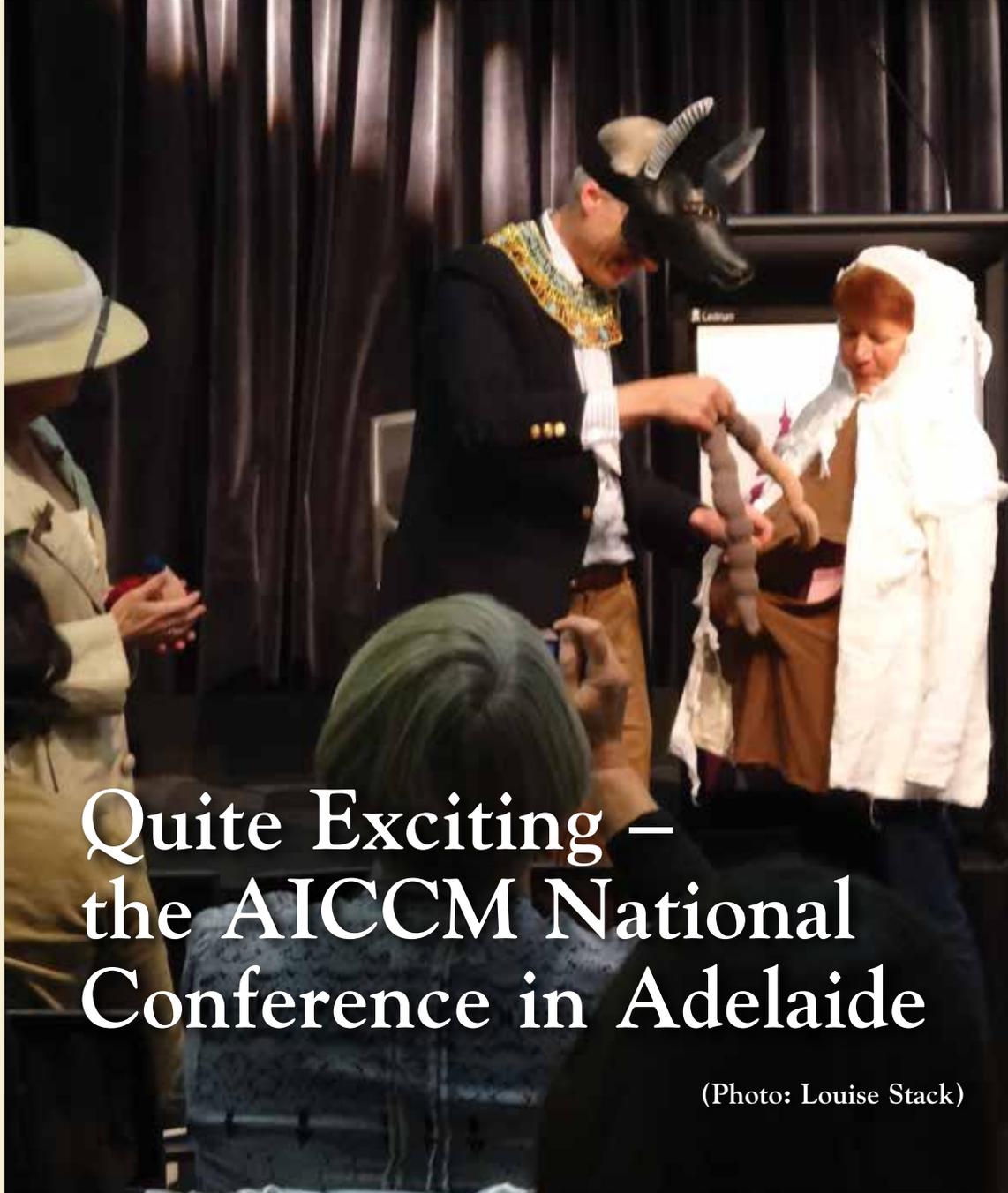


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Quite Exciting – the AICCM National Conference in Adelaide

(Photo: Louise Stack)



Meet our new president
MaryJo Lelyveld



AICCM at Art and Frame
2013



Katy Glen in Zagreb

New Preservation Foil” - Works of Art

Australian Inhibitor has recently developed a new barrier material with a special (3) layer Polypropelene combination extrusion coated 19 um to Foil and very new complex 3 layer polymers 90 um extrusion coated 19um to inside foil.

The New Sealing system to Def 1000 Section B provides a 6mm bead seal for absolute inner integrity. The bag incorporates 2x One way valves for Nitrogen Gas flushing for the attachment of Oxygen flow meter to detect to Gallery standards 0.3% anoxic Oxygen level control against micro infestation.

Clear visual windows (if required) are incorporated as well as separate Humidity indicator to exacting moisture level standards (colour changing).



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President's Report

As many of you will already know I was elected to the role of A I C C M National President at the AGM in October. I have learnt



a great deal from several years' experience in State and SIG roles and, most recently, as Vice President to the outgoing President Kay Söderlund. I would like to thank Kay and outgoing Treasurer Robin Hodgson for all the hours and energy they have invested over the past few years to progress the organisation on behalf of its members. I wish Robin all the best as she takes a well-earned sabbatical from AICCM to focus on local projects near her property in SE Victoria, and to Kay, who will be concentrating her energies into formalising and promoting AICCM-HEART. I would also like to welcome Anne Carter and Adam Godijn who have stepped in to fill the roles of Vice President and Treasurer respectively.

It is now well over a month since the 2013 AICCM National Conference concluded in Adelaide. The conference, though smaller in attendance numbers than some previous conferences, was well regarded by many participants for its intimacy, diversity of engaging topics, and warm hospitality. The planning and preparation of such an event is no mean feat and the lion's share of credit must go to the SA National Conference Organising Committee, spearheaded by the incredibly able and marvelously multi-talented Kristin Phillips, which ensured that the conference ran smoothly from its earliest planning stages to its final closing address.

Attendees of the conference commented on the breadth and diversity of topics that challenged and stimulated their understanding of conservation practice – as a senior professional with over three decades of experience as a conservator remarked to me, "I was blown away by some of the ideas and projects presented here!" On behalf of the organising committee I express my gratitude to all of the session chairs including Ian Batterham, Julian Bickersteth, Kay Soderlund and Kasi Albert and to the many speakers who presented informative, thoughtful, and passionate accounts of the work and projects with which they are engaged. Credit for the success of the conference must also go to Artlab and Andrew Durham, who generously shared with us the devilishly quirky humour and keen organisational skills of many of his crew. Thank you again to the SA Organising Committee members: Heather Brown, Jo Dawe, Anne Dineen, Justin Gare, Mary-Anne Gooden, Rosemary Heysen, Filipa Quintela and Jodie Scott, and Amalia Alpareanu of State Library of SA and Elizabeth Long of Adelaide City Council.

Over the course of the conference and AGM, discussion turned to several key projects of the AICCM including the launch of the new AICCM website, revision of the environmental guidelines, and conservation training. In conjunction with financial sustainability and more integrated communications, these projects are central to our planning priorities for the next two years. Over the coming months, we look forward to being able to report on developments and provide updates on progress across these areas to all members via e-mail, the website and Newsletter.

MaryJo Lelyveld
AICCM President

Tribute to Kay Söderlund

Kay stepped down from the position of AICCM President at the 2013 A I C C M AGM in Adelaide, a position she's held since



2009. Kay has been an exemplary leader, challenging, encouraging (occasionally chivvying) and inspiring Council members, AICCM members and other stakeholders. She is a passionate advocate for the AICCM and the professional standards for materials conservation.

Under her leadership, she targeted several members to establish taskforces focusing on current issues such as Environmental Guidelines and Mould Remediation. She established the two day face-to-face meetings of Council to enable the Council members deal with administrative matters and have more time to develop and promote projects that raise the profile of AICCM and the conservation profession as a whole.

Kay is a visionary, and the Blue Sky group established under her watch attracted a dedicated group of bright minds to deal with some of the more challenging issues involved in running the organisation and exploring new futures.

Finally, Kay is a woman who leads with her heart, and the establishment of HEART, the Heritage Emergency Action Response Team, exemplifies her dedication to providing services to community organisations. We're sure that she'll devote herself wholeheartedly to developing HEART further now that she's shed the responsibility of National President.

Fiona Tennant
International Conservation Services

AICCM National Conference Adelaide

From Adelaide, into orbit and back again with a bit of accidental futurism – Quite Exciting

Oh, what a conference it was! It was so good to go to a conference with such a healthy mix of ideas, new horizons and out-of-the-box thinking alongside very interesting presentations on research projects and tricky conservation issues. This was all set in the framework of smooth organisation, a great venue and colourfully cheerful conference banners, bags, logos etc. Overall the atmosphere of the conference was really positive, which is quite an achievement – and also sign of professional maturity – when many of us in the profession are facing straitened circumstances.

Sarah Staniforth's key note paper, *Are All Objects Equal*, was a great start to proceedings and really highlighted the changes in the profession that have been made in the interests of practicality, visitor experience and access, balanced with the conservation and preservation concerns. Sarah provided a very clear picture of how the National Trust (England, Wales and Northern Ireland) has tackled these issues and been able to bring the Trust's properties alive for visitors. Very encouraging to the Australian audience was the high praise *Significance* and *Significance 2.0* received and the degree to which Sarah said it had helped to shift thinking.

There were 4 papers following Sarah's and then all the morning's presenters formed a panel to discuss issues raised. The papers were quite varied but looked at our work from a range of perspectives that really reflected the theme of the conference – Contexts for Conservation. Mary-Jo Lelyveld challenged us all to analyse our work using a futurist perspective. She noted that we work to preserve things for the future but without any real understanding of what that future might look like. Mary-Jo described how a futurist analytical tool can be used to help us to, in her own words, "frame and explain the work we do with a narrative that is rich in innovation, depth and complexity and a clear forward focus". David Thurrowgood, Anne-Marie Conde and Vicki Humphrey outlined somewhat contrasting perspectives on their experiences of working in institutional conservation sections. While David noted many of the struggles that conservators face, Anne-Marie and Vicki were able to celebrate the success of an exhibition highlighting the work of the NMA's conservators. Julian Bickersteth noted other struggles within the profession – those related to the international move

to alter the environmental parameters for the storage and display of collections – is this the latest Old World and New World battle ground. Watch this space – Julian will be keeping us up to date. The panel discussion that followed the morning's talks was lively and obviously engaging as the questions and discussion continued for an hour.

With a strong focus on collaboration and context it was great to hear of the work the National Film and Sound Archive have been doing to support the preservation of audiovisual collections in SE Asia and the Pacific. Shingo Ishikawa made it very clear that it is a two way learning and support experience. Working with collections that have to be managed with very limited resources has influenced NFSA staff to think and work differently. The collaboration with Victorian Aboriginal community members for the Bunjilaka Redevelopment Project, described by Samantha Hamilton resulted in a conservation plan for the objects to be included in the exhibition. Samantha's description reflected Shingo's experience of considerable mutual benefit and increased understanding through such collaborations.



Kristin Phillips, Julian Bickersteth, Marcelle Scott and Justin Gare show us where mummies come from. Photo: Barbara Reeve



Conference delegates visit Carrick Hill. Photo: Barbara Reeve

The conference presented some very interesting contrasts between traditional objects and media – ones that we are familiar with but were still eager to learn more about – and others that many of us in the audience had not ever considered. Amalia Alpareanu was able to explore and experiment with new treatments for early photographic materials after working with photographic artists who replicate these techniques. In stark contrast to this return to the traditional was Melanie Swalwell's discussion of conserving code – with a focus on 1980s "video" games. Despite the extremely different medium being preserved, some of the preservation dilemmas Melanie's outlined such as user experience and authenticity, were very familiar to the conservation audience.

It is clear that there is an appetite for research and for exploring the ways in which the profession can use new technologies to assist us in preserving and exploring the cultural heritage in our care – be it modern or traditional. The juxtaposition of traditional objects, techniques and materials alongside modern materials, intangible codes and 21st century technologies is the context in which we work today. A number of papers explored these different arenas separately providing a fascinating patchwork of our field. Contrast the paper given by Kate Hughes describing the in-depth research into a collection of 741 watercolours of Australian natural history subjects from the late

18th century with the (for me) mind blowing proposition from Alice Gorman of curating a collection of significant items currently in orbit. Not space junk but a collection stored in a very aggressive environment.

There were a couple of standout features of this conference. And given the calibre of this meeting, standout was really special. The Lightning Talks were a complete winner. Speakers were asked to put forward papers for talks of between 5 and ten minutes. This provided an opportunity for those who had not given papers before to dip their toes into the conference waters rather than diving in head first. It also was a wonderful way of throwing ideas and glimpses of ongoing work into the mix. Conference organisers of the future – remember the lightning talks – they work!

It was also wonderful to have Lord Carnarvon (Justin Gare) grace us with his presence – given he is dead he was very animated and terribly amusing. He was accompanied by his daughter (Kristin Phillips) who tried to keep him in order. During the proceedings Julian Bickersteth transformed into an ancient Egyptian priest

– a role that suited him remarkably well – and a mummified cat (real cat) was passed around the audience. That was not the only mummy. Spare a thought for the award-winning Marcelle Scott who was disembowelled before our eyes and her organs cast upon the crowd. Despite looking slightly bewildered by this, she remained very good natured about it. Museum public programs will never be the same!

Thanks to the organisers – great job. To Artlab for a wonderful reception on the first night. To all the presenters for such stimulating papers – sorry I could not mention you all. It was informative, great to catch up with colleagues and it was fun!

Vicki Humphrey
National Museum of Australia



*Kay Söderlund and Sarah Staniforth blown by the Adelaide wind.
Photo: Justin Gare*

Natural Science Conservation in Australia

For those of you who don't know me, I'm Sheldon Teare and I work in the Conservation department at the Australian Museum, specializing in Natural Sciences conservation. I trained as an Objects conservator, but had some training in Biological Anthropology and Archaeozoology. That comes in handy when piecing together skeletons or discussing anatomical features with collection managers.

Natural Science conservation in Australia does not appear to have been overly popular, perhaps until recently. I would like to hear from other conservators working in this area to share treatment methods, materials, and other skills put to use on collection material. I would like to suggest organizing a group of interested people, which could maybe one day form a Special Interest Group of its own. I will also look into using the AICCM wiki page.

I am always happy to answer questions relating to Natural Science collections and treatments in particular. I can be contacted through the Australian Museum website or directly at sheldon.teare@austmus.gov.au

AICCM Awards 2013

The following notes have been selected from the transcript of the Awards Ceremony held at the Adelaide Club on Thursday 24th October, 2013.

Conservator of the Year

Kristin Philips

Within an extremely busy and demanding work program of collections care and exhibition preparation, Kristin has been responsible for three very high profile textile conservation projects during the last three years - namely the conservation of two garments of Indian and international importance from the Indira Gandhi Memorial Museum in New Delhi - the sari Indira Gandhi was wearing when she was assassinated in 1984 and the kota which her son Rajiv was wearing when he too was assassinated in 1987. Kristin was also responsible for the conservation of the Eureka Flag, now in the Museum of Australian Democracy, Eureka in Ballarat, Victoria.

Kristin was coordinator of the 2013 National Conference Contexts for Conservation and has been instrumental in the Textiles SIG's organising of conferences and workshops over many years. Congratulations Kristin!

Kristin's award was framed by Sophie Brown Conservation Framing, Sydney.

Service to the Conservation Profession

Sophie Lewincamp

Through her role as a lecturer in Paper Conservation at the Centre for Cultural Materials, Sophie Lewincamp has worked to promote the conservation profession to the wider community and mentored students and recent graduates in all specialisations of the University Of Melbourne conservation course.

Since February 2012, Sophie has been coordinating all aspects of the RSL LifeCare War Museum project which has provided opportunities for nearly fifty UoM students and graduates in the cataloguing and conservation of the War Museum collection at the RSL LifeCare complex in Narrabeen, NSW. LifeCare Narrabeen is one of the largest retirement accommodation and aged care facilities in Australia with over 5000 residents. The Museum collection has been developed through donations from past and present residents, covering the period from WWI to present day conflicts and peace-keeping missions.

The project also involves the team working closely with the residents who are very committed to the Museum and interested in working with and learning from the students. The establishment of the connections between the different generations (students and residents) has been an unexpected key outcome of the on-going project. The students and graduates have benefitted greatly from this unique learning experience. Sophie is continuing to manage this project on top of her teaching commitments and the redevelopment of the Museum is progressing well.

Sophie's award was framed by Framing Matters, Canberra.

Outstanding Conservation Volunteers

Olive Bull, QVMAG, Launceston

Olive has made outstanding contribution to the preservation of Tasmania's cultural heritage through her work repackaging the AVMAG's

collection. She had dedicated one afternoon a week for approximately eight years to assist the conservation team and continues to show her commitment to volunteering at QVMAG.

Olive is always enthusiastic about completing the tasks that are assigned to her and takes on additional tasks in order to further her experience. She is always professional within the workplace and is a great asset to the team.

Olive's award was framed by Louise Bradley Conservation Framing.

ANMM Volunteers

Geoff Tonkin

Geoff has been a regular volunteer in the Conservation section of the ANMM since 1996. It is estimated that he has contributed over 5,000 hours of service to conservation during that period. Geoff brought to this project his skills and experience as a hobby bookbinder. His specialisation has been in the construction of cloth-covered clamshell cases for oversized volumes from the NMC and rare book collection in the museum's Vaughn Evans Library.

Geoff has always been keen to learn about conservation methods and materials and has applied this new knowledge to his bookbinding work. Through his continued commitment to the archival rehousing project, Geoff has developed an understanding of the standards and ethics of the conservation profession and has become a valued member of the conservation team.

Victor Chiang

Victor has been a regular volunteer in the Conservation section of the ANMM since 1991. It is estimated that he has contributed over 6,000 hours of service during that period. Victor has worked on a wide range of projects during this time. These have included assisting with the conservation of the 18 foot skiff *Britannia* and the preparation for display of objects such as the *Sirius* anchor prior to the opening of the museum in 1992.

Victor has a clear understanding of the professional ethics and standards of the conservator and has expanded this knowledge by volunteering at other organisations, such as The Australian Museum, the Sydney University Museums and Taronga Zoo. Victor reads conservation literature, questions and cross checks his work to achieve a high standard in all tasks assigned to him. He is a valued member of the ANMM conservation team.

Jack McBurney

Jack has been a regular volunteer in the Conservation section of the ANMM since 1991. It is estimated that he has contributed over 6,000 hours of service during that period.

Jack's love of learning and his dedication to achieving perfection has made him an excellent student of conservation and a valuable volunteer. The quality of each box and folder as well as his careful handling of the collection demonstrates his understanding of conservation standards and ethics. His meticulous attention to detail and methodical approach means he is a good teacher. He is often called upon to train new volunteers and interns in the art of archival box making.

Outstanding Promotion of Conservators and Conservation (Institution award)

National Museum of Australia

The National Museum Australia has consistently recognised and valued the work of conservators by presenting exhibitions and public programs that showcase the important role of its conservation section. In the past year this has included: a special temporary exhibition, *Museum Workshop: The Art, Science and Craft of the Conservator* (25 October 2012 to 28 January 2013), designed to bring the conservation lab into the exhibition space so that visitors may engage first-hand with conservators and their work; and a public program series, *Door to Store: Caring for your Collection*, through which conservators have demonstrated and discussed how museum objects are cared for and provided advice on caring for collections in the home.

The exhibition *Museum Workshop: The Art, Science and Craft of the Conservator* was the first major exhibition in Australia to focus solely on and demonstrate the work that conservators do within a museum context. This exhibition provided public exposure to the field of conservation and fostered appreciation of the work of conservators.

This award was framed by Sophie Brown Conservation Framing, Sydney.

Outstanding Research in the Field of Materials Conservation

20th Century in Paint

This three year research project (2009 – 2012) developed a collaborative team of researchers to investigate painting media used in Australia and South East Asia in the 20thC. Its immense collaborative

output has informed new standards for research in modern paint media. The research outputs have been hugely beneficial to paintings conservation in Australia and have allowed three senior paintings conservators, in particular, to be skilled up in many areas of analysis and understanding paint technology and use.

This award was framed by Sophie Brown Conservation Framing, Sydney.

Outstanding Service to the AICCM

Carole Best

Carole has been AICCM website editor (voluntary position) for over a year. Carole accepted the role at short notice when the previous editor was unable to continue. She enthusiastically embraced the responsibility and immediately set about invigorating the website with news and events, greatly increasing AICCM's appeal to the membership. Working closely with Michelle Berry (Secretariat) Carole has played a pivotal role in upgrading the website ensuring that AICCM is best placed to address the ongoing changes in the internet. She has also raised AICCM profile on social media, developing a real presence on Facebook for the organisation.

Carole's appreciation and understanding of the conservation profession and considerable skills as a website designer and artist have been pivotal in producing the current AICCM website, which is not only of great service to the conservation profession but is increasingly the very first point of contact for anyone with an interest in conservation. Carole has enthusiastically contributed countless hours of voluntary work, enlisting the aid of friends and other professionals, and has always displayed great professionalism with a healthy dose of good humour making her a pleasure to work with.

Carole's award was framed by Sophie Brown Conservation Framing, Sydney.

Media Support and Coverage of Conservation

Ian Warden, Canberra Times

Ian is always willing to provide colourful and engaging coverage of a conservation-related story. For example in his piece Queen tested in trial by fire he reported on a fire simulation exercise held in August 2012. In reporting he took time to interview all those involved and was willing to stand around in the cold for two hours until we could enter the fire-ravaged container. The resulting story was great publicity for conservation. He is covered many conservation stories in recent years – and always in a positive light.

Ian's award was framed by Art Conservation Framers, Melbourne.

Media Support and Coverage of Conservation

Virginia Hollister (Commendation)

Virginia is the vice president of the Rylstone District Historical Society. While not a journalist, Virginia with the assistance of the local historical society has worked tirelessly over a three year period to promote a significant local mural and raise money for the conservation.

ADFAS Prize and AICCM Student of the Year

Kristyn Bullen, University of Canberra

Kristyn graduated at the end of last year with mainly high distinctions. She worked very hard juggling a job with the public service and studying. She undertook work experience in many

of the national heritage institutions in Canberra and always took advantage of any opportunities offered. Along with her study and public service work she has been the treasurer of the ACT AICCM, looking after our funds. Treasurer is always a difficult task which nobody else ever seems to want to do.

Kristyn is very self-effacing and reticent about her skills and high level of talent and has great potential to go far in the profession. I am sure she will be mortified to be nominated but would use the funds wisely to develop her work.

Kristyn's award was framed by Framing Matters, Canberra.

Center for the Materials Conservation Student of year

Fiona Hernandez

Fiona was awarded for her contribution and commitment to the conservation profession and high academic achievement in CCMC's Masters by Coursework. As a CCMC student, Fiona has been proactive on many levels. She represented the CCMC student cohort at the 2013 annual meeting of the Association of North American Graduate Programs in Conservation on April 25-27 at UCLA/Getty Program, Los Angeles. During her presentation Fiona advocated for the active inclusion of US graduate students in the upcoming ICOM CC 2014 Melbourne program. Fiona is a member of the local ICOM CC 2014 Organising Committee and she is engaged in developing a student programming for the program. Fiona is also a committee member of SCAM (Student Conservators at Melbourne) and was part of the team to set up the website and student blog.

Finally for her Minor Thesis, Fiona is investigating the documentation of Melbourne street art and the

conservation issues related to graffiti art. Fiona's work asks questions about intangible significance, the relationship between graffiti artists and institutions, and the ways in which such art can be legitimised and conserved within institutional frameworks.

Fiona's award was framed by Art Conservation Framers, Melbourne.

Conservation of an Edison Amberol Record Cylinder

Conducting research on specific museum objects is not always possible with all of the exhibition preparation and ongoing general conservation involved in working in a museum environment. However, during a recent visit to the Conservation Department of the Queensland Museum (QM) I was able to do some practical application of my research skills while undertaking treatment of an Edison Amberol 4-minute record cylinder.

This particular Amberol is a recording of popular Australian artist Billy Williams performing *I Must Go Home Tonight* and was first released in about 1910 (Hill 2005; Moore 1910, p. 6; digitised by UCSB Library 2005). The song title, artist and cylinder details are recorded around the edge of the cylinder, and repeated on the outside of the green tinted stereotypic Edison Amberol box.

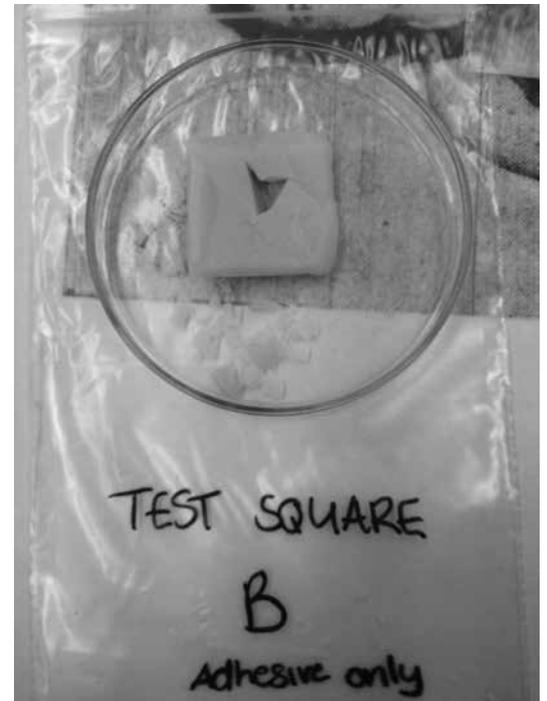
There are a number of similar cylinders in the QM collection, some of which were in the conservation lab after being removed from display, prior to returning to the museum store. Having never treated a wax object of any kind before, Senior Conservator Cathy ter Bogt set me the task of undertaking the research and treatment trials required to

repair one of the cylinders, which had a small broken piece that needed to be reattached back onto the body of the cylinder (see Image 1).

After inspection of the break, which initially appeared smooth and uniform but actually had tiny hairline cracks radiating from the area of loss across a significant portion of the body, the fragile nature of the wax material became clear. This was a significant factor in determining the materials selected and procedure used for the repair, and so to make an informed decision I set about researching the background of Amberol wax cylinders.

While the exact manufacturing processes and compositions of the Edison Amberol 4-minute cylinders were not locatable in either conservation literature held in the Museum library or using online sources, many dedicated collectors have contributed a lot to the discussion and historical information about the properties and background of Amberol through online forums and websites (Bruderhofer 2012; Gracyk 2006; Library

of Congress 1999). Histories of the development of sound recordings and recording mediums specifically note the unique nature of the Edison black wax Amberol 4-minute cylinder amongst other cylinders produced (Bruderhofer 2012; Library of Congress 1999). Most significantly, they were known as being particularly brittle and prone



One of the carnauba wax test objects used to select repair adhesive. Photo: Stephanie Smith



Before treatment photo showing the broken section requiring re-attachment. Photo: Stephanie Smith



After treatment photo showing repaired section and storage handles. Photo: Stephanie Smith

to breakage, a characteristic for which Edison dealers during the early 1900s apparently gave the cylinders the name “Damnerols” (O’Keefe n.d.). This property can be attributed to the composition of the cylinder being a mixture of an asphalt product and carnauba wax, with a recording surface coating of a metallic soap (Canadian Museum of Civilization 2010).

The development of these cylinders was apparently a response by Edison to the new celluloid cylinders being introduced to the market (O’Keefe n.d.). At the time, Edison could not produce celluloid cylinders because of an earlier issue with his own celluloid cylinder patent being ruled as invalid (O’Keefe n.d.). The interesting and important aspect of this historical twist for the conservation treatment was that the Edison Amberol 4-minute cylinders were only produced during a certain time period, and the green coloured box packaging of the cylinder in the QM collection was only produced between 1908 and 1912 (Canadian Museum of Civilization 2010).

In order to repair and protect the cylinder from further damage, the decision was made to produce small test samples that could be broken and re-adhered to test the strength of the selected adhesive relative to the break. Based on consultation with QM Conservators Cathy ter Bogt and Jenny Blakely, and by referring to conservation adhesive literature (particularly Fischer and Eska 2011), an acrylic dispersion adhesive was selected. This avoided the use of solvents like acetone on the join surface of the cylinder. Test objects were moulded using carnauba wax, the material suggested as being the highest percentage of the cylinder’s composition, and which provides the hardness and brittleness.

After forming and undertaking the therapeutic task of breaking the carnauba wax test objects (see Image 2), experimental repairs were made using undiluted and diluted (with water) Lascaux® 498HV acrylic adhesive to determine which provided the better

bond and strength in conjunction with application method. Because of the hairline cracks and small, fiddly nature of the breakage, applying more than a gentle pressure to ensure adhesive bond was undesirable, as was excessive handling of the object. These parameters suited the results of the test object adhered with undiluted adhesive, which exhibited an immediate and good bond that when tested under force, failed along the original break line instead of creating new breaks. Following this testing, the undiluted Lascaux® 498HV was used on the broken section to reattach it to the object.

As shown in the after treatment photo (Image 3) the adhesive allowed for a smooth repair that provided enough strength to stabilise the break for storage and future display with little impact on the aesthetic of the object. To prevent any future handling damage and remove stresses that might cause the hairline cracks to open, two Tyvek® straps were hand sewn around the sides of the cylinder to act as lifting tabs, and it was slid back into its original Amberol cylinder packaging.

Not simply a fascinating piece of history about the invention and development of sound recording, this treatment was also a great reminder of the value of research and testing in the preparation of remedial conservation treatments.

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Acknowledgements

Stephanie Smith with

Cathy ter Bogt
Jennifer Blakely
Queensland Museum, Southbank

Workshop Report

Conservation Treatments of Humidity & Water-Damaged Photographic Material Croatian State Archives, Zagreb, 15-26 July, 2013

I was fortunate to be among the group of mostly Eastern European photograph conservators who gathered in Zagreb recently to discuss, learn and experiment with photographs affected by water and humidity.

The instructors were led by Debbie Norris from the University of Delaware, whose experience and commitment to the field is both astounding and inspiring. Tram Vo is Project Specialist at the Getty Conservation Institute in Los Angeles. She managed and instructed in the course *Fundamentals of the Conservation of Photographs* which was designed to advance the field in Central, Southern, and Eastern Europe. This advanced-level workshop follows on from that course, and there will be further two-week workshops held annually in the region. Barbara Lemmen, Senior Photograph Conservator at the Conservation Center for Art and Historic Artifacts (CCAHA) in Philadelphia, Pennsylvania, has a wealth of experience in conservation treatment and education. Jana Križanova,

Assistant Professor in the Conservation Department at the Academy of Fine Arts and Design (AFAD) in Bratislava, Slovakia, has recently completed her PhD on hand-coloured photographs and is expert in photographic identification and conservation.

The workshop began with a print and negative identification review. This seems to be an area where learning never ends. Even with so many pairs of eyes in the room that had viewed innumerable photographs there were still points of contention when categorising some prints and negatives. As a relative novice I found this to be a good opportunity to broadly survey the warm/cool spectrum of the amassed photographs as well as to more readily use binder behaviour as a clue to identification.

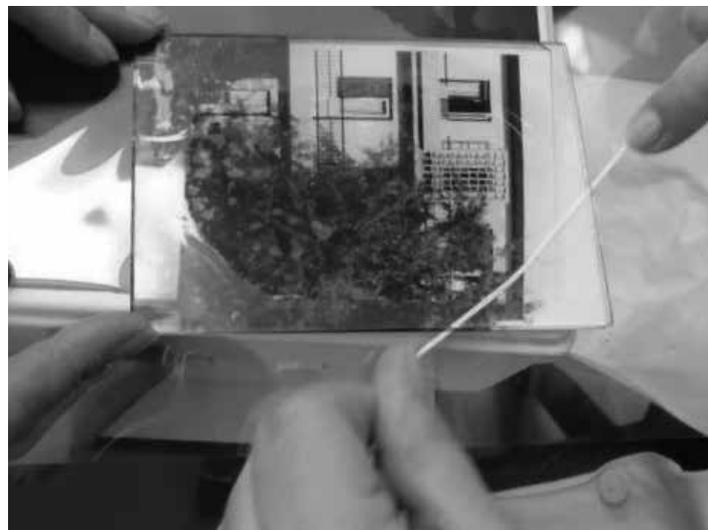
The second day was open to a larger audience of interested professionals and was led by Debbie's inspiring words about the ability of photographs to enhance scholarship and knowledge, inspire discourse, engage the public

and connect cultures. The aim was get everyone thinking about the bigger picture of the importance of photographs, in order to encourage collaboration and advocacy for the promotion of collections and fundraising. The more complex aspects of preservation planning that are vital to any collection must be communicated effectively and ideally lead to the development of a set of relevant policies and procedures. The topic earned coverage on Croatian television a couple of times during the workshop, which was a coup for the shared vision of the gathered community of caretakers of photographic and film collections, eager to raise the profile of this important task.

We leapt from these broad themes into the well-equipped lab of the Croatian State Archives to deal with the myriad physical and ethical problems posed by photographic material affected by humidity and water. Sessions on humidification, washing and flattening presented opportunities to test different methods as there were many samples



The Croatian State Archives, Zagreb. Photo: Katy Glen



Using dental floss to separate a photo from glass. Photo: Katy Glen

of different processes in various states of disrepair with which to experiment. The identification of the binder and understanding how it responds to moisture informed each step. The washing of a stabilised silver gelatin was a revelation and I would encourage all to be aware of the fact that when they get wet the chemicals used for stabilising are washed away, and therefore the print will darken quite rapidly once exposed to light. Barbara's explanation, and praise, of the dry mount press for drying and flattening, was also illuminating. I was pleased to be introduced to the use of unwaxed dental floss for separating a photograph stuck to glass. Cheap and accessible tools and solutions are always a bonus.

Our next challenge was an exercise in disaster recovery. In groups, we were presented with two boxes of mixed, unaccessioned photographic material that had been sitting in water for 2.5 days. One box was also very muddy. A 'leader' was nominated to organise and delegate, see the bigger picture and recognise skills. A representative had to present a clear, precise message for the media, and also deal with a panicky archivist. Keeping track of material and their enclosures as they were rinsed and separated to dry was a constant problem. The importance of documentation throughout the recovery process became clear.

While this was presented as an opportunity to experiment and test boundaries, the value of communication and collaboration became obvious, as well as taking a considered approach rather than just leaping in. Preparedness is the key, and disaster recovery will be all the more successful if this is understood and given priority in

institutions in terms of training and the assembly of kits with useful materials.

Yoko Shiraiwa, who is involved in the ongoing efforts to recover material from the tsunami in 2011, demonstrated a method of washing fragile objects. A piece of polystyrene board can be used to provide support for the object in a tray of water, enabling rinsing or the brushing off of dirt by tilting the board and allowing the water to gently wash over the surface.

We were all fascinated by the extreme reaction of Polaroids to water and observed the continued deformation of the emulsion over a few days. We also saw the potential for coloured papers to cause damage by bleeding dyes, and attempted to alleviate the staining by light bleaching, though with little success. Transferred ink inscriptions were more readily reduced, particularly the pink.

Freezing items was presented as a useful option when there is too much material to deal with before mould starts to become an issue. It is fairly simple to prepare for and undertake although it becomes expensive due to the use of energy. We attempted to separate a stack of RC colour photographs as they thawed and found this could be done while dry, without the use of solvent baths and the loss of dye this induced. Magnetic album pages peeled apart fairly easily once partially thawed, and the photographs lifted away. This became more difficult if left too long, and could be expected to be less successful if the pages were already deteriorated.

The workshop wrapped with a farewell lunch hosted by the Getty. It is always so illuminating to meet professionals

from different parts of the world and to begin an exchange of knowledge and ideas that will hopefully continue into the future. I found the experience to be immensely beneficial as I try to find ways to be useful to the photographic collections of Beirut, where I am currently living. The priority in the region is disaster planning so this is where I will focus my energy. I am aware of excellent online resources provided by ICOM, the Getty and NEDCC, but would welcome any other suggestions. Also, please feel free to contact me for further information about the workshop: katyglen@gmail.com

Katy Glen

Conference Report – Metal 2013

Interim Meeting of ICOM-CC Metal Working Group, Edinburgh 16th – 20th September 2013

Delegates at *Metal 2013* were welcomed to the five day conference by David Hallam (Coordinator, ICOM-CC Metal Working Group) at Surgeons' Hall, Edinburgh. The event was hosted by Historic Scotland, who worked hard to give us a taste of typical Scottish hospitality. Included in their technical programme were architecture, archaeology and iron work of Scotland, while their social programme promised (in a heavy accent) "historic castles, whisky and perhaps even a little dancing".

The conference had a variety of themes that served the general aims of the Metal Working Group: to foster conservation and promote the conservation science of metals. This variety showed in session topics that included ethics, documentation, scientific analysis, treatment and new approaches and presented a range of case studies in composite, outdoor, architectural, archaeological, historical and contemporary art metal objects. Ian MacLeod chaired a session on

"Understanding Corrosion" during which George Bailey, Laura Curtis and Melanie Forward's paper "The impact of iron stabilisation treatments on industrial paints" was presented. The conference kept a good balance between scientific and treatment papers.

In addition to technical papers, a numbers of lectures on topics particular to Scottish conservation were organised for delegates to attend. The completion of the conservation of the Forth Bridge was celebrated by a visit to Queensferry to see the bridge and lectures from Historic Scotland, the custodians of the bridge (Network Rail) and the contractors responsible for the work. A lecture on the development of Scottish foundries was given. Interestingly, reference was made to the presence and influence of Scottish ironwork in South Australia (think Elder Park Rotunda).

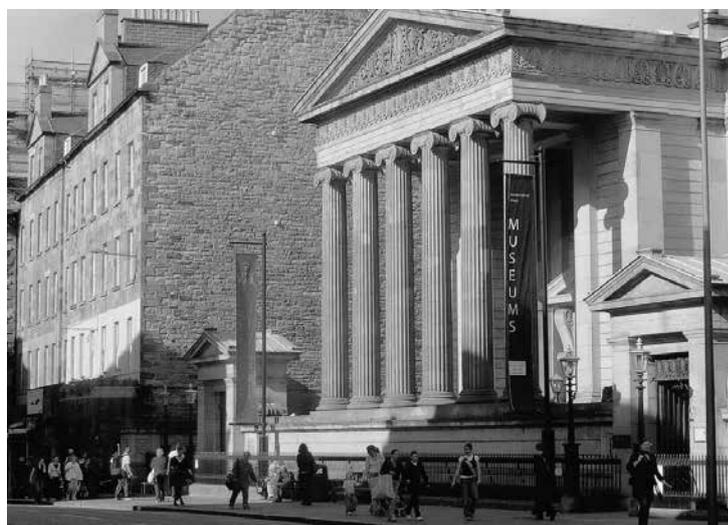
The social programme kept most of our evenings full. Events included a reception and poster session at Edinburgh Castle, fish supper (fish and chips) at the Forth Bridge and

conference dinner and ceilidh (Scottish dancing) at Stirling Castle. The conference dinner was an overwhelming success. On our arrival we were led by a piper into Stirling Castle's Great Hall. Here the piper recited Robbie Burn's "Address to a Haggis". We toasted the haggis and ate it. Once fed, we were encouraged onto the dance floor and taught Scottish folk dances. People were not shy about this and three quarters of the 150 delegates were on the dance floor at any one time. We danced with such abandon that in no time at all the night was over. The beauty of the venue, the movement of the dance and the sight of Ian MacLeod dressed in his Scottish regalia are memories that stay with me.

Australia and New Zealand were well represented at *Metal 2013*. Residing and ex-pat Australians included Ian MacLeod, David Hallam, George Bailey, Christine Ianna, Claudia Chemello (University of Michigan), Natalie Harding (Science Museum, London) and myself (Nick Flood).



David Hallam welcomes delegates. Photo: Nick Flood



Conference venue, Surgeons Hall, Edinburgh. Photo: Nick Flood

Ex-pat New Zealanders included Jo Willey (British Museum) and Pieta Greaves (Birmingham Museums Trust).

I gained two valuable insights from attending *Metal 2013*. The first was seeing the development of new approaches in conservation. This was especially evident in the research area of 3D scanning technology. Previously, as a student I attended *Metal 2010*, held in Charleston, South Carolina. In 2010 several papers relating to 3D scanning were given, the technology was primarily presented as a method for documentation. By 2013 papers showed the advancement of 3D scanning technology, they detailed the production of complete 3D replicas of objects for study and display. The second insight was found in realising the value of meeting international counterparts. The professional and social settings of a conference provide the opportunity to make contact with a large number of likeminded people and to feel part of a larger community. My experience was helped by the number

of young conservators and conservation students that attended both *Metal 2010* and *2013*. These insights have led me to believe that even in Australia, as isolated as we are, we play a role in a wider scientific community that actively and rigorously addresses shared problems and that there are real benefits in keeping up to date with current research and new approaches.

Bids for *Metal 2016* were held with proposals coming from Neufchatel, Switzerland and Delhi, India. The successful host will be announced later this year.

Metal 2013 was a memorable week and demonstrated to me the importance of going to the effort and expense of attending an international conference. I hope these words will encourage people to *Metal 2016* or any conference that interests them.

Nick Flood

nick.j.flood@gmail.com



Looking out at Forth Bridge as the sun sets. Photo: Nick Flood

Evolution or Revolution? The changing face of collection care

British Library, London, 14-16 October 2013

The aim of this conference was to talk about the ways in which change and development in the working environment (eg. acquisition, technology, publishing, storage, formats, access, use) are defining and redefining the roles and responsibilities of collection care professionals.

As the Preservation section of the National Archives of Australia has recently come out the other side of an extended period of major change I was invited to present a paper about how the staff in our Canberra conservation lab had dealt with this by modifying ways of thinking about and doing work, without giving up ethical principles or hard-fought skills.

The conference was held in the conference centre at the British Library's St Pancras site, next door to the recently restored St Pancras railway station. The conference centre is very well appointed and as we all know that food is one of the most important aspects of these gatherings, I can report that the catering was excellent with lots of cakes, bikkies, very good tea and coffee and sandwiches for lunch filled with oh-so-English concoctions such as Coronation Chicken (my favourite) and Ploughman's Lunch (cheese and pickle).

The keynote speaker was Bill Thompson, Head of Partnership Development at the BBC Archives. Bill spends his time thinking about the ways in which digital technologies are changing our world, and building relationships with cultural institutions to look at ways of making archive material more accessible. He spoke about the need to embrace a digital future, because electronics are shaping our existence in the same way that the

invention of writing shaped human society thousands of years ago – we are experiencing a civilisation transition. Bill talked about the ways in which digital technology can enhance our experience and understanding of an original object – is it possible for a reproduction to actually be “better” than the original? Think about multi-spectral imaging of palimpsests or faded documents; millimetre wave scans to view internal details otherwise invisible; 3D prints of artworks that are reproduced down to the impasto and the dealers' labels on the back of a canvas, and that can be touched and experienced in a way that is impossible with the original. Finally, Bill stressed that in the excitement of all these new possibilities, we must not lose sight of the importance of original objects. Not only do they have unarguable inherent value, but we must take a long view of the future – something that tends to come naturally to traditional conservators and collection care professionals but can be less common amongst “digital people”. For example, as technology continues to improve there may be opportunities down the track to re-digitise, image or reproduce something to a standard not yet even imagined; also, it can cost significantly more in the long term to keep high-quality digital copies of real objects than it can to keep the physical object.

A great range of papers then followed for the next two days, under themes such as Teaching and Training, Collection Care Business Models, and Digitisation and Collection Care. Speakers (and delegates) attended from around the UK, Europe and further afield.

I presented in the session themed “An evolving profession”, which was chaired by Susie Bioletti (ex-NGA, now Keeper

of Preservation at Trinity College Library, Dublin). My paper “Seeing the Forest *and* the Trees” gave a historical background to the Preservation section at the National Archives of Australia and to conservation training in this country, before describing the ways in which the Canberra conservation lab, in particular (as that's where I'm based) has had to adapt to fulfil their role of caring for a huge collection whilst balancing the sometimes competing demands of high-value, high-importance items against the requirements of researchers wanting access to lower-priority material that nevertheless may have a preservation need.

Some general ideas I picked up:

- If conservators are not flexible they won't be brought to the table for budget planning [or policy or procedure development or other collaborative enterprises]
- Conservators need to sell themselves to sustain their value
- Knowledge is not in itself sufficient for conservation students – they need skills in communication and advocacy
- It's not heritage and digital collections; it is The Collection/We don't need a digital strategy – we need a strategy

The overall themes that I took away from the conference were:

- There is an increasing emphasis on “collection care” or a holistic view of the preservation of collections that encompasses both physical and digital preservation, and preventive as well as interventive care.

- Many institutions are moving away from interventive conservation because there are competing priorities for the attentions of conservators and treatments are being reserved only for material that is considered high-priority.
- Collection care departments should consider traditional and digital preservation under the one umbrella. Both have the same general outcome in mind – the preservation of the collection – and any collection care or preservation strategy should include both aspects of the collection. They should not be seen as mutually exclusive.
- There is a positivity amongst conservators that their skills are still valued and needed.

On the third day, delegates were able to choose from one of three tours. I went to Boston Spa in Yorkshire to view the British Library's high density storage facility and what an amazing experience that was – the current facility houses the BL's low use books and periodicals and is a large warehouse-type space with a 21 metre high "void" inside, filled with racking. Books are housed in open fronted plastic containers, stacked double-deep on the racks, and using the barcodes on each container are retrieved using a crane that then places the container on a conveyor system, which delivers the container to a staff member who retrieves the individual item required. The container is then reshelved by the crane. It was all very sci-fi and reminded me of being inside the Matrix, or the Near-Death Star on Futurama. A two-hour train ride back to Kings Cross marked the end of my conference experience and I am grateful to the National Archives of Australia for allowing me to attend and present in such esteemed company on their behalf.

Prue McKay
National Archives of Australia

ICOMOS Conference 2013

“imagined pasts; Imagined Futures...”

The ICOMOS (International Committee on Monuments and Sites) Conference took place from 31st Oct to 3rd November, the week after our own AICCM conference. Delegates from Australia and the world over met in the Museum of Australian Democracy at Old Parliament House for a rich program that included 4 concurrent streams of academic material, artist-in-conference Alex Lewis, sculptures from Martin Rowney, craft activities, a talk from Nobel Laureate Prof Brain Schmidt, poster presentations from both post graduate and undergraduate students and numerous social events.

ICOMOS is concerned with the conservation of heritage places and as a product of that, is concerned with the heritage material within those places. As such, we Conservators have much in common with ICOMOS. AICCM was a sponsor of this event providing in kind support for the installation and artistic components of the conference program.

Five AICCM student members supported the day-to-day activities of the conference, Hannah Griffiths, Hakim Abdul Rahim, Steph Lax, Aiden Silvestro and Daniel Kelley. Konservator Ken, the ACT's trivia trophy, also participated offering a light-hearted expression of the renewed interest in greater collaboration between conservators and related heritage professions as discussed at the AICCM conference.

The diversity of the presentations within the academic program was remarkable. The cultural landscapes Albury – Wodonga and Ballarat were presented on an even footing with large urban cities such as Beijing. Many of the presentations epitomised the recent

interest in collaborations between the heritage profession and other disciplines to tackle some of the bigger issues in the preservation of heritage sites.

Indigenous heritage and sites was discussed by a number of speakers including a captivating presentation by John Blay and BJ Cruse on the Bundian Way, a 265km ancient Aboriginal route between Targangal and Bilgalera. A large number of indigenous delegates travelled from remote communities to contribute to discussions on heritage issues and clarifying some of the concerns from indigenous communities. Within this framework there were discussions around re-evaluating the meanings of 'tangible' and 'intangible' heritage blurring the lines between these terms to better recognise the relationships between place, culture and object within indigenous heritage.

Of particular interest to conservators was the official launch of the Burra Charter Practice Notes, a document designed to help heritage professionals identify the best way to do as much as is necessary while preserving authenticity.

The conference was fast paced, fulfilling and thought provoking. It provided an opportunity for all the conservators and conservators-in-training involved to stand back from the bench and take a look at the big picture of heritage and our role within it.

By Hakim Abdul Rahim, Leonie Vine and Celia Cramer

Treating tapa with Community Scholars

Tapa, or bark cloth, is a Pacific art form held in many Australian gallery and museum collections. As part of a post-graduate fellowship, I have had the opportunity to focus upon the treatment of tapa over the last five months, learning from conservators Michele Austin-Dennehy, Natalie Firnhaber and Bob Muens, under the management of Greta Hansen and Adrienne Kaeppler, at the Smithsonian Institution Anthropology Conservation Laboratory (ACL).

Since 2011, the ACL has been working upon the conservation of one of the Smithsonian's first acquired tapa collections, collected during the United States Exploring Expedition, 1838 to 1842, and includes tapa from Fiji, Hawaii, Samoa and Tonga. Part of the conservation treatment of this collection has included hosting and consulting members from the source communities.

Community Scholars hosted by the ACL in July 2013 included Jean Mason, Manager of the Cook Islands Library and Museum, Nancy Moeauri, Cook

Islander Tapa Artist, Regina Meredith, American Samoan Tapa Artist and Art History Professor, and Mereia Luvunakoro, Collections Assistant at the Fiji Museum. Sagale Buadromo, Director of the Fiji Museum was also present. While tapa from the Cook Islands was not collected during the US Exploring Expedition, there is currently an effort underway in the Cook Islands to revive the tradition of tapa as a contemporary art form. Both Mason and Moeauri, were keen to be part of the consultation as a means of learning from their Fijian and American Samoan contemporaries, as well as to receive training in how to care for tapa.

There were and still are many different ways of creating tapa. Despite using similar materials and tools, usually paper mulberry with wooden beaters and anvils, there exists much variation in terms of design and construction. During the community consultation the Community Scholars were able to teach the conservators and myself how to use traditional tools and techniques to harvest, strip, and beat paper

mulberry to create and decorate tapa, as well as inform both the curator and conservators of the cultural significance of different pieces within the collection.

The consultation provided me with an opportunity to be exposed to and reflect upon the ethics and protocols of professional conduct within a cross-cultural context, as well as how to both document and apply cultural knowledge gained through consultation to the treatment of collections. As a part of the consultation, the Community Scholars were also given basic conservation training to help address degradation issues within their own collections. Their conservation training provided them with an understanding of how their custodial cultural heritage is cared for within the Smithsonian Institution, and has also provided them with skills to assist with sustaining the longevity of collections within their own communities.

Natasha Trenear



Stripping paper mulberry. Photo: Regina Meredith



Beating tapa. Photo: Regina Meredith

AICCM at Art and Frame 2013

AICCM had a stand at Art and Frame 2013, an exhibition and trade fair held at the Melbourne Convention and Exhibition Centre in mid September. There were separate sections for the public and the picture framing trade. The AICCM stand was in the public area of the exhibition so we were able to showcase AICCM to both the public and the framing industry. The organizer of the fair, Frank Filippone, also editor of Profile framing trade magazine, very generously offered the stand to AICCM at no cost in exchange for public lectures during the fair and articles in future editions of Profile.

Our stand was three metres square and featured a display of AICCM information leaflets, AICCM bulletins, microscopes with a silverfish and paper fibre slides for viewing, conservation posters and AICCM T-shirts for sale.

Ten AICCM members and conservation students minded the stand and we were very busy answering queries about conservation and the framing and storage of art. Alex Ellem, Jude Fraser

and William Sit presented lectures. Alex's lecture session was followed by a marathon hour of question time.

Frank Filippone commented that AICCM had contributed a lot to the fair and that he would like AICCM to participate every year. The fair is held alternately in Melbourne and Sydney. So the NSW members of AICCM can look forward to participating in Art & Frame 2014. I will write an info sheet for the organisation of a trade fair stand and file it on the "events" section on AICCM website. We hope that our stand will be complimentary in future years but we must give something in return; lectures about conservation aimed at a public audience and short articles on conservation and/or preservation for Profile Magazine.

I would like to thank Frank Filippone and Claire Rafferty from Profile for offering the stand to AICCM. Thanks to the stand minders, Helen Casey, Alex Ellem, Jude Fraser, Sharon Griggs, Vanessa Kowalski, Anna Murphy, William Sit, Noel Turner and Noni

Zachri. Thanks also to: Ian Batterham, Alice Cannon, Susie Collis, Sophie Lewincamp, Holly McGowan-Jackson, MaryJo Lelyveld, Petronella Nel, Helen Privett and to Museum Victoria staff Karen Fischer, Belinda Gourley and Max Strating for the transportation of display material.

Louise Bradley
AICCM Conservation Framing
SIG convener



Jude Fraser presents a lecture to the public. Photo: Louise Bradley



Alex Ellem and William Sit at the AICCM stand. Photo: Louise Bradley

Institutional News

New South Wales

Australian Museum

Michael Kelly, Heather MacKay, Sheldon Teare and Kate Jones are currently involved in preparing various items, including both fossil and taxidermy specimens for the AM's upcoming exhibition, *Tyrannosaurs – Meet the family*. This will be the museum's summer blockbuster and features significant material from the Beijing Museum of Natural History and the Field Museum of Natural History.

Sheldon is working across three projects to improve storage and carry out a number of conservation treatments on the Natural Sciences collections. Planning has begun on the treatment of five large taxidermy fish specimens such as a shark, sun fish and a couple of marlin. Another project Sheldon is preparing for will be the cleaning, repair, and re-articulation of several whale skeletons. It's a year of giants for Sheldon.

Megan Dean-Jones continues to work hard on providing improved support systems for a diverse range of objects in the Anthropology collections of the museum. She has also just commenced



Sheldon being highly tempted to give the bear a hug

the treatment of a low fired ceramic figurine on behalf of Parramatta Heritage Centre. The composite artwork is extremely fragile and had unfortunately sustained some damage in storage there.

Colin Macgregor has been continuing tests on microclimates in plastic bags using temperature cycling and studying relative humidity variations. The results have been unexpectedly good and reassuring when considering bagging objects in stores with no environmental control.

He has also been liaising with Macquarie University on a project to examine one of the Museum's Egyptian mummies using catscans and microscopy.

Penny Nolton recently travelled to Cologne to courier and install 11 Vanuatuan barkcloths from the museum's collection on loan to the Rautenstrauch-Joest Museum for an international exhibition on tapa 'Made in Oceania'.

Volunteer Rebecca Barnett-Clements has been assisting Penny with condition reporting objects for a number of upcoming outward loans to Aboriginal cultural centres in NSW.

Dedicated volunteer Wendy Richards has been working to stabilize highly degraded and damaged textile components of Japanese Body armour. Wendy investigated a number of methods before choosing a few different techniques to suit individual areas. The Conservation department is very sad to see Wendy go, but delighted to see her employed at another institution.

Megan, Colin and Sheldon made up the Australian Museum's delegation at the AICCM 2013 National Conference. Between the three of them they were able to cover all presentation bases, with Megan supplying a poster on her work



Kate working on the T-rex tibia



Penny with newly installed barkcloths in Cologne

on the 'Blaschka' glass models, Colin presenting a paper on 3D scanning and a lightning talk on microclimates, and Sheldon shared a lightning talk on squishy smelly deep ocean specimens preserved in glycerol.

Conservation Solutions

Conservation Solutions is a community heritage conservation organisation operating in Newtown Sydney.

Most recently **Julie O'Connor** has completed storing forty-two ties for Cranbrook High School using archival materials. The school archive contains ties dating from the 1930s to the present. The Australian Paddlers Preservation Project continues with work digitising Super 8 and Standard 8 films for the River Canoe Club, NSW. In October, Julie attended the AICCM National Conference: Contexts for Conservation hosted by ArtLab at the Science Exchange in Adelaide.

International Conservation Services

Wendi Powell has successfully removed an historic 40,000 Horsemen film poster from a water damaged wall in a cinema and we are now about to start the next stage of treatment. We wished **Jennifer Anderson** well as she left ICS to study Book Conservation at West Dean in England. **Katie Wood** has now joined us in the paper department since September, primarily focusing on the LPI Registers project, but also undertaking lots of tedious tape removal and tear repairs as well as making of folders and boxes.

The painting department have been working on a **Michael Johnson** Colour field (or Fields of Colour), which was in need of some dusting and scratch repair. A large number of sooty paintings have been dry cleaned and **Claire Heasman** is set up to work on a Ronnie Tjampitjinpa acrylic painting, while **Matteo Volonte** is repairing

several gilded frames. **Adam Godijn** has been condition assessing around the country. First in Perth to check the condition of the Greek Orthodox Cathedral paintings that ICS conserved five years ago, and then to Queensland for a travelling exhibition.

The furniture department farewelled the last in a series of large collections and now re-focuses on individual pieces, **Eoin O'Sullivan** is working on a beautiful celestial globe, **Kat Edghill** and **Oliver Hull** are completing works to a Boulle twin pedestal desk. Sydney's fluctuating temperatures and humidity of over the last months, have made this a more complicated procedure. Oliver continues his work on a significant side table by the English cabinet maker John Cobb and starts treatment on a very fine example of a Regency rosewood side cabinet.

The objects team have been working on a wide variety of objects. Projects have included work by **Sofia Lo Bianco** with **Arek Werstak** to re-gild components of a contemporary cast aluminum sculpture by Dadang Christanto. **Katy Ross** and **Karina Acton** are working on a number of projects on large sculptures and war memorials which will keep us busy into the New Year. **Meredith Lynch** has been working on a collection management project involving items from the Skippy the Bush Kangaroo television set and the conservation work which includes cleaning and reconstructing missing elements is being carried out by some of our team: Sofia, **Gail Hamilton** and **Oliver Hull**.

Julian Bickersteth and **Doug Rogan** are continuing their work on a new museum in the UAE and now also working on another specialist museum in Brunei.

Adam Godijn
Senior Paintings Conservator
[internationalconservationservices](http://internationalconservationservices.com)

Queensland

QAGOMA

Work towards QAGOMA's 7th Asia Pacific Triennial of Contemporary Art (APT7) is in full swing. **Liz Wild** and **Stuart Fuller**, with the assistance of **Danielle Hastie** and University of Canberra conservation student **Chloe Bussenschutt**, have been treating sculptures, headdresses and masks from a large acquisition of PNG objects. Liz has also been working on an interesting cloisonné repair, looking particularly at methods to consolidate fractures and replicate missing material.

Two other exhibitions have kept the sculpture conservation team busy – *Sculpture is Everything* and *National New Media Award*. The Gallery has instigated a new documentation program for complex sculpture and installation / assemblage artworks that will ensure all relevant installation information is collected and retained. This includes technical drawings, installation manuals, artist correspondence and visual documentation (including video of kinetic artworks). **Amanda Pagliarino** is currently working on the acquisition of George Khut's *Distillery: Waveforming*, which was the winning artwork in the *National New Media Award*.

Samantha Shellard and **Anne Carter** have been working on treatments of several paintings by Ian Fairweather in preparation for a forthcoming exhibition focusing in his late works 1953 – 1972. Anne has been researching his materials and has conducted paint sample analysis using FTIR. **Robert Zilli**, with the assistance of **Damian Buckley** has been working with the conservators to manufacture cradles to support these fragile artworks and has also been making reproduction frames for several Fairweather paintings in the collection.

Jocelyn Evans continues to manage the government loans program and has been working on paintings that will feature in APT7. Jocelyn has also recently completed a major treatment of Anthony Alder's *Heron's home*. The varnish removal treatment will soon feature as a time lapse on the QAGOMA Blog. **Mandy Smith**, with the assistance of **Nick Ashby** and **Andrew Humphries** has been stretching paintings and a large format quilted stitch work on canvas.

Kim Barrett has been preparing works for changeovers in permanent galleries and has been working on drawings, folded paper works and photographs for APT7. Kim is also undertaking major treatment of some Francis Jukes hand-coloured aquatints for an upcoming rotation.

ACT

National Library of Australia

Lisa Jeong-Reuss attended a three-week Conservation of Japanese Paper course at the National Research Institute for Cultural Property in Tokyo. This was an excellent learning opportunity as well as opportunity to share knowledge and visit a paper making facility.

Sara Freeman travelled to India to attend a conference on conservation of mural paintings and sculpture in the Himalayan region in Leh, Ladak, Sept 2-6 2013, and then on to Jodhpur, Rajasthan for three weeks training in Indian miniature conservation at the Mehrangarh Art Conservation Centre. She also visited another INTACH (NGO) conservation lab in New Delhi. This trip was supported by ADFAS 2012 Student Conservator Award, and the National Library of Australia.

Alexa McNaught-Reynolds couriered material to the Royal Academy of Art for their upcoming exhibitions 'Australia: Land and Landscape'. Alexa also presented a paper at the AICCM

national conference on the treatment of a forest silk lithograph made by Marion Mahony Griffin that was a part of Canberra's centenary exhibition held at the National Library 'Dream of a Century: the Griffins in Australia'.

Sara Freeman and **Susanne Wullen** are preparing a poster for the AICCM national conference on the examination of a rare 16th Century map of the poles by Gerard De Jode. The map has very fine restoration work that had us quite baffled, and can only be identified under 50x magnification in some places.

Erika Mordek reported on her attendance at the European Bookbinding course at the London Rare Book Summer School last July at the National Book Symposium held in Melbourne in October. The five day course explored many historical facets of bookbinding and the differences in binding styles between each European country.

Jacqueline Jordan reported that the NLA has completed cataloguing and re-housing of the 17 000 Fairfax Media glass negatives collection, and team members from preservation have completed work on a large portion of the damaged items. They are carrying out repair and stabilizing treatments that aim to be finalised this November.

Karen Vidler is working on a four month project on the Proeschel atlas series. She will be writing about her discoveries in a series of blogs, the first of which can be found at <http://blogs.nla.gov.au/behind-the-scenes/2013/08/14/proeschel-atlas-conservation-part-1-bindings/>

The current team project in the lab is a large AD 1663 wall chart by Dutch cartographer Joan Blaeu, which is undergoing treatment for the upcoming 'Mapping Our World' exhibition in October. The map was found in a barn in Sweden and is in 'original' condition, in the sense that it has never had conservation treatment. As the exhibition is approaching fast, we are taking a staged approach to treatment. Stage 1 involves temporary removal and treatment of the rods, and a gentle brushing to remove dust,

cobwebs, bird feathers and hair. The varnish layer is being reduced in areas of relevance for the curator, such as textual and chart areas. Concurrently, we are consolidating the surface, as well as flattening and supporting creases. It is an exciting project with media attention and photo shoots of the work in progress.

A blog, with video capture, will be placed on the NLA website soon.

Dust accumulates everywhere, especially amongst the rare books. A cleaning joint venture between Library volunteers and Preservation staff will be undertaken for 8 weeks. Mid way through the project and 300 books later we have this:



Rare book dust jar

Though the work is slow, it is also a great opportunity to examine fine and ancient bindings.

A newly acquired vellum map from the Nederlandsche Oost-Indische Compagnie by Isaak de Graaf (1739 – 1741) is in the process of being string tension mounted by Alexa, **Robin Tait** and Jacqueline. It is being prepared for the upcoming exhibition 'Mapping Our World' to be held at the National Library from November.

The Library is very proud to support conservation students in their endeavours to gain experience. **Yvonne Hearn** was the last intern for the year at the Library. She came from Melbourne and gained much practical experience during her three week stay in September.

National Archives of Australia – Canberra

Conferences in Australia and the UK were blessed with presentations by two of our staff: **Ian Batterham** gave a paper at the AICCM National Conference in Adelaide – “Burning Down the House” was about our recent exercises to observe the effects of fire on cultural collections. Ian also braved the new Lightning Talks format to talk about “Using Scanning XRF to Recover Faded Photographic Images”. **Prue McKay** attended the British Library conference “Evolution or Revolution: the changing face of collection care” where she gave a paper called “Seeing the Forest and the Trees: Preservation at the National Archives of Australia” – Prue’s report on the conference can be found in this issue of the newsletter.

The Preservation Lab has been kept busy building relationships with local and international visitors, including from the Sultanate of Oman and the National Archives of Indonesia. We also played host to some of the recipients of the 2013 Community Heritage Grants, who came to learn about the principles of preserving and cataloguing their collections.

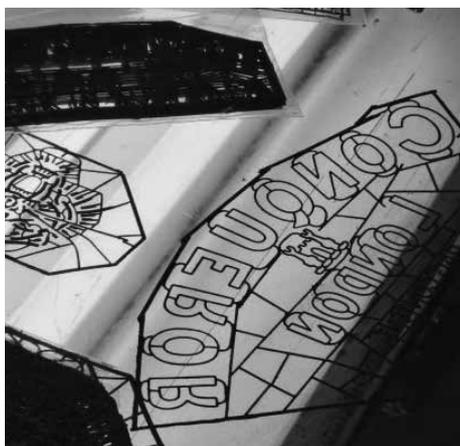
In October, several of us took a road trip out to the coast to visit the Shoalhaven Paper Mill. The Shoalhaven Mill creates specialty papers, including archival products, and it was fascinating to see the various stages of paper production, from preparation of the pulp, to creation of dandy rolls and watermarks of various kinds, right through to walking along the line of the Fourdrinier machine as it made actual, real paper. It was noisy, wet, hot and dirty – and we loved it. The staff at the Mill were really helpful and seemed pleased to have a group of true paper nerds who they could see understood and were interested in what they did for a living.

Our number in the lab has expanded by one, as **Steve Willett** and his wife Cherie welcomed their beautiful daughter Jacqueline into the world. **Travis** and **Tomomi Taylor** are

expecting a second baby in November. There must be something in the water in this lab!



Travis and the Shoalhaven mill's watermark expert share a moment. Photo: Caroline Milne



Watermark wire. Photo: Caroline Milne

Victoria

Museum Victoria

Elizabeth McCartney was appointed to the Senior Conservator, Collection Development and Access, while **Karen Fisher** was appointed to an ongoing position as Conservator, Objects. Both Karen and Lizzie have been working at Museum Victoria for a number of years and we welcome them into their new roles. **Erina McCann** has also rejoined the team in the role of Conservator, Objects until January 2014.

Samantha Hamilton has completed work on the Bunjilaka Redevelopment

Project, seeing the First Peoples exhibition open to the public on 7 September. Sam also attended the second *Harvesting Traditional Knowledge* workshop at the Mowanjum Art Centre outside of Derby in WA in mid-September. Sam is currently working on a loan of 20 bark paintings for the Ian Potter Museum of Art.

Sam and **Rosemary Goodall** presented papers at the AICCM Conference in October, on their work on community consultation for the First Peoples exhibition and hazard materials profiling in the Indigenous collections respectively. Rosemary will present at the 7th International Workshop on Infrared Microscopy and Spectroscopy with Accelerator Based Sources (WIRMS) in Lorne in November on her research at the Australian Synchrotron in identification of poisons on dart tips from the Indigenous Collections.

Karina Palmer and **Danielle Measday** have been busily preparing to welcome Simon Moore to present two 4 day workshops on the conservation of fluid preserved specimens which will be held at Melbourne Museum in February/March 2014.

Sarah Babister recently couriered 9 indigenous objects to Bordeaux, France for display in the group exhibition *Vivid Memories, An Aboriginal Art History* held at the Musee d'Aquitaine. The works included three bark paintings, a collection of south eastern shields and an Albert Namatjira watercolour. The exhibition provides an introduction to Australian aboriginal art history through the display of traditional artefacts and contemporary works. Upon her return she installed the Powerhouse Museum touring exhibition *Faith Fashion Fusion* at the Immigration Museum.

Helen Privett and Karen have just finished installation of the *Designing 007: Fifty Years of Bond Style* exhibition in the touring hall at Melbourne Museum. The exhibition features a range of vehicles, glamorous costumes, set dressings, models and amazing illustrations including storyboards and designs for gadgets.

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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

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SIG convenor positions are open for election every two years.

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