigating the Library of Congress iron gall ink treatment procedure/protocol on a small collection of iron gall ink drawings. Alexa's enthusiastic approach is a very welcome addition to the Paper Lab.

Lisa Jeong-Reuss continues to be the main Preservation contact for the Library's Digitisation Program. All Paper Lab staff, contribute to the stabilisation treatment of items selected for Digitisation. The Digitisation Program involves considerable workflow planning based on collection surveys and monthly treatment targets.

Lydia and **Lisa** have been the day to day supervisors for the Library's Taiwanese conservation intern **Hsin-Hua Wang**. This is the second intern from Taiwan for the Library. Laboratory visits for Hsin-Hua have been arranged to the Australian Archives, Australian War Memorial, National Museum of Australia as well as a week long placement with the National Gallery of Australia. We wish to acknowledge and thank fellow conservators for their interest and time in making these visits possible.

Janet McDonald is in her second year of study in the conservation course at the University of Canberra, having successfully passed chemistry! Janet contributes to all the Paper Lab work

programs including treatment of items for digitisation, exhibition, and the routine treatment program. She is also involved in presenting 'Care and Handling' talks to internal Library staff, as well as supervising volunteers working in the lab.

Jacqueline Bradley has been working on the newly acquired Graeme Clarke collection of medals, plaques and awards presented to Graeme inventor of the bionic ear. Having surveyed the items, Jac and Preservation staff have treated and re-housed the collection in custom made boxes. Jac has also recently cleaned a large marble bas relief of Mary McConnell with cotton buds and saliva. She is currently removing wax from the surface of several large copper etching plates using petroleum spirits /cotton wool as a surface poultice and scraping off the softened wax. The cleaned plates now reveal previously obscured information. The plates retain a protective layer of wax, and are housed in Mylar pockets.

Melanie Wilkinson joined Preservation Services for six weeks as a part of the National Library of Australia's 2010 Graduate program. Melanie undertook some minor treatments and also focussed on finding a re-formatting solution for notebooks and folders from the manuscript collection in the Library. The manuscript collection presented a range of complexities including a variety of formats such as wire spiral bound notebooks, ring bound folders, plastic spiral bound notebooks and stapled exercise books. The author of the collection had written vast amounts of content on fluoro coloured post-it notes, which were left adhered to multiple pages of the collection and protruded outside of the text block of the notebooks and folders. Melanie's treatment solution involved reformatting the collection, and implementing an overlay system. The post-it notes were adhered inside of archival quality document pockets. The document pockets that contain the post-it notes were then placed directly on top of the notebook pages they related to. Melanie enjoyed her time

in the Paper Lab and benefited greatly from working with such a diverse team.



Melanie at work on her project

Erika Mordek, continues to work in the Bindery as a contractor. Erica began as a volunteer in the Library last year, having done a short course in bookbinding at CIT. She is very much part of the Preservation team constantly learning and contributing to the work of the section. She started with phase boxing quickly mastering the quirks of the creasing machine. She continues to develop her skills with tuition from **Dave Roberts** our conservation binder and **Neale Wootton** former conservation binder and now part time contractor at the Library.

Patricia Crampin and **Jutta Crosthwaite-Klien** continue with the work of the Preservation Reformatting Unit. This is now mainly focused on ACT Newspapers as part of ANPLAN.

Of course the everyday ongoing work continues including: survey and treatment of collections for digitisation, treatment of damaged materials identified in use, preparation of material for exhibition and loan, staff training in collection care and handling, disaster planning, environmental monitoring, conservation treatment of highly significant material, supply of housing and storage materials to collection areas, providing preservation advice to Library staff and the public etc, etc. As you all know a conservator's work is never done.

Victoria

Museum Victoria

Lab News

Exhibitions and loans abound at Museum Victoria. Apart from the epic *Titanic: The Artefact Exhibition* currently on show, the museum is also working on some interesting paleontological and geological exhibitions, numerous indigenous exhibition and touring exhibitions, and has been acquiring some noteworthy new collections.

A large dolls house recently acquired from a donor in Tasmania has been a fascinating project for Conservation but is proving an accessioning challenge for Collection Managers. The doll's house measures 2.3 meters high, 1.5 meters long and 0.6 meters deep. It contains twelve rooms over four stories and has been made to incredible detail – along with rooms that you would normally expect to find in a doll's house (bedrooms, bathrooms, kitchen etc) it also contains a library, separate reading room, dining room, larder, servants quarters...and the list goes on. Furniture has been custom made for each room and it takes model making to a new level – there are pictures on walls, frescos, vases, individual bottles of wine, glassware and even a mouse with his cheese. While we have been enjoying the detail of this amazing piece, Collection Management will be a while before they complete all the documentation that goes with so many conceptual associations – e.g. multiple tiny plates must be associated with the plate rack, in the kitchen in the doll's house!

Samantha Hamilton has been working through final preparations before we commence touring *Ancestral Power and the Aesthetic*. This exhibition will showcase some beautiful and quite old bark paintings from the collection. The proposed travel program includes venues from Tasmania to the Northern Territory and this has given us lots to

think about with regard to techniques to safely transport and display these fragile works.

Collection Emergency Response training is now in demand following the super-storm that hit Melbourne on 6 March. Staff in other areas of the museum are showing great interest in Conservation and how they can contribute to the overall care of the collections during a storm event...which is fantastic! **Davina Hacklin** has been working with staff to share information on collection emergency procedures and conducting training sessions.

Sarah Gubby has commenced a major project to provide access and long-term preservation for Museum Victoria's audio-visual collections. The Museum's audio-visual collections include Lacquer and Vinyl discs, Magnetic media (U-Matic video, Compact cassette, VHS, Betacam, DAT, Floppy Disc, Reel to Reel Video & Reel to Reel Audio), Mini-disc, Motion Picture Film, DVD, CD, LD, and Wax Cylinders. A new sound recording studio has been installed in Conservation so that we can access, assess and record fragile material in-house. Apart from giving us instant access to previously hidden content the museum now also has the means to conduct interviews and record oral histories in a private, sound-proofed, professional studio space.

People News

We are very pleased to welcome **Karen Fisher** and **Sarah Babister** to the Conservation team. Karen and Sarah are helping out with a series of backfills. Karen is backfilling part of Samantha Hamilton's position while she is working part-time. Sarah is backfilling Karina Palmer's position while she acts in **Helen Privett's** position as Helen is on maternity leave. Positions will shuffle again in late July when Karina Palmer takes a year of maternity leave.

We are all very excited about the new additions to our colleagues families! Helen Privett and Sean welcomed baby Jacob on 18 March. Jacob is picture perfect and mum and bub are both

doing well. We're all wondering if it will be a baby brother or sister for little Harriet, Shane and Karina Palmer but we will have to wait until mid August to find out!

We farewelled **Sheldon Teare** in March. Sheldon has taken up an exciting new role at the Australian Museum and we wish him the very best of fun there!

National Gallery of Victoria

Lab News

The Frames and Furniture lab are commencing projects in the lead up to the NGV's sesquicentenary in 2011. In preparation for the Eugene von Guerard exhibition in March, **Holly McGowan-Jackson** has overseen the re-framing of *Warrenheip Hills near Ballarat and Spring in the Valley of the MittaMitta*. Following the completion of the frame treatment for the Portrait of Lady Rous by English artists William Beechey, **Sharon Grigg** is treating the frame for Frank Bragnwyn's Turkish Garden in preparation for loan as part of the NGV travelling exhibition *Imagining the Orient*. **MaryJo Lelyveld** is also preparing frames for several loans as well as gallery changeovers. **Suzi Shaw** has enjoyed working on some Japanese Negoro lacquered containers for permanent collection changeovers, and recreating the handle on a lacquered lid for a water container in the Tea and Zen exhibition.

In the paintings lab, **Helen Gill** is currently working between two easels, inpainting a bust portrait of the Prince Regent (George IV) in Garter Robes



and a Dromana coastal scene by Buvelot. **Raye Collins** and **Alex Ellem** have both been working on paintings by Sir William Beechey from the Regency period. Alex is inpainting *Portrait of a Lady* after recently finishing the removal of the varnish and extensive overpaint. Raye recently finished work on a six month treatment of the *Portrait of Lady Rous* and is poised to begin her next major project.

Carl Villis and **John Payne** have been conducting further examinations into two paintings by Joseph Wright of Derby as part of their ongoing treatments. **Michael Varcoe-Cocks** has restored John Brack's *Collins Street, 5pm*, in consultation with Helen Brack. In the meantime, Michael's ongoing work toward the Von Guérard exhibition continues to progress.

Marika Strohschnieder has been managing the loan of the large Louise Bourgeois work *Cell* for its upcoming loan to MCA. **Di Whittle** has been working with artist John Meade readying an installation piece for a regional tour, as well as performing a health check on a classic kinetic work from 1968 by Martha Boto. Marika and Di were also





recently involved in a curatorial floor talk specifically developed for the Easter season where religious artefacts were sourced from within the collection and their use and significance demonstrated and discussed in front of a general public audience. **Trude Ellingsen** has been exploring the identification and characteristics of ivory and bone in decorative arts objects using FTIR, UV and microscopic examination. Sharon Grigg has been working on a stunning Jin dynasty Guanyin Bodhisattva.

In the textiles lab **Kate Douglas** is preparing the final items for *Australian Made: 100 years of Australian Fashion* with **Annette Soumilas** making the final underpinnings. With the majority of the remedial conservation and underpinnings being achieved in a 4 month period, this has been a major undertaking. **Christina Ritschel** is continuing to work on *Lace in Fashion* which opens on 23rd July at NGV:International. She has carried out a number of tests on non-collection pieces of lace using Sodium Borohydride as a bleaching agent. She has begun to clean and reductive bleach a number of pieces for the exhibition as well as meeting with exhibition design and curators to resolve the unique display requirements of the flat lace pieces. Annette has also produced a number of underpinnings for this exhibition. **Bronwyn Cosgrove** is continuing her research into the potential treatment of the Trinitarias carpet, and is planning the conservation and display requirements for the upcoming *Manstyle* exhibition which will be installed at both NGV:International and NGV:Australia in 2011.



In the Exhibitions section **Catherine Earley**, along with **Janelle Borig** and **Helen Casey**, have started treatment on works in an upcoming John Davis retrospective. Most works so far seem to consist of 100+ fragile objects constructed from eucalypt twigs and bitumen painted cloth – good thing they are so great to look at! Paperwork-wise, she is chairing a new internal taskforce on disaster planning.

Janelle Borig has been busy with the deinstallation of our Ron Mueck exhibition. It is now being installed up in GOMA, Brisbane. This involved quite complex logistics getting such enormous works in and out of our building and onto (5) trucks to travel. It was a hugely successful show, doubling anticipated attendance, though we won't miss the daily dusting required. Janelle has also been conditioning showcases with Artsorb cassettes at specific humidity levels for several sensitive lacquer loans in our *Tea & Zen* exhibition.

Helen Casey is busy working on *Imagining the Orient*, which involves treating a very interesting Indo-Persian helmet. Together with Di from the Objects section, they have been working on patching up the chainmail, rejoining fallen links and replacing missing ones to unify the iron weave. Analysis of the helmet's decorative elements have revealed a possible example of the art of Koftgari, a technique of incising pattern into a base metal then beating gold or silver foil into the grooves.

In the Paper and Photographs Conservation section, it has been business as usual for all. We have said a sad farewell to **Amy Bartlett** who was

assisting **Pip Morrison** in photographs conservation, and are due to welcome back **Elisabetta Polidori** who will be working in both paper and photographs for the next five months.

People and Places

Holly McGowan-Jackson is now on maternity leave until April 2011. We wish her all the best for the exciting (and no doubt tiring) year ahead. In her absence, Suzi Shaw and MaryJo Lelyveld will be acting at higher duties for six months each in the position of Senior Conservator of Frames and Furniture.

John Pain's work in the lab is presently on hiatus as he has been in Paris and London on long service leave. Alex Ellem presented a paper, *AICCM Victorian Division's Response to the Victorian Bushfires of 2009: After Disaster Struck*, discussing the lessons learned from AICCM's response to the 2009 Victorian Bushfires at the Blue Shield Australia & DIS-ACT Symposium, *Disaster Proofing Heritage Collections*, at the National Library of Australia. Helen Gill went to Valencia for the *Cleaning 2010: New Insights into the Cleaning of Paintings Conference*, being jointly run by the Universitat Politècnica de Valencia and the Smithsonian Institution.

Georgia Harvey joins the Objects Conservation team at the end of April as a volunteer.

2010 AICCM AGM

The AGM will be held on the evening of Thursday 18th November, NGV Auditorium, at the Book and Paper SIG symposium, from 5.00-6.00pm. Drinks will be served, followed by the conference dinner for those wanting to attend.

State Library of Victoria

A cold and wet winter has settled in Melbourne. In conservation we welcome two casual staff for 3 months. They are **Albertina Hamilton** and **Noni Zachri** from Melbourne University Conservation Masters course, who will be helping us with repairing maps prior to digitisation, framing, book cradle construction, exhibition prep and mould mitigation.

Jean Holland and **Helen McPherson** have been condition reporting and researching a folio size, Authorized King James Version Bible, published by Robert Barker, London in 1611, prior to its treatment and rebinding. The Bible has an 18thC or 19thC reverse calf binding in poor condition, with one detached board and torn and delaminating leather. Unsympathetic page repairs and infills have been carried out in the past, and the textblock contains reproductions of missing pages on a heavy weight, machine-made paper. Removal of the spine leather has revealed a curious sewing sequence with evidence of both sawn-in cord sewing and secondary stitching. Possible treatment of the old paper repairs will be co-ordinated with the Library's paper conservators. Discussions with fellow book conservators and the Rare Book librarian are underway to establish treatment decisions, including whether to include archival copies of missing pages in the text block. For historical reference, the old binding and 'evidential dirt' collected from the gutters of the book will be retained. To date this includes insects, text block paper fragments, a pin, feathers, threads, plant matter and possibly part of an original endband.

Ian Cox is treating *Nuremberg Chronicle* (*Die Schedelsche Weltchronik*) by Dr. Hartmann Schedel, an important German incunabulum printed in 1493 by German printer Anton Koberger. The SLV holds two versions, Latin and German, both printed 1493. The German version, which Ian is treating, has a very unusual binding from mid 19thC incorporating fragments of decorated pigskin from a much earlier

binding (possibly 15thC or 16thC). The text block is an ambitious example of early printing (at the very end of the incunabule period ie, 1450-1500) and features woodcuts by Michael Wolgemut (1434-1519), a teacher of Albrecht Dürer. According to Ian, the volume is a history of the world from the creation until 1493. As Columbus discovered the new world in 1492, Schedel's *Weltchronik* was instantly out of date the moment it appeared. The maps of the world in it are crude, stylised and essentially medieval. On completion, the volume will be exhibited in *Mirror of the World* and will also be the subject of poster at AICCM symposium later this year.

Katrina Ben has started work on a 1483 German Bible printed by Anton Koberger (same printer as the book Ian is working on), this is the second of a two volume set owned by the SLV. The two volumes together have 109 woodcut illustrations, which were hand coloured by the publisher. (Some of the illustrations have been digitised and can be seen on our online catalogue under RARESEF 093 C833K). They were rebound in the nineteenth century by the English firm of Riviere, in a plain full morocco and are in wonderful condition, except for the fact that the boards of volume 2 have become detached. As the book is scheduled for the next changeover of the exhibition *Mirror of the World* in October, we've decided to undertake conservation work to reattach the boards with a leather underback.

Alice Cannon and **Jane Hinwood** have been treating a collection of three presentation drawings by the architect and surveyor William Pitt, a well-known architect working in Victoria in the late 19thC and early 20thC. Some of his surviving buildings include Melbourne's Princess Theatre, the Olderfleet buildings on Collins Street and the St Kilda Town Hall. The drawings were acquired in their original frames complete with wooden backing boards. Due to the marked discolouration of the drawings, full window and backing removals were carried out, though portions of

the original mounts with decorative inscriptions were retained. Washing on the suction table successfully reduced overall discolouration and localised staining. The frames have been restored and will be reunited with the drawings.

Alice continues overseeing the treatment on the three-year Parish Plans project. The treatment involved in preparing the plans for digitisation is usually quite straightforward, consisting of surface cleaning and tear repairs. On occasion, tape removal, washing and lining are performed. We've just finished the maps beginning with O and P (including maps of Prahran, Portarlington and Purgagoolah!) and are starting on those beginning with R. (There weren't any maps beginning with Q!).

The May changeover of 93 items for the exhibition *Changing Face of Victoria* in the Dome was successfully completed with **Amanda Wild** and **Sarah Haselton** working on the installation with the Exhibitions team. The installation included Elizabeth Batman's doll, composed of ceramic fabric and leather, this was installed after recent painstaking treatment by Textile Conservator **Christina Ritschel**. This is the first time this item has been on display.

Virginia Dahlenburg is working on a painting of *Wakeful, Champion Mare of Australia* by Frederick Woodhouse, as part of an exhibition that will celebrate the 150th anniversary of the running of the Melbourne Cup. She is also working on *Portraits of Mr William and Mrs Matilda A'Beckett* by an unknown artist, *Portrait of Joseph Ankers Marsden* by an unknown artist and their respective frames and *Captain Kenny's Bathing Ship* attributed to Thomas Clarke, a painting that depicts a large boat that was moored/sunk off St Kilda beach so that people could swim safely in the confines of this large wooden boat without fear of drowning, sharks or embarrassment at being seen in their bathers by members of the opposite sex.

NAA Melbourne

Lab News

So far, the current financial year has delivered opportunities and change to the team in the NAA Melbourne laboratory.

The team hosted an AICCM Victoria Division *Off the Record* session at North Melbourne at the end of 2009. **Sarah Gubby, Amy Bartlett** and **Debra Parry** presented a talk about recent treatments at NAA including the removal of photographs from magnetic albums and flattening rolled film.

Jenny O'Connell completed a project to preserve Sydney Olympic Games memorabilia. Jenny assessed, treated and repackaged a range of paper items and objects including metal badges, wristbands and a small suitcase.

We welcomed **Liz Forbes** to the laboratory for a voluntary internship as part of her conservation studies at the University of Melbourne. Liz rehoused a number of personal records and assisted with the treatment of trademark registers.

Debra Parry, Amy Bartlett and Sarah Gubby were awarded Australia Day Achievement Medallions for their contribution towards the AICCM bushfire response on behalf of NAA. Australia Day Achievement Medallions are awarded to staff from government departments for outstanding performance of special projects. **David Parker**, a former staff member, was also acknowledged.

The NAA hosted 'Shake Your Family Tree' in February 2010 – a national open day aimed at encouraging more Australians to unearth personal treasures and history. This year's event included the launch of a new book *Keeping Family Treasures*. Debra Parry presented a talk on *Caring for your Collection*. **Carey Garvie** and **Liam Ryan** provided advice on preserving collection items by hosting a stall for the day.

The NAA currently loans a number of

interesting objects to the Immigration Museum for display. These objects include a metal customs cap badge, wax seals and sealing pliers. Amy Bartlett has conducted the periodical condition reporting of the objects at the museum.

As a result of the Saturday 6th March 2010 hailstorm, disaster recovery has been required in Melbourne. Carey Garvie and Amy Bartlett visited and provided agency advice on salvaging water damaged records. Carey, Amy and Debra Parry also conducted conservation work including drying, treating mould, separating blocked files, and repackaging agency records. Luckily, there was no damage to NAA collection materials!

Carey Garvie, Debra Parry, Amy Bartlett and **Claudine Reitter** have undertaken a rehousing project for a number of series including immigration files to enhance the preservation of these items and to better utilise space in the repository.

Liam Ryan and **Tha Iem** from the digital preservation team have been busy scanning and capturing images via digital camera to duplicate a large number of post office plans. They have also been working on the trade publicity series.

Other activities included the annual visit of University of Melbourne conservation students to the East Burwood repository. Debra Parry and Amy Bartlett hosted the morning which included a lecture, morning tea, tour of the facilities and discussion regarding items in the laboratory. Liam Ryan and Tha Iem also discussed aspects relating to digital preservation at NAA.

People News

There have been a number of further staffing changes in the Melbourne laboratory. We said farewell to Jenny O'Connell who finished her contract in 2009. Sarah Gubby, who had been with the Archives for approximately eight years, also left the team earlier this year. Sarah has taken up a position with Museum Victoria. We would like to acknowledge and thank both Jenny and

Sarah for their contribution and hard work. Best wishes for the future!

Tasmania

Queen Victoria Museum and Art Gallery

Our conservation team is gearing up for a challenging few months. In the absence of an objects conservator, **Marika Kocsis** (paper / textiles conservator) and **Jocelyn Evans** (paintings conservator) have the unique opportunity to apply their skills and expertise to a broader range of materials than they have hitherto engaged with. Fresh from the Modular Cleaning Program (held at the Centre for Cultural Materials Conservation, the University of Melbourne) Jocelyn will be putting theory into practice through the preparation of a caravan dating from the 1930's for exhibition later this year. The caravan requires extensive cleaning of dirt and grime from the (mostly) painted surfaces. In the meantime Marika will be reliving her

The next edition – November 2010

Deadline for submissions for the next newsletter is Friday October 1st 2010. Please send your submissions to newsletter@aiccm.org.au All submissions will be acknowledged upon receipt. We have to get this edition out for the November AGM, so we'll have to be strict on the timeline. So get in early and avoid disappointment!!!

book-dusting days, but this time on an early 19th century horse-drawn phaeton (horses not included!). Marika's project management experience has been brought to the fore on both projects, which will draw on other museum personnel for assistance. Marika and Jocelyn are very grateful to **Michelle Berry** for her ongoing consultancy on both of these projects. The items will feature in the QVMAG's newly refurbished permanent gallery space, opening in November this year.

For light relief, Marika's work program also includes drawings by Alfred Bock, watercolours by W.C Piquenit, and a Geoffrey Miller nude, while Jocelyn has an abstract landscape by John Coburn, two Henry Mundy portraits and a still-life by W.B Gould to keep her happy.

South Australia

Artlab

Kristin Phillips, Justin Gare and Bee Flynn recently participated in the South Australian Museum's *Out of the Glass Case* Roadshow trip to Umuwa in the Anangu Pitjantjara Yankunytjatjara (APY) Lands in northern South Australia. They spent a week presenting sessions to Aboriginal students from all over the APY Lands, focusing on Egyptian mummies and using a variety of house-made props, including a 'facsimile' cat mummy and sarcophagus. Thanks to artist and Artlab volunteer **Katrina Kenny** for her invaluable assistance with prop manufacture!

Joanna Romanos, Abby Maxwell-Bowen and Melbourne University Masters student **Nick Flood** in the Projects Lab are currently treating *The Apron* by Karen Genoff: a bronze, Corten steel and timber sculpture on the former site of the East End wholesale fruit and vegetable markets. The sculpture includes bronze cauliflowers, eggplants, capsicums and pears that were originally patinated

in realistic colours and have since altered to various unappetizing shades of green. Developing a treatment approach that meets the artist's intent while acknowledging the difficulties of maintaining coloured patinas in an outdoor environment is proving an interesting challenge.

Eugene Taddeo and Marek Pacyna have completed the treatment of a portrait of former Lord Mayor of Adelaide Sir Lewis Cohen, which was painted by Andrew MacCormack in 1891 and repainted by George Alfred Webb in 1904. No detective work was required to determine this fact, as it is stated in an inscription painted by Webb on the scroll the sitter is holding in the portrait, adjacent to MacCormack's signature. However questions remain regarding the full reasons for the "repainting". Recent treatment has included varnish removal and addressing issues of discoloured retouchings, which significantly interfered with the aesthetics of the painting, while respecting the work of both "original" artists.

The Paintings Conservators have been undertaking a storage improvement project for the SA Museum's collection of unstretched acrylic paintings on canvas, including flattening and surface cleaning where appropriate. University of Melbourne Masters student **Rosie Heysen** has been assisting with this work in the Uni break.

Artlab's Objects Conservators are also focussed on work for the SA Museum at present, including a continuing condition survey of the Ornithology

collection, treatment of Foreign Ethnology artefacts, and condition surveys of the Aboriginal bark paintings and toa collections. Treatment continues on a rare Gogodala male ancestor figure from Papua New Guinea, one of few existing examples in the world. Conservation of the fragile, insect-damaged pigmented wood surface, fibre skirt and bracelets, has been complicated by high levels of toxic pesticide residues identified on the bracelets.

Anne Dineen has carried out preventive conservation surveys of the Holdfast Bay Discovery Centre and Mannum Dock Museum collections.

Artlab welcomes back three conservators: Abby Maxwell-Bowen, who has returned from England to join our Projects team; **Helen Halley**, who is providing some greatly appreciated support in the Paper Lab; and **Mary-Anne Gooden**, who is assisting in Objects, Textiles and Preventive.

Liz Mayfield is on maternity leave following the early arrival of baby Sylvie, congratulations to her and Hilton.

Artlab was very sorry to recently farewell Bee Flynn after ten years. Bee has been successful in obtaining a sought-after developmental position for Indigenous graduates with the Commonwealth Department of Families, Communities, Housing and Indigenous Services.



Interesting things I've read...

Read anything lately that you think other members might find interesting? If you don't have time to write a formal book review, we'd still love to hear from you! Please send us a short synopsis, just like the ones included throughout this edition. Please include reference details, so other members can track it down!

Student News

Student and Conservator get-together

The AICCM ACT Division held a get-together for local conservators and students of the University of Canberra Heritage Conservation course on 10 March. The aim of the event was to help both groups get to know each other and also to drum up support and membership for the AICCM. The venue for the event was the Sculpture Garden at the National Gallery of Australia. The weather was balmy, the surroundings lovely and food and drink were provided, so there was a big roll up of both students and conservators. Local President Ian Batterham gave a short speech about the AICCM and the importance of students joining.



Ian Batterham (NAA) addresses the throng



Alison McCrindle (NAA) tends bar



Dara Rome with students Nicola Mudge and Michelle Hunter (from Canada)



Course Convener John Greenwood with students Tamara Gervasoni and Emily Berg



Susanne Wullen (NLA) with students Bindy Wilson and Ashleigh Russell at the back



Jane Wild (NGA) with James Warden (Convener, Cultural Heritage, UC)



Students Deborah Lane, Courtney Crane and Rebecca Ellis

Conservation Matters – What do you think?



The following article appeared in the May 2010 edition of the AIC News and is reprinted with the permission of the American Institute for Conservation of Historic & Artistic Works, 1156 15th Street, NW, Suite 320, Washington, D.C. 20005; info@conservation-us.org, www.Conservation-us.org

From Collaboration to Aggregation: Internet Resources and the Future of Conservation

Faced with the treatment of a three-foot tall ceramic figure, I battled with the task at hand – to reconstruct multiple losses on the sculpture without a comparable reference. Catalog information described the figure as Chinese, from the Ming dynasty, but listed nothing about its provenance or history. I turned to traditional sources: books, published articles, and colleagues to help identify the object. None of them had information on similar figures.

In the old days, this would have posed a significant hurdle. Today, however, it is second nature for the vast majority of conservators to turn to the Internet for help. I turned to Google and uncovered a similar figure owned by a museum in Macau, China. Further online research pinpointed its origin to the remote city of Shiwan. Flickr and other image-sharing websites provided photographs of similar sculptures in situ on southern Chinese temples.

The methodology used in researching this object caused me to wonder: how have developments in Internet resources impacted the field of conservation? How do conservators use the Web? Do we use it efficiently? How might that change in the future?

The Past

Traditionally, conservators acquired large and cumbersome personal libraries. When these weren't enough, collaboration and collegial input was

sought. Many active conservators remember when options were limited to letters, telephone calls and interaction at meetings. The advent of e-mail helped speed the process, but collaboration was limited to coworkers, friends, and acquaintances and the body of conservation knowledge remained in printed form.

Walter Henry's innovative thinking in 1987 launched the Conservation DistList, part of Conservation Online (CoOL). This tool was one of the first forums to connect people from multiple disciplines and locations. AIC recently acquired the DistList and it continues to be one of the primary online resources used by conservators.

The Present

We are currently in the midst of an information revolution. Many of us now consider Google a starting point for research, and bibliographic databases for downloadable journals and articles are also heavily relied upon. Continuing education has become easier and more prevalent with the introduction of interactive webinars and e-learning resources. Through online training provided by AIC and its specialty groups, more and more conservators continue their education electronically.

This easy access to information is one of the major developments that has so significantly changed today's research methodology from what it once was. Abundant online resources from reputable sources are readily available and increasing every day, and many may be accessed for little or no cost. There are a broad range of material-identification websites that

exist, covering fibers, pigments, ivory, feathers, wood, fur, and plant material to name a few. Box 1 lists some of these websites.

Web 1.0

Access to static information is often grouped under the term "Web 1.0." These are sites that contain "read-only" material. Most of the content has been contributed by a few, but can be downloaded by many. Often they contain printed information that was transferred or posted to the Internet. One example is the Canadian Conservation Institute's 'Preservation Framework Online,' a digital outline generated from what was originally a printed wall chart. Online access to out-of-print resources is increasing and many current resources are now available electronically. Examples include issues of the *IIC Studies in Conservation*, *Journal of the American Institute for Conservation* (JAIC), and *Art and Archaeology Technical Abstracts* (AATA). More recent are materials created specifically for the Web without a printed counterpart. Among these is *MuseumPests.net*, a site created for integrated pest management with downloadable pest fact sheets containing images and identification aids. Although this site was conceived and functions within a collaborative structure, it serves a wider audience in its current downloadable format.

Web 2.0

Sites that facilitate user collaboration and interactive information sharing are typically grouped under the term "Web 2.0." Web-based applications allow users to generate and share content. The

line between publisher and consumer becomes blurred as people contribute information in an uncomplicated and organic way.

The most widely used example is the collaborative Web-based encyclopedia, Wikipedia. A *wiki* is a website that facilitates the easy creation and editing of interlinked pages. AIC is now participating in the Web 2.0 world with the recent creation of the AIC Wiki. This user-generated site is designed to incorporate working knowledge of materials and techniques and provide a forum for easy addition, editing, and access to the resources. Wiki software also has the ability to use aggregators to search through external data stored elsewhere. For example, the conservation departments at The Metropolitan Museum of Art are developing a documentation and treatment report database using a semantic wiki program. This wiki augments the reports by incorporating data from JSTOR, as well as other bibliographic databases and museum websites. Semantic wikis and the semantic Web publish information in Internet languages that are specifically designed to add meaning to and describe the structure of online content. This added knowledge helps computers perform automated information gathering and research.

Web 2.0 resources can extend from sharing working knowledge to sharing useful raw data. Institutions conducting research can collaborate on a scale that extends their professional networks in an innovative way. Two Andrew W. Mellon Foundation pilot projects are successful applications of this concept. The [Raphael Research Resource](#), an online database created by the National Gallery in London, is centered on ten Raphael paintings in the Gallery's collection and compiles primary art historical, technical, and conservation information. The resource is free and available online, and users have access to images such as high-quality photographs, cross sections, and radiographs. The database now incorporates Raphael paintings from over 25 institutions, with plans to add

additional artists in the future. The Master of the Fogg Pietá ~ Maestro di Figline Project revolves around a database that focuses on a group of dispersed works by the Maestro di Figline, a 14th century Italian painter. These panels may have originally come from the same altarpiece, but are now split internationally among museums and private collections. Much like the Raphael Research Resource, this database allows for the addition of technical information to improve the understanding of the artist's working practice and identify the similarities between panels. For example, Lauren Cox, post-graduate fellow at the Straus Center for Conservation, demonstrated its collaborative success at the 2009 ANAGPIC conference. She described the examination of an uploaded x-ray image of a panel painting from the Worcester Art Museum, in which a preparatory canvas layer was visible that was not evident on the radiograph of the Fogg's panel. Using Worcester's x-ray settings found on the database, she re-x-rayed their panel and confirmed the presence of a canvas layer.

Another prevalent form of online collaboration is social networking: Web-based services that allow users to connect and interact over the Internet to share ideas, activities, events, and interests within their individual networks. It is becoming a standard for museums to have blogs and be involved with social media applications such as Facebook, Twitter, Flickr, and LinkedIn. Box 2 includes definitions for many of these applications. Social media sites began as tools for keeping in touch with friends and posting activities and interests. Today, their power on a global and professional level has transcended these beginnings.

A core group of enthusiastic and energetic conservators has become active in the social networking world. There are several detailed conservation blogs with treatment information and links to online resources for conservators, as listed in Box 3. Some conservators use Twitter and Facebook to post treatment questions and event notifications, as well as photos

and videos. Responses are generated in minutes or hours – regardless of geographic location.

Social media has transformed how information is generated and shared, and conservators are on the cusp of applying this revolution to our field. It seems that the crucial change will occur when time management for online resources is conquered. Time spent in front of computers has increased, yet the same amount of treatment and research needs to be completed. The thought of adding more websites to check and more places to post questions appears to be an insurmountable hurdle, but it does not have to be so.

Conservation websites, blogs, tweets, Facebook updates and DistList postings are like specialty boutique shops; you have to go to many locations to acquire the information you seek. To save time, you need a store that carries all of the same items in one location. Following and responding to social networking sites helps our profession develop and grow, but takes up more time than most people are willing to spend. How can we enable more conservators to join existing and future networks to collaborate on a scale that represents the size of our field?

Web 3.0

Currently, the Web allows for straightforward addition of knowledge, but the future lies in our ability to efficiently navigate through the expanses of online information. "Web 3.0" is a term used to describe the future of the Internet and the possibilities for controlling information. In the Web 3.0 world, information will be customized and personalized to help you access the data you want, when you want it. Applications will run seamlessly on any electronic device and will be fast and customizable. Conceptually, the Internet will become one large database, and online searching will be tailored to specific users' preferences and needs. Visionaries theorize that Web 3.0 will extend into the physical; it will connect not only to your computer and smart phone, but to everything from your car,

kitchen appliances, and even your skin, making for an integrated experience.

How would this vision apply to conservation and our search for easier, quicker, more reliable information? Perhaps imagine a one-source information website. For example, the conservation field could endorse a semantic wiki that aggregates the online resources we frequently use. The wiki itself would be our user-generated encyclopedia, with information added and regulated by the conservation field. The wiki could search through other websites (CoOL, JSTOR, BCIN, AATA) and conservation blogs to pull in data from established resources. There could be a discussion and query component in which archived questions and conversations would automatically be included in a search. There could be an integrated media addition platform for photos and video; perhaps an RSS Feed might be e-mailed based on user preference. Rather than searching multiple websites, all conservation information could be accessed from one

location. All of this is possible today, given appropriate resources and the commitment to change how we choose to interact with web-based information sources.

Conclusions

Conservators are extremely proficient at taking existing technology and engineering a way to apply it to our complex field. Social networking programs, online education, and wiki software have proven to be functional and effective, and are examples of how we are currently using technology. Right now, we are still in the collaborative content-generating world of Web 2.0 and are transferring our collective knowledge online. As more content is added to the online community, we will increasingly rely on effective methods to quickly navigate through the information. Ultimately, the future of conservation and the Web lies with our ability to aggregate this information. Many of the tools exist today to do this effectively. With a collaborative

effort, we can continue to energize and revolutionize the conservation field.

This article is intended to provide a broad overview of Internet resources for conservators. For a more comprehensive and in-depth discussion of technological advancements, collaborative networks, and public interaction, an article by Richard McCoy, "Collaborating in the Public's Domain" is published by CeROArt and available online as a free download.

Acknowledgements:

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Appendix 1: Conservation Reference Databases

1. CAMEO: MFA Boston's Conservation and Art Materials Encyclopedia Online
<http://cameo.mfa.org>
2. Pigments through the Ages: Database about the history, manufacture, and chemistry of a selection of pigments
<http://www.webexhibits.org/pigments/>
3. Fiber Reference Image Library
<https://fril.osu.edu/>
4. Ivory Identification
<http://www.lab.fws.gov/ivory.php>
5. Insect Identification
<http://www.museumpests.net/>
6. Atlas of plant material & fibers from New Zealand & the Pacific
<http://www.otago.ac.nz/textiles/plantfibres/index.html>
7. The Feather Atlas: Database of scanned flight feathers from North American Birds
<http://www.lab.fws.gov/featheratlas/index.php>
8. Wood Identification Atlas
<http://insidewood.lib.ncsu.edu/welcome>
9. Furskin Identification
<http://www.furskin.cz>
10. National Park Service's Conserve O Grams
Short, focused leaflets on caring for museum objects
http://www.nps.gov/history/museum/publications/consveogram/cons_toc.html
11. National Park Service's Museum Handbook
Reference guide on managing, preserving, documenting and using museum collections.
<http://www.nps.gov/history/museum/publications/handbook.html>
12. ICON's Conservation Register
Brochures on caring for art, antiques and decorative architectural features for small institutions <http://www.conservationregister.com>
13. Marine Archaeological Conservation online manual: Methods of Conserving Archaeological Material from Underwater Sites.
<http://nautarch.tamu.edu/crl/>
14. CAT (Condition Assessment Tool)
Downloadable computer software program developed by the Museums Galleries Scotland to help heritage organizations better care for their collections
http://www.collectionslink.org.uk/conserv_objects/cat
15. Faculte
Free service to add voice, record video, and annotate powerpoints and images to create presentations, videos, and talking s\lideshows. These can be emailed to clients, curators, or colleagues to share treatments or ask for input.
www.faculte.com

16. **Zamzar**
A free service for downloading and converting videos from YouTube to view or put in presentations. Multiple formats and sizes are available.
www.zamzar.com
- Articles and Bibliographies
17. **Conservation Online (CoOL)**
<http://cool.conservation-us.org/>
18. **DistList Archives**
<http://cool.conservation-us.org/byform/mailling-lists/cdl/>
19. **JAIC Archive**
<http://cool.conservation-us.org/coolaic/jaic/>
20. **BCIN**
http://www.bcin.ca/English/home_english.html
21. **AATA: a comprehensive database of over 100,000 abstracts of literature related to the preservation and conservation of material cultural heritage**
<http://aata.getty.edu/nps/>
22. **Getty bibliographic database (with downloadable articles)**
<http://gcibibs.getty.edu/asp/>
23. **AIC Wiki**
Conservation catalogs and reference manuals converted to wiki format. Include descriptions of materials and techniques used to preserve and treat works of art and historic artifacts.
<http://www.conservation-wiki.com>

Appendix 2: Glossary of Social Media Terms

For a good summary of how the National Center for the Preservation of Technology and Training uses social media applications: <http://www.ncptt.nps.gov/how-ncptt-uses-social-media>

1. **Aggregator** – *n.* Software that combines Internet content, such as news headlines and blog posts, into one location for easy viewing. This reduces the time needed to check websites for updates and creates a “personal newspaper.”
2. **Blog** – *n.* Short for web log. A type of website, usually maintained by one individual, with regular entries of commentary, descriptions of events, or other material such as photos or video. Typically combines text, images, and links to other websites and blogs. (*v.* blog – to author an online chronology of thoughts. Usage: blogged, blogging; *n.* blogger)
3. **Facebook** – *n.* A social networking site where users can establish a personal profile page, connect and interact with friends and colleagues, and join networks organized by city, workplace, or school.
4. **Flickr** – *n.* A photo and video management and sharing website. Allows users to store and share photographs, as well as host images that are embedded in blogs and social media.
 - a. **Tag** – *n.* You can assign a “tag” to your uploads, which is similar to a keyword. Tags help you search and find common themes.
5. **Metadata** – *n.* Data about data. It can be applied to physical and electronic items such as books, CDs, DVDs, images, maps, and web pages. It can help organize rapidly growing volumes of data and information.
6. **RSS Feed** – *n.* A family of web formats used to publish and alert you to frequently updated works on blog entries, news headlines, audio, and video. It can include full or summarized text and metadata.
7. **Semantic Web** – *n.* Evolving development of the Web where the meaning (semantics) of information and services is defined, making it possible for the web to “understand” and satisfy requests.
8. **Social Media** – *n.* Media designed to be disseminated through social interaction. Often uses the Internet and web-based technology to transform broadcast media monologues into social media dialogues. Typically internet-based applications that allow the creation and exchange of user-generated content.
9. **Social Networking** – *n.* Web-based services for users to connect and interact over the internet, share ideas, activities, events, and interests within their individual networks.
10. **Twitter** – *n.* A service that enables users to send and read messages (known as tweets) of 140 characters or less. Tweets are displayed on the author’s profile page and delivered to subscribers (known as followers). Can be accessed via the Twitter website or texts (SMS). Also called microblogging.
11. **LinkedIn** – *n.* A business-oriented social networking site that enables users upload resumes and interests and to maintain a list of contact details of people they know and trust in business (known as connections). It is used to find jobs, people, and business opportunities recommended by someone in one’s contact network.
12. **Web 1.0** – *n.* Websites that contain “read-only” material and static websites. Typically refers to the state of the Internet and any design style before 2001, with the bursting of the dot-com bubble.
13. **Web 2.0** – *n.* Term commonly associated with web applications that facilitate interactive information sharing and user-centered design and collaboration. People are consuming as well as contributing information.
14. **Web 3.0** – *n.* An as-of-yet undefined term for the future of the Web. Typically focuses on personalization, intelligent search and behavioral advertising.
15. **Wiki** – *n.* An online database for creating, browsing, and searching through information. Used to create collaborative websites with interlinked web pages, such as Wikipedia.

Appendix 3: Conservation Blogs

This is a selection of blogs – most bloggers have done a comprehensive job of assembling other conservation blogs, websites, databases, organizations, and online resources. Try searching through a few and compiling a list of useful websites for your specific needs.

Objects:

Ellen Carrlee: <http://ellencarrlee.wordpress.com/>

Rose Daly: <http://www.dalyconservation.com/>

Book and Paper:

Beth Heller: <http://bethhellerconservation.wordpress.com/>

Jeff Peachey: <http://jeffpeachey.wordpress.com/>

Holly Robertson: <http://doireallywanttotouchthat.wordpress.com/about/>

Museum Conservation

Departments:

Brooklyn: <http://www.brooklynmuseum.org/community/blogosphere/bloggers/>

author/brunol/

The Indianapolis Museum of Art: <http://www.imamuseum.org/blog/category/conservation/>

Museum of Modern Art: (the comments are as informative as the posted content, read them as well) http://www.moma.org/explore/inside_out/category/conservation

Appendix 4: Google Custom Search Engine

A resource for those interested in quickly searching through specific information online is the [Google Custom Search Engine](#). In less than five minutes, a free search engine can be created to search through the websites you specify. It is as easy as choosing a name and pasting in the addresses to as many websites as you want. For those with blogs, websites, or custom Google homepages, your search engine can be incorporated directly onto your site. For example, if you have a query and want to know if any of the conservation bloggers have addressed the question, simply create a search engine incorporating the addresses to their blogs. You can search through them instantly without sifting through the additional information you would get in a general Google search.

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Ariel O'Connor is currently a Conservation Fellow in the Sherman Fairchild Center for Objects Conservation at the Metropolitan Museum of Art, where she is completing technical analysis on pre-tenth century Hindu-Buddhist sculpture from Southeast Asia. She holds an M.A. and C.A.S. in Art Conservation from Buffalo State College in Buffalo, New York and a Post-Baccalaureate Certificate in Art Conservation from Studio Art Centers International in Florence, Italy. Ariel's research interests focus on archaeological material, and she has completed internships in 2007 at the Phrygian archaeological site of Gordion in Yassihöyük, Turkey, and in 2008 at the Etruscan site of Poggio Colla in Vicchio, Italy, where she will be returning this Summer. In September, she will be the Kress Fellow in the Objects Lab of the Straus Center for Conservation and Technical Studies at Harvard University.

The data included in the 4 appendices above are inevitably US focused. There are an increasing number of conservation and museum related blog sites in Australia, a selection of which are as follows:

CAN outreach blog <http://museumblogs.org/detail/56969-can-outreach-blog>

Digital media and museums <http://www.powerhousemuseum.com/dmsblog/>

Antarctic conservation blog <http://museumblogs.org/detail/21248-antarctic-conservation-blog>

Museums Australia <http://manexus.ning.com/>

Des Griffin <http://desgriffin.com/>

Museum Musings <http://bickersteth.blogspot.com/>

Sustaining your heritage <http://icssydney.blogspot.com/>

Powerhouse museum collection blog <http://www.powerhousemuseum.com/collection/blog/>

Conservation Matters – Can you help?



Mystery photos from the NAA collection

This issue our mystery photo is dated 1971 and has the caption: Dutch girl restores old costumes in Perth Museum, 1971. If anyone can identify the 'Dutch girl' and the circumstances of the photo please let Ian Batterham know (ian.batterham@naa.gov.au).

Thanks to Richard McDonald of RSM Art Conservation for identifying the photo from Newsletter 113 of December 2009, as Romek Pacucki. Romek was a polish trained conservator who in the 1970s was working at Sydney University, restoring portraits. In 1975 he was appointed Art Conservator at the Tasmania Museum and Art Gallery, where he set up the first in house conservation workshop. Romek was the principal conservator at the TMAG until his retirement in August 1996, when Jan Stanczyk, who had been Romek's assistant since 1990, became principal conservator.

Thanks also to Dr Ian Macleod, Ulli Broeze-Hoernemann and most importantly the man pictured himself David Tilbrooke for identifying the picture in Newsletter 114 of March 2010.

David Tilbrooke worked at the WA Museum conservation lab between 1968-1978. The photo was taken in 1977 at the then, recently acquired, Cliff Street building of the WA Museum and which is now the home of the marine archaeology and conservation departments. David tells us that he was at that time assistant curator of conservation, and that the pose was for publicity purposes. The Sirius and Bounty cannon had been brought to the museum for conservation as they were showing signs of new corrosion developing. At the time the WA laboratory was the only one set up to treat such large iron objects and had been conserving cannon and anchors for some time – including those from the 'Batavia'.

David moved to become Curator of Conservation at the SA Museum in February 1978, and then senior scientist at the State Conservation centre (now known as Artlab). He is now retired and living in Adelaide but still doing conservation consultancies for a few clients.



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