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Photo: Meghan Ellis



Masterclass: Conservation of Photographs



IIC Hong Kong Congress



Open Palace program



STERILISATION AS A CONSERVATION TOOL

Around the world, museums, universities, galleries and libraries are increasingly using industrial sterilisation techniques, such as irradiation, to strengthen their protections against mould, pest infestations and bacteria.

Irradiation is widely used in the medical, pharmaceutical and agricultural industries and is at the front line of Australia's quarantine system. It is a physical means of sterilisation whereby products are exposed to gamma rays. These rays act as a source of ionising energy that eliminates bacteria, pests and other pathogens, while having minimal impact on the treated item.

STERITECH

Steritech is a proud Australian family owned company and the leading contract sterilisation processor in the Asia-Pacific region. For more than 40 years, Steritech has been helping eliminate pests and disease, in order to make products safer for consumers and to protect the environment.

With plants in Melbourne, Sydney and Brisbane offering gamma irradiation, ethylene oxide and heat treatments, Steritech is the only contract sterilisation company in Australia.

Steritech is licensed and accredited by a number of Government authorities, including the Australian Quarantine and Inspection Service, Therapeutic Goods Administration, Australian Pesticides and Veterinary Medicines Authority and the relevant State Environmental Protection Agencies.

BENEFITS OF IRRADIATION

Steritech has worked with a number of major Australian universities and State libraries to help manage pest and mould problems in archived materials.

The benefits of irradiation for professional conservators are:

- It is effective against mould and bacteria and depending on the dose will eliminate a broad spectrum of insect pests at all stages of development, including moths, booklice and silverfish.
- The gamma rays penetrate packaging and as such are the only sure way to obtain total penetration of archived materials.
- The process is chemical free and leaves no residues.
- It does not involve heating or cooling the treated products and does not expose the products to water.
- The process is relatively quick and simple and can be applied to archived materials in bulk.
- It is a recognised quarantine measure for goods travelling interstate or overseas.

Steritech is a member of the Australian Institute for the Conservation of Cultural Materials and we would welcome the opportunity to discuss opportunities to help Australian conservators protect their materials.

For more information, contact **Raymond Bryden in Melbourne on 03 8726 5514, Jamie Crighton in Sydney on 02 8785 4403 or Glenn Robertson in Brisbane on 07 3293 1566, or visit www.steritech.com.au.**



Images from ICOM-CC (Photos: Meghan Ellis), see review page 8.

President's Report

Having already presented an overview of all that the AICCM has achieved this year (and will continue to plug away at over the next) at last month's AGM, I thought I would use the opportunity provided by the final Newsletter of 2014 to reflect on the role that the AICCM might be thought to play within the broader conservation profession.

In his Dr Harold Plenderleith Memorial Lecture to the Institute of Conservation (ICON), Jonathan Ashley-Smith, the then recently retired Head of Conservation at the V&A, speculated on the topic of 'conservation futures'. The speech (both insightful and entertaining in its frankness) includes a reflection on a number of changes within the museum profession that have had a direct bearing on the nature and influence of conservators. He concludes with the thought that:

"Museums as we know and love them will probably not survive. Conservation as we know and love it will jog along much as ever. But conservation will become so horizontally stratified and vertically segmented that it will never be a powerful or united force. Just as the map of Europe has changed over the centuries as countries merged into larger groups and then split into smaller nations, so the current move to convergence in conservation will, in the long-term, probably not result in an irreversible union."¹

As a museum professional I find the first line disheartening, although I realise that it depends on what one means by 'we' and 'know' and 'love'. But as those who have or currently work in cultural institutions can attest, sweeping changes are definitely afoot, the nature and impact of which is far beyond what can be covered here. More

illuminating, perhaps, is the analogy to the map of Europe. Putting aside the fact that Ashley-Smith's comments were proffered in the light of the merger of five UK preservation organisations², I find his observation that we are potentially becoming a much more 'stratified' and 'segmented' profession a poignant one for the AICCM to consider.

I read in Ashley-Smith's comments a thought that there will be an increase in the number of specialisations; variation in the physical environments or organisations in which we work; a diffusion in the disciplines with which we engage in multi- and interdisciplinary theories and practices; and expanding analytical and technical interests. This certainly seems to be a trend as professional bodies (including our own) seek to define/re-define/re-re-define the role of the conservator³. Clear and accurate definitions aside, of greatest concern will be whether this fragmentation leads to detachment, disengagement or division.

Many have already commented on the dispersed nature of current conservation knowledge. Jerry Podany, Senior Conservator of Antiquities at the J. Paul Getty Museum, notes:

"There is no doubt that conservation is far more complex than it was just a decade ago and that this complexity is a good thing. The profession has taken on much broader responsibility and enjoys the input of a larger

community of expertise...

But our conservation data...

consists of unlinked case histories and fragmentary deterioration studies. Small

groups convene to explore mutual interests and concerns without sufficient concern for inclusivity and outreach. And our profession remains, as has recently been noted, invisible to the population as a whole. It is time to change."⁴



This might seem an over-whelming proposition. It is certainly one that many individual and partnered organisations are seeking to address through on-line projects, databases and the like. A leading example is the group INCCA who are advancing contemporary conservation knowledge through a membership that is both geographically dispersed but engages the specialist skills of professionals dealing with the problems of preserving contemporary art. Personally, I feel these concerns and provocations revitalise our understanding of the necessity for a professional organisation such as the AICCM.

Professional organisation and a learning community

The AICCM is commonly described as the 'professional organisation' for conservators in Australia but it is worth noting that, internationally, similar bodies use the term 'learned society'. Wikipedia defines the first term as "a non-profit organisation seeking to further a particular profession, the

¹ Ashley-Smith, J. (2005) Scottish Society for Conservation and Restoration Journal Vol. 16 No. 1

² The Care of Collections Forum, the Institute of Paper Conservation (IPC), the Photographic Materials Conservation Group, the Scottish Society for Conservation and Restoration (SSCR) and the United Kingdom Institute for Conservation of Historic and Artistic Works (UKIC).

³ The expanded ICOM-CC definition of the 'conservator' was presented at the 17th Triennial Conference whilst the ICOM web page explains "The scope of conservators' work has widened in recent years and conservators now expect to be involved with exhibitions, conservation science, preventive conservation, project management and advocacy work." (ICON website. Careers in Conservation)

⁴ Podany, J. (2009) 'Sustainable stewardship: Preventive Conservation in a changing world' Available at <http://www.neh.gov/files/divisions/preservation/podany.pdf>

interests of individuals engaged in that profession and the public interest" and while it defines the second as "an organisation that exists to promote an academic discipline or profession... Their activities typically include holding regular conferences for the presentation and discussion of new research results and publishing or sponsoring academic journals in their discipline". The achievements of the AICCM cut across both definitions and reunite in the thought that the AICCM exists to facilitate the development of expertise and to create influence through reputation.

But I think this definition fails to explain another aspects of the fundamental question of 'what distinguishes an AICCM member from a non-member?' and 'what is the value of AICCM for conservators today?' My own assessment is that AICCM members are less likely to consider themselves to be categorically 'learned' but rather in a process of 'learning', and learning in the broadest terms. This is particularly relevant in light of increasing complexity to which the profession finds itself subject. As such, it is my hope that AICCM members might more appropriately describe the felt experience as being a part of a (cue trendy term adopted from education discourse) 'professional learning community'. Professional learning communities are described as 'a group of people sharing and critically interrogating their practice in an ongoing, reflective, collaborative, inclusive, learning oriented, growth-promoting way, and operating as a collective enterprise.'⁵ Phew.

So whilst AICCM is a professional organisation with the requisite constitution, standards, ethics, professional development activities and publications (which itself is reason to be a member), the fact that AICCM is a community that respectfully holds each other to the highest standards, supports

each other through the ongoing process of what it means to preserve cultural material across space and time, and shares the great work that each of us brings to the profession is also what being a member of the AICCM is about. It is about recognising that as individual professionals we may be very effective but it is unity in our diversity that allows us to realise so much more.

And on that note

Being an AICCM member also means that you become part of an organisation that is reliant upon the generosity, goodwill, curiosity and concern of the membership to ensure its viability and allow it to achieve many of the things it does. In light of that, I would like to thank Robyn Sloggett and Marcelle Scott for providing the AICCM with the opportunity to be a partner to the 17th Triennial ICOM-CC Conference and congratulate them on the conference's success. I would also like to acknowledge the many volunteers who assisted in the planning and execution of the conference. These include:

Trade Stand volunteers: Kay Söderlund, Beate Yule, Alice Cannon, Suzi Shaw, Ian Batterham, Celia Cramer, Lucilla Ronai, Jemima Cowey, Meg Ellis, Helen Privett, Michelle Berry, Barbara Reeve, Sherryn Vardy, Gwynneth Pohl, Debra Parry, Charlotte Walker, Louise Bradley and Susie Collis. Thanks to these lovely and persuasive folks, we sold over 50 publications and now have an additional 11 members!

Committee Members from both AICCM and the University of Melbourne

Committee Co-chairs: Susie Collis, Julian Bickersteth, Alex Ellem, Alice Cannon, Cushla Hill, Diana Tay, Elizabeth McCartney, Emma Neale, Jennifer O'Connell, Nicole Tse, Petronele Nel, Sam Hamilton and Sophie Lewincamp.

Committee members: Debra Parry, Erina McCann, Helen Gill, Karina Palmer, Sarah Babister, Karen Fisher, Selina Halim, Sherryn Vardy, Suzi Shaw, Sabine Cotte, Danielle Measday, Tim Ould, Gina Levenspiel, Diana David, Jane Manallack, Jeff Fox, Ren Gregoric, Emily Harris, Katie Wood, Tash Trennear, Danielle Measday, Bronwyn Tulloh, Katherine Stanbury, Vanessa Kowalski, Mahmoud Mohammed, Meg Ellis, Stephanie Smith and Fiona Hernandes.

And the many more of you who either directly or indirectly supported Technical Visits and the like through your institutions.

MaryJo Lelyveld
AICCM President

Vote of thanks to MaryJo Lelyveld

The AICCM National Council would like to give a HUGE vote of thanks to our President MaryJo Lelyveld, who organised and promoted the work of AICCM throughout the ICOM-CC conference. MaryJo's treasure trove of inspirational ideas, her optimism, energy and collaborative working style are much appreciated by all.

5 Stoll, L. et al (2006) 'Setting Professional Learning Communities in an International Context' <http://dera.ioe.ac.uk/16499/>

Publications update

Changes to *The AICCM Bulletin*.

In July I notified members of some changes and the following is a recap and update:

You should have received Volume 34 of *The AICCM Bulletin*. I hope you will join me in congratulating the Editor Nicole Tse, the contributors, peer reviewers, and particularly the Editorial Assistants. This volume, originating from the 2012 Paintings Group and 20th Century Paint Symposium: *The Meaning of Materials in Modern and Contemporary Art*, Nicole's first as Editor, represents an enormous amount of time and effort. Not only are the papers the outcome of rigorous and original research by Australian and international authors, some the result of an Australian Research Council Industry Linkage Grant, but this is an area of research that touches most of us all at some point, irrespective of our specialization.

Volume 35 will be sent to you in late December 2014.

Peer reviewed professional journals remain the most trusted source of relevant and original research. There are two reasons why: the review process (in our case double blind peer review) and regularity of publication. Even in the rapidly changing world of search engines, database aggregators, blogs and the world wide web, peer reviewed professional journal content is highly sought after. As Publications Officer I have been surprised to receive overseas phone calls and emails from prominent database aggregators soliciting our journal.

We have estimated that approximately 200 volunteer hours are required by our editor, 75 volunteer hours by peer reviewers and who knows how many by our authors to produce a single volume of *The AICCM Bulletin*. Perhaps you can start to understand the commitment and

effort required, and why on occasions it is later than planned. Nicole, members of the National Council and I have been discussing *The AICCM Bulletin* and its future for some time and believe there is a necessity for changes if it is to flourish in the future. There are some practical changes which will help to streamline the process:

- An extended Editorial Board including stronger representation from the SIGs, who are a dynamic and active force within our Institute. I would encourage SIGs to continue to fully engage in their workshops and symposia and to consider using these forums to present and test their research amongst their peers with the view to submitting papers to *The AICCM Bulletin* for formal peer review rather than expending considerable resources on Pre and Post Prints which are not usually indexed. In many instances abstracts may be sufficient for these events. There may also be opportunities, such as with Volume 34, for a special focus issue. Presenting a paper at a SIG or having it published in the Pre or Post Prints does not necessarily exclude it from later publication in *The AICCM Bulletin* in an expanded, more rigorous and formal fashion. The Editorial Committee consists of Amanda Pagliarino, Marcelle Scott, Ian Batterham, Tharron Bloomfield, Caroline Kyi and myself. We are still working with the SIGs to find additional representatives to fill some gaps.
- A larger pool of punctual referees. It is absolutely essential that papers be returned within 4-6 weeks.
- The Editorial Assistants, an initiative of Nicole's, are recent conservation graduates or students who generously donate their time to assist with

copy editing, citation checking and the many tedious but critical aspects of submission work flow. The current Editorial Assistants are: Ainslee Meredith, Emily Keppel, Jenny O'Connell, Ren Gregoric, Sharon Wong, Eliza O'Donnell, Emma Neale, Leith Maguire, Marie Christodoulaki and Simone McQuillan.

Partnership with Maney Publishing.

The profile and accessibility of *The AICCM Bulletin* needs to be raised and to do this we have decided to partner with Maney Publishing starting with Volume 36, in 2015. Many of you will be aware that the IIC's *Studies in Conservation* and the AIC's *Journal of the American Institute of Conservation* are published by Maney. In many ways this is a logical fit, *The AICCM Bulletin* being the Australasian/South East Asian piece of the conservation cake. Maney also publish *Conservation and Management of Archaeological Sites* and have a strong commitment to heritage and materials science publications. What is Maney bringing to this partnership?

- AICCM retains absolute editorial control and ownership of *The AICCM Bulletin* but Maney will provide (at their expense) an online manuscript submission and peer-review system streamlining workflow for the editorial process. Volume 36 is currently being developed using the Maney submission process and teething problems sorted.
- The current A4 size, double column hard copy format will be published on Maney Online (www.maneyonline.com) offering broad distribution to AICCM members, subscribing institutions, consortia and via database aggregator services.

- Volume 36 will publish in two issues, June and December 2015. All future volumes will have two issues per year.
- Longterm digital preservation using Portico, LOCKSS and CLOCKSS.
- Open Access if authors or their institutions desire it.
- Advertising with a percentage of the revenue going back to the AICCM.
- A dedicated Managing Editor, Marketing Executive, Customer Relations Executive and Production Editor. Maney will actively seek institutional subscriptions and promote our publication.
- Assistance and support for submission for evaluation in the two major bibliographic databases Scopus and Thomson Reuters' Web of Science.

Members will have seamless access from the secure members' area of the AICCM Website to the current and back issues of *The AICCM Bulletin*. In other words you will log in to the AICCM website as per usual and once on *The AICCM Bulletin* page you will be transferred to the Maney website for access to current and previous issues. Almost all of our back issues have now been provided to Maney and the integration of our website with Maney's (via a secure proxy) will start within the next couple

of months. All of this is due to the commitment and hard work of Michelle Berry and Carole Best.

Those organisational members that sign up via subscription agents will become subscribers from 2015. Their online access will be handled directly by Maney and their subscription year will change to a calendar one; so renewal notices for them will be issued ahead of our cycle.

Laura Bradford and Gaynor Redvers-Mutton of Maney have been a pleasure to work with throughout the discussion phase of this partnership and Gaynor attended ICOM-CC, hosting a shared Maney/AICCM booth. A big thank you to all who organised and staffed the AICCM booth, especially Michelle Berry, Susie Collis and Ian Batterham. Not only did the booth raise AICCM profile and provide an opportunity to get to know Maney, it also resulted in the sale of over \$3000 of publications and 11 memberships. Thank you also to Celia Cramer for organising the return of unsold material with the generous support of International Art Services.

No partnership is without challenges. It will take time and effort to integrate key functions at the AICCM Secretariat level, the AICCM Website and *The AICCM Bulletin* editorial process. A huge amount of work has already been

done by Nicole Tse, Michelle Berry and Carole Best, for which I am extremely grateful. The participation, support and encouragement of our President MaryJo Lelyveld and Treasurer Adam Godijn, and the entire National Council has also been invaluable. I sincerely believe that *The AICCM Bulletin* is now more than ever ideally placed to publish high quality conservation research, and that challenge can only be met by you, our membership. Please consider contributing.

Cobus van Breda
Publications Officer

News from AICCM AGM

The AICCM would like to thank Colin Pearson who has generously offered seed funding to encourage Conservation research and publication subsequent in the Bulletin. The National Committee and Colin Pearson are working on including this funding in theawards for 2015.



AICCM Student of the Year Awards 2014

Each year the AICCM presents an award to an outstanding student from each of the two institutions that offer training in conservation practice (Uni of Melbourne and Uni of Canberra). Students at any level qualify for consideration. The criteria include outstanding academic performance, engagement with the profession, and involvement with the AICCM. The AICCM would like to formally introduce the 2014 Students of the Year.

Student of the Year, University of Melbourne (CCMC)

Diana Tay

Diana Tay has made an outstanding contribution to the profession and high academic achievement in CCMC's Masters by Coursework. Diana Tay has made a significant contribution to the ICOM CC 17th Triennial National



Organising Committee in particular the Melbourne Special Events of Culture and Heritage, and supported and engaged with the cultural materials conservation profession in Australia and internationally.

As part of the ICOM CC 17th Triennial National Organising Committee (Regional engagement), Diana has co-ordinated the development and delivery of 10 events ranging from China-Australia: Cultural Materials Conservation programs, to a Keith Haring panel to Caps ReCap (<http://www.melbournespecialevents.com/#!workshops/c1t44>). She has also liaised with international organisations to gain sponsorship packages support for international delegates to attend the conference. Diana's professionalism and contribution to cultural materials conservation is also recognised as a founding member of the INCAA-Asia Pacific with its co-ordination, development of a media strategy and launch at Melbourne Special Events in September. Diana is CCMC's international student representation and has undertaken internships at QAG-GOMA and the National Museum in the Philippines. Finally Diana's Minor Thesis is developing conservation protocols for contemporary works of art in the Southeast Asian region. Diana asks questions about the how contemporary art, culture and geographic place in Southeast Asia intersect and inform conservation decisions. CCMC is of the belief that Diana Tay will be a future leader for cultural materials conservation and will continue to make a significant contribution to the profession in Australia and Southeast Asian.

Student of the Year, University of Canberra Abdul Hakim Abdul Rahmin

As is to be expected of a student of the year, Hakim has achieved outstanding academic results in his degree at the University of Canberra. His extra-curricular contributions to the University and the conservation profession have been even more outstanding.



Hakim is a committed member of AICCM, starting as the student representative on the ACT committee of AICCM, and moving into being a general member following completion of his studies. Hakim initiated the new Cultural Heritage student body – the University of Canberra Cultural Heritage Collective – and as President has generated a strong sense of identity within the group. In particular he has facilitated student involvement with collections at UC through the development and installation of the “Curious Corridors” exhibition, and the cleaning and improvement of collection stores. “Curious Corridors” also saw Hakim initiate contact between students and the custodians of collections owned and housed at UC, leading to the formation of the UC Collections Committee.

He has also prepared an ACT Heritage Grant application to assess the significance of the UC Geology collections, in collaboration with the Art Collections Manager. Most recently he has been working as a research assistant on the project “Connecting the Nation: Australia's Aviation Heritage.”

Review – ICOM-CC 17th Triennial Conference

15-19 September 2014, Melbourne Australia

Given the scope of the conference it was simply impossible for one person to take it all in. We have therefore included three reviews – each from a different angle.

Forging Lifelong Relationships Diana Tay, University of Melbourne (CCMC)

2014 was a big year for the Centre of Cultural Materials Conservation (CCMC) and the Australian Institute for the Conservation of Cultural Materials (AICCM) as they jointly organised the International Council of Museums – Committee for Conservation's (ICOM-CC's) 17th Triennial Conference. It was an especially huge honour for me to be a part of this conference as this was the first international conference that I have attended, much less had a role in organising. As the regional engagement chairperson of the National Organising Committee (NOC), it was very rewarding to see so many individuals from Asia Pacific participating in this conference, particularly as this, to me, embodied the theme of the conference, which was "Building Strong Culture in Conservation."

As a participant, it was difficult for me to select from the smorgasbord of different oral presentations that were available for attendance, and I thoroughly enjoyed all of those I did manage to attend. The plenary sessions, however, were of particular interest to me because they featured speakers from the region who encouraged participants to engage with and critically examine issues relevant to the specificities of their own locations as well as the region at large. For instance, the "Conservation, communities and risk" plenary session served to challenge conservators to



Delegates from Timor Leste
Photo: Meghan Ellis

contribute in disaster management and extend help to neighbouring areas when such disasters strike. The second plenary session that day, "Environmental standards for exhibition and storage in museums," generated keen discussion – and even, perhaps, heated debate – with audience members actively participating in the sharing of their policies, practices, and opinions. This stimulating exchange was particularly enjoyable because it highlighted the varying difficulties faced in attempting to reach a single unified and universal answer in the drafting of guidelines.

On a personal note, it was rather hectic assisting in the organisation of the conference as I was simultaneously involved in the

organisation of the Melbourne Special Events programme which served as a prelude to the conference. By a fortunate coincidence, I happened to be in Melbourne for my master's degree as an international student, in the year the city was playing host to ICOM-CC for its 17th triennial conference. I'm sure most students who were undertaking their theses would agree with me that it was difficult to take a week's



Susie Collis with CCMC students
Photo: Meghan Ellis

break in the middle of thesis-writing in order to attend the conference as it took place about a month to our thesis deadlines, but I'm also sure that those who did attend the conference found it immensely rewarding. At this point, I'd like to mention the online archive project of the ICOM-CC 17th Triennial conference which was designed by student conservators at the University of Melbourne (SC@M). For those who have not seen it yet or would like a quick re-cap, you can view it at <http://icom-cc-live.tumblr.com>.

I'd like to take this opportunity to thank Marcelle Scott and Robyn Sloggett for giving all of us the opportunity to participate in one of ICOM-CC's triennial conferences by serving as the main organisers of this event and bringing it in to Melbourne. I'd also like to thank the University of Melbourne for offering the early bird student subsidies that made the attendance of many conservation students possible, and also express my appreciation to all the individuals who helped us in one way or another. I hope that many of the participants made friendships and forged lifelong relationships, and went away empowered with new knowledge and a renewed passion for the conservation of cultural materials.

Ian Batterham, National Archives of Australia

One of the best things about ICOM-CC is that it is all-encompassing. There are sessions on all aspects of conservation: from the material-specific, to analysis, to preventive and education. Unfortunately the sheer quantity of papers means that concurrent sessions have to be held. It was therefore impossible to attend all the papers on *Modern Materials and Contemporary Art* and those on *Graphic Documents* as these were held concurrently. Conservators with broad interests found themselves forever hopping between rooms trying to hear all the papers they were interested in.

I therefore felt a bit schizophrenic; jumping from a talk in the *Ethnographic Collections* stream on 'Pesticide residues on the Cook-voyage collections at the Pitt Rivers Museum' (Jeremy Uden) to one in the *Education and Training* stream on 'Professional education for Afghan cultural heritage faculty' (Nancy Odegaard). This all left me feeling a bit shell shocked after five days – where am I? and what am I interested in?

A great thing about the conference was that everybody had to wear their large name plates at all times or the guards would not let you enter, so you could always know who someone was and where they were from. I was thus able to strike up conversations with delegates from Egypt, Greece, Denmark and Kenya. My favourite discussion

was with Friar Maximous El Antony from the Monastery of St. Anthony in Egypt's Eastern Desert. This bearded Coptic cleric was always dressed in his monks' robes and often on his mobile phone. On talking to him I found his monastery was in an isolated spot 300 km from Cairo and that he was setting up a museum there. He left me with an invitation to visit next time I was in Egypt.

If all this was not too overwhelming, there were the plenary sessions where we learnt about the major earthquake in the Philippines and the tsunami in Japan. With the latter we found ourselves wondering how a museum could survive when its entire staff had died in that one event. Between times we had to find energy for the poster sessions which were of very high quality covering everything from degrading polyurethane swimwear (Sue Gatenby) to the XRF analysis of glass jewellery from the collection of Archduke Franz Ferdinand II (Katarina Uhler).

Of course there were the social events. The conference dinner was a great hit with food being provided by a series of food carts delivering a range of street food from around the world. Later there was a salsa band and many conservators hit the dance floor (who was that snake limbed salsa dancer?). Later on in a more relaxed setting, I am to understand that Boris Pretzel actually ate a pretzel!



Julian Bickersteth expounds on environmental standards
Photo: Meghan Ellis



Cultural evening
Photo: Meghan Ellis

It took some days to get over the conference and I am still reeling with information. Much of what I learnt was 'interesting', some would be classed 'essential' and above all I learnt some things that will change how I do my work as a conservator.

Colin Macgregor, Australian Museum

Three years ago I vowed that I was not going to miss ICOM-CC in Melbourne since it is so rare for us to have a major international conference in our neighbourhood. I got there and it more than lived up to expectations. The opportunity to see many of the heavy hitters in world conservation hanging out in the same coffee queue was too good an opportunity to miss. We are much indebted to the conference committee of Robyn, Marcelle and many others in the Melbourne community for delivering an excellent conference. The great thing about major events like ICOM-CC is that some of our established mantras are reinforced but conversely some of our other accepted beliefs are swept away by contrary evidence.

Two of those surprises were revealed on the first day of the conference when Yvonne Shashoua revealed that Zeolites designed to adsorb acetic acid from unstable cellulose acetate actually strip out the plasticisers more rapidly. She found that cold storage in the presence of buffered archival card to absorb the acids is a more effective solution.

Bruce Ford also revealed that faded iron gall ink can regain colour through re-oxidation in a normal atmosphere, but this mechanism is inhibited by the use in an anoxic showcase to display documents, resulting in increased rather than decreased colour loss.

The main frustration with ICOM-CC is the number of good papers that you miss when five sessions are running concurrently. So unfortunately I missed most of the Paintings, Art Technological and Glass and Ceramics sessions which contained some interesting titles. The Ethnographic Collection and Natural History sessions provided some useful case studies in the identification of organic materials. It highlighted the increasingly affordable and accessible analytical equipment which was only to be found in university research labs a few years ago. The increased focus on old pesticide residues was also a common theme and looked beyond the familiar arsenic problem. Jerney Uden of Cambridge University gave a particularly useful synopsis of the wide range of toxic compounds employed over the past 200 years which still lurk on their specimens.

The Preventive Conservation sessions were very fruitful too, with an increasing emphasis on risk management techniques and how these can focus you on the real problems. A number of papers also examined more creative approaches to climate management in collections in order to reduce carbon footprint and costs. The European

countries had a particularly strong showing in this area. Boris Pretzel of the V & A Museum in London gave his usual incisive analysis of what is really happening in the relationship between air-conditioning and the object and how more flexible parameters can be used in an intelligent way.

Australian conservation was in the spotlight at the last session when Ian McLeod presented the ICOM-CC Triennial Lecture highlighting the strengths of Australian conservation over more than 40 years with a very entertaining talk. This was illustrated by great examples past and present including a youthful Dr McLeod dancing in. The conference opened with a gracious welcome to country from Aunt Joy Wandin Murphy. It finished with unique rendition of John Lennon's *Imagine* played on the gum leaf by Uncle Herb Patten – a beautifully appropriate way to close an international conference.

Well done, Melbourne. You really delivered.

Review – IIC Hong Kong Congress

An Unbroken History – Conserving East Asian Works of Art and Heritage 22-26 September, Hong Kong

To give an idea of the breadth of this major congress we present two reviews, each from a different points of view.

Hot on the heels of ICOM-CC in Melbourne came a second week of international conservation conferences with the IIC 2014 Biennial Congress in Hong Kong. The first thing to comment on is that two solid weeks of conferencing went in a flash and was not as exhausting as I thought it would be, helped by the very different nature of ICOM-CC and IIC conferences and the different locations. I noted that 24 conservators from around the world attended both.

450 conservators attended IIC with, by my reckoning, about 50% of them Chinese speaking. That meant for a quality of dialogue I have never been exposed to in terms of exploring east vs west approaches to conservation (and for some wonderful word mis-conversions by the translators, the best of which unfortunately cannot be repeated in a family magazine of AICCM Newsletter's calibre!).

Takeaways for me from the papers were:

- the extent of the cross over between craft skills and conservation in Chinese conservation projects
- the extraordinary richness of early Chinese textiles (11th Century and earlier) excavated from Tang, Han and Ming dynasty tombs and the challenges of their conservation
- the challenges of climate change in sub tropical climates, where mould and increasing pest activity are requiring greater vigilance in collection care.

There was a great social program with receptions organised every night at, respectively, the Museum of Coastal Defence, the Heritage Museum, the British Consulate and the Asia Society. The highlight was the conference dinner on the Jumbo Floating Restaurant, complete with a 'dotting the eyes on the lion' ceremony and face mask magicians. Like all good conferences, the receptions are a key part of the show, as not only do conservators like to drink (in moderation of course), but it is where invariably I find the most useful networking is achieved.

However, the big news for IIC coming out of the conference was twofold. Firstly we managed through a panel session to get agreement on the Environmental Guidelines we had drafted at the ICOM-CC conference. These have now been formally declared as a joint IIC/ICOM-CC position on environmental conditions, and without a doubt move us forward in this complex area. The Declaration is printed below. The next stage is to build on this declaration to provide more specific details.

Secondly, and somewhat unexpectedly, IIC ended up signing a MOU with the Palace Museum in Beijing to cooperate on a range of initiatives including a training program. How this came about was that the Director of the Palace Museum, Dr Jixiang Shan, was invited to give the Forbes Prize lecture, which is the Congress's equivalent of the keynote address. So impressed was Dr Shan by IIC and the congress that he delayed his flight back to Beijing to work through with us how such a relationship would work.

Although it is very early days, fundamentally this means that the good will and professional exchange that has been established with our South East Asian colleagues over the conference now has a mechanism by which this can be built upon.

Julian Bickersteth
IIC Vice President and Director of Communications



Environmental Guidelines panel session
Photo: Bettina Ebert



Elizabeth Wild discussing the repair of a contemporary cloisonné sculpture
Photo: Bettina Ebert



Chi Lin Nunnery
Photo: Bettina Ebert

The theme of this year's 25th biennial IIC Congress was An Unbroken History: Conserving East Asian Works of Art and Heritage. The conference was held in Hong Kong's City Hall from 22 to 26 September 2014. It was the first time the congress was truly bilingual, with simultaneous translation between English and Chinese, as well as dual language abstracts. This approach was very successful and allowed for free exchange of knowledge and information between Eastern and Western approaches towards conservation and heritage. Over 450 delegates attended, with what appeared to be a roughly 50% split between Asian and other nationalities.

With over 50 presenters from a range of institutions and specialties, the selection of talks and papers were diverse in scope and subject, including textiles and thangkas, lacquerware, wall paintings, archaeological metal, paper, glass, and even contemporary cloisonné sculpture. It was the first time that the Congress had been held in a sub-tropical region, and the topics discussed as part of the preventive conservation session reflected the particular environmental

issues of the region. I particularly enjoyed the papers on lacquer as well as preventive conservation. The large selection of posters was of exceptional standard, with some excellent student posters on a wide range of topics.

The conference was very well organized, with numerous excellent receptions and a great social program. The welcome reception at the Hong Kong Museum of Coastal Defence set us off on a great start, allowing us to catch up with old friends and make new ones. On the Wednesday afternoon, we all set off on a number of different cultural tours, all of which sounded very interesting. I visited the Chi Lin Nunnery and gardens, a beautiful oasis of calm within the bustling city of Hong Kong.

The trade fair took place in the same room as the poster session, and was always very well attended. One exciting new development that was showcased at the trade fair was ready-made Wolbers solvent gels manufactured by Polysciences, sold in single jars or kits, with distribution in Asia Pacific, Europe and the US.

Another highlight of the week was the panel session on preventive conservation and environmental guidelines. Following on from the session at ICOM-CC in Melbourne the previous week, the joint IIC and ICOM-CC declaration on environmental guidelines was finalised. Hopefully this is just the first step towards clearer guidelines with more specific regional relevance.

For those of us who had attended both the IIC Congress and ICOM-CC, this was the end of a packed two-week programme, and I was sad to say goodbye to old and new friends and return back home. Nevertheless, it was an inspiring and interesting fortnight, and I have returned with a greater understanding of specialties outside my own.

**Bettina Ebert, Paintings Conservator,
Asiarta Foundation, Malaysia**

Environmental Guidelines – IIC and ICOM-CC Declaration

At the IIC congress in Hong Kong and the ICOM-CC conference in Melbourne in September 2014 the delegates discussed and agreed the following declaration:

The conservation profession has come together and agreed a position on environmental guidelines as follows:

Sustainability and management

- The issue of museum sustainability is much broader than the discussion on environmental standards, and needs to be a key underlying criterion of future principles.
- Museums and collecting institutions should seek to reduce their carbon footprint and environmental impact to mitigate climate change, by reducing their energy use and examining alternative renewable energy sources.
- Care of collections should be achieved in a way that does not assume air conditioning (HVAC). Passive methods, simple technology that is easy to maintain, air circulation and lower energy solutions should be considered.
- Risk management should be embedded in museum management processes.

Museum environment

- It is acknowledged that the issue of collection and material environmental requirements is complex, and conservators/conservation scientists should actively seek to explain and unpack these complexities.
- Guidelines for environmental conditions for permanent display and storage should be achievable for the local climate.



International Institute for Conservation
of Historic and Artistic Works



Loans

- There needs to be transparency about actual environmental conditions achieved in museums to ensure that realistic requirements are made for loan conditions.
- Noting that most museums in the world have no climate control systems in their exhibition and storage spaces, we acknowledge the need for a document that will influence decision makers that the environmental conditions for international loans may not be appropriate for the permanent display and storage of collections in all museums.
- There needs to be flexibility in the provision of environmental conditions for loans from museums which have climatic conditions different from the set points in the guidelines. This may be achieved with alternative strategies such as microclimates.

Existing guidelines

- The existing interim guidelines agreed by AIC, AICCM, the Bizot group etc (see Appendix) should be guidelines not interim guidelines. It is noted that these guidelines are intended for international loan exhibitions.

APPENDIX

Bizot Interim Guidelines for Hygroscopic Materials

For many classes of object[s] containing hygroscopic material (such as canvas paintings, textiles, ethnographic objects or animal glue) a stable relative

humidity (RH) is required in the range of 40–60% and a stable temperature in the range 16–25°C with fluctuations of no more than $\pm 10\%$ RH per 24 hours within this range.

More sensitive objects will require specific and tighter RH control, depending on the materials, condition, and history of the work of art. A conservator's evaluation is essential in establishing the appropriate environmental conditions for works of art requested for loan.

The AICCM recommended Interim Temperature and Relative Humidity Guidelines for acceptable storage and display conditions of general collection material are:

- Temperature – between 15–25°C with allowable fluctuations of $\pm 4^\circ\text{C}$ per 24 hr
- Relative Humidity – between 45–55% with an allowable fluctuation of $\pm 5\%$ per 24 hr
- Where storage and display environments experience seasonal drift, RH change to be managed gradually across a wider range limited to 40% – 60%
- Temperature and Relative Humidity parameters for preservation of cultural materials will differ according to their material, construction and condition, but stable conditions maintained within the parameters above are generally acceptable for most objects.

continued on page 14

Review – iPRES2014

11th International Conference on Digital Preservation 6–10 October 2014, State Library of Victoria

Hosted by the National Library of Australia and the State Library of Victoria, this was the first International Conference on Digital Preservation to be held in Australasia. The conference attracted just under 200 participants, split almost equally between international and local attendees.

One of the standout features of this conference, which will hopefully be continued for iPRES in future years, was that the program contained not only research but also an innovative practice strand. This was an excellent and accessible addition, and something that will start to make understanding digital preservation as a practice more accessible to those working in physical conservation and preservation.

The keynote address on the topic of 'Preservation, Innovation and Collaboration' was given by Professor Shaun Hendy FRSNZ, MacDiarmid Institute for Advanced Materials and Nanotechnology, Professor of Physics and Director of Te P naha Matatini – the Centre for Complex Systems and Networks – at the University of Auckland. This brilliant talk looked at ways in which the amount of data being created from large scale digitising of

patents can be used to inform policies and political approaches to encouraging innovation within different countries. Importantly emphasising the key link between digital preservation and access.

A particular highlight of the conference was the Digital Preservation Systems Showcase held on Tuesday 7 October. In this, the key system developers all gave presentations on the functionality of their digital preservation systems and answered questions from participants. As far as we're aware this was the first time all of the key system developers, including Duraspace, Archefactual, RODA, Preservica and Ex Libris have demonstrated their systems together. It was an excellent workshop providing useful information for those starting on the journey of digital preservation and wanting to know more about the key systems. It also gave those actively practicing in the field the chance to question providers about their approaches and plans for future development.

Another point of note was the combination of posters and demonstrations. While the posters covered a broad range of work being undertaken internationally and gave

iPRES 2014
MELBOURNE | 6-10 OCTOBER

good and detailed insights into the level of activity, the demonstrations including 'Demonstrating a Digital Curation Workflow using the BitCurator Environment, Curation Cost Exchange platform' and 'NLA Software and File Formats Knowledge Base' provided a first-hand opportunity to see how some tools work.

The website for iPRES2014 is still live at ipres2014.org at the time of publication of this newsletter, including the program and photos from the conference. For those interested in learning more, I would encourage you to look at both the iPRES2014 website and to access the proceedings from previous conferences via the University of Vienna's Phaidra website at: https://phaidra.univie.ac.at/detail_object/o:340041

Sarah Slade sslade@slv.vic.gov.au
Manager, Storage & Digital Collection Services, State Library of Victoria
Project Manager, Digital Preservation Project Group, National & State Libraries of Australasia.

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AIC Interim Guidelines endorsed by the Association of Art Museum Directors:

For the majority of cultural materials, a set point in the range of 45-55% relative humidity with an allowable drift of +/-5%, yielding a total annual range of 40% minimum to 60% maximum

and a temperature range of 59-77°F (15-25°C), is acceptable.

- Fluctuations must be minimized.
- Some cultural materials require different environmental conditions for their preservation.

- Loan requirements for all objects should be determined in consultation with conservation professionals.

Review – Conservation of Photographs Masterclass

22–25 September, National Archives of Australia, Canberra

The National Archives of Australia and the National Gallery of Australia had the great pleasure of hosting a masterclass in Photographic Conservation in September. The Masterclass was presented by Debbie Hess Norris, Nora Kennedy and Peter Mustardo, who brought with them from the USA a wealth of experience in conservation advocacy, preventive conservation, exhibition mounting, disaster recovery, and, most excitingly, hands-on treatment.

The class ran over four days in the National Archives' Canberra Preservation lab, and we had 17 participants from almost every state in Australia, and from New Zealand.

There were great experimental treatment sessions:

- participants being allowed to take rare advantage of “taking things too far” to see just what can happen if you're not paying attention;
- removing scratches from face-mounted prints (and avoiding putting them in when dusting);
- removing surface laminates from chromogenic prints (terrifying);
- separating blocked fibre-based and resin coated prints and negs (even more terrifying);
- surface cleaning problematic prints (terrifying and frustrating when there's nothing you can do);



Photo: Cheryl Jackson

...and fantastic theory sessions provided by three conservators with an astonishing breadth of experience.

All the participants learned a lot, and took away fantastic information relevant to all types of institutions.

Thanks to everyone involved.

Cheryl Jackson
National Archives of Australia



Removing blocked negatives from their packaging
Photo: Cheryl Jackson



Removing surface laminate from a chromogenic print
Photo: Cheryl Jackson

Review – Symposium and Workshop

Technical Drawings and their Reproductions

Conservation of Transparent Paper

Organised by Restauratoren Nederland, 6-9 October 2014

As soon as I saw this symposium and workshop advertised on the Cons Dist List, I knew 'somebody' from work had to go, so I put my hand up to do a presentation at the Symposium and applied for one of the eight places in the workshop – and was accepted for both!

The Symposium was held across two venues in The Hague: the Koninklijke Bibliotheek (National Library) and the Nationaal Archief (National Archives). The first day, at the KB, was taken up with a variety of interesting talks by conservators, curators and others involved with the preservation and care of technical drawings in all their iterations. Particularly interesting (I thought) were the presentations by Lois Olcott Price, Director of Conservation, Winterthur Museum, Delaware (and author of *Line, Shade and Shadow: the fabrication and preservation of architectural drawings*), on the history of reprographic processes for technical drawings; Jacques Bréjoux, Papermaker, Moulin du Verger, Angoulême, detailing his own long experience of trial and error making transparent papers; Eleanore Kissel, Head of Preservation at Musée du Quai Branly, Paris (and author of *Architectural Photoreproductions : A Manual for Identification and Care*), who discussed methods for surveying very large collections; and Hildegard Homburger, Private Conservator at Papierrestaurierung Homburger, Berlin, who talked about the fabrication and properties of transparent papers through the ages.

The second day we were at the NA, where the morning was taken up with three training classes on identification: examining samples of many different reprographic processes

under magnification; using XRF to identify processes; and making our own diazotypes as well as using the flowchart in the presenters' excellent book *Paper – Line – Light: The*



Diazo type workshop
Photo: Prue McKay

Preservation of Architectural Drawings and Photoreproductions from the Hans Scharoun Archive to identify processes.

In the afternoon there were more talks, including one by Rita Udina, Private Conservator, Barcelona, about removing and replacing varnishes and oils in impregnated papers, and a call from independent UK scholar Paul Stillitoe for sample kits of reprographic processes to be made available (easier said than done, we all thought!). My own paper was a review of the conservation in the late 1980s/early 1990s of the Griffins' drawings for their Canberra design, and of the 2012 project to conserve the "lost" Griffin work (documented at <http://blog.naa.gov.au/preservation/>).

Directly after day two had finished, I caught a train along with two other English-only-speakers (Penley Knipe

from Harvard Art Museums, and Sarah Cox from the Architecture Library at the University of Auckland) and our dear host, Willemien Jansen, to Willemien's home town of Nijmegen

in the east of the Netherlands, where the next morning at Regionaal Archief Nijmegen (Regional Archives Nijmegen) we joined four other Dutch colleagues to undertake Hildegard Homburger's two day workshop on the conservation of transparent paper. Hildegard covered in more detail the information she had shared in brief at the Symposium, talking about the history

of these papers, what makes them transparent (the lack of air in the sheet – so obvious once you know!), how they are made, and the effects of water during manufacture and in conservation treatment. As well as theory sessions, we did a lot of practical work, watching Hildegard demonstrate techniques and then attempting to follow her instruction ourselves...with varied results! For example, Hildegard favours the use of isinglass, with and without reinforcing strips, as an adhesive for mending transparent papers, which is not an adhesive I have used at all, and getting a feel for its working properties would be important, I think, in achieving a good result because with only an afternoon to play with it, my mends were less than attractive. We also took turns toning sheets of mending tissue with anionic direct dyes, a



Transparent paper workshop – wet mending with paper pulp
Photo: Prue McKay



Conservator Ken expanding his knowledge
Photo: Prue McKay

revelation to me, at least, as they give extremely even colouration with a tiny amount of dye, without the settling out you get with acrylics dispersed in water, or the brush marks when applying paints by hand. Other practical sessions included wet mending using paper pulp; drying and flattening; lining; and using synthetic adhesives.

I urged Hildegard to come out to Australia, assuring her that she would get MANY information-hungry paper conservators lining up to do her workshops (she also does one about Water and Paper) and she said she will think about it. If you are interested in her coming here, please send her an email (website below) letting her know, and maybe we can convince her to make the long-haul out here some time soon. You will not be disappointed!

The four days of symposium + workshop taught me a lot about a topic I was reasonably ignorant of, despite the fact that I have dealt with many technical drawings and the like over the course of my work. I was particularly interesting in finding out about tracing and translucent papers and how to work with them as they are quite idiosyncratic in the way they behave towards treatments

– particularly aqueous – that we might apply to ‘normal’ papers, and of course they have the added issue of being see-through, so your work can’t be hidden, even if it’s on the back!

It is always a pleasure to meet a new group of people in your own profession and find out what they work on and how they do it – not to mention what they have for morning tea and lunch (lots of milk, it turns out). Restauratoren Nederland are to be commended for organising these sessions on a subject that is a large part of an archives conservator’s working life, but which is often neglected as a research topic due to the ubiquitous nature and huge volume of the materials. As the group attending both the symposium and the workshop were mostly archives conservators, it was a more specialised and focused week than even a paper or photograph conference normally is, and we were able to get into great detail about many topics without worrying about losing the non-archives people among us.

Some related websites and books that I can recommend:

<http://www.restauratoren.nl/> (only in

Dutch, sorry)

<http://ritaudina.com/en/> (blog of Rita Udina)

<http://www.hildegard-homburger.de/> (website of Hildegard Homburger)

Gluck, E, et al (eds). 2013. *Paper – Line – Light: The Preservation of Architectural Drawings and Photoreproductions from the Hans Scharoun Archive*. Berlin: Akademie Der Kunste.

Price, Lois Olcott. 2010. *Line, Shade and Shadow: the fabrication and preservation of architectural drawings*. New Castle, Delaware: Oak Knoll Press.

Kissel, E and E Vigneau. 2009. *Architectural Photoreproductions : A Manual for Identification and Care*. New Castle, Delaware: Oak Knoll Press.

Prue McKay
National Archives of Australia

National Trust ACT Heritage Awards 2014

This year is the first time the National Trust of Australia (ACT) has conducted an awards program to recognise projects in the ACT that make an outstanding or significant contribution to the conservation of the built, indigenous

and natural environment in accordance with the principles set out in the Burra Charter.

The criteria for nomination was intentionally designed to encourage a wide variety of entries: large and small, restoration and adaptive reuse; tangible and intangible built; indigenous and natural; reports and community projects. This intention was realised as twelve projects were nominated across the entire spectrum of heritage conservation activities. These included: Canberra Centenary Trail Interpretation Services; Conservation of the

Museum of Australian Democracy at Old Parliament House Members Dining Room; a number of Conservation/Heritage Management Plans; Telopea Park Artwork Conservation; Blundell's Cottage Heritage Landscape Masterplan; house extensions in Griffith; a book on Centenary of Engineering; upgrade of the Museum of Australian Democracy at Old Parliament House heating system; Yarralumla Nursery Heritage Exhibition; and Kings Park Amenity Adaptive Reuse.

Three of the nominated projects included work done by AICCM members. One was selected to receive an award for a **Significant Contribution to Heritage Conservation**.



Mick Gentleman MLA, Kim Morris, Ester Davies and Celia Cramer (left to right)
Photo: Eric Martin

The Cleaning and Restoration of the Telopea Park School Artwork

Conservation treatment work by Art and Archival, with historical research by Esther V. Davies.

You can find out more about the heritage Awards program at the national trust website. <http://www.nationaltrust.org.au/act/NationalTrustACTHeritageAwards2014Announced>



Art and archival team conserving painting in situ nearly 6m off ground level
Photo: Kim Morris

Open Palace Programme

As a third year conservation student at the University of Canberra, I have been excited to start spreading my wings and experiencing what is out there in the conservation/heritage world. While many students at the University were completing winter semester, I escaped frosty Canberra's to travel to the United Kingdom and engage in informal work experience in various conservation studios across England. During my time in England I was also lucky enough to be involved in the very first Open Palace Programme (OPP).

Bristol became my home away from home when I was in England as I spent three weeks undertaking work experience with the object conservators at the Bristol Museum and Art Gallery. Not only did I work on some very interesting objects and use the skills I had learnt at university in practice, but I also learnt how much conservators valued their tea and biscuit breaks!



Bristol Museum and Art Gallery
Photo: Laura Daenke

The Open Palace Programme ran from 22 June to 12 July and started off with a week in the historic city of Bath. During this first week it was a pleasure getting to know the mentors and the other 17 participants who had travelled from America, Canada, London and Australia to be a part of the program. The group consisted of people who were starting their careers in the heritage profession.

It was in Bath that the group experienced privileged access to the sites belonging to the Bath Preservation Trust. These sites included No. 1 Royal Crescent, Beckford's Tower and The Building of Bath Collection at the Countess of Huntingdon's Chapel. A typical day consisted of focused seminars presented by the professionals who worked for the Preservation Trust. Our group would then be split into smaller groups and given 'challenges' that were relevant to the sites, to work through and then present and discuss.

Next stop, after Bath, was Stowe House, a grand 18th century house and garden with a fascinating history. The group joined senior staff at Stowe House to gain insights into the development of the palace and its settings. During our time at Stowe the group saw conservation in action, learnt about estate management, and considered challenges with the development of the new visitor centre. On one of the evenings we were privileged to enjoy a beautiful dinner in the house itself.



Stowe House - view from the magnificent 18th century gardens
Photo: Laura Daenke

After our time at Stowe House the OPP group was off to London to spend our last week. London spoilt us with a series of participative sessions at the

three largest Historic Royal Palaces: Hampton Court, Kensington Palace and the Tower of London. The sessions were run by specialists from the Historic Royal Palaces' education curatorial, collections and building conservation teams.



Rooftop tour of Hampton Court
Photo: Laura Daenke

By the end of the three weeks the OPP group was no longer a group, but a family. The OPP had given us all a once in a lifetime opportunity to see some of England's historic sites and meet the passionate people who work behind the scenes to care for and interpret the sites. The people I met, the friendships made, the things I saw and experienced all made my trip to the UK incredibly rewarding and valuable!

Laura Daenke, Student, University of Canberra

Workshop: Reconstruction of cloth case bindings

18–19 October, Elwing & Gurney Archival, Lawson, NSW

James Elwing ran this workshop at our premises in Lawson for the NSW Guild of Craft Bookbinders, assisted by Jill Gurney. We announced it as 'A conservation split board re-backing workshop'. Students were to learn a method of re-backing case bindings to maintain the appearance of a case, while creating effectively an ersatz library binding via split boards; suitable, we said, for intermediate level binders. Designed for up to nine participants, in the end we were glad to have six.

Book conservation and repair differs from mainstream museum conservation in the degree of intervention required; the binding needing to be prepared for sustained, but defined, use. I submit this text to ventilate some of the artisan issues of book conservation and repair to a broader conservator audience.

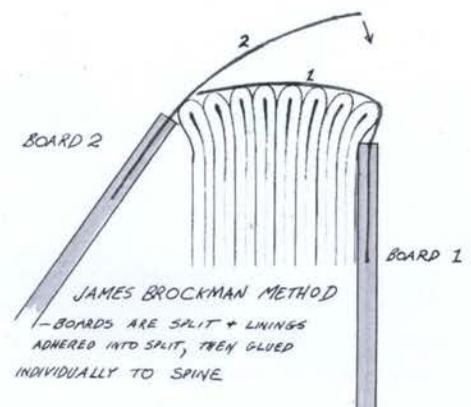
Re-use of original structural methods and new materials may well hide direct evidence of an original binding, such as endpapers and mull impressions. The bibliophile is the arbiter, particularly when new acid free endpapers are stronger than the originals, and provide a barrier to acidity leaching from the boards, but when a client produces a binding with valued associations through decorative or inscribed endpapers, they ultimately want the same book handed back, repaired, and with the associations preserved.

My training in cloth case binding repair and reattachment of boards involved very basic 'honest' re-backing. There was normally a great hump where new bookcloth/buckram had been inserted under the old, and where original endpapers needed to be preserved, this cloth was often the only viable joint in a repair. In order to create a viable inner joint, the original decorative

or inscribed endpapers were often removed, allowing the text to be reattached by pasting in new endpapers and linings to the boards, also known as 'casing in'.

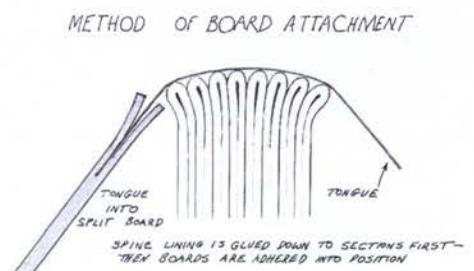
A common method of creating a sound joint by oversewing a reinforcing cloth joint through the text joint, and adhering this under the lifted board endpaper edge, is described by Bernard Middleton in *The Restoration of Leather Bindings*. Probably necessary for some heavy volumes (e.g. Victorian bibles), this strains the opening of earlier sections and is somewhat destructive of text gutters from a conservation perspective, more obviously when applied to normal-sized cased in bindings, for which it was not designed.

An alternative, the James Brockman split board technique for the repair of fine leather bindings, gives a binding a sound cloth joint (usually unbleached aero linen) without such stresses and bibliographical losses which affect a book's recognisable identity, like evidence of earlier board attachment and damage to endpapers.



This workshop on cloth case book reconstruction borrows the split board method of board attachment from Brockman.

Where Brockman attaches aero linen to split boards, then attaches boards to spine via adhesive, we re-make the case binding with boards split, then attach this to text via aero linen tongues, part of the new text spine lining. It is similarly intended to preserve observable bibliographical and structural information which affects a book's recognisable identity. The cloth case remains a case, looks like a case, but has the hidden durable inner joint of a library binding.



Participants completed cover reconstruction, board splitting and case fitting tasks, while most partly or completely reattached cases during the workshop. Given that virtually all processes, including the use of gelatine/starch adhesive mixtures, in-situ sewing and spine reshaping, were new to students, I believe they gained from the experience.

In retrospect, the workshop, short of time, would have benefitted by eliminating a few non-essential processes, like reattaching the original spine.

Given that only one participant was a conservator, we would be interested to find out from conservators with limited bookbinding skills what kind of specialised book related workshops they may require.

James Elwing

Special Interest Group

AICCM Textile Special Interest Group Survey Results @AICCMTSIG, #Textech, #Conservetex

Approximately one quarter of the AICCM TSIG membership responded to two surveys, one of which was circulated at the International Council of Museums Conference and during Dinah Eastop's workshop, both in Melbourne. The other survey, modified from three responses at the ICOM conference, was distributed on line via Survey Monkey during September 2014. The two surveys captured the responses of one quarter of the AICCM TSIG membership (108 members).

Of these respondents, approximately half were employed by government institutions. A quarter of textile conservators were private conservators. One person was employed as an assistant curator and another described herself as self employed, a part-time childcare worker, student and mother. The remaining 10% were otherwise employed.

The majority of respondents were from Victoria. A fifth came from the ACT or NSW. Two conservators came from South Australia. One person each came from Queensland, the United Kingdom and Tasmania. There was no-one in the Northern Territory or Western Australia.

The majority of textile conservators hold a Masters degree. Close to ten percent respectively hold a PhD, Bachelor of Arts or a Diploma or are studying for a Masters or PhD qualification. Half of the respondents have ten years or more experience in the

profession. The remaining conservators are equally split between beginning, mid-career or students.

Most respondents were strongly interested in costumes and ethnographic textiles. Equal numbers were interested in exhibitions and apparel. Smaller numbers were interested in furnishings and non-apparel. Fewer textile conservators were interested in education and textile art.

Seventy-five percent of respondents had attended professional development within the last five years. Half of the respondents had attended professional development provided by the AICCM or other related organisations within the last two years. A quarter of respondents had participated in professional development within 2-5 years. The remaining quarter of respondents had never participated in professional development beyond their current training or practice.

Only half of the respondents answered a question related their organisations' supportiveness for professional development because this question was omitted from the first survey. Most conservators felt their employers were strongly supportive or supportive of their employees' professional development while a fifth disagreed. The others were neutral.

High training priorities for textile conservators include analysis and treatments. Conservators gave equal priority to ethics, exhibitions,

preventive conservation and collection storage.

Half of the respondents answered a question related to their experience when it was added to the revised survey. Textiles conservators have a range of skills related to costumes and exhibitions (5), preventive conservation and storage (3), fashion and textiles (1), embroidery, weaving, analysis, anthropological textiles, 18th to 21st century textiles. Of these respondents, approximately one third is interested in providing or participating in workshops at the next AICCM TSIG conference. Please follow social media and the AICCM website using the @AICCMTSIG, #Textech and #Conservetex for updates.

Thank you to the survey respondents. This information will help in planning the TSIG conference next year.

Julie O'Connor (AICCM TSIG Convenor)
julie@conservationsolutions.com.au

The Social Pages



NSW

Elwing & Gurney Archival, Lawson

James Elwing has become a grandfather again (i.e. number six: Henry) but this time an Elwing, and the only one in that generation. Not that it matters, but Google 'Elwing' in Oz and it will be a close relative, so being a conservator, it's probably nice to preserve a name, even if it only belongs to a minor character in 'The Lord of the Rings'

David Stein & Co.

Stephanie Limoges returns to us after holidays to California and Hawaii, and **Katherine Rosenthal** to Paris and the south of France – we're all very jealous of their time in the sun!

Selina Halim is on leave for four weeks to undertake conservation work in Jakarta, Indonesia. While she is gone we are joined by **Helen Gill** as Project Conservator. Helen brings her skills and experience from NGV, Danish museums and her own private practice in Melbourne.

David Stein and **Katherine** have been busy making plans for an alternate studio space that will serve us whilst major building works are underway next door to our Darlinghurst studio. Whilst disruptive, we see this as a chance to custom design our own studio space, and it will give us the ability to work on larger scale paintings.

Powerhouse Museum

We would like to say farewell to **Dee McKillop**, **Bronwen Griffin**, **Nitsa Yioupros** and **Dave Rockell**. Thank you all for your dedication and hard work over so many years, we will miss you.

Preservation Australia

Preservation Australia hosted a morning tea with a group of conservators and framers as a 'getting to know you' session for Sydney colleagues. There was lots of cake and discussions on various problematic treatments and the papers at the recent ICOM-CC. We had conservators from ICS, State Records of NSW and **Sophie Brown Conservation Framing**. We are considering starting regular 'tips and tools' informal sessions with other paper conservators, with the first one to happen in early 2015 – all are welcome.

Emma Radford has joined us one day a week to develop an understanding of conservation and to assist with her decision to become a conservator – and which type of conservator! Emma is learning about re-housing projects, and basic treatments such as surface cleaning and minor repairs. Our product person **Sian Edwards** held a successful exhibition in Adelaide of her beautiful handmade jewellery. **Tegan Anthes** has returned from a month of travels in France – exploring wine, cheese and Cezanne!

ACT

Australian War Memorial

After 17 years as Head of Collection Services, **Barbara Reeve** has been assigned a new role: Manager, Heritage Preservation Projects. **Nick Flood** will leave the Memorial to start a new job with ICS in December. **Janet Hearne** and Mick welcomed gorgeous baby Max Leonard into the world on 12 September. Janet will be on maternity leave until June 2015. **Helen Butler** has retired from the Paper lab after many years of service. The death of Ian Smith is a sad loss to the Large

Technology lab. During his time at the Memorial, Ian volunteered more than 4,000 hours.

National Archives of Australia

Caroline Milne is undertaking her final exams before graduating from the University of Canberra with her Bachelor of Heritage, Museums and Conservation degree. Caroline has been studying while working full time and has managed to get a promotion, publish some research, AND get fantastic marks in all her subjects – we're very proud of her achievements!

Also soon to finish their studies are two talented final year UC students who the lab has been hosting this year – **Caterina Agostinetti** and **Laura Daenke** have been a pleasure to instruct and we wish them well in their future careers.

The lab will soon bid a very sad farewell to a stalwart of the Archives: conservator, published author, media darling, bass player and all-round good egg, **Ian Batterham**. Ian will be taking six months' leave before sliding into retirement in the middle of 2015.

Victoria

National Gallery of Victoria

In July and August we were joined for six weeks by **Sven Dueblin**, interning as part of his conservation studies at Bern University of the Arts in Switzerland. Recently, **Emma Rouse** joined the studio as a volunteer one day a week; conservation graduate **May Wang** is volunteering one day a week with the Paper and Photographs team; and the Objects team is being aided by conservation graduate **Siobhan O'Donovan** who is volunteering in the department one day a week.

Museum Victoria

Leah Williams recently departed from our team after a period backfilling for Belinda Gourley and then working on a small project digitising glass plate negatives. We wish her great success in her next contract at State Library of Victoria – she will be missed by the team. We hosted Theresa Hy, Masters student at University of Melbourne, for her three week internship. Theresa was a delightful addition to the team and we wish her all the best in her new career in conservation.

South Australia

Artlab

The Objects Team is very pleased to welcome back Filipa Quintela from maternity leave and glad that she has somewhat joined the Mother's Team with baby and kiddie brain!

Former Paintings Conservator and Assistant Director Sarah Feijen was farewelled from Artlab in August this year after 22 years of service. Sarah has taken up a new role as Analyst in the recently established Internal Consultancy Services Group within the Department of Premier and Cabinet. Her new position will involve research, analysis and writing around state reform issues in South Australia. Artlab wishes Sarah well in her new career.

Tasmania

Queen Victoria Museum and Art Gallery

The QVMAG Conservation unit has recently undergone a restructure and Amy Bartlett is now employed as Senior Conservator. David Thurrowgood joined the team as Conservator in September 2014.

Division News

AICCM Tasmanian Division

The AICCM Tasmanian Division is a small group; however they are committed and enthusiastic. Members are located around the state with the majority situated in Hobart and Launceston. A number of members recently met in Hobart for the division's Annual General Meeting, lunch and a tour of the storage areas and conservation laboratory of the Tasmanian Archive and Heritage Office. A main topic for discussion was the upcoming National Conference which will be held in Hobart from 4–6 November 2015. We look forward to welcoming AICCM to Tasmania and further details regarding the conference including a call for papers and posters will be forwarded to members via email in due course.

Amy Bartlett, President Tasmanian Division



Tasmanian Division members during the tour of TAHO
Photo: Amy Bartlett

SA/NT AICCM Event: Design, digitization, discovery: Enhancing collection quality

In August the SA/NT branch of AICCM organised for Dinah Eastop to visit Adelaide to present a paper on "Design, digitization, discovery: Enhancing collection quality". The paper discussed the work Dinah and her colleagues have been carrying out with the Representation and Registers of Design 1839-1991 at the National Archives in London. The Register contains over a million unique ornamental designs often including actual samples such as a piece of cloth or garment. The complex nature and fragility of the register has made public access to the collection difficult to facilitate. The project studied the defining features of the collection in order to work out the best ways to enhance preservation and improve access. The paper and subsequent discussion was very insightful. The ideas about how to present multiple images to enable different ways to find examples were particularly interesting and the notion that we soon be able to virtually feel a sample were very exciting.

The Retiring Type: Farewell, Ian Batterham

The National Archives' Canberra Preservation Lab is facing a tough ordeal: Ian Batterham is retiring.

From 24 December 2014, he will be on leave for a few months, then it will become final – he will leave us, after 35 years. Ian started at the Commonwealth Archives Office in 1980, fresh out of the Canberra College of Advanced Education.



Ian in 1980 - fresh out of the C.C.A.E.

He has worked in warehouses in Fyshwick, Nissen huts on the shores of Lake Burley Griffin (where the NGA now stands), watched the development of our Mitchell building, and our increasing public profile with the redevelopment of East Block into our Head Office.

During the 1980s and 90s he successfully completed the treatment on our MOST iconic objects, the Walter and Marion Griffin drawings of their plans for Canberra, and set up an experiment to

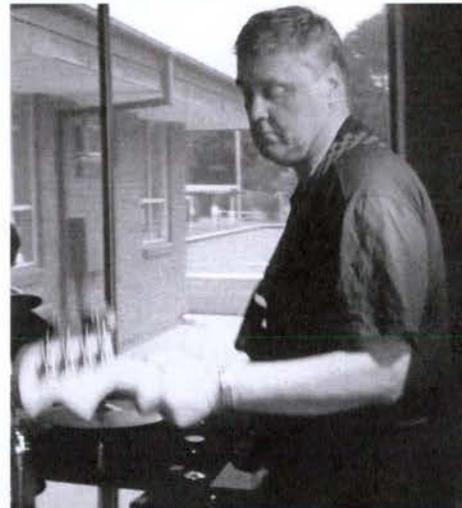
test the strength of naturally aged paper stored in air conditioned and non-air conditioned environments, which, 27 years later, he completed (with Rajani Rai) and presented at the 2008 Book, Paper and Photographic Materials Symposium. I don't think there are too many people in Conservation in Australia who have owned a 27 year experiment. That's COMMITMENT!



Ian at work on the WBG drawings

He has mentored many excellent conservators through our Lab: work experience kids, undergrads, masters and PhD students, and staff, with his laid back, understanding style and amazing science brain.

Ian has always been involved in social life at the Archives, hosting and writing quiz nights with zeal, and being instrumental (see what I did there) in accompanying the Archives vocal group 'Archivally Sound', and the staff Christmas party, on his various guitars. For the conservation community in Canberra, he is the rock on which the AICCM's ACT branch relies for enthusiasm in all things, including planning and running workshops, symposia, national conferences, meetings, and the legendary annual Christmas party and quiz night for which he emcees.



Bass man Ian at the NAA Xmas party, 2012

We hope that Ian's retirement from work will not mean his retirement from the world of conservation...trivia nights just would not be the same. All the same, we also hope that he finally has time to indulge in his favourite hobbies – woodworking, eating, and playing the ukulele – and getting his tiki bar built.

Cheryl Jackson and Prue McKay

Professional News



NSW

International Conservation Services

Treatments

Over the last few months **Matteo Volonte** and **Claire Heasman** have been working on collections galore, busy cleaning and re-stretching a collection of Aboriginal artworks. They were also charged with re-housing a rare and beautiful collection of Aboriginal bark paintings, which were a joy to behold. **Adam Godijn** has been leading the team treating a large collection of religious paintings for mould and will continue work in the church.

Adam Godijn and **Arek Werstak** have been conserving a large coat of arms in central Melbourne. The Melbourne weather made outdoor gilding a challenge and many a piece of gold leaf sailed off into the CBD, hopefully adding some sparkle to someone else's day.

Katy Ross from our objects and outdoor heritage team has been busy working on several large projects, including treatment of sculptures by Stephen Walker and Bim Hilder, and dismantling of the Anzac Parade Obelisk in preparation for conservation and eventual reinstallation to a new location. Meanwhile, **Karina Acton** (with assistance from **Wendi Powell** and various other members of the team) completed a complicated treatment of a Winged Victory sculpture for the Australian War Memorial.

Karina will be joining **Julian Bickersteth** to establish a major archaeological conservation project in the UAE in November. This will run for at least three years and we hope will create opportunities for Australian conservators to gain experience in this area.

Our paper conservation team has just finished working on a large collection of artworks by various Australian artists and continue to work on a number of plans of various shapes and sizes.

Oliver Hull and **Eoin O'Sullivan** have been taking a small break from their usual furniture conservation projects, to work on two large cannons, which had been unearthed from a shipwreck. The cannons required extensive work including recoring of the bores, and the creation of individual wax baths, which was a difficult procedure considering one cannon weighed close to 300 kg.

Conference attendance

Nine ICS staff seized the opportunity of attending ICOM CC and made the most of being in Melbourne, much enjoying the new friends, new networks and new ideas that it generated. Julian then went onto IIC in Hong Kong, whilst **Eliza Penrose** attended the Conservation of Photographs Masterclass in Canberra the week after ICOM CC.

David Stein & Co.

Treatments

Sian Griffiths has performed a facial reconstruction on a portrait painting with a complex tear across the sitter's eye. After a complex tear repair and transparent lining, Sian worked from grainy photographs of the original to restore the young lady's features. **Selina Halim** undertook a challenging thread-by-thread repair on a large complex tear on a painting by Arthur Streeton. After three full weeks under the microscope she achieved an almost invisible repair and a great result. **Stephanie Limoges** has worked on a very large damaged acrylic canvas by David Van Nunen for a university collection, including cleaning, consolidations, fills and in-painting of losses. **Helen Gill** has worked with us for the month

of October as Project Conservator to complete the final stage of structural treatment of an oversized 18th century canvas.

Research Projects

David and Katherine have been working with Lynn Chua, conservation research student at the University of Technology Sydney, on analysis of paint samples for the identification of pigments and mediums on paintings.

Katherine, in conjunction with software developers, has designed a new software program for conservation management. Dubbed 'Artemis', it is a comprehensive treatment database and client management system.

Conferences

David, Katherine and Selina all attended the ICOM-CC conference held in Melbourne in September. We found it to be very informative and enjoyable, and were impressed by the breadth of topics covered. We are feeling encouraged to present and publish in the future!

Powerhouse Museum

Exhibitions

Faith Fashion Fusion: Muslim women's style in Australia, an exhibition on contemporary Muslim dress, opened at the Museum of the Riverina in Wagga Wagga, the first stop on its national tour. **Suzanne Chee** with a small Powerhouse team installed the exhibition into the Museum's Council Chambers building. Supported by a grant from Visions Australia, the exhibition will travel to Geraldton, Katanning, Kalgoorlie, Albury, Maitland and Fairfield Museum over the next two years.

For the past year **Skye Mitchell** has coordinated and worked tirelessly on preparing objects for *A Fine Possession*:

Jewellery and identity which opened to the public in September 2014. **Sue Gatenby** carried out XRF analysis for many of the objects to provide accurate descriptions for the labels. On display are many styles, materials and manufacturing practices ranging from antiquity to the present day. With over 30 institutional lenders we would like to say a massive thank you to everyone who helped bring this collection of over 700 pieces together.

The Powerhouse galleries are currently undergoing sweeping changes. New showcases have been purchased for storage display exhibitions in a series called *Recollect*. The first display of decorative arts objects will be the Museum's distinguished collection of shoes spanning the 17th century to present day. A collection of shoe lasts which will be used as props were treated with tea tree oil fumigant to sterilise them from a mould infestation and also assist in the removal of an unpleasant damp odour.

Storage

The Castle Hill redevelopment is underway and is being managed by **Carey Ward**. There has been a lot of movement of the collection because some stores have been demolished to make way for new buildings. Final facilities will provide a shared storage facility with Australian Museum and Sydney Living Museums, a floor for cold storage and a refurbished nitrogen fumigation chamber.

Conferences and talks

Sue attended the AICCM and CAMD public lecture on Sustainability and Environmental Standards for Cultural Collections 14 September 2014 held at the University of Melbourne.

Vanessa Pitt, Sue and Suzanne contributed two posters for ICOM-

CC 17th Triennial Conference in Melbourne in September: Vanessa presented her battery survey project poster, while Sue and Suzanne's poster described the storage solution for deteriorating polyurethane (ES) fibres.

State Library of NSW

Exhibitions

The State Library of NSW's Collection Care branch has had a very busy week de-installing and installing exhibitions. *Life Interrupted: Personal Diaries from World War I* and *Portraits of War: The Crown Studios Project* were very well received by the public. These shows were replaced by **Don McCullin: The Impossible Peace**, a collection of photographs on war and landscapes that have come to us on loan from Contact Press Images, Paris. Continuing the theme, we now have *Remember me: the lost diggers of Vignacourt*, on loan from The Australian War Memorial in Canberra.

Opening on 1 November is an exhibition of original Lynley Dodd drawings. This exhibition will be shown in the Mitchel exhibition rooms, a space newly renovated for use as gallery space. Also opening on 1 November is *Shopkeepers of Newtown*, a collection of photographs by Nic Bezzina.

Conservator **Kate Hughes** made a startling discovery: she uncovered this bird sketch while undertaking backing removals on a significant collection of First Fleet era botanical watercolours. The sketch, found under a thick layer of animal glue on the verso, is clearly by a different hand as can be seen in the photograph.

Rehousing

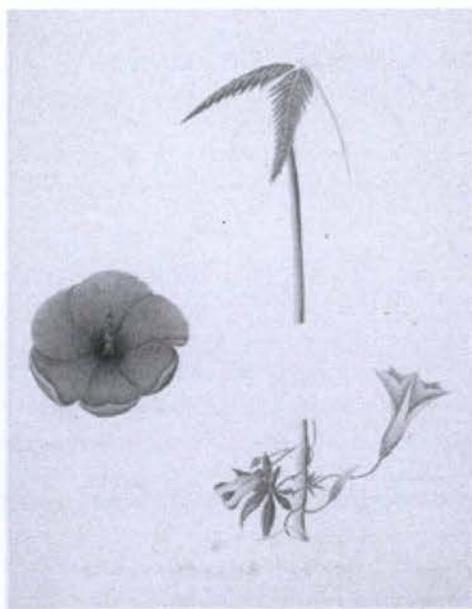
Conservator **Wendy Richards** has started rehousing the coins from the Library's Dixon Numismatic Collection. Previously, the coins were housed in PVC albums and sealed with sticky tape, which has deteriorated over time. The coins are being cleaned and re-housed into individual Mylar pockets. With 1385 coins to treat, Wendy and her band of helpers have become BFF with the fume hood.

Preservation Australia

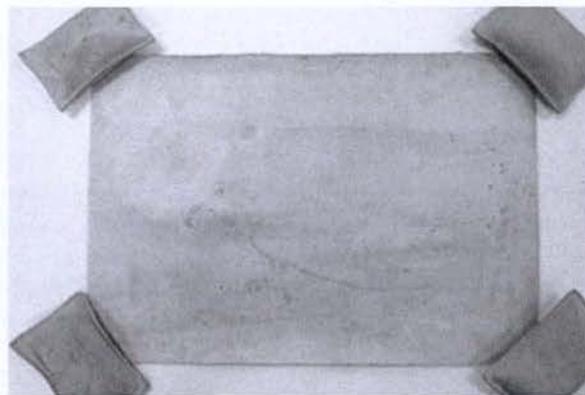
Treatments

The studio has been full to bursting with treatments and space became very competitive! This is mainly due to concurrent treatment of some large items – a Lichtenstein screenprint, Elwyn Lynn collages and Lands and Property Information plans (of course!). **Kay Söderlund** also worked on a large, very damaged and fragile pastel portrait from a prominent historic collection.

Beate Yule worked on the backing removals of another set of WB Griffith plans as well as a large, fragile etching which proved to be a challenge every



The front of the watercolour



The sketch discovered on the back

step of the way! It had been attached to a plywood board and required a facing to remove it from the board. Beate experimented with using Klug Albertina Poultrice and was able to use the enzyme poultice for a gentle removal of the facing.

Tegan Anthes has been assisting the Powerhouse Museum / Sydney Observatory with a large cleaning and re-housing project of astronomical glass plates. This has been a long-ongoing project including removal from Macquarie University and establishing procedures for the cleaning and re-housing of more than 15,000 glass plates.

Conferences

Kay and Beate both attended ICOM-CC in Melbourne (while Tegan was swanning about in France) which we found very stimulating – good shopping too.

ACT

Australian War Memorial

Treatments

Alana Treasure, William Sit, Kristyn Bullen and **David Keany** in the Paintings lab have now finished work on the First World War Gallery paintings. The largest of these was our iconic painting ANZAC *The Landing 1915* by George Lambert. The treatment of this very large painting, which included restretching, was undertaken in the Treloar C warehouse amongst the Memorial's aircraft. **Kathryn Ferguson** rejoined the conservation team part-time in September for the preparation of the Will Longstaff's painting *Menin Gate at Midnight*. This work is now on loan at the Canadian War Museum after having travelled on board a RAAF C-17 aircraft with the Menin Gate Lions.

The Dioramas team of **Alana, Emily Mulvihill** and **Nick Flood** are happily putting the finishing touches on the eighteen dioramas that will grace the redeveloped First World War Galleries. This is the culmination of over two years of treatment.

Nick Zihrul felt the warmth of the spotlight in a recent media moment. He showed the press the results of his recent treatment of our newly acquired work on paper by Horace Moore-Jones. **Teresa Duhigg** is busy with photographic and book conservation treatment.

Preventive conservators **Elisa McKenna, Marina Horvath** and **Linda Eveston** are organising the

conservation of outdoor sculptures in the Memorial's grounds in addition to their routine collection care. **Marie Swan** is involved with the duties of the freezer program.

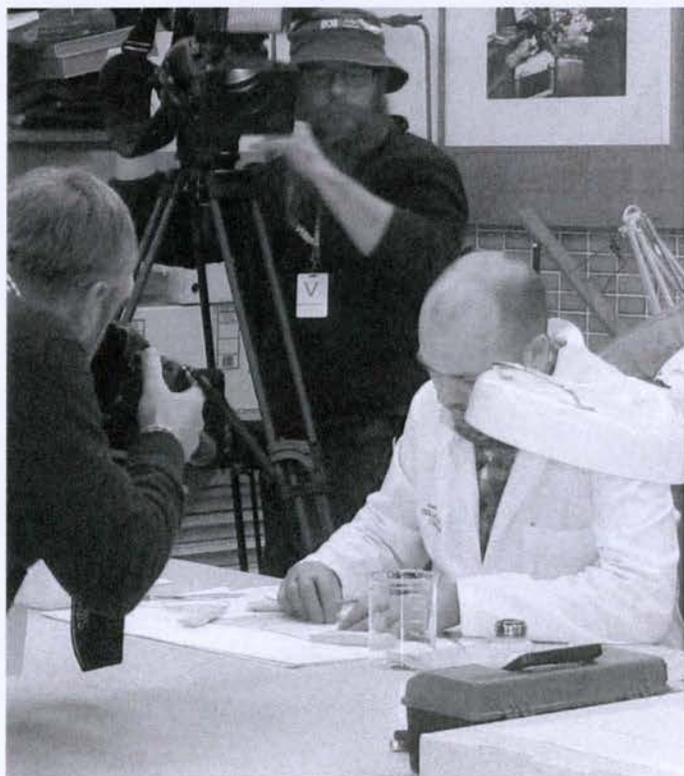
The Objects lab's **Jen Brian** and **Claire Champion** were involved in the sombre task of condition reporting 43 marble sculptures by the artist Alex Seton. Each work has the shape of a folded prayer cloth and represents one of the 43 Australian combat deaths in Afghanistan. In the past month Redgum's gold record *I Was Only Nineteen* passed over **Eileen Procter's** bench. In a joint effort between ICS and the Memorial, **Andrew Schroeder** has put the final touches on the Winged Victory sculpture in the First World War Galleries.

In the Large Technology lab **Ainslie Grainer, Dean Willis, Jamie Crocker, Mark Aitken, Kim Wood** and **Martin Tanti** are very busy preparing three large artillery pieces for outdoor display. Volunteer of 3,000 hours, **Brian Ewens**, is currently involved in the internal fit out of the Lockheed Hudson bomber.

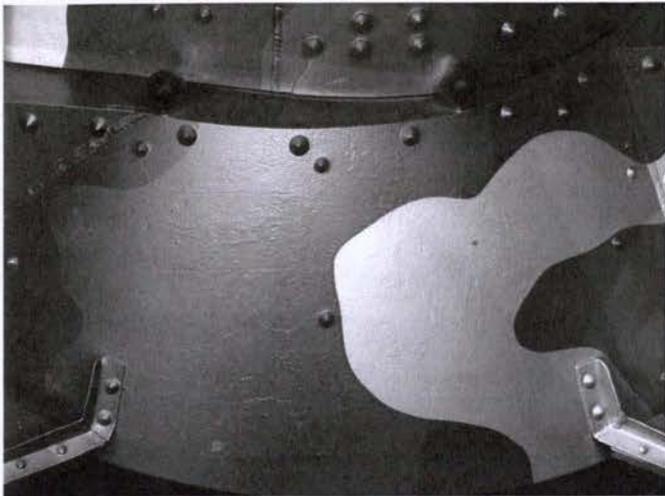
Ian Fulton, Yupha Nanteau and **Thomas Fanning** of the Photography lab have been transferring images in a process where water damaged and shrunk negatives are stretched out and placed on gelatine coated polyester film. Once complete these images are scanned and available for access.

The Textiles lab, particularly **Sarah Clayton** and **Lilly Vermeesch**, are working closely with Thylacine Design dressing dozens of mannequins for the redeveloped First World War Galleries. **Jessie Firth** is dressing an 'invisible horse'. **Cathy Chanellor** and **Bridie Kirkpatrick** have overseen the installation of the 'real' taxidermy horse and camel. **Karen Wilcox** was on leave in October while she studies towards her Master's degree at the University of Melbourne.

In her new role as Manager, Heritage Preservation Projects, **Barbara Reeve** has been working on projects including a long-term development for collection storage and display,



Nick Zihrul and the media scrum around the recently acquired work by Horace Moore-Jones



Reflectance Transformation Imaging snapshot of signatures on the side of the Ha-Go tank

analysing collection growth trends and sending the Menin Gate Lions and Will Longstaff's painting *Menin Gate at Midnight* to the Canadian War Museum (see <http://www.centenarynews.com/article?id=2994>).

Research projects

Nick Zihrul, with curator Alex Torrens, have a feature article, "Partisan Eagles and Fascist Donkeys: Soviet Posters", in the current issue of *Imprint*, the quarterly journal of the Print Council of Australia. Nick Flood is applying a photographic technique (Reflectance Transformation Imaging or RTI) to document inscriptions found on collection objects. He is currently photographing a Second World War Japanese Type 95 Ha-Go Light Tank. This tank sat on the side of a road in Milne Bay, New Guinea. As Australian soldiers passed by, many signed their names by scratching into the tank's paintwork. The RTI technique can show details of these inscriptions in a way that conventional photography cannot.

Exhibitions

The redeveloped First World War Galleries will open to the public on 1 December this year after being closed for 18 months.

Conservators should watch for the appearance of Memorial colleagues on the five part documentary, *The Memorial: Beyond the ANZAC Legend*, going to air on Foxtel in November (see <http://www.foxtel.com.au/whats-on/foxtel-insider/the-memorial-neil-oliver-takes-us-beyond-the-anzac-legend-221310.htm>).

Training

Karen Holloway attended the four day *Conservation of Photographs Masterclass* hosted by the NGA and NFSA and held at the National Archives of Australia.

Conferences

Emily Mulvihill and Nick Flood both attended the ICOM-CC conference in Melbourne. Impressively Barbara Reeve completed the 'double marathon' of two conferences back-to-back over two weeks: ICOM-CC Melbourne and IIC Hong Kong. The IIC conference attracted delegates from Mainland China, Hong Kong, Thailand, the UK, America, Australia, France, Singapore, Japan, and many other countries. The conference provided a

range of illustrated talks and posters, from scientific analyses of Asian art materials to practical demonstrations of conservation techniques. Barbara revealed the interesting fact that China is currently constructing new museums at the rate of three hundred a year.

National Archives of Australia

Treatments

Sally Kneebone is working on the archives of the Clunies-Ross family, including a letter book, badly affected by iron gall ink deterioration, being carefully deconstructed and each page encapsulated. Clair Murray has the good fortune to be currently treating a large poster from 1899 for Robur Tea, recently 'discovered' in the collection. It is a design by the well-known Australian artist William Blamire Young, and is a six-sheet polychrome billboard poster in gorgeous colours but rough shape. Clair, Caroline Milne and Travis Taylor will clean, flatten and repair each piece of the poster after which it will be digitised and "stitched" back together.

Exhibitions

Sally has been busy with exhibitions lately, with another install and deinstall of the travelling *Traversing Antarctica* exhibition, this time in Gladstone. The exhibition will now travel to Hervey Bay where it will be installed by Cheryl Jackson in early December. Sally also



Robur Tea Poster – Blamire Young

assisted with the Waterhouse Natural History Prize exhibition install and deinstall at our Parkes building in Canberra.

Training and Conferences

Prue McKay and Caroline assisted at and attended the *Conservation of Photographs Masterclass* held at the Archives in September. Cheryl was a big part of the organisation and running of the workshop and her report can be found in this issue of the Newsletter. **Ian Batterham**, Clair and Caroline attended the ICOM-CC conference in Melbourne, and Prue attended the *Technical Drawings and their Reproductions* symposium and *Conservation of Transparent Paper* workshop in the Netherlands in early October. A report is included in this newsletter.

Publications

Ian and Caroline had an article entitled "20th Century Paper Quality in the National Archives of Australia" published in the British Association of Paper Historians journal *The Quarterly*. The article describes research carried out at the Archives, the results of which can be found on our Paper Research webpage (<http://paper.naa.gov.au/>).

Victoria

National Gallery of Victoria

Treatments

Michael Varcoe-Cocks, Head of Conservation, is cleaning Louis Buvelot's painting *Winter Morning Near Heidelberg*. **Helen Casey** has recently completed her treatment of the portrait *Mary Lucas* by Adriaen Hanneman and has commenced treatment of Colin Colahan's *Portrait of Dr John Dale*. **Raye Collins** is well underway in her treatment of Tom Robert's *Mary*. **Suzi Shaw** is investigating options for re-upholstering an early twentieth century Viennese chair (currently with a later vinyl) in conjunction with laying new leather onto a desk designed by Adolf Loos (1903) made for the Langer apartment in Vienna. **Holly McGowan-Jackson** is currently "ageing" two reproduction frames made for a pair of paintings by Louis Buvelot. This involves distressing the surface with abrasive paper and various tools, the application of an acrylic varnish to shift the tone of the gilding, and the "dry" brush application of gouache and acrylic paints to simulate dirt. Holly undertook research and treatment on an original auricular frame for a portrait by Sir Peter Lely, for its display in the rehang of the 17th century galleries. For more information see the blog on the NGV website at <http://blog.ngv.vic.gov.au/2014/10/06/framing-fancies-lelys-portrait-of-sir-john-rous/> **Carl Willis's** treatment of Pompeo Batoni's large double portrait, *Sir Sampson Gideon and Companion* is nearing completion. **MaryJo Lelyveld** has been researching and is currently machining the moulding for several reframing projects in Australian paintings collection. All three works date to the late 19th century and include Frederick McCubbin's *The North Wind* and *Portrait* and E. Phillip Fox's *Mary*. **Sarah Brown** has been hinging many large format photographs that have recently come into the lab as new acquisitions. **Trude Ellingsen** continues to work on a range of contemporary acquisitions

and permanent collection changeovers. **John Payne** has completed work on JMW Turner's *Walton Bridges* and has also recently completed building a new frame for the Hans Memling painting *The Man of Sorrows in the Arms of the Virgin*. The HDT Williamson Foundation fellows, **Sandi Mitchell** and **Johanna Ellersdorfer**, are into the second year of their fellowship and are enjoying the challenges entailed in undertaking more major treatments. Johanna has completed treatment of James Webb painting *Rotterdam at sunset* and is about to begin her major treatment project of Joshua Reynolds *Lady Frances Finch*. Sandi's major treatment project of Luca Giordano's *Saint Sebastian* is close to completion.

In July and August we were joined by **Sven Dueblin**, interning as part of his conservation studies at Bern University of the Arts in Switzerland. During his time at the NGV, Sven completed the major treatment of an 18th century carved Carlo Maratta frame. Along with volunteer Therese from Melbourne University, Sven spent one week working on a project to transfer furniture conservation dossiers to a new filing system. Recently, **Emma Rouse** joined the studio as a volunteer one day a week, assisting with various projects including the conservation of the frame for a 17th century painting by Sébastien Bourdon.

Exhibitions

Dianne Whittle played a key role in the delivery of Carsten Holler's *Golden Mirror Carousel* and *Wade Marynosky's Nostalgia for Obsolete Futures* while **Marika Strohschnieder** oversaw the conservation requirements for *Outer Circle: The Boyds and the Murrumbidgee Artists*. Trude Ellingsen continues to work on a range of contemporary acquisitions and permanent collection changeovers. **Ruth Shervington** and **Louise Wilson** have been very busy preparing large works on paper by artist Emily Floyd for the upcoming exhibition at the NGV. These beautiful works comprise of four large paper panels which need to be aligned and

then joined to create one larger work. Sarah has also been hinging many large format photographs that have recently come into the lab as new acquisitions. Raye Collins contributed to the preparation of paintings for the Robert Jacks retrospective *Order and Variation* currently on display at NGV Australia.

It has been a busy time in textile conservation. The condition reporting and install of *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk* took place over four busy weeks during which we were very fortunate to work alongside staff from the Paris atelier. The exhibition, in galleries that have been transformed by our talented exhibition design team consists of more than 140 outfits spanning his career, teamed with iconic images by leading fashion photographers. JPG's teddy bear wearing the first iteration of the cone bra, completed by six year old Jean Paul, is not to be missed! Running concurrently with the JPG install was the NGV's newest children's exhibition, *Express How You Feel* by Sydney fashion design house Romance Was Born. The preparation of collection and display of loaned textile works for this program was ably overseen by **Kate McLaren**, Conservation Fellow – Textiles. But...that's not all! **Kate Douglas** is continuing her work on textiles and garments for *Exquisite Threads: English embroidery 1600s–1900s*. Kate has been working with our photographers to ensure that images of the works are completed for the publication deadline. Kate Douglas and Kate McLaren have been undertaking research on key pieces in the exhibition. These technical investigations will be presented as case studies in the exhibition publication. **Annette Soumilas**, Textile Display Specialist, is working with **Danielle Whitfield** from our curatorial department on a project to prepare key works in the Australian Fashion and Textiles collection for photography and digital presentation on the Culture Victoria website. Annette is focussing on the dressing of garments, creating underpinnings that support the works

and provide an accurate historical representation of silhouette and form. The ongoing program of light-sensitive permanent collection changeovers continue with the addition of a 17th century velvet Dalmatic and a pair of embroidered gauntlet gloves.

Training/research

Louise Wilson recently returned from the International Course on Conservation of Japanese Paper and has been providing refresher methods in paper conservation for both the conservators and mount cutting department. **Sarah Brown** recently participated in the *Conservation of Photographs Masterclass* held in Canberra and has gained many new skills and techniques, some which include surface cleaning of face mounted photographs and disaster recovery methodology.

Museum Victoria

Survey

Karina Palmer and **Erina McCann** have begun a condition survey of batteries in the collection with the view to developing a preservation plan for them as well as drafting a Safe Handling Procedure for these hazardous materials.

Survey and treatment

Karina and Erina are also progressing through a survey, treatment and re-housing project on a collection of very beautiful and very significant shell necklaces from Tasmania.

Research

We've been lucky enough to be working with four students researching aspects of the Museum Victoria collection. **Ren Gregoric**, **Megan Hall** and **Emma Neale** have been conducting research into degreasing cetaceous material, non-destructive fibre identification for textiles and plant fibre identification to aid provenance respectively for their Masters theses at University of Melbourne. **Doris Koeck** has been investigating the challenges and opportunities involved in 3D scanning

of museum objects for her degree in archaeology from the University of New England. We wish all of these students the very best for completing their study and their future careers.

Training

Elizabeth McCartney attended the master class 'Plastics: Identification, Degradation and Conservation of Plastics' at the University of Amsterdam, led by Thea van Oosten. This course has been developed significantly since its presentation in Melbourne in 2005 and included data gleaned during the recent POPART project. Elizabeth also took the opportunity to visit the new laboratories at the British Museum and talk to their scientists about Oddy testing.

Rosemary Goodall attended the ELISA technique workshop in Sydney and **Belinda Gourley** attended the *Conservation of Photographs Masterclass* in Canberra. We all look forward to applying new ideas and knowledge to our collections.

Conferences

Sarah Babister attended 'Contemporary Outsider Art: The Global Context', an international conference held at the University of Melbourne.

Most of the Conservation team attended the ICOM-CC Conference in Melbourne and many were also involved in hosting site visits or some other aspect of the conference. We've now got a (long) short list of must-read papers to make our way through!

South Australia

Artlab

Treatments

Objects Conservation

Renita Ryan, with the help of **Grit Friedmann**, a German conservator on sabbatical, has done a beautiful job conserving an enormous famille rose and famille verte 1850s Chinese export ware vase. They decided to preserve the well-executed metal rivets and staples from an early restoration and to reuse a carved wooden dog that replicated the ceramic handle.

Sophie Parker has been reversing very ugly old restorations of a bonneted baby doll with three faces. The owner said as a child she would communicate her emotions by dialling up the expression that represented her mood best! We all need one of those! The head and arms are of painted dense black rubber, the body of cloth, and the legs of wood composite. The second doll is of celluloid and soluble in acetone and ethanol. As a trial the cracked head has been adhered with water soluble fish glue, and so far it has remained well adhered.

Jo Dawe has achieved a stunning result reconstructing a smashed and twisted arm of a large plaster and metal armature statue of a boy.

Justin Gare has been preparing South Australia's own much loved fashion icon Duane Hanson's *Washer Woman* for her unglamorous interstate guest appearance. A pity she left before she could get some hot tips from our visiting French curators!

The Objects team continues to work in the South Australian Museum's Foreign Ethnology store. The current project is to box PNG ceramics which, on the curious advice of an anthropologist, were smashed by the missionary collector to travel them home in a compact state! There they were reglued and are now well supported by Artlab packing and boxing. You have to

wonder what the PNG locals thought when the newly acquired pots were broken.

Paintings and Frames Conservation

The entire paintings team including **Lisette Burgess**, **Rita Costabile**, **Rosie Heysen**, **Eugene Taddeo**, **Chris Payne** and **Marek Pacyna** have been involved in the ongoing project of the regilding of the Adelaide City Council's Elder Park Rotunda. All are thoroughly enjoying the sunshine and fantastic view of the city of Adelaide in spring from the top of the Rotunda scaffold.

Paper and Books Conservation

Aquila Evill has been conserving a large photo mosaic belonging to the State Library of South Australia. Completed by Henry Jones in the 1870s, the mosaic depicts male colonists of South Australia. Small individual silver gelatin photographic portraits are adhered to a paper support, which is supported by a canvas backing and stretched around a wooden strainer. The deteriorating paper was beginning to split in areas and some of the photographs were starting to show signs of stress. Aquila was able to complete local repairs and replace the strainer to even out the tension of the work. Now that the male colonists are complete, it is on to the female version, which will also be prepared for the AGNSW photograph touring exhibition in 2015.

Jodie Scott has been working on a privately owned collection of photographs and maps. Included in the collection is a small map entitled 'Battle of Barrosa' (quite possibly a name borrowed for our own 'Barossa'), and completed in Spain in 1811. The map is on paper and has been annotated with many different media, presumably by Colonel Light or Governor Gawler. The map was a NIGHTMARE to get off the wooden stretcher due to different pastes, glues and pigment additives in the adhesives. Still to come is tape removal, adhesive stain removal, washing to even out mottled oxidized paper discolouration, lining and mounting. A difficult, but one hopes rewarding, job.

Projects Conservation

Abby Maxwell-Bowen and **Ian Miles** have been occupied with mainly larger-sized objects of late – from condition checking and remedial treatment suggestions for three heritage railway carriages, to the cleaning of a concrete artwork by Donald Judd at the Art Gallery of South Australia, as well as some overdue bronze maintenance for Carrick Hill. Meanwhile Ian arranged and oversaw the de-installation and removal of an outdoor Barbara Hepworth bronze and Abby oversaw the conservation treatment of the City of Singapore Firemen's Memorial at Cheltenham Cemetery.

Preventive Conservation

The entire preventive team including **Anne Dineen**, **Stuart Fuller**, **Rosie Heysen** and **Katrina Kenny** is being kept busy with the ongoing collection care of many of the great South Australian State Government institutions including the Art Gallery of South Australia, South Australian Museum, National Motor Museum, South Australian Maritime Museum, Migration Museum and the historic house museum Carrick Hill. Preparing for disasters and keeping those pests at bay!

Training

Textiles Conservation

In July, **Kristin Phillips** travelled to Dili, Timor-Leste to present a training workshop for staff at Timor Aid. With the assistance of the team from Timor Aid and staff from the Alola Foundation and the National Collection, Kristin prepared 16 textiles for display at the Timorese Resistance Archive and Museum. The work was undertaken as part of a joint project with Timor Aid and the National Collection of Timor to celebrate the Comunidade dos Países de Língua Portuguesa CPLP an intergovernmental organization for friendship and cooperation among Portuguese-speaking nations.

Exhibitions

Objects Conservation

Planning is afoot to travel the exhibition *Rough Medicine* on display at the South Australian Maritime Museum (see also Textiles entry below).

Paper and Books Conservation

The paper lab team have recently been aiding the Art Gallery of South Australia to take down the paper based retrospective shows of artists Dorrit Black and Mortimer Menpes. Many of the items on loan require rehousing into original frames with Gallery-owned works to be prepared for storage.

Textiles Conservation

October has seen the textiles team of Kristin Phillips and **Mary-Anne Gooden** embrace Parisian culture for the preparation and installation of *Fashion Icons: Masterpieces from the Collection of the Musee Des Arts Decoratifs, Paris* at the Art Gallery of South Australia. With significant assistance from the Objects team, over 90 haute couture garments were condition checked, mannequins adjusted and underpinnings prepared before the final dressing and primping. We thoroughly enjoyed creating some extreme body shapes with guidance from our lovely French colleagues Josephine Pellas, Textiles Conservator and Eric Pujalet-plaa Assistant Curator of fashion at Musee Des Arts Decoratifs. What an extraordinary experience with such little preparation warning and a short deadline!

Conference & Training Attendance

Director **Andrew Durham**, Assistant Director **Helen Weidenhofer**, Paintings Conservators Eugene Taddeo and Rosie Heysen, and Textiles Conservator **Mary-Anne Gooden** were fortunate enough to be able to attend the ICOM-CC 17th Triennial Conference in Melbourne, presenting a great opportunity to catch up with our interstate and international colleagues. Following the conference, **Mary-Anne** attended Dinah Eastop's thought provoking two-day workshop *Why Now? Conservation as Material*

Culture held at the University of Melbourne.

Kristin, **Justin** and **Andrew** also attended the IIC 2014 Hong Kong Conference: An Unbroken History: Conserving East Asian Works of Art and Heritage. The conference held at City Hall in central Hong Kong was an invaluable opportunity to learn about conservation techniques and research associated with East Asian artifacts, and meet many overseas colleagues.

Anne Dineen attended both the AICCM 2014 Preventative SIG Quarantine Symposium at the Australian Museum in Sydney in June and the *Assessing and Managing Risks to Your Collection* workshop with Robert Waller in Melbourne in September.

Rita Costabile attended the *Enzyme-linked Immunosorbent Assay (ELISA) Technique* workshop held at the Art Gallery of New South Wales in September.

Jodie Scott was very fortunate to attend the *Conservation of Photographs Masterclass* in Canberra in September, hosted by the National Gallery of Australia and the National Archives. **Jodie** is currently in discussion with curators of South Australian institutions about the dissemination of the abundance of technique learnt from participants at the masterclass.

Paper conservator **Anna Austin** has just begun a seven week printmaking residency in Spain. **Anna** will be travelling to local paper making mills while overseas.

Breaking News – Awards

Congratulations to **Heather Brown**, Artlab's WHS committee and PhysioLink consultant **Jo Bills**, for their tireless efforts to make Artlab a safe & healthy workplace! On 31 October Artlab was awarded second place in the 2014 Safework Awards within the category of Best solution to an identified workplace health and safety issue. There were 39 entrants in this category and all four finalists (except Artlab) were large companies with significant WHS infrastructure. The winner was Holden Ltd.

Artlab received a special commendation for an innovative solution to reducing the significant risks of musculoskeletal disorders in conservation work. Accolades such as this are great to receive but the real gains are the continued health and safety of our conservators.

Tasmania

Tasmanian Archive and Heritage Office

Treatments

Stephanie McDonald has been working on the usual range of treatments in the last few months, including a full traditional paper treatment of an 1841 plan of the New Town Watch House, repair of a WWI manuscript – Lieutenant Hooper, 58th Battalion AIF, and repair of the sewing and gutters of the 1832 Hobart Town almanack (including repair of a hand-coloured fold out map of Launceston).

Volunteer **Jan Smith** has passed the 3,000 items milestone in cleaning, rehusing and listing the *Mercury Newspaper* negatives. Another relief staff project has been the cleaning and rehusing of the Latrobe Council building approval plans from 1943 to 1956 by **Chrissi Benthien**. Library technician **Gaynor Tollard** has been working through a backlog of new acquisitions to the Allport collection, preparing them for storage through rehusing, de-framing and installing new fittings.

Exhibitions

Stephanie McDonald and photographer **David Walker** assisted the Army Museum of Tasmania to clean, repair and photograph a group of 22 WWI photographs in preparation for their *6 bob a day tourists* exhibition of reproductions. **Stephanie** carried out minor repair and stain reduction on three of the photographs.

Work on the exhibition *architecture drawing | drawing architecture*, featuring plans and drawings from 11 architects

from the early government architects to current practitioners, was completed in September, and planning is underway for a complex exhibition of the anatomical work of Lauren Black, Hobart illustrator, combined with medical drawings and objects from the WL Crowther collection in TAHO.

Queen Victoria Museum and Art Gallery

Treatments

David Thurrowgood is currently working with one of the conservation volunteers to fumigate and repair a significant rocking horse from the History collection.

Exhibitions

A number of exhibitions were changed over while Amy Bartlett was the only conservator on staff at QVMAG from June to September 2014. These included the de-installation, condition reporting and packing of loan and QVMAG collection items for the We are Hawthorn exhibition at the Museum. Three travelling exhibitions at the Art Gallery included *21 Objects - 21 Stories*, *Bea Maddock's Leaving a Mountain* and *Lola Greeno: Cultural Jewels* which required condition reporting, de-framing of artworks and the construction of custom packaging upon de-installation. In addition, Amy prepared a number of in-house exhibitions over this period. These included works on paper for *The Continuous Landscape of Distance - Fred Williams Bass Strait Island Paintings* which opened at the Art Gallery in July. Works on paper were also treated and mounted, paintings cleaned and 3D sculptures prepared for *Twentieth Century Paintings and Sculptures from the QVMAG Collection* for the Art Gallery, which opened in August 2014. Approximately 140 objects, textiles, paper items and artworks went through the lab in preparation for *The Great War 1914-18: Sacrifice and Shadows*, which opened at the Museum in August 2014. Work included preparation for photography, condition reporting, conservation treatment and the

construction of supports for display. Cleaning objects such as pistols, bayonets and medals was certainly a change for Amy in contrast to paper conservation.

Since September, David has treated a boat and cleaned a number of trophies that have recently been de-installed from the Museum's sport gallery. Incoming travelling show *Hyperclay: Contemporary Ceramics* has left the Art Gallery. Amy and David completed condition reports and assisted with the installation and de-installation of this exhibition.

Most recently, Amy has prepared works on paper for changeover in the *Portrait of Colonial Tasmania* exhibition at the Art Gallery along with watercolours on paper from the 1800s which are currently on display in the *William Buelow Gould: The Macquarie Harbour Botanical Drawings* exhibition.

Loans

Amy condition reported and packed shell necklaces for outgoing loan to the Powerhouse Museum for the exhibition *A fine possession: jewellery and identity*. She is currently working on a number of photographic works which are being loaned to the Art Gallery of New South Wales for display in *Mirror to nature: the photograph in Australia*.

David has condition reported two paintings by George Davis for loan to the Tasmanian Museum and Art Gallery. He is currently repairing a frame for a painting that is going on outward loan to the Australian Centre for Contemporary Art.

Conference attendance

Amy was delighted to have her application accepted to attend the *Conservation of Photographs Masterclass* which was held in Canberra in September 2014. The course was held over four days and was delivered by Debbie Hess Norris, Nora Kennedy and Peter Mustardo. The amazing opportunity was enjoyed immensely by all those that attended.

Public Awareness

Amy has been working with QVMAG's Media and Communications Coordinator to increase the awareness of conservation throughout Launceston and beyond. This includes raising the conservation section's profile on the QVMAG's Facebook page by regularly submitting posts about work being conducted for exhibitions, treatments and projects by staff and volunteers. She was highlighted in the education section of Launceston's local paper *The Examiner*, discussing the importance of conserving history sources. She also was interviewed alongside other QVMAG staff on ABC Radio.

Queensland

Queensland Art Gallery | Gallery of Modern Art

Research

Gillian Osmond has submitted her PhD thesis on zinc white reactivity in oil-based paints, which has been passed subject to minor revisions, planned for completion by December. Both **Anne Carter** and Gillian have papers published in the latest volume of the AICCM Bulletin.

Liz Wild presented her paper "Reincarnating the Lotus: Repair of a contemporary life-size cloisonné figure" at the IIC conference in Hong Kong in September 2014.

Sophie Theobald-Clark is commencing a two-year research internship at QAGOMA in November in partnership with the Queensland University of Technology to investigate the materials, techniques and paintings of William Robinson. The research will help inform conservation approaches for these often complex works.

Exhibitions

The Robin Gibson-designed QAG building is currently under review for heritage listing in response to a Master Plan for the development of the South Brisbane area. **Chris Saines**, the Director of QAGOMA is taking the heritage of the building to heart, with restoration of many of the original architectural features of the 1982 building, including opening up closed windows and sight lines. This has resulted in a new hang of the historic International collection. Major treatments for this rehang include the

reframing by **Robert Zilli** and **Damian Buckley** of Vuillard's *Le salon des Hessel* c.1905, a distemper on canvas painting measuring 178 x 380 cm.

New Indigenous galleries have also opened in the QAG building. This exhibition includes the display of a rare painting by Nym Bandak dated c.1959-60 titled *Ngakumarl painting (Murrinhpatha totemic landscape)*. This work consists of natural pigments on composition board and is interesting as it predates the Papunya style boards. The painting was consolidated and inpainted for display by **Anne Carter**, and reframed by Robert and Damian.

Samantha Shellard, **Nicholas Cosgrove** and **David Rousell** have completed framing six suites by artist Tracey Moffatt for her exhibition called *Spiritual Landscape*. These suites with other collection works are featured in the exhibition catalogue.

Kim Barrett and **Caroline O'Rorke** will soon commence condition reporting and mounting over 160 photographic prints, lithos and drawings for the David Lynch Exhibition scheduled in March 2015. This major exhibition presents an overview of the American artist and filmmaker's paintings, photographs and prints along with sculpture, video and sound works.

Liz Wild, **Amanda Pagliarino**, Kim Barrett and **Michael Marendy** are assisting staff from the Kyoto Costume Institute with the condition reporting, dressing and install of the *Future Beauty: 30 Years of Japanese Fashion* exhibition at GOMA which will run over the summer holiday season.

Liz Wild travelled to the Sherman Contemporary Art Foundation (SCAF)

in Sydney in October to assist with the preparation and install of a loaned work, *Womanly Bodies*, by Thai artist Pinaree Sanpitak and from the Queensland Art Gallery collection, for the exhibition currently on display there. Liz worked with the artist at SCAF to prepare the work for display.

Samantha Shellard has begun condition reporting new acquisition *1000 Frog Poems: 1000 Boss Drivers ("Yellow-Leaf Falling") For H.S 1996-2014* by artist Robert MacPherson. This suite consists of 2,400 portraits. This tremendous archival project is arguably considered his magnum opus with its production expanding over twenty years of his practice. This suite will feature in a retrospective exhibition planned for 2015.

We welcome your contributions to the newsletter, as well as any comments you may have.

Deadlines for submissions are:

- The last Friday in January
- The last Friday in June
- The last Friday in 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 .jpg or .tif files.

All text should be sent in .doc or .docx file, in 12pt Times New Roman font, with no editing.

Please ensure all content, including photographs, has been approved by appropriate parties, prior to sending to the Editors.

Names in the text should be in bold the first time used, then in normal font afterwards.

Thank you from the Editors

Advertising is accepted.

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1/2 page*	\$220 inc. GST
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Discounts

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* 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.

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SIG convenor positions are open for election every two years.

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