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Work on the wreck of the Clarence



Painting Symposium announced



NGA: Treatment of a Hawaiian cape

Australian Heritage Strategy

In April the Department of Sustainability, Environment, Water, Population and Communities issued a Public Consultation Paper entitled "Australian Heritage Strategy".

The paper can be accessed at: <http://www.environment.gov.au/heritage/strategy/submissions.html#paper>

The paper is described as a "thought starter" for submissions, it states that the Australian Government is "seeking public input to help develop a new strategy for the identification, management and celebration of Australia's heritage."

As background for discussion the department presents two essays entitled "What is heritage?" by Peter Spearitt, Professor History, University of Queensland and Susan Tonkin, Previously at National Museum of Australia and other collecting institutions. These are also accessible through the above link.

The paper defines heritage as: "Heritage includes stories, traditions, languages, events and experiences inherited from the past; it comprises both natural and cultural places with tangible and intangible values."

This is a worthy definition but misses an important category of heritage, the one the AICCM is concerned with,

which is moveable cultural heritage. The tenor of this definition is clear throughout the document - discussion is almost exclusively related to intangible heritage, natural heritage and built heritage.

The AICCM Blue Sky Group, chaired by MaryJo Lelyveld is collecting comments from members to feed into an AICCM response to the document. Forward any comments to MaryJo at MaryJo.Lelyveld@ngv.vic.gov.au

Members may also consider an individual response – which can be made through the link above.

Ian Batterham, Newsletter Editor



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.

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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.

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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.



Announcement and Call for Papers: 2012 AICCM Paintings Group Symposium

‘The Meaning of Materials in Modern and Contemporary Art’: 2012 AICCM Paintings Group + 20th Century in Paint Symposium

See: <http://www.20thcpaint.org/event-2012AICCM.jsp>
Abstract submissions due: Friday 11 May 2012
Where: Queensland Art Gallery | Gallery of Modern Art, Brisbane
When: 10-11 December 2012

In 2012, the Australian Institute for the Conservation of Cultural Materials (AICCM) Paintings Special Interest Group symposium will be combined with the final year symposium for The Twentieth Century in Paint Australia Research Council (ARC) Linkage Project. The event coincides with the opening of the Queensland Art Gallery | Gallery of Modern Art's seventh Asia Pacific Triennial of Contemporary Art on 8 December and its weekend of opening events from 8-9 December.

With a focus on the Asia Pacific's diverse climate and history, the symposium aims to explore questions around artists' intentions towards the materials they use. For example, how aspects of material choice are framed by availability, geography, culture and artistic intent; how tropical climates affect contemporary art materials and the way they age; and how this develops relationships between artists, collectors and those involved in the care of artworks. The symposium will focus on painters, but will include discussion of other media.

Symposium Themes:

- Artists' intent toward their materials
- The impact of Asia Pacific culture and geography on artists' material choices
- The effect of tropical climates on materials
- The conservation implications of material choices

Invitations are now open to submit abstract proposals for papers to be presented at the symposium.

All intending presenters are required to:

- Download and complete a proposal form from the meeting website at http://www.20thcpaint.org/data/2012AICCM_Abstract_Proposal.doc
- Submit a completed abstract proposal by Friday 11 May 2012 via email to Anne Carter anne.carter@qag.qld.gov.au

Symposium proceedings will be published as post prints and accepted authors will be required to submit full papers for peer review and publication by 21 December 2012.

For further information on the event and key dates, visit <http://www.20thcpaint.org/event-2012AICCM.jsp> or contact Anne Carter, Conservator, Paintings, Queensland Art Gallery | Gallery of Modern Art, email anne.carter@qag.qld.gov.au



*Items from Sidney Nolan Wahroonga studio
Artists' Materials Archive, Conservation Department,
Art Gallery of New South Wales
Gift of Jinx Nolan 2006 Photograph: © AGNSW*

The Australian Historic Shipwreck Preservation Project

Dear Newsletter

This message is being written to you on a cold night in Portarlinton where Vicki Richards and I are working on the wreck of the 1850s schooner Clarence as part of an ARC Cooperative Research Grant working on reburial programs for historic shipwrecks. Vicki is in Victoria for the full four weeks of the program and I am here for two weeks and so after some time setting up the lines of the wreck we are now ready to take specific core samples of the sediments before the site is disturbed and then probe the profiles with measurements on

redox potentials, pH, dissolved oxygen, sulphide levels etc. to see how it varies across the profile of the site. This work is funded to be done over a period of three years and involves a team of up to 35 workers at any one time. People are called and drawn in from Heritage Victoria, University of WA where Professor Peter Veth heads the team with Vicki and Ian Macleod as Principal Investigators from the WA Museum, along with Peter Harvey, head of the Maritime Heritage Unit in Heritage Victoria, and Associate Professor Mark Staniforth from Monash University

and Andy Viduka from DEWHA in Canberra. The project is funded to more than half a million dollars and aims to develop new methods for rapid recording in 3D the artefacts and then rather than having them conserved the majority of them will undergo a series of reburial options as part of a new way to manage the underwater heritage of our nation. For more details go to the project website at: www.ahspp.org.au.

Cheers

Ian MacLeod



Vicki Richards in the Clarence Barge Conservation Laboratory



Jen Rodrigues giving a briefing to the Clarence project



The Clarence jackup Barge

Vale, Collections Council of Australia website

This note is to let everyone know that if you are looking for resources published by the former Collections Council of Australia, its website has now expired. The CCA was an advocacy body for archives, libraries, museums and galleries, and served the Australian collections sector from 2005 to 2010. The website hosting was pre-paid through to April 2012, but that has now run out. So: vale, CCA website.

The good news is that the site has been archived through Pandora. Go to <http://pandora.nla.gov.au/tep/56747> to access that location.

If a navigational link in the archived CCA site doesn't work, please try using the Site Map (in the footer of the CCA pages) to locate the pages you are seeking.

One project has a new home but the automatic forwarding that was set up two years ago hasn't been retained via the archived CCA site. If you are looking for the Collections Law publication by Shane Simpson, please go to <http://www.collectionslaw.com.au/>.

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“AWARD WINNERS 2011 – Industrial Packaging Innovation”

The Conservation of Material Culture in Tropical Climates: the 3rd APTCCARN Meeting in 2012

Editor's note: we received three excellent reviews of this meeting. For space reasons we are only able to print two of these by Dr Nicole Tse and Sabine Cotte.

Dr Nicole Tse

APTCCARN Member and ARC Post Doctorate Fellow CCMC, University of Melbourne

Recently the 3rd APTCCARN Meeting on the 'Conservation of Material Culture in Tropical Climates' was hosted by Silpakorn University in Thailand from 23 to 25 April. As a targeted forum for the dissemination and discussion of regionally relevant preservation solutions for the Southeast Asia's vast cultural record, the meeting brought together sixty heritage professionals from Cambodia, Indonesia, Laos, Malaysia, the Philippines, Singapore, Taiwan, Thailand, Vietnam, Australia, and the US. The location in the peaceful surroundings of Silpakorn University in Nakhon Pathom, the ASEAN style conference room, the warmth or rather heat at 40°C, and the engagement of participants, were all conducive to the sharing and peer to peer learning from one another. Everyone joined the meeting with important experiences drawn from collections produced, housed and conserved in tropical Southeast Asia and the meeting provided the forum to explore these and realise the collective expertise that exists in the region.

Over three days, twenty three papers were presented and these will be published by the end of the year in a peer reviewed book (see for the program of speakers at

<http://www.20thcpaint.org/event-3dAPTCCARN.jsp>). There were wide-ranging and regionally relevant topics covered by the papers on artist's materials and materiality, conservation practice and communicating conservation. Some of the themes explored included the properties and formulation of materials and their degradation pathways; the contemporary use of traditional materials; the materials and techniques of manuscripts, organic materials, traditional and modern paintings; and the diagnostic and practical tools for their conservation. We were privileged to have Dr Pisit Charoenwongsa, the previous Director of SEAEMEO SPAFA, deliver his wise and insightful keynote speech. He reflected on the role of conservation in society, how it has evolved in Southeast Asia, the need to consider the economic life of the conserved object and to incorporate sustainability into conservation models. He also highlighted that 'protective measures' have a long history in Southeast Asia, which are not only linked to post production but to the methods of production and material selection. And to close the event, there was a panel led by Dr Rujaya Abhakorn, the newly appointed Director of SEAMEO SPAFA, Dr Ana Labrador, Assistant Director from the National Museum of the Philippines, Assoc. Prof. Supanee Chayabutra, Director, Materials Research Centre for Art and Design at Silpakorn University and Assoc. Prof. Robyn Sloggett, Director, CCMC. This group of experts offered some strategic insights for APTCCARN's future plans to ensure they fit into a regionally relevant model. From the meeting it was clear that there is a lot of expertise in the region and good will to enable the development of

APTCCARN
ASIA PACIFIC
TWENTIETH CENTURY
CONSERVATION ART
RESEARCH NETWORK

new projects and knowledge building, but unless these are part of a sustainable, well-planned model embedded in the community needs, then they are in vain.

As part of the Meeting, there were also site visits to MOCA (Museum of Contemporary Art) and Wat Suwan Naram which showcased the state of heritage preservation in Thailand. Having worked in Thailand since 1999, there is a rapid growth in museum developments, particularly in the private sector, and the newly opened MOCA was quite remarkable. The visit to Wat Suwan Naram was also insightful as Mr Somsak Tangpan who is an expert on the conservation of Thai murals, provided a guided tour of the site and discussed their materiality and the practice of conservation in Thailand.

For those of you not familiar with APTCCARN (Asia Pacific Twentieth Century Conservation Art Research Network, <http://cultural-conservation.unimelb.edu.au/aptccarn/>), it was first inaugurated in 2009 at the National Visual Arts Gallery of Malaysia in recognition of the growing



Participants at the 3rd APTCCARN Meeting

professionalism of the heritage conservation industry in the region and the need for peer to peer sharing of information as well as the collective building up of information. The aim was and still is to build 'conservations' presence in the region and to publish research papers related to the culture, needs, resources, geographical location, and materiality of Southeast Asia's cultural record. Many who have worked with such collections, are fully aware of the few publications in this area and we hope APTCCARN can fill part of this gap.

The APTCCARN Organising Committee would really like to thank the artists who participated in the panel discussion (Apichai Piromrak, Vichaya Mukdamanee and Somsak Tangpan), the local Organising Committee from the Faculty of Science at Silpakorn University, Silpakorn University for hosting the event, our moderator Assoc. Prof. Thanit Pewnim and especially Dr Klangpol Kamolchote, and of course all the speakers and participants. We did have a lot of fun.

Sabine Cotte

The Asia Pacific twentieth Century Research network had its third meeting in hot and steamy Bangkok, at the Silpakorn University Nakhon Pathom campus, where the Faculty's Arts Centre and Material Research Centre for Arts and Design is located. Upon arrival at the conference venue, along a road flanked by home printed

banners advertising the conference, we happily discovered that the organisers had prepared many gifts for the participants, such as tee shirts, bags, umbrellas and mini bags for nametags (very useful later for carrying passports and boarding passes), all printed at their own Arts Centre. The organization was impeccable, with many students volunteering their time to help everyone find their way, have their tea or their lunch.

The participants came from Asian countries such as Thailand, Taiwan, Indonesia, Philippines, Singapore or Laos, as well as Australia, UK and USA. Topics varied from studies of artists' materials and conservation materials in tropical climates to the study and conservation of living traditions in Malaysia or Papua New Guinea, case studies and conservation advocacy/communication.

The talks gave an overview of the various practices and backgrounds in conservation in the region, from private initiatives to government institutions, and of the breadth of research in all fields of conservation. Scientific and empirical research were illustrated, as well as a wide range of perspectives on conservation, from the new state of the art Queen Sirikit Textile Museum or the research into virtual cleaning at the University of Philippines to the simple approaches to prevention and education in Bhutan and Laos.

The panel discussions included a very interesting session where contemporary artists gave their perspective on

conservation related to their creative practice. We also discovered techniques such as the Vietnamese lacquer paintings or the integration of twentieth century materials such as plastic or PVA into traditional techniques of basketry or painting, and the impact of these material choices on the significance and durability of the artistic production.

Sites visits to the Art Centre and to Bangkok created more opportunities for personal contacts and friendships, together with the daily delicious Thai lunches. Showcasing the experiences and the specific context of the South East Asian area, the meeting certainly proved the variety of expertise, practice and researches in the region, the dynamism of this emerging network and its ongoing potential to develop to benefit many other Asian countries.



A visit to Assoc. Prof. Supanee Chayabutra's Materials Research Centre for Art and Design, Silpakorn University



Looking at wall paintings, Wat Suwan Naram, Bangkok



Visit to the Arts Centre, looking at the printing catalogue

Institutional News

Western Australia

Western Australian Museum

Richard Garcia and **Ulli Broeze-Hoernemann** spent a week at the WA Museum Kalgoorlie-Boulder Branch to restore two chandeliers to their former glory. The chandeliers belonged to the historic De Bernales room which is part of the museum. It is named after Claude de Bernales, who migrated to the Western Australian Goldfields from London in 1897, was a flamboyant mining entrepreneur and he was known as the man with the Midas touch.

The chandeliers had been left untouched for more than 20 years and had gathered the red Goldfield dust typical for the area. It also still had the old wiring which had become dangerous.

They were disconnected from the ceiling and suspended in cradles based on a design as seen in the TV series *Downton Abbey*.

Each of the glass components had to be cleaned individually and some of the copper wires connecting them were replaced.

Electricians rewired the chandeliers but retained the original light fittings and low energy dimmable candle shaped globes are now used.

Ulli Broeze-Hoernemann condition reported 60 large format scanned images of the *J J Dwyer* collection of photographs heading for display at the WA Museum Kalgoorlie-Boulder. They were all black and white prints mainly of Kalgoorlie and its people,

the surrounding environment and mine sites. Dwyer arrived in Kalgoorlie in 1896 and found enough gold to set up a studio. He was in demand by mining companies to record their progress including the arrival of new machinery and VIP visits.

Vicki Richards and **Kalle Kasi** are currently working as members of a team of specialists on the excavation, reburial and in-situ preservation of the *Clarence*, an early Australian wooden coastal trader. The *Clarence* was wrecked in 1850 close to St Leonards in Port Phillip Bay. This project is expected to run for three years.

The Department of Materials Conservation hosted **Ângela Pires** and **Rosário Cabeças**, two curators from the East Timor Department of Culture to gain some work experience. **Ângela** and **Rosário** came in connection with the exhibition *Debt of Honour*, currently on display in the WA Museum. The main problem for Timorese cultural collections is the high humidity and associated problems.

Corkill Conservation

Corkill Conservation is temporarily closed while **Felicity Corkill** undertakes a full-time contract at Museum Victoria. The last few months have been extremely busy while I completed various projects at the State Library of Western Australia (where I had been working on contract part-time) and sadly said farewell to all the lovely people there, finalised several large jobs for a variety of private clients and packed up all my delicate lab materials and equipment to be put into storage, while preparing for an interstate move

to Melbourne. It is sad to say goodbye to Perth and all the personal and business contacts I made there, especially as there seems to be such a demand for private conservation of all specialisations in Western Australia with few people in situ to meet the demand. For now, though, I am greatly enjoying the lovely collection and people and new experiences that I am encountering at the Melbourne Museum.

New South Wales

Art Gallery of NSW

The focus for the Paintings and Frames departments is the preparation of works for display in the Australian galleries rehang in mid May. **Michelle Wassall** has been cleaning several paintings that have not been on display for a long time and **Margaret Sawicki** has been working on the frames for both the Australian paintings and those from the International collection. **David Butler** is working on new frames for Philips Fox and Sydney Long. **Barbara Dabrowa** is carrying out a comprehensive restoration of the large frame to the painting *Flood in the Darling* 1890 by C.W. Piquenit whilst **Andrea Nottage** carries out the cleaning of the painting. **Julia Sharp** is undertaking the full conservation treatment of the painting *By Tranquil Waters*, 1894 by Sydney Long. It has been marouflaged to chip board and a heavy cradle added. **Stephanie Limoges** is cleaning the frame of the latter painting to reveal mostly intact original gold leaf. **Kristel Smits** continues the inpainting on the painting *Esther*, c.1869 by Jean Porael.

Paula Dredge continues with her PhD. **Simon Ives** is cleaning the painting *Launceston and the river Tamar*, c.1832 by John Glover. Simon is also involved in preparing paintings for display in the European galleries. Simon and **Donna Hinton** recently presented papers at the 3rd Asia Pacific Twentieth Century Conservation Art Research Network conference 'The Conservation of Material Culture in Tropical Climates' held in Thailand.

The focus for the Objects and Paper departments is the preparation of works for display in the International and Contemporary galleries. Donna and **Kerry Head** are preparing objects for display in these galleries, including investigating the possibility of using magnets to secure a steel sculpture by Richard Serra. **Ingrid Farago**, our regular volunteer, is helping Kerry with mounts for the upcoming Japanese textile exhibition "Sekka". **Sandra Hodgen-Gauld** is cleaning an early 20th C Mandalay-style buddha.

Frances Cumming has begun assisting in paper conservation, along with her other duties as Exhibitions and Loans Conservator. Frances prepares works on paper and photographs for loan. The Australian Symbolism exhibition is upcoming whilst the large and very successful Picasso exhibition has now come down and **Carolyn Murphy** returned the works on paper to Paris. Carolyn Murphy is currently Acting Head - Conservation and is also looking after new acquisitions and collections conservation projects for paper conservation. **Analiese Treacy** had a new baby boy in April and is currently on maternity leave. During Analiese's absence **Sarah Bunn** is looking after the preparation of works on paper and photographs required for exhibition at the Gallery. Paper conservation is also very busy preparing art works for display in the re-hang of the Australian galleries.

Tom Langlands had an interesting opportunity to work with the artist Jacky Redgate to replicate the original artist's hand made mounts for a series of 1980s photographs that were acidic and water damaged. **Melissa Harvey** is preparing drawings acquired from the Dobell Drawing Prize for a tour in 2013 as well as all the de-framing and framing of paintings for all the new rehanges that are occurring. **Paul Solly** is working one day per week in paper conservation preparing storage boxes for artist's books, sketchbooks and other new acquisitions. **Lily Yang** has been carrying out conservation treatment of works of art on paper for the Asian gallery rehang. This has included mould removal, relining and replacing old paper mounts with paper lined silk.

The conservation department is contributing material to new iPad applications, the Art Gallery web and facebook pages and twitter, as the Art Gallery increasingly moves to disseminate information about the collection and exhibitions through these multiple media outlets.

Powerhouse Museum

Conservation Department

The *Harry Potter* exhibition has been dismantled and left the museum, along with its special effects, howling and dramatic music. Silence now reigns in its place, but not for long as it will be replaced by the *The Chronicles of Narnia*. This exhibition uncovers surprising similarities between our world and Narnia. Find out how we influence the climate, see whether we really can talk to animals, uncover the secrets of castle building, reveal the hidden meaning in heraldry and much more.

Nadia McDougall documented and prepared a framed watercolour for loan to the Australian National Maritime Museum (ANMM) for their

'*Remembering Titanic – 100 Years*' exhibition. Treatment included unframing the watercolour painting and removing dust specks from the front surface of the paper. Old, torn and deteriorated dust barrier paper which was adhered to the back of the frame was manually removed. The very fragile, original float glass was carefully cleaned, and corroded nails were removed and replaced with purpose-made metal brackets. The painting was returned to the frame and was sealed at the back using wide strips of Japanese tissue.

Nadia and Margaret Juraszek have also started flattening, cleaning and repairing a collection of 21 technical drawings from the early 1940's. The drawings were executed by the owners of the W S Grice Motor Body Works, William Stanley Grice and Oliver Grice, at Summer Hill in Sydney.

Vanessa Pitt has been working on the preparation of a number of objects for internal and travelling exhibitions including changeover items for the new *Cyberworlds* and *Signal Box* displays, and *Oopsatorium* which is scheduled to travel next year. Two particularly problematic objects that she worked on were a small 1957 transistor radio which contained heavily corroded batteries that had leached acid, causing corrosion and residue build-up inside the radio; and the metal cover of a 1950s paper tape reader which had a layer of deteriorating and highly acidic polyurethane foam attached to the inside causing issues both for the cover and the main body of the tape reader.'

Frances Fitzpatrick and Rebecca Ellis have begun working on the Antarctic collection. Many of the objects are to be recategorised and this has given us the impetus to redocument and rehouse this neglected collection. Frances is also working on a collection of newly acquired banners from the Womens Christian Temperance Union.

The preparation of quilts for display at the next World Aids Day in December is also being undertaken by Frances, Vanessa and Rebecca. The most significant problem lies in identifying a suitable space for working on these 3.5m x 3.5m objects. We have about a hundred of these in the collection but thankfully only need a dozen ready for display. One of the banners in particular is problematic in that human ashes contained in a plastic bag have been attached to the quilt. The stability of this will need to be checked and the ashes perhaps rehoused and reattached to the original.

Sue Gatenby has been working on a variety of museum objects which have been analysed using the FTIR and/or Bruker XRF Tracer for example: Agate snuff box (glass or agate?), ceremonial trowel (silver, silver plated or alloy), silver headdress (which tarnished rapidly after cleaning) and Bakelite recognition aircraft models (which had deformation and breakage), clothing protective shields/sweat pads and a pair of snow boots worn by Dr David Lewis during his voyage to Antarctica 1970-1972 (rubber?). The material type identification was important to assist in explaining each deterioration problem and assists in the planning for their future conservation. A number of internal Bruker XRF training sessions have been carried out and suitable collection projects discussed.

Sue and **Kate Chidlow** have been adding the finishing touches to a Disaster Management Flip Chart for use internally and in regional museums?

Tim Morris participated in the annual Maitland *Steamfest* this year. He installed a display of vintage toys and models, answering questions about the museum's services as part of our regional services program and gave a talk on 'Looking after model collections'.

He is still supervising the Ice Bird project, with the assistance of volunteers will complete the conservation, documentation, and preparation for display of the yacht Ice Bird, which sailed to Antarctica by Dr David Lewis, the first person to do so singled handed

Rebecca Main is continuing her work on two large TAM collection projects. The fictile ivory collection, the 19th century plaster casts of ancient and medieval ivory carvings which are housed in original wood and glass museum showcases and the Lawrence Hargrave engineering drawings which are on a variety of different fragile papers were treated. Work involved cleaning, condition reporting and occasional repairs. **Michael Myers** undertook the conservation photography on both collections. Rebecca is also supervising **Amir Mogadam**, an intern, who is experimenting with techniques to readhere lifting/separating photographic emulsions to glass plates

Gosia Dudek has been busy preparing objects for a changeover for the *Cyberworlds* exhibition and also preparing objects for the *Oopsatoreum* exhibition. Unfortunately this has been postponed until 2013. She has also condition checked and cleaned 120 objects displayed in the *Signal Box* in Transport exhibition.

Bronwen Griffin has been carrying out maintenance on the Powerhouse Museum's playable keyboard instruments, with the help of specialist piano and harpsichord tuners. Several of these instruments were used in March for the 5th Birthday Celebrations at the Powerhouse Discovery Centre, the Museum's off site store at Castle Hill. Others, such as the Stuart Piano are demonstrated regularly within the Museum. Bronwen is currently arranging for work to be undertaken on the Fotoplayer, a 1918 player piano with a special effects box, including 3 ranks of organ pipes.

International Conservation Services

Indoor and outdoor objects that connect with the forthcoming centenary of the outbreak of World War 1 in 2014 have been front of mind in the lead up to this year's ANZAC Day commemorations. This year we have been cleaning and conserving cenotaphs and war memorials in Portland, North Sydney, Beecroft, Camden and Martin Place with Arek Werstak cleaning and repairing stonework, **Kat Edghill**, **Adam Godijn**, **Gail Hamilton** and **Eoin O' Sullivan** waxing bronze plaques, and **Eleanor Sampaga** supervising contractors. Meanwhile **Oliver Hull**, **Kat Edghill** and **Eoin O' Sullivan** have been conserving honour boards for St Marks Darling Point, and **Skye Firth** working on the church's WW I flags. The furniture team also encountered a first in their experience, namely the dismantlement of the panelling of an entire church chancel where termite activity had rendered the said panelling to be imminent of collapsing on an officiating minister. How it had survived upright for so long was clearly a result of divine intervention.

Also on site Adam Godijn and **Matteo Volonte** spent a week in the delightful village of Rylestone near Mudgee revealing and conserving a fascinating mural in the local pub. Almost as much time was spent being interviewed by the local media and showing groups round such was the level of interest, partly due to the funds for the conservation work being largely raised from the local community. Only half the work has been completed with the balance progressing as funds allow. At the other end of the spectrum Adam, Matteo, Arek, **Anna Diakowska Czarnota** and **Claire Heasman** spent some days in the Sydney Opera House working

on the iconic Five Bells painting by John Olsen in the northern foyer.

Skye Firth continues to expand our Melbourne office working on objects for both Sydney and Melbourne clients, including a series of large colours for the Australian Navy at HMAS Cerberus

Kate Papierniak, Wendi Powell and Michelle Stoddart continue to forge ahead with a large demand for paper conservation work, ranging from major cemetery maps to book collections, a large fine art disaster recovery project and the staple diet for all paper conservation labs of Lionel Lindsays, Neville Cayleys and Lister Listers.

Julian Bickersteth has been elected President of the ICOMOS International Polar Heritage Committee. He ran a successful IPHC conference in Hobart in March to coincide with the centenary of the announcement of the attainment of the South Pole by Roald Amundsen on the steps of Hobart GPO, which was suitably re-enacted. It proved to be a useful get together of many of the conservators who have worked on the Mawsons Huts and Ross Island huts, along with a range of international heritage practitioners.

Given the increasing prevalence of mould in collections we deal with, **Fiona Tennant** led a process in March for ICS to work with a mould expert to understand the OH&S risks and establish appropriate treatment and handling protocols for mould effected objects. This has achieved a much better awareness amongst us all of how to assess such and scale the risk, the appropriate PPE to wear based on the level of severity of mould out breaks and the necessary processes required in dealing with them.

State Library of NSW

Book conservator, **Guy Caron**, is rehousing a collection of 103 drawings by colonial artist Conrad Martens. Put together in a set titled “Sketches in Australia” they depict New South Wales – mainly Sydney and its region – from the period April 1835 to September 1865. One drawing dated May 9th 1839 shows HMS Beagle in Sydney. Martens joined Charles Darwin on the Beagle for his second voyage. The treatment will integrate, after repairs, the front and back remaining covers on a new Album style sewn onto guards in text block. After construction of the album each drawing will be hinged on a full page.



The Beagle in Sydney – Conrad Martens



The conserved album

On Monday 2 April, 19 items from the Library's collection were delivered to the National Library as part of the *Life of Patrick White* exhibition. *The Life of Patrick White* marks 100 years since the birth of Australia's only Nobel Laureate in Literature. This National Library of Australia exhibition in Canberra looks at White's life through the places he lived. Collection Preservation and Storage staff prepared items such as a typewriter, writing desk and the Nobel prize for literature for travel and display.

Lang Ngo travelled to Canberra to help install these items safely at the National Library of Australia. The exhibition will run from 13 April 2012 - 8 July 2012 and will travel to the State Library of New South Wales later this year.

Dana Kahabka with **Cecilia Harvey** and **Kate Hughes** have prepared 9 watercolours from a series of 15 created by the artist John Lewin (1770-1819) for the *John Lewin: wild art exhibition*. The watercolours are a graphic record of impressions of a historic crossing of the Blue Mountains, along the newly opened road to the western plains of NSW, led by Governor Macquarie in 1815. The initial emphasis for treatment was focused on integration of loss that was complicated by a historic restoration treatment that had become distracting as the materials changed over time. An interesting decision-making process developed with the dual aim of addressing the issue of structural integration of material and image loss while preserving the aesthetic intention of the artist. The outcome was guided by the principles of the AICCM Code of Practice, No 35, *Integration of loss*, and reinforced by the case for preservation of intangible qualities of a historic document as set out in the writings of Cesare Brandi. A modification of the remoistenable tissue method, originally designed for repair of iron gall ink damage, was used to apply a layer of pigment over the distracting historic treatment with the added advantage it could be easily removed.

In April **Agata Rostek-Robak** and **Cathryn Bartley** travelled to Albury to de-install the touring exhibition *The Governor: Lachlan Macquarie, 1820 to 1821* at its final venue, the Albury Library Museum. Originally shown at the SLNSW in 2010 to celebrate the bicentenary of the governorship of Lachlan Macquarie the exhibition has toured to Liverpool, Port Macquarie and Dubbo. The exhibition looked at exploration and expansion in the colony during the Macquarie era and featured extraordinary items from

the SLNSW collection including Macquarie's journals, travelling trunk, a portrait by John Opie and a selection of holey dollars and dumps. It also included additional items on loan from the Historic Houses Trust of NSW and the Powerhouse.

Cecilia Harvey, Agata Rostek-Robak, Nicole Ellis, Lang Ngo, Karen Wilcox and Bronwen Glover have been working on preparing items for long term loan in the Macquarie Bank exhibition space. The exhibition is comprised of 38 relics pertinent to Govenor Macquarie and includes Macquarie's chair, Mary Reiby's keystone, weapons, manacles, coins and Aboriginal breastplates. The exhibition will run for 12 months.

Aileen Dean Raschilla, Bronwen Glover and Karen Wilcox have been busy preparing material for *Come in for a Swim: Mina Wylie, Coogee's own Olympic Champion, Stockholm Olympics 1912* an exhibition of 46 items including swimming medals and pieces of ephemera to Bowen Library in Randwick. Their work has involved making display supports for material and safe transit boxes. The material includes Mina's Olympic silver medal as well as her correspondence to her family who were the owners of Wylies baths at Coogee. An interesting point to note is that Mina and her gold medal winning team member Fanny Durack (the female swim team comprised just the two of them!) had to pay their own way to Stockholm with chaperones, – whilst the men's team was fully funded!

Silvana Volpato, co-ordinates a team of Assistant conservators and Conservators in a weekly project that consists of checking the newspaper microfilms. A random 10% of the microfilm collection is checked to ensure compliance with national standards. Films are checked for legibility and clarity, completeness and correct pagination.

South Australia

Artlab Australia, SA

John Dowie in is the recurrent theme in the Projects lab, with treatment to the bronze Dowie water feature of Pan continuing in the lab, and work to a stone memorial to the Vickers Vimy flight crew by Dowie due to commence shortly thereafter. This and other scheduled works progress under the watchful scrutiny of Hercules, a larger-than-life-size bronze, recently brought inside for investigation and assessment.

Filipa Quintela has added a Portuguese flavour of management to the Objects team as she takes the helm from **Renita Ryan** whilst she is on maternity leave with baby Caspar. One of Artlab's more recent star employees, **Katrina Kenny**, has being boxing a substantial collection of smoking pipes, a recent acquisition for the Migration Museum. The rest of the Objects department has, as part of their ongoing storage improvement program, being making light weight boxes for numerous large Asian sculptures for the Art Gallery of South Australia. The return of the South Australian Museum's loan "Cameleers" is being unpacked and the next SAM loan is now under preparation.

In Textiles **Kristin Philips** is still working on the WW1 Union Jack known as the Harefield Flag belonging to the Adelaide High School but the end is in sight, whether its the flag's or Kristin's its not clear. The Coachbuilder's Trade Union Banner belonging to the Australian Manufacturers Unions has arrived and the work begins. **Mary-Anne Gooden** has abandoned the Titanic and is

working on a delightful 1877 red wedding dress bodice from the Reynell family the founders of Reynella in South Australia. In their spare time Textiles is assisting with the rehousing of ethnographic objects and parasites belonging to the South Australian Museum, keep that envy in check....

Preventive conservator **Kasi Albert** is also assisting with transferring the tiny parasites, as well as with repairing some not so tiny Japanese ceramic plates in the objects lab. Kasi and **Anne Dineen** have also busy delivering even more disaster workshops as far afield as Goolwa and Naracoorte. They have also just returned from their third and final trip to Queensland as part of the major Queensland Museum disaster planning project, this time sweating it out in Townsville. Luckily the lovely Museum of Tropical Queensland was well air-conditioned! Anne recently attended the one day State Library of Queensland's Disaster Preparedness seminar 'If only we'd known' and learnt lots from those involved in the 2011 disasters.

The Paintings team have recently enjoyed having Canberra intern **Haley Munro** join them for a four week period. Amongst other things, she assisted them with the regilding lettering on the Brighton Cement Memorial, a joint activity with the Projects team. In the Paper lab, the regulars are very pleased to welcome back **Peter Mitchelson**, this time for a much longer stay at Artlab.

Victoria

Heritage Victoria

The Conservation Centre welcomed the energy and enthusiasm of two early career conservators in 2012. **Lauren Keating**, a 2011 graduate of the MA University of Melbourne's MA program joined us on a six month contract in early February 2012 and **Courtney Crane** a final year student of the University of Canberra course joined us for a three week internship from late February. Courtney worked on a number of artefacts during her three week internship including a salt affected nineteenth century ceramic plate, some ships fastenings suffering from bronze disease, and she also carried out a chemical treatment on several coins from a highly significant terrestrial site. Courtney's major treatment project was focused on testing consolidation methods for fragments from a large, decorative, hand painted nineteenth century earthenware urn. Consolidation of the painted surface was considered as the pigments had become powdery and this needed to precede the joining of the fragments; joining would require handling of the fragments which would lead to the hastened loss of the surface. We greatly enjoyed hosting Courtney for her internship.

Meanwhile, since commencing her contract in February Lauren has worked on many, many objects; starting with the cleaning and stabilisation of a scale model of Melbourne's Old Treasury Building, which is composed of paper, cardboard, plastic and wood. Lauren then worked on a number of joining treatments of unusual jugs which came from a significant and early (1850s) archaeological site in Bendigo. Lauren also co-supervised Courtney during her internship and performed a number

of chemical treatments on coins with her. Lauren's expertise in ceramic treatments stemming from her research project also proved useful for Courtney in her dealings with the hand painted earthenware urn. Currently, Lauren is performing a treatment on a nineteenth century leather miner's hat which is in a very degraded condition and also, a clock work mechanism.

Susie Collis is still kicking around the HV lab, mainly providing supervisory support to Lauren and interns like Courtney as well as to our other regular volunteers. Her main conservation tasks for 2012 will be to continue the treatments on maritime heritage artefacts that have been awaiting further treatment in our 'wet lab'. Susie also completed a record number of treatments and loan documentation records in a short space of time for a suite of fascinating nineteenth century artefacts that were loaned to the Post Office Gallery in Bendigo for an exhibition entitled *Hidden Worlds* which is on display until late June, 2012. It must be mentioned that Susie received a great deal of help on this project from **Jeff Fox** who volunteered his time during the latter part of 2011 to learn the art of archaeological ceramic joining. Jeff, who comes into conservation from a background in archaeology has now commenced the Cultural Materials Conservation training at the University of Melbourne and we wish him all the best for the next 2 years.

Finally, projects that we are jointly working on include the ongoing treatment of many hundreds of fragments of waterlogged shoe leather from Pentridge Prison; we are doing this while we wait for our next large scale archaeological project to commence which will be the excavations at the former Carlton & United Brewery Site. Watch this space for updates about that project.

Museum Victoria

Felicity Corkill has joined the team and is enjoying the beautiful artefacts chosen for The Art of Science exhibition. This exhibition consists of around 70 works on paper, illustrated books and modern micrographs featuring scientific illustrations from the 17th century to today. It will tour starting in December 2012 at the Mornington Peninsula Regional Gallery.

Sarah Babister is about to start installation of Wallace and Gromit's: World of Invention at Scienceworks and has recently been working on a large changeover for the Melbourne Story permanent exhibition at Melbourne Museum.

Elizabeth McCartney has just completed work on the installation of The Wonders of Ancient Mesopotamia. This beautiful exhibition which features objects from the collection of the British Museum is on display at Melbourne Museum until October 2012. Much of Elizabeth's time on this exhibition has been in the preparation of adequately conditioned showcases for the moisture sensitive materials and in Oddy testing locally available materials to meet the British Museum standards.

Karina Palmer continues working with Facilities Management to review and update the HVAC parameters for collection stores in line with a seasonal drift approach.

Sam Hamilton continues work on the Bunjilaka Redevelopment. She recently facilitated four community consultation workshops with the Yulendj reference group. The reference group is composed of 14 elders from throughout the state of Victoria and will visit the museum for three days each month to provide support, advice and content to the curatorial and design teams throughout the exhibition development and documentation stages. The elders will

also be consulted on conservation approaches and practices with respect to the preparation of objects for display. The sessions will be recorded and this information will be loaded into MV's KEMu database as a future reference.

Sam recently received a Copland Foundation grant and has completed the first stage in a community consultation with elder Dr Joe Neparrnga Gumbulac from the Yolgnu community in Arnhem Land. This consultation focused on the treatment of two highly significant bark paintings from the Donald Thomson Collection. The consultation was filmed; this has been taken back to Milingimbi to discuss the treatment proposal with his family. Joe will be back in September to continue this project.

ACT

National Gallery of Australia Conservation Department

The Objects conservation section have been treating items from the Pacific, Melanesian and Asian Collections. **Andrew Pearce** has had some challenges with the treatment of Peter Tully's *Liberace Fountain* and **Megan Absolon** has been working on a Maori cape required for loan and testing consolidation methods on fragile PNG objects. **Beata Tworek-Matuszkiewicz** and the team have had an interesting project testing arsenic levels on a recently purchased Hawaiian feather cape. **Sarah McHugh** will be returning to work late May after the birth of her son last year.

The Paintings conservation section have been busy with the pack up of the *Renaissance* Exhibition and installation of the *von Guerard* exhibition. **Sharon Alcock** and **Greg Howard** have been focusing on the treatment and

framing paintings for *unDisclosed indigenous art triennial*. **David Wise** is utilising the new FTIR microscope to investigate varnishes with the new FTIR microscope on paintings for the upcoming *Abstract Expressionist* exhibition, which **Kate Eccles-Smith** has been contracted to assist with. **Allan Byrne** has been working on colonial paintings in the collection and **Sheridan Roberts** is attending a workshop in May on Renaissance painting at the British Museum.

Lisa Addison and **Jael Muspratt** have been busy visiting official establishments and regional galleries to assess and assist in preventive measures for environmental issues. Lisa has also commenced research into seasonal variation with NGA Building Services staff.

Micheline Ford, **Jane Wild** and **Hannah Barrett** from the textile section under took training with the Shochiku theatre dressers in preparing recently acquired Japanese robes. Major treatments are underway on the Asian art collection especially for the upcoming exhibition *Divine Worlds: Indian Paintings*. Micheline has recently returned from a courier trip to Japan and visited colleagues and venues. Jane and Hannah submitted a poster and lecture at the recent ICON conference.

Rose Peel has been undertaking major treatments for the upcoming up coming Sidney Long exhibition. There have been a few staffing changes in Mount-cutting over the past few months with **Kassandra O'Hare** on maternity leave after the birth of her son in January, however everyone was on deck for a recent workshop with **June Anderson** on mounting and framing techniques. Apart from preparing works for several NGA and travelling exhibitions **James Ward** and **Bill Hamilton** are undertaking research into treatments of Yao paintings and **Fiona Kemp** has been working towards the future storage

of the AV collection. **Andrea Wise** has been researching the treatment of holograms and has been selected to participate in the ICCROM workshop on the 'Conservation of Japanese Paper' in Tokyo in September.



Andrew, Meg and Beata during the treatment of the Hawaiian Cape

National Film and Sound Archive

The Preservation and Technical Services Branch

The Preservation and Technical Services Branch (PATS) of the National Film and Sound Archive (NFSA) maintains preserves and copies archival motion picture film, audio, video and still image material. PATS is comprised of Audio Services (AS), Motion Picture Laboratory (MPL), Video and Telecine Services (VATS), the Conservation, Preparation and Research Section (CPR) comprises Audio Visual Conservation (AVCO), Paper Conservation and Still Image Services (SISCO).

In Audio Services, disc preservation specialist **Gerry O'Neill** has been digitally preserving fragile black wax cylinders. A particular cylinder *Flanagan* by Florrie Forde was found to be split in half with a few fragments dislodged from the main two parts. This cylinder was successfully repaired by re-attaching

the fragments and aligning the grooves, the cylinder then played smoothly and the results digitally preserved. **Viktor Fumic** was faced with difficult and complex conservation and restoration work on a cassette titled *Disabled People in Profile* (date unknown). The cassette suffered from very heavy ‘wow and flutter’ during playback, so much so that it jammed in the cassette player. The cassette was re-housed with little to no improvement. It was then hand cleaned and re-housed again in a modified cassette mechanism where most points of friction were removed. This yielded some improvement but not enough for a smooth playback. Finally the cassette machine was modified with small shims to raise the cassette in the machine and reduce drag across the head block. Playback was greatly improved however the tape needed to be stopped many times to readjust the shims. All of the audio was transferred to a good standard. A great deal of editing was needed to produce a continuous program.

In the Motion Picture Laboratory **Ben Swadling** has been duplicating [a] 35mm negative footage of the 1897 VRC *Darby* on to an interpositive motion picture film stock. This fragile footage required Ben to manually position each frame into the projector gate, check the alignment and then photograph the frame. We have since produced and duplicate negative and a work print of this footage and everyone involved was pleased with the steadiness and sharpness of the image that was produced.

In VATS, **Craig Dingwall** has been involved in the early investigations into the transfer of Kodacolor lenticular film via telecine. Contact was made with a company in Los Angeles that was transferring Kodacolor film to video via telecine. The company was not at liberty to share their knowledge, unfortunately. A Kodacolor projector

was identified in the collection [and with Shingo Ishikawa’s assistance it was brought into Acton.] This has proven beneficial for early investigations into this task.

In CPR, **Mick Newnham** presented a paper on disaster recovery of digital audiovisual collections at the 16th Conference and General Assembly of SEAPAVAA – the South East Asian and Pacific Audio Visual Archives Association in Ho Chi Minh City (Vietnam).

Audio Visual Conservation staff has been busy with Pre and post screen checks, packing and dispatch for *Lunch on the Grass* (1959) for the National Museum of Singapore, five features for Cinematheque Busan South Korea, five features for the 42nd International Film Festival of India, Goa and *Olympic Games 1956* for Sporting Nation Productions.

Also in Audio Visual Conservation, **Kerry Yates** developed a research project on the crystalline formation on [the] glass slides with help from Mick Newnham and Shingo Ishikawa. As the slides deteriorate crystal growth is observed, forming from the edges towards the centre of the slide. The research is to identify the nature of the crystals and to determine why the formation follows this pattern and come up with possible treatment options. This research forms part of Kerry’s final year research project for Cultural Heritage Conservation Course at the University of Canberra.

Meanwhile in the Document and Artefacts conservation section, **Shingo Ishikawa** has been busy with condition reporting, treatment and re housing of recently acquired mechanical magic lantern slides, while continuing to work on cleaning, re housing in preparation for the digitisation of our large collection of Theatre Feature

advertisement slides collection that date back to the early 1920s. **Darren Weinert** and **Brooke Shannon** in Still Image Services have successfully digitised the *1897 Melbourne Cup Flick book* – sixty-three pages in total, which were animated by the VATS section, and we all enjoyed watching this rare footage of the 1897 race.

National Library of Australia

Preservation Services, Conservation Department

The preservation team at the National Library of Australia has recently had two new recruits arrive in the laboratory, **Robin Tait** and **Su-Yuan Cheng**. Robin has been welcomed as the new laboratory manager, and the team looks forward to learning from Robin’s experience in book and paper conservation.

Robin Tait recently attended the Bleaching Workshop hosted by the Art Gallery of New South Wales. Since returning from the workshop, Robin has initiated ongoing training and information sessions on the various bleaching techniques that were used during the workshop for the preservation team.

Su-Yuan Cheng is a conservation intern from Tainan University of the Arts in Taiwan and will be with the preservation team for three months. Su-Yuan has already undertaken a range of paper and book conservation treatments and training in the lab. Su-Yuan will be with the National Library until the end of June.

Susanne Wullen has recently finished treating a collection of over 100 manuscripts ranging from AD1180 to the early nineteenth century. The collection is representative of a range

of different calligraphy styles, and many of the earliest items consist of legal documents such as wills, charters and contracts. Susanne's treatment approach consisted of dry cleaning, repairs using goldbeater's skin and gelatin, and rehousing the items for storage. Susanne will also be attending the "Identification of European papers" course in Horn, Austria, in early June. The preservation team at the Library looks forward to hearing all about the workshop once Susanne returns.

Lisa Jeong-Reuss has been busy preparing items from the maps collection for the Canberra Centenary celebrations. This collection of maps includes Federal Capital Design competition, Canberra Sales Plans, Federal Capital Feature maps and Federal Capital skeleton maps from 1915 to 1950. These maps will be available online by the end of June.

Sara Freeman has been working on a collaborative project with the Pictures and Manuscripts section of the Library to develop a cataloging system for frames that accompany new acquisitions accepted into the collection. Over the years, these frames have been separated from their corresponding art works. Sara's two month project has involved condition reporting, measuring and photographing all of the frames in the National Library's collection. Sara's work will contribute to the development of a policy regarding the retention and storage of frames of new acquisitions as they come into the collection in the future.

Erika Mordek has recently returned from Argentina where she visited the Laboratorio de conservacion Nicolas Yapuguay at the Fondo Antiguo

de la Compana de Jesus in Buenos Aires. While in Buenos Aires, Erika participated in two workshops, one in simplified binding at Eduardo Tarrico's studio and the second workshop was Japanese binding practice at the Papelera Palermo, with Dina Adamoli. During her last week she visited and met Sol Reborá, a private bookbinder. An account of Erika's time with bookbinders in Buenos Aires can be found at <http://blogs.nla.gov.au/behind-the-scenes/2012/04/18/paper-making-in-buenos-aires/>.

Erika has also been awarded the Kenneth Binns Travelling fellowship offered to National Library employees for career development opportunities overseas. The fellowship will support Erika's attendance at the European bookbinding course in July this year. This course is offered at the London Rare Books summer school at the University of London. Erika's colleagues look forward to welcoming Erika back after her travels and to hear about her experiences at the London Rare Books summer school.

The preservation team has also recently completed work on the National Library's latest exhibition, *The Life of Patrick White*. **Alexa McNaught-Reynolds** coordinated the treatment and reporting of all the collection items. Alexa and Dave Roberts assisted with the installation of the exhibition, which has already proven to be a popular draw card for many visitors to Canberra and to the National Library. The exhibition will be open until the 8th of July 2012.

Technical Note

Work lights

The Tasmanian Museum and Art Gallery recently received two work lights. Initially we investigated luminaires made by Willards and CLE. Our budget didn't stretch quite that far so we contacted Robin Hodgson of RH Conservation Engineering to see if he could help us.

We have a 'homemade' mobile light system, which serves its purpose well when working at an easel or wall though not at a table or when doing horizontal work. Photos of this were sent to Robin along with a list of requirements to see if he could come up with something based on the Willard's and CLE designs that each of us had worked happily with in other cons labs.

Basically we wanted a mobile light source:

- To provide good working light for various conservation treatments.
- That is easy to move around, including from room to room / gallery-to-gallery.
- That can be used in vertical or horizontal position, or anywhere between.
- With variable elevation.
- At reasonable cost.

Robin took all this on board, made his own investigations, involved us in discussions throughout the process and came up with the following prototype:

- A bank of 4 tube fluorescent lights (supplied with standard tri-phosphour daylight tubes) on a gimballed frame to permit rotation of the light bank as well as tilting.

- On a stand and base (powder-coated) on castors.
- Adjustable in height – at the centre of the light bank it ranges from 1325mm to 1800mm.
- Height adjustment counter balanced with gas struts (gas struts rather than counter weights to simplify the design and manufacture).

The cost of each light was \$1,600 (inc GST).

Since receipt the lights have been used in various treatment situations, therefore making full use of the different orientations. They deliver all that we had asked for.

As with the design and trial of all new equipment modifications are required. Some of the issues encountered are:

- The light bank is quite low in height when used in the horizontal orientation, e.g. for working on a flat object on a table – so one needs to be conscious of not bumping one's head.
- The base has a wide spread and is therefore a potential trip hazard.

The lights are a great addition to our conservation equipment making work on detailed and colour-matching jobs much easier. Equally, in gallery situations they will be a great help with condition checking and work that needs to be done outside the lab.

We encourage anyone who is looking at purchasing new lights to talk with Robin and use these excellent skills and resources.

Erica Burgess
Conservator
Tasmanian Museum and Art Gallery



Front view



Rear view

Trawling the Internet



WWW

Welcome to a new section of the Newsletter where we let you know about useful, interesting or provocative sites on the Internet.

This time we have a number of sites to let you know about:

1. **The Key to Griffin's Canberra: Conservation of a lost national treasure (<http://blog.naa.gov.au/preservation/>)**
A Blog following work being done by NAA conservator Cheryl Jackson on a newly discovered Walter Burley Griffin ferroallic print.
2. **Artwatch UK (<http://artwatchuk.wordpress.com/>)**
ArtWatch UK campaigns to protect the integrity of works of art and architecture from injurious physical treatments and hazardous, exploitative or demeaning actions.
3. **e-conservation (<http://www.e-conservationonline.com/>)**
A free online conservation magazine. Papers are reviewed by members of a professional editorial board. The latest issue includes articles on Boxes for books; Lining, Relining and the Concept of Univocity; Salt Damage on the Wall Reliefs of Dendera Temple, Egypt; and Security of Cultural Property.
4. **Art Conservation Research (<http://conservationresearch.blogspot.com.au/>)**
A blog run by Lui Bordalo covering resources related to conservation and restoration research found on the internet.
5. **Journal of Conservation & Museum Studies (<http://www.jcms-journal.com/index>)**
A peer reviewed open access online journal. Published from the Institute of Archaeology in collaboration with the British Library. Popular articles include: "We Will Remember Them": Memory and Commemoration in War Museums; Art for Whose Sake? Modern Art Museums Transforming Societies: The Case of Guggenheim Bilbao; Calcium Oxalate: A Surface Treatment for Limestone; Decision From Indecision: Conservation of Thangka Significance, Perspectives and Approaches & The Factors Affecting Women's Success in Museum Careers

This is a regular newsletter segment. If anybody knows of sites that may be interesting to the membership please let us know.

Special Interest Group News

Objects Special Interest Group

With much assistance from Katharine Untch, National Council and Vanessa Wiggins I'm in the midst of planning the Conservation of Outdoor Sculpture and Monuments workshop to be held 13-16 November 2012. In addition to the 4 day workshop we are also going to be holding a 2 day workshop on 8-9 November; details will be announced shortly. Thanks to those AICCM members who have expressed an interest in attending this course; I feel certain Katharine will make this a dynamic and exciting development opportunity for us all.

Though I do feel preoccupied with this workshop I am starting to consider what opportunities we should offer in the future. I would really appreciate hearing your ideas; please contact me directly via email hprivett@museum.vic.gov.au or on telephone 03 8341 7235.

Helen Privett, Convenor

Submissions for the newsletter

We welcome your contributions to the newsletter, as well as any comments you may have. Deadlines for submissions are: **25 February, 25 April, 25 June, 25 August and 25 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. Names in the text should be in **bold** the first time used, then in normal font afterwards.

Thank you

Advertising is accepted.

Positions vacant

1/2 page*	\$110 inc. GST
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Commercial

1/2 page*	\$220 inc. GST
full page#	\$300 inc. GST

Discounts

10% for 2 issues, 15% for 3 issues, 20% for 4 issues.

Inserts

Positions Vacant	\$110 inc. GST
Commercial	\$220 inc. GST

Advertisers must supply their own inserts.

Classifieds

\$0.88 per word including GST.

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

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

Notices pertaining to AICCM activities are free of charge.

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

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List of SIG Convenors

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

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

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

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

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

Tegan Anthes
SIG Coordinator

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