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President's Report

When I sat down to write this, my first President's report, the usual thoughts ran through my mind –“What should I say? How should I say it? What is appropriate for a ‘president’s report’? What do the members want to hear? Do they even read this?” As I don’t really have the answers to any of these questions, I have decided to write from the heart, rather than the head (a common Söderlund trait, I hear some of you say!) – or maybe a combination of the two. It is mainly because of my heart that I put up my hand to be President (but also because Tamara made me) – because my passion for conservation has allowed me to have a wonderful professional life and I would like to contribute further to that profession. But it was also because of what I have in my head regarding the future of conservation and the possibilities of AICCM that convinced me to have a go. I think most conservators have that combination – heart and head – otherwise we wouldn’t be doing what we are.

Before I go any further, however, I need to acknowledge the contribution that Tamara Lavrencic has made over the last four years as President – an acknowledgement that was not made strongly enough at the AGM in Perth (mea culpa). Tamara has worked ceaselessly, along with the National Council members, to get our house in order so that we can now move on to more developmental, less administrative

tasks. For a long time, being on National Council seemed to be mainly about maintaining the association, and housekeeping tasks – and keeping the members happy! It took so much of our time that there was little energy left for developing the association, promoting AICCM or supporting our members in more practical ways. By working with changing secretariats, committing to a new web site (I know, I know, we still have some problems to sort out), and streamlining working procedures, Tamara has moved the AICCM to a position where we can now devote our time and energy to more interesting, innovative projects.

At the risk of offending other Council members, I would also like to acknowledge the Herculean effort that Davina Hacklin has been putting in, and is continuing to put in, to get the secretariat situation under control. I suspect many of you are unaware that Davina is not only our National Secretary, but has also taken on the job of secretariat while we figure out what tasks our council members can do, and what we will need to contract to an outsourced secretariat. This is mainly as a cost saving and efficiency measure, as AICCM is a complex association (due to branches and SIGs) that many commercial secretariats find hard to manage. This has been the main reason for the many changes of secretariat over the last few years. Finally, Maria Kubik, our outgoing Treasurer has done a

brilliant job of steering us through some fairly rocky financial times – which we are not out of yet! I was very relieved to hear that Tamara, Davina and Maria were all prepared to remain on Council – especially as there was not a stampede of members prepared to stand for election.

So, on to the future.....as I said earlier I had many ideas about what AICCM could (and should) do, as I imagine most new Presidents do – and then the reality of our lack of resources kicked in. I think one of the main issues for AICCM National Council has always been trying to do everything ourselves, and for a long time administration took up all our energy, leaving little left over for what should be the real work of the association. With the new website, and with a more streamlined outsourcing of financial and secretariat tasks, Council members should have more time to devote to fabulous new projects. We are also intending to work more with AICCM members who are not on Council, but have an interest in a particular area and are prepared to head up projects in these areas for AICCM. One of the first examples of this is the taskforce that Julian Bickersteth is putting together concerning environmental guidelines and sustainability in museums (there was an all member email about this in early November). On a smaller scale, Lisa Addison is preparing a short paper on lighting for museums and what the new restrictions of incandescent bulb sales means for the museum sector and what options they have. We will then be able to make this information available to the sector and our colleagues – I see this

as a logical responsibility of AICCM. For those of you who may have ideas for other projects – please bring them to Council. Don't make us come looking for you!

When a new President is elected, it is a good time to look at everything we do with critical eyes in order to re-assess relevance and importance. This is certainly what we will be doing in the near future and we welcome any comments, suggestions and feedback from members. Not that I am really expecting any feedback because we are a notoriously quiet membership – there is very little response whenever Council asks for comment, and I wonder why that is? Funnily enough, there is always a huge response when we raise membership fees! So come on, be vocal in other areas! And just to get you going (and to see if you have made it to the end of this report), one of the first things I would like us to re-assess is the need to continue with our peer reviewed publication 'The Bulletin'. Personally, I don't think that the amount of papers submitted to The Bulletin warrants its continuation – but I understand that there may be members who have a different point of view (I certainly know of several). This is a discussion that we need to have as a membership, not just within the Council – so write a piece for the Newsletter, make a comment to your state president, send it as an email to the members – anything will do and I look forward to your response!

The next few years will be challenging ones for AICCM, as we grapple with our financial viability and declining support (both financially and in policy)

from federal and state governments for the arts and heritage sector. This was recently highlighted with the announcement in late October that the Collections Council of Australia will no longer be funded by the Cultural Ministers' Council. However, this period also offers a chance for AICCM to reinvent itself as a less inward looking association, focused mainly on its members, to one that addresses the larger picture and the bigger issues – working in both the heritage and public sectors to illustrate the critical relevance and importance of conservators.

I look forward to working with the entire membership, not just the Council, over the next year to do just that.

Kay Söderlund

From The Editors

The Editors see the AICCM Newsletter as the vehicle by which Australian conservators can keep in touch with each other, so we ensure the focus is on matters Australian, apart from AICCM members reporting on international conferences. However in this edition we cover an overseas event in a little more depth. This is the Salzburg Global Forum held at the end of October, sponsored by the US based IMLS (Institute of Museum and Library Services). It included 60 invited participants from 37 countries, and we believe it is important to report on for two reasons. One is that there were 3 Australians invited, Vinod Daniel, from the Australian Museum, who was one of two co-chairs, Ian Cook, former director of Artlab and Marcelle Scott from Melbourne University, who reports later on the event.

They met in the stunning setting of Schloss Leopoldskron, better known as a backdrop to memorable scenes in the Sound of Music, which is the home of the Salzburg Global Forum. The Forum resulted in the 'Salzburg Declaration on the Conservation and Preservation of Cultural Heritage'. Whilst this on first reading appears to be full of worthy generalisations about

working together to save the world's cultural heritage, it does on closer inspection reveal some genuinely new thinking on how to achieve a global approach to conservation, which is the second reason for reporting on the Forum.

The full declaration is reprinted after Marcelle's report, but it is the comments on a related blog of US conservator Dale Kronkright that sum up beautifully the issue of universality and diversity of conservation work:

Conservation of cultural heritage materials takes place in so many places worldwide and on so many different levels today: in the hands of the preservation practitioner, on the shelves of a museum storage room, in the policies of a collecting institution, in the aims and goals of an organization's board and philanthropic supporters, in the analytical investigations of a conservation science laboratory, in the public engagement created in an exhibition. I frequently get the feeling that there is now one worldwide heritage collection, investigated, managed, documented, stored, cared for and exhibited at diverse and unique museums all over the world. Some have stable funding and edifices and exist in secure locations. Some are more threatened. Few actively and meaningfully collaborate for a

common purpose. The challenge appears increasingly to be one of creating a global platform onto which any of us can pose questions, carry on preservation dialogues that develop ideas, methods, materials and marshal resources where and when they are needed, while continuing to execute our daily responsibilities and institutional objectives.

These are powerful words, of which we who live in the micro world of individual conservation decisions need to be constantly reminded.

Closer to home we report on the very successful AICCM conference in Fremantle, we report on the AGM, profile the new National Council members, and we interview Alex Ellem and Adam Godijn.

Fiona Tennant and Julian Bickersteth.

AICCM Awards 2009

AICCM is proud to announce the winners of the 2009 series of awards.

The **Conservator of the Year** award was presented to **Alex Ellem** (see page 20 for her interview).

The Certificate of Appreciation for **Service to the Profession** went to **Fred Francisco**, and joint recipients of the Certificate of Appreciation for **Outstanding Research in the Field of Materials Conservation** went to **Dr Ian MacLeod** and **Dr Malgorzata Sawicki**. Congratulations to you all!

Fiona Tennant – AICCM Membership Officer

National Council in Focus

At the AICCM 2009 AGM at the WA Maritime Museum in September, a new National Council was elected. Throughout this newsletter, we profile the office bearers and members of the Council who will be guiding the Institute over the next year.

AICCM National Council Profile

Kay Söderlund

AICCM National President

I studied conservation in Canberra and was one of the 4 students who graduated in the first year of the Bachelor's degree – 1982. During the next few years I worked at many of the major institutions in Sydney and also studied overseas including time at ICCROM (Rome), the UK and the US. I have been working privately since around 1986 and established Soderlund Consulting in 1994, which has finally morphed into Preservation Australia.

It took me a little while to 'find' conservation, having tried various university degrees when I first left school. At that time nothing appealed to me and I ended up in Europe for about 5 years. On my return I tried to find a course in fine bookbinding

(as books were my first love) only to be told that I couldn't do any sort of book binding as I was female (there must have been some **really** heavy equipment around in those days!). In the end, I was told about this course in conservation that had just started in Canberra and, after badgering Colin Pearson for a couple of months I was accepted sight unseen and with no manual dexterity test – must have been because I was from W.A.

As soon as I started the course I knew that I had found what I wanted to do – along with a bunch of people who loved the same things that I did. Nothing has changed about that over the years – I still love conservation and it still gives me great joy. I nearly left it a few years ago when I felt like I needed to broaden my horizons a little and worked as Director of Museums Australia (NSW) for a while.

But I found myself back on National Council a couple of years later and at one of the face-to-face meetings I was looking around the table at all these committed people, some of whom I had known for over 20 years, and realised that this was where I belonged – working with people who are passionate and committed, and who continually put up their hand to take on the extra work of AICCM. It really has been a privilege working with you all.



Lab and People News

Victoria

Museum Victoria

Lab News

'A Day in Pompeii' closed on 25 October and has been enormously successful, drawing record crowds of 327,000. **Elizabeth McCartney** and **Karina Palmer** have just completed work on the deinstallation, in preparation for the tour to Te Papa in New Zealand. **Marion Parker** will be working on the deinstallation of 'Star Wars: Where Science Meets Imagination' at Scienceworks in the coming weeks.

In August we hosted two Masters students from CCMC for their course internship. **Vanessa Pitt** and **Carmela Lonetti** worked with **Felicity Bolton** on condition reporting, treatment and rehousing of echinoderms, **Helen Privett** and Marion on treating and preparing shoes for a display on the Paragon Shoe Company, **Sam Hamilton** on treating the Jelbart engine for activation and condition reporting Donald Thomson collection bark paintings and artefacts and Elizabeth on assessing new acquisitions for the History and Technology collections. We really appreciated their enthusiasm and wish them well in their future careers.

Sam has also been working on activation of the Harrison refrigeration model. This is a model, previously owned by the Smithsonian, of an invention from Geelong from the 1850s which allowed refrigeration of goods on long haul ship journeys. The invention revolutionised transport and storage of food.

Sheldon Teare has been working on the Twycross Collection, a recent

acquisition of objects from the 1880 Exhibition held at the Royal Exhibition Building. This collection consists of a range of organic and inorganic materials and composite objects, approximately 150 of which have been chosen for image capture for a publication and website. Sheldon has been enjoying working on this sometimes challenging but always delightful collection.

Felicity has been working on developing surveying terms for the wet specimens collection and is about to start surveying the type specimens in the marine invertebrates collection. She'll be working closely with the collection managers on this project and gathering data about quality and quantity of solutions, type of storage containers and seal, number and condition of specimens and labels. This will be the first time the wet specimen collections at Museum Victoria have been assessed by conservation and we are very excited by the possibilities this project presents for capturing condition data, prioritising treatment and establishing guidelines for maintenance.

The team has completed the first phase of a project involving use of p-XRF to assess the extent of use of heavy metal-based materials in preparation and subsequent pest management treatment of taxidermy specimens in the natural sciences collection. With CSIRO's assistance, specimens selected for a new exhibition Wild! served as the trial group. **Catherine Lovelock** is analysing data gathered during this project and organising p-XRF training in November for museum staff and external participants.

People News

After some years in the administratively-focused position of team manager, Catherine Lovelock has exchanged this for the new role

of Principal Conservator. Catherine's new role involves managing high level preservation strategies, collections care and research initiatives, with emphasis on sciences, image and audio-visual collections, collection-based hazards, risk management and environment/energy use management. The vacant Manager's role has been advertised, alongside a paper/image-audio-visual conservator position. We hope to welcome new staff in these two roles very shortly.

After bidding Sheldon Teare a farewell at the end of June we welcomed him back in August for a short term contract (see Lab News). Sheldon has departed again and is working within Museum Victoria on a re-palletising project with Neville Quick and Vanessa Pitt, a Masters student from CCMC.

Marion Parker will be leaving the team in December on maternity leave; she's been a delightful addition to the team for the past year and it is with much sadness that we see her go. We wish her, David and their new family member all the best for the future.

National Gallery of Victoria

Lab News

The HDT Williamson Foundation has again generously funded two fellowships in painting conservation. **Alex Ellem** and **Helen Gill** took up these two year positions in August. **John Payne** and **Carl Villis** have finished their work on The Finding of Moses. Carl is now working toward a publication on his findings of the Dosso Dossi portrait of Lucrezia Borgia. **Michael Varcoe-Cocks** is deeply embedded in preparations for the Von Guerard exhibition of which he is co-curator, while **Raye Collins** is up to her elbows in swabs removing a

hundred years of accumulated varnish and restorations from the first of two life size Beechey portraits she is contracted to work on over the next year. **Benita Dass-Grasse**, a second year student at CCMC, undertook a three week internship in the lab assisting in preparation of two Rupert Bunny paintings for exhibition.

The Textiles studio has also swelled in number as they host Melbourne University students **Charlotte Walker** and **Mary Ann Gooden** and welcome contractors **Annette Soumilas** (Textiles Display Specialist) and **Christina Ritschel** (Textile Conservator). **Bronwyn Cosgrove** has finished her treatment of the Palampore and overseen the installation of *Chinoiserie*. The main focus for the lab is now the final conservation for *Drape: Classical Mode to Contemporary Dress* and surveying the works for upcoming exhibitions *Lace in Fashion* and *Australian Made*.

Elisabetta Polidori has completed the treatments of a piece of wallpaper designed by William Morris and Wencesles Hollar's *Jan Nieuhoff* in the Paper and Photographs lab. Other treatments currently being carried out by **Louise Wilson** include a large etching entitled *The Witches* which has been attributed to Jacques de Gheyn, and a recently acquired print by Charles Rodius.

Janelle Borig and **Belinda Gourley** have been busy installing a couple of contemporary art exhibitions at NGV:A, the 2009 *Clemenger Contemporary Art Award* and *Ricky Swallow: The Bricoleur* in Exhibitions Conservation. The Clemenger Award in particular presented a few challenging works to install, including things such as a large apple tree shipped in from Tassie, a five meter long unframed intaglio print, and a VW filled with pot plants, a fish tank and a little black fish. Janelle has also been busy preparing several Omie bark cloths for an upcoming exhibition at NGV:I. **Catherine Earley** has been overseeing the deinstallation of the very popular *Salvador Dali: Liquid Desire*, after

being open for 24 hrs over the closing weekend.

In the Frames and Furniture lab **Suzi Shaw** has undertaken the stabilisation and loss compensation treatment of a Japanned mirror for the *Chinoiserie* exhibition. The re-framing program has seen the completion of several frames including those for Leon 'Sonny' Pole's *The Village Laundress* and *Ivanhoe* by Leon 'Sonny' Pole's, *Borgo Ognisanti* Yvonne Audette's and *The house at Rueil* by Édouard Manet. The frame for the latter project was based on a photograph of the work in a 1884 memorial exhibition. **Holly McGowan-Jackson** and **MaryJo Lelyveld** were delighted to treat two frames for the National Portrait Gallery, Canberra in anticipation of their donation and repatriation. The frames, purchased by the NGV without paintings 13 years ago, have since been found to relate to a pair of Henry Mundy portraits purchased by the NPG.

People News

October has seen **Pip Morrison** and **Trude Ellingsen** return from maternity leave, while **Ruth Shervington** temporarily departs on maternity leave and **Elisabetta Polidori** returns to Italy for four months. **Belinda Gourley** will be finishing up in Exhibitions Conservation and moving into the paper lab to work as Paper Conservator while **Louise Wilson** steps into Ruth's shoes. We also congratulate **Solitaire Osei** on the birth of a beautiful baby girl, Ava.

In terms of research, **John Payne** and **Michael Varcoe-Cocks** represented the NGV in an experiment conducted at the Melbourne synchrotron. The aim of the experiment was to establish the capacity of the Australian Synchrotron as an artwork imaging tool.

In the Netherlands, **David Thurrowgood** held discussions with scientists about imaging techniques and attribution studies and presented at an invited lecture at Delft University of Technology on the topic of conservation science and the objectives

of synchrotron based research in conservation.

Kate Douglas presented a paper on treatments carried out on NGV costume works for *Black in Fashion: Mourning to Night* to an audience at the North American Textile Conservation Conference, held in Quebec City, Canada. Several conservators also presented at the AICCM Annual Conference: **Christina Ritschel** presented a paper on the conservation treatment of the E. Dickens quilt; **Elisabetta Polidori** presented a paper jointly authored by **Louise Wilson** and **Ruth Shervington** on recent advances in paper conservation techniques at the N.G.V.

The Centre for Cultural Materials Conservation

People News

Since our last entry in the Newsletter, there have been a number of staff changes at CCMC. **Marika Kocsis** and **Jocelyn Evans** have both joined the Queen Victoria Museum and Art Gallery in Launceston. Their migration south is likely to result in numerous other staff heading south for holidays in the summer. **Kate Stanway** has moved north to the warmer climes of Queensland and is working at the Anthropology Museum at the University of Queensland. **Helen Gill** commenced an internship at the NGV in August. **Noel Turner** joined us mid-year and has been multi-skilling, working in both the Paintings and Frames sections, as well as assisting with the treatment subject of the teaching program. CCMC Masters students **Melanie Wilkinson** and **Kelly Leahey** have commenced work with the Paper section following on from their major student treatment of a badly damaged nineteenth century photomontage. Kelly is about to start cleaning a 2.5m x 1.5m silver gelatin print from the 1940's and Melanie is working on archival collections projects. Student **Carmela Lonetti** has commenced work

in the Objects lab with Senior Objects Conservator, **Holly Jones-Amin**.

CCMC staff, graduates and students have been active in presenting their research at numerous forums both in Australia and overseas. **Marcelle Scott**, Academic Programs Manager, was invited to present at the Salzburg Global Seminar: Connecting to the World's Collections: Making the Case for the Conservation and Preservation of our Cultural Heritage. The aim of the seminar was to bring together an international group of cultural leaders, conservation and preservation specialists who work with museums and libraries, representatives of conservation training institutions and associations, as well as cultural policymakers to engage in an open exchange of views on optimizing collection conservation. Marcelle presented her research on conservation education and pedagogy. CCMC was well represented at the AICCM National Conference in Perth with the following staff presenting papers: Marcelle Scott, **Catherine Nunn**, **Caroline Fry** jointly with

recent graduate **Janet Hearn**, **Vanessa Kowalski** jointly with **Cushla Hill**, and **Petronella Nel**. Petronella Nel has also presented the following joint papers at recent conferences:

'A novel cultural heritage application for a portable FTIR unit' by C. Lonetti, D. Lau, K. Tam, P. Nel, presented in July at the 5th International Conference on Advanced Vibrational Spectroscopy.

'Elemental and mineralogical study of earth based pigments using Particle Induced X-ray Emission and X-ray diffraction' by P. Nel, P. Lynch, J. Laird, **H. Casey**, L. Goodall, C. Ryan, **R.J. Sloggett**, presented in September at the International Symposium on Radiation Physics.

'Fluorescence analysis of the constituent dyes within a daylight fluorescent paint layer via thin layer chromatography: implication for colour matching' by **E. Hinde**, P. Nel, A. Roberts, R.J. Sloggett presented in September at the 11th Congress of the International Colour Association.

Paintings staff have published additional research this year: Caroline Fry published an article on John Brack's technique in the The Age A2 weekend section; Vanessa Kowalski's Guggenheim fellowship research has recently been published in her article co-authored with Gillian McMillan on the materials and techniques of Kandinsky in the catalogue of the current exhibition in New York; and Catherine Nunn published her Hamilton Kerr Institute research project entitled 'The conservation history of an eighteenth century collection: caring for the pictures of the Foundling Hospital', in the latest Journal of the Institute of Conservation. Paper staff, **Briony Pemberton** and **Libby Melzer** are undertaking research into the mechanisms of the chelating agent EDTA. PhD student Liz Hinde submitted her PhD thesis in July on 'The fading behaviour and colour matching of daylight fluorescent paint'. Other research being undertaken by CCMC staff and students can be found on the website www.culturalconservation.unimelb.edu.au/research

AICCM National Council Profile

Tamara Lavrencic

Vice President, AICCM National Council

I graduated from the Canberra course (BAppSc) in 1983, specialising in paper conservation. This was not my initial choice, but the art and craft of paper making seduced me, and on the practical side, there were more jobs available for paper conservators at the time.

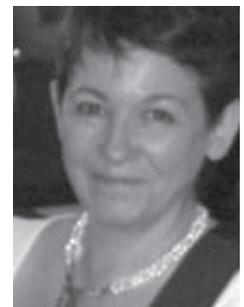
My first job however was not in paper conservation, but rather involved working with a small team of conservators to survey the environmental conditions in a tin shed that served for storage in the Canberra suburb of Fyshwick and to document the condition of vintage

cars, machinery related to the wool industry and other assorted objects that formed the kernel of the National Museum of Australia's growing collection. My most vivid memory is a feeling of claustrophobia, as I crouched inside a horse-drawn hearse swabbing the painted interiors!

Finally, ads started to appear for paper conservators, but none in my home town of Canberra. My first position was that of Paper Conservator at the Queensland State Archives. From there I moved to the Queensland Art Gallery, and then I took on a newly created position of Preservation Manager at the State Library of Queensland. I moved from Brisbane to Sydney in 1994, taking a position as conservation consultant with Conservation Access, a commercial

enterprise at the State Library of NSW and in 1997 I joined the Historic House Trust of NSW as their Collections Manager.

I've served as AICCM Newsletter Editor, which I could not have done without the able assistance of Gillian Osmond (1989?) and National President somewhere around 1991/2. I was elected as President for a second term in 2005, serving in that role for 4 years. I stood down at the recent AGM and was re-elected as Vice President.



Lab News

Paintings and Paper staff have been preparing works for loan to the forthcoming Rupert Bunny exhibition at the AGNSW, as well as the steady stream of private consultancy treatments. Staff have also been collaborating with interstate institutions – Vanessa Kowalski worked for two weeks on the 6th Asia-Pacific Triennial of Contemporary Art at QAG/GoMA in Brisbane with Anne Carter, and Catherine Nunn recently delivered a week long thread-by-thread tear mending workshop in Adelaide with the paintings staff at Artlab. Caroline Fry, Libby Melzer and Holly Jones-Amin have completed the delivery the Conservation Assessment and Treatment unit to first year Masters students in paintings, paper and objects. Caroline also delivered the Colour Theory intensive during the winter break. **Jordi Casasayas** has been developing his designs for one-off Perspex mounting systems with the construction of a dynamic mount for a 7.5m scroll, which allows the scroll to be rolled in both directions so that a one meter length is displayed. He has also recently produced his largest ever free-standing support for a thread-mounted parchment based on his design first presented at the conference ‘Mounting and Housing Art on Paper for Storage and Display’ at the British Museum in 2005. **Sean Loughrey** and Noel Turner have been working on numerous complex frames treatments from public collections. **Jude Fraser** has been focussed on delivery of a number of collection assessments and coordinating the delivery of conservation work to the University collections. Jude and Carmela will be running two workshops in late November for University collection managers in object handling and disaster recovery. Textiles conservator, **Thea Peacock** recently completed the mounting of two large Coptic textiles for the exhibition, *Texts and Textiles*, in the Classics gallery at the Ian Potter Museum of Art.

National Archives of Australia, Melbourne

Lab News

Presentations, presentations, presentations..... In between project work and the day to day operations of the laboratory, staff have been preparing and conducting preservation related workshops required for the NAA touring exhibition ‘Strike a Pose’. **Sarah Gubby** presented a workshop in Warrnambool. **David Parker** and **Amy Bartlett** presented in North Melbourne. In addition, Sarah presented a handling workshop for a government agency and David presented a talk on disaster preparedness as part of ‘Fire and Flood – Saving Your Treasures’ held by the Victorian Association of Family History Organisations at the State Library of Victoria.

Most of the staff in the laboratory, including David Parker, Sarah Gubby, Amy Bartlett, **Debra Parry** and **Jennifer O’Connell** have been creating custom-made housings for a range of Customs related items. This series incorporates a range of objects as well as paper items including sealing pliers, padlocks and Sikes Hydrometers to name a few.

Amy Bartlett has been working with **Michelle Arthur** and **Jill Martin** to treat and repackage a large number of Naval Historical Files which are accessed frequently. This series contains primary source materials from ships, shore establishments and overseas, relating to naval aspects from World War II.

Liam Ryan and **Tha Iem** from our preservation digitisation team have been busy duplicating photographs, negatives and paper items in the Trade Publicity series and Commonwealth Building Sites and Works. They have also worked on images for the ‘Strike a Pose’ exhibition. Liam and Tha are digitising a recently acquired Government House Guest Book from Sydney and Canberra from the 1930s and 1940s, which has undergone conservation treatment in

the laboratory.

Excitedly, David Parker and **Carey Garvie** have met with celebrities to offer preservation advice towards an upcoming NAA publication on keeping family treasures. Additionally, Liam Ryan has been digitising some items for the publication.

People News

On the staffing front, we want to recognise Tha Iem who has been with NAA for ten years. We say farewell to Michelle Arthur and Jill Martin who have been an integral part of our repackaging team for approximately seven years. We also say farewell to David Parker from the laboratory who is heading to sunny Queensland. Thank you to Michelle, Jill and David and we wish them all the best for the future!

Tasmania

Conservators in private practice

New addition to the Tasmanian conservation scene **Michelle Berry** is settling into life down south. She has recently completed a project for the University of Tasmania, preparing archaeological artefacts for exhibition at the University’s new Menzies Centre. Michelle’s time has also been taken up with the preparations for her next venture with Mawson’s Huts Foundation Expedition. She will be joined on this trip by **Peter Maxwell** and **Megan Absalom**, making up the conservation team. They will set sail for Mawson’s Huts, Commonwealth Bay, Antarctica on the 3rd of December this year.

National Trust, Tasmania

Linda Clark has recently joined the National Trust in the newly created position of Conservation Manager, a role that is proving to be both exciting and challenging.

At the moment Linda's time is taken up with setting up a small conservation laboratory in the graceful environs of Clarendon House and conducting initial environmental assessments of National Trust properties to determine conservation needs. Working with her in Conservation is frames conservator **John Hay**, who has begun restoration work on some of the National Trust's significant frames.

Tasmanian Museum and Art Gallery (TMAG)

Exciting times are afoot at TMAG, with redevelopment schemes moving forward. The architect for the building project has now been contracted, and the initial designs are underway. **Nikki Kingsmith** has been setting up exhibition guidelines and developing policies for the new gallery. She is also nearing the end of her treatment on a wooden sternboard from the ship *Yolla*, focussing on the removal of aged latex rubber (seemingly the result of a moulding attempt that went horribly wrong!).

In the paintings section **Erica Burgess** recently hosted CCMC student **Andrew Dewhurst** for 3 weeks. During his stay Andrew spent much of his time working with a portrait by Henry Mundy, with mutually beneficial outcomes! In her spare moments between exhibition and loan preparation Erica is working on a portrait by Benjamin Duterrau for an exhibition of recent acquisitions early next year. **Ray Prince** has started work removing the gold over-paint on the original frame for the painting – he has yet to see what is left of the original gilding.

Conservation staff are now gearing up for a busy November-December, with 3 exhibitions on the move. They will be de-installing and preparing objects from the *Tayenebe: Tasmanian Aboriginal Women's Fibrework* exhibition for its national tour, in addition to de-installing *The Amalgamation of the mind and the universe* works from the collection of Professor Jao Tsung-I exhibition and receiving the travelling exhibition *Hans Heysen* (toured by the Art Gallery of South Australia) scheduled to open at TMAG in December.

Museum of Old and New Art (MONA)

Conservation at MONA has seen some changes over the last few months. **Melanie Findlay** joined Mona earlier this year, while **Judith Andrewartha** left to spend more time with her private business. We wish Judith all the best.

Melanie has been busy working on a range of artworks and artefacts both old and new. Her running sheet includes treatment of a Graeco-Roman stucco mummy, polychrome Egyptian mummy cases, a Greek pelike ceramic, a variety of bronze coins, a Jewish bronze coin balance, glass artworks, African sword money, and a fibreglass artwork by the Chapman brothers (inspired by Goya's *Great Deeds Against the Dead*). She has also been finding creative solutions to the issues involved with producing the Wunderkammer outdoor display case. To protect its contents from excess light, filtered glass has been used in the exhibition case, and motion-sensor blinds that open as visitors approach the work have been installed. A microclimate generator also protects

AICCM National Council Profile

Davina Hacklin

**AICCM National Secretary,
AICCM QLD Division President**

My first contact with conservation was during a high school work experience placement at ArtLab in Adelaide. They inspired me to pursue conservation as a career. I studied a Bachelor of Arts (Archaeology) at Flinders University and moved on to Canberra where I studied a Bachelor of Applied Science (Conservation of Cultural Materials) specialising in paintings conservation. I finished off my studies a few years later with a Graduate Certificate (Information Technology) at the Queensland University of Technology.

In my professional career I have worked as a Paintings Conservator and then as a Preventive Conservator at the Australian War Memorial. After I relocated to Brisbane I worked as a Collection Manager at The Workshops Rail Museum and then moved into my current role Senior Conservator at the Queensland Museum. The transition from paintings specialist to working with objects has taken a lot of effort but moving through the preventive stream paved the way. I really enjoy the diversity of collection material that I get to work with. I never see the same problem twice and I like that I'm constantly learning.

Over the last few years I have held various AICCM roles including

ACT Division
Ordinary
Member,
ACT Division
Treasurer,
QLD Division
Ordinary
Member and I
currently hold



the roles of QLD Division President, acting Secretariat and National Council Secretary. I'm definitely busy but I like the contact that I have with members and I would encourage all of you to get involved with your State Divisions. It's a great way to keep in touch with your peers and meet other conservators.

the work from extreme environmental conditions. Melanie has also been developing some soon-to-be-used new skills; forklift operation!

Queen Victoria Museum and Art Gallery (QVMAG)

The past few months have seen significant changes in the Conservation section of QVMAG. In May **Marika Kocsis** arrived to take on the role of Conservator – Paper and Textiles, followed by **Jocelyn Evans** in June as the new Conservator – Paintings. Sadly **Linda Clark** left in September to take up a new role at the National Trust. We wish Linda all the best in her new job, and are missing her!

Activity at the QVMAG has been largely focused around the impending redevelopments of both its sites. **Kaye Dimmack** has been engaged in much exhibition research for the reopening exhibition in the Inveresk Gallery, while Marika and Jocelyn have been preparing items for the reopening exhibitions at both sites. They have also been involved in the care of collections during their relocation and storage.

New South Wales

Australian National Maritime Museum

Lab News

For the past months the swimwear exhibition – Exposed! – has been a major project for the Conservation section, and for textile conservator **Sue Frost** in particular, with preparations for not only the install of well over 200 objects, but also undertaking the subsequent work required for its upcoming two year national tour.

We have had to fit out object crates and boxes, complete the condition documentation and installation manual,

assist with the de-mount and carry out final fitting of objects into their respective boxes and crates.

In addition we have prepared another two smaller flat work exhibitions, one of which will be touring.

In December *Mythic Creatures* opens at the museum and runs for 5 months. While this is a buy-in, the scale and complexity of the install is significant. It promises to be a good show.

Our new environmental monitoring system should be up and running by the time you read this and we will keep you abreast of our impressions in future issues.

The infamous red dust storm caused a few headaches for us, not least because the foyer opens directly to the galleries, so some considerable time was spent undertaking cleaning of gallery spaces, display cases and objects. Fortunately the dust didn't penetrate too far and at the time our large temporary gallery was empty.

The Gospel Ship – a very large charcoal drawing approximately 2m x 3m, required a major operation to mount and prepare for framing. Thanks to the skills of ASA Framers we achieved a beautiful result with minimal stress. We hope that the work will soon be part of a temporary exhibition.

Due to a change in Commonwealth Govt. funding the ANMM has been able to advertise 3 fixed term positions in the conservation lab to enable a number of projects to continue or new ones to commence. We look forward to passing on details of these in the near future.

Apart from preparing many 3D objects for exhibition, **Victoria Bramwell-Davis** recently undertook the cleaning of two vessels that are on very high display in the gallery, and which required the use of a cherry-picker, and a various pieces of cleaning equipment with cunningly modified handle extensions. It was quite an elevating experience by all accounts! She also coauthored and presented a paper on the laser cleaning of frames at the AICCM conference in September.

At the time of this writing Victoria is on leave in Istanbul and sunny Spain!

Kathryn Yeates has been busy working on a large numbers of objects for display in several exhibitions, and has gained a sense of achievement from solving the different support requirements for each object.

She also attended the AICCM conference in Perth, which reinforced her enthusiasm for conservation. The presentations covered a wide range of conservation practices and she was constantly amazed at how effective very simple solutions can be when undertaking treatments. She hopes to be able to apply these principles in her own practice.

Caroline Whitley has also been treating and mounting many paper items for display in Exposed! She is also working 2 days per week with our trusty volunteer **Henri Holekamp**, modifying the vertical storage housing of our Halvorsen Plan collection, to prevent slumping.

People News

Whilst on leave in the UK throughout June, **Caroline Whitley** attended a 5 day workshop “*New Methods for Cleaning Surfaces of Books and Paper*”, organized by International Academic Projects at the British Library's Centre for Conservation. It was presented by Richard Wolbers, who had previously given a similar workshop for objects conservators in Australia in 2008.

Richard regards himself as a conservation “engineer”, rather than a conservation “scientist”. On that basis, he provided the 22 participants with a solid foundation in the theory and practice of formulating cleaning solutions and gels.

His basic concept is that by understanding that in changing the pH and conductivity of a cleaning solution to more closely match that of the paper object, by adding a chelator or increasing the hydrogen bonding component of a solvent mixture, the conservator learns to think of cleaning

as a rational process rather than a phenomenological exercise or a choice of which recipe or method to try next.

We became familiar with using digital pH and conductivity meters to take readings from un-cleaned sample papers; we learnt to make up and modify concentrated aqueous and solvent based stock solutions to various pH and conductivities, matching them to the various readings taken from the paper supports. He suggested that aqueous cleaning of a paper based item be ideally undertaken at a similar conductivity, and within a 2 point pH range of the reading taken from the untreated paper, to reduce any more internal stresses being applied to the already degraded fibres. For example, a degraded paper with a pre-treatment pH reading of 5 should be cleaned in deionised water and buffering agent taken up to a pH 7 max.

The workshop provided so much new and interesting information that can now be tested and tried back in the workplace. It certainly has refined my understanding of many of the principles routinely used in cleaning treatments.

Powerhouse Museum

Lab News

In response to several meetings with **Elaine Gurian** (US museum consultant/advisor), the department has been asked to assist in a new series of “quick, cheap, easy” displays for our foyer areas. These are usually responses to events in the media, such as significant anniversaries of people &/or events that require immediate action. We are looking at ways we can better facilitate these requests.

Another thorny question also up for debate is the time old question – when is it necessary for a conservator to travel with and install/dismantle a loan.

Loans Team

At the Wollongong City Gallery, **Nadia McDougall** installed a sculpture by noted Chinese artist, Ah Xian. This piece is on loan to the regional museum as part of their latest exhibition, *Zhongjian: Midway*. The exhibition investigates notions of identity, tradition and globalisation by fifteen contemporary artists with varying connections to China.

After 2 months holidaying in Poland, **Margaret Juraszek** returned to work in good time to commence the task of mounting posters for the exhibition *The 80s are back*.

Frances Fitzpatrick has been condition checking numerous loan returns from around the country, including long term loans from AGNSW, textiles from a Nykuna Baker retrospective held at the Jam Factory in Adelaide and a camera returned from the Hastings Council, displayed in their show on the Thomas Dick photograph collection.

A large loan to the Parramatta Heritage Centre for their exhibition *Imperial Cargo* is ready for installation in early November. Objects include paper, metals, textiles and objects.

The Exhibition Team

Teresa Werstak, Gosia Dudek, Suzanne Chee, Dee McKillop, Tim Morris, Bronwen Griffin and **Nadia** are deeply entrenched in the 1980s. In December the Powerhouse will open their latest exhibition for summer, *The 80s are Back*, due to open in mid-December. This colourful and jam packed display of Australian life and popular culture during the 1980s will be a sure hit for the school holidays. Music, film, parties, nightlife, poster, costumes, fads, architecture/design and video games/technology will be explored.

In August, Suzanne was involved with an exhibition *Ties with Tradition-Macedonian apron designs*. Close to 40 beautifully executed aprons were made

AICCM National Council Profile

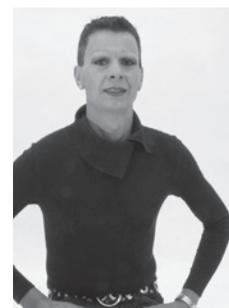
Robin Hodgson

AICCM National Treasurer

Trained originally as a cabinet maker, upon early completion of his apprenticeship, travelled to London where he studied for 6 years, initially furniture design but after 2 months changing stream to conservation. This was at the London College of Furniture, Victoria and Albert Museum, City & Guilds Art School and the Study Centre. Returned to

Australia in 1986 and established his furniture and wooden object conservation practise. Robin works Australia-wide and internationally as a conservator and in his parallel business RH Conservation Engineering designing and manufacturing specialist conservation equipment. Robin has developed advanced skills in manufacture including electronics, tool making, fabrication in stainless steel, aluminium and composite plastics including custom formulation of epoxies.

Robin has held within the AICCM, the positions of national treasurer 2003-4, Victorian chairman (1988-1991).



Robin is a keen traveller, cook and gardener.

by the women of the Illawarra NSW using traditional weaving and dyeing techniques.

Kate Chidlow has been continuing her work on the development of the Australian Dress Register (ADR). There are many help notes for those wishing to use the register – including curatorial, conservation and registration issues for garments. The launch for the register is scheduled for early next year.

This year we have been compiling the resources and asking some key museums to enter their dresses for the register. We have noticed that 2 areas of the entries need extra support and that is photography and writing significance statements. An ADR workshop was held at Port Macquarie on Sept 8. **Nitsa Yioupros**, our conservation photographer gave a workshop on how to take good photographs. She focused on getting the correct exposure when photographing black dresses and white dresses. There is also video footage of Nitsa at the Illawarra Museum demonstrating shooting and lighting techniques. Included on the ADR website are helpful notes and videos on how to measure a garment, how to store a dress into a box (uploaded soon) and on how to dress a mannequin. The website for the dress register is <http://www.powerhousemuseum.com/dressregister/>.

Kate is also working with **Sue Gatenby** on the Powerhouse Museum's disaster recovery plan.

Rebecca Main continues work on the Total Asset Management (TAM) projects. She completed condition reporting and housing the Observatory Photograph collection; continues documenting and treating the ambrotypes from the Early Photograph collection and recently started a survey of the Weatherly Sisters Circus and Vaudeville Archive. Rebecca recently presented a poster at the AICCM conference in WA, "*Daguerreotype Image Recovery and Storage*".

A paragraph was accidentally omitted from the handout which accompanied the poster **DAGUERREOTYPE**

IMAGE RECOVERY AND STORAGE which was presented at the conference in Fremantle by Rebecca Main and James Elwing from the Powerhouse

The "STORAGE" section should end with – "The clamshell box was placed in fridge at 7.9C and 31% RH for approx 24 hours to dry it out, and then placed in a zip-lock bag for 4 hours to acclimatize in the lab. After the daguerreotype was placed in the clamshell box everything was double-bagged to maintain the micro-climate. A humidity indicator strip showing "dry" was placed in the inner bag and an ID image printed on archival paper was placed in the outer bag."

We apologise for any confusion this may have caused.

SLNSW

Lab and People News

Dana Kahabka was team leader and courier for a loan of 12 items to the Art and Exhibition Hall of the Federal Republic of Germany, Bonn for an exhibition titled, *James Cook and the Exploration of the Pacific* in August. **Cathryn Bartley, Guy Caron, Nikki Ellis, Martin Bongiorno** and **Martin Polkinhorne** all collaborated on production of 7 customised travelling boxes, designed with the dual aim of protecting the items during transit while streamlining the packing and unpacking of each item, by designing where possible, carrying and display supports into the packing system. After display at Bonn the exhibition will travel to the Museum of Ethnology, Vienna in 2010 and then on to the Historical Museum in Berne where it will close in 2011.

Agata Rostek-Robak and **Lang Ngo** are currently consumed by the task of conserving a union banner. The banner was created for the Eight Hour Day processions by the Federated Society of Boilermakers, Iron and Steel Shipbuilders of Australia. It has been chosen for inclusion in the State Library's *ONE Hundred: 2010 The*

Mitchell Centenary exhibition scheduled to open in March 2010.

The banner is approximately 3 X 3 metres, double sided, with two outward facing oil painted surfaces. The painted panels are surrounded by a magenta toned silk border. It is secured onto a wooden rod along the top edge with a series of straps constructed from the same materials as the border.

Due to its usage in processions and unsuitable storage, it is in a poor condition. There is an extensive white bloom on the surface of the oil painted panels. The silk border is worn and abraded and there are many creases, tears and losses throughout. In preparation for the exhibition, Collection Preservation staff are carrying out a conservation treatment on this complex, composite item. The banner is being cleaned, the white bloom on the painted surface will be reduced; fragile and brittle areas will be stabilised; housing and storage system will be improved to preserve the banner in the future. A specialised support will be fabricated for its display in the *ONE Hundred*.

Preservation Australia

Preservation Australia has been preparing for and attending two conferences in Western Australia – the National AICCM conference at the Western Australian Maritime Museum, and the Museums Australia WA branch conference at Wanneroo Cultural Centre. At both conferences **Preservation Australia** exhibited some of the new products that we have sourced for conservators and the museum sector. At the AICCM conference **Kay** presented a paper on the private conservation world – including a proposal for criteria for business listing on the AICCM website. This prompted some questions and discussion which may lead to some more robust discussion within the membership. Kay also delivered two workshops for the Museums Australia conference – Care of Collections, and Disaster

Preparedness and Salvage Procedures. **Tegan's** work focus is moving towards conservation of photographs and she has been developing and delivering small workshops in this area. This, in turn, has led to an interesting consulting project for a collection of glass plate negatives, acetate and nitrate films, and negatives. While juggling all this both Kay and Tegan are involved in the Slim Dusty Centre project, preparing and conserving the Slim Dusty collection for the opening in 2010 of a purpose built museum in Kempsey. Kay recently sighted the touring caravan – which will undergo stabilization for exhibition – a VERY BIG JOB! Our ongoing project with the NSW Department of Lands has now moved into Stage 2 – just another 6 years.....

International Conservation Services

Lab News

ICS were out in force at the AICCM conference in Fremantle, with **Skye Firth** and **Julian Bickersteth** giving papers and **Karina Acton**, **Wendi Powell** and **Kate Papierniak** also attending. It was great week with many stimulating papers, and an entertaining social program, finishing memorably with the **Ian Macleod** bell ringing show.

Meanwhile **Karina Acton** has been undertaking conservation of the Dunbar anchor with **Kat Edghill**, the only surviving remnant of the ill-fated passenger ship which was wrecked at the Gap in 1865, after mistaking the South Head lighthouse for the North Head lighthouse during a storm. There was only one survivor. **Karina** has also been working with **Nikki King** at the National Museum to resolve the details of treatment for one of the Sydney Harbour Bridge painting

cranes which is being transferred to the Museum.

Arek Werstak, **Adam Godijn** and **Matteo Volonte** have been undertaking initial investigations into the conservation of a highly decorative paint scheme in the interior of a little jewel of a church in Bong Bong in the Southern Highlands.

Matteo Volonte, **Anna Diakowska-Czarnota** and **Alexandra Griffiths** have done a beautiful job bringing back to life an elegant portrait which had suffered severe canvas shrinkage. **Skye Firth** spent some time in Canberra running a workshop for the Lanyon Homestead and has been working on a Charles Conder painting on Silk.

In furniture, **Oliver Hull**, **Kat Edghill** and **Eoin O'Sullivan** are completing work on the City of Sydney Town Hall furniture collection, which consists primarily of Australian Red Cedar heritage furniture from the Council chambers.

AICCM National Council Profile

Fiona Tennant

AICCM Membership Officer, co-editor AICCM Newsletter

My conservation career is the result of a very serendipitous moment! I was sent to the Preservation Department at the SLNSW for high school work experience, instead of their curatorial area. Once there, I knew it was meant to be! It was amazing to see complex conservation treatments and talk to conservators who were very passionate about their work. After high school, I was accepted into the Bachelor of Applied Science (Conservation of Cultural Materials) course at the University of Canberra and specialised in Textiles.

I then began work at International Conservation Services and am still there today – although I have had the opportunity to pursue different directions over the years! I became very interested in Preventive Conservation and found myself taking on more and more projects in this area. I then also discovered the intricacies of Collection Management projects, which inspired me to do a Masters of Museum Studies (Collection Management) through Leicester University, UK.

I have been involved in AICCM activities for the last 15 years or so, on the NSW Committee, National Council and as Preventive SIG convenor. I have always found being

active within AICCM a great way to stay connected with peers and the profession, and a way to make interesting



events happen. Whether they be National Conferences, annual specialty workshops or developing tools for conservators such as the Preservation Needs Assessment Template, getting involved and making things happen is always satisfying!

People News

We welcome back Adam Godijn after a year on the road, including trekking in Nepal and Sarawak, and conservation work in Genoa. Adam was conserving frescos and ornate gilded decorations within a UNESCO world heritage listed palace.

Karina Acton headed to Thailand in November to give an “Introduction to Conservation” workshop in the first foundation course of the UNESCO project “Safeguarding the Underwater Cultural Heritage of Asia and the Pacific”. This is being undertaken in collaboration with the Underwater Archaeology Division of Thailand.

State Records NSW

Lab News

Crown Plan project

Work is ongoing with the treatment of plans being retrieved by the Department of Lands as part of their digitisation project. **Jill Gurney** recently completed the treatment of a very large plan that had been cut into four pieces and joined back together with linen tape. We decided to separate the pieces and keep them in a folder together as this will assist with both copying and future storage. Jill pared back the linen backing of this plan to place a layer of Japanese tissue into areas that had been damaged by water and mould in the past. This is the approach we are taking with most of the plans – rather than a complete backing removal and re-lining.

People News

Dominique Moussou had a baby girl – Inti – in October and will now be on maternity leave until late next year.

South Australia

ARTLAB

Lab News

Science Week 2009, with the theme *Science & Art*, was upon us this quarter and all the Artlab staff thoroughly enjoyed the opportunity to be involved with the collaborative program partnering South Australian Museum (SAM), State Library of South Australia (SLSA) and Art Gallery of South Australia (AGSA). With guided tours of Artlab’s conservation laboratories, as well as the first presentation of Artlab’s education program: *Art Investigators* developed by projects conservator, **Zandria Farrell**, Science Week 2009 was a great success for everyone involved.

Projects

Di Whittle attended the AICCM National Conference 2009 in Fremantle and delivered a paper entitled “*The application of a kinetic art assessment model to the conservation/preservation treatment of Frank Hinder’s work ‘Dark Triptych’*”.

Objects

Artlab’s object conservators, with help from the projects team have been preparing and treating a variety of unusual items in particular the cleaning and stabilisation of a pair of 6ft tall *Nio Temple Guardians*, AGSA, dating from the late 18th century, which will also be mounted ready for display early next year. **Filipa Quintela** has begun the treatment of a section of a 16th century alter piece depicting St John the Baptist by Spanish artist Alonso Berruguete, AGSA, which will involve cleaning consolidation, inpainting and gilding work.

Paintings

Gillian Leahy, **Eugene Taddeo** and **Marek Pacyna** have been busy preparing fifteen AGSA paintings for loan to the Cubism and Australian Art Exhibition

at Heide Museum of Modern Art and the Rupert Bunny Exhibition at the Art Gallery of New South Wales. **Lisette Burgess** has just completed the frame treatment on “Portrait of R.R.Thomas” owned by the Adelaide City Council and **Chris Payne** has now finalised the treatment of “Boulevard Montparnasse, Paris” by Will Ashton.

Preventive

Anne Dineen is currently working on the South Australian Cricket Association’s (SACA) Bradman Collection 2009 Disaster Plan for Collections. The Bradman collection was relocated from the State Library to the SACA’s new Bradman Museum a little over a year ago. Anne will also carry out disaster salvage training for the newly established SACA Disaster team as soon as the Disaster plan is complete.

Bee Flynn is currently working on the SLSA’s Lux Monitoring project for the Treasures Wall. She is also in the process of updating all of the State Government Arts client’s 2009 disaster plans.

Anna Austin from the Paper lab is now receiving environmental monitoring training to assist the Preventive section with its ever increasing number of monthly environmental reports.

Textiles

Bee Flynn is carrying out storage preparation on 90 rare and beautiful Indonesian and Indian textiles that are part of a recent gift to the AGSA. An intern, **Aniza Leitao**, a recent graduate from the final year of students at the TCC and a resident of Portugal, will be working in Textiles for 2 months. Aniza and **Kristin Phillips** will be working on 3 of the textiles from the Abbot collection that will be displayed at the galley in December. Kristin has recently returned from an Auseritage workshop in India

Paper

Aquila Evill is the newest member of Artlab joining the Paper lab in October. Aquila completed her Masters at Camberwell College of Arts, UK

specializing in paper conservation and is looking forward to her time at Artlab.

The Paper lab also welcomes **Gayathri Kaur Gill** from the Singapore National Archives who will be at Artlab from 26 October to 6 November to learn about conservation of photographs.

People News

Jodie Proud is on maternity leave following the arrival of her beautiful baby girl, Eden. We wish her and Dan all the very best.

Renita Ryan is also on maternity leave following the arrival of her handsome baby boy, Finn born in September; our congratulations go to her and Stephen.

At the same time we farewell Di Whittle who will be leaving us to head

back to Melbourne for a position at the National Gallery of Victoria and Zandria Farrell who has accepted a position in the Commonwealth Government's Department of the Environment, Water, Heritage and the Arts next year. We wish both Di and Zandria all the best for the future.

AICCM National Council Profile

Marika Kocsis

**Publications officer
(National Council) and Treasurer
(Tasmanian Division)**

I arrived in conservation along what seems now to be a long and winding pathway. My initial qualification was a Bachelor of Applied Science in Horticulture (VCAH Burnley), but even then I was drawn to conservation, specialising in the conservation of historic landscapes. For a while I worked in publishing, dealing largely with books on horticulture and historic landscapes. It was on one of my trips overseas in this capacity that I met a friend in Italy who was a book conservator. I spent some months in Siena working with her on a 15th century French manuscript, and have either been working or studying paper conservation ever since.

On my return to Australia the course in Canberra had just announced its closure. I spent the time waiting for the commencement of the course

in Melbourne by studying **C h e m i s t r y** at Monash, Clayton, and volunteering at the then Ian Potter Centre for Conservation (now the CCMC) at the University of Melbourne. I was one of the first graduates of the new Masters programme at the CCMC, and was the first Student Conservator of the year (thunderous applause!)

Since graduating I have had roles at several institutions; Paper Conservation Intern and subsequently Paper Conservator at the CCMC, Paper Conservator at the State Library of New South Wales, Conservator at the State Library of Victoria, and now Conservator of Paper and Textiles at Queen Victoria Museum and Art Gallery, Launceston. In my current role I am particularly enjoying the broad range of tasks and responsibilities that faces a small conservation team servicing a large and diverse collection.

My involvement with the AICCM includes being an Ordinary Member for the Victorian division (2005

and 2007), same for the NSW division (2006). I am currently the Publications Officer for the National Council, and the Treasurer



for the Tasmanian division. I value the role of the AICCM in connecting conservators and related professionals across Australia, and in giving conservation a national voice. I believe that both of these are necessary for the continuing development of conservation as a profession that has a presence and profile in our communities, and meets their needs. If I put on my Publications Officer hat for a moment, can I also point out that publications is a valuable tool for this? Generating papers communicates your knowledge and experience to the wider conservation community, and gives us greater recognition and respect as a profession.

ACT

National Gallery of Australia

Senior Paintings Conservator, **David Wise** and contractor, **Allan Byrne** have been working on newly acquired paintings by Henry Mundy and Benjamin Duttereau and a Robert Dowling for the Robert Dowling travelling exhibition next year. These paintings had previously been wax lined onto board and have extensive areas of overpaint.

Sheridan Roberts has just started cleaning a small Eugene von Guerard with several interesting and uncooperative layers of varnish.

Having just completed the stretching of three large paintings for the 'Emerging Elders' exhibition (one 6m x 2m), **Greg Howard** is now involved in preparing ATSI works for the opening of the new galleries.

Sharon Alcock is part way through the treatment of a portrait by Charles Hill. The varnish removal is now complete and she is now facing the daunting prospect of repairing three small tears and a hole in the very brittle canvas.

Volunteer **Janet Hearne** has just completed the preparation of Rupert Bunny paintings for loan to the Art Gallery of New South Wales and is now consolidating a Horace Trenerry canvas on board.

The next few months will be busy with the demount of the 'McCubbin: Last Impressions' exhibition, the return of the 'Australian Indigenous Art Triennial: 'Culture Warriors' exhibition from Washington, the re-location of the 'Ned Kelly' series into the new Sidney Nolan gallery, the installation of the 'Masterpieces from Paris' exhibition and the opening of the new ATSI galleries.

The objects conservation team (**Beata Tworek**, **Sarah McHugh**, **Rebecca Dallwitz** and **Roy Marchant**) have

been working on the new permanent jewellery exhibition, Pacific gallery, a temporary indigenous exhibition entitled *Emerging Elders*, and are commencing conservation on works for the new Indigenous wing of the gallery. Sarah McHugh travelled to Washington to courier and install the *Australian Indigenous Art Triennial* at the American University Museum. **Suzi Moquiera** will shortly complete her contract to conserve and document the Aboriginal Memorial.

Paper conservators, **Andrea Wise**, **Fiona Kemp** and **James Ward** have been very busy organising the Indian Miniature Painting Conservation Workshops with excellent feedback from the 24 participants who represented numerous institutions across Australia. The workshops were presented by Mike Wheeler, Senior Paper Conservator at the Victoria and Albert Museum.

In textile conservation **Stephanie Woodruff** coordinated the *Thangka* Conservation Workshop presented by Mike Wheeler and Teresa Heady. Interesting ethical discussions were held by the 16 participants regarding de-contextualisation, cultural ownership and respecting sacred religious objects and the institutions ongoing duty of care. The workshops combined theory with practice, looking closely at the materials and techniques used in manufacture; the factors of deterioration, pigment analysis, and techniques in pigment consolidation and approaches to repairs and lining.

Micheline Ford is preparing two extraordinary dresses by Balenciaga and Dior for the NGV *Art of Drape* exhibition. Micheline is coordinating the fit out of the costume showcases for the new galleries while conservation technicians **Blaide Lallemand** and **Dave Mc Roberts** are preparing mannequins and display devises for these new cases.

Hannah Barrett, **Chandra Obie** and **Jane Wild** continue to conserve south East Asian textiles in preparation for *To Please the Living and the Dead* as well as the scheduled permanent gallery changeovers. Conservation of the Ballet

Russes costumes continues for the *Ballets Russes: Designing Dance* exhibition.

Jane Wild and CCMC students **Mary-Anne Gooden** and **Vanessa Pitt** have recently installed eight Arthur Boyd tapestries. The tapestries depict scenes from the life of St Francis and are on display for a short time in the Newman College Chapel located at Melbourne University.

Australian War Memorial

Lab News

Alana Treasure delivered a paper at the Perth AICCM conference, she co-authored with **George Bailey** and **Cathy Challenor**, on the work they did for the Commission of Inquiry into the loss of HMAS Sydney II.

The Textile and Paper lab staff are busy preparing items for the upcoming exhibition 'Of Love and War'.

John Kemister and **Jamie Croker** co-presented a paper on the treatment of two First World War aircraft at last month's AICCM conference. Jamie and one of our curators are in New Zealand in the first stage of scoping the restoration of the Memorial's Hudson, assessing components for potential acquisition and recording details of missing components from Lockheed Hudson aircraft held by private collectors and museums. Dean Willis is treating a 4-wheel Wiles Mobile Cooker, and dealing with all of the asbestos related issues that go with that. John Kemister and **Alistair Muir** are treating an Aussie invention, the Dingo Scout Car. **Andrew Pearce** is reviewing the samples collection, writing procedures, and organising the large technology treatment archive.

George Bailey and Eileen Procter are preparing relics for the upcoming 'Of Love and War' exhibition, opening in December.

Frances Cumming is project managing the treatment of the Servicewomen's Memorial in the sculpture garden

and co-ordinating the cleaning of the stained glass windows in the Hall of Memory.

People News

The Objects Lab farewelled **Melanie Forward** who is taking up a temporary position at National Museum of Australia.

National Archives of Australia – Canberra

We have a new conservation baby! **Peter Shaw's** partner Louise gave birth to little Oliver on Thursday the 15th of October. As usual mother and child are doing well.

Currently our lab manager Tania Riviere is on secondment until the end of the year looking at preservation-related policy documents. **Ian Batterham** is looking after the lab in her absence.

Travis Taylor has begun a database of watermarks in the NAA collection with an aim to learning more about paper quality in the 20th century. It is hoped

to make this database broadly available some time in the future.

Other interesting project work: **Sally Kneebone** continues with work on the Port Arthur Tidal records and Travis has nearly completed treatment of a 230 m long petition from 1897 in favour of the recognition of God in the Australian Constitution.

Most staff members have also been helping with work on personal items from the personal records of Lord Stanley Melbourne Bruce, for inclusion in an upcoming exhibition. Items are extremely diverse and include uniforms, cigarette cases, caskets and parchment documents.

AICCM National Council Profile

Sophie Lewincamp

SIG Coordinator AICCM National Council

I was keen to join the conservation profession as it combined two of my favourite subjects: Art and Chemistry, having said that Chemistry wasn't my strongest subject at uni. I was one of the last students to graduate from the University of Canberra's conservation course specialising in paper conservation. It was a tricky couple of years with the feeling that the course was closing down around you however there were some very special dedicated people you helped us through.

In my professional career I have worked in many of the National cultural institutions including the War Memorial, National Gallery and the National Library. In 2005 I headed to Washington DC to undertake an advanced paper conservation fellowship at the Library of Congress. It was a fabulous time, great people and collections. I highly recommend it!

Now I work as the lab manager and paper conservator at the National Library of Australia. In this photo you can see preservation staff and Kim Morris doing our yearly preventive treatment of the foyer's tapestries.

I have been in the role of SIG coordinator for a year now. I inherited the position from Rowena Jameson when she moved to Japan to teach English.



Western Australia

Patricia Moncrieff

Conservation Consultant, Specialising in Textiles and education

2009 has been a very busy year! It began with a seminar regarding conservation of textiles, including environmental and pest management. It was presented to the friends and volunteers of the Mandurah Museum in Western Australia.

Two major projects included the conservation and project management of a commemorative lace panel entitled 'The Battle of Britain' owned by the Royal Australian Air Force Association Museum.

It is one of 38 panels that were manufactured between 1942 and 1946 by Dobsons & M Browne & Co, Nottingham, England. The museum has a comprehensive document regarding its provenance, history and manufacture, along with information regarding the locality of other panels which exist around the world.

After conservation prior to the installation of UV acrylic panels The panel was installed into its existing commemorative frame.



Another major project, for a private collector, was the conservation of a large Asian silk embroidery depicting two spectacular embroidered tigers (a male and female), worked in silk floss. It was in a very poor condition and had been improperly repaired, resulting in distortion and further damage to the silk satin background which was already severely shattered and split. It was stabilised by mounting it upon a silk lining and hand stitching it to the lining with many thousands of couching stitches.



In September 2009, Patricia travelled to Vancouver, Canada and visited the Anthropology Museum, British Columbia University, travelled to London and visited the Victoria and Albert Museum and Natural History Museum, with particular interest in display systems. Travelled to Singapore to consult with a client regarding the conservation of several works of painted works on silk and batiks, by famous pioneer Singaporean artist Cheong Soo Pieng and to visit Art Singapore, The Contemporary Asian Art Fair. Finally, travelled to Bali and visited the Threads of Life Gallery in Ubud. Threads of Life is a fair trade gallery that utilizes culture and conservation to alleviate poverty in rural Indonesia. They work directly with over a thousand women weavers across Indonesia and the proceeds from sales help these women to form independent cooperatives and to manage their resources sustainably.

It is the most remarkable gallery of fascinating textiles!

Patricia Moncrieff

Email: patriciamoncrieff@bigpond.com

Student News

The academic year is fast drawing to a close for the student body. The last half of the academic year has seen some interesting projects allowing for student participation. Various work experience placements, internships and thesis completions have peppered the final half of the student year.

Helen Casey has just completed a one day a week six month volunteer placement with **Catherin Earley** and the Exhibitions Conservation team at the National Gallery of Victoria. Helen reports that her experience was a tremendous learning curve. This area of specialization plays a vital role not just in the practical sense of dealing with the logistics of exhibition turnover, which involves all sorts of materials and situations, but also in the broader area of conservation advocacy. It has been an insightful and fun experience.

Charlotte Walker has also been enjoying a volunteer opportunity at the NGV, within the textile conservation department. Charlotte is drawing toward concluding her thesis research focusing on the challenges of bushfire for cultural heritage. Charlotte's research will undoubtedly be valuable in light of the Black Saturday bushfires experienced in Victoria.

Andrew Dewhurst enjoyed an internship placement with the Tasmanian Museum and Art Gallery. Andrew researched the contextual

background and condition of a colonial portrait painting (c. 1840s), attributed to the significant Tasmanian colonial artist Henry Mundy. Aside from his internship, Andrew is pleased to draw his thesis research to a close. Andrew investigated the development and manufacture of Langridge Artists Oil Colour paints. Andrew anticipates this research material may form a point of reference for the study of modern artist materials by contributing to the knowledge of contemporary Australian artist paints, and the implications for their conservation.

The installation of a series of large Arthur Boyd tapestries for an exhibition at Newman College Chapel celebrating the life of St Francis of Assisi provided a valuable experience for two textile conservation students. During late October **Mary-Anne Gooden** and **Vanessa Pitt** assisted **Jane Wild**, textile conservator from National Gallery of Australia (NGA). These tapestries, on loan from the National Gallery of Australia were designed by Boyd and produced by the Portuguese Workshop, Manufactura Tapeçarias de Portalegre and have never been exhibited as a group. During display, several first and second year students were involved in monitoring the exhibition area.

Three of the students from the university also enjoyed the AICCM conference in Perth. Charlotte Walker,

Claire Tindal and **Kate McLaren** found the conference an enriching and educational experience.

On behalf of the student body, I would like to acknowledge and thank all of those practicing in the conservation profession who have supported the next generation of conservators. Whether through the support of internships, supervised work experience placements or casual work opportunities, the ongoing support of practicing individuals has meant that students have enjoyed invaluable opportunities. Thank you to all of those who have shared their skills, knowledge and time to help nurture the conservators of the future.

Interviews

Alex Ellem

Alex Ellem was presented with the 2009 Conservator of the Year award for her outstanding contribution to the recovery efforts of the 2009 Victorian Bushfires. She initiated and coordinated AICCM's assistance program for the communities affected by the fires. Her tireless work resulted in new relationships between the conservation profession and community groups, government bodies and media representatives. Fiona Tennant recorded this interview with Alex in November 2009.



How did you go about getting involved in the response to the bushfires?

The bushfire response really came about as an organic thing. On the Monday straight after Black Saturday, a dialogue started up amongst Victorian Division Committee members – spearheaded by Alice Cannon's quick work posting salvage information on the AICCM website. She kept the committee in the loop and suggested producing a press release and running conservation clinics for people wanting advice on what to do with their treasured possessions. As the bushfires continued to wreak devastation, I think everyone in the community felt they wanted to do something to help people affected by these terrible fires.

We knew from previous major bushfires in Australia, if people could retrieve anything from the fires, those items would gain new significance as they might possibly be the only remaining material reminder of their past. We also knew that people might only see the damage when retrieving their things and throw them away, not realizing that they might be at least partially retrievable through conservation. Accounts from

the Canberra fires confirmed this, and we knew we had to let people know so they could make informed decisions.

While preparing the joint CCA/AICCM press release concerning fire damaged memorabilia, Tamara Lavrencic asked me for names of people and institutions in Victoria to contact for assistance. On Tuesday I sent an email to AICCM members requesting their support and responses came flying in. Offers came from the major collecting institutions of Victoria, the Melbourne Office of the National Archives of Australia, and the Powerhouse Museum as well as individual offers to volunteer from around the country.

What were the first steps in providing assistance?

Following the press release came several radio interviews for Tamara and me, which allowed us to get information out into the public domain. The AICCM National Council meeting was held the following Monday, so as president of the Victorian Division I presented our intentions. It was really helpful to receive the advice and support of the Council at that early stage –

We hadn't realized quite how invisible we are to the world around us, but we did realize that the only way around that was to raise awareness of what the profession might be able to offer in this situation.

particularly from Kay Söderlund, with her knowledge of disaster planning.

Vic Division began to plan for various possible outcomes (recovery and triage working bees, conservation clinics, etc.) as we had no idea how things would pan out. Probably the most critical step, though, was gaining the support of collecting and archiving institutions and conservators so that when needed, we could follow up on our plans with a fleet of volunteers. The Public Records Office of Victoria gave us enormous support making contacts with local councils and printing and distributing the AICCM *After A Fire* brochure, as well as offering staff help, the use of their car, and an abundance of archival storage materials.

Then essentially the response became an education program as local councils and others were contacted to get our message out. We hadn't realized quite how invisible we are to the world around us, but we did realize that the only way around that was to raise

If people could retrieve anything from the fires, those items would gain new significance as they might possibly be the only remaining material reminder of their past.

awareness of what the profession might be able to offer in this situation.

What appeared to be the greatest needs of the cultural material within the communities when you visited?

Not much did make it, but there were some moments of joy when people found notes written by loved ones and wedding rings. As many would know, most of the items that made it through were made of metal or ceramic and were scorched and covered with soot and other by products of the fires. People wanted to know how to clean them. It was fairly obvious that functional items had essentially become mementos, due to structural fragility from intense heat and fire. People's desire to preserve these mementos suggests that reducing soot and other corrosive or damaging material to preserve them has been the major requirement for these items and their owners.

What happens next, is there a need for continued assistance from AICCM?

The next step is continuing the first step – public education! Using press releases and other forms of communication, we want to inform people of the steps they can take to improve their chances of preserving cultural heritage items important to them. By offering advice on preparing for disasters and cleaning up afterwards, we can give people the tools to assist them when they have to make critical decisions about their significant possessions.

As conservators it is our professional duty to promote the preservation of cultural heritage. If we can assist public and private institutions and individuals in achieving this goal through advocacy, public education programs, and something as simple as having an updated list of emergency contacts for each state, then we have made an important contribution.

What are the long term benefits of AICCM's response to the bushfires?

I can't say yet, of course, but my hope is that on state and national levels we will be prepared to step in and help

communities *before* disasters hit. More active involvement and communication amongst ourselves, with our sister organizations, the media, and local, state and national associations would assist us in developing an effective national disaster response program. An essential ingredient would be developing local, cultural heritage disaster support networks like DisACT (Disaster ACT) that bring together cultural heritage institutions and local organizations and agencies involved in disaster management and emergency planning. Pursuing disaster management proposals would be assisted through strengthening our partnerships with groups like Blue Shield Australia.

What advice would you give to other state committees (or others) faced with the aftermath of a major disaster?

The first thing is to plan for the expected types of disaster in your state or area (bushfires, cyclones, floods...) before they happen. Create a list of emergency contacts within collecting and archiving institutions and emergency response groups and put out a press release advising people how to plan for disaster and its aftermath along with contact information. Get in touch with the emergency service providers and local councils ahead of time so they have appropriate useful information for when it is needed. You don't want to have to explain what a conservator is and does every time you get on the phone after the event.

It's the usual stuff. Get a press release out quickly. It can help get word into the public arena. Make a request for volunteers to have on standby. Talk to people in your institutions, National Council, and anyone with experience in the area. Make contact with other associations for support. Know what materials you'll need and where you can get them. Have some things on hand so you can offer immediate help if necessary.

AND if you can get funding to hire somebody even for a limited time to get things done – put in the time to

The next step is continuing the first step – public education

apply for it. The Australian Library and Information Association and Regional Arts Victoria have both done this and are doing good work.

Are there things that AICCM could put in place now to make it easier to respond to future catastrophic events?

As well as developing emergency plans with contact lists at state and local levels, having a team of volunteer conservators trained in emergency response, much like the AIC CERT (Conservation Emergency Response Taskforce) would be a brilliant resource.

Most importantly though, achieving official recognition of the importance of preserving cultural heritage by governments would make a critical difference if that lead to funding conservation disaster response programs. An important aspect of such programs would also involve continuing training and public education as awareness and readiness are essential in the first instance.

Are there any memories of that time that you would like to share with us?

It is special to have been a part of a dynamic process working to help others through our professional expertise. The sense of community that came out of this has been phenomenal. So many people have been supportive and have assisted in creative and various ways. We, Vic Division, have certainly experienced a huge learning curve and grown in many ways, encouraging each other and working together for a united purpose. It has brought us together in unexpected ways.

The other memory is the feeling you get when hearing the relief in someone's voice when they realize that someone cares about their stuff and can give them some advice on what to do with it. It is at that point that you know you've done the right thing.

Adam Godijn

Senior Paintings Conservator, International Conservation Services.

Adam Godijn graduated from the University of Canberra in 2000 with a Bachelor of Applied Science in the Conservation of Cultural Materials, specialising in paintings. Since then, he has taken the knowledge acquired during his studies and built on it through working in various institutions and conservation roles in both Canberra and Melbourne. In 2005, Adam joined ICS as a senior paintings conservator in a challenging role requiring extra skills, including managing larger projects, budgets and client liaison. While at ICS he has managed projects such as the conservation component of the Conservation of Key Elements of the Parliament House Art Collection project for Australian Parliament House, Canberra and the restoration of the interior murals of the Greek Orthodox Cathedral of Sts Constantine and Helen in Perth.



Julian Bickersteth caught up with him recently upon his return from a year overseas.

What led you to a career in conservation?

I always wished I could blame becoming a conservator on Sigourney Weaver. She played a paintings conservator in *Ghost Busters 2* where she is conserving a possessed painting in which the ghostly man in the portrait tries to bring about the end of the world. Unfortunately it was nothing as interesting as that. I have always had an interest in art, enthusiasm for working with my hands, and gained enjoyment from repairing things. When I was 16 I did work experience in conservation and decided that this was the career for me.

Why did a year overseas appeal?

Who isn't interested in seeing the world? It's a lot of fun! When you get down to it I suppose it's about opening your mind and seeing new cultures, foods, languages and sights. Besides, I had many things I really wanted to see and do. Trekking in the Himalayas, diving in Borneo, exploring the ruins of Angkor Wat and eating lasagne made by nonna's in Italy. I also really wanted to experience living and working in another country. I think the more you see in the world the more you know you don't know and the more you want to see. I thought I could tick a few boxes, which I did, but now there are whole new lists of things I want to see and do.

What did you do whilst you were away?

It is amazing how fast a year goes by, however looking back I did many things. Whilst travelling through Italy I studied Italian culture and language in Florence. This proved invaluable while looking for work. With the help of Matteo Volonte, a fellow paintings conservator working at ICS, I managed to find the perfect job conserving frescos in the old town centre in Genoa. The palace I was working in, I found out later is a UNESCO heritage site and I felt quite honoured and proud to be working there. I was working with a conservation team of 7 others on painted ceilings and ornate gilded ornaments. We faced many complex issues such as salt damage, flaking paint and gold, paint loss, and old restorations. It was challenging and physically demanding work, my first month was spent just cleaning and consolidating flaking gold. To start working on the paintings was admittedly a relief just to have some variety. At the same time as learning new conservation techniques I had a steep language learning curve.

During the year I travelled through 19 odd countries, I loved the contrasts of visiting art galleries from the Vatican to the Louvre compared to the tiny temples in the Himalayas. I also trekked through mountains and jungles went diving in remote islands, and tried new foods from all over the world.

What did you get out of it?

It was wonderful to gain conservation experience in another country and on such significant paintings. Living with Italians and learning another language, just soaking up the atmosphere of lively Italian cities and colourful characters. During this year I have seen everything from the extremely poor to the amazingly rich. I have always felt we have a good life here in Australia, and my trip has only re-enforced this opinion. Don't get me wrong, it was not all smooth sailing, I could not walk for almost a month after tearing ligaments in Nepal. Finding work in Italy was also very difficult when you don't speak the language. But the difficult times are important too, and afterwards they make good stories and help us to appreciate

I think the more you see in the world the more you know you don't know and the more you want to see. I thought I could tick a few boxes, which I did, but now there are whole new lists of things I want to see and do.

the journey. I also made some really lovely friends.

What is your perspective on the conservation scene in Australia seen from overseas?

In Italy the conservation/restoration scene, and the history of restoration itself in Italy is large and illustrious. The amount of work going on and the amount of work that still needs to be carried out is tremendous. Italian conservators also have many options, places and levels available for study. Conservation in Australia is still young, but we are committed.

It was wonderful to gain conservation experience in another country and on such significant paintings.

I think conservation in Australia seems more important now. I realise more than ever we have a very unique heritage both pre and post white settlement and it is very important to preserve what we have and know. We are also lucky in Australia with good working conditions and a good economy and fewer issues with our government. Conservators in Australia also should be congratulated for their enthusiasm and commitment to the profession. The wonderful

professional development courses being organised regularly in Australia are really keeping us up with developments around the world.

AICCM National Council Profile

Ian Batterham

AICCM ACT Division President

At the end of senior college I was unsure as to what I wanted to do. I had a strong interest in archaeology and applied to do Ancient History at the ANU. It was then that a relative who worked as a private conservator told me about the new course they were offering, beginning in 1978, at the CCAE – Materials Conservation. This sounded interesting and I applied and somehow got in! I was the baby of the class, turning 18 in the first year. Under the lectureship of Bob Morrison I quickly realised that paper

conservation was something I really loved.

On graduation I took up an assistant conservator position at the then Australian Archives. I remain there to this day and have now reached the exalted position of Assistant Director of Preservation. Over the years I have lectured at the University of Canberra, had two sets of long Service leave (trips to Africa and South East Asia), become a professional member of the AICCM, completed a masters degree and published a book of office copying.

I was involved in local council in the 1980s and then had a long period

where I lost touch with the AICCM. Then in the 2000s I rejoined the council and ultimately became president in late 2007. I very much enjoy my role – the council members are committed and inspiring and we love our meetings at the tea lounge in the Hyatt Hotel. I am also particularly looking forward to working with the new conservation course at the University of Canberra.



General News

Collections Council of Australia funding ceases

Cultural Ministers Council has advised that it will cease its funding of the Collections Council.

Following its meeting on 9 October 2009, the Cultural Ministers Council has verbally advised the Collections Council of Australia (CCA) that it will:

- cease funding the CCA
- provide funding to the CCA for a 'transitional' period (the details of which are subject to further discussion)
- establish a working group that would consider any future approach to matters relating to the collections sector

Established by the Cultural Ministers Council in 2004, the CCA has worked to bring the collections sector – archives, galleries, libraries and museums – together and to provide advice to Ministers on the long term sustainability of, and issues facing, the sector. Last month, the CCA released plans to develop and promote a new model for sustainable scientific and cultural collections in Australia.

The CCA's operations over four and half years with its four person staff have been supported by the Cultural Ministers Council and the Australian Government with grants totalling \$2.1 million.

Further information:

See this website http://www.collectionscouncil.com.au/Default.aspx?tabid=65&DMXModule=543&EntryId=2106&Command=Core_Download to read the CCA's Media Release about the Cultural Ministers Council's decision.

The Media Release incorporates:

- Statements from the Chair of the CCA
- The Cultural Ministers Council's terms of reference for the CCA
- The CCA's proposal for a new Model for sustainable collections

See this website http://www.collectionscouncil.com.au/Portals/0/CCA%20achievements%20and%20projects_8%20October%202009.pdf to read about the Collections Council's achievements, 2005-2009.

Preservation of Photographs Course

The University of Melbourne

The course is offered as part of the Australian Institute for the Conservation of Cultural Materials Continuing Professional Development program

FEBRUARY 2010

15-19 – Photographic Materials & Techniques

22-26 – Preventive Care of Photographs & Film

Introduction

The Preservation of Photographs course combines both theory and practice of photographic materials preservation, with each subject being delivered over five intensive days by a visiting international expert in photographic conservation, in partnership with the staff of the Centre for Cultural Materials Conservation at the University of Melbourne.

Specialist Certificate in Preservation of Photographs

The Specialist Certificate in Preservation of Photographs is aimed

at people with a suitable background and experience who wish to learn more about photographic materials preservation. For qualified conservators the Specialist Certificate provides the opportunity to build on existing knowledge and to develop specialist expertise in preservation of photographs and related materials.

Short Course Options

In addition to the Specialist Certificate each subject will also be offered as a short course. For people who do not have qualifications or experience in conservation, the short course option will provide the opportunity to gain new knowledge in this field.

Venue

The University of Melbourne
Parkville Campus

Fees

Specialist Certificate in Preservation of Photographs – \$4,160 (GST Exempt)
Short Course – \$1,500 per subject

Financial Support

Fee-Help is available for the Specialist Certificate, please visit www.goingtouni.gov.au

Registration

Closing date for applications is Friday, 29 January 2010

For further information please visit; www.mccp.unimelb.edu.au/preservephotos

Contact

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Australian Institute for the Conservation of Cultural Materials Inc.

Annual General Meeting 36
11.00am Thursday 24 September
2009
Western Australian Maritime Museum

Summary of Minutes

1. Attendance:

Maria Kubik, Tamara Lavrencic, Ian MacLeod, Vanessa Wiggin, Cristina Albillos, Elisabetta Polidori, Kay Söderlund, Jennifer Lloyd, Vinod Daniel, Detlev Leuth, Sophie Lewincamp, Alex Ellem, Colin Macgregor, Charlotte Walker, Vanessa Kowalski, Jocelyn Evans, Marika Kocsis, Tegan Anthes, Julian Bickersteth, Wendi Powell, Skye Firth, David Graves, Kathryn Ferguson, Stephanie Baily, Jessie Firth, Kathryn Yeates, John Kemister, Helen Privett, Michelle Berry, Elizabeth McCartney, Sheldon Teare, Liz Wild, Andrew Durham, John

Greenwood, Susan Anderson, Ulli Broeze-Hoernemann, Nikki King Smith, Victoria Bramwell-Davis, Maureen Blackford, David Hallam, Ainslie Greiner, Marcelle Scott, Rebecca Main, Vicki Warden, Sue Valis, Karina Acton, Isa Loo, Jonathan Schmidt, Lisa Addison, Claire Tindal, Kate McLaren, Elizabeth Hadlow, Davina Hacklin (minutes)

2. Apologies:

Vicki Humphrey, Christine Ianna, Veronica Bullock, Margaret Birtley, Bronwyn Cosgrove, Robyn Sloggett, Barbara Reeve, Fiona Tennant, Jodie Proud, Robin Hodgson

3. Confirmation of minutes of previous AGM 35

Moved: Marika Kocsis, Seconded: Sophie Lewincamp

4. President's report – Tamara Lavrencic

Highlights of this year include the 2009 National conference, *Conserving Public and Private Collections*, held in Perth from 20-25 September. The program

balanced a diverse range of papers, touching on aspects of conservation including treatments, research, development of the profession, training, building design, risk assessment, project and disaster management. Congratulations to all involved in putting together this stimulating and enjoyable event.

Resolving website issues has been a key focus since we launched the new website at the Annual General Meeting last year. The new website relies on members logging on and updating their membership details for Special Interest Groups, inclusion in the Membership Directory and on the list of members in private practice. I'm well aware that this has not been as straightforward as we would have hoped, so please ring Davina Hacklin, our Acting Secretariat if you need assistance. Davina is more than happy to talk you through the steps.

We will be ready to start calling for applications for Professional Membership by mid October 2009, thanks to the

AICCM National Council Profile

Maria Kubik

AICCM Professional Membership Officer

Conservation has fascinated me since high school, when I discovered there was a career where I could combine my love of art and science. Those careers guidance councillors had luckily heard of it, or I might have become an engineer!

It took a couple of years since then to complete a doctoral thesis at the Research School of Chemistry, Australian National University, where I investigated various non-destructive spectroscopic techniques for the identification of pigments. To overcome the limitations of lab-

based technology, I built a novel low cost hyperspectral imaging camera to discriminate paints in-situ using reflectance patterns. I further worked on a joint ARC project with the University of Canberra and National Museum to characterise and provenance red ochres. To complement the varied demands of a conservator, I also hold degrees in Arts, Conservation and Business.

Now a paintings conservator at the Art Gallery of Western Australia, previous postings have included working for National, State, and private collections. My role here in Perth allows me to concentrate on my interests in indigenous and 20th century Australian art.

I've actively participated on State AICCM committees since 2000, and on National Executive as Treasurer between 2006 –

2009. This year, the WA Division organised the National Conference at the Maritime Museum in Fremantle – a year in the making, it was a real pleasure to finally see everyone here. As Professional Membership Officer I hope to promote high standards and recognition for conservation, and I of course encourage all eligible members to apply.



groundwork provided by Christine Ianna, and more recent fine tuning by Vicki Warden, Ian MacLeod and Julian Bickersteth. The main difference from the earlier model is the inclusion of the requirement for professional members to demonstrate commitment to keeping their skills and knowledge current through submission of a continuing professional development (CPD) log book when they renew. The draft CPD point score system, developed in consultation by the Education Standing Committee of AICCM, was presented as a poster session at the Perth conference. There will be two intakes per annum, in November and May, to make the assessment of applications simple.

The devastating bushfires in Victoria during February 2009 highlighted the need for a coordinated response to large-scale disasters. Alex Ellem, President of the Victorian division of AICCM, coordinated the many offers of assistance from conservation departments and individual conservators from around Australia and was interviewed on local and national radio. Alex was named the Conservator of the Year 2009 for her role in organising resources, networking with allied organisations and providing the affected communities with advice and support. AICCM looks forward to working more closely with Blue Shield to fine tune national planning and training in disaster response.

As this is my last official duty as National President, I would like to thank the many dedicated and enthusiastic conservators that I've worked with over the past 4 years. It's been a privilege to work with and to learn from you. I hope to continue working with the new members of council to promote the fine work of our professional members and the relevance of conserving objects in an increasingly virtual environment.

Moved: Vinod Daniel, **Seconded:** Alex Ellem

5. Treasurer's Report – Maria Kubik

I hereby present the AICCM audited accounts for the year ending 30th June 2009 (attached). After planned expenditures of \$86,304, the accounts show a total accumulated fund of \$141,814.

This expected loss is due to long term initiatives and upfront costs, such as web software and development, process reviews and publication fees, which were not offset by conference revenue or membership in the last financial year. The double changeover in secretariat during the year has also incurred extra costs in training time and travel, but has generated many opportunities for review and improvement of procedures: In summary, it has been an exciting year implementing activities and projects that had been budgeted for some time ago. I am confident with the level of financial expertise and hard work that has been offered by Secretariat, Bookkeeping and Audit providers, a more efficient and transparent AICCM treasury role will result in the future.

Following an audit from BDO Kendalls in Melbourne, we appointed Chagall Pty Ltd to undertake book keeping services on behalf of AICCM. This task supplements the services provided by the Secretariat and does not come at an additional cost. This has resulted in better accounting practices, Quickbook management, and reporting requirements such as BAS. Books have been closed for the 2008/09 financial year, and sent to the same Auditor as last year, Graham Delaney in Melbourne. Expected costs are \$3,500 – a significant saving over previous years' fees and a result of more streamlined book keeping through Chagall.

The search for alternative funding is ongoing, a number of foundations were contacted, either we were not eligible for the particular grant, or we did not have the correct charitable status. I attended an ABAF partnering workshop, covering approaching potential donors and grant providers. It highlighted the management of current donors with personal follow up.

A number of Newsletter articles have appeared promoting the tax deductible Public Fund, which again I take the opportunity to encourage members to contribute to.

I have been increasingly engaged in organising the AICCM National Conference. It has also been a taxing year trying to find alternative funding and having to say 'no' to various projects for financial reasons. I must apologise to those who are still waiting for information such as SIG statements, which suffered from time and priority constraints. After three years as National Treasurer I am therefore standing down, and am confident that your new treasurer will come to the position with renewed energy and ideas. Already we are seeing an increase in revenue due to membership renewals and conference income, and I am positive about the new financial year starting back in the black.

Moved: Ian MacLeod, **Seconded:** Detlev Leuth

6. Secretary's report – Davina Hacklin

In my first year as secretary I have been focused on membership data, renewals and the AICCM website. Since the launch of the new website in October of last year there has been some issues with the data transfer, the data in general and the automating of membership renewal reminders. Automated emails to remind members to renew did not commence until July of this year and as such we have seen a temporary drop in renewal. Many members may not be aware that their memberships have lapsed and we have started to get in touch with them about this. Emails are now sent to members one month prior to expiry and I am working with our website providers on setting up an automated second reminder to be sent at expiry.

I would like to encourage members to login to the AICCM website and update their details. Features such as the private practice list and the membership directory rely on members providing their details via the website. If you are not sure of your AICCM login details or

how to update your membership please contact me.

I would also like to remind member who opt to pay for their membership via bank transfer (EFT) to include details of their name in the reference line. I have received a couple of payments with the reference line 'membership' but without any indication of who this is from it is very difficult to connect this payment with the correct member. If you think you might have made an EFT payment without referencing your name please contact me.

I'm also looking into the issuing of membership numbers to cite when joining other associations such as Museums Australia. Currently, AICCM does not have membership numbers but you may advise other associations to contact me to confirm membership status.

Please find below our membership statistics as at 24 September 2009:

Membership Status	
Current	302
Grace	86
Pending	36
Expired	239
Cancelled	2
Total	665

Below is the break down of membership types for our current members:

Current member – types	
Individual – Australia	262
Individual – Overseas	13
Individual – Asia/Pacific	6
Organisational – Australia	8
Organisational – Overseas	12
Student – Australia	22
Concessional – Australia	14
Concessional – Overseas	2
Complimentary	4

Honorary	9
Reciprocal	17
Life Member – Australia	14
Life Member – Overseas	4
Voluntary-run Organisation – Australia	0
Voluntary-run Organisation – Overseas	1
Total	388

We are now one year on from launching the new AICCM website and there are some interesting statistics:

AICCM website visits	Number/Percentage
Number of visits in the last 12 months	38,324
Percentage change in the last 12 months	Increased 4,294.95%
Average time of website visit	3.21 minutes
Number of pages visited	4.87

Origin of website visit	Percentage
Search engines	66.05%
Direct access	21.18%
Referring sites	12.78%

Google is the top search engine used to access the website. The top non-search engine sites which visitors use to access the AICCM website are:

- Collections Council of Australia
- ICCROM
- State Library of NSW
- Someone's personal blog at blog.abc.net.au

The AICCM website has been visited by users in 160 countries in the last 12 months. The top 10 are:

Top 10 country of website visitor origin	Number of visits
Australia	23,634
United States of America	3,790
United Kingdom	2,367
Canada	900
New Zealand	805
India	416
Switzerland	373
Germany	301
Portugal	298
Italy	287

The top keywords for finding the AICCM website through a search engine are:

- AICCM
- AICCM Australia
- Needs assessment template
- Australian institute for the conservation of cultural materials
- Conservation jobs
- Karibari
- Time capsules
- Conservator

The two most popular pages on our website are the home page and the jobs page.

I would like to thank members for their patience during this last year.

Moved: Elizabeth Hadlow, **Seconded:** Jonathan Schmidt

7. Election of office bearers

The 2008/2009 National Council stood down. Nominations had been called for all positions on National Council 42 days before the AGM as required by the constitution. Sufficient nominations were received to fill all positions. No extra nominations were received and therefore no elections were held. The following will therefore be deemed elected:

President:

Kay Söderlund

Vice President:

Tamara Lavrencic

Secretary:

Davina Hacklin

Treasurer:

Robin Hodgson

Publications Officer:

Marika Kocsis

Professional Membership Officer:

Maria Kubik

SIG Co-ordinator:

Sophie Lewincamp

Membership Services Officer:

Fiona Tennant

The new 2009/2010 National Council then resumed and Tamara Lavrencic chaired the remainder of the meeting.

8. Other business

The following motion, having been notified to all members previously, was put the meeting, proposed by Julian Bickersteth and seconded by Ian Macleod.

That AICCM wishes:

- 1). To confirm its belief in the vital role conservators must play in advising collecting institutions on environmental standards
- 2). To endorse the recent paper on environmental guidelines put out by the Canadian Conservation Institute for use in Australia (<http://www.cci-icc.gc.ca/crc/articles/enviro/index-eng.aspx>)
- 3). To establish a taskforce to examine this issue and report back to the National Council with recommendations on AICCM's position on this issue by 30 June 2010

Julian Bickersteth spoke to the meeting in support of the motion, and gave the background to its proposal. The motion was put to the floor and unanimously carried.

Kay Söderlund briefly outlined a project AICCM is about to commence to develop a National Emergency Response Protocol, along the lines of the AIC-CERT system recently set up in the US. She called for anyone interested and willing to be involved to contact her at Preservation Australia.

No other business was raised so the meeting was declared closed at 12:00pm.

D.S.Murray Pty Ltd closing down

Daphne Lera is closing the doors of her company D.S.Murray Pty Ltd after twenty six years conserving books in the city of Sydney. It has become impractical to continue even though I have moved the workshop out of the CBD, and I still have all the tools and archive of that venerable bookbinding and gold stamping company, that was started in 1883. I am seeking to find a permanent home for the rare and beautiful tools, machines and workshop ephemera. A permanent home for this wonderful workshop will be found!. The past quarter century has been stimulating, rewarding and a privilege as I have had the many challenges to work on some of the very rare and special books held in Libraries of several of the universities, or held in private collections throughout Sydney and Australia.

AUSTRALIAN INSTITUTE FOR THE CONSERVATION OF CULTURAL MATERIALS INC

Detailed Profit and Loss Statement For the year ended 30 June 2009

	2009 \$	2008 \$
Income		
Book/Publication sales	1,266	695
Grant – GVEHO		9,000
Membership subscriptions	42,457	57,048
Advertising income	6,421	5,207
Donations	210	150
Copyright income	1,212	
Registration – Events	20,200	60,919
Interest received	6,342	10,039
Reimbursed expenses	909	1,563
Total income	79,019	144,620
Expenses		
Advertising and promotion		33
Accounting and audit fees	16,829	5,261
Awards/prizes	720	310
Bank fees and charges	1,335	1,416
Branch subscriptions	3,545	
Computer expenses	26,565	23,625
Postage & handling	3,904	11,948
Venue	11,466	3,151
Meeting exp. – Catering	16,650	21,335
Speaker	605	3,843
Event organisers	9,383	3,950
Event audiovisual		1,291
Events profit paid		909
Insurance	3,380	3,908
Legal/licence fees		1,018
Printing & stationery	4,200	2,948
Rent/parking/hire	953	566
Secretarial expenses	31,662	26,774
Publications	24,643	23,324
Telephone	914	1,617
Travel, accom & conference	8,570	9,552
Workshop expenses		159
Total expenses	165,323	146,938
Net Profit (Loss from ordinary activities)	(86,304)	(2,318)

AUSTRALIAN INSTITUTE FOR THE CONSERVATION OF CULTURAL MATERIALS INC

Detailed Balance Sheet For the year ended 30 June 2009

	2009 \$	2008 \$
Association's Funds		
Retained earnings at the beginning	218,499	220,217
Net profit/(Loss)	(86,304)	(2,318)
Less:		
Total Association's Funds	132,195	218,499
Represented by:		
Current Assets		
Cash Assets		
Cash at bank – CBA	31,003	87,348
AICCM Public Fund	150	255
Term Deposit – WBC	106,216	130,931
WBC AICCM Operating		398
WBC Public Fund		199
Receivables		
Trade debtors	4,445	4,453
Total current assets	141,814	223,584
Total assets	141,814	223,584

AUSTRALIAN INSTITUTE FOR THE CONSERVATION OF CULTURAL MATERIALS INC

Detailed Balance Sheet For the year ended 30 June 2009

	2009 \$	2008 \$
Current Liabilities		
Payables		
Trade creditors	5,820	
Creditors – GST	(1,247)	1,812
Creditors GST Overclaimed	1,773	
Accrued audit and accounting fees	3,273	3,273
Total current Liabilities	9,618	5,085
Total Liabilities	9,618	5,085
Net Assets	132,195	218,499

Conference News



Conference delegates sporting their AICCM aprons in front of the Maritime Museum

Conference Report

**AICCM National Conference 2009:
Conserving Public and Private Col-
lections West Australian Maritime
Museum, Fremantle**

21-25 September, 2009

Felicity Corkill, Paper Conservator

I recently attended the AICCM National Conference: Conserving Public and Private Collections, held at the West Australian Maritime Museum in Fremantle, which consisted of four days of papers and two days of workshops. The Conference was attended by about 80 people from conservation and other

heritage-related fields in Australia, with a few guest speakers from the UK and Canada.

While I heard good reports of the workshops preceding the conference, I only went to the lecture sessions and found the variety of talks fascinating. Having attended several Paper SIG conferences over the last few years, this was my first National Conference and I found it a refreshing change. Whereas previously I had spent all my time busily making notes on all the presentations, this time I was able to sit back and listen to interesting speakers from specialties quite different from my own and gain an insight into areas of conservation unknown to me.

The program of talks covered four days from Tuesday to Friday with a brief pause for the AGM on Thursday morning. On Tuesday morning, we were given a generous welcome to country by **Irene Stainton**, following which the conference was officially opened by Hon **John Day**, Minister for Culture and the Arts. Despite the brevity of his appearance at the conference, due to his parliamentary commitments, the Minister gave an insightful address focusing on the importance of conservation professionals working both in institutions and privately for the

ongoing maintenance of our national cultural heritage.

The papers over the next four days covered a wide variety of topics and most of the papers were interesting and well-presented. Among the many interesting papers concerning conservation treatment were **Catherine Nunn's** outline of a complex treatment of a very large painting belonging to a English country house that she treated while working in England, **Christina Ritschel's** lengthy treatment of a three by three metre 1840s Australian quilt, and **Skye Firth's** outline of the treatment of a collection of nine degrading gilt leather chairs belonging to the Historic Houses Trust of NSW.

These examples of complex and difficult conservation treatment were accompanied by a few examples of more extreme conservation, namely underwater and Antarctic conservation. **Vicki Richards'** paper on her experimentation into in-situ preservation methods for the reburial of the ex-slave ship, *James Matthews*, particularly caught my attention as it was far removed from my previous notions of materials conservation. Similarly **Michelle Berry's** description of establishing a conservation laboratory near the Mawson's Huts site at Cape



Mary-Claude Corbeil presents the keynote lecture



Conference farewell drinks including bell ringing demonstrations and participation

Denison in Antarctica and treating artefacts in sub-zero temperatures struck me as a strong contrast to my experience of laboratory conservation.

Other papers covered topics such as planning and managing conservation and conservation versus the public. On the planning side, **Elizabeth Hadlow** gave an interesting paper on the use of communication and forward planning to improve the archival quality of the records produced by government departments, thus reducing the amount of time-intensive treatment needed; while **John Greenwood** spoke about the trends in international conservation education and the planning process for the ongoing development of conservation education in Australia. From a management perspective **Julian Bickersteth** and **Vinod Daniel** outlined 10 major international trends which are directing the future of the heritage sector and influencing conservation management decisions; while **Detlev Lueth** reminded us of the importance of the Blue Shield and the role conservators can play in promoting better protection and management of cultural heritage under the Blue Shield Australia umbrella.

Conservation versus the public, a difficult issue, was raised particularly in two presentations. **Eve Graves** from

Camberwell College of Arts gave an emotive talk about the value of allowing people to interact with museum objects through touch and smell, despite the risks to collection material; while **Maria Kubik** spoke about the recent Art in Bloom exhibition at the Art Gallery of Western Australia and the challenges of trying to protect the gallery's collection as live plant and flower installations were being erected in gallery spaces by celebrity artists.

A highlight of the conference for me was the two papers given by **Dr Marie-Claude Corbeil**, Chief Scientist of the Canadian Conservation Institute. The first centred directly on her role as Chief Scientist by outlining the use of scientific analysis in cultural materials collections: where it is carried out and why; as well as addressing the cost of analysis and how best to use analysis efficiently by obtaining the most pertinent information for the least cost. The second paper was a fascinating case study of a scientific examination that Dr Corbeil had led over several years. The object being examined was an oil painting on wood panel, thought by the owner's family to be a portrait of William Shakespeare. Dr Corbeil outlined the various examinations and tests carried out by CCI and their results, which determined that the materials were of the appropriate age, leaving us all to speculate as to whether a new portrait of Shakespeare has been found.

Each day's papers were followed by a social event, giving old friends a chance to catch up and newer conservators to meet their colleagues. The welcome function was held at the nearby Notre Dame University in a beautiful little courtyard, which had to be hastily abandoned for the cafeteria when it began to rain. Luckily the weather was better the following night for the delicious conference dinner held at Mad Monk Brewery. On Thursday a small group was given a private tour of the church of St Constantine and St Helene in Perth, followed by dinner at a nearby Greek restaurant. The week was concluded with drinks at the Bell

Tower overlooking the Swan River and a special bell ringing demonstration given by **Ian MacLeod** and his fellow bell ringers; an appropriate end to a very enjoyable week.

Connecting to the World's Collections: Making the Case for the Conservation and Preservation of our Cultural Heritage.

46th Salzburg Global Seminar
October 28 – November 1, 2009.

Marcelle Scott
Centre for Cultural Materials
Conservation
The University of Melbourne.

Ten years after the ICOM-CC meeting in Lyon urged us to 'advocate for conservation' the need for greater awareness of and investment in cultural heritage preservation remains. The 2005 Heritage Health Index report [1], a joint project of the US based Institute of Museum and Library Services (IMLS) and Heritage Preservation, which concluded that 190 million artefacts in the US are in need of conservation, was the impetus for the Salzburg Global Seminar Session 466 *Connecting to the World's Collections: Making the Case for the Conservation and Preservation of our Cultural Heritage*.

Located in the magnificent Schloss Leopoldskron (yes you saw it in 'The Sound of Music') the Salzburg Global Seminar is an independent, non-governmental organization, which has grown from a 'summer school' in July 1947 that aimed "to bring students from across the war-ravaged continent in an effort to renew intellectual dialogue among individuals who had been divided by totalitarianism and war." [2] Today the Salzburg Global Seminar hosts meetings "to challenge present and future leaders to solve issues of global concern". That a meeting on conservation can share a platform with issues such as international healthcare reform, justice and reconciliation,

rivalry and global responsibility, underscores the central role of culture in an increasingly internationalised-world context.

In partnership with the IMLS, Session 466, convened a multi-disciplinary group of 60 participants and presenters from 32 countries in a thought-provoking, open exchange of views. Three participants from Australia were invited – Vinod Daniel, Ian Cook, and myself. Discussions focussed on ways of articulating and highlighting the ways in which cultural heritage contributes to society, and strategies for increased community engagement in and benefit from conservation activities. The objective of the meeting was to “develop a set of recommendations to overcome institutional, logistical, political and financial barriers” to conservation.

The meeting was ably led by Co-Chairs Vinod Daniel and Debbie Hess-Norris (University of Delaware, USA) who, in-conjunction with IMLS Director Anne Radice, and Co-ordinator Nancy Rogers, and Salzburg Global Seminar Program Director, Susanna Seidl-Fox and her extended team, put together a full program of formal presentations, plenary sessions, discussions and working groups. Lonnie Bunch, Director of the National Museum of African American History and Culture set the scene with his keynote address, reminding us of the important role that objects can play in society’s memory, where even the most simple, humble of objects can evoke the complexity of the human experience. Plenary sessions on *Advocacy and Public Awareness*, *Education and Training*, *Assessment and Planning*, *Indigenous Communities*, *Access and Cultural Rejuvenation*, *Emergency Preparedness*, and *Sustainability*, challenged the working groups to develop strategic recommendations. Finally, the collectively authored the *Salzburg Declaration on the Conservation and Preservation of Cultural Heritage*, published elsewhere in this Newsletter, was crafted.

All sessions acknowledged the need for greater advocacy for conservation, echoing the calls from a decade

ago. Strategies for achieving this were discussed at length and are reflected in both the *Declaration* and the key recommendations. The recommendations range from the development of an internationally agreed, locally relevant module *Why Preserve?*, to the expansion of the conservation educational model demographically and contextually, to more research on effects of climate change on culture, and many in between. They will shortly be produced in summary form for circulation.

It was very clear, right throughout the meeting, that all participants recognise that cultural heritage conservation bridges the tangible and the intangible, and that conservators, in collaboration with communities and other disciplinary fields, can play a central role in strengthening culture. While society has long recognised that cultural understandings, civic engagement and a sense of belonging are key public health indices, the link between cultural conservation and societal health is rarely made. Perhaps this is our key advocacy message.

Joyce Hill Stoner, from the University of Delaware, has the enormous task of creating the official report from the meeting, which will be widely distributed. An even wider audience may be reached via Richard McCoy’s blogs hosted on the IIC website. One of the comments in response to Richard’s blog, identified a potential weakness of special meetings such as these in that they ‘attempt to wrap up the discussion into a tidy package.’ This challenge was not lost on the participants, and while the *Salzburg Declaration* was indeed produced, a series of recommendations made, and an official report is in train, we do recognise that many of the ideas, disagreements and inspiring conversations that occurred will not be formally captured in these documents. Hopefully, they are carried forward in other ways.

Discussions about how to move the *Declaration* and the recommendations into more tangible outcomes are underway. I’ll share these as widely as

possible, and your thoughts, advice, and participation is sought in earnest.

[1] <http://www.heritagepreservation.org/hhi/>

[2] <http://www.salzburgglobal.org/2009/history.cfm>

Salzburg Declaration on the Conservation and Preservation of Cultural Heritage

31 October 2009 Salzburg, Austria

On the occasion of the Salzburg Global Seminar session on *Connecting to the World’s Collections: Making the Case for the Conservation and Preservation of our Cultural Heritage*, sixty cultural heritage leaders from the preservation sector representing thirty-two nations around the world shared experiences to address the sustainability of cultural heritage.

The Assembly:

Recognizes that our global cultural heritage strengthens identities, well-being, and respect for other cultures and societies,

Affirms that cultural heritage is a powerful tool to engage communities positively and, as such, is a driving force for human development and creativity, Reaffirms that an appreciation of diverse cultural heritage and its continuity for future generations promote mutual understanding between people, communities, and nations,

Acknowledges that although we have made tremendous gains in the cultural heritage sector in education, facilities, new technologies, and partnerships, our global cultural heritage is threatened by continuing deterioration and loss resulting from a shortage of trained conservation practitioners, natural and man-made emergencies and environmental risks, including climate change, and limited investment, and

Recommends that governments, non-governmental organizations, the cultural heritage sector, communities, and other stakeholders work together to:

continued on the next page

Special Interest Groups

Textile SIG

After many years as our fearless coordinator **Kristin Phillips** has stepped down for a much deserved rest and the position has been handed over to **Jessie Firth**. Part of the handover involved the many

paper records of the group that have been created over the years. Many of these can now be sentenced under the archives act and sent to the Australian Archives. A working bee in the New Year is proposed to sort through this paperwork, if you are

interested in helping out, look for an email with further details. 2010 is also fast approaching with a TSIG conference on the cards for late in the year. If anyone would like to be involved in the organizing committee please email jessie.firth@awm.gov.au.

Preventive SIG

Some news from the Preventive Conservation Special Interest Group! Catherine Lovelock has been elected as Coordinator. A huge **thank-you** to Fiona Tennant who has stepped

down from this role (although she maintains several others!) after providing years of support to the SIG, alongside Sarah-Jane Rennie, Sarah Slade, Kay Soderlund, Tamara Lavrencic and Eric Archer. Members

will be contacted early in 2010 for their views and priorities concerning forthcoming activities, to enable the SIG to develop a calendar of well-supported events.

Catherine Lovelock

Gilded Objects Conservation SIG – Call for expressions of interest

GOCSIG is seeking expressions of interest from its members regarding a professional development workshop in the area of traditional gilding techniques. The course will be hosted by the National Gallery of Victoria, late 2010. **Hubert Baija**, Senior Conservator of Frames and Gilding at the Rijksmuseum will be presenting the week long workshop. Mr Baija has worked at the Rijksmuseum Amsterdam since 1990 during which time he has also taught frame history and conservation subjects in both Europe and the United States (University of Amsterdam, The Netherlands;

Metropolia University, Finland; and Campbell Centre; Unites States). He participated in the English translation of Framing in the Golden Age by P.J.J. van Thiel and C.J. de Bruijn Kops and has presented and published on a number of frames conservation topics including: historic gilding techniques, the framing of medieval panel paintings and the history of picture frames.

The workshop may cover traditional gilding techniques incorporating such aspects as:

- surface preparation using gesso, bole and size
- gesso texturing and re-cutting
- water gilding and oil gilding using

gold, silver and schlag metal leaf

- matte and gloss surface finishes
- clay mixes and advanced leafing techniques
- toning, aging and sealing

We are currently trying to determine the level of interest in such a course and welcome any recommendations or thoughts regarding topics to be included or areas of focus. To register your interest, ask questions or provide further comment please contact MaryJo Lelyveld, GOCSIG Convenor via e-mail at maryjo.lelyveld@ngv.vic.gov.au or by phone on (03) 86202122.

Salzburg Declaration on the Conservation and Preservation of Cultural Heritage – continued from page 33

- Integrate conservation projects with other sectors to provide a lever for social and economic development,
- Commit to increased community engagement and raise public awareness regarding at-risk cultural heritage,
- Strengthen the investment in research, networking, educational opportunities, and the exchange of knowledge and resources globally,

and

- Promote responsible stewardship and advance sustainable national/regional conservation policies and strategies, including risk management.

The deliberations at the Salzburg Global Seminar for the Conservation and Preservation of Cultural Heritage have established a new collaborative platform to more effectively preserve the world's

cultural heritage and address global challenges now and in the future.

The Assembly thanks the Salzburg Global Seminar and the Institute of Museum and Library Services in Washington, D.C. for initiating, organizing, hosting, and supporting the conference co-chaired by Vinod Daniel (Australian Museum) and Debra Hess Norris (University of Delaware, USA).

Conservation Matters – Can you help?



This issue we present a picture that should be easier to identify. The caption for the picture reads: Restorer of paintings at work at Hobart Museum and Art Gallery, 1986. If anyone knows who the restorer is and any associated detail please let Ian Batterham know (ian.batterham@naa.gov.au). We will report back next issue and also give another image to ponder.



Unfortunately this picture, which was published in the last newsletter, remains a mystery. Most likely the date of 1949 means that there would be no-one remaining in the profession who knew the restorer pictured. Nevertheless, if anyone suddenly remembers anything about the gentleman please let Ian Batterham (ian.batterham@naa.gov.au) know.

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