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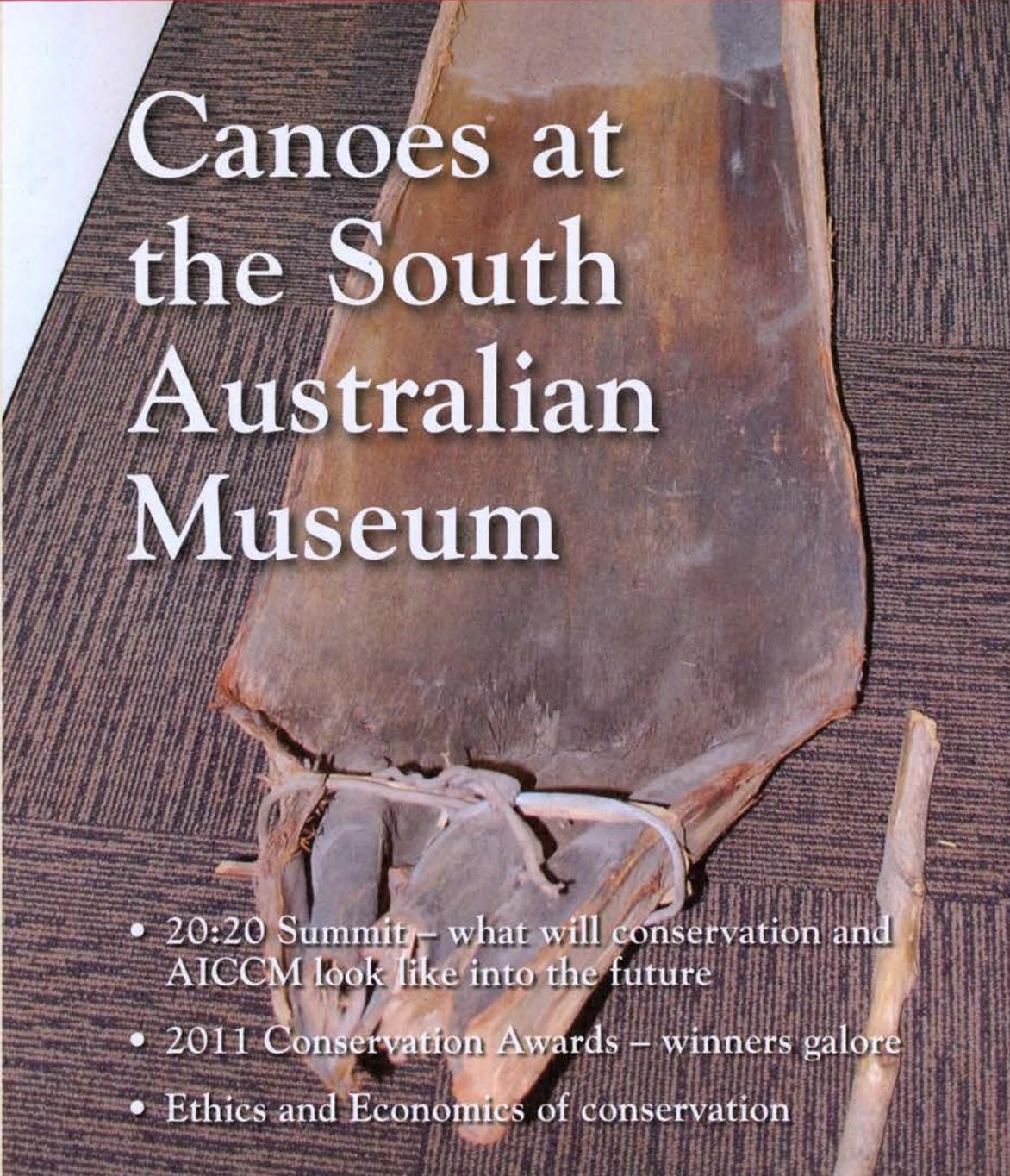
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AICCM does Science Week 2011



Tasmanian Division at Port Arthur



A Balinese lontek at the Powerhouse

President's Report

While the work of National Council has followed standard procedures set over many years, we have also been working on finding a more efficient – and interesting – way of working, as has been discussed at the last AGM.

With this in mind, we began 2011 with a two-day face-to-face meeting in Sydney to plan our work for the year, along with a longer-term view. The meeting replaces the two one-day face-to-face meetings that were normally scheduled through the year, as it was felt that there was never enough time during those one day meetings to get into the 'nitty gritty' of what we wanted to achieve. The two day meeting yielded great results as we had time to really talk about some of our major issues and ideas.

Our main areas of focus are as follows:

Communication

1. We are still keen on finding a simple way to have an email discussion list for the membership. This is not as simple as it sounds with various systems tried – NING and Facebook (current) to name a couple. The simplest approach – email list – has other issues attached such as moderation and archiving. We are actively pursuing this goal of having a simple and quick discussion forum for members.
2. We have re-introduced the Student representative on National Council, with the two university programs alternating each calendar year to nominate the representative.
3. We are working towards putting the strategic plan onto the website. Of course, this means reviewing the plan....
4. We have established a Facebook page (<http://www.facebook.com/pages/Australian-Institute-for-the-Conservation-of-Cultural-Materials/1>

39298542806600?sk=wall) but we are still trying to find ways to make that work in a useful fashion. So visit it and like us! Any development ideas are most welcome...

Publications

1. Following the membership discussion of The Bulletin and the need to retain it as peer reviewed journal, it was decided that The Bulletin would no longer publish AICCM conference proceedings, and will focus on research papers submitted for peer review and publication. We have also re-established an Editorial Committee for the Bulletin.
2. Our Publications Officer (Cobus Van Breda) is working solidly on a review of all our publications in order to determine if we need to look at different options. This review includes the Newsletter, The Bulletin, and the web site.
3. Following on from the successful transition of web site editors (from Alice Cannon to Sheldon Teare), we are looking at undertaking the same process (advertising to the membership) for engaging a new Newsletter Editor. We are coming up to the last edition undertaken by Fiona Tennant and Julian Bickersteth, and we will be advertising shortly – so keep an eye open! We had a fabulous response for the web site editor. An enormous vote of thanks is due to Alice, Fiona and Julian for all they have done for the publications and profile of AICCM.

Advocacy and PR

1. Following on from last year's AGM in Melbourne, Council members and others interested attended a workshop run by Ian Cook,

specifically for AICCM, on advocacy and lobbying techniques. We all found this very useful and Council will be looking at ways we can get this information out to the broader membership – possibly with a series of workshops.

2. We have also been working towards securing a Patron for AICCM. We developed a set of criteria that we would like in a Patron, then put together a short list of possibilities. We then all rated them and the result was... We have yet to contact this person, but we are hopeful that they will agree. If anyone has any other suggestions for a patron that they would like to put forward we would be happy to hear from you.
3. We have also decided to establish an Advocacy Standing Committee, as we see this as an area requiring some immediate attention. Given our approach of engaging members outside of Council to help with our work, we will shortly be putting out a call for anyone interested to be part of that Standing Committee.
4. As you can see we have been busy putting together some advertising material for AICCM use during relevant events – like workshops, AICCM stands, talks etc. They are all here at the conference, and every state representative should take one home with them. Thanks must go to Ian Batterham and his crew for the design, and Susie Collis for organizing the banners.
5. We have re-engaged, on a case-by-case basis, a PR consultant Chris Hornsey. Chris undertook work for AICCM several years ago and was very supportive, informed and efficient. Chris is used when we need to draft a press release, simple statement etc.

Paid Executive Officer

A few years ago, we had a short period when we had funds to employ an executive officer. This period was enormously beneficial and productive – it was during this time we established the Public Fund. It is Council's belief that a paid executive is the next major step for AICCM, as there are many fabulous things that we want to do for the association, but simply do not have the time or energy to get to in any sustainable fashion. This will be our next task and focus with the new Council – how can we quickly move to a position to employ a part time executive?

Ongoing Activities and Other Initiatives

Keeping in line with the Council model of working with our members who are not on Council, we have a few activities in place that should be mentioned –

1. Environmental Guidelines Task Force (Working Party), Chair Julian Bickersteth. Much progress has been made, and the draft Australian guidelines should be launched by the end of this year. If you have any enquiries please contact Julian Bickersteth.
2. Mould Remediation Working Party – Chair, Elizabeth Hadlow. Also working away, but a little way off having recommended guidelines for safe practice mould remediation. A full progress report is included in the newsletter.
3. Blue Sky Working Party – Chair Mary Jo Lelyveld. This is a random, and fun, small group devoted to lateral thinking and special projects. At the moment, Mary Jo is co-
- ordinating AICCM's submission for the development of the National Cultural Policy. You will have seen her requests for contributions coming through the all member emails.
4. Code of Ethics Review – Chair, Robyn Sloggett. Very much a work in progress, but we will hear about progress during the conference at the 20:20 Summit discussion and presentations.
5. Editorial Committee – Chair, Cobus Van Breda (also Publications Officer on Council). Other members include Marcelle Scott, Michelle Berry, Fiona Tennant, Amanda Pagliarino.
6. HEART – Chair, Kay Soderlund. Still moving along, and getting closer to a training day or two. I attended an AIC-CERT training week in San Diego earlier this year, which was most informative regarding a disaster network and training of participants.
7. Conservation Week – we are hoping to establish a Conservation Week in 2012, but are struggling to find a good name. We will be inviting other bodies interested in preservation (such as the Professional Picture Framers Association) to be involved in this week with us. Once established we are hoping collecting institutions will get onboard and really promote conservation and their conservators during this week. If anyone has any suggestions of a good name we would love to hear it!
8. Cultural Heritage Preservation Foundation (CHP) – this is something that we have just become involved with and is in its early stages. Essentially, it is a group established to champion the preservation of cultural heritage held
- in private hands and was established by Quentin Webster. AICCM has agreed to be part of the organizing group and we will keep you posted on how it progresses.
9. Special Events Standing Committee – earlier this year we called for expressions of interest for those interested in being part of this committee, which will be established to deal with Special Events – such as Conservation Week, or other initiatives that promote AICCM and conservation but are not part of the regular work of Council. We did not have much response, but perhaps there might be some more interest now? Please contact me if you are interested. This committee would be a fun one to be involved with!

Kay Söderlund

From The Editors

This edition of the Newsletter is dominated by reports on the highly successful AICCM National Conference held at the National Library of Australia from 19th-21st October 2011. Under the able organisation of Ian Batterham, 138 conservators met for 3 days of dialogue, papers and networking. As participants in the process, the Editors can report that it was a very positive few days, with the profession looking in good shape.

That is not to assume a self-satisfied position of our role in the broader Australian cultural heritage sector. It is rather to reflect on the fact that we live in times of near full employment for conservators, where stresses between public and private conservation practices are largely a thing of the past (*Editor's note: Not fully, see Letter to the Editor*) and most importantly the value conservators bring to the cultural heritage sector is better understood.

Whether it was through the success of the extended National Awards program, or the positive outcomes of the 20:20 Summit, both reported on in this newsletter, the enormous value of meeting together as a group of passionate and dedicated people was reinforced. We need such events to remind us of our good fortune to have chosen this profession.

Meanwhile we are signing off as Editors after four thoroughly rewarding years in the hot seat. Thank you for all the support you have shown. All we do, after all, is provide a forum to you to tell us what you have been up to and comment on issues. So keep the stories coming and we look forward to keeping in contact as we support our successors.

Julian Bickersteth and Fiona Tennant

Letter to the Editor



Dear Editors

As a conservator in both institutional employment and private practice, and as an AICCM member for 30 years, who has served on National Council and on the Professional Accreditation Committee in its previous incarnation, I would like to comment on the decision to excise private conservators without current professional accreditation from the AICCM website list of private conservators.

Like all other members of AICCM, private conservators must adhere to the current code of ethics. Removing any from AICCM website listing is an attack on their livelihood equivalent to AICCM National Council directing all museums to only employ professionally accredited AICCM members. It is worth mulling over this concept.

Despite institutional conservators having a dream run regarding the time & costs of ongoing professional development activities required for the Professional Membership point score, few are professional members and many are not AICCM members, preferring to piggyback on institutional membership.

Why doesn't National Council meet this situation head on in the same manner? Because they can't. The institutions hire who they will and will not collectively mandate AICCM ordinary or professional membership as a criterion of employment.

No, it prefers a soft target. 'Everybody knows' many private conservators are a bit dodgy; a knowledge quite properly rooted in the minimal intervention stance of many conservation departments. Out there in the real world, however, books are expected to be opened and read, chairs to be sat on, and foxing removed from watercolours.

Institutional conservators frequently recommend three competitive quotes for employing their colleagues in private practice. Institutional conservators, however, do not have to prepare numerous detailed treatment proposals in the knowledge that they must pare each down to its bare essentials in order to work on any.

A private conservation firm with employees may well have a titular head with professional accreditation. A client consulting the AICCM website,

however, would have no guarantee that treatment would be done by that conservator. The professionalisation of website listing will primarily affect individual private conservators like me, and I hesitate to put myself through the hoops prepared for me by an accreditation committee of younger conservators.

In planning for the 1980s version of accreditation, the need to keep private conservators within the fold was recognised by enough Council members to avoid this kind of action.

I know there are potential or actual problems with untrained private operators. As an accredited professional conservator under the old system, I subscribe to the need for AICCM to enhance standards, and have not ruled out an accreditation application myself.

On behalf of conservators who take on private work, however, I wonder if this aspect of professional accreditation could not have been handled better.

James Elwing
Conservator, Elwing & Gurney Archival

Response from the President

Thank you, James, for your letter regarding Professional Membership and private conservators.

I appreciate your concerns, so let me see if I can address them in a manner to put your mind at rest – and encourage you to apply for Professional Membership.

The first paragraph about Professional Membership on the AICCM web site reads...

'The AICCM has created a Professional Membership category to build

community and business confidence in conservation professionals. Professional Membership of the AICCM will ensure that conservation professionals who meet high standards of professional and ethical conduct are given due recognition.'

As you have correctly identified, there are some private businesses operating which do not conform to the standard of conservation practice that we would expect from a trained, professional conservator. This situation has come

about because anyone can join AICCM – qualified conservator or not – and be listed as a private conservator if that is what they put in their membership application. This has obvious drawbacks in that we have a listing that we make available to the public and promote as a service – and yet a member of the public may well end up taking their objects to someone who simply does not meet the standards of AICCM. In the past, this situation has had serious consequences for members of the public who had their works damaged, with one

situation resulting in a court action that did not reflect well on AICCM. Now I don't see that as a service to the public – more like a disservice. And it hardly builds confidence in the conservation profession.

This is the **only** reason that we are requesting all private conservators to apply for Professional Membership – we want to offer this service to the public with confidence that they will deal with a professional conservator. And can I just clarify a point here – it is not Professional Accreditation, it is simply Professional Membership.

The institutional situation is not the same as the private one, and while AICCM would prefer all conservators to be members, and ultimately professional members, you are correct in pointing out that AICCM cannot really do anything about this (although there are some institutions that do require membership of AICCM). However, as a rule, institutions do require qualifications or recognized experience as a criterion for employment and we think that the private sector should take the same approach.

Would you really like your work treated by someone who couldn't fulfill the criteria for professional membership? And these criteria are hardly 'hoops' – in fact we have been criticized for not making them more rigorous.

As a private conservator myself I must disagree with your comments regarding conservation work 'out there in the real world'. I believe in all my years of private work, that I have treated works according to AICCM Codes of Ethics and Practice at all times,

and that this is the approach taken by most private conservators – I think you do a disservice to your fellow private conservators to suggest otherwise.

If private conservators with professional membership have employees who do not have professional membership (and I fall into that category!) surely we could assume that their work practices would conform to Codes of Ethics and Practice under the supervision of the professional member?

I am not sure I understand your comment about institutional conservators and their 'dream run' regarding ongoing professional development activities. Last time I looked, there were more options for professional development points that had no financial component than those requiring finance – in fact, there is even an option where you can earn money!

Lastly, I must take issue with your comment about 'it' (National Council) preferring a 'soft target'. National Council consists of your fellow conservators working voluntarily for our members and the conservation profession, and we are not looking for targets, soft or otherwise. Rather, we are looking for ways to support our colleagues – and we spend a fair bit of our time doing it. Currently, and certainly over the last 10-15 years, private conservators have been represented on National Council in disproportionately high numbers. We do not see that private conservators are a different sector of the membership, or a sector that needs to be kept 'within the fold' – we are all part of the same profession.

I appreciate your comment regarding the need to enhance standards, but I wonder how you would go about dealing with poor quality private practitioners in a timely and financially viable fashion? I am quite happy to have that discussion with you – as I am happy for any member to contact me about any issue that concerns them.

Council has flagged the professional membership requirement for private conservators for well over a year – plenty of time to have given me a call and suggest a way to handle things better. I am always open to that.

There has been an increasingly enthusiastic uptake of the professional membership category – from both institutional and private conservators – and I encourage all eligible conservators to apply in the next available round.

Kay Söderlund

National Conference

The AICCM 2011 National Conference was held at the National Library in Canberra from October 19th-21st. At the Conference dinner on October 20th, and expanded awards ceremony took place.

2011 Awards – List of recipients

Lydia Egunnike	Conservator of the Year
Michael Varcoe-Cocks	Outstanding Research in the Field of Materials Conservation
Bernard Kertesz	Service to the Profession
Sarah Jane Rennie	Service to AICCM
Jacquie Mackay	Best Media Coverage and Support of Conservation (ABC Capricornia)
Celia Cramer	ADFAS Conservation Student of the Year (University of Canberra)
Jennifer O'Connell	ADFAS Conservation Student of the Year (University of Melbourne)
Geneviève König	Outstanding Conservation Volunteer (WA)
Heather Joynes	Outstanding Conservation Volunteer (NSW)
David Thompson	Outstanding Conservation Volunteer (VIC)

President's View

A mighty congratulations needs to be offered to all those involved in organising this years National Conference held in Canberra in October. For those of you who didn't attend, the conference was a great success with a real 'buzz' about it over the three days of presentations – several people expressed a view to me of a 'watershed' moment for the profession. I will leave it to others to more fully describe the conference and its content, but I would like to thank every delegate for the energy and enthusiasm brought to all discussions, forums and presentations. I would particularly like to thank all those who attended the AGM and contributed to discussions about our ongoing work – especially those who put up their hands to volunteer for particular projects or positions on Council.

We still have need for members to become involved in several of the working parties (listed below) so please contact me or the new Secretary, Rachel Spano, if you are interested in any of the groups.

- Advocacy Working Party – Council had made a recommendation for

the establishment of this group earlier this year, and the need for this was reinforced following the 20:20 Summit discussions at the conference. The Advocacy Working Party will be responsible for developing a programme to raise the profile of AICCM and the conservation profession. It will also ensure that we have a regular spokesperson and contact for the media when it comes to issues of conservation.

- Special Events Working Party – this group will be responsible for developing and working on special events that have a particular focus. It may not be a group with regular work, but more likely come together when there is a particular need. For example, AICCM would like to establish a yearly Conservation Week (needs a better name!) where institutions, organizations, and professional bodies who support conservation would arrange conservation activities to highlight the profession. The Special Events Working Party would develop and co-ordinate this week.

- Blue Sky Working Party – this is a small group (so far) that focuses on more lateral thinking for the profession, and the 'big picture' of conservation. An example of work from this group is the excellent submission from AICCM for the National Cultural Policy co-ordinated by Mary Jo Lelyveld. It will be on the web site shortly.
- Code of Ethics Review Committee – speaks for itself really! This committee will be working towards reviewing and recommending changes in the Codes of Ethics and Practice – a particularly interesting committee to be on following the discussions at the conference.

Finally, I would like to thank our fabulous conservation framers who donated their time, materials and skills to frame all our Awards to conservation standards – they looked fantastic.

Thank you to both ASA Framing, Sydney and Framing Matters, Canberra who shared the framing between them.

Kay Söderlund

2011 Awards Meet the recipients

Conservator of the Year – Lydia Egunnike

Lydia's contribution to the Queensland community in the aftermath of QLD's Floods of January 2011 was extraordinary and to be commended.

She not only shared her professional expertise as the main contact person for the State Library of Queensland, but also managed to undertake and oversee the salvage and stabilisation of an iconic QLD photographic collection which is held in the care of Sandy Barrie in Ipswich.

In her position as Senior Conservator at the State Library of Queensland she was called on for radio interviews and to undertake salvage workshops for the community.

She voluntarily organised resources, temporary storage facilities, trained volunteers in salvage treatment and undertook a significant amount of treatment work herself.

Lydia takes every opportunity to convey to the wider community a greater understanding of preservation and conservation issues specifically on aspects of salvaging and storing photographs.

Over the last decade Lydia has actively participated in the Queensland Division, is currently Co-convenor of the AICCM Special Interest Group PHOTON. She also has obtained and maintains AICCM professional membership.

Outstanding Research in the Field of Material Conservation – Michael Varcoe-Cocks

Michael has been acknowledged for his outstanding contribution to the conservation profession, through his dedication to and rigour in the conservation of paintings and associated technical and analytical research.

In 2011, the scope of Michael's expertise and commitment has taken

conservation in Australia to new strengths in his work on the travelling exhibition *Eugene von Guérard: Nature Revealed*, which included co-curating the exhibition, conservation treatments and technical analysis of paintings undertaken over many years, along with exhaustive research. His technical research has revealed important discoveries into the history of the paintings and their framing, and it has illuminated the artist's unique studio methods.

His desire to understand and explore has led to collaborative work with conservation scientists, fellow conservators, as well as curators, art historians and other allied professionals. This work is important in boosting the vigour of Australian conservation research and adds to the research profile of conservation internationally.

The range of skills and knowledge Michael has brought to a collaborative production offers an incredible example of what a conservator can do. His efforts have brought a fresh and stimulating appraisal of the artwork of an important artist in Australia's early art history, and he has elevated the expectation of conservators.

Michael is a member of AICCM. He has been active in the Victorian Division's program of 'Off the Record' events.

It is important to note that Michael's contribution is probably less apparent within the conservation community and more apparent outside it. He has taken the field of technical art history, which has traditionally focused on art north of the Equator, into the world of Australian art history and curatorship in an exceptional way; something that could only come from an active painting conservator with a wide-ranging ability to encompass technical, historical and aesthetic issues.

Outstanding Service to the Profession – Bernard Kertesz

Bernard has worked as convenor of the DisACT group for 12 years. DisACT was instituted in 1999 in response to an audit office report critical of

the protection meted out to cultural collections. DisACT was the first group of its kind in Australia. The group is highly active: it has produced an MOU between participating institutions, has regular meetings and annually organizes a Disaster Response training course for members. It has its own website and has also organized a number of talks and symposia on disaster related topics. The continued existence of DisACT is largely due to Bernard's persistence and hard work.

Service to AICCM – Sarah Jane Rennie

Sarah-Jane has been a very consistent and reliable supporter of AICCM for many years and has never been reluctant to serve on committees and has contributed a great deal of effort to ensure meetings happen and all arrangements are made. She has served as President of AICCM NSW Branch and also been the State Representative on National Council. She has willingly taken on daunting tasks such as the updating and sorting out of the Membership Directory. Her enthusiastic engagement with AICCM has ensured continuity within the organisation at times when it has been harder to recruit active committee members.

Outstanding Volunteers Western Australia – Geneviève König

Geneviève first came to the Maritime Museum in 1997 with a strong desire to volunteer her time to make a meaningful contribution to the salvage of our heritage.

It was her initiative combined with her inventive mind and manual skills that resulted in the WA Museums' extensive spear collection now being properly supported and safely stored. In 2005 she started the project of boxing the WA Maritime Museum's large Submarine Ledgers Collection, which now all have their own containers and safe storage.

Geneviève was active in the preparation of objects for the new Maritime Museum in Fremantle and the relocation of

approximately 3 million objects from the Perth Museum site to the new storage facilities in Welshpool.

Over the years Geneviève developed an interest in textiles conservation and was soon assisting in our textiles conservation area. She also designed and crafted mannequins for our historic costume collection, which demonstrates her versatility and wide ranging skills.

New South Wales – Heather Joynes

Heather has volunteered in the Materials Conservation Unit at the Australian Museum for 35 years. She has developed a thorough understanding of appropriate materials to use and handling techniques. As a skilled embroiderer and sewer, Heather has created supports for some of the museum's significant anthropological items and has worked on many others to meet exhibition and travel standards. Her professionalism, skills and commitment to her work is highly admirable.

Victoria – David Thompson

David has volunteered at heritage Victoria for just under 10 years. In his professional career David was an aeronautical engineer with a passion for history. When he retired he began volunteering at the Royal Historical Society of Victoria, Museum Victoria and Heritage Victoria. In addition to David's engineering skills and knowledge his excellence in wood working has offered Heritage Victoria's conservation centre an unusual and rare skill over his years of service; that of being able to make a box for ANY artefact no matter how big, small or how heavy or how fragile.

David is one of the most courteous volunteers HV has ever hosted and has brought a very professional attitude to the workplace as a volunteer over these past 10 years; he will attempt any task that will assist the conservators in their work.

ADFAS Student Awards

The Association of Australian Decorative and Fine Arts (ADFAS) is an organisation of 34 societies, with 6000 members around Australia, which promotes education in, and the study of the decorative and fine arts, by offering high quality monthly lectures on diverse topics within the arts.

One of the objects of the Association of ADFAS is '...the preservation of our national artistic heritage'. ADFAS regards the conservation of our cultural and artistic heritage as vital. To this end the ADFAS Executive committee decided this year to fund a prize to an outstanding graduating conservation student from each of the universities offering conservation courses, to be administered by AICCM.

The two awards, which each come with prize money of \$2,000 were announced at the AICCM 2011 National Conference dinner. Julian Bickersteth caught up with the winners.

Celia Cramer – University of Canberra



What have you been up to prior to studying at Canberra Uni?

I trained at Sydney Uni as an Archaeologist but didn't do anything with it initially. I did a lot of sailing and worked in the sail making industry both here and abroad. Then I worked in IT for a number of years here in Australia and in Singapore.

Shortly after that I started a family. Once I'd had kids, I decided I was ready to settle down and commit to a career I knew I could love.

What led you to a career in conservation?

I had always had an inkling that I might like conservation. I used to hang around outside the Nicholson Museum Conservation Lab at Sydney Uni peeking in at all the things going on inside. Some years later, I had the opportunity to work at GML Sydney where I cleaned and documented artefacts from a dig site near Sydney.

I enjoyed every aspect of the work and decided that working with artefacts and objects was definitely the path for me. The course at Canberra started shortly after that... and here I am.

What have you most enjoyed during your time studying conservation at Canberra Uni?

There has been so much to enjoy about this course of study. Great teaching staff, who have been incredibly supportive; a fun bunch of students from all sorts of interesting backgrounds; having the freedom within the UC course to find and pursue the specialisation that felt right for me; the "in the field" practical experiences I have had at a number of labs around the eastern states; and the encouragement I have received from the staff at all of the labs I have visited.

How would you like your career to evolve?

I hope to continue developing my skills in paintings conservation. There is still so much I want to learn. I love the "people" side of conservation too, so I'd like to continue to have opportunities to work with curators/owners to help them realise their visions for their collections and exhibitions. Lately, I've been enjoying using with Raman microscopy and FTIR in my pre-treatment investigations. If the opportunity presents itself, I'd like to continue using these instruments and applying them to conservation activities.

What role can AICCM take to assist you?

I'd like the AICCM to keep doing what they have been doing...hosting evening talks, social events and of course, the conferences. I have found these to be fantastic opportunities to expand my knowledge and get to know people in the profession.

What does winning the ADFAS award mean to you?

What a wonderful surprise to win the ADFAS award! I think it's very cool that ADFAS recognises the hard work that Conservators do and has supported that recognition with an award. For me, the award is fantastic encouragement to keep working hard to develop into a "good conservator". It's also a lovely confidence boost at a time when I'm pretty nervous about leaving the safety of uni and becoming a fledgling conservation practitioner.

Jenny O'Connell – University of Melbourne



What have you been up to prior to studying at Melbourne Uni?

Prior to studying conservation, I had been working at the University of Melbourne in a variety of roles, mainly as a student advisor. I graduated with a Bachelor of Arts (Honours) and concurrent Diploma in Creative Arts from the University of Melbourne in 2005. In the BA (Hons) I majored in Cinema Studies and History and also undertook a variety of Art History subjects. Before beginning the conservation course, I had several

opportunities to travel internationally. I visited many countries including Russia, Italy and the United States. I undertook an artist tour of New York which was inspiring and sealed my desire to work in the field of art/cultural material.

What led you to a career in conservation?

The combination of a passion for art and an interest in undertaking a practical, hands-on job led me to my career choice. I just happened to listen to two presentations by conservators – one at the NGV on a photography exhibition focusing on the reasons for low lighting levels that were used in the preservation of photographs. The other presentation, held at the Ian Potter Museum of Art, related to the conservation of a collection of posters that had been restored for an exhibition. I was intrigued by these presentations and began investigating the conservation field further, leading me to discover the Master of Arts (Cultural Material Conservation) programme at the University of Melbourne. At the time, I had been looking into research opportunities but decided to change my course choice and I applied for the conservation course. It seemed to link a lot of my interests including art, art history, science and an interest in computer programs such as Photoshop and photography.

What have you most enjoyed during your time studying conservation at Melbourne Uni?

I thoroughly enjoyed the group projects and working in a team. This was a vast change from the BA (Hons) and also producing work as an artist. I feel I benefitted from variety of learning; from looking at objects, to studying the composition of materials, from chemistry to the ethics of conservation. My specialisation is paintings and I loved working on a variety of paintings from 19thC oil paintings to modern art. I also completed the Postgraduate Certificate in Photographic Materials Conservation. I enjoyed learning the history of photographic techniques and digitisation processes as photography is another interest of mine.

How would you like your career to evolve?

Recently, I visited the Kimberley to do conservation work at an Aboriginal Art Centre. This experience inspired me to do more work on Aboriginal art and conservation as well as disseminating conservation advice in rural areas in Australia. I find this area extremely interesting and if I were to continue in this vein, I would love to explore more of the techniques and issues surrounding Aboriginal Art conservation, both in Australia and overseas, for instance conservation of indigenous art in Canada or USA.

What role can AICCM take to assist you?

The AICCM can assist early career conservators in continuing to publicise conservation work that is available, provide training workshops and sessions such as the *Off the Record* (currently organised by the AICCM Vic Division). The Special Interest Group symposiums are fantastic for learning new ideas in conservation, meeting other conservators and sharing research. The AICCM plays a significant role in linking the public to conservators and educating people on the importance of conservation.

What does winning the ADFAS award mean to you?

I am very surprised and excited about winning the ADFAS award. Winning the award recognises three important areas in my life that I have been involved in over the past few years – studying the conservation course, working and volunteering in the different areas of the conservation profession, particularly in the Kimberley, and being involved with the AICCM Vic Division by being student representative. I would like to use the prize money to further my involvement in working with Aboriginal community art centres. I would also like to thank ADFAS for the award and for providing an award in recognition of conservation students.

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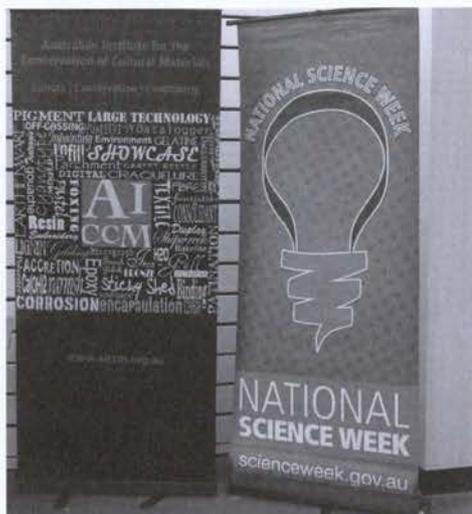
"AWARD WINNERS 2011 – Industrial Packaging Innovation"

AICCM State Division News

AICCM Victoria Division and Science Week 2011

The Victorian committee of AICCM has for some time been thinking about getting involved in National Science Week, which most readers will know is a Commonwealth Government educative initiative held over a week in August every year. In early 2011 two members of the Victorian branch committee attended a National Science Week Victorian Coordinating Committee meeting. This meeting was for all potential and committed Victorian event holders for National Science Week and was designed to facilitate the meeting of Victorian Science Week event holders and those groups who were still thinking about holding an event (like us). The groups present were encouraged to share information and to collaborate to assure the success of the Victorian Science Week in 2011. Attending the meeting was very fruitful as not only did we learn about how to hold our own Science Week event in the future, we also formed a collaboration with two other Victorian organisations and actually found ourselves delivering Science Week events during August 2011.

Together with the Art Gallery of Ballarat and The University of Ballarat,



the AICCM Victoria branch delivered two events during Science Week 2011. In this instance AICCM provided content for the lead institution's week long program which they had received Commonwealth Government grant funding to deliver. Their multifarious, week long program primarily delivered by the University of Ballarat was entitled *Collisions on Canvas: Art and Chemistry*. In their program they delivered nearly 20 activities and events around art and chemistry including a fascinating tour of Imerys Minerals Pittong Mine and Processing Plant (a major supplier of kaolin for the pharmaceutical and paint industries), a paper making workshop, a tour of the Haymes Paint Manufacturing plant based in Ballarat, workshops about inks and two other workshops exploring pigments derived from minerals and food. The lead organiser at the University of Ballarat was extremely pleased to invite AICCM Victorian members to contribute to their program in the form of a public talk about conservation science and a community workshop in which conservators would engage with members of the City of Ballarat's community by way of one-on-one consultations with people about the condition of their personal artworks and treasures. Due to our collaboration with two Ballarat based institutions AICCM Victorian branch delivered these events in the thriving regional centre of Ballarat and judging by the numbers of the public who attended and participated in our events, they were a deemed a success.

Twilight Talk: The Art and Science of Conservation was a weekday evening event held at the Art Gallery of Ballarat. Conservation scientist Deb Lau and paintings conservator Raye Collins stepped forward when a call was put out to the Victorian members asking for speakers and both gave excellent presentations for this event which was well attended on a very rainy night in



Ballarat. Deb took the audience through the various analytical techniques used in conservation; from techniques used to see under drawings on canvas to methods of elemental analysis for textiles and artefacts. Deb's presentation style was highly accessible to a non-conservator audience. Raye Collins then talked about scientific techniques used in the analysis of paintings with a fantastic accompanying presentation. Raye took the audience through a treatment she had performed on a painting that was from the Art Gallery of Ballarat's own collection and which is much loved by the gallery community. Both speakers were extremely well received by the audience; it should be no surprise to the conservation community that our work really does engage people's interest. Deb Lau and Raye Collins are to be commended on their professional presentations and the excellent images that they were able to incorporate into them that so clearly illustrated to the audience the benefit that scientific inquiry lends to art conservation.

The second event delivered by AICCM was a public workshop held on a Saturday at Ballarat Art Gallery. This event was entitled *How is your artwork feeling?* This event brought together ten conservators equally divided by specialisation to consult with members of the public who were concerned about the physical condition or the storage needs of their personal treasures. On

the day our group of conservators met with between 60-70 people and we were able to give considered advice about the storage and care of items such as the cleaning of a sea turtle shell from the Torres Strait Islands, the storage for a 1930s wedding dress, the care of a collection of aged photographs, an artist's sketch book and what to do with paintings suffering all sorts of preservation problems such as paint cracking, discolouration and poor mounting.

Our participation in and contribution to this Science Week program has given the Victorian division a lot of food for thought; we now feel more confident

about running our own Science Week events and realise that a collaborative approach in planning and organising is the best way to go about it. If other state divisions are interested in hearing more about Victorian division's experience of Science Week or if there is interest in forming a national AICCM application for Science Week 2012 then please contact the chair of the Victoria division, Susie Collis at susanna.collis@dpcd.vic.gov.au. Please be reminded that our National Council is looking for a Special Events Working Party committee for Special or Promotional Events. If you are reading this and if you are interested then contact our National President.

Many thanks go to Stephanie Davison from the University of Ballarat and Peter Freund from the Art Gallery of Ballarat for their support of AICCM Victoria branch and for their willingness to collaborate with us.

For information about National Science Week refer to the following websites. <http://www.scienceweek.gov.au/Pages/index.aspx>

<http://www.scienceweek.gov.au/EventOrganisers/Pages/Resources.aspx>

AICCM Tasmanian Division

The Tasmanian Division held their AGM this year at Port Arthur Historic Site thanks to the kind offer of AICCM member, Michael Smith. After the AGM, Naomi Jeffs, Grounds and Garden Supervisor at Port Arthur gave members a tour of the gardens. Naomi discussed the management of the complex landscape of Port Arthur and the historic landscapes that are revealed by new plantings based on historic and archaeological research carried out on site. After the tour several members stayed over night and the next day were treated to a tour of the Coal Mines Historic Site. This is now managed by the Port Arthur Historic Sites Authority, and the tour given by Jody Steele, Heritage Program Manager. The Coal Mines site is an unstaffed World Heritage Site located on the northern coast of the Tasman Peninsula. The mines were established in the 1830s to supply coal to the colony of Van Diemen's Land and were staffed by convicts from Port Arthur. The complex of buildings, roads and mine shafts spread over a large area bordering the coastline of the Tasman Peninsula now set in bush land. The tour was a great success and members enjoyed the opportunity to see this beautiful site.



Jody Steele pointing out the location of Hobart in relation to the Coal Mines site



AICCM Tasmanian Division AGM meeting in one of the cottages at Port Arthur



An example of 19th century possum proofing of a vegetable garden recreated in the grounds of Port Arthur



Jody Steele, Michael Smith, Nikki King Smith and Judith Andrewartha on a midden site at the Coal Mines.



Charlotte Walker, Amy Bartlett, Michael Smith, Judith Andrewartha and Nikki King Smith standing on the entrance to one of the stone lined shafts at the Coal Mines site



Naomi Jeffs presenting the management of the historic landscapes at Port Arthurs to members of the Tasmanian Division of the AICCM

An Interview – Cristina Albillos

Cristina Albillos is the Senior Conservator at the State Library of Western Australia (SLWA). She was educated in Australia and Italy and spent some years working in Europe. Whilst working in Italy she founded ITOG, Istituto per la Tutela delle Opere Grafiche e Visive (Institute for the Protection of Graphic and Visual Arts – Mestre, Venice). Julian Bickersteth caught up with her after the AICCM Conference in Canberra.

How did you come to be working at SLWA?

I had a great desire to return to Australia and work for an Institution. I have in the past always worked as a private Conservator and to work privately in a country like Italy is a great challenge. Things are not simple; you need to have very good contacts in the right place, sometimes clients don't pay and when you have emitted an invoice you have up to the 15th day of that month to pay 20% GST if not, you are fined. When clients don't pay not only have you worked for nothing but on top you have lost 20% of the total in taxes. I have worked on wonderful and very interesting projects, usually very old items (500 to 100 year old materials). I liked the idea of progressing and working with more contemporary materials.

What were you doing in Italy prior to coming to Australia?

I graduated from the Accademia di Belle Arti in Venice in 1991 and during my 4 year course I did a unit in Fresco Conservation. It was the first time I had had an opportunity to come into contact with the conservation world. My first job after I graduated was with a Conservation company called Quagliardi & Qualiardi working in Verona. I worked there for over a year on some very interesting sites; one in particular was La Torre di San Zeno (that had spectacular medieval frescos). I met Rosanna Chiggiato in 1993 (paper conservator) and trained under her in book and paper at her studio called Palinsesto in Venice. Ro and I became partners and moved the conservation lab to Mestre, a city on the *terra ferma*.

We worked for numerous Noble Italian families who have the most wonderful private collections both in Venice and their Villas in the countryside as well as the Marciana Library, the San Franciscan Convent of San Francesco della Vigna in Venice etc. During this time we were called to lecture in several courses for the Veneto Region that had acquired European funding to train young unemployed women in different cultural sectors. We also held workshops organised by the Venetian Artisan Association, these were successful and we repeated on several occasions.

Can you tell us more about ITOG?

Whilst working in the studio and preparing as well as doing workshops it became apparent that there was a lack of information sharing in the conservation field in Italy. The Italian mentality is very protective towards its professions, artisanship, skills and individuals are not really willing to share information and experiences for the fear of competition. That is why many secrets have gone to the tomb with families or people in the course of the Italian history. A lot of information has been lost because it has not been passed on. We set out with people who we had met along the way, like Paolo Calvini (ex-director of Patologia del Libro in Rome) and others to form a non profit Intitute called Istituto per la Tutela delle Opere Grafiche e Visive (Institute for the Protection of Graphic and Visual Arts, ITOG) founded in February 1997, in Venice. ITOG was founded by a team of professionals with mutual interests operating in different fields of conservation in paper, books and visual arts. The goal was to create



a reference point where scientists, historians, restorers, graphic artists, archivists, antiquarians, printmakers, photographers and computer analysts can exchange ideas, strategies and experiences to enhance and improve their activities in the world of graphic and visual arts.

What has been the most satisfying part of ITOG's work?

- Writing up projects to help countries in need of Conservation training to assist them in preserving their heritage.
- Working with UNESCO with one of these projects called National Training Course on Conservation of Library Heritage University Pula (Croatia) September 2000, with financial sponsorship from World Monument Fund.
- Producing an exhibition (1997) after executing conservation work on Robert Dudley (Junior) Dell'Arcano del Mare. Dudley produced 6 volumes published in Florence in 1646-47. These consisted of navigational studies, ship construction drawings, navigational

charts and instruments. We conserved 2 volumes belonging to San Francesco della Vigna's Convent.

- Salvaging Yoko Ono's artworks and installations brought to Venice for 2010 Biennale.
- Establishing a network of contacts with similar organisations operating in Italy and abroad, with the aim of favouring the exchange of knowledge and the comparing experiences within the Institute's spheres of interest.

Could an equivalent organisation work in Australia?

I think the AICCM and all cultural institutions fulfil what we felt in Italy was lacking. I have recently prolonged my stay in Canberra after the National AICCM conference to learn about other areas of conservation and collection management. All the institutions I approached were extremely forthcoming, very helpful and willing to share their know-how but also to continue to support me as well as my institution with any arising problems.

You have just been attending the AICCM conference in Canberra. What is your perspective of the health of the conservation profession in Australia?

I think the theme chosen was well timed. I feel that things are changing but we are a vibrant profession and very capable to move with the times and the challenges as well as having great capabilities to influence these changes.

Special Interest Groups

Photon SIG

Stephanie Baily, Amy Bartlett and Lydia Eggunike – Convenors

The AICCM Photon special interest group represents the interests of those who work with photographic media, including photographic and digital prints, film and negatives.

After many years, Detlev Leuth has stepped down from his role as Convenor of the Photon SIG. On behalf of all members of the group we would like to thank him for his hard work and dedication and look forward to his continued involvement in the group.

The co-ordination of Photon will now be shared amongst three AICCM members, Stephanie Baily, Amy Bartlett and Lydia Eggunike. Stephanie works as a Paper Conservator at the Art Gallery of Western Australia. Amy is the Conservator of Paper at the Queen Victoria Museum and Art Gallery in Tasmania. Lydia works in private conservation and is the Museum Development Officer at Queensland Museum's Museum Resource Centre for Southern Inland Queensland. All have a wide range of experience encompassing photographic materials, works on paper, exhibition preparation and disaster recovery.

As the new convenors we are eager to work with members to ensure the group provides an effective forum for sharing techniques, materials, issues and training needs. We will also be encouraging a strong photographic conservation presence at conferences and symposiums.

One of our first actions will be the implementation of an online discussion forum. We contacted current Photon members in July 2011 to gauge interest in the forum. Feedback revealed that members would like a conversation style format that is shared online and via email. This style is preferred over others such as Facebook or a blog. We are in the process of choosing a platform for the online discussion group and will provide more information soon.

If you would like to contact the Photon SIG convenors please do so via stephanie.baily@artgallery.wa.gov.au

Working Parties

Environmental Guidelines Taskforce

Julian Bickersteth – Chair

The taskforce is moving to finalisation of the AICCM Environmental Guidelines for museums and galleries, and an update was provided at the 2011 AICCM Conference. It is hoped that the Guidelines will be widely promulgated by AICCM members once they are available, and one of the 2020 Summit session at the Conference was dedicated to looking at ways in which this can be done.

Mould Remediation Working Party

Elizabeth Hadlow – Chair

Overview

The Mould Remediation Working Party was established in 2010 to review the current remediation practices both within the conservation profession and more widely those used by disaster remediation companies and other occupational health specialists when dealing with heritage collections affected by mould.

The Group eventually grew to 19 people with a smaller core group of very active members.

Progress made

To date, three main areas of investigation have been achieved by group members:

- Literature review of irradiation treatments for mould affected collections
- Review of guidelines or information published by international conservation organisations

- Literature review of fumigation treatments

Review of irradiation treatments

The conservation literature seems united in their opinion that gamma irradiation treatment will kill mould – however they are divided on what dose is necessary. The literature is very much divided about the safety of the treatment for heritage materials. Most studies have been on paper based materials only. Most researchers agree that irradiation causes depolymerisation of the cellulose, however the extent and effect of this depolymerisation is disputed. The published research has mostly focused on single sheets of paper and there are therefore some questions as to dose rates for densely packed, boxed materials as well as volumes. Obviously until research is carried out on other material types it is difficult to provide any recommendations or further comments.

It is difficult to provide a definitive recommendation about this treatment method at this stage, especially without other essential information about the human health effects of dead mould – i.e. if the mould is killed but remains on the objects are they still a health risk to handle.

Review of guidelines of other conservation organisations

Most organisations have some information about mould, its effects and methods of remediation. In all cases the remediation methods were the common practices already used by many conservators – reducing humidity, drying materials, and aseptic brushing and vacuuming. None mentioned irradiation as a treatment method and nearly all recommended not using fumigants such as ethylene oxide or other chemicals such as bleach.

Literature review of fumigants

Most literature providing details of fumigant treatments predate the late 1990s-2000s. Where fumigants are still used it is for the prevention of pests as part of an Integrated Pest Management program, rather than the treatment of active infestation. Ethylene oxide, Thymol and other mould fumigants have long been considered toxic, and in many countries they are banned.

Research performed at University of Sydney

The Working Party was fortunate enough to have the expertise of Associate Professor Peter McGee from the University of Sydney. Peter arranged for his research students to undertake projects relating to mould germination and growth on paper. These investigations determined the following:

- Fungi remain on contaminated paper though they are likely to be present as spores and can be removed by something as simple as vacuuming.
- Paper can be stained by several common species found in indoor air. These fungi only need the moist surface to grow, and they need not damage the paper to stain it.
- The composition of archival paper will influence the growth and survival of fungal contaminants. Presence of readily used substrates (obviously glucose and other simple sugars) will increase the chances of fungi damaging the paper. In the absence of these simple sources of energy, the cellulose of paper is not used readily by many fungi found indoors. Discolouration is likely to be a significant problem and degradation a rare one. However, if contamination comes from soil or plant material, then use of cellulose

Can you help?



will be a significant factor. Remove dust from the storage space. Do not grow plants among the archives.

Still to do

The main areas that still require investigation are:

- Health effects of mould
 - Live
 - Dead
- Sampling methods
 - most effective
 - aims of sampling

Additionally the Party would like to develop better links with the disaster and occupational health industries:

- to determine how industries can work together more effectively
- to improve awareness of issues surrounding the remediation of heritage collections
- to increase knowledge within the conservation community about different remediation methods and treatments

Mystery photo

Second time lucky! These mystery photos have been run previously, but the mysteries were never solved.

Photo 1 is dated to 1949, with the caption: *Overseas art connoisseurs sent art treasures to Sydney restorer.*

Photo 2 is dated to 1986 and shows Ruth Norton, who lectured in objects conservation at the University of Canberra, with three unnamed people. The caption for the photo states: *Student conservator from Manila attends conservation course at the CCAE.*

Thanks go to Vanessa Wiggins of ArtWorks Conservation for a tentative identification of one of the people in the last mystery photo. Although not certain she suggests the man on the right is Simeon Adelbai from Belau National Museum, Republic of Palau.

If anyone can confirm this, or suggest an alternative, or identify any of the others in the photo please let Ian Batterham (ian.batterham@naa.gov.au) know.



Overseas art connoisseurs sent art treasures to Sydney restorer



Student conservator from Manila attends conservation course at the CCAE

Conservation Matters – What do you think?



An important component of the recent 2011 AICCM National Conference in Canberra was the 20:20 Summit. This was designed to provide a forum for workshoping critical issues for the conservation profession. The chair of each session have summarised the conclusions reached:

Greening Conservation

Chair: Ian Batterham

The Greening Conservation group proved to be quite popular and lively. This seems to be an important issue to many conservators. One reason for this is that the motivations of the two disciplines come from a similar place. One is about conserving man-made heritage and the other natural heritage. Initial discussion was about whether we should make more of a point of our 'sister' relationship with environmental conservation – it is a very popular field and we could make some mileage out of being seen as 'the other side of the same coin' or some similar metaphor. The danger of this is losing our point of difference with them.

Significant outcomes of the session were:

There are a range of simple steps we can take in our laboratories to reduce our environmental impact:

- Where possible stop using toxic and ozone depleting materials.
- Use bio-degradable materials where possible.
- Avoid materials that deplete a particular species (eg isinglass depletes sturgeon stocks).
- Don't waste water. For example the reverse osmosis process is very wasteful. Don't use purified water if tap water will suffice. Introduce water recycling if possible.
- Check the source of materials – source locally if possible.

- Re-use materials where possible – blotters, reemay etc.
- In-house recycling of food scraps – could be composted for gardens.
- Give offcuts to local school or sheltered workshop. Unfortunately some institutions do not allow waste materials to be given away. This is related to fraud regulations. This policy needs to be changed. Aus-harvest possible model here. A good scheme is in place at MAGNT who give board offcuts to artists who produce artworks for sale. The money goes to charity.

The benefits of sharing:

- Materials are often wasted because of the large amounts that have to be bought. Combined purchasing would be a good idea.
- A central store may not be possible but a virtual store with a sharing/bartering arrangement may work.
- Cross-institutional bodies may be able to assist in getting this in place; it could be covered by a MOU between institutions.
- In the same way frames, exhibition crates and packing material are often thrown away or sit idle in an institution, if a central register were introduced wastage could be reduced.

Bigger picture issues:

- Conservators need to be involved in building management and design issues to ensure that such work meets conservation needs but also minimises environmental impact.

- New buildings should utilise all possible methods of reducing costs – these include using passive design principles and appropriate construction materials. The placement of collections within the building is also to be considered – for example geological specimens do not need air conditioning.
- Travelling exhibition trails need to be developed to minimise travel.

What the AICCM can do:

- Set up a sustainability working group
- Newsletter pieces giving green tips for labs.
- Green award for the lab that has the best recycling – eco warrior award.

Conservation Research

Chair: MaryJo Lelyveld

After a robust discussion about how to qualify and quantify whether 'enough' research was being done; what the different challenges to undertaking research were for students, institutional and private conservators; as well as the pros and cons of a central conservation research facility, the group offered a few ideas on the following:

Where would we like to be in 2020?

- National Institute for Cultural Heritage to guide conservation research within a broader CH framework to include not only materials analysis research but social, cultural and intangible heritage themes. Concept of central

research and education facility was key to the earliest visions for our profession (ICCM Conference 1976). International examples include: National Research Institute for Cultural Properties (Tokyo and Seoul); CHIN; Getty; UNESCO etc.

- Conservation managers to provide a supportive environment for conservation research as a long-term professional imperative e.g. allocate a % of work time that should be research related or incentives to publish research.
- Develop on-line research wiki or meta database to disseminate research:
 - Bibliographic database searchable (similar to CHIN) of Australian articles.
 - Research in progress database – professionals and students can flag current projects and invite others to join or only comment etc. (e.g. INCCA to access unpublished material).
 - Research wish list/to do/notepad – ideas for research, phenomena requiring further investigation or avenues of enquiry to highlight gaps in knowledge and offering a share point to develop research networks.
- Consider establishing sample library now for future research including: proprietary adhesives, paints, art papers. 'Slow research' ie. ongoing/long-term research programs.

What research might be needed in 2020?

- Reduced availability and on-going formulation changes of petrochemical materials for conservation (adhesives, coatings etc) – finding alternatives?
- Deterioration research into contemporary materials as they grow in number and size.
- Preventive conservation measures e.g. passive environmental controls; lighting controls.

- Tools for quantifying and evaluating conservation treatment/non-treatment activities and providing greater transparency in the decision-making process (e.g. Michalski's 'Social discount rate...' and 'decision diagrams' and Appelbaum's 'Characterisation grid').
- Applicability of new analytical techniques for materials identification (see Genesys White Paper re: nanoscience and synchrotron facility capabilities).
- Methods for aggregating and disseminating research e.g. ICT, semantic web research and virtual capabilities – much more cross-disciplinary in terms of developing/sharing skill base.

Ethics

Chair: Sophie Lewincamp

To assist with the ethics discussion we thought about "The role of the conservator" and what we need to guide our everyday treatment and work practices? Significance was a major theme throughout our discussions, particularly how significance influences our treatment approaches to collection material. When calculating significance, we and stakeholders think about cash value, cultural purposes, use, access requirements, intangible and conceptual. The treatment approach and the extent of the treatment are strongly influenced by all these factors and we as conservators often guide this conversation with stakeholders. These decision making processes should be documented as well as the treatment undertaken.

For a code of ethics to be useful it should use clear and consistent terminology. In Colin Macgregor's talk he discussed the need for practical terminology and documentation that can be understood by many such as the risk assessment model. What do the current codes mean by cultural property and cultural material? How do you preserve and respect the functionality of objects,

their feel, smell, touch and the viewer experience through old systems?

We also wanted to highlight three codes currently in use that were considered problematic (1, 2 and 6):

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

1. All actions of AICCM Members must be governed by an informed respect for cultural property, its unique character and significance and the people or person who created it.
2. In the conservation of cultural material, all actions of AICCM Members must be governed by an unswerving respect for the physical, historic, aesthetic and cultural integrity of the object.
3. AICCM Members shall strive to attain the highest standards in all aspects of conservation, including examination, research, documentation, conservation advice, treatment, training and education.
4. AICCM Members shall recognise their skills and limitations when devising and implementing conservation measures and treatments.
5. AICCM Members have the responsibility of contributing to the evolution and growth of conservation practice by continuing to develop knowledge and skills, and by sharing information and experience.
6. AICCM Members shall respect the integrity of fellow AICCM Members.
7. AICCM Members have the obligation to promote understanding of and adherence to this Code of Ethics.

1. All actions of AICCM Members must be governed by an informed respect for cultural property, its unique character and significance and the people or person who created it. Are we always able to have an informed understanding of the significance of the artefact? In

the majority of cases a significance evaluation governs the treatment approach however this may not be possible for large collections within libraries and archives.

2. In the conservation of cultural material, all actions of AICCM Members must be governed by respect for the physical, historical, aesthetic and conceptual integrity of the object. Removed unswerving – what does that mean practically speaking? Add conceptual to include electronic and digital media. The physical integrity is also a tricky point in the case of digital records on VHS, CD, etc it must not be feasible to conserve the physical vehicle so the written historical information will be respected and preserved.

6. AICCM Members should behave respectfully. If this one is considered necessary we thought all members should behave respectfully, end of story.

We didn't solve the terminology problems nor did we re-write the codes during our 90 minute discussion but we hope these notes encourage membership to join the debate.

Environmental Standards

Chair: Julian Bickersteth

The group examined how the conservation profession can not only ensure alignment and knowledge of the new environmental standards across all conservators, but also both promote the standards and conservators knowledge about them to the wider cultural sector. The following defined outcomes were identified:

1. Develop a common language and shared story about where we're going with environmental standards.

This story builds by:

- Working closely with facilities managers to develop a greater common understanding of environmental management.

- Sharing existing information and real time case studies about the impact of broader environmental parameters.
- Writing up papers drawing on evidence based science (coming out of the case studies outlined above).

2. Present this story to allied professional groups as a dialogue leading to broader support and understanding.
3. Continue this work beyond the life of the taskforce through the Preventive Conservation SIG and other AICCM avenues.

Making Connections

Chair: Alex Ellem

Why do we want to make connections?

- We depend on the survival of our sector for employment.
- We want power to lobby to build a strong future and to maintain gains already made.
- It is politically advantageous to formally connect with allied professionals with whom we share concerns to increase our political strength. The threats we face as conservators, face all of us within the heritage sector.
- The toll of losing HCC, CCA and CAN is massive.

What do we mean by connections?

- Connections, both formal and informal, are a critical means of sharing information and providing mutual support among ourselves and within our professions and institutions, with colleagues, clients and the public.
- Currently connections between different organisations are primarily informal ones between individuals, especially heads of organisations and

less so at lower hierarchical levels. Our strengths and weaknesses can be built on the strength of particular individuals. We need to recognize this. We should foster stronger connections at the grassroots and higher levels.

We need to forge stronger links with other Australian professional organisations especially within the sector.

- Any initiatives we make must be sensitive to the diversity within the profession and pursue common issues and needs that unite us.
- In light of our diversity (in different specialisations, across different institutions/ private businesses and work with varied types of collections and access requirements [physical for libraries and archives versus visual] for galleries and museums), we already have existing foundations for building productive connections and strengthening our voice. We need to associate with a broad range of professionals and organisations for cross-pollination and to strengthen our support base.
- Connections should be formalised and harness the political strength in numbers available by affiliation, rather than amalgamation across the heritage sector.
- We can do this via associate memberships with allied professions but also via lateral connections, which connect us as a sector.
- One means of creating a bigger voice is to develop and become part of a **confederation**. In a confederation heads of each organization could meet one or more times a year to share their concerns and work together toward better outcomes. We could call it **The Australia Council of Cultural Heritage Associations**.

Benefits of confederacy/ affiliated membership:

- Better financial situation through resource sharing.
- Better leverage.
- Collectively identify issues and work through them in sub-committees.
- Better understanding of the commonalities of our concerns.
- Existing models are fractured and small.

We need to understand and recognize where the power to effect change sits: Government/ unions/ allied professional groups/ workplace representation

- The CPSU – the Community and Public Sector Union – has a Cultural Institutions Section representing members employed by public institutions. It is a powerful way to pool limited resources for political lobbying. The CPSU has been campaigning against the ‘efficiency dividend’ being applied across the public sector highlighting its damaging effects on small agencies and cultural collecting institutions. The CPSU prepared a submission to the National Cultural Policy by email polling its membership in cultural institutions.

- Groups like Blue Shield Australia bring together a host of different organisations focused on disaster prevention. The DISACT/BSA symposium led to the signing of a Letter of Intent (similar to a memorandum of understanding) by senior executives of cultural institutions in the ACT region. This document justified the continued operation of the DISACT itself. Attendance by representatives at DISACT meetings was thereby mandated and justified to managers/ directors.

We have to be on top of issues facing other groups in our sector.

- For example, workers at AWM are paid less than at other equivalent agencies.
- When cuts were made to AIATSIS (the Australian Institute for Aboriginal and Torres Strait Islander Studies) there was no response from AICCM. The CPSU addressed these cuts to this major repository of indigenous materials at a rally in the parliamentary triangle and via an online campaign at <http://www.cpsu.org.au/campaigns/22816.html>.
- As well, when the unions supported the National Maritime Museum, their membership increased.

Other Recommendations

- We need to be visibly engaged.
- We need to think outside traditional groups.
- Adopt easy communication pathways.
- Do a SWOT analysis on how a community of common interests can best operate.
- Avoid silo-ing – which is encouraged by present management structures; public sector organisations are in competition for increasingly scarce resources and the smallest and least politically glamorous will suffer.
- Use the AICCM newsletter to interview allied professionals. We could publish briefs from other professional connections to build up a broader, clearer picture of the environment around us. A positive outcome may be that we are offered the opportunity to represent our profession to them.
- We have to be realistic. As a small volunteer organization it is very difficult to be on top of everything. Coming together with others allows us to do this with a bigger voice.

25, 26, 28, 35, 36

Conference and Workshop Reviews

ICOM – CC 16th Triennial Conference *Cultural Heritage / Cultural Identity – the Role of Conservation*

Lisbon

19th – 23rd September 2011

Tegan Anthes

The conference theme; Cultural Heritage/Cultural Identity – The Role of Conservation provoked thoughts of where we are in the world and what are we doing.

The conference was jammed with papers – apparently they had a huge influx of abstracts presented and therefore they decided to extend the quantity of papers. Therefore there were over 300 papers and posters presented within 5 days. The Aussies were well represented with papers from Anne Cummings, Marcel Scott, Andrew Thorn, Bruce Ford, Ian MacLeod and Veronica Bullock. Andrew also presented his paper on Keith Herring for the plenary session, while Malgorzata Sawicki chaired sessions. There were many other Aussies listening and learning in the audiences including myself.

With so many parallel sessions it was hard to choose, and many a time I was running from one room to another. Some of the highlights for me were presented in the preventive session where papers discussed various techniques and applications of risk assessments. This was an admirable session as we had Waller, Michalski and Ashley-Smith all co-authoring papers, plus Qaly in collection care to totally immerse ourselves in risk management.

The contemporary session provided some insight into plastic treatments, with a cellulose acetate book project and studies into cleaning of plastics. To clean or not clean and what with? The answers are to clean in straight motions – not circular, and that all methods scratch, however ostrich feather was found to cause the least notable scratches. The research is ongoing with further studies presented at POPART in Paris 2012.

Overall the conference was invigorating and enlightening – it was fabulous to see so many conservators so passionate about our profession and our culture. There were lively discussions at the end of sessions and plenty of time for networking in the breaks. Lisbon was a



The Aussie conference participants

beautiful city to see and the conference tours to nearby cultural sights were some of the highlights. At the closing of the conference it was announced that Melbourne will host the 17th Triennial conference in 2014 – see you all there!

Adhesives and Consolidants for Conservation: Research and Applications Libraries and Archives Canada Ottawa 17 – 21 October 2011

Alice Cannon

The Canadian Conservation Institute (CCI) has a long history of adhesives research and was the ideal host for a symposium dedicated to the study and use of adhesives and consolidants for conservation. The symposium was held at Library and

Archives Canada, Ottawa, from 17-21 October 2011. The symposium included three and a half days of presentations, tours of conservation laboratories and a full day dedicated to demonstrations of techniques, material samples, and equipment and analysis instrumentation.

The benefits of the cross-specialisation conference were apparent for the entire week of the symposium. Papers were presented by conservators who specialise in materials as diverse as gut, wood lath and plaster ceilings, and poly methyl methacrylate. The beauty of a

symposium about materials is that every presentation is potentially applicable to your work, regardless of the conservation speciality of the presenter. For example, adhesives like funori and Lascaux are used across disciplines; research results and experiences of these materials are of benefit to all. Likewise, issues such as joint design and consolidant penetration (and the means of measuring the effectiveness of such things) are applicable across specialities.

There were about 260 conference delegates and it was truly an international event – conservators from

the United States and Canada were well represented, as would be expected, but there was also a strong contingent from Europe and a smaller (but still visible!) presence from Asia and the Pacific. The diversity of the delegates contributed greatly to the value of the symposium.

Keynote speaker Velson Horie began the symposium by talking about our use of adhesives and consolidants over the years, noting that as a profession we tend to repeat our mistakes by failing to heed published reports of material failure. For example, soluble nylon and cellulose nitrate continued to be used well after problems with their ageing properties were reported. His conclusion was that "conservators don't read or write". He called for greater collaboration between organisations, so that resources are pooled and problems evaluated more broadly. He also hoped for an end to "stand-alone materials testing", stressing the need for the testing of whole treatment systems (simulating the conditions of use), so that the effect of the object itself can be evaluated. I gathered that Horie's comments annoyed some people, but they were certainly interesting food for thought. (As was his avowal that he didn't believe in the idea of a calculated "useful life" of an object, which is certainly proving somewhat problematic to define).

The Lascaux adhesives were a frequent topic of discussion at the CCI symposium; the 360 and 498 are used widely. Two demonstrations and one poster provided many innovative examples of how Lascaux adhesives can be used in paper conservation, ranging from heat-set or solvent-activated tissues, temporary strip linings, construction of hinges for oversized works (using Hollytex and Mylar for the hinges), and using a mixture of 360 and 498 with powdered pigments to make a fill material for tented photographs. Many papers also presented the results of tests of these adhesives for various applications. Delegates were dismayed to learn from Johanna Lang (who spoke about the repair of wax models) that the 360 is to be discontinued. (One delegate reported that this is apparently due to a problem with the suppliers of the raw materials, rather than Lascaux itself).

However, Jane Down reported in her paper (on the most recent results from CCI's adhesives testing program) that Lascaux products had failed the PAT test and cautioned against their use with photographic materials.

A long-held thought confirmed by the conference — in particular, Christopher McGlinchey's demonstration "Avoiding risk from peeling mode failure" — was that we could all benefit from a better understanding of physics. I did some physics in Year 11 and 12 and hated every second of it, but understanding how all those forces work unfortunately seems to be quite useful. McGlinchey was using the difference between shear and peel forces to design a hinging system for a heavy work so that a "weaker" adhesive could be employed.

There are a lot of clever people in conservation; it was lovely to meet so many of them and have some access to their experiences. The demonstration day was particularly inspiring and I anticipate we'll use many of the techniques and materials discussed there. At the State Library of Victoria we've already begun to make up a variety of Lascaux papers, hinges and films (see papers and demonstrations by Hawkes, Sheesley and Maheaux), dried films of cooked funori (see Michel's paper, who has also used funori as a poultice material and inpainting medium for painted wood), gellan gum (used extensively by Library and Archives Canada for removal of backings and for stain reduction), and gelatin "mousse" for parchment repairs (Curtis & Uchida). Many of these techniques are already used in Australian laboratories, of course, but it always nice to see variations in use. And, as always, it was fun to see other people's tools — stencil sponge sticks for texturing adhesives, sieves made from embroiderer's hoops and polyester net, weights cut out of shower curtains, mini spray bottles from MUJI for misting things at your desk, and so on.

Though I don't work for a research institution, it was also interesting to start thinking how the analysis methods presented at the conference could be applied to projects at my place of work. For example, I wonder if fluorescent labelling and cross sections

micrographs might be useful to establish the efficacy of consolidation treatments on paper, and whether antibody-based techniques might be useful for the identification of old adhesive samples. At the demonstration day, CCI scientist R. Scott Williams described his use of portable near-infrared and attenuated reflectance (ATR) FTIR equipment to identify the film base material of whole collections, in-situ. Some authors described "removability tests" for treatment samples, which may be useful models when testing "treatment systems", as called for by Horie.

As a minor point, I was struck by the high standard of PowerPoint presentations on display throughout the symposium. Conservators probably have an advantage over other professions here as so much of our work has a visual aspect, but there was some excellent use of graphics and images to convey information. (An opinion borne out by the number of people taking photographs of the screen for later reference). For example, Karolina Soppa's slides showing the penetration of consolidants labelled with fluorescent dyes beautifully demonstrated their location in relation to a diagrammatic cross-section of the sample painting structure she and her colleagues had prepared.

The symposium was very well organised and the demonstration day, in particular, ran like clockwork. (I would have loved another day of demonstrations, so that I could have seen more of the demonstrations on offer). In eBay review terms: AAA+++ conference organisers, will attend again!

The proceedings of the conference (papers and posters) will be freely available in their entirety on the CCI website (www.cci-icc.gc.ca) within the next month, and will be an excellent resource. There are no published notes for the demonstrations (summaries only), but some presenters had prepared hand-outs and slide shows and I'm sure can be contacted directly to discuss their experiences.

With reference to references

Prue McKay

Having now edited two sets of papers (the 2008 Book, Paper and Photographic Materials Symposium and the 2011 National Conference) I have been surprised at the apparent lack of understanding of many authors about correct referencing. Often, due to late submission of papers for the editing process, time has not been available to ask authors to check their references and so it has been left to the editor to clarify details and add in missing information. This literally took up hours of editing time for the National Conference papers.

This is a very short run-down of the most common errors or omissions that I've come across, which I hope will help anyone writing a paper for AICCM in the future.

Harvard system

The AICCM endorses the use of the Harvard Referencing System. This system is also known as "Author-Date" or "Parenthetical" referencing. Partial citations are enclosed within parentheses (round brackets) and embedded in the text, either within or after a sentence, as opposed to using footnotes. They are accompanied by a list of the full citations in alphabetical order in an end section usually called "references" or "works cited".

This is an example of a Harvard citation in a sentence:

Conservation of an object is always carried out for a public, for the "stakeholders" (Muñoz-Viñas 2005: 160-163).

And here is the relevant work as it would appear in a list of references:

MUNÓZ-VINAS, S (2005)
Contemporary Theory of Conservation.

Elsevier Butterworth Heinemann:
Oxford.

The above example uses a book, but the same basic system applies for any kind of publication, whether it is a book, chapter, journal article, news clipping, web page, blog, audio recording or film. The reference needs to record every possible bit of information about the author, date, work (and the main work containing a part, if relevant), publisher and place of publication.

Common problems

1. Referencing a web document, web page or web site – most common issue: not including the date that the site was viewed or accessed.

e.g. Shell International BV (2011) *Shell energy scenarios to 2050: Signals and Signposts*. Shell International: The Hague. [online: http://www-static.shell.com/static/public/downloads/brochures/corporate_pkg/scenarios/shell_energy_scenarios_2050.pdf Accessed 11.08.2011]

2. Personal communications – most common issue: placing an entry in the references list.

Personal communications are only placed in the text, not included in the list of references at the end.

(Surname, Initials, Year, "pers. comm.", Day and Month).

e.g. The rain in Spain falls mainly in the plain (Larsen, MK, 2011, pers. comm., 2 July).

3. Journal articles – most common issues: not providing page numbers; putting all author names (where there are three or more) in the in-text citation.

e.g. Journal: Peterson, G, Cumming, G and Carpenter, C (2003) "Scenarios Planning: a tool for conservation in an uncertain world", *Conservation Biology* 17(2). 358–366.

In-text citation: (Peterson *et al* 2003: page number)

4. Conference papers – most common issue: not including the date and location of the conference; not providing page numbers.

e.g. Petzet, M (1994) "In the full richness of their authenticity" – The test of authenticity and the new cult of monuments". In: Larson, KE (ed.) *Nara Conference on Authenticity in Relation to the World Heritage Convention 1–6 November 1994*, Nara, Japan. UNESCO World Heritage Centre: Paris. 8599.

5. All published works – most common issue: leaving out either the publisher, or the publisher's location, or both.

e.g. Pye, E (2001) *Caring for the Past. Issues in Conservation for Archaeology and Museums*. James and James: London.

There were many other small but time-consuming issues with tidying up reference lists and citations in these conference papers, so I would like to recommend that potential authors make full use of the myriad of Harvard referencing guides that are available on the internet. There are even Harvard reference generators available online, and the newer versions of MS Word have a built in reference generator – you put all the details of all your publications into it, and it will generate the citations and reference list for you in the correct format. The online guide I have found most useful is:

Lab and People News

University of Southern Queensland Library (2011) *Harvard AGPS referencing guide*. Online guide. University of Southern Queensland. [online: <http://www.usq.edu.au/library/help/referencing/harvard.htm> Accessed 27.10.2011]

Most Australian universities have similar guides on their websites.

In particular, as electronic resources are used more and more, it is important to keep checking how they should be referenced – five years ago it was really difficult to find information about citing and referencing blogs and Facebook entries; now there is quite a bit of online guidance available.

I hope this helps to make things clearer and easier for future authors – and future editors!

New South Wales

Australian Museum

The Materials Conservation Unit has been able to move back into their refitted lab. The new air-conditioning, ceiling and lighting has transformed the lab. This was the first major facelift since it opened in 1988 and has rectified several long-term problems with the services. Staff in the department took part in the Science in the City programme during August. The opportunity to demonstrate conservation skills to primary and high students was useful public engagement.

Kate Jones has been working hard to get a number of loans prepared and sent out. Kate and **Megan Dean-Jones** have been working on a number of beautiful, and sometimes wicked looking, weaponry from the Pacific. This involved photography, some treatment of individual objects and crate pack out. Kate is doing some research into suitable methods of packing and displaying a number of painted textiles, including a flag several metres long. **Megan** has been working on a number of storage projects lately including developing a new way of housing the vast collection of Blaschka glass models for the Australian Museum Archives. Megan has also been assisting **Sheldon Teare** in treating masks for the upcoming in-house display *Spirit Faces*, familiarising herself with the particular challenges associated with cleaning and straightening feathers.

Heather Mackay has been working on a presentation for the upcoming IPM conference in London this year, as well as compiling results from the Museum's Collection Integrity Index looking into the overall health of all the collections. Heather continues

working on our bark cloth collection, carrying out humidification treatments and moving objects to rolled storage. Heather has been spear heading a number of detailed storage projects with Anthropology. Sheldon Teare has been preparing 20 masks for an upcoming display in November. The masks come mainly from Melanesia and include some stunning pieces like two large "water spirits" from Vanuatu with long feathered skirts needing delicate cleaning, and a few Malagan mask to keep Sheldon on his toes. Sheldon continues to tinker away at the Conservation webpage, uploading images and being dragged into the odd video by our web team. Sheldon would appreciate people checking out the website and galleries. Please leave some comments! <http://australianmuseum.net.au/Materials-Conservation-Unit>

Michael Kelly completed the preparation and installation of a selection of items from the Research Library for a new exhibit about the Scott Sisters, who produced beautiful scientific illustrations of insects and plants during the 19thC. **Megan Dean-Jones** has been working on a number of storage projects lately including developing a new way of housing the vast collection of Blaschka glass models for the Australian Museum Archives. She assisted Kate Jones in preparing a number of weaponry objects for loan to the Casula Powerhouse Museum. This involved photography, some treatment and individual object and crate pack out. She has also been assisting Sheldon Teare in treating masks for the upcoming in-house display *Spirit Faces*, familiarising herself with the particular challenges associated with cleaning and straightening feathers. **Kristel Smits**, Michael, and Sheldon were involved in taking down our beautiful *Birds of Paradise* exhibition. All the objects from that show are now going through IPM treatment before returning to the stores.

Colin Macgregor is continuing with environmental monitoring experiments to establish ways of lowering energy consumption with periodic air conditioning shutdowns, whilst still maintaining suitable collection conditions. Colin returned from the ICOM-CC conference much stimulated by the papers which demonstrated trends in preventive conservation from various countries.

State Library of New South Wales

Cathryn Bartley, Anna Brooks, Aileen Dean-Raschilla, Bronwen Glover, Lang Ngo, Jessica O'Donnell, Silvana Volpato and Karen Wilcox are busily working on the upcoming *Finding Antarctica: Mapping the Last Continent* exhibition. This exhibition celebrates the centenary of the Australasian Antarctic Expedition's arrival on Macquarie Island on 11 December. The exhibition will focus on the mapping of Antarctica from the 15th to the 21st C, from crude woodcut maps of the known world through to the latest satellite imagery; it will tell the story of the gradual discovery, exploration and charting of this significant land mass. Not only will the magnificent collection of rare maps and charts held by the State Library be showcased, but also rare published accounts and original sketches from the Antarctic explorations of Cook, d'Urville, the United State Exploring Expeditions and the Australasian Antarctic Expedition.

Anna Brooks, Agata Rostek-Robak and Heather Mansell were recently each awarded Diploma in Law & Collection Management (awarded by the Institute of Art and Law-UK).

Catherine Thomson is leaving for Turkey very shortly to complete the in-residence component of the *Reducing Risks to Cultural Heritage* course, organized by ICCROM in cooperation with the Canadian Conservation Institute and the Netherlands Cultural Heritage Agency.

Powerhouse Museum

The museum is undergoing a revitalisation project, which involves a number of significant changes to the museum entry area, a new public forecourt, street-side cafe, gift shop plus a large new gallery space for international and inhouse exhibitions. The entry is being moved and from the forecourt there will be access to a new cafe and museum shop without entering the museum. The glass lift is being removed and a new lift installed at another location. Some of our escalators are also being removed. For further information see www.powerhousemuseum.com/revitalise/

The museum has remained open during this period. Building works have meant removal of several exhibitions and temporary closure of many spaces. Hoardings have been placed around work areas, but some building dust has inevitably escaped. The challenge for our conservators has been to balance keeping objects on display, while minimising the impact of dust. This has included rostering staff daily to cover and uncover the keyboard instruments on open display while the new lifts are installed.

Sue Gatenby has been acting head of department while **Dave Rockell** has been on long service leave. Sue has also carried out research and testing on LED lighting to establish suitability for use in the museum. LED lighting has now been installed into our basement storage area replacing the existing fluorescent tubes. This has also been done in some exhibition areas.

During a recent survey of the Speedo® LYCRA® swim wear collection in the museum's climate controlled storage area, it was discovered all the swimwear made in the 1980s were showing significant signs of deterioration when compared to other time periods. All these costumes have a composition of 80% Nylon and 20% LYCRA®, a registered trademark for DUPONT's elastane fibres. Our swimwear collection fabricated in this era felt damp to touch, left stains and residue

on tissue paper and showed major loss of elasticity. **Suzanne Chee, Sue Gatenby and James Elwing** started a research project to investigate the deterioration of this collection. Our initial investigations involved relative humidity and oxygen starvation tests.

Using the department's Fourier Transform Infrared Spectroscopy (FTIR) with UATR accessory, the composition of the LYCRA® was identified as a polyurethane and we also discovered that in the 1980s Invista used the polyol polyester (instead of polyether) for the manufacture of the LYCRA®, Properties of this polyol explained some of our observations such as its sensitivity to moisture.

With the assistance of Professor Munroe, Director UNSW Electron Microscope Unit, Dr Chris Marjo, Director UNSW Analytical Centre and Geoff Hietpas, Invista Applied Research Centre our investigations continue. Once the degradation process is understood, appropriate storage conditions for this collection will be determined. At present a cool and dry environment seems to be the best alternative rather than an oxygen free atmosphere.

Suzanne Chee, Rebecca Ellis, Gosia Dudek, Teresa Werstak, Dee McKillop, Vanessa Pitt, Tim Morris, Carey Ward and Dave Rockell installed *Love Lace*, an international lace making competition featuring a broad and inclusive definition of "lace", made from a wide range of materials, such as metal wire, human hair, tapa cloth, paper, optical fibre and echidna quills. Object supports needed to be innovative and in addition to the more usual materials – nylon threads, fishing line, pins, acrylic, mylar and stainless steel rods, included helium balloons to suspend one particularly long work.

Most recently, **Teresa Werstak, Suzanne Chee, Rebecca Ellis, Gosia Dudek, Bronwen Griffin, Nadia McDougall, Vanessa Pitt, Tim Morris and Carey Ward** have just finished installing *The Wiggles* exhibition.

Frances Fitzpatrick and Vanessa Pitt have been continuing treatment of a Balinese lontek dating from the 1920's-40's. This involved flattening and encapsulating the double sided painted ceremonial banner.

They have also been checking suitable venues for a number of potential borrowers for the display of Aids Quilts for the lead up to World Aids Day.

Tim Morris, Chris Lazdans and a team of volunteers from the Powerhouse Discovery Centre, have been working on the restoration of the "Ice Bird", a steel-hulled sloop in which Dr David Lewis sailed alone to Antarctica in 1972. The hull has been painted, some woodwork has been restored and the auxiliary motor has been cleaned and painted. Extensive rust was removed from the keel area and this area will be replated. Work will also be carried out on the deck area.

Regional services conservator **Kate Chidlow** has been working on The Australian Dress Register website, which was officially launched on 16 August. Many museums from around NSW participated and contributed to the Register. The work on the Register is an ongoing project as we assist contributors with their entries, run promotional workshops and continue improving the back end. We are currently approaching contacts in Victoria to roll out the program there and will approach the other states in the coming year.



Suzanne Chee and Dave Rockell travelled to Boonoke NSW to install an exhibition celebrating 150 years of the Wanganella Sheep Stud. The exhibition showed the achievements of Australian sheep breeders in the 19thC when they created a new breed of sheep, the Peppin Merino. On display were 20 fleece samples from different types of sheep that made the Peppin merino including Spanish merino, Leicester, Cotswold, Southdown, French Rambouillet, German Negretti, Prussian, Wanganella and Boonoke. To compliment the samples were 6 costumes including a convict jacket, 80 Tyrrell photographs and silver trophies from the homestead.

Skye Mitchell and Assistant Registrar **Sarah Pointon** will soon travel to Seoul to collect the objects for the *Spirit of jang-in: treasures of Korean metal craft* exhibition, which was developed to celebrate the Year of Friendship between Australia and the Republic of Korea, marking the 50 year anniversary of bilateral relations. The objects include a range of national treasures such as the 6thC Silla gold crown, jewellery, religious statues and an array of contemporary metalwork. The exhibition runs from the 27th October – 12th February 2012.

Rebecca Main, the TAM (Total Assets Management) project conservator began conservation work on the museum's collection of fictile ivories, approximately 700 19thC plaster casts of medieval and early book covers which are housed in 19thC museum display cases. So far one case with broken cover glass has been dismantled, the 20 or so ivories inside cleaned, condition reported and photographed and the glass replaced with acrylic.

Conservation intern, **Amir Rezapourmoghadammiyandabi** is working with Rebecca one day a week on a wooden box of large format (16" x 20" collodion glass plate negatives) portraits from the Freeman Bros studio from the 1870s. Most of the plates appear to be in good condition, but some are broken, many have frilling emulsion, and one has lost nearly all its emulsion, which was sitting in a tangle of ribbons in the bottom of the box. Amir is painstakingly putting the pieces together on the glass, holding the curling pieces in place with silicon release paper and small glass weights. When assembled, the object can be backlit and photographed to reveal the portrait. A decision on whether to readhere the emulsion to the glass is yet to be made.

Michael Myers, the TAM photographer, has been producing high resolution images by stitching multiple photos into one. This is an increasingly common practice, but still exciting because it opens up possibilities that would have been largely out of reach with film based photography or with anything but the most expensive (read: insanely expensive) digital equipment. Michael has done this with a number of different items from the Powerhouse collection, but the technique offers the most potential with some large technical drawings by Lawrence Hargrave. These were previously considered unphotographable.

Archives conservator, James Elwing and volunteer **Joanne Ritchie** have completed a preservation report on the Bruno Benini photograph collection and are revising the storage of mounted works in the collection.

Art Gallery of New South Wales

Conservation staff have been presenting a series of Conservation Floor talks at the Gallery since September and continuing until November. See the Gallery website for details of upcoming talks.

Objects conservators **Kerry Head**, **Victoria Bramwell-Davis** and **Donna Hinton** are busy preparing artworks for exhibitions, processing new acquisitions and documenting objects required for loan. **Sarah Heenan** is currently completing her internship in Art and Curatorship for her Masters Degree from University of Sydney with us.

Carolyn Murphy has been working on a number of collection conservation projects including the treatment of 52 prints by the nineteenth century English artist, John Martin. **Analiese Treacy** has been completing treatment on a collection of Toulouse Lautrec posters from the AGNSW collection as part of a Conservation Benefactors Project, in addition to preparing a number of works for outgoing loan. **Sarah Bunn** is continuing to work on the Lloyd Rees album project funded by Friends of Conservation. Sarah is conserving a collection of Rees drawings and then mounting them on album pages in preparation for post binding. Interns, **Nicole Kluk** and **Lindsay Scott**, have been working on documentation projects, while Nicole has also been working with on the treatment of a number of Australian & European drawings from the collection with Analiese Treacy.

Lily Yang has been busy preparing a number of new acquisitions and collection items display in an exhibition entitled '100 Flowers' in the upper Asian gallery.

Paula Dredge is continuing with her PhD on Nolan's use of Ripolin paint. **Andrea Nottage**, **Kate Wilson** and **Simon Ives** have been working on a number of paintings going out on loan to regional galleries in Orange and Ballarat as well as to major exhibitions

in Canberra. Some of the large paintings by David Aspen, recently on show in the Gallery, have been recently cleaned by Kate Wilson and a large portrait by John Longstaff has been given full structural treatment by Simon Ives. Andrea Nottage has been examining recent acquisitions, most noticeably the painting by E Phillips Fox, "Nasturtiums". **Lisa Charleston** has been busy preparing a large number of paintings from the Australian collection for loan. Recently she has been concentrating on a special project involving the upgrade of policy, compliance and staff training for X-ray analysis equipment within the department.

Margaret Sawicki just came back from overseas where she was attending ICOM-CC Conference in Lisbon, Portugal. **Barbara (Basia) Dabrowa** has been completing conservation treatment on an elaborate Rococo frame for the painting *Granida and Daifalo* by Dutch painting Jan van Noordt.

Preservation Australia

Preservation Australia has embarked upon several major projects within the last six months, which is of course on top of our already frantic schedule. The first project – Rouse Hill wallpaper project – began in February while it was warm but not too warm. The project was to undertake remedial conservation on all rooms within the Rouse Hill house. **Kay Söderlund**, **Beate Yule** and **Tegan Anthes** rotated shifts at the house to slowly work through all the rooms. This was quite physical work – up and down ladders and challenging with dodging snakes in the warmer months. The differing papers, layers and access proved problematic at times, with many contorted positions needed by conservators, such as holding hair dryers between knees and balancing on the topmost rungs of ladders. The project has now been completed and we can see the wonderful benefit of the treatments and the beauty in the wallpapers.

The other project undertaken in

the latter half of the last financial year was kilometers of tape removal from Department of Lands Register. This project had all the conservators available – **Nicole Rowney** helped too – removing magic, scotch, linen, and glassine tape from over 300 pages. This project has provided the opportunity to discover some new faster methods of tape removal – which of course we are happy to share!!! Each page had a variety of tapes holding fragments of paper together, these were removed, the pages washed and lined with 7 gram Tengucho and rehoused in polyester sleeves and custom made box. The volume looks and feels better.

Beate Yule has been thoroughly entrenched in the Department of Lands project. And as a side project Beate has researched the types of plans spanning the years of the Department and establishing a timeline with typical conditions and damage. Innovative treatment techniques for the vast quantity of plans are being tested with some positive results.

Tegan completed a major preservation needs assessment for Port Macquarie Historical Museum. This was a relatively typical assessment however it was complicated by the vast quantity of material, access to collection and storage availability. These challenges led to a comprehensive report with multiple actions plans which the staff at PMHM were eager to implement.

As usual **Kay** is flying about the country conducting workshops in Brisbane and Macksville and attending conferences in Canberra, Lisbon and Perth. **Kay** is also in the process of conducting a light study for the Office of Rail Heritage display at new train works museum Thirlmere.

To add to all this much of our time has been spent on our product range and combining this with the newly purchased Conservation Resources products (purchased back in January). In fact his has been so time consuming that we have employed a new staff member to look after it – **Richard McKenzie**.

More recently Kay and Tegan ventured to Lisbon for the ICOM-CC triennial conference. The highlights of the conference are outlined by Tegan in her separate conference review.

International Conservation Services

Adam Godijn, Karina Acton, Fiona Tennant and Julian Bickersteth attended the 2011 AICCM Conference in Canberra, with Karina being a co author of a paper on ICS' work on the Sydney Harbour Bridge Cranes with the National Museum Conservation Department.

Arek Werstak has been busy on-site with a Pixie O'Harris mural from the old Bathurst Hospital being relocated to the new hospital. He then spent ten days with Adam Godijn in Kalgoorlie cleaning the famous Goatcher theatre curtain in Kalgoorlie -Boulder Town Hall, which ICS conserved in 2004. During the 2010 earthquake in Kalgoorlie the Town Hall parapet collapsed with falling bricks narrowly missing the curtain. Works are now underway to restore the building and the curtain will be encapsulated in a crate whilst this is done.

Matteo Volonte, Claire Heasman and Adam Godijn in paintings have had several tight deadlines this month requiring a lot of teamwork, with portraits the flavour of the month. A range of school and university portraits have presented some challenges.

Karina Acton has been on site assessing bronzes in Rockhampton, and scarred trees in the Hunter Valley, in between treatment of series of archaeological finds from World War One northern France military sites.

Oliver Hull and Kat Edghill have been working on a sumptuous English 18th century commode with provenance back to Chippendale's workshop, the opportunity for working on such quality furniture being rare in Australia. Eoin O'Sullivan has been gallantly working on site at the other end of the spectrum

helping a large hotel chain resolve furniture refurbishment issues.

The paper department has been joined by Gail Hamilton and Sharon Dye in part time capacities. Major projects include digitisation and repair of severely damaged maps and Council ledgers. Kate Papierniak and Wendi Powell have been investigating treatment of C prints and Glover watercolours.

Skye Firth is continuing to work through the Calthorpes textile collection from Canberra along with some significant naval colours.

State Records NSW

State Records held an Open Day on October 28th which was attended by about 400 visitors. Conservation featured heavily being part of general tours and running conservation clinics. We also provided visitors the opportunity to undertake some very basic remedial treatment using crepe erasers to remove sticking tape residue from plans.

One of the treatments highlighted during the Laboratory tours was a Field Book being treated by Paul Smith. The 1875 Field Book has damage consistent with having a liquid spilled on it – covering about 95% of all pages. The spill resulted in severe discolouration and embrittlement as well as a white crystalline bloom obscuring most of the written information. Spot tests confirmed that the white bloom was water soluble and we also sent a sample to the Art Gallery of NSW for FTIR analysis which indicated the presence of dextrose. Paul is washing each page and will then deacidify and possibly re-size.

Dominique Moussou is treating a Nurses Register that is to be listed by our volunteers. The volume has been heavily repaired with sticky tape and the binding has completely fallen apart. Dominique is removing the tape, repairing and will make a box for future storage.

The rest of the team are focused on a number of projects preparing maps and plans for digitisation. The treatments range from simple repairs through to the removal of old lamination and facings.

South Australia

Artlab

It has been another busy period for all at Artlab. Preventive conservators Anne Dineen and Kasi Albert along with Assistant Director Sarah Feijen have made the first of several visits to Brisbane to begin work on a comprehensive Disaster Plan for Queensland Museum. The preventive team have also travelled to Monash University Library in Melbourne to deliver a two-day disaster preparedness workshop and to Martindale Hall in regional South Australia to deliver an inventory report and recommendations for its preservation. Disaster preparedness is very much the hot topic for the Adelaide-based cultural institutions too and Anne and Kasi have been involved in many training and planning activities. Kasi is also continuing a year-long light monitoring project in Mawson, which is a part of the Science Centre at the South Australian Museum, and houses some very significant objects relating to the Australian Polar expeditions of Sir Douglas Mawson and John Riddoch Rymill.

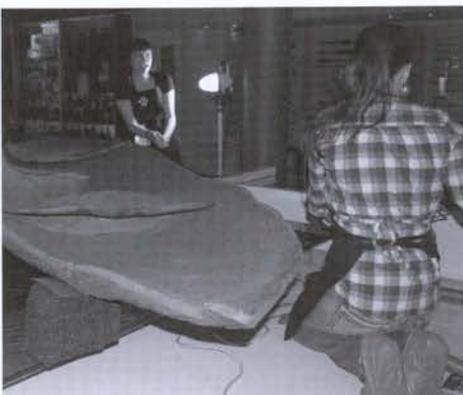
Kristin Phillips and Mary-Anne Gooden are working towards an exhibition of Asian Textiles at the Art Gallery of South Australia, *Beneath the Winds* opening on November the 18th. They are also working on several costumes for an exhibition at History SA, Migration Museum *Who are we now?* The Harefield Flag, a WW1 flag given to the Adelaide High School in recognition of support that the school community gave to the citizens of Harefield in the UK, has come in for a full treatment.

The projects team continued to monitor and maintain various outdoor

sculptures, heritage signs and large technology items (planes, trains and automobiles) during which time **Abby Maxwell-Bowen** also completed a short plastics conservation course as well as obtaining her elevated work platform (EWP) card. She is eagerly looking forward to the return in October of Principal Conservator **Joanna Romanos**, who has been on parental leave and greatly missed.

The objects team has been kept company by a 60cm bobble-headed, moving-eyed, standing bunny that is currently in the lab! **Justin Gare** received this head-turning object from a private client. It was brought in with a detached arm and in need of cleaning. The bunny sculpture had once been the fixture at a shop, possibly holding out promotional cards in one hand. Upon examination, Justin discovered that it contained a hand-wound clock mechanism (used to make its head bob up and down). He was able to source an appropriate winder/key for this mechanism; then surface cleaned it and has re-attached the damaged arm. We will all miss having our little friend watching over us in the lab.

Filipa Quintela, **Jo Dawe** and **Kasi Albert** spent an afternoon in the Australian Aboriginal Cultures Gallery at SAM, brush vacuuming in situ the canoes on display. As these had been on open display for over 10 years, they had accumulated a huge amount of dust. **Renita Ryan** was involved in the return condition checking of 70+ Antarctic-related objects from the *Quest for the South Magnetic Pole* exhibition, which had travelled to five venues around Australia and included a large three-man reindeer skin sleeping bag.



Filipa Quintela is relieved to be putting the final touches on work she's been undertaking on *St John the Baptist*, a sixteenth century polychrome wooden sculpture altarpiece from the Iberian Peninsula, owned by the Art Gallery of South Australia (AGSA). This has been a huge undertaking with conservation work carried out over numerous years, with assistance from Paintings Conservator, **Lisette Burgess**. *St John* had accumulated surface dust, old repairs, over-painting, yellowing of varnish layers. There were also losses and damage to paint and gilding, resulting in a less than pleasing aesthetic. After extensive examination, documentation and consultation with the AGSA curator, **Filipa** commenced treatment with surface cleaning and wet mechanical cleaning (where possible). She was able to remove much of the disfiguring darkened material (particularly noticeable on *St John's* face and legs) with minimal disruption to original material. Consolidation to vulnerable fragments and inpainting was then undertaken, and **Lisette** assisted with re-gilding and inpainting where there were losses. The result of all this hard work is the emergence of much more detail in the sculpture and a pleasing aesthetic that is in keeping with the object's age and life.

Jo Dawe has been researching suitable mounting options for a group of nine Pugin ceramic floor tiles, dating from the 1840s, owned by AGSA. The tiles require no conservation treatment prior to mounting and will be configured and attached to a sheet of Aerolam (a strong, yet lightweight aluminium honeycomb material lined with fibreglass), so they can be mounted, displayed and later stored, as a whole.

In the paintings lab, **Rosie Fremantle** a final year student from the University of Melbourne has completed a 3 week internship in the paintings lab and **Chow, Chia-Ling** from the Tainan National Art University, has just arrived from Taiwan to commence a 4 month internship. **Rosie** is continuing to volunteer for 1 day a week. The major project underway in paintings is the removal of graffiti from several Yuendumu doors, now in the collection of the South Australian Museum. The graffiti has been undertaken in a variety of mediums, and the doors also require extensive consolidation and surface cleaning.

In the book department, **Andrew Cuch** has been working on original automotive interior trim catalogues from the National Motor Museum. This colourful (ie. rather gaudy) collection of materials are from the 1960s and 70s and show an array of many textiles and patterns that could be personally selected for the individual's car. **Andrew** has noticed some offsetting of the materials and will interleave some pages, as well as surface clean, repair tears and finally make buckram boxes for safe housing.

Robin Tait is meanwhile wildly excited to begin work on the *Baskerville Bible*, a beautifully printed book in private ownership. A member of the owner's family had taken it upon themselves to remove the original leather covers and replace them with wood-patterned linoleum with an extra lick of Silastic down the spine for good measure. It is proving to be a challenging but rewarding job.

Elizabeth Mayfield has begun work on the State Records collection of Goyder's diaries. Goyder meticulously took notes in the 1860s as he surveyed an occurring 'rain' line' in South Australia. These observations are still revered today by agriculturalists. Elizabeth is surface cleaning, repairing and rehousing the note books. Liz is also currently surveying the large size book collection of the State Library of South Australia, to aid in prioritizing works that require conservation treatment or rehousing.

In the paper department **Aquila Evil**, **Anna Austin** and **Helen Halley** have been busy working on a collection of works on paper from the Migration Museum for the exhibition *Who Are We Now?* The show includes documents, posters, books and certificates representing the change and evolving of immigrant community groups to SA. The items require surface cleaning, tear repairs, mounting, supports and framing.

Jodie Scott is finishing up conservation treatment of Degas pastel 'Woman Bathing'. The work was under considerable tension due to animal glue adhered backing paper, which has since been carefully removed. It has been humidified and flattened to reduce the cockling and we are now in discussion with the owner on how to appropriately frame and display the work.

Jodie Scott and Anna Austin have been hinging and framing three Trent Parke photographs for display at the Art Gallery of South Australia. The resin coated photographs proved to be a challenge not only in their size but also to fixing hinges to the glossy coating. We have tried heat set bonding material Fusion 4000 for the hinges, so far so good!

Tasmania

Queen Victoria Museum and Art Gallery

The main focus for **Charlotte Walker** (Conservator of Objects) and **Amy Bartlett** (Conservator of Paper) has been preparing works for QVMAG's art gallery site which re-opened the doors with great fanfare in September after being closed for three years. Charlotte and Amy have treated and prepared many objects, textiles, photographs and works on paper that are now on display in the ten new gallery spaces of the refurbished building at Royal Park.

The conservation team have now moved onto assisting with the relocation of QVMAG's extensive fine arts and decorative arts collections from temporary offsite stores to their new home in purpose-built storage areas at Royal Park.

Charlotte and Amy have also conditioned reported numerous exciting travelling exhibitions including the National Gallery of Australia's *Australian portraits 1880-1960* at the QVMAG's art gallery, the Historic Houses Trust exhibition *Femme fatale: The Female Criminal*, South Australian Museum's *ANZANG Nature Photography*, Natural History Museum in London's *Wildlife Photographer of the Year*, and the Australian War Memorial's *Of Love and War* at the QVMAG's museum site at Inveresk.

ACT

National Gallery of Australia

The conservation internship program (funded by the Getty Foundation LA) came to a close with **Lisa Addison** and **Fiona Kemp** travelling to the General Sciences Library Ho Chi Minh City Vietnam and the National Museum of Cambodia. The visits allowed the intern to seek advice on implementing the knowledge they had acquired during their 3 months training at the NGA as well as professionally challenging Lisa and Fiona to think well outside the box! Great improvements were made in the general care of the collections visited and bonds between the institutions further developed.



Fiona Kemp treating mouldy books HCMC.

The Objects conservation welcomes **Andrew Pearce** to the section. Andrew will be with the section whilst **Sarah McHugh** is on leave following the birth of her son in September. The section has been working on some major works with electrical components such as Peter Tully's *Liberace*. **Beata Tworek** has returned from the Lisbon conference and **Megan Absolon** will be heading off to Antarctica for seven weeks over summer to work on Mawson's Hut.

Paper conservation have been treating hundreds of works for gallery changeovers and loans. **William Hamilton** continues to volunteer in the section undertaking research into the colonial panoramic works in the collection. **Rose Peel** has completed important collection maintenance work:

reporting and treating (when required) the entire Albert Tucker works on paper collection. On top of their busy work schedule several research projects are underway. **James Ward** has commenced a research project on the Gallery's new collection of Asian *Yao* paintings and **Andrea Wise** is working on preservation and treatment of Holograms. Paper conservation also hosted two intern placement for **Irene Dominguez** from the University of Northumbria, UK and a Masters student from Melbourne University, **Sarah Brown**.

Textile conservation have prepared costumes to enable changeovers of all fashion and Asian Art textiles. **Micheline Ford**, **Jane Wild** and **Hannah Barrett** have also been involved with a major project in storage to reorganise the textile store allowing for the installation of new cabinets, whilst also dealing with a backlog of new acquisitions. Hannah has commenced a course on the 'Care of Leather and Skin'. Textile conservation assistant **Blaide Lallemand** was awarded second place in the US 2011 Charlatan Ink Art Prize and will be travelling to New York for a 6 week residency in January 2011. **Melissa Bolin** has been volunteering in the section.

Paintings Conservation have completed all works for Fred Williams and preparing for changeovers, loans and the December Renaissance exhibition. **Sheridan Roberts** 'nears' completion of a 12 month treatment of a Von Guerard and **David Wise** has been managing the project that will see the arrival of our new FTIR microscope in the new year. With surprisingly little assistance from medication **Allan Byrne** (who has recently become a grandpa for the second time) is undertaking major treatments on early colonial paintings.

National Archives of Australia – Canberra

The past 12 months has been spent consolidating the new working arrangements with the integration of exhibitions and preventive conservation into Preservation Services.

In July, we welcomed back **Prue McKay** after more than three years at AIATSI, to work in a new role as the Manager, Preservation Projects and Training. Her work includes national preservation treatment projects and identifying conservation team skills and knowledge for the conservation lab staff in Canberra. She is also co-ordinating the University of Canberra student practicum placement in conjunction with **Ian Batterham**.

Sally Kneebone has been working tirelessly in conjunction with **Steve Willetts** (and **Michelle Berry** in Tasmania) on the upcoming major NAA exhibition *Traversing Antarctica – The Australian Experience* to open in TMAG in December. The exhibition will then move to the NAA in the new year, with a view to travel after that. **Emily Birks** started with us in May and has been assisting **Clair Murray** with the changeover program for the *Memory of a Nation* permanent exhibition, and with **Travis Taylor** on the install of the Waterhouse Natural History prize. **Suellen Bailey** continues to work on the exhibits from the Ranger Uranium Environmental Inquiry, which was held in the mid-1970s and joyfully involves a large amount of tape stain removal. **Cheryl Jackson** returned to the lab in January after 12 months in Jervis Bay. During her time in the Bay, Cheryl surveyed at the photographic holdings of the NAA to determine the quantities of specific formats in the collection nationally, and is currently involved the maintenance of the Federation Gallery. The Repair Team of **Ruth Bergman** and **Chris Bowman** continue to work through the at risk file records requested by staff and researchers. The introduction of the Repair Team 18 months ago has proved very beneficial in freeing up conservator time to deal with more complex treatment issues and exhibitions needs. The NAA Paper Testing Laboratory has retained its NATA accreditation for the following 18 months due to the hard work of our Chemist, **Rajani Rai** ensuring the exacting needs of NATA had been met.

Western Australia

Corkill Conservation

Felicity Corkill has now returned from her travels and settled back down to work again. Despite working part-time around the State Library of WA contract (and consequently having no time for marketing), business is going well. I have been kept busy enough, treating a pencil drawing by the prominent South African artist, Pierneef; a 1930s architectural blueprint; some beautiful watercolour landscapes; and a collection of hand-coloured engravings of Australian wildflowers – very appropriate for the current wildflower season here in WA. In the months ahead to Christmas and the New Year, I am currently looking to complete some larger projects for corporate clients before the end of the year and devising business strategies for 2012.

Victoria

Heritage Victoria

Heritage Victoria's Conservation Centre has just completed a major project whereby approximately half of our stored collection was removed to an off-site storage location. Over the past ten years in this facility, the storage room shelves had gradually become full and as we are constantly acquiring archaeological assemblages we had to make room on the shelves for the more recently excavated archaeological material. From August until the beginning of October just over 1,500 boxes of archaeological material were prepared for transport and moved to an off-site storage facility. This was a huge job for a facility with low staff numbers so we are most thankful to these wonderful CCMC students who generously gave up some of their semester break to assist us in

this project: Lucy Willet, Frances Patterson, Danielle Measday, Jessica Ryan, Eliza McKenna, Philippa Moir, Jeff Fox and Zoe Baulch.

State Library of Victoria

There are some staffing changes afoot at the State Library, with **Sarah Slade** moving to the more senior position of Manager, Collection Management. **Shelley Jamieson** will be taking on Sarah's position of Manager of Storage, Preservation and Conservation. The new Conservation Coordinator (Shelley's previous position) is yet to be announced. These appointments are for a year and came about because of changes to the Executive while the State Library looks for a new CEO.

In other staffing news, our Registrar **Catherine Marklund** has decided not to return from maternity leave. We're very sorry not to have her back but wish her all the best for her and her family! We'll miss her good spirits, calm manner and efficiency.

Assistant Registrar **Sarah Caldwell** began in June and will continue through to late November 2011. Sarah C has been hired primarily to assist Registrar **Sarah Haselton** with the travelling exhibition *Look!* which features works by children's book illustrators. The exhibition will be travelling to six venues in Queensland, NSW, ACT and Victoria. Both Sarahs have also been working on a number of outward loans (including the loan of marble busts, a large model of St Patrick's Cathedral and Ned Kelly's armour) and preparing for our international exhibition of Persian manuscripts, *Love and Devotion*, arriving in from Oxford in March 2012.

We've had a bit of a treat in the lab of late — two late 19thC elephant folios of Giambattista Piranesi's *Vedute di Roma*, a near complete set (133 plates of total 135), have come into the lab. The volumes were acquired by the Public Library from Bernard Quaritch, a London antiquarian bookseller, in 1930. They are the subject of research by Dr Colin Holden, one of the Library's

current La Trobe Fellows, who has selected works from the collection for an exhibition about the Grand Tour. The volumes have been disbound and are currently undergoing minor treatment, involving cleaning, repairs, adhesive removal.

Jean Holland has been spending some time at Caval as part of an Australia Research Council project to digitise our collection of illuminated manuscripts. Caval owns a Kirtas scanner, a machine that features a V-shaped cradle for the book and two angled cameras. The position of the cameras allows images to be taken into the gutter of the book, without casting shadows, and to adjust for the curvature of pages. The cameras can refocus as pages are turned and the position of the book changes. The scanning process is still rather labour intensive, with a representative from Caval working the scanner, a State Library Imaging staff member checking the quality of the digitised images and Jean, who is responsible for all handling of the manuscripts themselves. A number of manuscripts have already been digitised (13 out of 29, to date!) and are available for viewing on the library's website by searching for illuminated manuscripts under "digitised material" on the main catalogue. (As examples, try searching for *De musica of Boethius*, RARESF 091 B63 or the *Almagest* by Ptolemy, RARESF 091 P95A at www.slv.vic.gov.au).

In other lab news, **Katrina Ben** has begun work on volume one of the *Ninth edition of the Bible in German*. The volume requires a full leather underback. Recent graduates **Noni Zachri** and **Albertine Hamilton** have been assisting us with the preparation of travelling condition reports, framing and unframing for exhibition changeovers and the treatment of items from our Maps and Picture collections. **David Harris** and **Jane Hinwood** have been working on a number of lithographic advertising posters from the Troedel Collection, which need to be removed from scrapbook pages. **Alice Cannon** visited the conservators at the National Gallery of Victoria for advice on treating pages from a Koran

and subsequently ordered some Phytigel gelling agent from Sigma-Aldrich, which looks to be extremely useful as a poultice!

Jane Hinwood oversaw the mounting and framing of an 1855 Eugene von Guerard pencil drawing of early Melbourne settlement, consisting of five sheets from a von Guerard sketchbook that have been joined together to form a panorama. Some of the sheets are dated and it appears that the drawing was completed over a period of a month. At over three metres long, it was all hands on deck for the final steps! Sourcing materials for mounting and framing was difficult; the frame and backboard were custom-made due to the size. We ordered a single piece of cast acrylic glazing for the frame, 4.5mm thick and without UV protection; it was the only type of acrylic glazing available in the required length. The clarity of the acrylic is good, though it lacks the clarity of our standard acrylic and does contain some inclusions or impurities. Fortunately we were able to make the largest of these correspond with the position of a tree, and so they are not particularly visible! The drawing is now on display in the *Changing face of Victoria*. The drawing has also been digitised and can be viewed online.

Amanda Wild and **Alice Cannon** have both recently attended conferences — Amanda went to the AICCM National Conference in Canberra and Alice to the Canadian Conservation Institute's "Adhesives and Consolidants" symposium in Ottawa, Canada. Alice presented a paper and a poster at the symposium. Both conferences were enjoyable and inspiring and Amanda and Alice have returned with lots of new ideas.

We've been fortunate to acquire some new equipment recently — a Gunnar F1-XL Hybrid computerised mountcutter and a Leica Microsystems M615 microscope and stand. The microscope has a built-in digital camera and LCD display. We've also purchased a new polyester welding machine from Robin Hodgson.

In September we hosted an assistant curator from Silpakorn University in Bangkok for four days, under an arrangement with Melbourne University. During this time we provided training in simple paper repairs, box and cradle making.

As *Modern as Tomorrow* closes in February 2012 and has been a popular exhibition on 1940s Melbourne commercial photographers, such as Wolfgang Sievers, Mark Strizic, Helmut Newton, Athol Shmith, Maggie Diaz, Henry Talbot, Norman Ikin and Dacre Stubbs. All images were drawn from the SLV collection.

In August the State Library was again successful in an Occupational Health and Safety SafetyMap audit. Jane Hinwood ensured all our policies, procedures and Material Safety Data Sheets were up to date and in good order.

National Gallery of Victoria

The Objects lab is currently examining and preparing over 1,500 objects from the Ancient Worlds collection as part of the Gallery Renewal project and is looking forward to more of the same for the Asian Collection material. **Georgia Harvey**, **Sharon Grigg** and **Di Whittle** have had the rare privilege of being immersed for weeks in an amazing array of Ancient Egyptian, Greco Roman and Pre Columbian works. Each storage case is an archaeological time capsule of both materials and historical conservation treatments.

Eamon O'Toole and **Fredrick White** have been flat out designing and fabricating new mount systems for the wide variety of material being assessed, as well as supporting ongoing collection display changeovers and exhibitions, such as *Tjukurrjjanu: Origins of Western Desert Art*. **Trude Ellingsen** has been working on the contemporary exhibition *10 ways to Look at the Past*, and several neon and LED works needing maintenance. Later this month **Marika Strohschnieder** is off to New

Zealand, Vanuatu and New Caledonia together with assistant curator **Sana Balai** to research curatorial and conservation related aspects relevant to the collection, care and presentation of contemporary Pacific art. **Marika** is also continuing her research on our majolica collection.

In Textile Conservation, **Kate Douglas**, **Solitaire Osei** and **Bronwyn Cosgrove** are busy preparing for *Linda Jackson: Bush Couture* the next exhibition at NGV Australia. We are fortunate to be working closely with Linda and her knowledge of the materials and techniques used in her work has been a great benefit to our collection records. The Trinitarias carpet is installed in our 16thC galleries and an article on its provenance, analysis and cleaning, *Unrolling A Hidden Treasure: The Trinitarias Carpet at the National Gallery of Victoria* can be found in the latest edition of *Hali* (Issue 168, Summer 2011). The on-going work involving permanent collection changeovers and loans continues with Solitaire Osei managing the loan of ten Michael O'Connell loans to Bendigo Art gallery later this year. Amongst these projects, we are hoping to snatch some time to focus on non-exhibition collection work. We are each going to undertake a major treatment of one costume for an upcoming exhibition *Deco*, and plan to use these works as the starting point of an FTIR survey of decorative materials found on costume in the collections.

In Paper Conservation, **Ruth Shervington** and **Louise Wilson** are treating a group of British watercolours and as part of this project technical examination is being undertaken on the NGV's extensive collection of William Blake watercolours from the Divine Comedy series. **Pip Morrison** has been examining, treating and inlaying albumen photographs for an exhibition of Fred Kruger photographs early next year.

Recently the Paintings Conservation lab has bid farewell to some key members who had been with us for several years. In July **Raye Collins**,

who had first served with us first as a Williamson Fellow, completed her work contract to carry out major treatment on two portraits by William Beechey, *The Earl and Countess of Stradbroke*. In August our most recent H.D.T. Williamson Fellows **Alex Ellem** and **Helen Gill** completed their two-year Fellowships. And shortly afterwards we learned that **Natalie Hewlett**, who had been working with us in a backfill role during **Carl Villis's** sponsored treatment of Poussin's *Crossing of the Red Sea*, would be returning to Perth to take up a position at the Art Gallery of Western Australia. Of our remaining staff, **John Payne** is working on the sixteenth century panel painting by Cola dell'Amatrice, *The Finding of the True Cross*, and **Michael Varcoe-Cocks** has just completed John Glover's *Mountain Torrent*.

In the Frames and Furniture conservation lab, **MaryJo Lelyveld** has commenced a detailed analysis of the elaborate Régence frame for *Crossing the Red Sea* by Nicolas Poussin, and treatment to replace missing ornament. She is making fine discoveries about the laminated wood construction and *reparure* technique used that will be published in the near future. **Noel Turner** has treated a vast number of original frames for nineteenth century works on paper. Treatments have involved removal of bronze over-paint and re-placement of significant areas of lost ornament. **Stephanie Limoges** has been volunteering by ably assisting with the consolidation of the large Louis XIV frame for Rigaud's *Monsieur Le Bret and his son, Cardin Le Bret* as well as improving the organisation of the lab. **Suzi Shaw** has been looking into ways to minimise risk to furniture items on open display by working with the NGV's Risk Manager to develop strategies and procedures. **Holly McGowan-Jackson** is kept busy managing the section, and has taken the opportunity of the exhibition *Eugene von Guérard: Nature Revealed* to further study the frames used by the artist.

Helen Casey is working on Passepartout encapsulations to enable safe display

of artworks in unstable environmental conditions (getting good preliminary results) and is also working on testing off-gassing and drying times in show cases. She is taking calls! **Janelle Borig** has just helped install a large Papunya Tula exhibition and has designed a great method of securing shields to the wall if anyone needs information. **Catherine Earley** continues to flesh out our collection's disaster response, and she and the team are poised for the de-installation of the Melbourne Winter Masterpieces exhibition.

In September we were greatly saddened to farewell our colleague **Elisabetta Polidori** from the Paper Conservation lab, who has left Australia to undertake a fellowship at the Smithsonian Institution in Washington. It was a great pleasure to work with Elisabetta on a personal and professional level and we wish her all the very best.

As mentioned above, we are sorry to be bidding farewell to Alex Ellem, Helen Gill, Natalie Hewlett and Raye Collins from the Paintings Conservation studio. Each of these four individuals has been a major contributor to our department and will be missed for the high quality of their work and their always helpful and friendly natures.

National Archives of Australia – Melbourne

A visit by Museum Studies students from Deakin University was hosted by **Debra Parry** and **Liam Ryan**. Debra also gave a laboratory tour to representatives from CAVAL and Liam showed them the Preservation Digitisation studio. Liam visited the CAVAL office to view their digitising equipment. Liam Ryan and **Tha Iem** visited Sydney to attend the PMA Expo, including participating in an AGSIDS (Australian Government and Cultural Institution Digital Specialists) meeting, and view a demonstration of a new multi-spectrum camera system. Liam presented a talk in July at the University of Melbourne, on Preservation

Digitisation, to students completing intensive training on "Duplication, Digitisation and Archiving".

Debra Parry attended training on Hazardous Substances in Collections, held at the Museum. **Detlev Lueth** has been organising extra new disaster bins for the Archives and Tha Iem has been stocking these ready for placement around the repository.

Debra Parry finished the last of the intensive treatment on the trademarks dating from 1883 to 1885. Damaged trademarks were removed from the volume and repaired. Liam Ryan and Tha Iem digitised the trademark volume as well as capturing each individual trademark. Many of these trademarks images can already be viewed on RecordSearch on the NAA website. There are some wonderful trademark designs for products including whiskey, tobacco, hop bitters, tea, paint, medicine and food products. Well worth a look!

Debra Parry has been working on a large number of posters relating to Government Security Loans from the 1950s. She has also treated oversized plans of Tullamarine and Kingsford Smith airports, many of which had extensive tears. Debra, Tha and Liam continue work on the digitisation of photographs and negatives of Commonwealth building sites and works departmental activities, which includes images of the construction of Tullamarine Airport, and photographs from Darwin after Cyclone Tracy.

Museum Victoria

Elizabeth McCartney and **Karen Fisher** have recently completed work on *Tjukurrjanu: Origins of Western Desert Art*, a collaborative exhibition with the National Gallery of Victoria. Around 50 of Museum Victoria's highly significant shields, spearthrowers, decorated knives and body ornaments are included in the exhibition. We recommend people view the exhibition at the Ian Potter Centre: NGV Australia if they have an

opportunity to visit Melbourne.

Davina Hacklin has been in Lisbon, Portugal attending the International Symposium and Workshop on Cultural Property Risk Analysis and the 16th ICOM –CC Triennial Conference. The conference was bigger than ever with around 1,000 attendees and double the usual number of papers.

Sam Hamilton is the conservation representative for the Bunjilaka redevelopment project. This project is focussed on updating the Indigenous Cultures gallery at Melbourne Museum and will include the display of approximately 700 objects, many of which have never before been exhibited. The project will have an associated online presence, giving access to approximately 5,000 newly digitised images from the collection. The project is also the first to make use of Museum Victoria's recently endorsed *Arsenic Handling Procedures*. As a result of risk assessment, past knowledge, research and analysis we know that many of these collection materials may contain some form of organic or inorganic hazardous contaminant, which potentially pose a risk to staff handling, moving or treating them. The introduction and implementation of this initiative has been timely and now determines how potentially hazardous substances will be managed across MV's collections. It has also empowered staff with knowledge and preventive measures to protect themselves from potential hazards and risks.

We welcome our recent arrival, **Rosemary Goodall**. Rosemary is the inaugural Materials Scientist at Museum Victoria and will be working with us to characterise hazardous substances in the collections. Rosemary is currently familiarising herself with the issues surrounding collection hazards and with our XRF instrument.

The rest of the team are busy with CPRAM (Collection Property Risk Analysis Methodology) projects, exhibitions and recruitment!

Cleaning the Dirt off Money in Conservation: Ethics and Economics

Christabel Blackman

Christabel Blackman is a fine art conservator, working privately, who holds a Masters Degree in Conservation and Restoration of Cultural Heritage and a Diploma in Restoration of Easel Painting. She has worked in conservation since 1979 and is both an Australian and Spanish citizen. This article is a shortened version of that published in the July issue of e-conservation Magazine (www.e-conservationline.com)

Budget is an essential factor in any project no matter how great or small; indeed without it restoration would cease to exist as an activity. However, the values which we most consider to be important in conservation decision making, such as the historic, artistic, symbolic or scientific values, have a difficult job at being included in the accountability of conservation projects which are analysed and processed according to economical values. Irreconcilable differences exist between the disparate value systems in the worlds of conservation and economics. At the same time however, a meeting point is both inevitable and necessary. The problems arise when we seek to find a correlation between these very distinct yet indispensable values.

Money; that dreaded and complex thing! But without it, we, the conservators, cannot start work. Or perhaps I should say, without the idea of receiving it, when our jobs have been completed and approved of according to the particular tastes of whoever is paying. How often have conservators had it suggested to them that they should be exercising their profession purely for the *honour* of working with certain objects; that labour should be for the *love* of art, driven by *faith*, etc. I have been told so many times that God will pay me for my work that I'm sure He is busily upgrading to a Gold Card just for that very purpose.

The truth is that many conservators actually labour under the guises of work experience, apprenticeships, volunteering or just plain altruism. Perhaps we do this because we feel that the values that exist in the field of restoration and those conjured up by their objects are far more noble than the mundanely tangible and beguiling values that are associated with money. Meritocratic values in cultural conservation exist in another sphere; that is, outside of the cash flow box. In fact most conservators will confess that their choice of profession was vocational. Who ever heard of a wealthy conservator? Conservation is considered as an activity without a lucrative end, any spin off gain being a mere secondary side effect.

When conservation decisions are made, the importance of the economical factor is not always apparent or even included in the reasoning process. Yet, paradoxically, it is a major determining factor in the "to be or not to be" procedure. Funnily enough, Economics is not considered as a necessary subject in recommended syllabus of comprehensive courses in professional conservation training. It is barely mentioned in any Code of Ethics. It is such a negated aspect of conservation that it is seldom even heard of that a conservator has selected a particular lining material, chosen a certain varnish or opted for a specific solvent because of its price. It seems that conservation

decisions are always justified in other spheres. So much conservation behaviour is apparently driven by other elements that are not monetary, that perhaps we should stop for a moment and look at why this incommensurable dichotomy exists.

Conservation is about caring for objects, but not just for any old object. We conserve objects that are important for certain people, because that particular social group has assigned a meaning (or a series of meanings) to that object. We tend to assign intangible values to tangible objects; in conservation we refer to them as metanarrative or symbolic values.

These symbolic or ethical values represent what we most value and esteem in our lives and are immeasurable, like the aforementioned honour, love and faith. However, these intangible values are difficult to compare to other value systems for they lack common denominators.

If the sustainable symbolic value of a conservation object is already a difficult terrain to define with precision, then how is it possible to enter these comparisons into a completely different value system; that of monetary value? Economical and ethical values exist in completely different spheres, and it is a perplexing challenge to find any common ground. The ethical is often called upon to justify the economical and *visa versa*. The bottom line is

that they are values that cannot be interchanged; nor can they be transposed or transferred with convivial success. Indeed objects that have a heavyweight assigned value are often referred to as priceless; they cannot even enter into economical worth systems.

The difficult bridge to cross is that which attempts to convert the intangible meaning of an object into a tangible value, especially an economical one. It is a terrain that has no common denominator, for direct transactions. However it is an area that affects our conservation budgets. We would not put a price on a longed for peaceful afternoon nap or a happy outing with friends, but we are often obliged to put value on symbolic heritage objects.

Conservation projects are often sponsored or financed according to the projected worth of the object involved. For this reason more famous artworks are more likely to capture big budgets. The Sistine Chapel will have economical precedence over a more neglected and deteriorated poly-chromed temple in Nepal from the same era. Passing judgements of cultural worth and conserving according to massive popularity is not a viable rule of thumb, nor is the idea of using heritage as an economical whipping horse an acceptable solution. It is near impossible to place true economical value on the state of conservation needs of objects that have other important values assigned to them. Their value is subjective, it depends on their cultural, social, historical, scientific or artistic values, and these are the values that are taken into account on the decision makers table in the field of conservation, it is just that Mr. Economics is the ruling director.

Perhaps a consoling thought is that at the end of the day practically all decisions are made within the limitations of restrictive parameters, albeit physical limitations (not every workshop has access to all possible equipment), skill and competency limitation (there may be techniques or knowledge that have not been accessed), economical limitations (interventions have to adjust to budget) and most importantly value limitations (that are dictated by the interested parties or stakeholders who define the objects values).

Economics, Ethics and Conservation is perhaps the subject that needs to be pushed onto agendas, university syllabus, and towards focal points where it is taken under the multidisciplinary wing of our profession. It has occasionally been a publicly discussed subject such as the Getty conferences or the recent international meetings in Brussels. However, we need to take out a more permanent adoption of its implications in conservation. As conservators we need to learn the appropriate skills to be able to communicate and dialogue with lucidity in the negotiating procedures that lead up to the allocation and formulation of budgets. Economics is a decisive factor in the decision making process and must be considered as such.

Co-existence of values is what counts in the field of restoration – correlations instead of directly transferable relations. Together with proportional participation of representatives of the different affected parties in a restoration project and the dialogue between them. In this idea we will find the key to solve the intransferability of distinctive ethical and economical values in Conservation.

Further Reading:

E. Avrami, R. Mason, and M. de la Torre, *Values and Heritage Conservation. Research Report*, Getty Conservation Institute, Los Angeles, 2000, http://www.getty.edu/conservation/publications/pdf_publications/valuesrpt.pdf

D. Bluestone, A. Klamer, R. Mason, and D. Throsby,[3] *Economics[CB4] and Heritage conservation*, Getty Conservation Institute, 1998

A. Klamer, *The Value of Culture: on the Relationship between Economics and Arts*, Amsterdam University Press, Amsterdam, 1996

S. Muñoz-Viñas, *Contemporary Theory of Conservation*, Elsevier Butterworth-Heinemann, Oxford, 2005

J. A. Smith, *Myths, Philanthropy, and Culture: New Data and Trends. What Do Economics Have to Do with Culture*, in ASSEMBLY 2002: Asking the Right Questions, Getty Institute, San Diego, California 2002, <http://www.cgu.edu/pdffiles/gli/smith.pdf>

D. Throsby, *Economics and Culture*, Cambridge University Press, Cambridge, 2001

D. Throsby, "Cultural capital" and "Cultural sustainability", in R. Towse (ed.), *A Handbook of Cultural Economics*, Edward Elgar Publishing, London, 2003

News from IIC

Studies in Conservation announces some changes. Most importantly, we now have a new electronic submission system, Editorial Manager. This system should make the reviewing and editing processes more efficient, and cut down on time from submission to publication. All manuscripts must now be submitted via that system, accessed at <http://sic.edmgr.com>.

Instructions for Authors can also be accessed at that site. Manuscripts can no longer be submitted as attachments via the IIC email and manuscripts will no longer be permitted to follow the former Guidelines for Authors. The new electronic submission site includes short tutorials on the procedures for authors and reviewers.

As part of our move to a new publisher, Maney Publications, beginning with issue 57-1 the journal will be published electronically as well as in print. IIC members and subscribers to Studies will now have online access to the most recent issues, and, beginning in January 2012, to many past papers (initially, the papers from the last 5 years), in a fully searchable format. Also available will be electronic versions of past IIC Congress Preprints (initially, the three most recent congresses) and issues of Reviews in Conservation (all ten published volumes); IIC is conducting ongoing efforts to contact authors of past Studies, Reviews, and Preprints papers for permissions for retrodigitisation, including permission to reproduce images. Please respond if you are contacted. Authors who have not received an email communication are requested to contact the IIC if they have any concerns about retrodigitisation of their papers.

Past print copies of Studies in Conservation are now available from Maney Publications only [URL:http://www.maney.co.uk](http://www.maney.co.uk), not from the IIC office.

Past print copies of Reviews in Conservation and IIC Preprints are now available from Archetype Publications <http://www.archetype.co.uk> only, rather than from the IIC office.

With the electronic version of the journal we have the ability to fast-track papers, hence, as soon as a paper is ready for publication in the next issue, it can be put online rather than needing to wait for the deadline for the print version. Another advantage of electronic publication is that we now have the facility to link to supplementary material that can enhance a paper, but which cannot be included in the paper because of space or incompatibility with standard journal format. Supplemental material may include large data or image sets, animations, software, models, or audio or video files. More information about incorporating supplementary material, or about any other aspects of publishing with Maney journals, can be found at the Maney Resources for Authors site at <http://www.maney.co.uk/index.php/resources/authors>.

The print version of the journal will also change and show improvements. We will move to A4 paper size, and a new cover design; print size will be large enough for clarity throughout; but most importantly, every issue will be in full colour. The biggest change reflected in the new Instructions for Authors is that we no longer use a numbered referencing system. We have moved to an author-date referencing system that is more standard in scientific publications.

References will be cited in the text in author-date format, and then listed in the References section in alphabetical order. Please make note of this change (examples are given in the Instructions for Authors) as all new submissions are required to follow the new format.

Yet another positive change that accompanies our move to Maney Publications is that beginning in 2012, IIC Congress Preprints will appear as a biennial Supplement to Studies in Conservation, and will be available electronically to all subscribers and IIC members. This pattern will continue for all future IIC congress preprints. A copy of the full preprints for IIC Vienna 2012 will be produced in a limited run to be made available to registrants of the Congress; hence an advantage to participants at the Congress is that they will receive an advance copy of the full preprints. Print copies will be available after the conference from Archetype.

Finally, IIC is considering adding a publicly-available wiki or blog on the IIC website where readers can post Studies abstracts that they have translated into any language. This capability may be included in the upcoming redesign of the IIC website, and any input or opinion about this possibility is welcome. We will keep you posted about this and other new developments with Studies in Conservation.

Chandra Reedy
Editor-in-Chief, Studies in Conservation

and

Joyce Townsend, IIC Director of Publications
iic@iiconservation.org

We welcome your contributions to the newsletter, as well as any comments you may have. Deadlines for submissions are: **1st February, 1st June and 1st October.**

Please send your submissions to newsletter@aiccm.org.au All submissions will be acknowledged by email. If you haven't heard from us, we haven't heard from you!

We encourage the use of images wherever possible. Please send separate to your text in either .jpeg or .tiff files.

All text should be sent in .doc or .docx file, in 12pt Times New Roman font, with no editing. Names in the text should be in **bold** the first time used, then in normal font afterwards.

Thank you

Advertising is accepted.

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Advertisers must supply their own inserts.

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\$0.88 per word including GST.

* 1/2 page: 190mm (w) x 125mm (h) landscape

Full page: 210x297mm portrait, with 3mm bleed all around

Notices pertaining to AICCM activities are free of charge.

Advertising for inclusion in body of Newsletter accepted until the 1st day of the month in which the Newsletter is due. Early booking preferable.

Disclaimer: Publication of technical notes or articles with reference to techniques and materials does not necessarily represent an endorsement by AICCM. The Editors and AICCM National Council accept no responsibility for the content or opinions expressed in the AICCM National Newsletter which are solely those of individual contributors. It is the responsibility of authors to ensure content has been approved by appropriate parties, prior to submission to the Editors.

List of SIG Convenors

As all SIG convenor positions are open for election every two years, over the past 6 months there has been numerous elections and nominations with the following results.

SIG	Contact	Election
Antarctic Heritage	Julian Bickersteth	SIG cancelled 2011
Book & Paper	Kim Barrett	Elected 2010
Conservation Framers	June Andersen	Election 2011
Conservation Science	Deborah Lau	Re -Elected 2011
Education	Eric Archer	SIG Cancelled
Exhibitions	Catherine Earley	Re -Elected 2011
Gilded Objects	MaryJo Lelyveld	Re -Elected 2011
Objects	Helen Privett	Re -Elected 2011
Paintings	Andrew Durham	Elected 2011
Photon	Stephanie Bailey	Elected 2011
Preventive Cons.	Sarah-Jane Rennie	Elected 2011
Private Practice	Kay Soderlund	SIG cancelled 2011
Textiles	Jessie Firth	Re- elected 2011
Digital & Audio-visual Heritage	Peter Shaw	Established 2011

The SIG convenors listed here are congratulated on their commitment to the ongoing activity of their group. As a member of several SIGs I look forward to all the upcoming events in 2012 and encourage all forms of activity that will enrich our membership of AICCM.

It was decided this year that 3 SIGs (Antarctic Heritage, Education, Private Practice) were to be dissolved due to various reasons.

A new SIG has also been formed by Peter Shaw regarding the Digital & Audio-Visual Heritage. Please contact Peter to be a part of this SIG.

Tegan Anthes
SIG Coordinator

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