

Presentation Abstracts

(in order of program)

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AI P A I N T I N G S
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revivify 2016

14th AICCM Paintings Special Interest Group Symposium

National Portrait Gallery, Canberra

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Bringing a dairy cart back to life

Poster presentation

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In 2013, while curators from the National Museum of Australia were conducting research for the upcoming exhibition *Spirited: Australia's Horse History* (September 2014 – March 2015), they came across a horse drawn cart from Lincoln Park Dairy that had been used to deliver milk in Essendon between the 1940s and 1987. The cart had a fantastic story, the problem was that it had been dismantled and after years of barn storage, it was in a terrible state. The paintwork, which covered every surface of the vehicle, was badly degraded, cracked and peeling – it was held in place by little more than a cloak of dirt and cobwebs. Over six months, a team of conservators worked to analyse and thoroughly clean the paint before stabilising it through painstaking humidification and consolidation treatments. The numerous layers of paint, a variety of different substrates and the practical difficulties associated with working on a large and functional three dimensional object made this a particularly challenging project. Ultimately, the milk cart was successfully stabilised and reassembled so that it could take a pride of place in the exhibition. The entire process was captured through documentary photography which will be reproduced in this poster.



*Before treatment: Lincoln Park Dairy Milk cart, as it was acquired by the National Museum of Australia.
Courtesy: National Museum of Australia. Photo: Ainslie Greiner*



*Detail showing the condition of the paint on the cart before treatment.
Courtesy: National Museum of Australia Photo: Ainslie Grein*



*After treatment: Lincoln Park Dairy Milk cart following paint stabilisation and re-assembly.
Courtesy: National Museum of Australia. Photo: Jason McCarthy*

Kerryn Wagg has worked in museums and galleries in Canberra for more than ten years in a variety of roles. She holds a Bachelor of Cultural Heritage Conservation from the University of Canberra and is currently employed as a conservator at the National Museum of Australia where she has worked with the Paper, Textiles, Objects, Paintings and Large Technology conservation teams.

Kathryn Ferguson graduated with a Bachelor of Applied Science in Conservation of Cultural Materials in 1988. She has practised as a private conservator and worked contractually at the National Gallery of Australia, the National Museum of Australia and the Australian War Memorial. She is professionally with the AICCM and has been a member for 31 years.

Lilly Vermeesch is a Textile Conservator with a Bachelor of Cultural Heritage Conservation, Major in Conservation Practice, from the University of Canberra, and Bachelor of Visual Arts from the Australian National University. She has worked for major national institutions and private conservation practices including the National Museum of Australia, the Australian War Memorial and Art & Archival. Lilly is currently the Projects Conservation Officer with the Department of Parliamentary Services, Parliament House.