

AICCM

AUSTRALIAN INSTITUTE FOR THE CONSERVATION OF CULTURAL MATERIAL (INC)

PAINTINGS GROUP SYMPOSIUM

LAKE CRACKENBACK

MARCH 1999



GORDON DARLING FOUNDATION

Organising Committee

Chair David Wise
Treasurer Cushla Hill
Kim Brunoro
Kathryn Ferguson
Sheridan Roberts

The Committee would like to acknowledge
the contributions made by
Bronwyn Ormsby,
David Keany and Natalie Scoullar.

symposium *n.* **1a** a conference or meeting to discuss a particular subject. **b** a collection of papers or essays for this purpose. **2** a philosophical or other friendly discussion. **3** a drinking party, esp. of the ancient Greeks with conversation etc. after a banquet.

(Concise Oxford)

**PROGRAMME – AICCM PAINTINGS SYMPOSIUM
LAKE CRACKENBACK 1999**

Saturday 13th March

12.00- 18.00	Registration and guided walk
18.00- 19.30	Drinks
19.30 -	Dinner

Sunday 14th March

7.30 – 9.00	Breakfast	
9.00 – 9.45	Late Registration	
Session Convenor 9.45-10.15	David Wise Linda Waters	'A Look at Lucy Kemp-Welch's <i>Horses Bathing by the Sea</i> '
10.15-10.45	John Payne	'Restoring the Descent'.
10.45 – 11.15	Morning Tea	
Session Convenor 11.15-11.45	Sheridan Roberts Kathryn Ferguson	Observations on Three Treatments.
11.45-12.00	Stewart Laidler	IR Project Report
12.00 -12.30	Michael Varcoe-Cox	IR Examination
12.30 – 13.30	Lunch	
13.30 - 15.30	David Wise	Preparation of sample panels and test paintings.
15.30 - 16.00	Afternoon tea	
16.00 - 19.30	Drinks, (alternatively leisure activities offered by the resort eg golf, swimming, sauna, boating).	
19.30 –	Conference Dinner	

Monday 15th March

7.30 – 9.00	Breakfast	
Session Convenor	Kathryn Ferguson	
9.30 – 10.00	Judy Dunlop	'Retouching – A Personal View'
10.00 – 10.25	Sian Griffiths	'A study into the Suitability of Regalrez 1094 as an Inpainting Medium'
10.25 – 10.30	RH Engineering Presentation	
10.30 – 11.00	Morning Tea.	
	Opportunity to view RH Engineering New Products	
Session Convenor	Kim Brunoro	
11.00- 11.30	Julia Sharp	'Characteristics of Egg Tempera Paint Films'
11.30- 12.00	Bronwyn Ormsby	'Egg Tempera Retouching- Notes on Technique'
12.00- 13.00	Lunch	
13.00 – 14.30	Bronwyn Ormsby	Egg Tempera Workshop
14.30- 15.00	Afternoon Tea	
15.00 – 17.00	Bronwyn Ormsby	Continuation of Egg Tempera Workshop
18.00 – 19.30	Drinks	
19.30 -	Dinner	

Tuesday 16th March

7.30 – 9.00 Breakfast

Session Convenor Cushla Hill
9.30 – 10.00 David Keany
10.00- 10.30 Therese Mulford

'Hiding the Aeroplane Mural'
'The Documentation of "Terra Spiritus...
with a darker shade of pale",
a Work by Bea Maddock'

10.30- 11.00 Kim Brunoro

'Discussion on Varnish Research'

11.00- 11.30 Morning Tea

Session Convenor David Wise
11.30- 12.00 Egg Tempera Feedback chaired by Bronwyn Ormsby
12.00- 12.30 Other Business including next Symposium Venue

12.30- 13.30 Lunch

13.30- Departure

We would like to thank the following organisations for their support.

Gordon Darling Foundation

AICCM ACT Branch

Langridge Artist Colours

Eckersley's

National Gallery of Australia

Australian War Memorial

University of Canberra

Canberra Paintings Conservation Service

Cahill Conservation

AICCM ACT BRANCH

LANGRIDGE ARTIST COLOURS

120 Langridge Street,
Collingwood, Victoria 3068

Telephone: 61-3-9419 4453
Facsimile: 61-3-9419 2461

A Retailer with a Difference

Eckersley's 
ARTS, CRAFTS AND IMAGINATION

Eckersley's is proud to support the
1999 Painting Symposium of the
Australian Institute for the Conservation of
Cultural Materials.

For all your creative needs contact
1300 65 77 66

Sydney	Melbourne
93 York Street	97 Franklin Street
North Sydney	Prahran
88 Walker Street	116-126 Commercial Rd
St Leonards	Adelaide
21 Atchison Street	21-27 Frome Street
Parramatta	Brisbane
2-8 Phillip Street	91-93 Edward Street
Newcastle	
51 Parry Street	

The OPEN SPACE Gallery

★ Available to artists at a realistic rate.

★ At our Melbourne store.

www.eckersleys.com.au

A.C.N. 004 631 716

Linda Waters

'A LOOK AT LUCY KEMP-WELCH'S 'HORSES BATHING IN THE SEA'

ABSTRACT

Lucy Kemp-Welch often transported large canvases around the English countryside by train. 'Horses Bathing in the Sea' was one such piece which she painted firstly in-situ on the beach at Bournemouth in late 1899, then subsequently repainted in her studio. I will discuss the construction of the painting, especially in relation to the underpainting revealed by infra-red photography, and speak about the conservation treatment of the work. The latter involved large areas of over-painting over a discoloured material in the sky.

John Payne

RESTORING THE DESCENT

ABSTRACT

The National Gallery of Victoria has, within the collection of Old Master paintings, an early 16th century Antwerp panel, 'The Descent from the Cross', currently without attribution. The panel came to Australia in 1846 in a private collection and at the time was probably the oldest European painting in the country. The NGV acquired the work in 1931 from the estate of the daughter of the family which imported the work. Previously restored a number of times, the last being in the early 19th century, the painting was the subject of a complete treatment spanning two years from 1996 to 1998. The treatment involved the cleaning, structural repair, retouching and the construction of a replica frame. The focus of the paper will be the retouching of the panel.

Kathryn Ferguson

COMBINED INFILLING AND RETOUCHING TECHNIQUE – THREE PAINTINGS.

ABSTRACT

Several paintings with different types of cracking damage were treated with acrylic paint media combined with gel media to mimic oil paint. The application of the modified inpainting medium was utilised as a combined infilling/inpainting technique to avoid the technical challenge of infilling shallow/small/fine crack regions separately prior to inpainting.

The first painting, an oil on panel, had lifting, tented paint with small cracks and areas of loss after consolidation of the damaged paint using 40% w/v Beva 371 gel plus heat.

The second painting, an oil on canvas, had very thickly applied raised impasto, with fine lateral cracking. The combined infilling/inpainting technique was used successfully after the initial consolidation of the cracks using 10% w/v Paraloid B67 in Pet. Spirits.

The third painting treated using this system was a painted cushion cover with the oil paint media applied directly onto a very fine cotton support without apparent sizing or priming. The cover has previously been used as a functional object and subsequently had creasing and abrasion damage throughout the image. After initial consolidation of the exposed support regions, using 3.5% methyl cellulose, the losses were inpainted using the acrylic paint media/gel system again.

The three treatments discussed were examples where the use of a gel medium to add body and flexibility to the inpainting stage made the technical challenge of inpainting very fine cracks and tiny loss regions, as in the first two examples, or thinly applied paint media, as in the last example, more successful than if a separate infilling then inpainting approach had been applied.

Michael Varcoe-Cocks

AN EXAMINATION OF INFRA-RED REFLECTOGRAPHY

ABSTRACT

Infra-red reflectography is a non-destructive investigative technique used in the technical examination of paintings. Although examination by near infra-red radiation can assist in the identification of media and detection of layered compositions, its principal application continues to focus on the imaging of underdrawing.

Production of infra-red reflectograms by the conservation profession can yield valuable technical and curatorial information as well as providing a resource which has significant use in educational and art historical applications.

The process of acquiring and digital assemblage of reflectograms is a resource demanding practice. The success of the technology and its' potential cultural value is reliant on efficient, dependable methodologies for reflectogram production.

In the last two years there has been renewed opportunity, with continued growth, in the application of IRR technologies to Australian cultural collections. This paper will present a brief overview of the technical aspects of infra-red reflectography.

Sian Griffiths

**A STUDY INTO THE SUITABILITY OF REGALREZ 1094 AS AN
INPAINTING MEDIUM**

ABSTRACT

Regalrez 1094 is non-polar synthetic resin of light colour and low molecular weight. In this research the physical, chemical and film forming properties of Regalrez 1094 were quantitatively compared with those of Paraloid B72. A total of twelve paint solutions were compared; six containing Regalrez 1094 in White Spirits (18% aromatics) and a further six containing Paraloid B72 in Shellsol A (99% aromatics). To each solution was added a fixed percentage of either Titanium White or French Ochre pigments. The paint solutions were then applied to a pre-primed canvas substrate. Tests conducted included: measurement of viscosity and measurement of gloss and colour alteration as a result of 840 hours of accelerated light ageing; and the determination of removability both before and after the ageing process.

David Keany

HIDING THE AEROPLANE MURAL

ABSTRACT

The Aeroplane mural in the Australian War Memorial is no longer wanted for the planned refurbishment. It was painted by Harold Freedman thirty years ago and shows all the aircraft of the RAAF. There has been much discussion about the removal or of covering the mural up and the practical problems involved. The artists' rights are also of concern. The mural covers 330sq. metres so any method used must be relatively simple to apply and reverse. The proposals to remove or disguise the mural are a worthy study of pragmatism, economics and long term reversability.

Therese Mulford

THE DOCUMENTATION OF 'TERRA SPIRITUS.... *With a darker shade of pale*' BY BEA MADDOCK, A LAUNCESTON ARTIST.

ABSTRACT

The title of the work 'TERRA SPIRITUS.... with a darker shade of pale' has many layers of meaning. It is partly about the spirit of the land of Tasmania in particular, about a regard for it and its' people, the aboriginals and the colonists. It is a circumlittoral incised drawing of the entire coastline of Tasmania, worked with hand-ground local ochre over letterpress and finished with hand-drawn script. TERRA SPIRITUS is a substantial work which will require time for observation and appreciation because of its scale and contradictory nature: its simplicity and its complexity. It is the kind of work which invites repeated looking for increased personal enrichment. Each of us will bring different constructs to it. The film and text documents offer an opportunity to understand and share Beas' journey, and to add other layers of meaning to the work.

The final work consists of 52 sheets of Magnani cotton paper in a limited edition of five boxed sets and one artists' proof, produced in the studios at Launceston and Oatlands, between 1993 – 98. The work is developed from 153 graph drawings derived from the close examination of geographical and topographical maps of Tasmania. Those fortunate enough to examine Beas' interpretation of maps may never be able to regard them in quite the same way.

Bea Maddock was born in Hobart Tasmania in 1934 and studied at the Hobart Technical College and continued her studies in art at the Slade School of Art, London. She occupied various teaching and administrative posts in art schools in Launceston, Melbourne and Bendigo until 1985 when she totally dedicated herself to the making of her art. As an artist printmaker her work and her activities as a teacher had a profound impact on Australian printmaking of the 1970s and 80s.

Kim Brunoro

A Discussion on Varnish Research: A preliminary investigation into the time between removing and re-applying a painting varnish

ABSTRACT

Preliminary research was undertaken on the time between removing and re-applying a painting varnish. The idea was triggered while researching various aspects of varnish removal including the effect of solvents on paint films and the ability of new varnish layers to act as a poultice on paint possibly effecting the solvent action on that paint. Due to the attraction of solvents to the polymer structure of paint it is possible that evaporation rates are longer than may be expected. FTIR specular reflectance was used to investigate this in a test painting cleaned with ethanol. It was then re-varnished at different time intervals, beginning with when the painting was still obviously saturated with solvent to waiting a week, the effects were observed through appearance, gloss measurement, SEM and cross sections.

It appeared that the results showed that there was some differences occurring when the painting was varnished at different time intervals. There are many variables in materials, methods and questions not investigated in this research, therefore further research is required to address these. The time a paint surface is left to dry before re-varnishing is a concept that is not often thought of and possibly something to consider in the treatment of a painting.