

Arts Advisory Committee

Meeting Date: Tuesday, 02 July, 2024

Location: Jervis Bay Room, City Administrative Centre, Bridge Road, Nowra

Attachments (Under Separate Cover)

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Reports

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Shoalhaven City Art Collection

PRESERVATION NEEDS ASSESSMENT

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1. EXECUTIVE SUMMARY

This Preservation Needs Assessment (PNA) Report is supported by a Community Heritage Grant and prepared using the guidelines of the conservation profession peak body, the Australian Institute for the Conservation of Cultural Materials. It is designed to present short, medium and long-term preservation needs and solutions in a 'Prioritised Action Plan' for the Shoalhaven City Art Collection informed by:

- The March 2021 Shoalhaven Regional Gallery Collection Significance Assessment authored by Roslyn Russell Museum Services
- An on-site assessment with data logging by Significance International Associate Kim Morris B.App.Sci. (CCAEE) on 3 - 4 April 2023
- Interviews, discussion and consultation with Gallery Staff
- Gallery policy and procedure documents

Development of the Shoalhaven City Art Collection can be traced back to the 1960's and 1970's. The first major art acquisition by the Shoalhaven Shire Council took place in 1964 with the purchase of sixteen works by Samuel Elyard and the donation of two more Elyard works. Further donations followed from landscape artist Leonard Long and Warren Halloran, who donated more works by Samuel Elyard. Other donations have been made since, including the works of war artist Clarrie Payne by his family in 1988, the M G Dingle and G B Hughes Collection in 2008 and the Jim Birkett and Roy Weatherhead Collection in 2020. Donations and acquisitions, including works from the Commonwealth Government Cultural Gifts Program, have created a diverse collection including paintings, works on paper, ceramics, and sculpture by artists of national and regional significance, including Indigenous artists living and working in the Shoalhaven region.

The Shoalhaven City Art Collection was formalised in 1998 with the establishment of the Shoalhaven Arts Board, which created guidelines and an acquisition policy. A purpose-built gallery to house and exhibit the permanent collection, and temporary and touring exhibitions, opened in 2004 in Nowra.

A large component of the collection, constituting around 33 percent of the total, comprise watercolours, drawings and photographs by the Shoalhaven colonial artist, Samuel Elyard. A key focus of this report of this report includes a detailed assessment of condition and preservation and treatment recommendations for the Elyard watercolour collection and other collection components assessed as significant and identified by Gallery management at the commencement of the site visit.

This assessment also considers collection sensitivities, risks from the environment including the building, and risks from current practices of collection usage including display, maintenance and storage conditions. This report identifies and addresses four key preservation needs:

- 1. Dedicated storage space upgrade and expansion**
- 2. Storage space lighting revision**
- 3. Works of art on open storage treatment needs**
- 4. Works of art on paper treatment needs**

The building is in good general condition and well maintained. The prime focus of this assessment is the two current storage spaces and identified collection items held within. Storage space is a key preservation issue as the Level 2 Art Store racking is almost at capacity. The Overflow Store on level 3 has been created as a relieving measure but currently is not well suited or fitted out for paintings storage. With some exceptions the Collection is in good condition and is well cared for. Much of the Elyard collection has been previously conserved with some items still not conserved. A major preservation issue was identified with mounted Elyard works (and other similarly mounted works) that will require conservation attention. Use and access to the collection is professionally managed. The Prioritised Action Plan (Sections 13 and 14) relies heavily on the ability of Management to resource major recommendations while other collection related recommendations are achievable in-house given appropriate funding and resources.

2 KEY RECOMMENDATIONS

2.1 Short-Term Recommendations: Action within 1-2 Years

1. Continue planning to expand and upgrade the Art Stores.
2. Modify lighting in the Level 2 Art Store to decrease exposure of works on open storage to excessive cumulative light exposure.
3. Develop a preservation project to clean add backing boards to works of art on open rack storage and in temporary storage.
4. Elyard Collection: Develop preservation projects to upgrade mounting systems and undertake conservation works.
5. Other works on paper identified as significant: Develop a preservation project to upgrade mounting systems.

2.2 Medium-Term Recommendations: Action within 3 Years

1. Implement plans to expand and upgrade the Art Stores.
2. Commence preservation project to clean and add backing boards to works of art on open rack storage and in temporary storage.
3. Commence preservation and conservation projects to upgrade mounting systems and undertake conservation works on identified Elyard Collection works.
4. Commence planning a preservation project to upgrade mounting systems of identified significant works on paper
5. Commence development of a dedicated disaster plan for the Building and Collections.

2.3 Long-Term Recommendations: Action within 5 Years

1. Complete expansion and upgrade of Art Stores.
2. Complete preservation project to clean and add backing boards to works of art on open rack storage and in temporary storage.
3. Complete preservation and conservation projects to upgrade mounting systems and undertake conservation works on identified Elyard Collection works.
4. Commence and complete a preservation project to upgrade mounting systems of identified significant works on paper.
5. Complete and implement a dedicated disaster plan for the building and Collections

Further recommendations are detailed in this Report and tabulated towards its end in Sections 10 and 11.

3 POLICIES AND DOCUMENTS

3.1 Acquisition and Collection Management

Gallery staff follow appropriate collection management practices, guided by the Shoalhaven City Council Art Collection – Acquisition and Collection Management document. This document was adopted in May 2009 and has been amended and reviewed up to 2018 and covers:

- Objectives
- Policy purpose and scope
- Definitions of Core and Non-Core Collection categories
- Collections description: history, themes
- Acquisitions: criteria, principles, and processes
- Deaccessioning and disposal procedures: principles, criteria, and management
- Loans: management, inward and outward
- Collection access: use, privacy, rights, and reproduction
- Cataloguing: processes and procedures
- Collection Care: environment, pest management, cleaning, handling, treatments

3.2 Disaster Preparedness Plan

There is an awareness of the need to develop and implement a Disaster Preparedness and Recovery Plan (Plan) tailored to the building and the Collection. This Plan should address assessed risks and include prevention, preparedness, response and recovery procedures associated with those risks.

There is a limited history of disaster incidents to reference when developing a risk profile and prevention plan. In developing this Plan, general and common risks that affect archive collections, the building, and Society activities, should be addressed including:

- Water Leaks and flooding: roof, gutters, drains, internal plumbing
- Fire, smoke
- Vandalism, theft

The Disaster Preparedness and Recovery Plan should include:

- Identified risks
- Preventive practices
- Preparedness procedures
- Available resources
- Clearly defined and allocated responsibilities

- Response and recovery actions for people, the building, Collection and operations
- Actions to reduce risk during building works
- Outside resources and assistance

It is highly likely that incidents will occur, with unknown consequences for collection items and Gallery activities. It is recommended that a Disaster Preparedness and Recovery Plan be developed, implemented and revised on a regular basis.

4 GALLERY BUILDING

A purpose-built gallery to house and exhibit the permanent collection, and temporary and touring exhibitions, opened in 2004 in Nowra. The gallery building consists of administrative space, gallery spaces, a dedicated storage space, an overflow storage space, and other spaces dedicated to local arts activities.



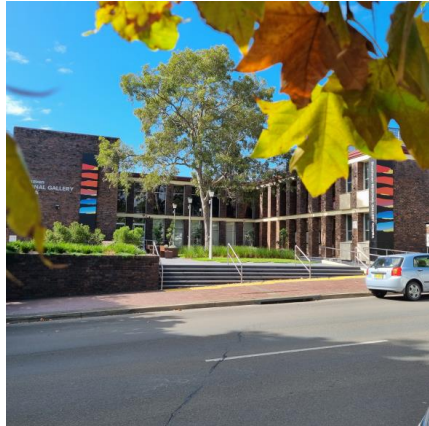
Shoalhaven Regional Gallery (NSW) building, indicated by circle
(Source: Google Earth, Image Landsat Copernicus)

The building is solidly constructed of brick and concrete slab, steel roofing supported by steel frame. Internal walls made of timber frame and plaster board.

Areas dedicated to display and storage have natural light blocked by permanent exterior window coverings.

The building shows signs of ageing but appears well maintained.

The storage space has been fitted with two bays of moveable art racking and fixed art racks on inside exterior walls.



Street front



Rear



Overflow store side

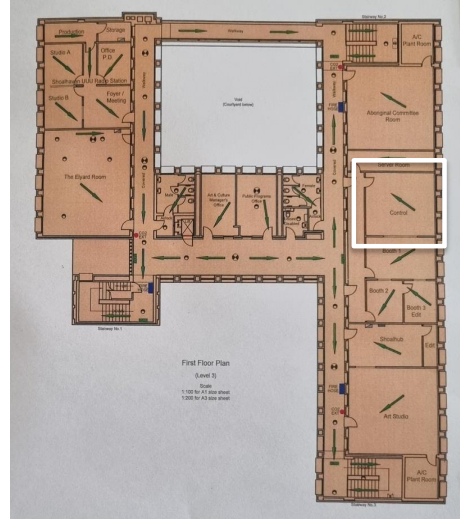


Gallery/Storage side

Floor Plan detailing Assessed Storage Areas



Level 2 Floor Plan: Art Store



Level 3 Floor Plan: Overflow Store

Taken from City of Shoalhaven Emergency Evacuation and Assembly Plan, Ref 3217_132: Levels 2 and 3

4.1 Art Store (Level 2)

The Level 2 Art Store is the main dedicated space fitted out and climate controlled to house the main portion of the art collection. The Store houses:

- Artworks on canvas and other flat substrates
- Framed and unframed works
- Paper based works, framed, unframed, mounted and unmounted
- Indigenous works
- Photographs
- 3D works
- Objects of varying materials
- Textile artworks

Storage furniture includes:

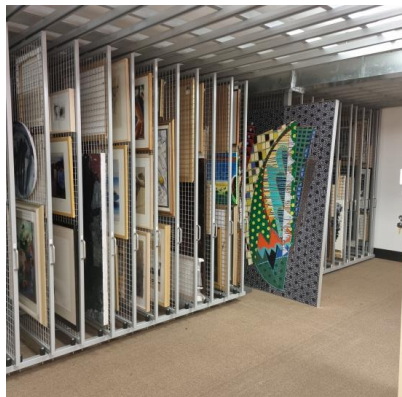
- Movable art screens (two groups). This racking is almost at capacity with no further storage for larger paintings available

- Fixed art screens on inside wall: Screens are almost full with no further storage for larger paintings available
- Storage cabinets incorporating lockable upper enclosed shelf space to house objects and lockable lower drawers to house flat artworks. Upper cabinets are almost full. Drawers still have free storage space available for small flat artworks
- Storage on top of storage cabinets: mostly for framed or boxed artworks than cannot be presently housed elsewhere. This space is full and represents a hazard to the works housed there due to height access and retrieval and return handling
- Large 12 drawer lockable plan cabinet: Housing flat art works on paper. Several drawers are empty.

Floor and ceiling slabs are concrete. The space incorporates a false ceiling space made of standard ceiling tiles that contained LED lighting panels. Lights are turned off when the room is not in use by staff. Plaster walls have been added to close out external windows. Internal windows remain unenclosed.

The floor is carpeted and while insulating, is very dusty under racking and shelving.

Light sources are very close to artworks housed at upper spaces or large enough to be close to the ceiling. The light sources emit no UV, but light intensity is very high and has the potential to fade light sensitive media through cumulative exposure.



Art Store screens



Art Store cabinets and plan cabinet

The space is climate controlled by a dedicated heat pump air conditioning and a dedicated dehumidification system. Conditions are relatively stable, but challenged due to inner courtyard walkway wall and poorly sealed door entry being the only barrier to the outside environment on this side.

A second door is located near the art racks and links to another room, but this is kept closed and locked.

The space is protected by a VESDA smoke detection system and a security alarm system.



Art Store cabinets



Art Store fixed racking

4.2 Overflow Store: Level 3

The overflow store is a 5.2 x 6.1m gallery space that have been repurposed to accommodate the growing collection. Storage consists of:

- Metal shelving and racking
- Floor: many items that are too large or haven not been properly housed yet are housed on the floor against walls or shelving

The space has timber flooring, solid outer walls and a solid ceiling. Plaster walls block out outer windows and form other walls. Track lighting formerly used as the space's gallery lighting is used to light the room when in use by staff. At other times lights are turned off. Plaster walls have been added to close out internal and external windows.

The space is not air conditioned but appears reasonably stable, mostly due to the solid nature of the building and double entry through an outer corridor. A dehumidifier has been placed in the room to assist with maintenance of medium level RH.



Overflow Store: Shelving and stacked artworks



Overflow Store: Object storage



Overflow Store Temporary painting storage



Overflow Store: Painting slot storage

5 SECURITY

The building and surrounds are monitored by a back-to-base security sensor system and CCTV cameras. The security alarm is staff activated at close of business each day. Managers are contacted with any alerts before the contracted security company are contacted. Swipe security locks are installed on external doors and the art store door.

The Level 2 Art Store has a separate back to base security system, alongside the building system. This separate system emits an audible alarm when triggered and alerts are sent to the manager and the security company.

The building is fitted with internal fire smoke detectors in work and storage spaces. These are supported by fire extinguishers and fire hose reels. The Level 2 Art Store has a VESDA air monitoring system installed for early alerts to smoke / fire.

6 ENVIRONMENT

6.1 Building Design Considerations

Storage environments have a major influence on the preservation of art and objects, especially natural organic and some inorganic materials such as those found in the Shoalhaven City Art Collection. Wide and rapid fluctuations of temperature and relative humidity (RH) accelerate the rate of deterioration of most materials.

Other physical factors that contribute to deterioration include high illumination levels, light sources with a high ultraviolet (UV) radiation component (the high energy part of the visible light spectrum) and high levels of dust. Each of these factors can, in turn, have chemical and biological ramifications, such as light sources attracting insects and dust attracting moisture, spores and bacteria.

The building was not originally designed or constructed to minimise the effect of external climatic conditions on heritage and art collection materials. It is a solid building of 2 main floors with segmented spaces and a metal roof. The thermal mass of the building itself assists in buffering of ambient conditions. General work and storage spaces are controlled by a HVAC system during business hours. The art store and gallery spaces are climate controlled 24/7.

6.2 Temperature and Relative Humidity

Ideal environmental conditions for materials preservation in art collections (with some compromise for human comfort) are in the range of 18 - 22°C for temperature, and 40-60% for relative humidity or RH.

It is important that daily fluctuations are not great or rapid; gradual (e.g. seasonal) variation is tolerated within that range. Repeated changes cause repeated movement and stress to moisture-containing materials, whereas slow changes allow them time to give up and take on moisture, resulting in minimal stress and damage. Minimal fluctuation is also highly desirable for objects composed of modern materials like plastics, film, negatives, rubbers

and magnetic tape media. Temperature and RH are inversely related within closed systems like the level 2 art store, overflow store and gallery spaces.

In general, items most at risk of damage or deterioration in fluctuating conditions are organic materials like paintings, paper (including photographic materials), timber, textiles and leather. Composite objects (items made of multiple material types) are also at high risk when the rates of change of component materials differ. Natural inorganic materials like stone and man-made inorganics like ceramics, metals and glass are generally less affected by unstable conditions because they undergo different dimensional changes. But mould growth on organic materials and metal corrosion accelerates at high RH levels.

The Shoalhaven City Art Collection consists mostly of paintings, paper-based materials, objects and indigenous materials. Specific collection types most at risk from fluctuating conditions include:

- Large format paper-based items
- Smaller format paper-based materials: manuscripts, records
- Photographic media
- Artworks on paper
- Paintings
- Items composed of natural materials
- Items composed of composite materials
- Modern materials: magnetic tape and disc media, film, soft plastics and vinyls, early plastics, rubbers

Objects made from these materials benefit from being housed towards the centre of a building where there is better buffering due to building mass. Items on open storage such as screens and racks are more at risk from fluctuating environmental conditions. Items housed in boxes and cabinets where possible ('micro-environments') also enhances buffering. Interleaving also assists with buffering.

6.2.1 Monitoring

During the site visit on 3 and 4 April 2023, the weather was stable with daytime temperatures ranging slightly between 17 and 23°C and RH between 65 and 77%.

The building HVAC system was operating in the Level 2 Art Store during the site visit, allowing a good comparison between natural outside conditions and store conditions.

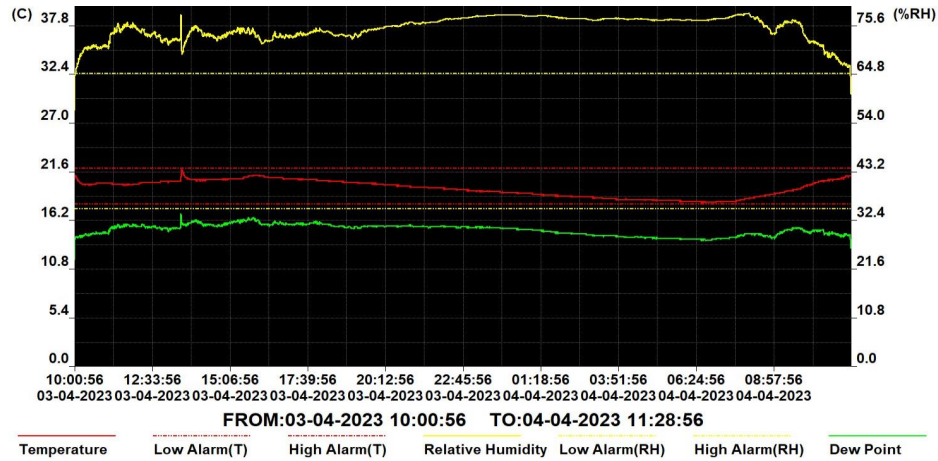
Three digital temperature and relative humidity loggers were set up to measure the conditions for the two days of the site assessment:

- Logger 1 was positioned outside at the rear of the building
- Logger 2 was positioned in the Level 2 Art Store
- Logger 3 was positioned in the Overflow Store

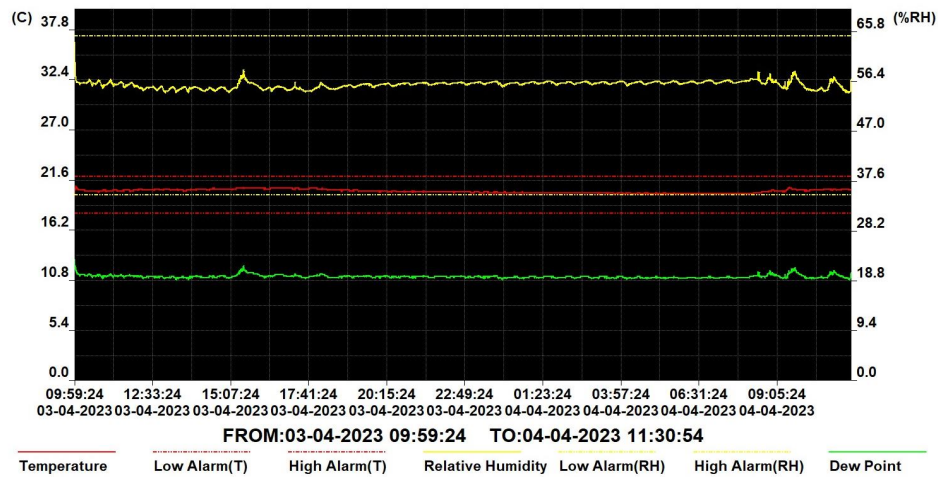
Local hand-held testing was also conducted during the visit.

6.2.2 Logger Readings

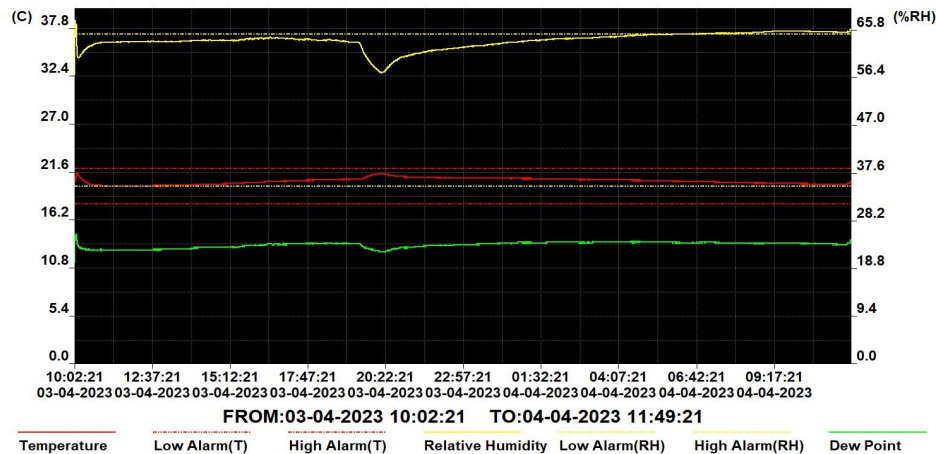
Logger 1: Outside Conditions



Logger 2: Level 2 Art Store



Logger 3: Overflow Store



6.2.3 Interpretation

Logger data shows that the building is providing some buffering of temperature extremes due to its mass. However, in the Level 2 Store, RH fluctuates constantly between 50 and 55% but slightly as the HVAC system attempts to adjust to both external and internal conditions. These fluctuations are only over a few % points so are acceptable given the RH fluctuations between 64 and 76% outside the store. When external conditions exhibit high RH, the Level 2 Store does not reflect outside RH. A temperature ranging between 18 and 20°C is maintained in this store. The Level 2 Store is well suited to long-term storage of collections if the climate control system is operating and well maintained.

Conditions in the 3rd Floor overflow Store more closely resemble outside conditions but fluctuations are buffered by the building mass. RH trends between 56 and 65% are smoothed by buffering and temperature remains very stable between 18 and 20°C. A major fluctuation at 6pm is unexplained but conditions corrected again over the night hours, reflecting a similar trend in outside conditions. The overflow store is best suited to object storage or storage of items made of materials less sensitive to condition change. It would perform well if climate control was installed.

Logger and hand-held measurements indicate that conditions are much more buffered and stable in the Level 2 Art Store and to a lesser degree in the Overflow Store. This is expected as the room is climate controlled with good building mass surrounding it.

6.2.4 Conclusions and Recommendations

Based on the site survey:

- Outside RH conditions and fluctuations are buffered by the building mass but are reflected in spaces that are not climate controlled
- The building slightly buffers temperature and RH fluctuations and thereby reduces the rate of rapid change
- The climate control in the Level 2 Store is very effective at creating good art storage conditions
- All collection materials, regardless of their storage location, benefit significantly from being housed within a secondary buffering system, be it enclosed shelving, closed drawers, an internal room, or secondary enclosure (wrapping and/or box) in storage
- The most susceptible collection types in the collection are works on open storage in uncontrolled environments. This is due to their poor thermal mass and the materials they are made from. These items require housing in the best possible conditions.

Recommendations include:

- Addition of backing boards to paintings
- Improve the building seal around doors and windows
- Create secondary buffering (appropriate enclosures, boxes, cabinets or drawers) for as much of the collection as possible

6.3 Light

Damage caused to collection materials by light is cumulative, irreversible, and not always obvious. It can be minimised by controlling the intensity of light (illumination) to which objects are exposed, the amount of ultraviolet (UV) radiation contained in the light, and the duration of exposure. Illumination is measured in lumens (plural 'lux') and UV radiation is measured in microwatts per lumen. UV is present in daylight and in the light from some artificial light sources, especially unfiltered fluorescent tubes. UV is high-energy radiation so degrades and may even disintegrate materials by breaking chemical bonds.

Materials most at risk include paper, textiles, other organic materials, synthetic polymers, paint mediums, and pigments. The higher the light intensity and UV levels and the more prolonged the exposure, the greater the damage. Therefore, where sensitive materials are exposed to daylight or unfiltered fluorescent light, it is important to remove as much of the UV component of the light as possible. Removing UV radiation does not alter the level of illumination intensity or the visual quality of the light, however.

For preservation purposes, reasonable viewing illumination is 150 lux or less (down to 50 lux, is recommended for some very light sensitive items), and UV radiation emitted by the light should be less than 75 microwatts/lumen (down to 30 microwatts/lumen, is recommended for some very UV sensitive materials).

The storage spaces are lit in two ways:

- Level 2 Store: Ceiling lighting: LED light sources
- Overflow Store: Gallery track lighting

Both spaces only have lights on when they are in use by staff. They are off at all other times.

6.3.1 Monitoring

Illumination levels and UV radiation levels were measured in both store spaces. Measurements were taken with a Digitech QM1587 Digital Lux Meter and Elsec UV Monitor Type 762. Note that the UV meter reads the proportion of UV radiation in the light source, so the reading is independent of the intensity of the light.

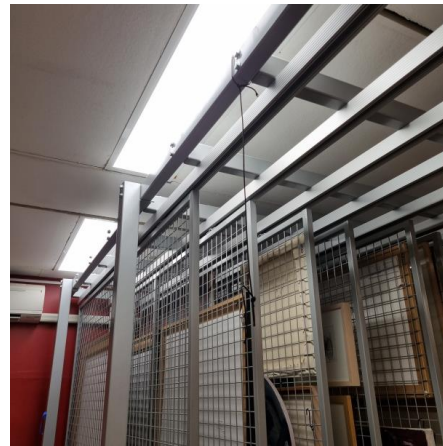
6.3.2 Readings

Location	Lighting	Light Levels (Lux)	UV μ watts / lumen
Level 2 Art Store Below LED Light Sources	LED	30cm from source: 1400 1m from source: 630 1.5m from source: 180 2m from source: 120 or less Acceptable if distance is maintained from unhoused collections Tops of artworks close to light sources are exposed to extreme cumulative light intensity Maintain practice of keeping lights off when room not in use	0 Good

Location	Lighting	Light Levels (Lux)	UV μ watts / lumen
Overflow Store	Halogen globes	1m from source: 450 2m from source: 150 3m from source: 50 or less Acceptable if distance is maintained from unboxed collections Maintain practice of keeping lights off when room not in use	0 Good



Lighting in close proximity to artworks on paper



Lighting in close proximity to artworks on open storage

6.3.3 Interpretation

Readings indicate that storage areas lit by controlled artificial lighting (LED light sources) are suitably lit if collection items close to light sources are well housed in secondary enclosures or protected by covering. Unboxed materials, such as vertically hung artworks or framed items near light sources, should be at least 1.5m from the light source to reduce cumulative light intensity to acceptable levels. As this is not practical given the current storage layout, an option may be to either reduce light output by filtering the light sources, blocking lights near artworks or having those lights permanently turned off.

Most other items housed in the Level 2 Art Store are at low risk of cumulative light related damage due to distance from lighting of housing in boxes, draws or folders.

6.3.4 Conclusions and Recommendations

Based on the survey:

- LED lighting emits no UV but emits high light intensity
- Halogen track lighting emits no UV and has lower light intensity
- Collection items close to LED light sources are subject to high levels of light intensity if not protected by secondary housing
- Collections on open storage (vertical hanging racks and screens) are subject and sensitive to cumulative light exposure

Recommendations include:

- Ensure collections housed on upper shelving where light intensity is highest are protected by secondary housing enclosures or wrapping
- Keep lighting in the art stores turned off when not in use by staff
- Create as much distance as possible between collection items and all light sources (natural and artificial)
- Filter or block high light intensity light sources near artworks on open storage
- Disconnect high light intensity light sources near artworks on open storage
- Investigate reconfiguring the lighting to move it away from items on open storage

6.4 Dust, Debris and Other Contaminants

Dust and other airborne matter enter the building in the usual ways, including through open doorways, via poor building seals and with foot traffic. Regular cleaning is required to manage dust levels and to prevent surface accumulations.

Materials most at risk if dust is permitted to accumulate are collection items on open surfaces (floors, tables), on open storage racks and objects on open display.

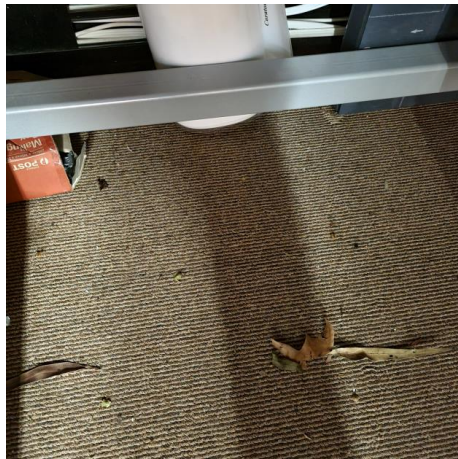
Dust holds moisture at an object's surface, thus increasing the localised relative humidity. It may also hold contaminants. This creates dust build-up on surfaces and promotes possible mould growth. Some moulds digest and stain the materials they colonise.

There is a significant dust and debris build-up in the Level 2 Art Store, particularly in difficult to access spaces such as under and behind the art racks. There is also significant build-up of dust on artworks on open storage. Collections that are housed in drawers, folders and boxes are clean and mostly dust free.

The room seal is generally poor around doorways with the potential to allow dust and other airborne materials into work and storage space.

It is recommended that:

- The building seal be improved around all doors and windows
- The seal around the roof gutters be improved
- A regular maintenance cleaning program be maintained for work and storage spaces
- All artworks on open storage be cleaned to remove dust build-up
- Backing boards be added to canvas artworks



Dust and debris under and behind art screens



Dust and debris build-up on artwork surfaces
(works on open storage)

7 HOUSE KEEPING / PEST MANAGEMENT

7.1 Cleaning

Cleaning is undertaken by staff in restricted storage spaces. Some spaces are difficult to access, making maintenance of cleaning practices difficult.

Management recognises the need to formalise cleaning and maintenance procedures for collection storage spaces, and to ensure appropriate cleaning materials and methods are used. This program is dependent on the availability of trained staff resources and appropriate training in collection needs and handling.

7.2 Pest Management

No observations of insect or rodent related activity were made during the site visit. Paper-based and organic protein-based materials are the most vulnerable to infestation and damage by insects and rodents including:

- Beetles
- Moths
- Spider activity (including webs)
- Flies
- Cockroaches (around wet areas such as toilets and washrooms)
- Silverfish - sightings in boxed magazines and journals were reported
- Mice and rats

The complex currently has basic commercial pest management practices in place (quarterly barrier sprays and baits, internal and external) to prevent/reduce ingress.

Collection focused pest management by Modified Atmospheres is conducted annually.

While Management recognises the need to maintain good pest management, no independent (non-commercial) pest management plan yet exists.

7.2.1 Pest Management Recommendations

It is recommended that the Gallery develop and implement its own Integrated Pest Management Plan to ensure best possible collection protection practices including:

- Develop a quarantine program for collection items showing insect or rodent activity

- House quarantined objects in zip lock polyethylene bags to keep infestation separated from other collection items
- Investigate the availability of a freezer facility to freeze any item found to be infested
- Thoroughly clean all storage areas and maintain cleaning on a regular basis
- Conduct regular inspections in storage, work and kitchen areas
- Maintain a regular monitoring regime as an essential part of managing pest risks: install sticky traps as indicators of live activity of crawling insects
- Commence and maintain a register of all insect activity, including sightings and evidence. Each entry should be dated, and objects/areas affected and damage and control methods used should all be listed. This is a useful record for understanding vulnerable areas and materials, and recurrent problems, and will assist with future monitoring.
- Ensure no food/food residues are kept overnight in the building, except in refrigerators or sealed containers
- Monitor any new acquisitions for insect activity

It may not be possible to seal the building against the ingress of insects given the many locations through which pests are able to enter. However, an upgrade of the building seal will contribute to better pest management practice.

7.2.2 Integrated Pest Management

In the commercial pest control industry the aim is to reduce pest infestation to an 'acceptable level'. This benchmark is unacceptable for heritage materials as risks must be minimised.

Unfortunately, many of the chemicals used to fumigate or protect cultural property have the potential to damage the very items we are trying to protect. Several commonly used pesticides also pose significant health hazards to the people using them.

Many low and non-toxic methods of pest control have been developed which are suitable for use with cultural collections. Recognised methods include:

- The use of low temperatures (freezing) to disinfest materials
- Use of high temperatures (solar tents) to disinfest materials
- Fumigation using controlled atmospheres
- Traps including blunder traps and pheromone lures

- Crack and crevice sprays and space treatments using pyrethrum and permethrin-based powders and solutions

These methods will help overcome a pest problem once it has occurred. Any attempt to care for cultural property should include an integrated approach. An IPM program does not depend solely on pesticides to prevent or control insect problems; it requires several other measures to be implemented, including physical, chemical and cultural strategies.

Physical Control: This is the alteration of the environment by physical means to make it hostile or inaccessible for pests. For example, packaging to exclude insects, seals around doors, insect screens.

Cultural Control: This is the manipulation of the pest's environment to make it less favourable. Examples include temperature and relative humidity control, good housekeeping practices (an efficient cleaning program will help to remove food sources for pests and sometimes the pests themselves), improving ventilation and air movement.

Chemical Control: This is the careful selection and application of pesticides, when and as required. Choices include pyrethrum and permethrin-based treatments, powders, fumigation, barriers, baits and traps.

8 COLLECTION

8.1 Description

This PNA focusses primarily on condition, current storage and future preservation needs the large collection of paper-based works and oil paintings by colonial artist, Samuel Elyard. It also more broadly focusses on other significant paintings and collections held in storage.

The collection includes a full range of material types including

- Paintings: Oil, acrylic and mixed media including those of Samuel Elyard
- Works on paper: Watercolours, acrylics, prints, sketches and drawings including those of Samuel Elyard
- Photographs: Including those of Samuel Elyard
- Indigenous works: Traditional and contemporary
- Ceramics
- Metals
- Objects

8.2 Condition

A significance assessment has been carried out prior to this PNA by Roslyn Russell Museum Services in March 2021 where significant collection groups and items were identified.

The condition of the Collection is generally good and stable. Exceptions are those items that have been subject to historic water damage, dust build-up, foxing, mould growth and physical damage.

The good general condition is due in part to the level of care that the collection has received by Gallery staff. Ongoing improvements in storage housing and previous conservation treatment programs have also contributed to the overall good condition of the collection. Preservation and conservation treatment programs focused on collection components identified as significant is a key management goal.

To assist with future project planning, Section 8.4 details condition and conservation treatment requirements of these items by Accession number.

8.3 Use of the Collection

Collections are used for display and to a lesser degree, research purposes. The current activities in which Gallery staff engage include:

- Management of all aspects of collection storage and display
- Curatorial activities such as documenting and photographing collections and adding information to the Gallery records
- Development and maintenance of exhibitions to highlight the collection and themes
- Provision of collection materials for loan
- Collection maintenance (cleaning, rehousing, sorting).
- Front-of-house duties (staff only), including welcoming and supervising visitors and being in attendance during opening hours
- Updating of museum policies and plans
- Facilitating building and site maintenance

8.4 Condition Assessment: Art Storage Racks

Table 1: Art Storage Racks A1 – L2

Artworks listed below are those identified as requiring preservation or conservation treatment. Works determined as not requiring treatment are not listed and are determined as in good stable condition. Works by Samuel Elyard housed on the Art storage racks are highlighted and detailed regardless of treatment needs.

Location	Description	Condition	Recommended Treatment
A1		Close to entry door and walkway storage space Dust and debris evident on artwork. Work is unglazed	Consider glazing the artwork Clean artwork
A2		All works dusty	Develop regular cleaning program
B1		All works dusty	Develop regular cleaning program
B2		All works dusty	Develop regular cleaning program
C1	Work by Grace Burzese Grace Paleg Work on paper	Fragile media, cracking, media shrinkage cracks, very dusty on media surface and verso Work has detached and slipped in mount	Clean, add backing board to verso De frame, remount, re frame
C2	Work by Grace Burzese Graham Blondel Work 'This is Bliss?'	Mount foxed. Framed damaged at lower left Work against and in contact with glazing	Replace mount Frame repair Re frame with spacer
D1	Grace Burzese Work	Mount foxed	Replace mount
E1	Miranda Parks Work '3 Forms'	Verso very dusty	Clean verso, add backing board

Location	Description	Condition	Recommended Treatment
E2	Large landscape painting by Elizabeth Cummings	No backing board	Add backing board
F1	Two oil paintings	Dusty media surfaces, no backing boards	Clean versos, add backing boards
F2	Work by Victor '05: 'Mission Statement portrait of Sonny Simms'	Verso dusty, media dusty canvas tension slightly loose	Clean front and verso, add baking board
G1	Two framed works Autumn 2003	Mould on inner glazing Very dusty verso, stretcher keys loose or missing	De frame and clean glazing Clean verso, add new stretcher keys, re tension, secure keys, add backing board
H1	Isabel Davies Mungo Music 2: Composite work incorporating feathers Isabel Davies '88 Composite work incorporating Bone	Feathers in good condition but subject to possible insect attack Collapsing in frame	Monitor feathers for insect activity De frame, remount, reframe
H2	Still life work	No backing board	Add backing board
I2	Michael Gilmore work: 'Mt Phillips, Shoalhaven Gorge' 1979	Frame damaged	Repair frame or re frame
J1	Large work on canvas	No backing board	Add backing board
J2	Small painting on canvas (elephant)	No backing board	Add backing board
K1	Louis Frank work: 'The Baron Falls, St Pauls Creek, Nowra' 1884	Canvas tension loose, old canvas and media damages, media losses. Media surface soiled and covered with fly spots	De frame, clean, repair, retouch losses, re tension, add backing board

Location	Description	Condition	Recommended Treatment
K2	Martine Emdur Large Painting on canvas: 'Suspended Light 4'	No backing board	Add backing board
L1	Clem Millward work 1996: 'Dusk Conjola Forest and Pigeon house Mountain' Ben Brown work 2002	No backing board No backing board	Add backing board Add backing board
L2	Samuel Elyard works: 'The Basin, Dangera Creek Yalwal' 'Chimney Rock' 'Mount Grays Point from Nowra Cliffs	Good general condition Good condition. Appears already conserved Good condition. Appears already conserved	Revise baking board No treatment required No treatment required

Representative Images



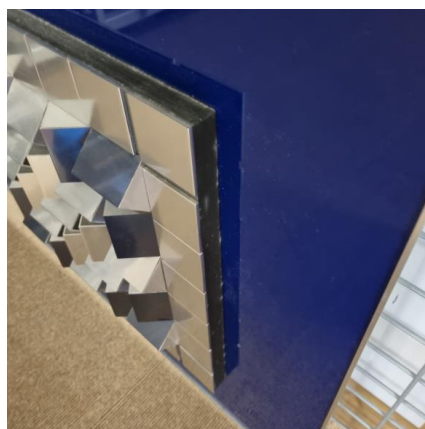
Dust build-up on artworks. Requires cleaning and backing board



Failing mounts. All mounting required revision



Foxed mounts require replacement



Mould growth on artwork: Requires cleaning



Collapsed mount



Louis Frank work: Required repair and surface cleaning

Table 2: Between Art Storage Racks

Location	Description	Condition	Recommended Treatment
Between Racks Storage	Large painting on canvas	No backing board	Add backing board
	Large painting on ply board	Stable condition	No treatment
			Interleave both paintings raise from floor with chocks

Table 3: Art Storage Racks 1B – 10B

Artworks listed below are those identified as requiring preservation or conservation treatment. Works determined as not requiring treatment are not listed and are determined as in good stable condition.

Location	Description	Condition	Recommended Treatment
1B	Greg Hansell 'Bridge Construction': Large work on canvas Boyd Print	No backing board Print foxed	Add backing board De frame, demount, clean foxing, remount, re frame
2A	Chad Carey acrylic work on canvas: 'Sew On & Sow Forth'	No backing board	Add backing board
3A	Print	Print has slipped in mount and frame	De frame, remount, reframe
3B	Athanasios Karagiannidis Framed charcoal work	Mount foxed	De frame, remount in new mount, re frame
3B	Samuel Elyard: Oil on Canvas: 'Spain's Farm, Shoalhaven River'	Has been previously conserved	No treatment required
4A	2 works on canvas	No backing boards	Add backing boards
4B	Gorgi Dimevski: 'Barbara Blackman at Home': Oil on canvas Arthur Boyd Print: 'Earth and Fire' 137/150	No backing board Mat Cockled	Add backing board De frame, re mount in new mat, re frame
5B	Wayde Owen 'Pink Vanitas': Bubble wrapped canvas	No backing board	Add backing board

Location	Description	Condition	Recommended Treatment
6A	Three Euan Macleod Paintings on Canvas 'Jamberoo Bush With Rock' 2018; 'Jamberoo Road' Jamberoo With Red Hat'	No backing boards	Add backing boards
6B	Grace Burzese, 1995 canvas	No backing board	Add backing board
7A	Jim Burkett: Canvas Work: 'Red Buttress Part 1,2,3'	No backing boards	Add backing boards
	Red canvas	No backing board	Add backing board
7B	Samuel Elyard watercolours in mounts and frames		De frame, revise mount securing systems to better secure in frames
	984.054 Broughton Creek and Mount Coolangatta from Boxsell's Farm 1878	Artworks in good condition. Mounts are loose in frames and appear only secured into frame by the cross braces. Plywood backing boards	Option to replace ply backing boards with preservation standard boards Option to de frame and rehouse works in drawers
	988.032 McMahon's Point c1890	Works very discoloured and darkened	Required de framing to determine cause or discolouration and treatment options if any
	984.055 Flood Scene, Ferry Lane 21 st March 1870		

Location	Description	Condition	Recommended Treatment
8A	Ron Lambert work: 'Samrat Yantra' 1967 Joan Meats work: 'Terminal' 1973 White work on canvas	Surface media discoloured. No backing board Surface media discoloured, no backing board No backing board	Surface clean. Add backing board Surface clean. Add backing board Add backing board
8B	2 large oils on canvas Gorgi Dimceviski, 2009 Jim Burkett: 'Xanthorrhoea Warriors' 2005	No backing boards	Add backing boards
9A	Elizabeth Cummings work: 'Wedderburn bush' 1979	Verso dusty. No backing board	Clean verso, add backing board
9B	Steve Harris: Portrait of Fred Nile	No backing board	Add backing board
10A	Rowena Gibbs: Print on paper: 'Fire Front' 1994 Vivienne Bordour Print 10/10: 1989	Foxed and acidified mount Mount foxed	De frame, demount from old mount, remount, re frame De frame, demount from old mount, remount, re frame

8.5 Condition Assessment: Cabinet Drawers

Table 4: Cabinet 3

Location Drawer	Description	Condition	Recommended Treatment
1	Samuel Elyard Watercolour: 984.062 Browns Mill 27 th January 1867	Good condition Mat cockled exposing edge of watercolour	De frame, remount re frame Option to de frame and house unframed
1	Two works on paper in mount and frame by Dennis Adams	Good condition	No treatment required
1	Dennis Adams: Work on canvas SCCC08555 (544?)	Mounted on poor quality straw board	Good condition. No treatment required
1	Dennis Adams: Work on canvas SCCC08533	Mounted on poor quality straw board	Good condition. No treatment required
1	Dennis Adams: Work on canvas: Ship's Fore mast	Mounted on poor quality straw board	Minor upper corner damage. Stabilise
1	Dennis Adams: Work on canvas SCCC08556	Unmounted unfinished canvas Surface soiled	Option to surface clean as possible
2	Several works. On canvas, paper	Good condition	No treatment required Improve interleaving or housing
3	Works by Dennis Adams	All mounted in blue mat board mounts	No treatment required Improve interleaving or housing

Location Drawer	Description	Condition	Recommended Treatment
4	2 framed paintings; folded map	Painting in gold frame: Good condition Watercolour in frame: foxed mount Folded map:	No treatment Remount Flatten and relocate to large flat storage
4	Framed oil painting by Leonard Long	Good condition	No treatment required

Representative Images



Drawer 1 housing



Denis Adams canvas. Items such as this
require better long term secondary housing
(sleeves Folders)

Table 4: Cabinet 4

Location Drawer	Description	Condition	Recommended Treatment
1	Denis Adams canvasses	Good general condition	No treatment required Improve interleaving or housing

Table 5: Cabinet 5

Location Drawer	Description	Condition	Recommended Treatment
1	Samuel Elyard works on paper: Watercolours Appear mostly uncatalogued	General condition of these works varies from fair to good. Some are mounted in poor quality mounts. Some are unmounted but exhibit signs of prior mounting in poor quality mounts. Mat burn and tape stains are evident Unmounted works exhibit edge tears and creases Most paper supports are discoloured or soiled Some watercolour media is abraded with some loss on ridges of folds and creases	Treatment options include: Demounting from poor quality mats, removal of old mounting tabs and residual adhesives, reduction of tape stains as possible, paper cleaning to reduce discoloration and soiling, repairs to tears and creases and flattening All require rehousing with better interleaving, sleeves or archival paper folders Option to add new tissue hinge tabs for future mounting if required
1	Samuel Elyard Photographs: two panorama style images: Albumen prints	Poor condition: 991.012 'Shoalhaven River in Flood': extensive physical damage, old tape repairs with resulting failure and staining. Image stable 'Woman with Two Children' Physical damage, Staining. Image stable	Option to repair tears to stabilise damages. No treatment of tape stains Option to repair tears to stabilise damages Rehouse in non-buffered archival paper folders

Location Drawer	Description	Condition	Recommended Treatment
2	Samuel Elyard: Nine small engravings	Good general condition	No treatment required
2	Samuel Elyard work on paper 984 072 Depot Farm c1880	Good condition. Has been previously conserved. Old minor tissue repairs to edges. Mounted in acid free mount and backing. Mounting hinges failing	Demount, remove old mounting hinges, re mount
2	Samuel Elyard work on paper 988 031 Mottram's Farm, Cabbage Tree Creek 1888	Good condition. Paper yellowed. Lower edge rippled. Minor edge wear and damage. Mounted to window mat with poor quality hinge tape tabs at top edge verso. Backing board discoloured by paper support	Demount, repair edges, remove old mounting hinges, re mount in mew mat and backing
2	Samuel Elyard work on paper 988 030 Brown's Mill Nowra c1880	Good condition. Has been previously conserved. Old minor tissue repairs to edges. Mounted in acid free mount and backing	No treatment required
2	Samuel Elyard work on paper 984 006 Brunderra Creek, 12 th July 1875	Good condition. Has been previously conserved. General staining. Minor edge loss. Mounted in acid free mount and backing	No treatment required
2	Samuel Elyard work on paper 984 049 Yawal Gap	Good condition. Has been previously conserved. Poorly tabbed and mounted in mat	Demount, re tab top edge. Remount

Location Drawer	Description	Condition	Recommended Treatment
2	Samuel Elyard work on paper 984 077 Lighthouse Cape at St George c1877	Good condition. Severe mount burn and discolouration at previously mounted edges. Tape repair and mount stains at corners and edges. General paper discolouration. Mounted in acid free mount and backing. Poor quality mounting hinges failing	Demount, remove old mounting hinges, re mount. Option to clean paper discolouration as possible, repair minor edge tears
2	Samuel Elyard work on paper 984 031 'Johnny Wildfire' in Kingham Street, Nowra c1870	Good condition. Paper yellowed. Lower edge rippled. Minor edge wear and damage. Mounted to window mat with poor quality hinge tape tabs at top edge verso. Backing board discoloured by paper support	Demount, repair edges, remove old mounting hinges, re mount in new mat and backing
2	Samuel Elyard work on paper 984 011 Farm Buildings, Nowra Outskirts 28 th August 1870	Good condition. Has been previously conserved. Old minor tissue repairs to edges. Mounted in acid free mount and backing	No treatment required
2	Samuel Elyard work on paper 984 041 Broughton Hill Creek, Berry c1875	Good condition. Has been previously conserved and repaired. Mounting is failing. Work is detaching from mount Mounted in acid free mount and backing	Demount, re tab top edge. Remount
2	Samuel Elyard work on paper 984 036 Looking Towards Moss' Inn 27 th April 1870	Good condition. Has been previously conserved and repaired. Mounting is failing. Work is detaching from mount. Mounted in acid free mount and backing	Demount, re tab top edge. Remount

Location Drawer	Description	Condition	Recommended Treatment
2	Samuel Elyard work on paper 984 001 View at Teraga c1870	Good condition. Has been previously conserved and repaired. Heavy vertical crease at proper with associated media loss on crease ridge right. Mounting is failing. Work is detaching from mount Mounted in acid free mount and backing	No treatment required
2	Samuel Elyard work on paper 984 039 Shoalhaven River at Terara, c1875	Good condition. Paper yellowed. Mounting is failing. Work is detaching from mount Mounted in acid free mount and backing. Paper sticker at verso lower corner	Demount, re tab top edge. Remount Remove sticker from verso
2	Samuel Elyard work on paper 988 050 Watercolour study of Gum Tree	Fair condition. Untreated and unmounted. Edge tears and losses. Central lateral fold line with tearing along line. Paper discoloured	Option to clean paper discolouration as possible, repair minor edge tears and central fold tears. Rehouse with better support
2	Samuel Elyard work on paper 990 015 24 Jervis Street Under Construction, 1896	Good condition. Has been previously conserved and repaired. Mounting is failing. Work is detaching from mount. Mounted in acid free mount and backing	Demount, repair edges, remove old mounting hinges, re mount
2	Samuel Elyard work Photograph Women and Children	Good condition. Mounted in acid free mat	Ensure mount is non- buffered. If not re mount in non-buffered mount
2	Samuel Elyard small works on paper 988 045 Untitled	Fair condition. Heavily mould affected and foxed verso. Creased with media losses at ridge line tops. Losses at verso corners	Clean as possible. Repair edges house in preservation storage sleeve

Location Drawer	Description	Condition	Recommended Treatment
2	Samuel Elyard small work on paper Landscape with Horse Untitled, Unnumbered	Fair condition. Discoloured. Severe tape stains and residues on verso corners	Clean discolouration and staining as possible. House in preservation storage sleeve
2	Samuel Elyard small work on paper 988 044 Untitled River landscape, (Sunset or Sunrise)	Fair condition. Untreated and unmounted. Skinning and staining at verso corners from old mounting. Paper discoloured	Option to clean paper discolouration as possible, repair minor skinning. House in preservation storage sleeve
2	Samuel Elyard work on paper 988 042 Untitled Two men in small boat	Fair condition. Unmounted. Extreme mount burn and discolouration. Skinned with loss at top corner	Option to clean paper discolouration as possible, repair minor skinning. House in preservation storage sleeve

Location Drawer	Description	Condition	Recommended Treatment
4	Samuel Elyard work Watercolour 988.043 Hinchinbrook ? Between Townsville ?	Good condition. Old mount and glue residues on verso	Remove old mount and glue residues as possible
4	Samuel Elyard Photographs (original albumen and copy) 991.006a 991.006b Untitled	Good condition. Original albumen has old mount and glue residues on verso	Option to remove old glue and backing residues from verso House both in non- buffered paper sleeve or folder
4	Samuel Elyard ink sketch on paper 984.005 Terara Flour Mill c1877	Good condition. Appears to have been previously conserved. Mounted in acid free mat and backing	No treatment required
4	Samuel Elyard work on paper 984.048 Gunyah at Shoalhaven 12 th January 1877	Good condition. Poorly mounted	Demount, remove old mount tabs. Re tab, remount in existing mount
4	Samuel Elyard Watercolour on paper 984.032 Danjera Creek Yalwal c1890	Fair condition. Sketch on verso. Has been previously treated but required further treatment to reduce tape stains, repair tears and losses. Mount tabs failing	Demount, remove old mount tabs. Reduce tape staining as possible. Repair tears and corner losses. Re mount

Location Drawer	Description	Condition	Recommended Treatment
4	Samuel Elyard work on paper 984.034 The First Battery Erected at Yalwal c1890	Good condition. Has been previously conserved. Requires further repair treatment and flattening	Demount, remove old mounting hinges, repair losses. Flatten re mount
4	Samuel Elyard watercolour on paper 984.063 Boat Loading at Brown's Mill c1870	Good condition. Mounted in acid free mat and backing	No treatment required
4	Samuel Elyard watercolour on paper 988.029 Towards Mount Coolangatta c1890	Good condition. Has been previously conserved and repaired. Sketch on verso. Mount tabs failing	Demount, remove old mounting hinges, re mount
4	Samuel Elyard watercolour on paper 984.070 Red Cottage, Nowra	Good condition. Mounted in acid free mount and backing	No treatment required
4	Samuel Elyard watercolour on paper 984.027 Kingham Street showing Tory's Terrace	Good condition. Has been previously conserved. Poorly tabbed and mounted in mat	Demount, re tab top edge. Remount
4	Samuel Elyard watercolour on paper 984.017 Dredge at Work on the Shoalhaven River	Good condition. Has been previously conserved. Some foxing spots. Poorly tabbed and mounted in mat	Demount, re tab top edge. Remount Option to cosmetically reduce prominent foxing spots

Location Drawer	Description	Condition	Recommended Treatment
4	Samuel Elyard watercolour on paper 988.039 Seascape at Kinghorne 1891	Good condition. Has been previously conserved and repaired. Sketch on verso. Mount tabs failing	Demount, re tab top edge. Remount
4	Samuel Elyard ink sketch on paper 984.029 Farm at Shoalhaven No. 2	Good condition. Mount discolouration. Large vertical crease. Mounted in acid free mount	No treatment required
4	Samuel Elyard watercolour, ink sketch on paper 984.025 Farm at Shoalhaven No. 4	Good condition. Severe mount burn. Appears previously treated	No treatment required
4	Samuel Elyard watercolour on paper 984.071 Presbyterian Church from Graham Swamp	Good condition. Minor mount discolouration. Appears previously treated	No treatment required
4	Samuel Elyard watercolour on paper 984.020 Nowra Bridge 3 rd June 1881	Good condition. Minor mount discolouration. Appears previously treated	No treatment required
4	Samuel Elyard watercolour on paper 984.044 Annette Elyard's Farm 1878	Fair/good condition. Old mounting tape stains on all edges. Skinning and physical damage at verso corners. Poorly mounted	Demount. Reduce tape stains as possible. Repair skinning. Re tab top edge. Remount in existing mount

Location Drawer	Description	Condition	Recommended Treatment
4	Samuel Elyard watercolour on paper 984.019 Entrance to the Shoalhaven River c1870	Good condition. Appears previously treated. Glue residues on verso at corners. Lower corner loss	Option to reduce glue stains at corners, repair corners
4	Samuel Elyard watercolour on paper 984.100 The Buangla Up River	Good condition. Discoloured verso. Poorly taped into mount on all edges. Minor corner losses.	Demount, remove old mount tapes and residues. Re tab top edge. Re mount in existing mount. Option to repair minor corner losses.
4	Samuel Elyard watercolour on paper 984.002 Creek near Berellen c1868	Good condition. Watercolour study on verso. Glue residues along lower edge. Mounting tabs failing	Demount, re tab top edge. Remount
4	Samuel Elyard watercolour on paper 984.010 Church of St John Terara c1870	Good condition. Appears previously treated. Tape stains at top edge. Slight mount burn. Mounting tabs failing.	Demount, re tab top edge. Remount
4	Pen and ink on pulpy wove	Creased corners. Surface grime. Light foxing spots	Clean, flatten
4	Samuel Elyard charcoal sketch on paper 984.045 Farmhouse at Shoalhaven No. 1	Good condition. Minor foxing. Appears previously treated. Mounting tabs failing.	Demount, re tab top edge. Remount
4	Samuel Elyard watercolour on paper 984.028 'Melrose', Mr Marriott's Cottage c1890	Good condition. Watercolour study on verso. Appears previously treated Mat burn. Minor foxing.	No treatment required

Location Drawer	Description	Condition	Recommended Treatment
4	Samuel Elyard watercolour on paper 984.009 Numba Ferry, April 1876	Good condition. Watercolour study on verso. Appears previously treated. Mat burn at edges Mounting tabs failing	Demount, re tab top edge. Remount
4	Samuel Elyard pen and ink on paper 984.016 Back of McArthur's Store at Terara, November 1882	Good condition. Foxing. Tape stain residues at top verso edge. Appears previously treated.	No treatment required
4	Samuel Elyard watercolour on paper 984.065 Pilot Station at Crookhaven Heads c1885	Good condition. Foxing spots. Appears previously treated	Option to cosmetically treat foxing spots
4	Samuel Elyard watercolour on paper 984.056 Legge's Island Shoalhaven River	Good condition. Appears previously treated. Tape stains at top edge. Crease towards centre. Mounting tabs old but stable	No treatment required
4	Samuel Elyard watercolour on paper 984.012 Looking East from Nowra 23 rd March 1870	Good condition. Old discolouration on verso. Appears previously treated.	No treatment required
4	Samuel Elyard charcoal sketch on paper 984.047 Farmhouse No. 3 Rural Scene	Fair/Good condition. Has been previously treated. Edge wear and damage with tears and losses. Media abrasion at old mat lines.	Option to demount, revise old repairs, repair edges and losses. Re tab top edge. Remount

Location Drawer	Description	Condition	Recommended Treatment
4	Samuel Elyard watercolour on paper 984.033 St John's Church, Terara 1871	Fair/Good condition. Appears previously treated. Very discoloured. 3 vertical fold lines with associated media loss on fold ridges. Foxing.	Demount, clean as possible, flatten and remount.
5	Samuel Elyard small oil on hessian canvas on strainer 988.022 Untitled	Good. Appears previously treated. Backing board foxed and mouldy. Edge and corner wear with associated media loss.	No treatment required
5	Samuel Elyard small oil on timber board 988.023 Untitled	Board support curved laterally but stable. Verso water stained. Media stable. Surface stains and spots across work	Surface clean. House in purpose made preservation box
5	Samuel Elyard small oil on hessian canvas on strainer 988.019 Untitled	Good. Appears previously treated. Backing board foxed and mouldy. Edge and corner wear with associated media loss.	No treatment required
5	Samuel Elyard small oil on timber board 988.024 Untitled	Board support slightly curved laterally but stable. Media stable. Surface stains and spots across work.	Surface clean. House in purpose made preservation box
5	Samuel Elyard Panoramic Photograph copy of original 991.011a Osborn St Looking East	Good condition	Rehouse in non-buffered paper folder

Location Drawer	Description	Condition	Recommended Treatment
5	Samuel Elyard Panoramic Photograph: albumen print 991.011 Osborn St Looking East	Good general condition. Mounted to backing card. Staining along lower edge of image. Silvering. Spots and stains over image.	No treatment required. House in non-buffered paper folder
5	Samuel Elyard Pencil/Charcoal Sketch on paper 988.048 From ? of Nowra Creek	Fair/good condition Discoloured, some foxing. Central vertical fold. Dog eared corner	Flatten corner. House in folder
5	Samuel Elyard Watercolour on paper 988.037 Mt Cambewarra from Rock Hill c1890	Good condition. Appears previously treated. Cleaned, tears repaired, lined on verso. Central fold lines with associated media staining. Slight foxing. Poor quality mounting tabs.	Demount, re tab top edge. Remount in existing mount
5	Samuel Elyard Watercolour on paper 984.023 Shoalhaven River near Terara 25 th August 1870	Good condition. Appears previously treated. Old adhesive stains on verso edges. Poor quality mounting tabs failing	Demount, re tab top edge. Remount in existing mount
5	Samuel Elyard Watercolour on paper 984.059 Gunyah c1877	Poor condition. Appears previously treated. P/L of watercolour missing. Mat burn staining from old mount. Very discoloured on verso. Foxing. Severe light exposure evident. Old adhesive stains on front. Adhered to mount along top edge verso.	Demount, remove old mounting adhesive. Tab top edge. Remount in existing mount

Location Drawer	Description	Condition	Recommended Treatment
5	Samuel Elyard Watercolour on paper 984.003 Lighthouse Ulladulla Harbour c1880	Good condition. Appears previously treated.	No treatment required
5	Samuel Elyard Watercolour on paper 984.069 White Cottage, Nowra 27 th June 1884	Fair/Good condition. Appears previously treated. Top edge has been accidentally pasted to backing support during mounting with resulting crease at top P/L	Demount, remove old mounting adhesive. Tab top edge. Remount in existing mount.
5	Samuel Elyard ink on paper SCACC 08-570 Aboriginal Corroboree	Fair condition. Adhered to a poor-quality acid backing and window mat.	Backing and window mat removal. Retain backing for return. Fatten. House in preservation folder.
5	Samuel Elyard Watercolour on paper 984.073 Shoalhaven River at Nowra 1881	Good condition. Appears previously treated. Cleaned, tears repaired. Central fold lines with associated media staining. Slight foxing.	No treatment required.

8.6 Condition Assessment: Cabinet Tops

Table 6: Top of Cabinets

Location	Description	Condition	Recommended Treatment
Top of Cabinets	Samuel Elyard Watercolour on paper 988.040 Study of Gumtree	Poor condition. Labelled as mouldy and requiring urgent conservation. Tears, creases, verso light related discolouration.	Clean, repair, flatten. House in preservation folder.
Top of Cabinets	Samuel Elyard Watercolour on paper 984.066 Scene of Nowra Looking South c1880	Appears in good condition. Mounted and currently framed. Unable to assess full condition while framed.	De frame, assess mounting condition. Option for no treatment. Option to remount as necessary.
Top of Cabinets	Samuel Elyard Watercolour on paper Not Numbered Log and Bush Study	Appears in good condition. Mounted and currently framed. Central vertical fold line. Unable to assess full condition while framed.	De frame, assess mounting condition. Option for no treatment. Option to remount as necessary.
Top of Cabinets	Samuel Elyard Watercolour on paper 988.036 Falls on Cabbage Tree Creek c1890	Appears in good condition. Mounted and currently framed. Unable to assess full condition while framed.	De frame, assess mounting condition. Option for no treatment. Option to remount as necessary.
Top of Cabinets	Samuel Elyard Watercolour on paper 984.076 Shoalhaven River Boats c1881	Appears in good condition. Mounted and currently framed. Central vertical fold line. Discoloured Unable to assess full condition while framed.	De frame, assess mounting condition. Option for no treatment. Option to remount as necessary.

Location	Description	Condition	Recommended Treatment
Top of Cabinets	Samuel Elyard Watercolour on paper 984.038 Shoalhaven River from Coolangatta Mountain c1875	Appears in good condition. Mounted and currently framed. Mounted against foam core board backing Unable to assess full condition while framed.	De frame, assess mounting condition. Option for no treatment. Option to remount as necessary. Add Acid free mount board backing behind watercolour.
Top of Cabinets	Samuel Elyard Panoramic Photograph: albumen print Not numbered Untitled	Appears in fair condition. Mounted and currently framed. Physical damage with creases and loss at top PR corner Mounting questionable Unable to assess full condition while framed.	De frame, assess mounting condition. Option for no treatment. Option to remount as necessary. Ensure mounted in for non-buffered mount board
Top of Cabinets	Samuel Elyard Watercolour on paper 984.052 1870 Flood from Ferry Lane 26 th April 1870	Appears in good condition. Mounted and currently framed. Unable to assess full condition while framed.	De frame, assess mounting condition. Option for no treatment. Option to remount as necessary.
Top of Cabinets	Samuel Elyard Watercolour on paper 984.074 Scene of Nowra Looking South c1877	Appears in good condition. Mounted and currently framed. Unable to assess full condition while framed.	De frame, assess mounting condition. Option for no treatment. Option to remount as necessary.
Top of Cabinets	Samuel Elyard Watercolour on paper 984.067 Scene of Nowra Looking South East c1890	Appears in good condition. Mounted and currently framed. Unable to assess full condition while framed.	De frame, assess mounting condition. Option for no treatment. Option to remount as necessary.

Location	Description	Condition	Recommended Treatment
Top of Cabinets	Samuel Elyard Watercolour on paper 984.024 Nowra Mill by Moonlight c1890	Appears in good condition. Mounted and currently framed. Unable to assess full condition while framed.	De frame, assess mounting condition. Option for no treatment. Option to remount as necessary.
Top of Cabinets	Samuel Elyard Watercolour on paper 984.064 Brigantine 'Moena' Discharging Cylinders for Nowra bridge 29 th September 1879	Appears in good condition. Mounted and currently framed. Unable to assess full condition while framed.	De frame, assess mounting condition. Option for no treatment. Option to remount as necessary.
Top of Cabinets	Samuel Elyard Watercolour on paper 984.057 Shoalhaven River Bridge Under Construction 29 th September 1881	Appears in good condition. Mounted and currently framed. Discoloured. Unable to assess full condition while framed.	De frame, assess mounting condition. Option for no treatment. Option to remount as necessary.
Top of Cabinets	Samuel Elyard Watercolour on paper 984.026 Tree and Church Scene c1870	Appears in good condition. Mounted and currently framed. Discoloured. Foxing. Crease at PL. Unable to assess full condition while framed.	De frame, assess mounting condition. Option for no treatment. Option to remount as necessary.
Top of Cabinets	Samuel Elyard Watercolour on paper 984.008 Stringybark Gunyah at Shoalhaven 30 th October 1868	Appears in good condition. Mounted and currently framed. Discoloured, foxing Unable to assess full condition while framed.	De frame, assess mounting condition. Option for no treatment. Option to remount as necessary.

Location	Description	Condition	Recommended Treatment
Top of Cabinets	Samuel Elyard Watercolour on paper 984.042 Nowra Mill 19 th July 1881	Appears in good condition. Mounted and currently framed. Discoloured, foxing Unable to assess full condition while framed.	De frame, assess mounting condition. Option for no treatment. Option to remount as necessary.
Top of Cabinets	Samuel Elyard Photograph: albumen print DSC 4164 'Three Children'	Appears in fair condition. Mounted and currently framed. Unable to assess full condition while framed.	De frame, assess mounting condition. Option for no treatment. Option to remount as necessary. Ensure mounted in for non-buffered mount board
Top of Cabinets	Samuel Elyard Watercolour on paper Not Numbered Study of Gum Tree	Appears in good condition. Mounted and currently framed. Central lateral Discoloured, foxing Unable to assess full condition while framed.	De frame, assess mounting condition. Option for no treatment. Option to remount as necessary.
Top of Cabinets	Samuel Elyard Watercolour on paper Not Numbered Still Life: Nowra 9 th May AD 1910	Appears in good condition. Mounted and currently framed. Discoloured, foxing, slightly cockled Unable to assess full condition while framed.	De frame, assess mounting condition. Option for no treatment. Option to remount as necessary.
Top of Cabinets	Samuel Elyard Watercolour on paper 984.058 Farmhouse at Shoalhaven No.5	Appears in good condition. Mounted and currently framed. Frame backing Masonite. Unable to assess full condition while framed.	De frame, assess mounting condition. Option for no treatment. Option to remount as necessary. Replace Masonite backing with acid free board.

Location	Description	Condition	Recommended Treatment
Top of Cabinets	Samuel Elyard Watercolour on paper 984.013 Looking South Noon 2 nd July 1886	Appears in good condition. Mounted and currently framed. Discoloured, foxing Unable to assess full condition while framed.	De frame, assess mounting condition. Option for no treatment. Option to remount as necessary.
Top of Cabinets	Silver Gelatin Photograph: SCC.08.100 'Portrait of Samuel Elyard' c 1908	Appears in good condition. Mounted and currently framed. Some rippling and wrinkling Unable to assess full condition while framed.	De frame, assess mounting condition. Option for no treatment. Ensure mounted in non-buffered mount board.
Top of Cabinets	Silver Gelatin Photograph: Oval mount 'Portrait of Samuel Elyard' DSC 4170	Appears in good condition. Mounted and currently framed. Unable to assess full condition while framed.	De frame, assess mounting condition. Option for no treatment. Ensure mounted in non-buffered mount board.
Top of Cabinets	Silver Gelatin Photograph: 'Boats' DSC 4170	Appears in good condition. Mounted and currently framed. Unable to assess full condition while framed.	De frame, assess mounting condition. Option for no treatment. Ensure mounted in non-buffered mount board.
Top of Cabinets	Silver Gelatin Photograph: 'Family in front of Slab House' DSC 4170	Appears in fair condition. Mounted and currently framed. Physical damage, tears Unable to assess full condition while framed.	De frame, assess mounting condition. Option for no treatment. Ensure mounted in non-buffered mount board.
Top of Cabinets	Samuel Elyard Ink on paper 984.004 Nowra Mill 19th July 1881	Appears in good condition. Mounted and currently framed. Discoloured, foxing Unable to assess full condition while framed.	De frame, assess mounting condition. Option for no treatment. Option to remount as necessary.

Location	Description	Condition	Recommended Treatment
Top of Cabinets	Samuel Elyard Watercolour, ink, charcoal on paper 984.015 March Flood, Ferry Lane 21 st March 1870	Appears in good condition. Mounted and currently framed. Evidence of prior treatment and repairs. Discoloured, foxing. Unable to assess full condition while framed.	De frame, assess mounting condition. Option for no treatment. Option to remount as necessary.
Top of Cabinets	Samuel Elyard Watercolour on paper 984.061 Old Houses in Nowra c1873	Appears in good condition. Mounted and currently framed. Creasing in upper PR Discoloured, foxing, cockled Unable to assess full condition while framed.	De frame, assess mounting condition. Option for no treatment. Option to remount as necessary.
Top of Cabinets	Samuel Elyard Watercolour on paper. Signed lower PL corner Not Numbered Small Coastal landscape with two women in foreground	Fair/good condition. Poorly mounted to backing board with what appears to be PVA adhesive. (Removed paper layer from backing board while on site)	Remove from backing House in preservation sleeve or folder
Top of Cabinets	Samuel Elyard Watercolour on paper. Signed S Elyard 1881 Not Numbered Small Coastal landscape with two trees in foreground	Fair/good condition. Poorly mounted to backing board with what appears to be PVA adhesive.	Remove from backing House in preservation sleeve or folder

8.7 Condition Assessment: Large Plan Cabinet Drawers

Table 7: Large Plan Cabinet Draw E

Location	Description	Condition	Recommended Treatment
Large Plan Cabinet	Samuel Elyard Charcoal sketch on paper	Appears in fair/good condition. Mounted. Creasing in upper PR	Demount from mat and backing. Re tab top edge. Flatten.
Drawer E	984.060 Lighthouse Jervis Bay 1877	Discoloured, foxing, cockled Artwork accidentally adhered to backing at mounting tab sites.	Remount in existing mount.
Large Plan Cabinet	Samuel Elyard Watercolour on paper.	Fair/good condition. Previously treated. Repaired and lined.	No treatment required
Drawer E	984.030 From Near the Inn, Gerringong, 7am 26 th August 1878	Discoloured, foxing, cockled. Diagonal crease through centre	
Large Plan Cabinet	Samuel Elyard Watercolour on paper.	Good condition. Previously treated.	Demount from mat and backing. Re tab top edge.
Drawer E	984.022 The steamer 'Illalong' to the rescue of the 'Walter Hood' at Wreck Bay 30 th April 1870	Discoloured, foxing, cockled. Circular stain lines on verso Mount tabs failing	Remount in existing mount.
Large Plan Cabinet	Samuel Elyard Watercolour on wallpaper verso.	Good condition. Previously treated.	No treatment required
Drawer E	984.014 Looking Towards Cooks Mill from Our House 27 th April 1870	Wallpaper pattern showing through support Mount tabs failing	
Large Plan Cabinet	Samuel Elyard Charcoal sketch on paper	Good condition. Mounted.	Demount from mat and backing. Re tab top edge.
Drawer E	984.046 Coastal Scene	Flattened crumpling, discoloured, edge wear and loss at corners. Mount tabs failing.	Remount in existing mount.

Location	Description	Condition	Recommended Treatment
Large Plan Cabinet	Samuel Elyard Watercolour on paper.	Poor condition. Untreated. Discoloured extensive tears, creases.	Repair tears, clean, flatten. House in preservation sleeve or folder
Drawer E	988.051 'Tree Stump Study' 26 th June 1889		
Large Plan Cabinet	Samuel Elyard Watercolour on paper.	Good condition. Previously treated.	Demount from mat and backing. Re tab top edge.
Drawer E	984.078 Ulladulla Harbour C1905	Discoloured, foxing Mount tabs failing	Remount in existing mount.
Large Plan Cabinet	Samuel Elyard Watercolour on paper.	Good condition. Previously treated.	No treatment required
Drawer E	984.018 Towards Mt Coolangatta 27 th April 1870	Cockled, repaired along central crease Mount tabs failing	

Table 8: Large Plan Cabinet Draw H

Location	Description	Condition	Recommended Treatment
Large Plan Cabinet	Small solander box	Fair/good condition.	Option to repair edges of damaged photographs.
Drawer H	Contains Elyard albumen photographs	Silvering, physical damage (tears to edges, creases) Housed in Mylar sleeves	Digitising recommended if not already done.
Large Plan Cabinet	Samuel Elyard Watercolour on paper.	Poor condition. Untreated. Discoloured extensive tears, creases.	Repair tears, clean, flatten. House in preservation sleeve or folder
Drawer H	988.051 'Tree Stump Study' 26 th June 1889		
Larger Solander box			

Location	Description	Condition	Recommended Treatment
Large Plan Cabinet	Samuel Elyard Watercolour on paper.	Good condition. Previously treated.	Demount from mat and backing. Re tab top edge.
Drawer H	984.068	Discoloured, foxing, central crease	Remount in existing mount.
Larger Solander box	The Great Shoalhaven Flood 27 th April 1870	Mount tabs failing	
Large Plan Cabinet	Samuel Elyard Watercolour on paper.	Good condition. Previously treated.	Demount from mat and backing. Re tab top edge.
Drawer H	984.018	Discoloured, foxing, Mount tabs failing	Remount in existing mount.
Larger Solander box	Near Gerringong looking SSW 27 th August 1878		
Large Plan Cabinet	Samuel Elyard Watercolour on paper.	Good condition. Previously treated.	Demount from mat and backing. Re tab top edge.
Drawer H	984.035	Discoloured, creased along top edge, Mount tabs poorly applied and failing	Remount in existing mount.
Larger Solander box	McArthur's Store Terara c1882		
Large Plan Cabinet	Samuel Elyard Watercolour on paper.	Good condition. Previously treated.	No treatment required
Drawer H	984.075		
Larger Solander box	Scene of Nowra Looking North East c1877		

Location	Description	Condition	Recommended Treatment
Large Plan Cabinet	Samuel Elyard Watercolour on paper.	Good condition. Untreated.	Demount. Repair tears, clean, flatten Re tab top edge.
Drawer H	984.037 Junction Street from Nowra Showground 1886	Discoloured, yellow media stains on verso tears, creases.	Remount in existing mount.
Larger Solander box			
Large Plan Cabinet	Samuel Elyard Watercolour on paper.	Good condition. Previously treated.	Demount from mat and backing. Re tab top edge.
Drawer H	988.034	Discoloured, foxing, corner loss	Remount in existing mount.
Larger Solander box	Spain's Creek 1886	Mount tabs failing	
Large Plan Cabinet	Samuel Elyard Watercolour on paper.	Good condition. Previously treated. Central major tear repair	Demount from mat and backing. Re tab top edge.
Drawer H	988.028 Shoalhaven river Bridge from Spain's Farm c1890	Discoloured, foxing, Mount tabs failing	Remount in existing mount.
Larger Solander box			
Large Plan Cabinet	Samuel Elyard Watercolour on paper.	Good condition. Previous extensive treatment to repair tears, clean.	Demount from mat and backing. Re tab top edge.
Drawer H	988.027 Near St George's Head 1902	Discoloured, foxed, old mount burn.	Remount in existing mount.
Larger Solander box		Mount tabs poorly applied and failing	

Location	Description	Condition	Recommended Treatment
Large Plan Cabinet	Samuel Elyard Watercolour on paper.	Good condition. Previously treated.	Demount from mat and backing. Re tab top edge.
Drawer H	988.025 Spain's Farm Looking East c1890	Discoloured, foxed, old mount burn	Remount in existing mount.
Larger Solander box		Mount tabs poorly applied and failing	
Large Plan Cabinet	Samuel Elyard Watercolour on paper.	Good condition. Previously treated.	Demount from mat and backing. Re tab top edge.
Drawer H	988.026 Cabbage Tree Creek c1890	Discoloured, foxed, old mount burn	Remount in existing mount.
Larger Solander box		Mount tabs poorly applied and failing	

8.8 Condition Assessment: Gallery

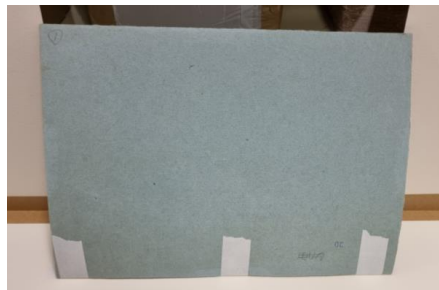
Table 9: Gallery

Location	Description	Condition	Recommended Treatment
Gallery	Samuel Elyard Watercolour on paper.	Good condition. Appears Previously treated. Mounted and framed.	De frame, assess mounting.
	984.051 Long Point, Shoalhaven River	Not properly secured in frame. Plywood verso backing board.	Option to demount from mat and backing. Re tab top edge.
		Unable to fully assess condition and mounting.	Remount in existing mount.
			Replace ply backing

Representative Images: Samuel Elyard Works on Paper



Tape stains and mat burn



Poor-quality tape mounting tabs



Untreated works require conservation repair



Original photographs have physical damage and tape stains



Many works are mounted to mat windows.
These should be re mounted to mount backings



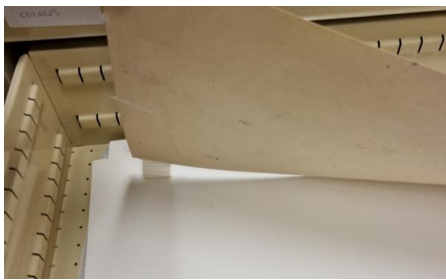
Poor quality mounting tapes have been used on many works. These require replacement



This style of mounting with conservation tissue tabs and wheat starch paste is acceptable. Some are failing.



Failing mounting tabs are common on Elyard and other similarly mounted works



Failing tissue tabs



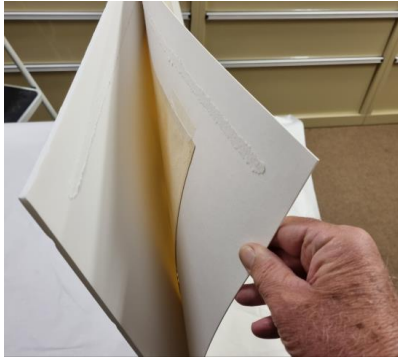
Untreated verso



Small unframed paintings require box housing



Untreated works require better protective housing and conservation treatment



Some framed works are mounted against foam core board. Mounted with double sided taped. These require remounting with an acid free mount backing



Several Elyard frames use plywood backings. These require replacement with acid free board



Some newer acquisitions are glued to mounts with PVA. These require conservation treatment to remove them



Untreated work requires conservation treatment



Example of prior extensive conservation repair



Some larger framed house poorly secured works boards and glazing. Revise

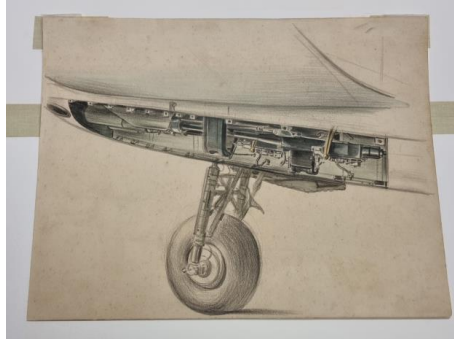
Table 8: Large Plan Cabinet Draw F: Works on Paper by Clarrie Payne

Location	Description	Condition	Recommended Treatment
Large Plan Cabinet Drawer F	Clarrie Payne Work on Paper 88.003 20mm Nose Cannon in A8 DAP Beaufighter 21 c1943	Good condition. Mount tabs failing	Demount from mat and backing. Re tab top edge. Remount in existing mount.
Large Plan Cabinet Drawer F	Clarrie Payne Work on Paper 88.017 Our First Camp, Moresby c1943	Good condition. Mount tabs failing	Demount from mat and backing. Re tab top edge. Remount in existing mount.
Large Plan Cabinet Drawer F	Clarrie Payne Work on Paper 88.006 DAP Beaufighter 21 Being Serviced c1943	Good condition. Foxing Mount tabs failing	Demount from mat and backing. Re tab top edge. Remount in existing mount.
Large Plan Cabinet Drawer F	Clarrie Payne Work on Paper 88.001 Four 0.5 Inch Machine Guns in Wing of DAP Beaufighter 21 c1943	Good condition. Mount tabs failing	Demount from mat and backing. Re tab top edge. Remount in existing mount.
Large Plan Cabinet Drawer F	Clarrie Payne Work on Paper 88.007 Goodenough for Us Aircrew Quarters c1943	Good condition. Mount tabs failing	Demount from mat and backing. Re tab top edge. Remount in existing mount.

Location	Description	Condition	Recommended Treatment
Large Plan Cabinet Drawer F	Clarrie Payne Work on Paper 88.006 20mm Nose Cannon in DAP Beaufighter 21 c1943	Good condition. Foxing Mount tabs failing	Demount from mat and backing. Re tab top edge. Remount in existing mount.
Large Plan Cabinet Drawer F	Clarrie Payne Work on Paper 88.008 Milne Bay (9 Ops Grp) c1943	Good condition. Foxing Mount tabs failing	Demount from mat and backing. Re tab top edge. Remount in existing mount.
Large Plan Cabinet Drawer F	Clarrie Payne Work on Paper 88.011 No 1 Strip Milne Bay c1943	Good condition. Foxing Mount tabs failing Discolouration on mat backing board	Demount from mat and backing. Re tab top edge. Remount in existing mount. Replace backing board.
Large Plan Cabinet Drawer F	Clarrie Payne Work on Paper 88.010 6 Sqd Arm Sec Milne Bay c1943	Good condition. Mount tabs failing Misaligned in mount. Lower edge exposed.	Demount from mat and backing. Re tab top edge. Remount in existing mount.
Large Plan Cabinet Drawer F	Clarrie Payne Work on Paper 88.009 Beaufort 100 Sqd Milne Bay c1943	Good condition. Mount tabs failing Accretion in mat opening at PL edge	Demount from mat and backing. Re tab top edge. Clean or replace mat Clean artwork. Remount in existing mount.
Large Plan Cabinet Drawer F	Clarrie Payne Work on Paper 88.005 Agero Headhunter (Moresby) c1943	Good condition. Foxing Mount tabs failing	Demount from mat and backing. Re tab top edge. Remount in existing mount.

Location	Description	Condition	Recommended Treatment
Large Plan Cabinet Drawer F	Clarrie Payne Work on Paper 88.014 Mesihol (Milne Bay Misoma) (9 Ops Grp) c1943	Good condition. Foxing Mount tabs failing	Demount from mat and backing. Re tab top edge. Remount in existing mount.
Large Plan Cabinet Drawer F	Clarrie Payne Work on Paper 88.004 Bomb Practice WO Bell 13 Squadron c1943	Good condition. Foxing Mount tabs failing Discolouration on mat backing board	Demount from mat and backing. Re tab top edge. Remount in existing mount.
Large Plan Cabinet Drawer F	Clarrie Payne Work on Paper 88.016 26 RSU Goodenough '43 c1943	Good condition. Mount tabs failing Misaligned in mount. Lower edge exposed.	Demount from mat and backing. Re tab top edge. Remount in existing mount.
Large Plan Cabinet Drawer F	Clarrie Payne Work on Paper 88.012 Milne Bay '43 c1943	Good condition. Mount tabs failing	Demount from mat and backing. Re tab top edge. Remount in existing mount.
Large Plan Cabinet Drawer F	Clarrie Payne Work on Paper 88.015 All Mod Cons Moresby Camp c1943	Good condition. Foxing Mount tabs failing	Demount from mat and backing. Re tab top edge. Remount in existing mount.

Representative Images: Clarrie Payne Works



Mounted works by Payne have similar mounting problems to other mounted works



Failing mount tabs

8.9 Condition Assessment: General Summary (Racks and Cabinets)

The following is general summary of condition of artworks housed in the main storage room.

8.9.1 Art Racks

- Most works are dusty or have dust build-up, particularly near the entrance door end and generally on tops, upper flat edges and versos. All require cleaning to reduce the likelihood of mould growth in dust deposits
- Most canvas paintings do not incorporate backing boards. Backing boards are a good prevention practice that protects from verso impact, prevents dust build-up on versos and creates a cleaner environment for the painting both on display and in storage
- Many paper-based works have foxed or degraded mounts. These require revision or replacement.
- Large works between racks are on the floor. Install chocks to raise them from the floor
- Elyard framed works on paper require revised and upgraded framing

8.9.2 Cabinet Drawers

- Good clean storage conditions
- Works either interleaved with acid free papers or housed in acid free paper folders

8.9.3 Top of Cabinets

Works by Samuel Elyard were of prime assessment focus. Works by Edwards, Shead, Max Dupain (reprints) were not closely assessed. Comments below also apply to these items:

- Mostly Framed works in standard timber gallery frames
- Frames appear to mostly incorporate standard glass glazing. Standard glass transmits UV light rather than filters it. It is recommended that glass be replaced by UV filtering acrylic glazing
- Access is difficult and unsafe without good height access
- Consider developing new framed works storage to prevent need to store on top of cabinets
- Elyard Framed works were not fully assessed as this survey did not allow time to de frame and re frame. An assumption has been made that similar issues with mounting affect these works but this required further investigation
- Always stack frames back-to-back and face-to-face

8.9.4 Large Plan Cabinet

- Good clean storage conditions
- Significant items either interleaved with acid free papers or housed in acid free paper folders, or solander boxes
- Most interleaving does not cover works well enough. Revise interleaving to better extend past outside dimensions of artworks
- Drawer L houses works and housing materials. These should be separated.

8.9.5 Works on Paper by Samuel Elyard

- Generally in good condition with a few exceptions
- A large proportion have undergone conservation treatment. This includes cleaning, tear repairs, linings, flattening, and tabbing for mounting. It is uncertain what cleaning techniques were undertaken during treatment
- Some works are untreated. These still exhibit foxing, discolouration, physical damage, brittleness and fragility
- Most of the mounted works are exhibiting failure of current mounting systems. Mounting tabs are either of poor quality, peeling loose from mounts, have failed and been substituted by poor quality tapes or papers. All are at risk of failure and at least partial detachment of the artwork. Works currently framed should be included in any replacement program
- A small number of works are adhered directly to mounts due to excess adhesive spreading from tab areas to artwork. These require removal
- Many works are tabbed to the mat window rather than the backing board. Standard conservation practice involved tabbing to the backing board as this results in less stress on the work when opening mounts. It is recommended that all works

mounted this way be revised and mounted to backing boards rather than mat windows

8.9.6 Works on Paper by Clarrie Payne

- Generally in good condition with a few exceptions
- Most of the mounted works are exhibiting failure of current mounting systems. Mounting tabs are either of poor quality, peeling loose from mounts, have failed and been substituted by poor quality tapes or papers. All are at risk of failure and at least partial detachment of the artwork. Works currently framed should be included in any replacement program
- Many works are tabbed to the mat window rather than the backing board. Standard conservation practice involved tabbing to the backing board as this results in less stress on the work when opening mounts. It is recommended that all works mounted this way be revised and mounted to backing boards rather than mat windows

8.9.7 Textile work by Jaz Corr 020.162 'The TERRA Within A True Australian Flag'

- Located on top of cabinets
- Textile and Echidna Quill
- In good condition
- Appropriately housed on a roll, interleaved and in an appropriate preservation storage box

8.9.8 Large Box on top of Plan Cabinet

- Houses Large format photographs by Ross Pulford 2007
- Some yellowing, possibly due to the initial developing process
- Interleaved with glassine paper sheets
- Supposedly water damaged but appear in reasonable condition
- Curling at ends
- Required stiff board to encourage flattening while in box
- Slightly too large for current box length. Option to extend box
- Holes around edges and Velcro dots attached from prior display. These are stable

9 STAFF TRAINING

Staff have a strong awareness of collection preservation needs. Further training in preservation practices for staff is seen as priority in the medium term and as a long-term strategy. It is recommended that some disaster recovery training be obtained so that everyone is made aware of planned response and recovery procedures.

10 PRESERVATION RISKS and PRIORITISED RECOMMENDATIONS

The major risks to the Shoalhaven City Art Collection are:

- Insufficient storage space to accommodate the collection, particularly paintings on racking and framed works on upper shelving/cabinet tops
- Artworks on open storage are exposed to dust build-up, high light intensity from light sources in close proximity
- Lack of secondary protection (backing boards) for most artworks on open storage
- Degrading, failing or poor mounting systems for mounted works on paper
- Conservation treatment needs for some Elyard works on paper
- Insufficient secondary housing for some works on paper in drawers: folders, sleeves, interleaving
- Physical damage (particularly to unhoused materials and materials on open storage)
- Handling (of fragile materials)
- Framing standards
- Insect, pest and rodent ingress

To minimise these risks, the following tabulated Prioritised Action Plan has been developed.

It summarises the recommendations made throughout this Report in a prioritised order and specifies time frames. That is, it is recommended that some tasks be undertaken immediately, some within the next two years, and others within three to five years.

With some exceptions the Collection is in good general condition and collection management practices of a high standard.

The Prioritised Action Plan relies heavily on the ability of Gallery Management to resource major recommendations. Other collection related recommendations are achievable in-house given appropriate funding and resources.

Primary preservation priorities are to:

- **Expand and upgrade dedicated storage space.** Current art storage appears close to full, particularly for paintings and larger works. Gallery Management has recognised this and created an overflow store from a gallery space on the 3rd floor. They are looking to further modify this space to provide improved art storage. **This approach is fully supported and recommended**

- **Modify store lighting.** To decrease exposure of works on open storage to excessive cumulative light exposure, undertake works to reduce this light exposure. Options include filtering or blocking light from light sources, redesign lighting away from racking and upper shelving, having lighting close to artworks disconnected. **This approach is fully supported and recommended**
- **Develop and implement a preservation project to clean and add backing boards to works of art on open rack storage and in temporary storage.** Based on focused recommendations in tables 1, 2 and 3 develop, fund and implement a project to clean paintings, add backing boards and undertake other remedial treatments as recommended. This is essential for the long-term preservation of this collection component. **This approach is fully supported and recommended**
- **Elyard Collection: Develop and implement a preservation project to upgrade mounting systems and undertake conservation works.** This assessment revealed problems associated with mounting of Elyard and other works on paper in mounts. These works are either housed unframed or in frames. Many examples of poor or failing mounting tabs were found. These issues have been noted in the highlighted tables included in this report. Other conservation works identified may be included in this project. **This approach is fully supported and recommended**
- **Elyard Collection: Undertake recommended conservation treatment works.** Many Elyard works on paper have had a level of conservation treatment undertaken in the past. A small number are still to be treated. Implement conservation treatment of these remaining works based on assessments of identified works in this report.
- **Other works on paper identified as significant: Develop and implement a preservation project to upgrade mounting systems.** The problem of degraded and failing mounting tabs is not restricted to Elyard works on paper. The works of Clarrie Payne are similarly mounted and have similar problems.
- **Develop and implement a Collection Disaster Plan:** A dedicated disaster plan identifies risks, formalises strategies to mitigate those risks, provided guidelines for prevention and preparedness, response and recovery in the event of an emergency incident involving the building and/or collections. It is essential that disaster plans correctly reflect the unique needs of the building and its collections.
- **Undertake preservation training.** Preservation training is recommended to further develop and maintain appropriate collection management and correct preservation

practices: handling, rehousing, minor repair, digitisation, condition assessment and other documentation

- **Improve Pest Management.** The poor building seal is risking ingress of insects and pests. A pillar of 'Integrated Pest Management' (IPM) is to 'build out pests'. Improving the seal around the entire building will reduce the risk of insect and rodent ingress. A secondary benefit of a better seal is more effective control of climatic conditions inside the building

10.1 Prioritised Action Plan: 1-2 Years

Recommendation	Priority	Resources
Short term – within 1-2 years		
Continue planning to expand and/or upgrade Art storage spaces to accommodate the growing collection Include the need to improve the storage environment in the overflow space or other new spaces	1	<ul style="list-style-type: none"> • Management • Staff • Funding • Advice
Modify lighting in the Level 2 Art Store to decrease exposure of works on open storage to excessive cumulative light exposure Options may include creation of as much distance as possible between collection items and light sources; filter or block high light intensity light sources near artworks; disconnection of high light intensity light sources near artworks; Investigate reconfiguring the lighting to move it away from items on open storage	2	<ul style="list-style-type: none"> • Management • Funding • Staff • Electrician
Commence development of a preservation project to clean and add backing boards to works of art on open rack storage and in temporary storage	3	<ul style="list-style-type: none"> • Management • Funding • Staff • Conservation contractor
Elyard Collection: Commence development of preservation projects to upgrade mounting systems and undertake conservation works.	4	<ul style="list-style-type: none"> • Management • Funding • Staff • Conservation contractor

Recommendation	Priority	Resources
Short term – within 1-2 years		
Other works on paper identified as significant: Commence development of a preservation project to upgrade mounting systems.	5	<ul style="list-style-type: none"> • Management • Funding • Staff • Conservation contractor
Plan for preservation training to promote good preservation practice throughout the collection and enable good collection maintenance and re housing to be undertaken.	6	<ul style="list-style-type: none"> • Management • Staff • Conservation training provider
Commence improvement of secondary housing for works on paper: Sleeves, interleaving, folders.	7	<ul style="list-style-type: none"> • Funding • Management • Staff • Training • Materials • Conservation provider
Develop and implement a comprehensive housekeeping policy for the premises and Collection.	8	<ul style="list-style-type: none"> • Management • Staff

10.2 Prioritised Action Plan: Within 3 Years

Recommendation	Priority	Resources
Medium-term – within 3 years		
Implement plans to expand and upgrade the Art Stores.	1	<ul style="list-style-type: none"> • Management • Staff • Funding • Advice • Suppliers • Contractors

Recommendation	Priority	Resources
Medium-term – within 3 years		
Commence preservation project to clean and add backing boards to works of art on open rack storage and in temporary storage.	2	<ul style="list-style-type: none"> • Management • Funding • Staff • Conservation contractor
Commence preservation and conservation projects to upgrade mounting systems and undertake conservation works on identified Elyard Collection works.	3	<ul style="list-style-type: none"> • Management • Funding • Staff • Conservation contractor
Commence planning a preservation project to upgrade mounting systems of identified significant works on paper.	4	<ul style="list-style-type: none"> • Management • Staff • Funding • Advice
Commence development of a dedicated disaster plan for the Building and Collections.	5	<ul style="list-style-type: none"> • Management • Funding • Staff • Advice
Commence preservation training for staff to promote good preservation practice throughout the collection and enable good collection maintenance and re housing to be undertaken.	6	<ul style="list-style-type: none"> • Management • Staff • Conservation training provider
Commence development of an integrated pest management program (IPMP) for the building and collections	7	<ul style="list-style-type: none"> • Management • Staff • Conservation advice
Maintain a comprehensive housekeeping policy for the premises and collections.	8	<ul style="list-style-type: none"> • Staff resources • Specialist advice • Housing materials • Cleaning programs

Recommendation	Priority	Resources
Medium-term – within 3 years		
Continue to purchase preservation housing materials to maintain and improve collection housing (e.g. preservation boxes and packaging for material on open storage)	9	<ul style="list-style-type: none"> • Management • Finding • Suppliers • Advice on best options

10.3 Prioritised Action Plan: Within 5 Years

Recommendation	Priority	Resources
Long-term – within 5 years		
Complete expansion and upgrade of art stores. Monitor conditions to ensure they are as environmentally stable as possible.	1	<ul style="list-style-type: none"> • Management • Staff • Contractors
Commence planning for further dedicated storage space as the collection grows.	2	<ul style="list-style-type: none"> • Management • Staff
Complete preservation project to clean and add backing boards to works of art on open rack storage and in temporary storage.	3	<ul style="list-style-type: none"> • Management • Funding • Staff • Conservation contractor
Complete preservation and conservation projects to upgrade mounting systems and undertake conservation works on identified Elyard Collection works.	4	<ul style="list-style-type: none"> • Management • Funding • Staff • Conservation contractor
Commence and complete a preservation project to upgrade mounting systems of identified significant works on paper.	5	<ul style="list-style-type: none"> • Management • Funding • Staff • Conservation contractor

Recommendation	Priority	Resources
Long-term – within 5 years		
Complete and implement a dedicated disaster plan for the building and Collections. Maintain emergency management practices surrounding collection housed along both side walls. Maintain the Disaster Plan.	6	<ul style="list-style-type: none"> • Management • Staff
Continue revision of collection risks related to possible building leaks as part of disaster planning.	7	<ul style="list-style-type: none"> • Management • Staff
Maintain preservation training for staff to promote good preservation practice throughout the collection and enable good collection maintenance and re housing to be undertaken.	8	<ul style="list-style-type: none"> • Management • Staff • Conservation training provider
Maintain the comprehensive Integrated Pest Management Plan.	9	<ul style="list-style-type: none"> • Management • Staff • Advice • Local Provider
Maintain a comprehensive Housekeeping Policy for the premises and collections.	10	<ul style="list-style-type: none"> • Staff resources • Specialist advice • Housing materials • Cleaning programs
Continue to purchase preservation housing materials to maintain and improve collection housing (preservation boxes and packaging for material on open storage).	11	<ul style="list-style-type: none"> • Management • Finding • Suppliers • Advice on best options

11 OTHER GENERAL RECOMMENDATIONS (BY SUBJECT)

The following recommendations are based on general preservation objectives and included as a guide in building good general preservation into the collection.

11.1 Photographs

Recommendation	Priority	Resources
Short-term		
Copy fading colour photos that are deemed to be of priority preservation significance	1	<ul style="list-style-type: none"> Scanner Staff time
Identify adequate storage space for the expansion of this collection.	2	<ul style="list-style-type: none"> Provider Dedicated workspace
Medium-term		
For long-term preservation, photographs require individual sleeves to prevent abrasion by rubbing against each other and to prevent excessive handling when finding the desired photograph.	1	<ul style="list-style-type: none"> Suitable preservation sleeves, folders, or pockets and interleaving
Non-Buffered acid free tissue is essential for interleaving		
Long-term		
For long-term preservation it is recommended that the photos or a representative group be placed in individual polyethylene sleeves as preservation copies. Copies can be made of these for access.	1	<ul style="list-style-type: none"> Suitable preservation sleeves, folders, or pockets
House all photographs from other locations such as envelopes, expander files, bags, and boxes into the filing cabinet system.	2	<ul style="list-style-type: none"> Identified dedicated storage location
Where older photographs are mounted to brittle poor-quality backings and are in danger of being broken. House these in polyethylene sleeves with an archival support board behind them.	3	<ul style="list-style-type: none"> Non buffered card supports

11.2 Paper Based Items

Recommendation	Priority	Resources
Short term		
House flat in sleeves, folders, interleaved. Store in boxes, drawers.	1	<ul style="list-style-type: none"> Archival preservation housing materials
Medium term		
Place un-mounted large format material in archival polyethylene sleeves, pockets and folders. House in drawers.	1	<ul style="list-style-type: none"> Archival preservation sleeves, folders, or pockets
Long-term		
Additional storage cabinets as possible to allow for collection expansion.	1	<ul style="list-style-type: none"> Additional storage cabinets as possible
Prevent oversize material in drawers from being damaged by the movement of opening drawers. Option to be re-housed into oversize art boxes	2	<ul style="list-style-type: none"> Funding Provision of an appropriate housing for oversize items

11.3 Oversized Paper Items

Recommendation	Priority	Resources
Short-term		
Oversize paper items that are too large for vertical hanging or cabinet storage may be roll stored on large cardboard or PVC tubing rolls, wrapped with archival paper to protect them.	1	<ul style="list-style-type: none"> • Tubing, archival paper
Medium-term		
Place loose and un-mounted works into archival polyethylene sleeves, pockets and folders and into plan cabinets.	1	<ul style="list-style-type: none"> • Suitable preservation sleeves, folders, or pockets • Interleaving
Long-term		
Expand current storage to allow for collection expansion.	1	<ul style="list-style-type: none"> • Additional storage cabinets
	2	<ul style="list-style-type: none"> • Funding • Provision of an appropriate housing for oversize works on paper i.e. folders, sleeves, interleaving

11.3 Framed Items, Hanging Items

Recommendation	Priority	Resources
Medium – Long term		
Overhaul framed materials to replace the hanging hardware, revise backings, reseal the backs, clean glazing, and secure the items they house.	1	<ul style="list-style-type: none"> • Hanging hardware, sealing tape, cleaning materials • Backing materials (acid free)
Spacers may need to be added to separate objects from glazing.	2	<ul style="list-style-type: none"> • Spacer materials • Local provider • Conservation advice

11.4 Textiles

Recommendation	Priority	Resources
Short Term		
Assessment of all wool based textiles for webbing clothes moth and possibly carpet beetle infestation	1	<ul style="list-style-type: none"> Freezer Camera for documentation Sealed housing materials Regular reassessment
Quarantining, freezing, housing in sealed packages	1	
Medium term		
All textiles on display require adequate display space and padded or shaped hanging supports to prevent folding and crowding, low light levels, good support, and low dust levels	1	<ul style="list-style-type: none"> Appropriate support, padding materials Good environmental conditions Regular maintenance and assessment
Long-term		
Textile items require padded, interleaved and supported storage or display to prevent misshapenness, stress on hanging points, damage, and creases	1	<ul style="list-style-type: none"> Appropriate support, padding materials Good environmental conditions Regular maintenance and assessment
All textile items require checking and revision of their housing for storage to eliminate folding, poor storage materials, open storage, inappropriate storage locations	2	

14.3 Small Objects

Recommendation	Priority	Resources
Short term		
Assess all objects to determine the best way to house and display them. Good object support is of primary importance to retain form stability and shape. House in well-packaged supporting housing to prevent dust build-up and protect. House in as stable conditions as possible	1	<ul style="list-style-type: none"> • Appropriate preservation housing materials • Preservation training • Stable conditions • Stable shelving
Medium, Long term		
House in uncrowded stable storage to enable good handling and access	1	<ul style="list-style-type: none"> • Appropriate preservation housing materials • Preservation training • Stable conditions • Stable shelving • Storage space
Long-term		
Ongoing assessment Conservation intervention for significant objects	1 2	<ul style="list-style-type: none"> • Preservation training • Professional conservation services

11.5 Modern Materials

Recommendation	Priority	Resources
Short term		
Assess objects made of modern materials, particularly those made of early plastics, synthetics vinyls and rubbers for deterioration House these items in well-packaged supporting housing House in as stable conditions as possible	1 2 3	<ul style="list-style-type: none"> • Preservation housing materials • Preservation training • Internal spaces away from building extremities • Stable conditions

Recommendation	Priority	Resources
Medium term		
Ongoing assessment	1	• Preservation training
Conservation intervention for significant objects	2	• Professional conservation services
Long-term		
Ongoing assessment	1	• Preservation training
Conservation intervention for significant objects	2	• Professional conservation services

11.6 Environment

Recommendation	Priority	Resources
Short term		
Keep outer doors closed as much as possible to prevent ingress of dust, insects, light, etc.	1	• Preservation training
Medium term		
Replace open boxes with closed boxes or cover open boxes to reduce the impact of dust	1	• Acquire housing materials • Preservation training
Long-term		
Continue a regular environmental monitoring program to monitor temperature and relative humidity in all collection areas	1	• Redesign exhibition spaces and exhibits to reflect environmental sensitivity of items on display
Move fragile or environmentally sensitive material away from outer walls and windows to inner spaces where building mass can buffer environmental conditions	2	

11.7 Disaster Planning

Recommendation	Priority	Resources
Short term		
Conduct a risk assessment of the buildings and collections	1	<ul style="list-style-type: none"> Disaster awareness
Organise a tour of the buildings and collections by the fire brigade on a regular basis to develop familiarity with collections and their preservation requirements during emergencies	2	<ul style="list-style-type: none"> Liaison with local emergency services groups, fire brigade
Raise all objects resting on the floor in water prone areas up on blocks by 10cm	3	<ul style="list-style-type: none"> Spacer blocks
Medium term		
Revise the disaster plan to prepare for, prevent and respond to any disaster incidents involving collections	1	<ul style="list-style-type: none"> Disaster training Professional advice
Long-term		
Maintain the disaster planning strategy, particularly during and after building works	1	<ul style="list-style-type: none"> Funding for supplies IPM, risk mitigation strategy
Acquire disaster response supplies	2	<ul style="list-style-type: none"> Professional advice
Establish a separate quarantine space for suspect incoming and collection material (dirt, dust, insects, and mould)	3	<ul style="list-style-type: none"> Communication with building works providers

15 AUTHORSHIP

This report was prepared by consultant conservator Kim Morris, BA App Sci. (Materials Conservation) CCAE, Director, Art & Archival P/L

16 REFERENCES

- Shoalhaven Regional Gallery Collection Significance Assessment: Roslyn Russell Museum Services, March 2021
- Shoalhaven Regional Gallery Collection Spreadsheet, April 30, 2023