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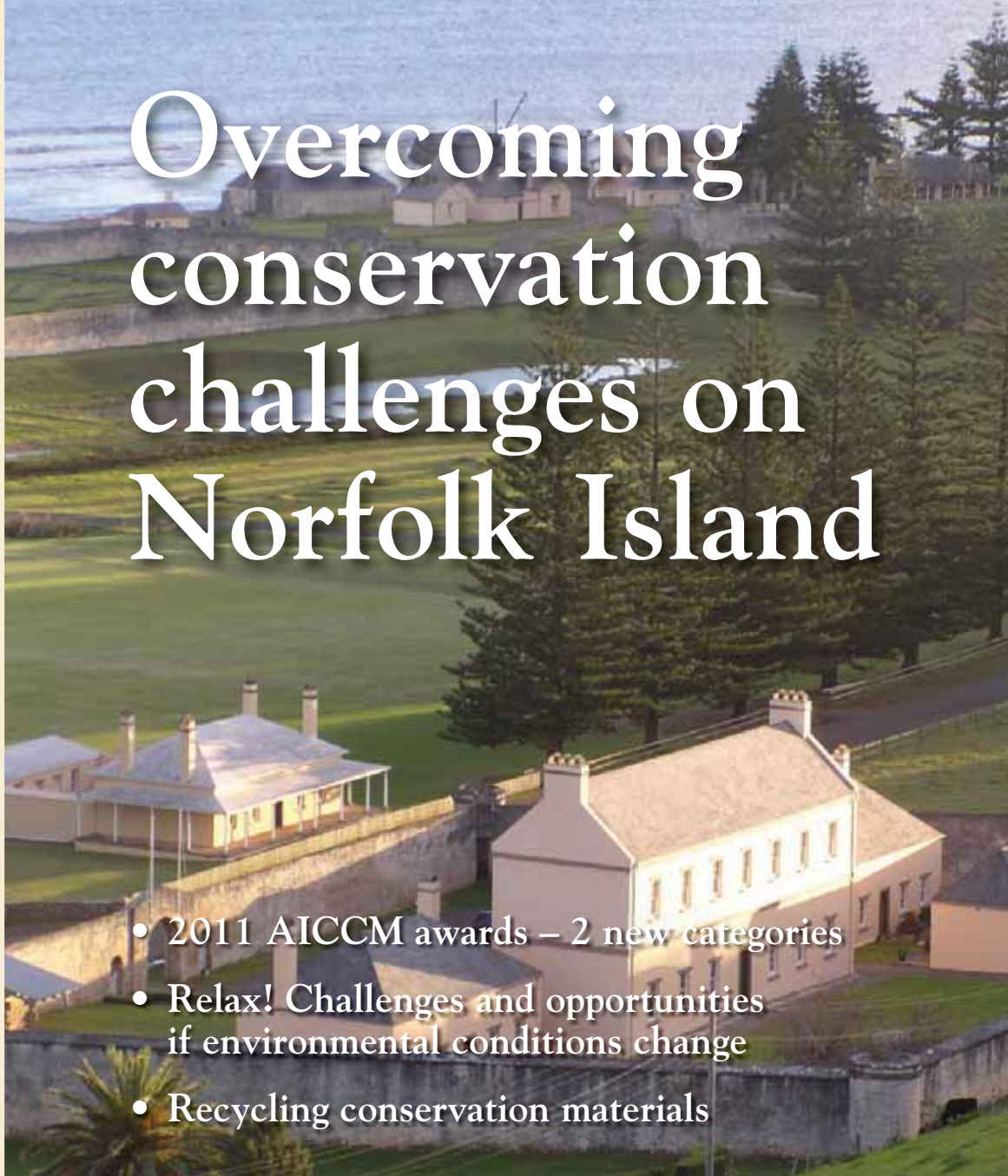
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President's Report

National Council has been busy over the last few months, particularly after the summer break. In late March we had a two-day meeting in Sydney to discuss plans for the next couple of years. In the past, Council has met face-to-face twice a year but only for one-day meetings. This longer meeting aimed to give us more time to discuss the bigger issues confronting the profession and the association, along with addressing the regular business of AICCM.

Among the many topics discussed over those two days was the difficulty of communication between Council and members and how the work of Council is not obvious to most members. While we have come up with a few strategies to address this (note the new Facebook discussion page), I thought I might take this opportunity to clarify the situation a little.

While there is a Council executive (President, Vice President, Treasurer, and Secretary), the bulk of Council is made up of the State Presidents. Add to this several elected positions – Publication Officer, Membership Services Officer, SIG Convenor, Professional Membership Officer – and you have the working Council. Of course, there are also the non-Council positions of Newsletter Editor, Bulletin Editor, and Web Editor – along with a part-time paid Secretariat.

The work of Council falls into two categories – ongoing maintenance of the association and the services we deliver, and working on new initiatives to better serve the profession. While the State presidents deal with state matters, they also occasionally take on national tasks to complete as a state committee (such as NSW working on the Membership Directory).

Given that we are all volunteers, we can only work on AICCM matters when work demands, and employers,

allow time – and it varies with each individual as to whether they can do this during work hours, or at home in their own time. Recent improvements to the web site, securing an efficient and knowledgeable secretariat (thanks Michelle!) and a very cluey book-keeper, and a change in the way we renew membership has meant that AICCM has moved to a more secure position with regard to its finances and service delivery. This means that Council's work is no longer purely focused on maintaining the status quo and ensuring that members receive the services and support promised – often it felt like that was all that could be managed in the time available. We can now spend more of our time working in different arenas, developing new ways of supporting our members and promoting AICCM and the conservation profession.

So...back to the Council meeting in March. We had a very fruitful, energizing two days of discussion, and members will see the results of this clearly at the AGM in October during the National Conference in Canberra. We continued along the road towards sharing and broadening the work of AICCM, by establishing smaller working groups and Standing Committees to tackle specific areas, in the hope of attracting members who are keen to work in these areas without having to be elected to state or national committees. Some new groups that will be looking for members include – Advocacy, Marketing, Public Relations, Public Fund, and the Blue Sky group (previously established). Groups already well established include Mould Remediation, Environmental Guidelines, and HEART.

We will be developing guidelines regarding the activities of these groups to be incorporated into a new strategic plan that will be presented to the membership for approval at the AGM

in October. Meanwhile, if you are interested in working in any of these areas please contact Michelle Berry, our Secretariat.

We also settled on a tag line for AICCM – subject to membership approval, of course – 'Culture | Conservation | Community'. Love to hear your opinion!

And there was a lot more – but you will have to come to the AGM to hear all about it!

This new vision that Council is working on fits nicely with the theme of this year's major conference – looking towards the future of conservation and its challenges. It is a subject that is exercising the minds of many conservators around the world, as the challenges are the same for all of us it seems. I recently attended the AIC conference in Philadelphia where the theme was Ethos, Logos, Pathos – Ethical Principles and Critical Thinking in Conservation. Similar issues to those we will be addressing in Canberra were explored during the General Session papers, with a couple of very interesting papers. And I did some very effective networking which may see some fabulous speakers heading our way for the conference...

This year's conference intends to be a challenging and thought provoking one for conservators in Australia. Our working lives have changed markedly over the last decade or so, and it is unclear as to whether we are prepared for that change or have the professional and intellectual tools to bring the profession forward to meet those challenges. The Council and the Conference Organising Committee are sourcing papers and speakers that will confront our complacency, and encourage us to re-think our roles as conservators in the 21st century.

Kay Söderlund

From the Editors

Sustainability is a buzz word that we hear often, whether it is in the broad context of saving our planet (viz carbon tax and emission trading schemes) or in the more focused area of an organisation's triple bottom line sustainability (financial, environmental and social). The concept of sustainability as defined by the United Nations is "meeting the needs of the present without compromising the ability of future generations to meet their own needs".

As conservators, we have a real and practical role that we can play in actively contributing to the last of the three pillars, namely ensuring the sustainability of cultural collections for the social good. Critical to that role is the use of energy to provide appropriate environmental conditions, which of course has a potential spin off in effecting both of the other two pillars.

Indeed it has been argued that culture should be a fourth pillar of sustainability, that is interdependent with the other three.

In this edition we report on a major forum that Sustainability Victoria ran to discuss these issues. We have also canvassed a number of conservators for their view on the challenges and opportunities for conservators that will arise from the likely relaxation in environmental guidelines for collections. But there are many other practical ways in which conservators can play an active role in helping achieve sustainable outcomes, one of which is in recycling materials. We are grateful to Vanessa Kowlaski for her hard work in pulling together a useful list of plastic recyclers along with general guidelines on all forms of recycling.

Elsewhere we report on a number of conferences and workshops, and highlight some important ones happening in the next few months, most notably the AICCM National Conference in Canberra from October 19th to 21st, 2011. We are also pleased to hear how Ian MacLeod's adventures in LA as a Getty Scholar have turned out.

So sit back and enjoy another round of what our dynamic profession is up to, and keep those stories coming. We love to hear from you!

Julian Bickersteth and Fiona Tennant

Private Conservators

This is a reminder to all private conservators who wish to be listed on the AICCM website. As of 2012, all private conservators will need to have successfully applied to the Professional Membership category, in order to be listed on the AICCM website. The final application round for this year (2011) is in November, so please ensure that your application is processed in good time. Please contact Kay Söderlund for any further discussion or concerns.

AICCM Awards and Membership Survey

AICCM awards

The deadline for nominations for this year's Awards is the 31st of July, 2011 and they will be presented at the upcoming National Conference dinner in October 2011.

The Awards available are:

1. Conservator of the Year
2. Outstanding research in the field of Materials Conservation
3. Outstanding service to AICCM
4. Long term service to the conservation profession

And for the first time in 2011:

5. Outstanding conservation volunteer (one for each State and Territory)
6. Outstanding promotion of conservators and conservation

What's new?

- The awards for conservation volunteers and promotion of conservation
- No need for the nominated person for Conservator of the Year to sign the nomination form
- The awards will be moving to a bi-annual event, presented every two years at the National Conference dinner

All nomination forms are available on the AICCM website.

The nominee **must be a current financial member** to be eligible for Conservator of the Year, Outstanding research, and Outstanding service to AICCM. All selection criteria are clearly stated on each nomination form.

Don't wait until 2013! Get your nominations in now for this year!

If you have any queries, please contact the Membership Officer at f.tennant@icssydney.com

AICCM Member survey

Dear members

It has been some time since AICCM National Council has directly canvassed the membership on a range of issues, to understand your thoughts on how the organisation is operating, and what you would like to see more of in the future.

With this aim, we are undertaking an online survey on our website. You will soon receive an email with a link to the survey.

The more responses we get, the better the representation of the whole membership and the greater the understanding we will have of what we are getting right, wrong, and what we can improve for the future.

If you have any questions, please contact the Membership Officer, Fiona Tennant at f.tennant@icssydney.com

Thank you!

From the Secretariat

Work continues on the change from the rolling renewal of memberships to the fixed date of 1 July each year. Some of you may have noticed that the automatic invoice issued by the website had an incorrect renewal date, referring instead to the rolling renewal rather than 1 July. This was fixed in March and these automatic invoices should reflect the changes to the membership. Invoices for the next financial year have been recently emailed to the membership and payment can be

made on the website via Paypal or alternatively by cheque or electronic funds transfer.

The March newsletter was also the first time we were able to trial the option of only sending out newsletters to those who chose to receive a printed copy. Those who didn't want to receive the print copy could download the newsletter from the website. This reduced our print run considerably along with the postage costs. If you would like

to change your preferences please log on to the website and select 'Edit Contact Details' where you'll find the newsletter options. Also don't forget to check your other details to ensure they are up to date.

If you have any queries regarding your membership please contact the secretariat.

Michelle Berry

Website volunteers

A number of students (though some have now graduated and are no longer students!) volunteered to assist website editor Alice Cannon with updating the AICCM website. Many have attended a training session and have since uploaded new content to the site, updated inactive links and many other exciting things besides. These students are Albertine Hamilton, Chris Holder, Claire Tindal, Erina McCann, Kate Hughes, Natasha Treneer, Raoul Mischlewski, Reyhane Mirabootalebi, Rosie Heysen and Sofia Lo Bianco. A big thank you to them all for their help!



Tax Deductible Donations to M&GSQ Donation Fund

Museum and Gallery Services Queensland Limited has endorsement for its Donation Account as a deductible gift recipient listed on the Register of Cultural Organisations under Subdivision 30-B of the Income Tax Assessment Act 1997.

This enables M&GSQ to receive gifts (\$2 or more) which are tax deductible to donors.

Donations to support disaster recovery for Queensland cultural collections

To support the recovery of Queensland's movable cultural collections impacted by the recent widespread flooding and Tropical Cyclone Yasi, Museum and Gallery Services Queensland is now accepting donations to its tax deductible Donation Fund. Donations of \$2 or more are deductible and will be used by M&GSQ to provide programs and services which support the development and maintenance of museums and galleries as an integral and important part of their communities. M&GSQ will issue updates on how donations are being used in the recovery program. For more information and to donate, please visit our website: http://www.magsq.com.au/01_cms/details.asp?ID=190

Special Interest Groups

Textile SIG

On the Body Symposium Canberra, 16th-18th March 2011

Jessie Firth – Coordinator

The fourth Textile SIG Symposium was held earlier this year on the 16th-18th March. Canberra provided glorious early autumn weather with three lovely days of sunshine. The National Gallery of Australia provided an excellent venue with two spaces for our event. The papers were delivered in the Fairfax Theatre with refreshments and lunch served in the NGA's new venue, Gandel Hall, a fantastic and decadent space of gold doors and glass walls, which allowed us to spill out on to the lawn area of the new Australia garden into the fresh air. A Turkish Banquet Welcome reception was held on Wednesday evening in Kingston and the TSIG AGM was held on Thursday afternoon to discuss issues affecting the group.

On the Body was the theme chosen to tie in with the NGA's major textile exhibition *Ballet Russes: the Art of Costume* as this would be on show while the symposium was being held. The idea behind the theme was to discuss not just theatre costume but any garment or object that is worn 'On (or about) the Body'.

The theme proved to be popular and thought provoking with many papers and a talk being presented. These were very diverse in content, ranging from in-depth presentations on individual treatments through to papers discussing entire exhibitions and collections. Through the course of the symposium a few trends developed. The importance of correct underpinnings for period costume was discussed at length, as was the different considerations involved in storing and displaying costume collections. A number of the papers also discussed the ethics involved in the decision making process surrounding exhibiting costume, including a few discussions on replicating missing components.

The papers were not just limited to traditional (historic) costume items. The difficulty of displaying lace and modern swimwear was discussed and unique solutions presented. Another paper was given on a treatment undertaken on a leather covered wooden mask. In addition to the 14 'on theme' presentations, two papers and a talk not on topic were also included in the program as they provided relevant information for Australian textile conservators and proved valuable additions to the program.

The centrepiece of the symposium program was a focus session dedicated to the *Ballet Russes* exhibition. The morning of the second day started with

a Guided Floor Talk of the exhibition. It was amazing to have the exhibition to ourselves for this hour and hear from the conservators and curators about some 'behind the scenery' stories of the costumes on display. Following the exhibition viewing two papers and a talk were given which furthered our understanding of the exhibition and the vast preparation involved, and also illustrated how another collection of Ballet Russes costumes is being utilised in a London University.

In addition to the papers and talks presented, 5 posters were on display in Gandel Hall for the duration of the symposium. These complimented and echoed the themes and topics raised in the formal presentations.

I would like to thank both the organizing committee and all of the presenters for their effort and contributions without which there wouldn't have been such a successful event.

For those who couldn't attend the symposium copies of the preprints are available from the AICCM bookshop http://www.aiccm.org.au/index.php?option=com_virtuemart&Itemid=128



During the Ballet Russes Exhibition Tour



Textile Special Interest Group Symposium 2011

Working Parties

Objects SIG

Helen Privett – Coordinator

Thanks to those members who responded to my call for suggestions for future activities for the Objects Special Interest Group. The suggestions received so far are:

- Natural Science conservation workshops – first suggestion is a feather cleaning workshop
- Modern Materials Symposium
- Outdoor sculpture workshop – a mid-career training opportunity beyond ‘Wash and Wax’ featuring an international and local experts in the field
- Arnhem Weavers basket weaving workshop – see <http://www.arnhemweavers.com.au/index.htm>

I’d love to hear more feedback from members about your needs and interests and these suggestions. Hopefully we’ll have an opportunity to meet during the AICCM National Conference in October to discuss these possibilities and the direction of the ObSIG.

New ‘Special Events Working Party’

Call for expressions of interest

AICCM is becoming more and more active in running and participating in special events such as Science Week, Heritage Week and International Museum Day. There is also an plan to launch Conservation Week!

With this in mind, we would like to set up a Special Events Working Party to look at these opportunities. We are looking for people who enjoy event management and have some great ideas on how AICCM can host and participate in these kinds of events.

If anyone is interested, please contact Tegan Anthes (SIG and Working Parties Coordinator) at Tegan@preservationaustralia.com.au

Mould Remediation Working Party

Elizabeth Hadlow – Coordinator

The Mould Remediation Working Group members have been busy collating information to provide the National Council with draft Guidelines for the treatment of mould in heritage collections.

I would especially like to thank those group members who have met our task deadlines:

- Tamara Lavrencic reviewed guidelines and information produced by other conservation bodies
- Amir Mogadam reviewed the literature relating to fumigation treatments

- Roberta Cowan reported on treatments of herbaria collections

I have almost completed the literature review relating to irradiation treatments and I’m in the process of setting up a visit to Steritech, the main provider of irradiation services in Sydney.

Special mention needs to be made of the contributions of Associate Professor Peter McGee and his undergraduate students from the University of Sydney who have been researching the relationships between mould and cellulose and the implications for archives and libraries. It would be wonderful if their initial investigations could be explored in more detail – perhaps one of the conservation university programs might be interested...

At this stage we look fairly certain of providing the AICCM National Executive with draft guidelines for the remediation of paper records following a mould outbreak. However more investigation is still required into the interaction with, and treatment of, other types of objects and moulds.

Results and information resulting from some of our investigations will be on the website shortly – look for us on the “Working Parties” page of the members only section under “About AICCM”.

If you would like to contact the Group please email Julian Bickersteth at j.bickersteth@icssydney.com

An Interview – Ian MacLeod

Ian MacLeod, Executive Director, Fremantle Museums & Maritime Heritage, Western Australian Museum returned in May from 4 month's research as a Getty scholar at the Getty Conservation Institute in Los Angeles. Julian Bickersteth caught up with him to discuss the experience.

What have you been doing at the Getty for the last few months?

I have spent 4 months at the Getty trying to answer the question 'How do you determine the end point of in-situ conservation treatment of shipwrecks?' What that has entailed has been reviewing a stack of data resulting from research on a pile of sites around the world. Basically what I have been trying to do is to begin the journey of building a volume of knowledge on this issue so that conservators with little experience can determine how long it will take them to treat a cannon or anchor etc in-situ and what expectation there will be around the result, based upon what corrosion products they find and the context of the shipwreck. I've been looking at the quantitative and semi-quantitative information that exists from shipwreck treatments in their context, which is so often ignored. And I now realise that existing data from my own sites can be interpreted in a much more detailed way to help answer this question. The result is I have discovered some beautiful relationships between the data of a multitude of sites which means you can indeed determine an end point for conservation and how long treatment is likely to take.



Getty garden from plaza over water feature

How did that opportunity come about?

I responded to an advert on the Getty site calling for applications for Getty scholars. These happen annually with a closing date of 31st October (see website: <http://www.getty.edu/research/scholars/>). Three scholars are appointed at one time (in my case from 45 applications) and each scholar receives 6 months paid accommodation in the Getty scholar apartments, a living allowance and shuttle bus travel to and from the Getty site which operates twice a day.

How did the pattern of your time there evolve?

The three scholars share an assistant who was completely invaluable in scouring whatever research material was requested. The library itself at the Getty has access to a huge number of reference books and I delighted in finding that a book that might take 2-3 weeks to access in Perth would be on my desk the next day. The great beauty of the Getty scholar grant scheme is that the Getty expects nothing in return. There is no report requirement, only an assumption that the scholar will be provided with time to think and be productive in a way that would never be possible in their normal working lives. I put in standard 9-10 hour days which was very productive.

Did you achieve what you set out to do?

Yes and no. I thought I would start the writing of a book on shipwreck conservation but I soon realised that I didn't have many of the answers. However, although I have not written the book I certainly feel I've returned with most of the answers. In the process



Scholar group 2011

I managed to write up several pieces of old field work and have also submitted several research papers.

What is your perspective of the state of Australian conservation viewed from the Getty?

It was interesting to consider the state of Australian conservation from afar over a period of time. My perspectives is that we have a good reputation for innovation and willingness to try new philosophical approaches to conservation. Americans in particular find the Australian approach to conservation very helpful as they share many similar problems. I would also say that the hands-on, can do nature of Australian conservation experience is widely respected. Finally the Getty library clearly has a high regard for the AICCM Bulletin and newsletter and look forward successive publications.

What will be your biggest legacy from your time there?

Probably the incredible intellectual stimulation of travelling to and from the Getty each day in a shuttle bus with up to 20 other scholars from all over the world. The ferment of intellectual discourse was hugely stimulating. I have made a lot of new friends and we've committed to keeping in touch.

Finally, it has totally re-empowered me with great zeal to promote what conservation can bring to the museum profession and the wider community.

Many thanks, Ian.

Conservation Matters – What do you think?



Following on from the Sustainability Victoria Forum in Melbourne in May (see report on page 18) , we asked a number of conservators and collection managers to respond to the following question:

What do you see as the challenges and opportunities for conservators as they deal with the likely relaxation in environmental guidelines for collections?

Melanie Forward

The greatest challenge I foresee will be identifying the few materials that are vulnerable to end point RH parameters and working to ensure the preservation of these materials.

For the Museum of Contemporary Art, Sydney vulnerable materials may include certain plastics (like polyurethane foam), and composites (like paint/ resins on plastics/ materials etc). Identifying contemporary materials can be challenging, so this reinforces the need to obtain materials

information from artists at the point of acquisition to inform preventive practice. Recording artists' views on acceptable deterioration and interventive treatments creates an opportunity to guide future treatments.

If we look at cultural heritage as beyond the immediate collections we care for and include broader definitions of cultural heritage – community collections, monuments, intangible cultural heritage and natural places – we can see that all these things will be (and already are being) adversely effected by climate change. I

think it's responsible to consider the implications of our energy consumption on these forms of heritage too, and start looking at conservation beyond our own museum walls.

The environmental benefits in relaxing environmental guidelines are great – we as conservators can set positive standards and make a difference to one of the biggest issues facing us today – climate change. Less energy input in climate control = less greenhouse emissions = greener museums = responsible action by conservators.

Cobus Van Breda

Although conservation is a hybrid profession, hugely influenced by the arts and humanities, it seems to me that it should be considered primarily a science based activity. We are concerned, almost to an idolatrous degree, with the material object. Too often conservators are viewed by others within their institutions as dogmatic, inflexible, illogical impediments. Who amongst us has not been struck by the irony of refusing a potential loan request on the grounds that the borrowing institution is unable to meet the mandatory 20°C, plus or minus 2°C, 50% RH, plus or minus 5%, in the full knowledge that the work in question is

currently displayed or stored in an environment considerably outside those parameters? As a profession we instinctively know that the many materials we deal with cannot be treated in a one size fits all manner. Complexity, however, is much harder to deal with, requiring nuanced reasoning rather than a default position.

I welcome the opportunities and challenges provided by information such as that in the preceding article. Why spend huge amounts of capital and re-current funds building overly tight environments for objects that don't need them. Why not look at the advantages of passive, lower ongoing cost buildings, and therefore focus

limited funds on those collections that do require high capital and re-current funding. Lets face it, many objects have survived centuries without the aid of a HVAC system. The cost of such systems is high, and in some instances, but clearly not all, still perfectly appropriate. Research and information that will help conservators to use limited resources in a targeted and practical manner is always welcome.

The challenge is not to allow such information to erroneously lead to an unwarranted relaxation of standards. The main opportunity offered is to be able to identify where scarce resources should be focused, with a clear understanding of the risks and benefits.

Catherine Earley

Environmental protection of material cultural heritage are under review. Prompted by a cost cutting and energy saving initiative, relaxation of these guidelines appears to be a fait accompli.

Re-examination/affirmation of our practices is welcome and some relaxation of environmental conditions desirable. However, instead of being asked to consider 'what resultant percentage of inevitable loss will be acceptable?', change must be supported by new management techniques and practical solutions that allow energy savings without acceptance of that 'inevitable' loss.

The biggest challenge for both conservator and the collection manager/executive is to achieve

cuts while maintaining the physical safety of the collections making up our cultural heritage.

Opportunities include re-examination of physical considerations such as building mass, collection re-organisation and management such as buffering sensitive material in internal rooms, housing like with like, using microclimates etc. to enable each building/collection to achieve individual results.

Challenges will include issues such as control of fluctuations/spikes in more passive systems. Seasonal drift allows gentle acclimatisation of material to different levels of RH over a wider band, but large sudden changes within that band remain potentially very harmful to a wide range collection material.

Managing exhibition trade becomes challenging if lender and borrower sit at opposite ends of the range. Opportunities arise for new management techniques such as real acclimatisation at each venue. However, adding considerably to exhibition timelines and requiring individual assessment of loans, such new initiatives may prove costly.

An opportunity exists to re-examine the way we do things. The challenge is to consider both cost and collection, to alter practices but not the preservation of the collections themselves. Clever management techniques are required, and could result in positive outcomes beyond energy saving, such as the rationalisation of the many varied environmental ranges in use, with a national standard, for instance, long overdue.

Julie Baird

We thought outside the box and ended up in another!

The Newcastle Museum has been undergoing an ambitious \$23.5 million redevelopment for the past five years. Our conservation challenge has been that while we have substantial capital funding, our operational budget will actually be cut in the new museum and our staff numbers lower. Our former site had full air conditioning in our stores but none on the floor and we had big plans for a fully air conditioned green new museum but that dream was financially unachievable.

Our solution to this financial, environmental, political and conservation problem has been to

design and curate an exhibition to accommodate layers of temperature and humidity control. The new social history wing has been built in a non climate controlled heritage brick building with two high need control "pods/boxes" built within the space. The objects displayed in the non climate controlled section are stone, steel, glass, ceramics and transport and predominately cased to create an extra layer of protection. The objects in the light and climate controlled pods are our more delicate textiles, leathers, paper and older mixed objects. The theme of the exhibition *A Newcastle Story* has allowed the best possible curatorial outcome but there are some conservation exceptions where low-need objects receive high-need care.

Acknowledging the new world we are moving into, the Newcastle Museum has updated our staffing, structure, policies and procedures to reflect a higher need for condition and pest inspection than we would have borne in the perfect but environmentally damaging museum. This solution could only be realised with the realistic advice of conservators, consent of external designers and the knowledge and complicity of administrative, collection management and curatorial staff.

We all know what is best for our objects but sometimes we have to think outside the box and create a new box.

Elizabeth Hadlow

As with all preservation strategies

I think it is valid to reassess the environmental guidelines that we operate within. Hopefully there are only challenging opportunities ahead, rather than complete obstacles. The following ideas are by no means comprehensive and I look forward to reading the thoughts of others!

Challenges

- **Design limitations of existing HVAC systems.** Our experience at State Records NSW is that the design of our existing HVAC systems is a significant limiting factor to relaxing environmental parameters. We experienced significant system malfunction when we tried to relax our environmental parameters. Chilled water is the method used to regulate both RH and temperature in many of our buildings and raising the temperature resulted in problems controlling RH. We may have to wait until the air-conditioning systems are being replaced until we can fix this situation.
- **Retrofitting existing buildings reliant on mechanical systems.** Our storage buildings were designed based on air conditioning being the primary environmental control – resulting in them having

minimal insulation and thermal mass. Retrofitting insulation around existing structures such as fire suppression systems, integrated shelving, and other services can involve quite significant building works and consequent costs.

- **Changing attitudes.** There has been some reluctance to relax environmental conditions amongst the conservation community – often with good reason. It is important that accurate data and information are gathered and disseminated so that we can make informed decisions – rather than knee-jerk reactions.

Opportunities

- **Focusing on what really is important.** Strategic preservation focusing on risk groups rather than scatter-gun or blanket preservation strategies that attempt to apply a one-size-fits all solution.
- **Leading innovation in controlling demanding building environments.** We need to use the creativity often found in collecting/heritage organisations to focus on sustainable preservation strategies
- **Using collections strategically to better manage their own storage environments.** An example might be what I call the

onion skin approach to building design where more vulnerable objects are in the middle of the building and more robust objects around the external walls of the building envelope. It is effectively using the collection as a regulating mechanism as well as an insulating mechanism to control environmental conditions.

- **Using simple strategies to make significant improvements.** For example the most recent storage building at State Records NSW uses white shelves and surfaces to help illuminate the space more effectively – this reduces the overall number of lights in the building and makes the space far more pleasant to be in than some of our other buildings with dark furnishings and surfaces. It also means that pests, leaks and other problems are easier to detect.
- **Savings made through sustainable methods fed back into collection care.** One would hope that where we make savings in these areas the resources can be redirected to high priority preservation risk areas or to better access to the collections.

Nicole Tse

Today conservators locate their activities within broad social agendas including issues of sustainability and climate change. Hence it is hardly surprising that environmental guidelines for collections is one of the issues being re-evaluated and the recent forum at the Museum Victoria, Arts Victoria and Sustainability Victoria seminar on 18 May was a timely opportunity to demonstrate the conservation professions engagement with this issue. Whether we fully support the relaxation of environmental guidelines or not, it is necessary for us to be part of this debate otherwise we will risk losing ground and our authority in wider societal debates.

Having worked in Southeast Asia for a number of years, 'standard' environmental controls have been topical and at times, deemed unsuitable in the surrounding hot and humid environments. Many institutions have known this for some time, and have introduced

environmental measures that have are more regionally appropriate, however this has also been done with due consideration and processes to build evidence to support such decisions. This is particularly important considering that there are limited studies on the behaviour of cultural materials in the diverse climatic conditions of the tropics, which is also highly relevant to many of our collections in Australia. Still today, the source of much materials conservation evidence stems from studies undertaken in temperate climates, which I assume is the source of the data in Barbara Reeves graph (see page 19).

Relaxing climate controls is a positive step towards conservators being more engaged in the social agenda. However we should also be sure that the evidence we are utilising is relevant to the climatic locations that we are suggesting changes to. Cultural materials exposed to the upper %RH values in the context of tropical locations, are generally exposed to a narrower range of oscillations and hence

dimensional change may not be as significant. However, this also needs to be considered in view of the increased rate of water vapour for many cultural materials as sites for multilayer water activity are reduced. The role of hydrolysis and hysteresis which both caused brittle materials, are areas that require research in the context of materials aged in the upper %RH ranges. Further as we turn off the power, having clear processes and tools in place to monitor possible changes and the long-term effects is necessary. For example, it is well known that dimensional change is time dependent based on the EMC of specific materials and we do have a short time frame before %RH changes can have a major effect. Our ability to categorise, articulate and communicate such complex information to the broader professional and heritage sector, will be an important part of whether introducing relaxed climate controls is successful or not.

Got some good online content?

The AICCM website is always looking for images of conservators at work, conservation treatment or project case studies, examples of "remedies gone wrong", links to media articles (newspaper, radio, television) and any other content about conservation in Australia. If you've got something you'd like to see online, please contact the website editor via website@aiccm.org.au.



Sustainability in Conservation – Recycling Materials

Vanessa Kowalski

Paintings Conservator
The Centre for Cultural Materials
Conservation
email: v.kowalski@unimelb.edu.au

On the 18th of May 2011, Museum Victoria together with Sustainability Victoria and Arts Victoria hosted 'Changing Environmental Conditions for Museums and Galleries'.

The focus of the session was the maintenance and sustainability of museum and gallery environments. As we all know, this subject is gaining momentum in conservation, and will be further discussed when the AICCM taskforce present the Australian Guidelines for Museum Environmental Controls.

A further consideration, however, which was only briefly mentioned, is the sustainability of our material usage. This is one aspect of the sustainability topic in relation to museums and galleries that has not been considered in-depth. Exhibition preparation materials,

display materials, storage materials and indeed conservation materials all contribute to our carbon footprint.

In attempt to start reducing the amount of waste accumulated and its impact on the environment, some institutions have started recycling materials such as bubble wrap, Tyvek, Reemay, Cellair, polyethylene and polypropylene, Mylar and silicon release film. Below is a list of companies that offer recycling services of these materials. Depending on the type of materials you use and the company you choose, the service can be free of cost, with the company supplying collection bags and collecting the materials when scheduled (CCMC uses *Australian Composite Technology* for all their plastic recycling, however they do not recycle nitrile or latex gloves).

Paper recycling, which has been a standard practice of office sustainability for some time now, can also be further supported by taking steps such as; shredding scrap paper and delivering it to the local lost dogs home to be used for bedding, using scrap paper for note pads, encouraging staff to not use their personal bins to throw away paper (some institutions have dispensed with bins at desks altogether), setting all printers to print double-sided and only printing emails when necessary.

With regards to chemical waste, steps can be taken to recycle and reuse solvent waste. In Victoria, Envirochem technologies (<http://www.envirochemtech.com.au/>) has an 'energy recovery' service. The company collects chemical waste, filters and reconstitutes it to be reused by certain industries. Toxfree (1300 TOXFREE (1300 869 373) info@toxfree.com.au) is an Australia-wide company that could assist you with finding a local 'energy recovery' waste collection service.

Glass waste, at present, is more complicated. Many of the glass recycling companies will not recycle glass that has been used to store chemicals. This is due to risks associated with re-melting glass containing potential chemical residues. Additionally, glass recycling companies do not recycle Pyrex glassware, which is used in most conservation laboratories, as it has a different melting point to the more commonly used and recycled soda glass.

Material waste and recycling is an area for further discussion. We encourage members to contribute where they can, detailing steps for waste reduction, recycling and reusing, as well as the use of any "green" materials and chemicals.

List of Australian Plastic Recyclers

| Members | | | | |
|------------------------|---|--------------------|--|--|
| Company | Plastics/Services covered | State/s | Contact | Email / Web address |
| Astron Plastics | Reprocess all types of surplus plastics from commercial sources | VIC, NSW QLD | Melbourne Michael Viney Tel: (03) 9532 0844 mviney@astronplastics.com.au Sydney Paul Miskell Tel: (02) 9829 1999 pmiskell@astronplastics.com.au Brisbane Simon Barnes Tel: (07) 3860 5911 sbarnes@astronplastics.com.au | www.astronplastics.com.au |

| | | | | |
|---------------------------------|--|------------------|---|-------------------------------|
| Close the Loop | Mixed plastics, specialising in imaging consumables including inkjet cartridges, laser toner cartridges, drum units, copier bottles and more | VIC | Cameron Brown Tel: (03) 9930 8600 Cameron@closethe-loop.com.au | www.closethe-loop.com.au |
| Repeat Products | Reprocess all types of surplus plastics from commercial sources | All States | Mark Jacobsen Tel: 1800 REPLAS (1800 737 527) | www.replas.com.au |
| Plastic Technology | LDPE, LLDPE | VIC | Tom Podeu Tel: (03) 9462 2011 Director Sales & Marketing | www.plastictechnology.com.au |
| Olympic Polymers Pty Ltd | Reprocess all post industrial LDPE LLDPE HDPE PP film grade and injection granulation & recompounding | VIC SA QLD | Todd Anderson Tel: (03) 9580 0240 ta@olympicpolymers.com | www.olympicpolymers.com |
| Sims Plastics | LLD, LDPE, HDPE, PP, granulation, extrusion trading | VIC NSW | Alan Clarke Division Manager aclarke@au.simgroup.com Panos Miltiadou Plant Manager pmiltiadou@au.simgroup.com Gary Jennings Senior Trading Representative gjennings@au.simgroup.com | www.simgroup.com/global/home/ |
| SRM Plastics Pty Ltd | Specialising in PVC | VIC | Tony Lamanna Tel: (03) 9540 4237 | |

| NonMembers | | | | |
|---|--|----------------|--|----------------------------|
| Company | Plastics/Services covered | State/s | Contact | Email / Web address |
| Australian Composite Technology | Reprocess all types of mixed plastics from industrial sources | VIC | Tel:(03) 9305 1599 | actvic@bigpond.net.au |
| Australian Plastic Recycling Pty Ltd | Most forms of hard plastic. Specialising in industrial plastic scrap/waste | SA | Matt Henderson Tel: (08) 8258 5885 | matt.apr@bigpond.com |
| Carrington Plastics | Low density & high density polyethylene film | VIC | Margaret Cole Director Tel: (03) 9462 2800 | |

| | | | | |
|--|--|--------------------------------------|---|------------------------------|
| Cryo Grind Aust | Buy Rigid & Flexible PVC | VIC NSW QLD WA SA TAS | Basil Siganakis Director basil@cryogrind.com.au | www.cryogrind.com.au |
| Collex Recycling | Collection, sorting & bottling | TAS | Philip Wise Manager pwise@collex.com.au | www.collex.com.au |
| Martogg & Company | Manufacturing and marketing polymer compounds, engineering and commodity resins & recycled plastics to the Australian plastics industry and selected export markets. | VIC | David Floyd Tel: (03) 9791 5633 Fax: (03) 9794 0971 Mob: 0409 413 866 dfloyd@martogg.com.au | www.martogg.com.au |
| Plastics Granulating Services (PGS) | HDPE, LDPE, PP, ABS, SAN, POM, PVC | SA | Stephen Scherer Tel: (08) 8359 4414 stephens@pgs.net.au | |
| Plastic Technology | LDPE, LLDPE | VIC | Tom Podeu, Director Sales & Marketing Tel: (03) 9462 2011 | www.plastictechnology.com.au |
| Sandhurst Enterprises Recycling | Sort & sale of pre-C.I, post C.I & post C.D. product-HDPE, PVC, PP, PET & LDPE | VIC | David A Logan Manager Tel: (03) 5441 6795 | |
| Thermoplastic Recyclers | Purchase & reprocess all types of plastic waste (industrial) | VIC QLD | Ted Wardlaw Managing Director Tel: (03) 9462 3415 | thermoplastic@dodo.com.au |
| Unimould | Manufacturer of recyclable polyethylene & polypropylene sheet | VIC NSW QLD NT WA SA | Neville Barr, National Sales Manager nbarr@unimould.com.au | www.unimould.com.au |
| Victorian Polystyrene Recycling | Polystyrene | VIC | Po Box 2019, Footscray Vic 3011 Tel: (03) 9687 2110 info@victorianpolystyrenerecycling.com | www.vpr.net.au |

The Warmun Art Centre Project

In March 2011, the Warmun Community in the East Kimberley region of Western Australia, was devastated by a flash flood, which destroyed most of the community buildings and infrastructure. The Warmun Art Centre (WAC) itself experienced considerable damage and loss. The Warmun Community, including most of the artists, were evacuated 200 km north to Kununurra.

The WAC is an incorporated Aboriginal enterprise. The local Gija people at Warmun have been producing art for the commercial market since the 1970's, however the WAC was established in 1998. Today it is locally owned and controlled by the artist members.

There are currently about 80 active artists who are members of the WAC. There is a core group of eleven senior artists who learnt from the first generation of Warmun painters, who included Jack Britten, Rover Thomas, Hector Jandany, George Mung Mung, Rusty Peters and Queenie McKenzie. Today's senior artists are still painting and active in directing the Art Centre business and culture. Children and grandchildren, and in some cases the great grandchildren, make up the majority of current active artists.

WAC is a key repository for cultural knowledge and artefacts of the Gija people, through the recording of stories and artworks and because it holds the historically significant Warmun Community Collection. The Collection is comprised of around 340 objects, which include paintings on hardboard, canvas, cardboard, cement sheet, and plywood, and wooden carvings and sculptures. The Community Collection was first used by elders teaching at the Warmun Ngalangangpum School. Through the documentation of stories and production of artwork, cultural history and traditions are maintained. The Warmun Community Collection remains of utmost importance the local

Warmun community and Gija People and is of international significance.

During the recent flood, about 50% of the Warmun Community Collection was immersed in floodwater. Luckily the Collection was contained within a room at the Art Centre that prevented the works from being washed away, unlike many of the other artworks at the Centre. However, the Community Collection still sustained humidity and water damage and mud damage. Maggie Fletcher, the WAC Manager and her husband, Gary, packed the flood damaged collection, which, with the assistance of workers from the nearby Argyle Diamond mine, was then transported by helicopter to the safety of an air conditioned and secure building in Kununurra. Roads were closed due to flooding and air transport was the only quick option.

The University of Melbourne's Centre for Cultural Materials Conservation (CCMC) Senior Conservator, Marcelle Scott and PhD student, Lyndon Ormond-Parker traveled to Kununurra to undertake urgent conservation work and documentation of the collection. Approximately half the collection was identified as requiring further conservation treatment and these objects have been relocated to the CCMC at the University of Melbourne to be assessed and treated by the conservation team. Argyle Diamonds also assisted with the triage and packing of art works to Melbourne and continue to provide support until the works can be returned to Warmun.

Cathy Cummins of Waringarri Arts Centre contributed on the ground liaison with the Warmun community who had been relocated to Kununurra, and provided staff and support on the ground in Kununurra. The Association of Northern, Kimberley and Arnhem Aboriginal Artists Inc (ANKAAA) provided coordination and planning for emergency conservation of the collection. Staff assisted with collection triage, packing and cataloguing of the collection in Kununurra. The transporting of the Collection to



Argyle Diamond mine staff assisting with the evacuation of artwork from Warmun

CCMC in Melbourne was organized by ANKAAA. Custodian elders of the community were consulted and informed about every stage and planning for proposed treatment of their collection. They also received written assurance that the collection will return to Warmun as soon as possible.

Toll Express sent a refrigerated truck from Darwin to Kununurra with empty crates and packing materials supplied by the Museum and Gallery of the Northern Territory (MAGNT) for the purpose of packing the collection for road transport. Toll Express's NT Regional Development Manager, Greg Elkins generously arranged for the transport by road of the collection from Kununurra to Melbourne at no charge.

The Collection has been unpacked and is being slowly dried under controlled conditions and with careful ongoing assessment prior to further conservation treatment. The proposed approach includes initial removal of mould; removal of mud and debris; consolidation of flaking and friable paint. Once these essential treatments have been completed the requirement for structural repair will be assessed such as re-stretching of works on canvas and reconstruction of distorted and delaminating prepared artist's boards.

The recovery of the Warmun Community Collection and the initial emergency conservation work has been an amazing team effort by a large number of organizations and individuals who recognise the cultural

significance of this collection. It is planned to bring some members of the Warmun Community to Melbourne to view the conservation work in progress, give guidance about the level of conservation to be provided, provide advice about the most significant works and to give the whole Community reassurance about the safety of the Collection. There is a long way to go before the Collection returns to its rightful home at Warmun where the local community can continue to use the Collection as it was intended, to tell the stories of the Gija people.

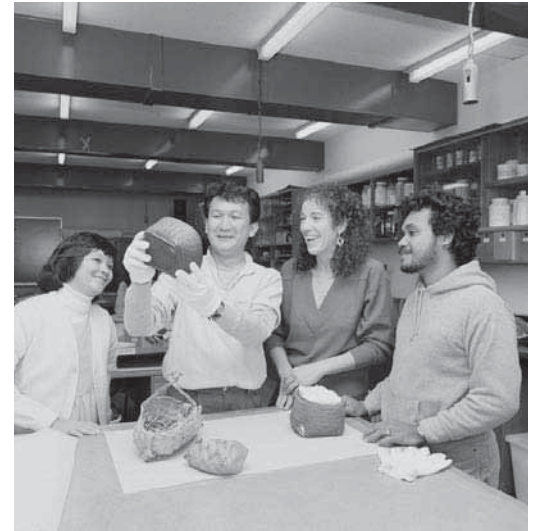
Acknowledgements for input into this article: Maggie Fletcher, Robyn Sloggett, Marcelle Scott, Lyndon Ormond-Parker, Cate Massola.

Can you help?



Mystery photo

The mystery photo this issue is dated to 1986. It shows Ruth Norton, who lectured in objects conservation at the University of Canberra, with three unnamed people. The caption for the photo states: *Student conservator from Manila attends conservation course at the CCAE.* If anyone can throw some light on the identities of the three unknown people in the photo, or any other details, please let Ian Batterham know (ian.batterham@naa.gov.au).



Mystery solved!

Colin Macgregor takes the prize for identifying the picture in Newsletter 117 as showing Peter Gill. Peter was employed at the Australian Museum between 1974 and 1977 specifically to work on the bark painting collection. In that time he undertook a significant consolidation program on the collection to address the problem of pigment loss.



Conference and Workshop reviews

Can we change the environmental conditions in museums and galleries?

Royal Exhibition Building,
Melbourne

18th June 2011

Carole Hammond

This question cut to the point for 75 cultural colleagues from across Victoria and NSW who attended a free Museum Victoria, Arts Victoria and Sustainability Victoria seminar on the 18th of May to discover the challenges and current international position.

Julian Bickersteth, Director of International Conservation Services in Sydney, laid the groundwork for current recommendations for object storage and display conditions. An expert panel comprised of leaders in building and environmental sustainability joined Julian. They were Professor Kate Auty (Commissioner for Environmental Sustainability), Bernard Da Cruz (Director WSP Lincolne Scott) and Pippa Connolly (Principle at ARUP).

The seminar was convened amongst concern about the reality of climate change, and rising energy and product costs. Such costs are driving museums, galleries (and much of contemporary business) to reduce their

carbon footprint. Unsurprisingly the maintenance of specific temperature, relative humidity (RH) and light levels is in doubt. The temp and RH international guidelines represent the major energy and money consumption in the museum, library and gallery organisations. Facing the prospect of an uncertain future, a number of international groups are driving research into the possibilities for the relaxation of the parameters museums and galleries are required to fall within.

The UK to date has been taking the lead with the NMDC (National Museum Director Conference) setting up EGOR (Environment Guidelines: Opportunities and Risks). Heading up the Australian taskforce is the AICCM (Australian Institute for the Conservation of Cultural Material). Each of these groups is involved in investigating possibilities and risks in order to promote change which will benefit the environment and organisational budgets.

EGOR (coordinated by The National Archives UK), is investigating if current environmental standards align with the conservation of the three main priorities affecting museums and galleries:

1. Movable cultural material (collections)
2. Cultural heritage (buildings)
3. Communities (visitors and staff)

3. Communities (visitors and staff)

EGOR is investigating the implications with researchers from the disciplines of arts and humanities, conservation, science and engineering, as well as practitioner communities.

One question that keeps arising is the one of acceptable loss? Is it realistic to expect objects receive optimum temperature and RH attention considering the enormous cost energy use extracts from the environment and society? Or should we develop a different understanding around the protection of movable cultural heritage? It is conceivable that changing attitudes for reuse, renewable resources and human adaptation to climate change will alter access, presentation and interpretation of cultural heritage in the future. It may also affect how we value cultural heritage.

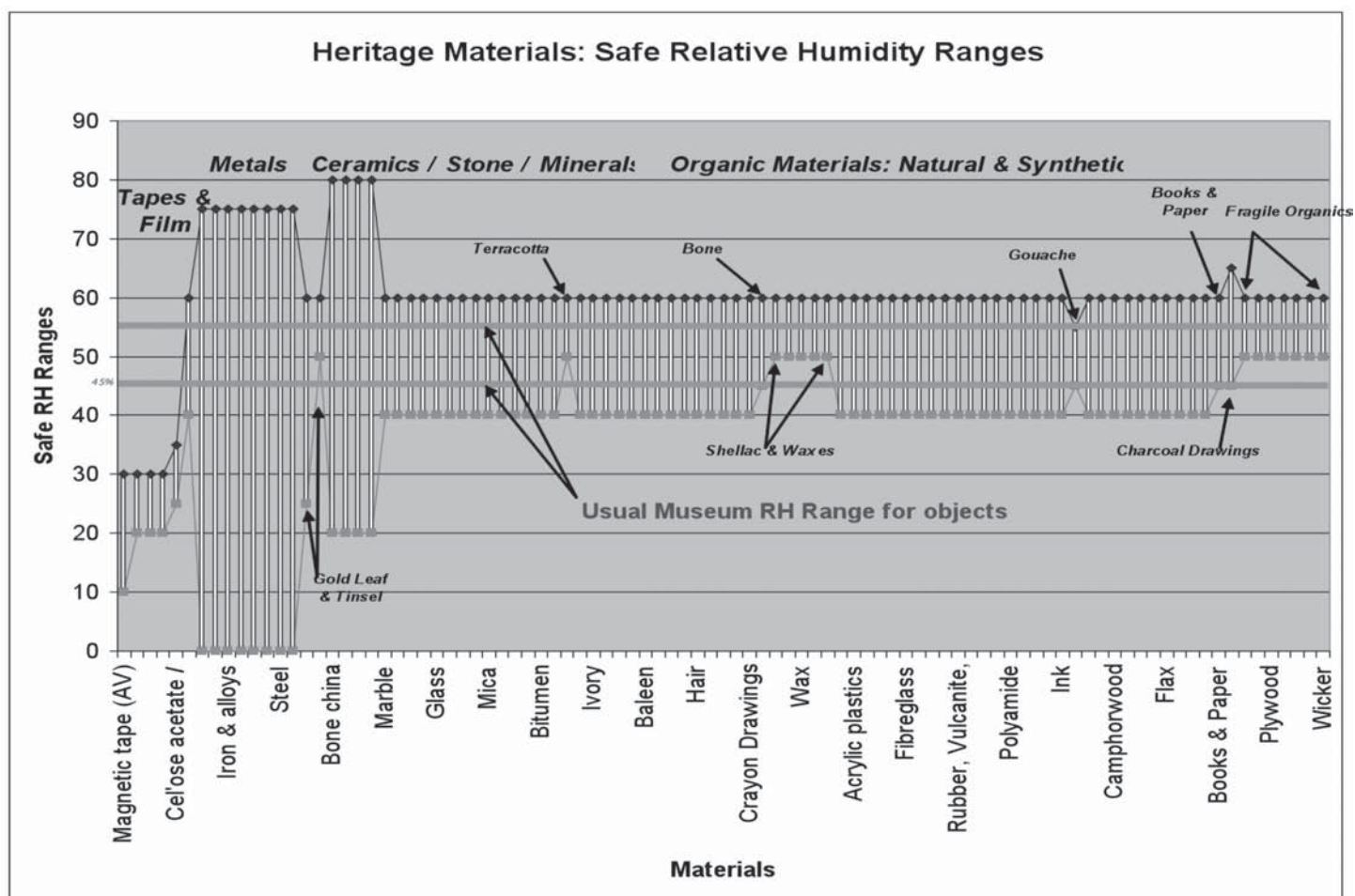
Event from Bookbinders

A gathering of Bookbinders will be held from 4 – 7 November 2011 in Canberra.

For details, please contact: Joy Tonkin, Canberra Bookbinders Guild 6295 6786.



The following graphic from Barbara Reeve (Australian War Memorial) demonstrates safe RH humidity ranges for a range of materials and reveals that the RH range followed by museums and galleries are not required – except in isolated cases.



However the conservation needs of movable cultural heritage need to be considered in conjunction with the limitations and potential provided by the buildings they are housed in. Many of these buildings are listed cultural heritage in their own right.

Upfront capital costs to adapt buildings to achieve preservation environments are an unhappy reality that prevents many from considering this path, and yet new museums and galleries are still being designed and constructed to heavily rely on electricity. In fact many examples would be unable to support human occupants without electricity, let alone preserve precious and rare artifacts. One example from regional Victoria during the seminar cited how their efforts to bring their heritage building into the 21st century and

object preservation guidelines saw their quarterly electricity bill skyrocket to 15% of their total annual budget.

So what are the alternatives EGOR and others are exploring? International interest has only recently turned toward new technologies – and more from the need to escape rising energy costs than a sense of moral responsibility toward the environment. New building designs will need to take this into account and seek advice which will allow them to make allowances and infrastructure for emerging technologies that can be retrofitted. Melbourne Museum followed this advice ten years ago when infrastructure was placed on the roof allowing for solar technology to be fitted. Solar technology is now approaching a state where this particular retrofit may be looking like a possibility.

The small museum from regional Victoria took action that can act as a guide to us all. The first step was possibly the greatest – that remedial action was not necessarily connected to anything requiring electricity. Recognising the problem was related to sustainability and environment led them to seek advice from Sustainability Victoria. After exploring a number of options the museum expanded environmental control parameters to 18 C and 60% RH from current parameters (25 C and 55%RH) and achieved a 33% reduction in costs. They are also now trialling running their HVAC in 4 hour bursts. The outcomes from their research and testing will be eagerly followed by everyone who attended the seminar.

The UK, through the authority of the NMDC (National Museum Directors

Conference) developed guidelines that were accepted by the European Bizot Group of major museums at their May 2009 meeting. The four primary points¹ were led by an aim to minimise energy use:

1. Environmental standards to become intelligent and better tailored to needs. No longer use blanket conditions for entire buildings
2. Care of collections should not assume air conditioning
3. Natural and sustainable environmental controls to be explored and exploited
4. New or renovated museum buildings should aim to reduce carbon footprint as their primary objective

There are a number of new standards and guidelines incorporating environmental sustainability on this matter.

Europe CEN/TC 346

UK BSI: *Code of Practice on Environmental guidelines PAS 198 (document will become publicly available in July 2011)
*New PD 5454 replacing BS 5454

EGOR: *Consensus on 50% RH +/- 15%

It is important to note that the PAS 198 was developed rapidly to fulfill an immediate need and is not narrowly prescriptive. Decisions will still involve individual organisations' preservation aims, use and display, transport, loans and the budget available for energy.

Summary

There is still uncertainty whether these initiatives will actually save any money or energy. This information will no doubt present itself in time as more organisations are influenced or compelled to rethink where they most need their energy. It will be interesting to note where, geographically, the

greatest savings occur, since external climate will be a factor in these results.

Major international cultural organisations who are active in this debate include the National Gallery of Denmark who has claimed it is on the way to being carbon neutral, and the Smithsonian who are recommending 37-53% RH 'tight' parameter, and a 30-62% RH 'allowable' parameter.

Discussions during the seminar forum reiterated the following perspectives;

- Larger, more resourced institutions should be leading the debate with a view to contributing to Australasian standards;
- Benefits of this leadership needs to be disseminated effectively to small and regional cultural organisations;
- Building design needs to include museum professionals and account for environmentally sustainable design (ESD);
- The advantage of long term savings from ESD capital outlays are proven, and support needed for smaller institutions to undertake ESD.
- ESD is often dropped from the planning process for cost, schedule and other constraints. ESD is seen as a 'feel good bonus', and not a critical inclusion.
- Need for a collegiate network to continue this debate and take it further.

There are currently no guidelines or standards from an Australasian perspective. The AICCM taskforce is currently gathering information from research, literature and projects with the view to developing guidelines for Australian conditions. The May 18 seminar served to bring those in the Victorian cultural community together to learn and share. It was clear there is a great deal of concern surrounding the future, and the ability to keep up with the rising costs of energy. However it was also clear that financial issues were not the only driver of the community, and that a genuine desire to preserve

the natural environment was also a high priority. The Strategic Audit into the Victorian Government's environmental progress (Office of the Commissioner for Environmental Sustainability) and the Greening the Arts Portfolio (Arts Victoria) are two instances of the current prioritisation of the environment.

Examples from attendees (State Library of Victoria, Gippsland Maritime Museum, Museum Victoria et.al.) provided information that individual organisations were involved in research and trials on this subject, but the information was largely limited internally since there is no localised forum for them to collaborate with or feed into. With this in mind the Sustainability Victoria Arts Roundtable will look to recommending and supporting a working party. Part of the working party's mandate will be to disseminate information and case studies, and also to work with organisations to participate and provide advice to cultural organisations wishing to explore new environmental conditions, technologies and methodologies.

Seminar attendees will be kept informed of further developments.

Useful websites:

www.climatechange.worldbank.org (climate portal)

<http://www.aspo-australia.org.au/References/Bruce/ITD-ETT-Subm-0307.pdf>

www.iiconservation.org/dialogues/Plus_Minus_trans.pdf

<http://www.nationalarchives.gov.uk/information-management/projects-and-work/environmental-guidelines-opportunities-risks.htm>

¹ NMDC *guiding principles for reducing museums' carbon footprint (2009)*

Risk Assessment for Collections Workshop

One day workshop

Melbourne,
24th May 2011

Erin Watson

The notable Dr. Robert Waller, of the Protect Heritage Corp. (Canada), recently ran a series of risk assessment workshops in conjunction with Museum Victoria and VMIA, aimed at exploring practical ways in which to assess risks

to a collection. The one day workshop provided a snapshot introduction to Dr. Waller's formula for assessing risks to collections, and provided participants with the opportunity to put into practice the theory many of us have been exposed to over the years.

We worked in groups for the day, eagerly applying the theory we learnt in each session to a practical example. Over the course of the day, we learnt how to identify the risks to which collections are exposed, the different types of risks and the various agents of deterioration which can have an impact on a

collection. We also learnt how to assess the relative importance of risks.

Many of the participants in the one day workshop wished they had enrolled in the three day workshop, because just as we were warming up to the theory and practice, we had to go home! Despite this, everybody felt that the workshop was well worth attending, and provided all participants with invaluable knowledge which can readily be applied to all of our collections.

Risk Assessment for Collections Workshop

Melbourne

25-27th May 2011

Two participants from this workshop have written reviews reflecting their experience. Another participant shares how she immediately applied this new information to an existing collection problem

Catherine Lovelock

Dr. R. Robert Waller of Protect Heritage Corp. (Canada) recently led training workshops for conservators and collection-managers/registrars, and some colleagues in curatorial, facilities and information systems management roles, from a range of organisations. Dr. Waller was assisted throughout by Ms. Alison Fleming, a recent conservation graduate from Canada.

The workshops described application of risk assessment, the management perspectives and methods to collection, to collections-focused work in organisations with responsibility for managing and preserving material culture (archives, libraries, museums, galleries, historic properties).

Risk assessment is one of Dr. Waller's areas of expertise (along with natural sciences collections management and

preservation, conservation management and preventive conservation).

Dr. Waller was awarded a PhD from the University of Goteborg for the 'Cultural Property Risk Analysis Model' (CPRAM) he developed at the Canadian Museum of Nature, from where he recently retired as 'Chief of Conservation', before commencing work in private practice.

In the last decade, Dr. Waller has taught and consulted around the world with varied large and small organisations which have implemented CPRAM and other risk-based programs for collections protection and preservation. He has also worked with long-term colleague researchers at ICN (Netherlands), CCI (Canada), and ICCROM, on collaborative projects, and in development and teaching of risk-focused courses for international groups. In early 2011, Dr Waller received the

Carolyn Rose Award from the Society for Preservation of Natural History Collections (SPNHC) for his significant role in founding and promoting the Society.

Dr. Waller has just started work with Museum Victoria, after it decided 2 years ago (2009) to implement a risk-based approach to collections management and preservation. Staff from the Victorian Managed Insurance Authority and Victorian Arts Centre Trust organised these public events (flagged in this newsletter last year), in liaison with Museum Victoria. The total of participants (2 workshops) was 55 individuals, following a short period of advertising.

In the 3-day workshop, the Victorian agencies (NGV, SLV, MV, ACMI, VACT) had the highest representation, as marketing had targeted local conservators, collection managers,

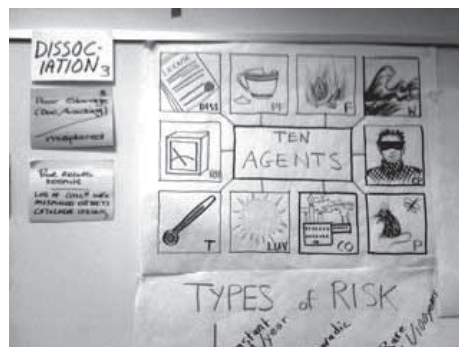


Illustration of 'Ten Agents of Deterioration' framework (CCI) – artist: Alison Fleming.



Lists of example specific risks identified by teams



Team estimates of risk magnitude for risk scenario case studies



Teams discussing risk estimates for case studies
Dr. Rob Waller assisting with advice.



Dr. Robert Waller and Alison Fleming during the workshop

facility managers and database managers, as well as more senior managers in these organisations. The other strong group was from archives (multiple staff from the NAA and State Records NSW). Representation from other major museums comprised NMA (3), Australian Museum (1). The remainder of participants were from regional organisations/galleries (registrars/curator) (Vic, SA) and private businesses. Two of the participants had travelled from New Zealand.

The workshop was well-received by participants. There was clear enthusiasm for learning straightforward methods of collaboratively assessing and managing risk to collections, based on materials deterioration mechanisms, item significance, use contexts and local resources.

Understanding and communicating risk in verbal and quantitative terms was a popular topic, alongside ways of showing risk information and presenting decision options to stakeholders.

Good humour prevailed among presenters and participants. The group was divided into six teams. Lively discussions were held at the Royal College of Surgeons (located near the workshop venue) as each team debated

risk scenarios for individual exhibits and calculated final estimates of risk for their case studies, which were later presented to the group. Both the commonality and variance of risk estimates provoked points of discussion and learning.

A strong, popular feature of the workshop was frequent, short and effective team exercises, in which theory and method were immediately applied and demonstrated to have practical merit. This included assessing 'Fraction Susceptible' (FS), 'Loss in Value' (LV), and 'Extent' (of loss in value), as stages in estimating risk to items in current and projected circumstances.

This was a valuable opportunity for conservators from varied disciplines to consult each other on technical knowledge underpinning preventive conservation recommendations, and discuss (debate!) significance and use values of items with each other and allied colleagues.

Each team was demonstrably more efficient in reaching internal agreement and finalising risk estimates as the workshop progressed, as familiarity with process grew upon repetition.

Overall, participants appeared to value this workshop as an opportunity to see the positive potential of applying risk-

based perspectives and consistent risk assessment methodology to distinguish important risks to collections and use this data for collaborative work planning, as well as use this knowledge and process for every-day-level assessments and dialogue.

On behalf of the participants I would like to thank Dr. Waller for sharing his expertise and experience so generously in this workshop, with humility and great good humour. Thanks also to Alison Fleming for her help to Dr. Waller and participants, and overall enthusiasm. Final thanks to VMIA (especially Vilim Kompar) and to staff from VACT and Museum Victoria.

Elizabeth Hadlow

When I heard about the risk assessment seminar being presented by Dr Robert Waller I admit that I was very excited – almost unnaturally so given the title and content of the 3 day work shop! When I told my colleagues where I was off to for the three days their response was the complete opposite – they offered sympathy and sentiments along the lines of “well at least Melbourne has good shopping”.

My excitement stemmed from the fact that participants would have the opportunity to pick the brains of an expert whom many describe as the risk assessment guru of the conservation community. Unlike some of my conservation colleagues I had only read a sample of Dr Waller’s writings on risk assessment – but that is now set to change!

Robert’s teaching style relies heavily on group work, participation and interaction. Participants are encouraged to review each group exercise so that the whole group learns as a whole from the thoughts, experience and reflections of others. I admit that I am not a shy flower in these situations and therefore this style of teaching suits me – it might not be to the tastes of everyone.

The group-work style of learning in this situation suits the content because Dr Waller’s model for risk assessment relies on teams of professionals to identify

and assess risks across their collections – it is therefore useful to be placed into exactly the type of situation you are likely to face when you attempt to risk assess your own collection. Additionally it tends to nut out the areas that people do not understand well – by doing you see better how the model works. However, to say that everyone agreed all of the time and worked harmoniously toward a common goal would be a wild overstatement – there were heated discussions at times – often when we had to role-play – I particularly enjoyed being an argumentative Facilities Manager!

For those a little scared of maths and numbers Robert’s model can be a tad daunting.

However, the benefit of being able to quantify and accurately compare risks is invaluable as a tool for demonstrating to management where priorities lie. I personally found using numbers to quantify a risk and the areas of your collection susceptible to that risk focused my mind on the reality of the scenario – rather than using fuzzy words like probable or severe or extreme or moderate – and some of his early exercises demonstrated beautifully the traps of using qualifying rather than quantifying statements.

The seminar maintained a lively and active tone for the whole three days – a remarkable achievement given that we

were all in the same room together for morning tea, lunch and afternoon tea – living and breathing risk. Everyone appeared to be both enjoying the experience of thinking about risks as well as thinking forward to how they will apply it to their own collections.

Things I observed beyond the risk assessment model and would keep in mind when using the model in my organisation:

- Choose your team prudently – you need people who can think broadly to encapsulate all risks and then all control measures, but then have the experience and knowledge to focus on what is actually possible;
- Be aware of peoples’ differing style of interaction and teamwork – some thrive on discussion – others need more time for quiet personal reflection before bringing their opinions to the table;
- Appoint a team member as facilitator who is good at drawing team members out and getting a balanced discussion.

I travelled home to Sydney with my good friend and fellow workshop participant Fiona Tennant, and we talked risk the whole time. It is a measure of Robert’s ability as a presenter that he can create that degree of enthusiasm about what many think of as a very dry subject.

Online resources

A reminder that the AICCM website (www.aiccm.org.au) features many resources for members:

- The AICCM Members’ Directory – searchable by name, state and special interest group.
- Online access to newsletters and Bulletin articles, including recent publications.
- Job advertised through AICCM can be viewed online, after logging in.
- The Conservation Card File lists hard-to-find and specialist suppliers of materials and services (details provided by members).
- Images in the “Conservators at work” gallery and “Visual

Glossary” can be downloaded for use in talks & presentations.

To access these resources, log in to the site and check the “Members’ Content” box for quicklinks (this box appears under the “My Account” box).



Tamara Lavrencic

This workshop was one of the best I've attended, especially in terms of practical use. In fact, I've been using some of the tools since I returned at work. The methodical approach to work out the fraction susceptible component helped me take a fresh look at an ongoing problem with recurrent mould at the Justice and Police Museum. By assigning all the objects in the problem space, known as the "Object Store", as *high susceptibility* to mould (history based), *moderate susceptibility* (no history of it but organic material), or *low susceptibility* (inorganic material), it became clear that only a small percentage of the collection, 7%, were highly susceptible. Another pattern that emerged through examining the collection in this way, was that the

leather based objects that fell into the *high susceptibility* category were objects that needed to be kept for use, including shin guards, holsters, belts etc, whereas the leather-based objects that fell into the *moderate susceptibility* group, tended to be scabbards, batons and bludgeons, all of which need to be hard or relatively inflexible. This suggests that different leather dressings may have been employed when these objects were in active use by the members of the Police Department, and that the one used for "flexible" objects is attractive to moulds. Further research is needed to confirm this. In any case, the way forward will focus on the 7% of highly susceptible objects rather than looking for solutions for the whole collection in the Object Store. First we'll look at the significance of the objects in the

7% category, and we'll weigh up the resources required and the merits of re-housing or re-locating those that have high significance, while de-accessioning those with low significance. This more practical approach is likely to offer an affordable solution to a problem, and provide benefits such as removing the need for biennial cleaning programs and reducing OH&S risks to staff working with mould-affected objects. In retrospect, it all seems so obvious!

M&GSQ State Conference Mackay, North Queensland, 11-13 August 2011

M&GSQ is pleased to announce an International Keynote Speaker for the M&GSQ State Conference from 11-13 August 2011 in Mackay, North Queensland: **Richard Gagnier, Head of Conservation, Montreal Museum of Fine Arts, Canada.**

This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

Richard will present a masterclass, *Tools and principles for the preservation of time-based media artworks* at the conference on practical strategies for the preservation of new media art, drawing on the tools the Documentation and Conservation of the Media Arts Heritage International Research Alliance project (DOCAM) has developed. See <http://www.docam.ca/en/conservation-guide.html>

Richard led 5 years' research on the preservation of new media art in the Documentation and Conservation of the Media Arts Heritage International Research Alliance project (DOCAM).

For more information about full conference registration, the preliminary program, speaker biographies, accommodation options and pre- and post-conference tours, visit http://www.magsq.com.au/01_cms/details.asp?ID=800

Sale of loose naphthalene flakes in retail outlets banned

The Australian Pesticides and Veterinary Medicines Authority (APVMA) has taken action to stop supply of naphthalene loose flake products in retail outlets. APVMA has also received a request from Sydney University to review the use of mothballs containing naphthalene due to the risk they present to babies. For more information on these developments, visit the following APVMA websites:

- http://www.apvma.gov.au/news_media/our_view/2011/2011-01-31_mothball_review.php
- http://www.apvma.gov.au/news_media/media_releases/2011/mr2011-02.php



INAUGURAL ASIAN ACADEMY FOR HERITAGE MANAGEMENT
**ASIA-PACIFIC REGIONAL CONFERENCE ON
 UNDERWATER CULTURAL HERITAGE**

WWW.APCONF.ORG

**NOV 8-12 2011
 MANILA, PHILIPPINES**

Conference Announcement

The Inaugural Asian Academy for Heritage Management (AAHM)

Asia-Pacific regional conference on Underwater Cultural Heritage

Conference Aims

- to exchange and disseminate research and information about underwater cultural heritage in Asia and the countries of the Indian and Pacific Oceans
- to facilitate professional and academic development for underwater archaeologists and underwater cultural heritage managers in the Asia-Pacific region
- to provide a forum for discussion and exchange of ideas, approaches and the latest research about underwater cultural heritage and underwater archaeology
- To publish the proceedings both online and in print and to disseminate to a wide audience

The Second Call for Papers is now available on the Themes and Sessions page see:
<http://www.apconf.org/call-for/second-call-for-papers/>

The Conference Organizing Committee are pleased to announce that **Pilar Luna Erreguerena**, Head of the Underwater Archaeological Division in Mexico's National Institute of Anthropology and History (INAH) and **Dr Emad Khalil**, Director of the Centre for Maritime Archaeology at the Alexandria University in Alexandria, Egypt have agreed to be keynote speakers at the Conference.

The Conference now has the following seven sponsors: Gold Sponsors: the Australian National Commission for UNESCO, the Wenner-Gren Foundation and the Australian Federal government's Department of Sustainability, Environment, Water, Population and Communities (DSEWPaC); Silver Sponsors: SEAMEO-SPAFA and the UNESCO

Jakarta office and Bronze Sponsors: AIMA and the UNESCO Bangkok office see <http://www.apconf.org/sponsors/>

The Conference organizers are pleased to announce that more than 180 people from more than 35 countries have registered interest in attending the conference – to register your interest go to: <http://www.apconf.org/register/>

Adjunct Associate Professor Mark Staniforth

Chair – Scientific Committee
 On behalf of the Conference Organising Committee
Mark.Staniforth@flinders.edu.au

See the Conference website at: <http://www.apconf.org/>

The Inaugural Asian Academy for Heritage Management (AAHM)

Asia-Pacific regional conference on Underwater Cultural Heritage

Session Title:

Preservation and conservation of wet archaeological materials and site management

Session Abstract:

This session will focus on *in-situ* preservation and conservation management issues, conservation analyses and treatments, and applied conservation research of archaeological materials from freshwater, marine and wet terrestrial sites. The main purposes of this session are to encourage the exchange of ideas and practices as well as to encourage the development of conservation networks throughout the region. Presentations, posters and workshops are invited that address any of the following areas:

- *In situ* preservation of marine archaeological materials, including reburial practices
- Conservation management of shipwreck sites, including on-site monitoring
- Conservation treatment case studies
- Research into the analysis and treatment of wet archaeological materials
- Review of the status of wet archaeological conservation programs in the Asia Pacific region

- Development of collaborative conservation research and treatment programs

Suggestions for additional topics are welcomed by the session organizers.

Session Organisers:

Dr Ian Godfrey
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Dr Moon Whan-suk,
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Conservation Division,
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Dismantling the lighthouse

Penny Nolton (Australian National Maritime Museum) has been condition reporting and developing a conservation management plan for the lighthouse at Darling Harbour. The lighthouse was originally constructed in 1874 at Cape Bowling Green in North Queensland, 70km south of Townsville. The iron cladding that forms the tower was imported from Britain and the internal timber framework, stairs and column that housed the mechanism were all constructed from local Australian hardwood in a style that was distinctive for QLD lighthouses. The original light source was a Fresnel lens with a kerosene mantle. This was replaced in 1920 with an automatic light. Cape Bowling Green lighthouse was eventually replaced with a modern light tower and dismantled in 1987 and transported to Sydney.



Dismantling the lighthouse at Cape Bowling Green in 1987.

In 1994 it was re-erected at Darling Harbour and opened to the public. The original light source was reinstated and some repairs, replacement parts and repainting were carried out at this time. While the lighthouse has received some maintenance over the years, a number of issues have been identified which highlight the need for a detailed preservation plan. The corrosion problems, paint failure, water ingress and maintenance issues will be addressed.



Corrosion stains down exterior of tower 2011.

Decisions regarding the original paint schemes, operation of the mechanism and other issues relating to interpretation and display will be made in consultation with the curators.

MASTERCLASS REGISTRATION

Title Surname..... First Name.....
 Organisation Position
 Address.....
 Town State P/Code
 Phone Fax.....
 Email

MA Member RGAQ Member Dietary Requirements.....

Are you (tick the applicable box)

- A volunteer - how many days per week.....
- A paid museum/gallery worker (full-time)
- A paid museum/gallery worker (part-time)
- A student
- A service provider
- Other (please specify)

PAYMENT (tick the applicable box) M&GSQ ABN 32 109 874 811

| | |
|---|--|
| EARLYBIRD Closes 1 July | |
| \$60 (inc GST) - Masterclass registration fee (earlybird) | |
| \$50 (inc GST) - concession Masterclass registration fee (earlybird) | |
| \$75 (inc GST) - Masterclass registration fee (after 1 July) | |
| \$65 (inc GST) - concession Masterclass registration fee (after 1 July) | |
| TOTAL PAYMENT (includes GST) | |
| \$ | |

Payment Details (tick the applicable box)

| |
|--|
| <input type="checkbox"/> Cheque/money order enclosed (payable to Museum & Gallery Services Queensland) |
| <input type="checkbox"/> Direct Payment (provide remittance advice & use name as reference) Deposit to: BSB 804-002 Account Number: 1481676 Account Name: Museum & Gallery Services Queensland Ltd Bank: Queensland Teachers Credit Union Branch: Fortitude Valley Qld |
| Invoice me |

*Concessions include MA & RGAQ Institutional and Individual members; volunteers; and students.

Return registration form to: Museum & Gallery Services Queensland
Post: Level 3, 381 Brunswick St, Fortitude Valley QLD 4006
Fax: 07 3215 0821 **Email:** leisha.lawrence@magsq.com.au

MASTERCLASS

Tools and principles for the preservation of time-based media artworks

Richard Gagnier
 Head of Conservation, Montreal Museum of Fine Arts,
 Montreal, Quebec, Canada



This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

This masterclass is suitable for:

Conservators, collection managers, archivists, preventive conservation technicians, contemporary art curators and time-based media curators (film and video).

Learning outcomes:

- Realising the notion of obsolescence is a major issue with time-based artwork and how this has led to new strategies for preservation including migration and emulation;
- Understanding how the concept of authenticity is still a guiding factor to the preservation process, yet looking how differently it could be defined by integrating the notion of integrity;
- Applying these concepts to a decision model for preservation of time-based artworks;
- Preventive conservation new strategies: importance of the archival/master source of the work and the production of exhibition copy components;
- Acquisition policies for time-based media work: what to acquire to allow long-term maintenance of the work and the costs to consider in this process.

Date: Saturday 13 August 2011
Time: 9.30am-11.00am
Venue: Mackay Entertainment & Convention Centre
 Mackay, Queensland

This masterclass is part of the M&GSQ State Conference 2011, supported by Mackay Regional Council and Artspace Mackay. On Friday 12 August, Richard Gagnier will also present a Conference keynote address, *The concept of integrity as the guiding framework to the preservation of time-based media art and installation.*



The M&GSQ State Conference is an initiative of Museum and Gallery Services Queensland in partnership with Artspace Mackay and is supported by Mackay Regional Council and Mackay Entertainment and Convention Centre. M&GSQ receives financial assistance from the Queensland Government through Arts Queensland and is supported by the Visual Arts and Craft Strategy. M&GSQ is assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

Tools and principles for the preservation of time-based media artworks

This masterclass draws on the five-year research alliance project by DOCAM (Documentation and Conservation of the Media Arts Heritage), directed by la foundation Daniel Langlois, based in Montreal, Québec.

DOCAM's primary objective was to develop new methodologies and tools to address the issues of preserving and documenting technological and electronic works of art. For more information on DOCAM, visit www.docam.ca

The Conservation DOCAM sub-committee examined and refined the meaning of some conservation principles and concepts specific to the preservation issues of time-based media works, the notion of obsolescence being a key issue in this discussion. For these works, authenticity as a concept could be articulated as an active paradigm by defining the work's integrity to be maintained. The historical setting and significance of an artwork is not solely located within the maintenance of its original media technology.

This examination was accomplished by adopting a case study approach. These works, selected from different Canadian museum collections, were documented and looked at from the perspective of their preservation. These case studies demonstrate how the concept of integrity could guarantee the true meaning of the work even though some of its components might be physically modified, be it the equipment or the support content. Moreover we will see under which conditions these modifications could be adopted and justified, thus establishing the principles of a deontological approach. One of the outcomes of this research has been the development of a sequential tree decision model as an aid in the formulation of preservation strategies for these works incorporating time-based technology.

Biography

Richard Gagnier is the Head of Conservation at the Montreal Museum of Fine Arts since Fall 2007. He graduated from l'Université de Montréal with a B.Sc. (Honour) in chemistry, and a minor in Art History with a strong component on modern and contemporary art, theory and discourse. He completed the course requirements of the master program in art conservation (MAC) research stream of Queen University, Kingston, Ontario. Eager to specialise in issues of contemporary art conservation, he joined the team of the Restoration and Conservation Laboratory at the National Gallery of Canada in the Fall of 1984 where he successively developed expertise as assistant-conservator and conservator of contemporary art until the Summer of 2007. His practice encompasses contemporary art media such as painting, sculpture, installation as well as time-based media art. He was one of the research specialists on the five years (2004-2009) Research Alliance project for DOCAM (Documentation and Conservation of the Media Arts Heritage) lead by la foundation Daniel Langlois (Montreal) where he directed the sub-committee on case studies for conservation/preservation. He is currently a member of a research group composed mostly of art historians on the re-exhibition of contemporary art under the leadership of Francine Couture, art sociologist and teacher in art history at UQAM (Université du Québec à Montréal).



M&GSQ State Conference 2011

Supported by Mackay Regional Council & Artspace Mackay
MACKAY ENTERTAINMENT & CONVENTION CENTRE
MACKAY, North Queensland

The Conference is a major professional development opportunity for museum and gallery staff and volunteers from 11-13 August.

Thursday 11 and Friday 12 August feature national and international keynote speakers in plenary sessions, and case studies in parallel sessions. Saturday morning 13 August offers a choice of 10 masterclasses and skill sessions.

The conference is located in picturesque Mackay, north Queensland, the gateway to islands and rainforest. Satellite and social events showcase not only the tropical setting but also the unique public art interpretation of its stories. Mackay Regional Council and Artspace Mackay will proudly present Fiona Foley's six public art works for Mackay's Bluewater Trail as one of the most significant public art developments in Australia.

Conference themes addressed by keynote speakers include:

- Dealing with Disaster... bush fires, floods and cyclones
- Agents of Social Change and Challenging Stories
- Build it... reconceptualising museum and gallery spaces
- Managing our carbon footprint and lighting solutions
- Beyond the Walls... new media, public art and heritage interpretation
- Changing Nature of Collections... documentation and preservation of new media art, contemporary collecting practices

Richard Gagnier will present a Conference keynote address, *The concept of integrity as the guiding framework to the preservation of time-based media art and installation*, on Friday 12 August.

To register for the Masterclass, Tools and principles for the preservation for time-based media artworks, use the registration form overleaf.

One or two-day Conference registration is also available if you would like to attend the Thursday and/or Friday conference days in addition to the Masterclass. Visit the M&GSQ website at http://www.magsq.com.au/01_cms/details.asp?ID=749 to download the full registration form, preliminary program, accommodation and post-conference tour options.

Social Program

- Welcome Drinks at Artspace Mackay
- Viewing of *Contemporary Miniatures*, Queensland Art Gallery Travelling Exhibition
- Choice of Networking dinners at local restaurants
- Community Launch: Public Artworks by Fiona Foley at Bluewater Quay
- Conference BBQ dinner, Bluewater Quay
- Choice of recreational activities and post-conference options

Lab and People News

Tasmania

Tasmanian Museum and Art Gallery

Cobus van Breda is currently examining the photographic negative collection to identify cellulose nitrate. He is also preparing an idiosyncratic series of 51 nineteenth century watercolour portraits of middle to lower class English men and women, ranging from the poet Robert Bloomfield to 'Little John of Colchester, a poor lunatic'. These works will be displayed next year in a joint TMAG/MONA exhibition.

Erica Burgess has just completed the preparation of paintings for display in Markree, TMAG's new house museum specialising in the art, decorative arts and social history of the early 20th century. She is now treating paintings requested for the TMAG/MONA exhibition, they are an eclectic group that include works by Sinibaldo Scorza, George Tjapaltjari, James Gleeson and Neil Haddon.

Nikki King Smith is moving her work to a new (refurbished) space at Moonah, TMAG's offsite storage area. The new area was required as TMAG is starting to work toward the development of the historic spaces with new exhibitions in 9 galleries. The area is also needed for the treatment of 80 or so Tapa, requested for exhibition.

Private Conservators

Michelle Berry has been working with TMAG on the preparation of Tapa Cloths and Bark paintings which will be exhibited at MONA next year and has just completed the preparation of objects for exhibition in the about to be opened Markree.

Marty Passingham and **Michael Staples** returned from Mawson Station in Antarctica in February after spending the summer working on the conservation of Bisco Hut. Bisco is one of the original huts constructed at the Antarctic Base and was damaged by fire some years ago. The work on its repair and conservation has taken several seasons of work. Marty has also travelled to Macquarie Island with **Peter Maxwell** to document the heritage artefacts located there and to repatriate the remains of the wireless mast originally erected by the Australian Antarctic Expedition in 1911.

National Trust of Australia (Tasmania)

Trust conservators have been busy preparing and installing displays of National Trust items in a variety of Launceston venues for the Tasmanian Heritage Festival.

Tamara Hollister has also been busy replacing light sensitive artworks from our Home Hill property with reproduction prints and placing the originals into archival storage.

John Hay is currently restoring a re-discovered outer frame for a Robert Dowling portrait of the Reed children. This artwork was recently displayed in the NGA Dowling touring exhibition but with only a three component frame. John's eagle eye recognized that a pin board being used by the Trust was actually the outer frame for the Dowling work. The frame is in the style known as 'rough deal' which originated as a reaction against compo frames by the pre Raphaelites and began to appear in British commercial framing catalogues by the 1880s.

Linda Clark is preparing a lighting policy for Home Hill and also working on developing housekeeping and

cleaning programs for the property. Linda has also been involved with **Don Ellsmore**, **David Young** and **Anne Cummins** in presenting the APT Advanced Building Conservation Techniques workshop held at Longford, Tasmania in May.

Queen Victoria Museum and Art Gallery

The QVMAG exhibitions team welcomed **Charlotte Walker** (Conservator of Objects) and **Amy Bartlett** (Conservator of Paper and Textiles) to the conservation lab in May. They join **Mar Gomez** who has been working as Conservator of Paintings since March after returning from two years in Singapore.

Mar has been carrying out a range of tasks which include monitoring the environment within gallery spaces and store rooms, managing the quarantine room and conducting conservation treatments. She has most recently been working on a badly damaged late 19th century painted screen by A. Burrows that depicts the lakes of Tasmania.

The QVMAG's Disaster Plan was tested in March when Launceston was issued with a flood warning. A team of staff members worked to ensure that the collection was kept safe during this potential natural disaster including moving works and sandbagging. Thankfully a major disaster did not eventuate.

QVMAG's Royal Park building in Wellington Street has been undergoing an extensive refurbishment. The building will become the new art gallery while the Inveresk site is dedicated to the history and science collections. Mar, Amy and Charlotte, are focussed towards the opening of the gallery in September this year. They are busily preparing paintings, works on paper,

textiles, objects and furniture for nine gallery spaces as well as providing conservation related advice in regards to the building.

Amy has assisted with the installation of a showcase exhibiting the medals and personal items of 'Harry' Murray, Australia's most highly decorated soldier. This exhibition will be on display at Inveresk until 26 June 2011.

Congratulations to Mar and her partner Peter who are expecting their first child. Mar will be leaving the conservation team in June to have her baby and visit her family in Spain.

Tasmanian Archive and Heritage Office

The records from the Tasmanian office of the National Archives have been transferred into our building over the last month or so which has involved a lot of moving of our existing records and collections. Every spare mm in our tower block has been compacted if it wasn't already. **Stephanie McDonald** has been working with relief library technicians to ensure the safe rehousing of photographic collections from filing cabinets into boxes as well numerous other tasks associated with the moves. Stephanie is also working on the removal of c.1980s chipboard from the backs of approx. 230 historic photos from the Mt Lyell Mining company. Contact her if you've had any experience with this!!

The Conservation Section prepared the exhibition "*Fishes from the end of the world*" – images from the W.B. Gould *Sketchbook of Fishes from Macquarie Harbour*. It was on show in the Allport Library and Museum of Fine Arts for the event to inscribe items on the Australian Memory of the World Register and the Sketchbook was also inscribed on the register.

Penny Carey Wells is working on custom-made boxes for the storage of an iconic item in the Allport Collection – the author's copy of *The Cruise of the Beacon* by Bishop Nixon, 1854 with

original drawings, watercolours and albumen photographs of the Tasmanian Aborigines. Also in the project are cased photographic images; stereoscopic plates; lantern slides and framed silhouettes.

Victoria

Heritage Victoria

Heritage Victoria has, as usual, been a busy place over the past 6 months. CCMC graduates **Claire Tindal** and **Jane Manallack** have 'been and gone' during those months. Claire joined Heritage Victoria in November 2010 on a short term contract to work on the Pentridge Prison artefact assemblage; Claire completed an impressive volume of practical treatment work on the waterlogged leather from Pentridge Prison between November 2010 and March 2011 and decided to return to the United States to take up the offer of a permanent job with Florida's Bureau of Archaeological Research. We wish her all the best and we look forward to tracking her career development and maybe we will work with her again in some other capacity such as conservation research.

Jane completed her professional internship in the lab in February/March 2011. Jane worked on conservation treatments for Cohen Place (from Melbourne's CBD) which is an assemblage of very tiny artefacts many of them excavated from domestic contexts; think metal brooches, carved ivory brooches, dress pins, bone bodkins and other sewing implements and textile covered buttons.

Natasha Trenear, CCMC student has been volunteering her time a day per week in the laboratory during her first full-time semester in the MA course. Tash has been working on anything and everything but most notably she has been doing fantastic work packing the many fragile fragments of the treated Pentridge Prison leather away into

storage boxes. **Eliana Urrutia**, CCMC student has lately joined to help out in addition to her student colleagues **Lisa Yeats** and **Fran Patterson**. **Nicole Elfrink**, a final year CCMC student will be undertaking her professional internship at Heritage Victoria this month.

Susie Collis is still kicking around in the lab and has enjoyed working with and supervising all of the CCMC students to date. She is working on a number of land and maritime treatment projects and is eagerly anticipating the field work conservation component of an archaeological excavation scheduled to take place in late 2011 or early 2012 at the former Carlton and United Brewery site just north of Melbourne's CBD. Recently Susie had the very exciting job of assisting Heritage Victoria's archaeologist in recovering an 1867 time capsule from a fountain in Ballarat city's main street; the time capsule was laid behind the foundation stone of the fountain which memorialises the Burke and Wills exploration party. The 1867 time capsule contents included coinage of the day and a much deteriorated newspaper. The contents of the time capsule are on display at Sovereign Hill's Gold Museum in Ballarat.

Centre for Cultural Materials Conservation

Semester 1 has wrapped up the formal lecture program with the second year students presenting their major treatments to staff and students. The usual variety of objects were treated this semester from paintings from the Victorian College of the Arts Historical Collection, paper objects from the University Library and Archives collections and 3D objects from a number of collections across campus. Academic staff of **Robyn Sloggett**, **Marcelle Scott**, **Sophie Lewincamp** and **Petronella Nel**, and involved consultancy staff, **Holly Jones-Amin** and **Cushla Hill** are now into marking mode.

The objects lab has had its usual variable treatments. Unusual pieces from institutional and private collections made from diverse composite materials such as animal furs used in school bands, intricately worked leather mirror frames, and found objects have challenged **Carmela Lonetti** and **Reyhane Mirabootabi**. The opening of the new Shire of Yarra Ranges regional museum has required work on some of amazing pieces relating to the rich social history of the area as well as indigenous heritage. Holly Jones-Amin has been supervising Master's students, some of which have been undertaking complex treatments on archaeological pottery excavated recently in PNG and limestone based materials. Reyhane is completing her MA minor thesis; Investigation of deterioration of limestone in indoor environment and conservation of highly degraded limestone artefacts. These treatments have required the investigation of new materials and design of innovative treatment methodologies. Recent heritage funding made available through local and state government for the 50th Anniversary of Gallipoli has also resulted in conservation management projects and treatments involving returned servicemen/women memorials, honour rolls and public monuments.

The paintings team of **Catherine Nunn**, **Caroline Fry**, **Vanessa Kowalski** and **Cushla Hill** have been working on a number of colonial paintings from interstate collections and some contemporary artworks from local collections, including paintings from the University's art collection. Caroline and **Jude Fraser** recently conducted a training workshop on condition reporting of paintings and artworks on paper. Jude also delivered a regional archives workshop in conjunction with the Public Record Office Victoria (PROV) and will be running a handling workshop later in June for installation staff at a Melbourne collecting institution.

In the paper lab, we have welcomed back **Marika Kocsis** to the team. Her interest in book conservation has been well put to the test since arriving,

and is going to be furthered by her acceptance into a two week course at the Centro del bel libro in Ascona, Switzerland, titled 'An Introduction to the Conservation of Leather Bindings'. The rest of the paper staff, **Belinda Gourley**, **Katy Glen**, **Libby Melzer**, **Alby Hamilton** and **Stefanie Alexander** have been working on numerous big artworks, many and varied types of books, and large collections of archival material. Katy is also planning to head off overseas later this year to participate in a FAIC workshop titled 'Removal of Pressure sensitive tapes and tape stains from photographs' to be held in Shepherdstown, West Virginia. **Nick Selenitsch**, who undertakes projects for the PROV, has been challenged by some of the worst mould-affected material seen by any of our staff. The material was part of a map collection being transferred to the PROV from an agency and had been wet for about 2 years. It had somehow been missed when the rest of the collection was treated after water damage. Nick has also been contributing to a series of workshops to local indigenous communities as part of a broader training program 'Know your History, Preserve your Culture', organised by the Koorie Records Unit at PROV. The program was delivered in Bairnsdale, Warrnambool and Mildura and included presenters from the PROV Koorie Records Unit, National Archives of Australia, State Library of Victoria, Museum Victoria, Koorie Heritage Trust and Museums Australia (Victoria).

Congratulations to **Briony Pemberton** and partner who welcomed baby Henry into the world in late March.

National Gallery of Victoria

Williamson Foundation Fellows, **Alex Ellem** and **Helen Gill** have commenced new projects. Helen is cleaning and restoring the anonymous Tudor *Portrait of a Lady in Rich Attire* while Alex has begun the consolidation and cleaning of Ansdell and Creswick's collaborative work *England*. **Natalie** has been completely absorbed into the indigenous

collection along with the loans and acquisition programs. **Carl Villis** is blogging his treatment to this important work on the NGV website www.ngv.vic.gov.au/explore/conservation/the-poussin-project. **Michael Varcoe-Cocks** has likewise contributed online content of some discoveries made on Eugene von Guérard's working methods.

MaryJo Lelyveld is nearing the end of a project to research and oversee the reframing of twelve Fred Williams paintings in the lead up to them touring. **Noel Turner** has completed making a reproduction of a very delicate little frame for a work on paper by Georgiana McCrae. **Sharon Grigg** successfully removed bronze paint from a watergilded oval frame for a plaster portrait of Agnes McCrae by Thomas Woolner, and is now assisting Noel with yet more bronze paint removal on von Guérard's *Sydney Heads*. **Suzi Shaw** is kept busy preparing newly acquired works as part of the 150th anniversary of the NGV including a dining chair by Josef Hoffmann and Asian lacquers.

The Objects lab has been busy with a large number of works from the NGV's Pacific collection being prepared for the redeveloped Oceanic gallery space for the 150th anniversary celebrations. **Georgia Harvey**, **Sharon Grigg** and **Di Whittle** undertook several major treatments on items including dance masks, fibre and mud ceremonial figures, shields and a particularly insect-damaged *Mbis* pole. Conservation art technicians **Eamon O'Toole** and **Fredrick White** collaborated with conservators and designers to fabricate new mounting systems for this large volume of work. **Trude Ellingsen** has been working with artists Brook Andrews and Jonathon Jones to provide conservation input into the installation of their light-based works (neon and LED respectively), which were commissioned to pay homage to William Barak. **Marika Strohschnieder**, as well as deftly managing the daily issues of the lab, was able to assist visiting scholar Dr Timothy Wilson from the Ashmolean Museum by X-raying and examining 17 Italian majolica items from the collection. All

members of the lab were involved in vibration testing in gallery spaces during construction activity relating to the Gallery Renewal project.

In the exhibitions conservation team, **Helen Casey** has put to bed our year long regional gallery touring exhibition *Imagining the Orient*. It proved a wonderful opportunity to try out some different microclimate systems for the display of artworks. Helen has also been doing an online course with the Northern States Conservation Centre on Materials for Display and Storage, presenting a great opportunity to keep up to date with new materials being introduced in the US. Helen is also looking at setting up a standard testing protocol for new materials and for paint coatings and would be interested to find out if anyone else is already doing something similar in their institute. **Catherine Earley** is currently leading the team in the prep and installation of works for this year's Melbourne Winter masterpieces exhibition, *Vienna: Art & Design*. New plinths are being trialled with Di-bond surfaces and barriers built in to their edges to hopefully deal effectively with the crowds anticipated. **Janelle Borig** is going through a custom mount-making phase developing a hanging system for Samoan body jewellery by Marianne Tahlia Pau. She is also working out a way to wall-mount numerous Aboriginal shields using a metal bracket and securing with adhesive felt covered cable ties at the handle for our upcoming exhibition *Tjukurrjjanu: Origins of Western Desert Art*.

The textiles team, **Kate Douglas**, **Annette Soumilas** and **Solitaire Osei**, have recently installed the double venue exhibition *Manstyle*, the first NGV exhibition dedicated to menswear. After a trip to Belgium for a wet-clean treatment, the *Tritonias Carpet* is finally on display. Its rejuvenated appearance has gained much positive comment and has made all the hard work worthwhile. Solitaire presented a paper on its treatment at the *International Conference of Oriental*

Carpets in Stockholm, June 2011. The team also attended and presented papers at the TSIG Symposium 'On the Body' in Canberra, March 2011. In preparation for the NGV's *Art Deco Fashion* exhibition, Annette undertook Tambour Beading tuition with Karen Torrisi, a *Lesage* trained embroiderer.

With some relief, we welcome back **Holly McGowan-Jackson** from maternity leave to head the Frames & Furniture conservation studio. The painting studio has been joined by **Natalie Hewlett** who is back-filling for Carl Villis working on the Poussin project. We would also like to welcome **Skye Firth** to the textiles team, who has joined us part-time and is working on wedding dresses for the Bendigo Art Gallery's *White Wedding Dress* exhibition.

National Archives of Australia – Melbourne

Archives staff have participated in a number of outreach activities during the last few months. **Carey Garvie** presented a talk on preserving records at a Koori Workshop "Know your history, preserve your culture" held at the Public Records Office of Victoria. Carey also presented a talk at a Veterans Heritage Workshop. **Debra Parry** presented a talk about preservation at the Archives and conducted a tour of the repository and laboratory for the annual visit of conservation students from the Melbourne University masters program.

"Shake Your Family Tree", a national open day for family historians, was held at the Victorian Archives Centre. Melbourne Conservation staff organised a conservation clinic where Conservators from the National Archives of Australia, Museum Victoria, State Library of Victoria and Centre for Cultural Materials Conservation provided advice to the public on how to preserve their keepsakes. Archives staff Carey Garvie, Debra Parry, **Amy Bartlett** and **Liam Ryan** participated in the event.

In other outreach news, Carey Garvie assisted an agency in response to a request for disaster assistance following heavy rain in Melbourne.

Amy Bartlett has been monitoring the environment of the cold storage area at the East Burwood repository, using data loggers and Climate Notebook software. This monitoring is being undertaken to contribute to a national project.

Debra Parry and Amy Bartlett have been intensively treating a trademark register from the period 1883 to 1885. Amy unbound the volume before conservation treatment commenced on individual pages and trademarks. **Tha Iem** is digitising the trademarks to preservation standards and Debra will re-bind the register in the coming month.

In April we wished a fond farewell to Amy Bartlett as she took up a position in Launceston as the Conservator at the Queen Victoria Museum and Art Gallery. We wish Amy all the best in her new position.

Museum Victoria

Museum Victoria is privileged to have begun working with Dr Robert Waller on establishing a collection risk analysis project. A group of about 45 MV collections, facilities and conservation staff has had the opportunity to participate in risk assessment training with Dr Waller and his teaching assistant Alison Fleming. **Davina Hacklin** has been instrumental in planning and facilitating this great opportunity – we all feel very excited about this new direction in collection management, preservation and planning.

Sarah Babister has begun conservation assessment of the 650 pieces which make up Pendle Hall Dolls House. Pendle Hall is an enormous, elaborate and intricate dolls' house that Felicity Clemens built almost entirely by hand. Beginning in the 1940s, Melbourne-born Felicity was inspired to create

Pendle Hall after her daughter received a small dolls' house as a gift. Ultimately, Pendle Hall reached 21 rooms of Georgian-style country splendour, complete with parquet floors, working chandeliers, a fully-stocked larder, a resident family with servants and even a mouse beside a wheel of cheese. The house was donated to Museum Victoria through the Australian Government's Cultural Gifts Program in 2010. To date about 250 pieces have been assessed and approximately 40 treatments have been carried out ranging from surface cleaning to adhesion. Some ornaments repaired to date measured only 20 mm. Condition assessments of the 21 rooms which make up the doll's house is also underway.

We welcomed **Silvia da Rocha** to the team in April. Silvia is a recent graduate from the CCMC program and is currently backfilling David Coxsedge as our IPM Co-ordinator until the end of June 2011. At this time we will bid her a sad farewell as she takes up an internship with ARGO – Conservation and Restoration in Lisbon, Portugal.

Karen Fisher and **Sarah Gubby** are about to head into Mapuru in north-east Arnhem Land to attend a basket weaving workshop. The workshop is run by local women and will focus on pandanus baskets including collection of the fibre, preparation, dyeing and weaving.

Elizabeth McCartney has completed work on our latest gallery redevelopment at Immigration Museum. *Identity: Yours, Mine, Ours* opened in May and is an exhibition which challenges the notions of personal identity and the assumptions we make about people, cultures and communities. As well as having ground breaking content, the exhibition management has been making new leaps as well – all of the changeovers have been chosen for the 10 year life span and the objects and mounts prepared in advance.

Sam Hamilton has been working on the *Tutankhamun and the Golden Age of the Pharaohs* exhibition. She recently

participated in the installation of the amazing artifacts which include King Tutankhamun's golden coffinet and crown.

Felicity Bolton has almost completed the pyrite project. This involved the condition assessment, photography, re-boxing and housing actively deteriorating pyrite specimens in anoxic enclosures, using The RP system™ oxygen absorbers and Escal™ barrier film. Felicity continues to work on the fluid collection, including remedial treatment of historic labels.

Helen Privett has returned from maternity leave and in August **Karina Palmer** will also return to the team. We also welcomed **Danielle Woodward** as a regular volunteer. Danielle has been working in Germany for some years and has recently returned to Melbourne to start a family and enrol in the Masters program at University of Melbourne.

New South Wales

State Library of New South Wales

The Branch welcomes **Kate Hughes** who has joined the team as a conservator, having completed her internship at the NLA and before that her degree at the CCMC. We have also welcomed assistant conservator **Karen Wilcox**, who joins us from Historic Houses Trust. Karen has completed her first degree in Museum Studies and is now focussing on her Honours in Archaeology, which she hopes to finish by the end of the year.

Catherine Thomson has been buried in the assessment for our next 5 gallery show *On Sale!* This exhibition highlights the significant contribution shops and shopping have made to the economic and cultural heritage of the nation. With over 300 items, in addition to loans from SLV and David Jones Archive, Cath will require a big

team to help her: **Kate Hughes** and **Cathryn Bartley** have helped with the initial stages, and most of the branch will have contributed by the time the show that opens in early August.

Book conservators **Guy Caron** and **Nicole Ellis**, with assistance of **Dana Kahabka** and **Cathryn Bartley**, have been involved in the in-depth treatment of two 18th century Dutch atlases. This work has involved the help of our sister institution the AGNSW and our colleague **Analiene Treacy** who assisted with the use of and their XRF. The X-ray analysis of the pigments helped in developing a treatment scheme for the extremely damaged areas affected by copper based pigments on the maps.

In May, Book conservator **Steve Bell** couriered items from the collection for the *Landmarks* exhibition at the National Museum of Australia. For over 6 months Steve has been working on the preparation, support design and fabrication as well as the documentation of this loan. In addition to the volumes that he prepared, items requested included swords belonging to Flinders and Blaxland as well as silver spoons from the *HMS Investigator* as well as Flinder's sextant and sash badge.

The branches expertise with the handling and storage of oversize glass plate negatives has come to the fore with the end phase of the Holterman digitisation project. The collodion wetplates range in size 15x18 inch [381x457mm] up to 18x22 inch [457x559mm] and have been housed in large cedar boxes since they were made in the 1870s. These original red cedar boxes have also been conserved. **Lang Ngo** is finishing this project with the help of **Silvana Volpato** and **Jessica O'Donnell**.

Cecilia Harvey with her team of **Kate Hughes** and **Bronwen Glover** are celebrating the recent installation of *Celebrating Freycinet* display in the Library's Dalgety walkway. The display consists of a selection of charts of Australia by Louis de Freycinet and Matthew Flinders plus other rare objects

from their landmark expeditions. The team faced many challenges in treating and devising methods to display the maps due to the way the large maps were folded and attached to their albums. This display coincides with the Southern Latitudes 2011 ANZ Maps Conference, the 39th annual conference of the Australian and New Zealand Map Society, hosted by the SLNSW.

Australian Museum

The Conservation Laboratory is currently closed for the refurbishment of the ceiling, lighting and air-conditioning system, which had become outdated and hazardous. Work is progressing well and we hope to be back in the lab in mid-July. In the meantime staff are working at several temporary locations across the museum and maintaining remarkable productivity despite the makeshift facilities.

Conservation staff were recently engaged with the Museum's new venture, *Jurassic Lounge*, which was a multimedia event held every Tuesday evening throughout February to April. Visitors were treated to **Sheldon Teare** treating historic Bird of Paradise specimens, whilst **Colin Macgregor** demonstrated the potential of our 3-D scanning equipment. Colin also used the 3-D laser scanner for a trial scan of an echidna artwork at the Aboriginal



Megan brush vacuuming one of the crocodiles

rock engraving sites in Kuringai National Park, on the northern fringe of Sydney, to help monitor its condition.

Kate Jones has been preparing and packing delicate material from the Torres Strait Islands for an exhibition at the Queensland Museum entitled *Awakening: Stories from the Torres Strait*. Kate also recently finished installing an extraordinarily heavy carved tree at the State Library of New South Wales for an impressive exhibition called *Carved Trees: Aboriginal Cultures of Western NSW*.

Michael Kelly is currently working with material from the museum's Archives and Research Library collections to be displayed in an upcoming exhibition on the 19th century scientific illustrations by Harriet and Helena Scott.

Heather Mackay, along with Colin, has been much involved with planning and preparing for the lab renovations. Heather has been assisting Anthropology staff member, **Rebecca Fisher**, on a major project that has seen the majority of large Tongan and Samoan barkcloths transferred to rolled storage. This numbers 70 barkcloths in total. Conservation staff are very grateful to Rebecca for her dedication to this project. Heather and **Kristel Smits** are now treating a number of creased and otherwise damaged Tongan barkcloths, before they too can be rolled.

The Conservation team is very happy to welcome on board **Megan Dean-Jones**, who has worked at the Museum previously in an assistant conservator role, and has now been given a 6 month contract.

Sheldon Teare, with help from Megan, is carrying out conservation treatments of a range of reptiles from the Australian Museum's oldest showcase. Work involves cleaning and repairing some very old crocodile specimens and some of the conservation work will be carried out in the exhibition space. More info can be seen at <http://australianmuseum.net.au/Rare-and-Curious/>. Sheldon is lucky enough to be spending time



Sheldon making a new tail tip for one of the crocodiles

working with the wonderful textiles Conservators at the National Maritime Museum to develop skills in textiles conservation. Sheldon continues work preparing human remains so they can be returned to community for burial.

Don't forget to check out our website! <http://australianmuseum.net.au/Materials-Conservation-Unit>

State Records NSW

State Records NSW welcomed our new paper/preventive conservator **Paul Smith** in March this year. Paul has hit the ground running and has been thrown into the merry-go-round of plans and treatment oddities resulting from conservation requests through our Reading Room. Paul's most recent project was a 13 metre petition from the goldfields around Lambing Flat in 1862. The signed petition sheets had been adhered together with animal glue and then folded along the length of the petition and then rolled to fit into a standard file. This effectively meant that the information on the petition could not be accessed. During the course of the treatment Paul discovered that some of the petition sheets were overlapped obscuring information. The decision was made to unstick those areas and adhere them with starch paste so that they are in better alignment. The petition has been permanently extracted from its parent file and will now be stored rolled in a purpose made box.

The rest of the conservation team – **Dominique Moussou, Jill Gurney,**

Clara Cesarone and **Carol Marsh** – have all been working on the Crown Plans being prepared for digitisation by the Land and Property Management Authority.

Elizabeth Hadlow has been on several site visits to help agencies assess their records prior to transfer as State archives. Elizabeth recently attended the Risk Assessment for Collections seminar presented by Robert Waller and is now in the process of establishing the team that will be risk assessing State Records' collection to feed into the strategic planning process later in the year.

Australian National Maritime Museum

Sue Frost has been preparing a collection of prints for display during NAIDOC week. She is currently involved with *Scott's Last Expedition*, which is a collaborative exhibition between London's Natural History Museum, Canterbury Museum Christchurch and the New Zealand Antarctic Heritage Trust. She has been working with the couriers, condition assessing the objects prior to installation, with the ANMM being the first of three venues. It will travel back to London for the centenary of Scott's last expedition in 2012, then to Christchurch, when the city will hopefully have recovered more from the earthquake damage.

Julie O'Connor continues re-housing the textile collection with help from **Sheldon Teare** from the Australian Museum, who is doing some professional development at the ANMM. The textile re-housing project has expanded to include additional textiles stored in other storage areas within the museum in order to centralize textile storage. At the end of the first quarter this year, 903 textiles from a total of 2465 textiles have been re-housed. Data analysis of the number and type of textiles in the collection, excluding new acquisitions indicates we will eventually

need to convert the remaining eight compactuses to store all the hung, rolled and shelved textiles. Before July three of these compactuses will be converted to the appropriate storage configuration.

Caroline Whitley and volunteer Henri Holekamp have recently completed an extensive treatment, remounting and framing project on a series of marine watercolours. They are now working on a flattening and rehousing project for a series of rolled plans that have been awaiting attention for years.

Condition reporting and helping with the installation of the *Tayenebe* exhibition of Tasmanian Aboriginal women's fibre work, was a wonderful opportunity to see how 35 indigenous women have reconnected with the cultural craft of their ancestors, and reinvigorated their unique connection with the land and sea. During the previous two years they had participated in a series of workshops held in various locations around Tasmania, during which they shared and relearned weaving skills and techniques to make baskets and bull kelp water carriers, and acquired knowledge of the plants traditionally used to make them. The exhibition, public lectures and workshops were a culmination of these experiences, and provided an invaluable learning experience for the public and museum staff.

Kathryn Yeates returned from maternity leave in March, to recommence her role as preventive conservator.

Rebecca Dallwitz has been doing analysis of marine archeology objects with the XRF instrument borrowed from Bruker AXS. She has also been scoping a preservation plan for objects with working parts focusing on the Museum's collection of marine engines. To this end she has been calling on the expertise of conservators from the AWM and the NMA.

As well as working on the Darling Harbour Lighthouse (see separate story) **Penny Nolton** has also been working on an Australian 1930s wooden speedboat *Chromeplate* and its 'home-made' 500cc

outboard motor, selected for long term open display. The boat appears to be mostly in the condition that it would have been when last used apart from some components having been removed (and missing). Although professionally built, the surface has a 'rough and ready' appearance typical of this type of vessel and the era where the appearance would have been secondary to the performance.



Chromeplate

Although structurally sound, the main concern with *Chromeplate* is the highly visible damage along the edges of the decking where the brass screws have suffered extensive corrosion and the surrounding varnish is lost and the underlying veneer damaged. This could be considered normal deterioration in the course of the vessel's working life, however a curatorial decision has been made that the appearance should be improved for display and this includes disguising this damage. Penny has been testing a number of options for reversible treatments for the corrosion of the brass and inpainting, infilling and revarnishing the damaged timber as well as investigating options for reconstructing missing components.

Both **Sue Frost** and **Julie O'Connor** presented papers at the bi-annual AICCM Textile Special Interest Group meeting at the National Gallery of Australia in March. Sue's paper detailed display techniques used to mount swimwear and objects for the travelling exhibition *Exposed*. Julie's paper entitled "Storing Wearables" reported on techniques for rolled, hanging and shelved storage for textiles in the ANMM's Collection.



Pierstore Museum building at right. Credit: Norfolk Tourism

Caroline Whitley travelled to Norfolk Island for a week in late February to present three workshops to staff and volunteers of the Norfolk Island Museum and KAHVA (Kingston and Arthur's Vale Historic Area). The hands-on workshops were based on folder and box-making and Mylar sleeve construction followed by a day of one-on-one instruction on some simple active and preventive treatment techniques for the paper collection. She also provided advice on best display, storage and handling practices for their overall collections. The location of the museum buildings so close to the ocean front presents continual challenges for the staff to care for all materials on display and in their cramped storage areas, as none of the historic buildings are mechanically climate controlled. Director/curator Lisa Richards and staffer Janelle Blucher were extremely generous hosts, while ex-Sydney conservator and NI resident of 20 years-Helen Price provided most comfortable accommodation on her "estate".... Thank you all!



KAVHA Historic precinct with museum buildings in background. Credit: Margaret Christian

In May Caroline attended a one day *Local repairs on iron gall ink* workshop at the NGA's paper lab. It was presented by Eliza Jacobi from Amsterdam who has been working with "veteran" iron gall ink corrosion researcher Birgit Reissland and others at the Netherlands Cultural Heritage Agency (RCE), to establish safer and more suitable practices for the treatment of corroded iron gall ink/paper items.

Powerhouse Museum

TAM (Total asset management) and Loans team have combined for a large project. **Rebecca Main** and **Skye Mitchell**, with help from some other members of the Conservation Department, completed condition reporting and cleaning, and prepared the six compartment Governor General's carriage (GGC) and its contents; furniture etc for exhibition at Trainworks in Thirlmere. **Nitsa Yioupros** photographed the interior of the GGC.

It is one of the most luxurious railway carriages in Australia. It represents the work of the most skilled artisans employed in the New South Wales Government railways in the early 1900s. This has been an ongoing project since mid 2010.



Rebecca Evans, Registration and Rebecca Main, Conservation, ready for cleaning the Governor-General's carriage at Eveleigh Railway yard.

In other TAM work, Rebecca has condition reported and is currently repairing a set of twenty-four 1940's large glass colour transparencies that illustrate the manufacture of woollen textiles.

We have also been fortunate enough to employ 5 new staff members into our department. They are:

Rebecca Ellis – Assistant Conservator, Exhibitions

Vanessa Pitt – Assistant Conservator, Loans and Collections

Creagh Maywald – Steam Engine Driver

Chris Eagle – Steam Engine Driver

Michael Myers – TAM Photographer

Michael Myers joined us in April. He finished off some post-production work on Kate Pollard's photography of second volume of Lawrence Hargraves' journals. A fairly completely digitised version of volume 2 is now part of the Powerhouse catalogue. Michael has also photographed some jugs from the Governor General's carriage; an assortment of old Indonesian spinning wheel pieces; some cathode ray tubes and lace from the Powerhouse stores and the Lace Study Centre. He was pleased to produce large detailed composite images of some of the lace.

Nadia McDougall, **Frances Fitzpatrick** and **Vanessa Pitt** have been working on preparing seven wedding ensembles for loan to Bendigo Art Gallery for their exhibition *The White Wedding: 200*

years of wedding fashions, to be held in August. The objects include a beautiful Beryl Jents silk wedding dress from the early 1950s and Claudia Chan Shaw's black and white lace and beading fitted wedding dress and accessories from the early 1990s, made by her mother Vivian Chan Shaw.

Nadia also prepared objects for Carriageworks *Awfully Wonderful: Science Fiction in Contemporary Art* exhibition which was held at the Performance Space in Redfern and drew much television and newspaper publicity. **Tim Morris** also condition checked and installed objects for this loan which included a musical bird automaton from 1900, an electro-massage machine and a multi-prism spectroscope used at Sydney Observatory (circa 1876). Tim's knowledge of mechanical objects was in hot demand from the curators at Carriageworks.

Frances dismantled the Annette Kellerman mermaid costume that has been on loan at the National Portrait Gallery. She also dismantled & post condition checked the costumes for the Edwardian Summer exhibition at the Museum of Sydney.



Annette Kellerman, mermaid performance costume 1906 -1940 Collection: Powerhouse Museum

Susanne Chee continues preparing for the *Love Lace* exhibition, to be opened in August.

After 3 years in the planning, the Australian Dress Register is now online and will be launched within the next

couple of months. We have had some great feedback. There are about 90 contributors so far and we are eagerly awaiting more. If you haven't already seen it, here's the website address: <http://www.australiandressregister.org/>

In mid March, **Kate Chidlow** and Suzanne Chee attended the bi-annual Textile SIG *On the Body* at the National Gallery of Australia. It was great to learn what everyone in the industry is up to and the behind the scenes tour of the Ballet Russes exhibition was fantastic.

Work continues on the Conservation Department's various disaster strategies. Kate and **Sue Gatenby** have put together some tubs of disaster materials and equipment for the Powerhouse Museum site and the Powerhouse Discovery Centre site. We are in the process of locating them in store areas that are accessible from the outside. Training will follow soon afterwards. We are also working on a salvage flip book which should be published later this year.

Deidre McKillop has been working on the collection of navigation maps, 53 in total, which are now complete and awaiting photography. Her other collection project has been Certificate Award 1879, given at the Sydney International Exhibition, significant to PHM as the beginning of their collection. The paper award was water and mould damaged, very cockled with extensive tears and some loss of paper. There was even a little piece of iron impregnated in the paper, causing rust stain. The paper has been cleaned, flattened & repaired & will be stored in a Mylar sleeve.

Bronwen Griffin has been working on keyboard instruments in the Powerhouse collection in playing condition, with Tim Morris and several specialist piano tuners. Bronwen has also repackaged Yahoo Serious' "Smokin' Guitar" following *The 80's are Back* exhibition.

International Conservation Services

Kate Papierniak and **Wendi Powell** have been busy stabilising water damaged paper based artefacts from three private collections, in total over 600 items. In between disaster recovery tasks Kate and Wendi have also undertaken conservation treatment on historical (1910) Dado wallpaper in Glebe, applying innovative techniques to repair damages and reconstruct missing areas. Wendi has treated a beautifully illuminated collection of family crests and coats of arms on parchment, which required the tiresome task of humidifying and flattening and media consolidation. Kate had completed very gratifying yet demanding conservation treatments on a Gainsborough drawing and a Fred Williams's landscape. Both were affected by old makeshift repairs but responded very well to treatments.

Arek Werstak has done a beautiful job re-constructing two very different objects that had been broken. An Ave period Burmese Buddha head came to ICS shattered and has been pieced carefully back together. Also the earliest surviving headstone from the Christ Church Cemetery, Newcastle, also shattered, has been stabilised and pieced back together. Both items look amazing after being in such a bad condition.

Matteo Volonte, **Claire Heasman** and **Adam Godijn** in paintings have had several tight deadlines this month requiring a lot of teamwork. Two portraits undergoing major treatment including removing old glue paste linings, old discoloured varnish and re-lining on the hot table. Simultaneously a collection of works for the National Trust and number of flood damaged artwork were successfully treated.

Karina Acton and **So a Lo Bianco** have been undertaking biannual maintenance on sculptures at the UNSW, additionally in Martin Place they have been investigating the insides of wonderful bronze figures on the Cenotaph using an endoscope to

try and uncover the source of several conservation issues.

The furniture section (**Oliver Hull, Kat Edghill** and **Eoin O’Sullivan**) have had a particularly rewarding few months with a range of really classy English furniture to work on. They are also due to appear on the ABC Collectors program in July when the Hamilton Inn sofa conserved for the Tasmanian Museum and Art Gallery finally gets a viewing.

Western Australia

Corkill Conservation

Since mid-March, **Felicity Corkill** has been working part-time at the State Library of Western Australia, filling in for a conservator on leave. Around this, Corkill Conservation continues to grow. I have been treating a variety of artefacts, including a parchment will, a few watercolors and colored engravings, and some silver-gelatin photographs, as well as giving training and talks to Geraldton City Library and a local Perth community group. At the time of writing I am having a holiday in the US, while also attending the AIC conference in Philadelphia. I have spent the previous two weeks trekking around New York and Washington DC reveling in the fantastic collections and other sights. I have also been lucky enough to see behind the scenes, getting conservation lab tours of MoMA, Frick Collection, US Holocaust Museum and National Gallery of Art.

South Australia

Artlab

The paper lab has been busy racing towards the end of financial year with a massive influx of people and interesting objects. They welcomed back University of Melbourne student **Peter Mitchelson** for a month of hard slog on 110 editorial cartoons from Adelaide 1970’s newspaper ‘The News’. The cartoons required surface cleaning, tape removal, backing removal, rehousing in mounts and Solander boxes, and a good sense of humour. **Aquila Evill** and **Jodie Scott** have been busy working on private collections. Aquila had a particularly interesting and challenging bit of black-texta-vandalism to remove from a chromogenic family portrait photograph. Jodie has been surface cleaning, completing backing removals, removing pressure sensitive tape and reframing a collection of beautiful artworks involved in a house fire earlier this year. **Anna Austin** has happily been rehousing a collection of some 80 Barbara Hanrahan prints for the Art Gallery of South Australia. **Andrew Cuch** and **Robin Tait** are still, and will probably be until the next newsletter instalment, conserving their way out of Bibles. Bibles with PVA, bibles with sections detached, bibles with laminate flooring siliconed on the covers... it’s never dull in the book conservation section.

The paintings lab was kept busy in April and May with two off-site jobs. The first was the consolidation treatment of a large and interesting outdoor mural painting at the Old Fremantle Prison, thought to be a collaborative work between several Aboriginal Artists from differing geographical areas. The second was the re-gilding of outdoor signage on the Museum of Economic Botany building at the Adelaide Botanic Gardens. **Marek Pacyna** and **Chris Payne** have recently completed full treatments on two newly acquired colonial paintings belonging to the Art

Gallery of South Australia, the first attributed to John Michael Skipper (1815-1836) *In the Starter’s Hand*, and the second to George Hamilton (1812-1883) *The First Steeplechase in South Australia*, painted on a metal skin. Four Yuendumu doors, from the collection of the South Australian Museum, have just arrived in the lab. Along with cleaning and consolidation, they unfortunately also require extensive graffiti removal.

The objects lab has been involved in survey work for the South Australian Museum, looking specifically at the Ornithology and Entomology Collections. This involves checking for pests and treating any outbreaks. They have also begun working in Parasitology at SAM, undertaking remedial work on the wet specimen collection, rebottling specimens where old bottle seals have degraded (only 8700 more bottles to go!). **Justin Gare** has been busy facilitating the restoration of turned bases under sculptures of *Trucaninny* and *Woureddy* by Benjamin Law. These sculptures will soon be on display in the refurbished Elder Wing at the Art Gallery of South Australia. **Filipa Quintela** and **Jo Dawe** recently undertook exhibition preparation and condition checking for the Patricia Piccinnini exhibition at AGSA. **Renita Ryan** has just completed the treatment of 13 ceramic figurines for a client whose china cabinet housing her most precious pieces fell off the wall. University of Melbourne student **Nick Flood** donned a lot of PPE to undertake the cleaning of the glass in the massive Mammals Gallery at the South Australian Museum.

Projects began the year by carrying out treatment of a 12 foot sculpture of Jesus and has kept to the religious theme by research and resolving a missing halo for a figure of St Mark. As well as outdoor sculpture maintenance and condition checking, **Abby Maxwell-Bowen** has assisted several artists with material and installation advice for the “Come Out 2011” festival, continued to assist Objects with the Entomology and Bird Collection Survey checks, and has recently identified and finalised several

promising looking paint schematics for two outdoor sculptures long overdue for re-coating.

Textiles have been busily working on one of the most talked-about Artlab projects in some time, with the completion of the final mounting of the Eureka Flag. **Kristin Phillips** and **Mary-Anne Gooden** have been not only sewing the national icon, but entertaining the many members of the press who have shown great interest in the project. Kristin has also been guiding University of Canberra student **Michelle Hunter** over a three week internship.

With the number of recent disasters across the country, preventive conservator **Anne Dineen** has been delivering a number of Disaster Preparedness Workshops with the help of new preventive conservator **Kasi Albert**, including a two day workshop for the ALIA Libraries Group in Alice Springs. Anne has also been working towards a significant inventory project for historic house Martindale Hall, continued the monitoring of the Bradman Collection at the South Australian Cricket Ground and

delivered ongoing Disaster Training for the South Australian Gallery, Museum and State Library. Kasi has recently delivered the SLSA Lux Monitoring Project, battled a carpet beetle outbreak at a storage facility and is about to complete a new housekeeping manual for Carrick Hill historic house. They are both hoping for a storm-free winter!

ACT

Australian War Memorial

Laura Kennedy has taken on the role of Manager, Exhibitions Section for the next 10 months and in the usual cascading effect **George Bailey** is now acting as Manager, Preventive, Objects and Large Technology Conservation, **Eileen Procter** is acting Senior Objects Conservator, and **Claire Champion** has had her contract extended to backfill Eileen. **David Gordon** is on extended Long Service Leave.

Jamie Croker was recently in New Zealand to check the condition of, and oversee the packing of a CAC Sabre

jet aircraft. We expect the aircraft to be delivered to the AWM within the next month.

Sarah Clayton has been down south in Antarctica since January and will be missed at the AWM for a few more months yet. **Bridie Kirkpatrick** is acting Senior Textiles Conservator in her place.

Alana Treasure and **David Keany** have been busy this semester enjoying teaching both Level 1 and Level 2 practicums with University of Canberra students; **Kristyn Bullen**, **Margaret Ferguson**, **Celia Cramer** and **Hayley Munro**. Planning for First World War galleries redevelopment is well underway with Alana and David spending much of their time literally crawling around under dioramas to assess the feasibility of possibly moving them into chronological order. **Janet Hearne** and **Kathryn Ferguson** have been preparing paintings for our internal *Artists at Sea* exhibition and preparing various loans. They will soon move on to works for our upcoming Nurses exhibition.

After a wet spring and summer, a mouse plague is now a problem for all cultural

Queensland floods – Sandy Barrie collection

Senior Conservator Lydia Eggunike has been honoured for her work to help restore items from the flood damaged collection of Ipswich photographer and photographic historian Sandy Barrie. Sandy's collection had been estimated to include 60,000 historic glass and sheet film negatives (including some from notable nineteenth and early twentieth century Queensland photographers), carte-de-visites, stereoviews, lantern slides and postcards, and an extensive collection of photographic journals, reference books and ephemera. The collection also contained approximately 2,500 cameras. Lydia provided her expert advice to a team of volunteers who helped salvage, store and save as much of the collection as they could. Lydia was presented with a Queensland Disaster Heroes medallion and certificate at a ceremony in Ipswich on Saturday 11 June.

You can read more about Lydia's work and the story of Sandy Barrie's collection here:

- <http://wotwedid.wordpress.com/2011/06/11/june-11-lydia-qld-disaster-hero-ipswich-ceremony/>
- http://wotwedid.files.wordpress.com/2011/06/heroes_certificate.jpg
- <http://manexus.ning.com/group/qdis/forum/topics/flooding-qld-update?commentId=3999748%3AComment%3A5097&groupId=3999748%3AGroup%3A4657>
- <http://www.qt.com.au/story/2011/02/01/flood-ravaged-photos-salvaged-sandy-barrie-saved/>
- <http://www.marquis-kyle.com.au/mt/000866.htm#more>

institutions in Canberra. **Jennifer Brian**, our Preventive Conservation Officer, has been working hard to keep the rodent bait stations replenished and finding and disposing of dead rodents.

National Library of Australia

The everyday work in Preservation Services continues, including survey and treatment of collections for digitisation, treatment of damaged materials identified in use, preparation of material for exhibition and loan, staff training in collection care and handling, disaster planning, environmental monitoring, conservation treatment of highly significant material, supply of housing and storage materials to collection areas, providing preservation advice to Library staff and the public. In between this normal business, we work on a variety of other projects.

The Library has recently written an Illumination Policy, available on the website, which aims to describe our expectations regarding the level of acceptable fading of collections that are being exhibited. This document came about after light fade testing was carried out by Bruce Ford from Art and Archival, and involved many discussions with collection managers at the Library. The policy will not change our current practices but rather provides a framework for them.

Preparations are in full swing for the new Treasures Gallery opening in October 2011. Construction work is nearly completed and **Denyl Cloughley** has begun final preparations for the collection material going on display.

Lydia Preiss is currently on long service leave and is due back in February 2012. Her position is being filled by **Kate Eccles-Smith**. Kate will be working on the NLA collection disaster plan and carrying out treatments on high priority collection material. **Lisa Jeong-Reuss**, **Susanne Wullen**, **Janet McDonald** and **Melanie Wilkinson** contribute towards

all the work programs, including treatment of items for digitisation, exhibition, and the routine treatment program. Melanie is working on a selection of Norman Lindsay cartoons, as well as assisting with the preparation of items selected for the Treasures Gallery and commencing treatment on some Frank Hurley silver gelatin photographs.

Melanie Wilkinson and Susanne Wullen attended an Iron Gall Ink Workshop held at the National Gallery of Australia. The workshop was conducted by Eliza Jacobi, an intern from the Netherlands. She is also assisting in preparation for the AICCM National Conference which will be hosted by the Library in October.

Susanne Wullen is working on a collection of medieval documents and manuscripts from the Rex Nan Kivell calligraphy collection. Most of these are on parchment and many have seals. They are primarily legal documents ranging in age from the 13th to the 19th centuries. Treatments include dry cleaning, removal of old repairs, adhesive tapes and stains, flattening and rehousing.

Congratulations to **Alexa McNaught-Reynolds** who has recently been appointed to the position of Exhibitions Conservator. Recent exhibitions include material prepared for the Sir John Longstaff exhibition at the Shepparton Art Gallery, Eugene von Guerard exhibition at the Queensland Art Gallery, the Eternity Gallery at the National Museum of Australia and loans to Bundoora Homestead in Victoria. Alexa recently attended the workshop 'Pigments and the Polarising Microscope' which was run by the International Academic Projects in Somerset, England.

Lisa Jeong-Reuss continues to coordinate preservation work on the Library's digitisation program. The digitisation program involves considerable workflow planning based on collection surveys and monthly treatment targets. As a separate project

Lisa has been busy preparing a training session on preserving manuscript material which will be presented at the National Library of Indonesia, Jakarta, in May. The workshop has been organised by the National Library of Indonesia for regional representatives and includes a one day session on how to run a digitisation program.

During a short stay in Buenos Aires in March **Erika Mordek** was able to visit the preservation team at the Biblioteca Nacional de Argentina. The library was founded around 1810 and has an impressive collection of colonial South American literature, as well as contemporary writings. The building is of an interesting modern design of un-rendered concrete consisting of 9 stories. Several levels were open to the public, with reading rooms and displays. Their preservation team is made up of 14 book binders and paper conservators who work on the books, maps and ephemera. The visit was an eye opener in how other teams work towards the goal of returning collection items into circulation as quickly as possible.

Patricia Crampin continues the work of the Preservation Reformatting Unit focussing on ACT Newspapers (under AN Plan) and the microfilming of some rare newspapers from the Braga Collection.

Sophie Lewincamp is on leave from the National Library for 18 months to undertake a research masters at the University of Melbourne. Her area of research will be the historical and scientific analysis of the University's Middle Eastern manuscript collection.

National Museum of Australia

Landmarks – People and Places Across Australia, one of the National Museum of Australia's large permanent galleries, opened on 2nd June after 5 years of development. The work on *Landmarks* has involved almost everyone in conservation at one time or another. There is a range of very different objects in the exhibition which has drawn on the expertise of the entire conservation section. Exhibits include: the Batman Land Deed, Phar Lap's heart, a 15 tonne iron ore mining bucket, tiles from the Sydney Opera House, a working windmill, and the Holden prototype.

Contract staff who joined the Museum to work specifically on *Landmarks* – **Andrew Pearce**, **Sarah Murray**, **Rebecca Ellis**, **Tharron Bloom** and **Tara James** – put in a huge amount of work during the installation and preparation for opening, and the museum is very grateful for their contribution. Rebecca Ellis left the Museum to take up a position at the Powerhouse Museum in late April, and we farewelled the other contractors at the end of June. **Libby Jones**, the Paper and Textiles technician also left the Museum at the end of June. Tara James stepped into this role and will remain with the Museum until September.

The temporary exhibition, *Not Just Ned, The Irish in Australia* opened in March and again this exhibition drew on the expertise of all the conservation teams. During installation, **Cathy Collins**, **Rebecca Ellis**, **Sarah Murray** and **Peter Bucke**, installed over 500 objects in 3 weeks; including a plaster replica of Venus de Milo that is displayed 2 metres in the air.

In the Paper and Textiles lab, **Carmela Mollica**, **Deb Spoehr**, **Jess Wignell**, **Tara James** and **Kerryn Wagg** have been preparing paper and textiles for the up-coming exhibitions: *Off the Walls* which is rich in framed works on paper; *Inside – Life in Children's Homes* and a changeover to the Torres Strait

Islander Exhibition which includes a Saibai Islander male dance costume. In May, Jess and Libby attended a one day workshop at the NGA on Local Repairs to documents suffering from iron gall ink deterioration.

Sharon Towns, **Nicki Smith** and **Cathy Collins** all attended Robert Waller's risk management training at the Museum Victoria in May. **Donna Wilks** and **Nicki Smith** also attended *Breathe easy: Hazardous substances in collections*.

In the Objects lab, **Mark Henderson** was involved in the preparation of the Yiwarra Kujju – the Canning Stock Route exhibition's appearance at CHOGM in Perth. **Peter Bucke** and **Mark** have been installing and de-installing travelling exhibitions including in *Symbols of Australia* and *From Little Things Big Things Grow*.

The Technology team, **Ainslie Greiner**, **David Hallam**, **Ian Stewart**, **Colin Ogilvie**, **Andrew Pearce** and **Barry Lambert** worked on a number of large objects for the *Landmarks* exhibition, with special attention to a number of functioning objects that have been prepared so that they can operate in the gallery space. **Ken Houlahan** has been conducting ongoing maintenance work on the Museum's vehicle collection. The summer steaming season for the *PS Enterprise* ended in early May, followed by winter lay-up work.

Bruce Ford, who has developed a light fading methodology which among other things can aid in determining exhibition periods for specific objects, has travelled to the Tate to contribute to their testing of the anoxic frames they have developed over a 10 year project period. Bruce will also be give presentations on micro-fading and the benefits this has in more accurately determining gallery changeovers and on how micro-fading can be coupled with object significance to aid in prioritisation.

Courtney Crane, **Michelle Hunter**, **Kerry Yates** and **Natalie Ison** have been working at the Museum for one practicum in their 3rd year in the

University of Canberra course. **Cathy Collins** has been supervising them, assisted by **David Hallam**.

Vicki Humphrey joined the Museum as the Manager, Conservation in early May.

The Museum continues to feel the effects of government spending cuts, with calls for Voluntary Redundancies across the Museum.

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

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

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

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

Thank you
Julian Bickersteth and
Fiona Tennant (Editors)

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CONSERVATION IN AUSTRALIA: PAST, PRESENT, FUTURE

2011 National Conference • Canberra 19–21 October

The AICCM 2011 National Conference is to be held at the National Library of Australia in Canberra from 19-21 October. The broad aim of the conference is to position the profession to take on the challenges that lie ahead. Conference attendees will therefore be participating in a conference aimed at being both provocative and productive.

The heritage sector is facing many challenges at present: a drop in its public funding base, the impact of environmental concerns and the impact of the digital world - to name but a few. We need to address these in order to remain viable and relevant into the future.

The recent floods in Queensland have brought home to us just how vulnerable our heritage collections are.

Conservators are the profession, and the AICCM is the body that is working to ensure the safety and preservation of our national collections and private treasures.

The conference will be a forum for new ideas, forward thinking, broadening scope and building partnerships and will challenge members to revisit their basic perceptions of the AICCM, the profession and the definition of "conservator". From this, a stronger, more focused, more outward looking and more cohesive organisation will result.

There will also be sessions on conservation research, conservation practice and conservation treatment, with an emphasis on subjects of broad interest.

Keynote Speaker

Our keynote speaker is **Samuel Jones** from the UK. Samuel is an associate of the thinktank; Demos, and a widely recognised speaker and writer on cultural policy. He sits on the UK Executive Board of the International Council of Museums and is on the advisory board of the Institute of Cultural Diplomacy in Berlin. He is co-author of the publication *It's a Material World* which drew attention to the importance of caring for the material symbols of the public realm, stimulating debate in the UK and overseas.

Other speakers of note

Sujeong Lee is a conservator working for the National Research Institute of Cultural Research in Korea. She has a doctorate in Conservation Studies from the University of York and an MA in art history and conservation from Korea. Her PhD thesis concerned the conservation of religious buildings still in use, comparing conservation cases of English churches and Korean Buddhist temples.

Simon Cane is head of museum operations for the Birmingham Museums and Art Gallery, where he also served as head of collection care from 2003 to 2008. He is an advisory panel member of the ARCH/EPSRC Heritage Science Research Programme, and a trustee of the Collections Trust.

Narayan Khandekar is currently senior conservation scientist in the Straus Center for Conservation, Harvard University Art Museums, and senior lecturer in the History of Art and Architecture, Harvard University. He received a PhD. from the Department of Organic Chemistry, University of Melbourne, and a post-graduate diploma in the conservation of easel paintings from the Courtauld Institute of Art.