

# BUSINESS PAPER

## Special Meeting

**Wednesday 29 July 2020**

Ernest Brock Room

### NOTICE OF MEETING

Date: 29 July 2020

Mayor:

Councillor T D Golder

Deputy Mayor:  
Councillors:

Councillor G B McMullen  
Councillor J R P Birkett  
Councillor M C Edwards  
Councillor J L Guthrie  
Councillor J M Hancock  
Councillor W L Ladbrook  
Councillor C J O'Neil  
Councillor W M Taylor

Chief Executive Officer:

Ms Julie Reitano

Executive Management:

Mr Rob Hayward (Deputy Chief Executive Officer/Director  
Development, Facilities & Environmental Services)  
Ms Sharon Frank (Director Corporate & Community Services)

Attached is the agenda for the **Special Meeting** to be held at the Ernest Brock Room on **July 29, 2020**  
**at 2.45PM**

A handwritten signature in black ink, appearing to read "Julie Reitano", with a stylized flourish at the end.

Julie Reitano  
**Chief Executive Officer**

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### Confidential Items

In accordance with the provisions of section 275 of the *Local Government Regulation 2012*, a local government may resolve to close a meeting to the public to discuss confidential items that it's Councillors or members consider it necessary to close the meeting.

### **7 Confidential Items**

### **8 Confidential Items**

#### **8.1 Surat Bore 1 Drilling and Construction.**

**Classification:** Closed Access

Local Government Regulation 2012 Section 275(h) other business for which a public discussion would be likely to prejudice the interests of the local government or someone else, or enable a person to gain a financial advantage.

#### **8.2 Tender 20029 Yuleba Bore 2 Drilling and Construction**

**Classification:** Closed Access

Local Government Regulation 2012 Section 275(e) contracts proposed to be made by it.

#### **8.3 Request for Letter of Support**

**Classification:** Closed Access

Local Government Regulation 2012 Section 275(h) other business for which a public discussion would be likely to prejudice the interests of the local government or someone else, or enable a person to gain a financial advantage.

**8.4 Headspace Roma**

**Classification:** Closed Access

Local Government Regulation 2012 Section 275(h) other business for which a public discussion would be likely to prejudice the interests of the local government or someone else, or enable a person to gain a financial advantage.

**Closure**

**COUNCILLOR NOTICE OF MOTION**

**Meeting:** Special 29 July 2020

**Date:** 28 July 2020

**Item Number:** 5.1

**File Number:** D20/73080

**SUBJECT HEADING:** Communication Infrastructure - Dunkeld

**Classification:** Open Access

**Councillor's Name:** Cr Tyson Golder

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**Executive Summary:**

On Sunday 26 July 2020, there was a community meeting held at the Dunkeld Community Hall to discuss the mobile network plans for the Dunkeld community.

**Councillor's Recommendation:**

That Council compile a preliminary submission by 31 July 2020 and liaise with the Dunkeld community for the need for a macro power sought through the Black Spot funding program, suggesting it to be located at the RCSC tower near Dunkeld due to flood events, bush fires, remote access and road accidents.

**Background:**

After the community meeting mentioned above, an email was sent to the Office of the Mayor with resolutions. The email is attached to this report for your reference.

**Supporting Documentation:**

[1](#) Email from Ken Syme - Resolutions from Dunkeld Community Meeting - 26/7/2020 D20/73081

**Notice prepared by:** Cr. Tyson Golder

**Brittany Lafrenais**

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**From:** Ken Syme <ken.woodlands@activ8.net.au>  
**Sent:** Tuesday, 28 July 2020 2:28 PM  
**To:** Cherie King; Voyce, Shannon; Georgie Somerset; Boisen, May; Michael Guerin; Peter Thompson; Elisa Westmore; Geoff McMullen; Anthony Struss; Mike & Annie Noon; David Vogler; Office of the Mayor; Andrew Sinnamon; mark.edwards@leichardt.com.au  
**Subject:** HPRM: Re: Resolutions from Dunkeld meeting  
**Attachments:** Resolutions.docx  
  
**Categories:** External correspondence  
**Record Number:** D20/73079

> On 28 Jul 2020, at 2:21 pm, Ken Syme <ken.woodlands@activ8.net.au> wrote:

>

> Hello All,

> The meeting on Sunday at Dunkeld was supported by 20 odd community members as well as the Mayor of Maranoa Regional Council and two other councillors. A very good and productive meeting. Please find attached the Resolutions from the meeting.

-----Safe Stamp-----

Your Anti-virus Service scanned this email. It is safe from known viruses.

For more information regarding this service, please contact your service provider.

To write a letter to Minister Littleproud thanking him for all of the work he and his office has done so far and we will be sending a joint submission from Dunkeld Community, Maranoa Regional Council, Agforce and SQ Landscapes in the near future.

Resolutions passed at the Dunkeld meeting on the 26<sup>th</sup> of July 2020

1. The Dunkeld Community accepts the small cell to be installed at Dunkeld under the Mobile Black Spot Funding Program (MBSFP) round 5 on condition it is erected to achieve maximum coverage possible.
2. The Maranoa Regional Council to keep Dunkeld at the top of its priority list for MBSFP in the future for a maxi tower/cell.
3. Maranoa Regional Council to work with the Dunkeld Community, Agforce and SQ Landscapes to put a submission together to send to Minister Littleproud and Minister Coulton. This submission to include lobbying for the MBSFP to change the parameters of the programme to allow for Telstra to utilise existing infrastructure where appropriate such as HCRC sites.
4. Ken Syme and Annie Noon to be included in the formulation of this joint submission along with other appropriate people from Agforce and SQ Landscapes as well as a carbon copy of the resolutions to be sent to Agforce and SQ Landscapes so the resolutions can be progressed through both organisations.
5. To ask Telstra to provide a quote (non-binding but indicative) under the MBSFP to the Dunkeld Community for the cost of a major cell at Dunkeld, and a separate quote for a major cell utilising the Telstra owned HCRC tower at Coolibah, Dunkeld which has 240 mains power and a height of 96 meters. This is to allow the community to make an informed decisions along with the Maranoa Regional Council to look at funding options.

## **OFFICER REPORT**

**Meeting:** Special 29 July 2020

**Date:** 28 July 2020

**Item Number:** 6.1

**File Number:** D20/72653

**SUBJECT HEADING:** Yuleba War Mural Treatment Project

**Classification:** Open Access

**Officer's Title:** Specialist – Arts & Culture

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### **Executive Summary:**

Maranoa Regional Council in conjunction with the South West Queensland Regional Arts have a small budget (\$12,000) to engage a contractor, to professionally investigate a possible restoration to the Yuleba War Memorial Mural.

With the total cost of the restoration project being \$18,276.50, a shortfall in the budget of \$6,276.50 has been identified. It is requested that this shortfall be drawn from the Arts & Culture Materials and Services Budget GL 02885.2001.2001.

This matter was laid on the table at the Ordinary Meeting held on 22 July 2020, pending receipt of further information. The requested information is provided in this report for Council's consideration.

### **Officer's Recommendation:**

That Council approves the allocation of funds from the Arts & Culture - Materials and Services Budget, GL 2885.2201.2001 at a total cost of \$6,276.50 to allow for the completion of this project.

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### **Individuals or Organisations to which the report applies:**

***Are there any individuals or organisations who stand to gain a benefit, or suffer a loss, (either directly or indirectly) depending on the outcome of consideration of this matter?***

(Note: This is to assist Councillors in identifying if they have a Material Personal Interest or Conflict of Interest in the agenda item - i.e. whether they should participate in the discussion and decision making).

South West Queensland Regional Arts  
Blair Paintings Conservation  
Maranoa Regional Council

### **Acronyms:**

**Are there any industry abbreviations that will be used in the report?**

*Note: This is important as particular professions or industries often use shortened terminology where they refer to the matter on a regular basis. However, for individuals not within the profession or industry it can significantly impact the readability of the report if these aren't explained at the start of the report).*

Acronym	Description
RADF	Regional Arts Development Fund

**Context:**

***Why is the matter coming before Council?***

The total cost for the Yuleba War Memorial Mural Restoration project has come to \$18,276.50, with a shortfall of \$6,276.50 being identified in the budget.

Council has previously approved \$6,000 in Strategic Initiative funding as part of its 2019/2020 RADF program to be used for this project. These funds are to be used in conjunction with a \$6000 commitment from South West Queensland Regional Arts bringing the current total available budget for this project to \$12,000.

It is requested that Council provide the shortfall of \$6,276.50 to be allocated from the Arts and Culture Materials and Services Budget GL2885.2001.2001, in order to complete this project.

**Background:**

***Has anything already happened in relation to this matter?***

(Succinct overview of the relevant facts, without interpretation)

**Additional Information as requested at Ordinary Meeting on 22 July 2020**

This matter was presented at the Ordinary Meeting held on 22 July 2020. Council resolved to lay the matter on the table pending further advice regarding the qualifications of the proposed contractor (Blair Paintings Conservation) (Resolution No. OM/07.2020/57). The qualification information (including a reference from the Queensland Art Gallery and Gallery of Modern Art, and confirmation of Tessa Blair's membership of the Australian Institute for the Conservation of Cultural Material) is now provided as an attachment to this report for Councillors' information (see Attachment 1).

The report as previously tabled is provided as follows:

Quotes have been called for this project - Blair Paintings Conservation have been engaged to undertake the work on the Yuleba Hall War Mural at a total cost of \$18,276.50.

**Please note:** (Blair Paintings Restoration have no relationship with Michelle Blair who is a former Arts and Culture Coordinator at Maranoa Regional Council)

At a General Council meeting held on 24<sup>th</sup> January 2020, Council resolved to:

**Resolution No. GM/01.2020/64**

**Moved Cr Chambers**

**Seconded Cr Newman**

**That Council:**

- 1. Allocate the remaining budget from its 2019/20 Regional Arts Development Fund (RADF) Strategic Initiative (GL 2885.2250.2001) to the following projects:**



- a) Design and installation of laser cut-out in Mitchell Memorial Park (\$5,000)
- b) Conservation of the mural in the Yuleba Hall (\$6,000)

**2. Accept the offer of \$6,000 in matching funds for the Yuleba mural project from South West Queensland Regional Arts.**

CARRIED

<https://www.qldwarmemorials.com.au/memorial?id=1388>

According to the Queensland War Memorials website this incredibly detailed mural depicting many theatres of war was painted by a jackeroo, Robert Fred (known as Fred) Doyle in 1964, and is the backdrop to the stage of the Memorial Hall. It was unveiled by Hon F G R (Frank) Nicklin, MM, LLD, MLA, Premier of Queensland, on 9 October 1964.

The mural is in need of professional investigation, possible restoration, and a professionally installed perspex (or similar) 'cover'. A representative from South West Queensland Regional Arts has offered to provide a matching \$6,000 towards the project, and her initial conversations with a Queensland Museum conservator indicate this would be enough to complete the project.

This project aligns with the Local Priorities for the RADF program

- Funding requests that involve different, new or emerging art forms
- Funding requests targeting individual participants and groups that have not historically participated in RADF funded programs and projects.
- Develop and enhance local skills.
- Ensure there is a regional benefit for funded projects.

**Legislation, Local Laws, State Policies & Other Regulatory Requirements:**

***What does the legislation and other statutory instruments include about the matter under consideration?***

(Include an extract of the relevant section's wording of the legislation – please do not just quote the section number as that is of no assistance to Councillors)

N/A

**Council Policies or Asset Management Plans:**

***Does Council have a policy, plan or approach ordinarily followed for this type of decision?***

***What are relevant sections of the policy or plan?***

(Quote/insert the relevant section's wording / description within the report)

The projects align with the Local Priorities for the RADF program:

- Funding requests that involve different, new or emerging art forms
- Funding requests targeting individual participants and groups that have not historically participated in RADF funded programs and projects.
- Develop and enhance local skills.
- Ensure there is a regional benefit for funded projects.

**Input into the Report & Recommendation:**

**Have others' views or input been sourced in developing the report and recommendation to Council? (i.e. other than the report author?) What did each say?** (Please include consultation with the funding body, any dates of critical importance or updates or approvals required)

Ed Sims – Manager, Economic and Community Development  
Kym Walters – Specialist – Arts and Culture

### Funding Bodies:

**Is the project externally funded (or proposed to be)? If so, are there any implications in relation to the funding agreement or grant application.** (Please do not just include names)

The Regional Arts Development Fund (RADF) is a partnership between the Queensland Government and Maranoa Regional Council to support local arts and culture in regional Queensland.  
These projects and allocation fit within the guidelines of the program.

### This Financial Year's Budget:

**Will the matter under consideration impact how much Council collects in income or how much it will spend? How much (\$)? Is this already included in the budget? (Include the account number and description).**

**If the matter under consideration has not been included in the budget, where can the funds be transferred from? (Include the account number and description) What will not be done as a result?**

With the total cost of the restoration project being \$18,276.50, a shortfall in the budget of \$6,276.50 has been identified. It is requested that this shortfall be drawn from the Arts & Culture Materials and Services Budget GL 02885.2001.2001.

### Future Years' Budgets:

**Will there need to be a change in future years' budgets to cater for a change in income or increased expenditure as a result of Council's decision? How much (\$)?** (e.g. estimate of additional maintenance or operating costs for a new or upgraded project)

N/A

### Impact on Other Individuals or Interested Parties:

**Is there anyone who is likely to be particularly interested in or impacted by the decision, or affected by the recommendation if adopted? What would be their key interests or concerns?** (Interested Parties Analysis - IS9001:2015)

Yuleba community  
Yuleba Hall Committee

### Risks:

**What could go wrong if Council makes a decision on this matter? (What is the likelihood of it happening and the consequence if it does)** (List each identified risk in a table)

Risk	Description of likelihood & consequences
Funds to be returned to funding bodies	If Council do not proceed with the project, funds will need to be returned to RADF & South West Queensland Regional Arts.
Deterioration of the mural	It is likely that the mural, if left untreated, will continue to deteriorate to a point that it will become irreparable.
Negative community feedback	Possible petition from the Yuleba community if this important mural is not preserved.

**Advice to Council:**

***What do you think Council should do, based on your skills, qualifications and experience, your knowledge of this and related matters, and the facts contained in the report?***

(A summary of what the employee thinks Council needs to hear, not what they think individual Councillors want to hear – i.e. employees must provide sound and impartial advice – the employee's professional opinion)

The Yuleba Memorial Hall war mural is an important component of the Yuleba Community.

The Yuleba Local Plan states as an objective *that the heritage and cultural precincts in Yuleba and its district continue to be progressively enhanced (Adopted 26 July 2018 GM/07.2018/01)*

We have a unique opportunity, in the case of this mural, to preserve both an important piece of community art and an integral part of the heritage of the Yuleba community.

Council should proceed with the conservation of the Yuleba Memorial Hall war mural.

**Recommendation:**

***What is the 'draft decision' based on the advice to Council?***

***Does the recommendation suggest a decision contrary to an existing Council policy? If so, for what reason?***

(Note: recommendations if adopted by Council become a legal decision of government and therefore must be clear and succinct about the action required by employees (unambiguous)).

***Does this recommendation suggest a decision contrary to an existing Council policy? If so, for what reason?***

That Council approves the allocation of funds from the Arts & Culture - Materials and Services Budget, GL 2885.2201.2001 at a total cost of \$6,276.50 to allow for the completion of this project.

**Link to Operational Plan Function:**

Corporate Plan 2018-2023

Strategic Priority 4: Growing our region

4.11 Arts and culture

**Supporting Documentation:**

- |                     |   |           |
|---------------------|---|-----------|
| 1 <a href="#">↓</a> | Tessa Blair / Blair Paintings Restoration - CV, Reference from QAGOMA, AICCM membership | D20/73320 |
| 2 <a href="#">↓</a> | Invoice 158 Maranoa Regional Council - Yuleba Memorial Hall Mural                       | D20/65660 |
| 3 <a href="#">↓</a> | Yuleba Hall Mural Treatment Proposal Maranoa Regional Council 2020                      | D20/65487 |

**Report authorised by:**

Manager - Economic & Community Development

Deputy Chief Executive Officer/Acting Director Infrastructure Services

# Blair Paintings Conservation

TESSA BLAIR

0416 842 245 | [blairpaintingsconservation@gmail.com](mailto:blairpaintingsconservation@gmail.com) | [www.linkedin.com/in/tessablair](http://www.linkedin.com/in/tessablair)

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PROFESSIONAL MEMBER AICCM, 2018 - present

## EDUCATION

Masters of Cultural Materials Conservation (Paintings) 2012-2013  
The University of Melbourne

Bachelor of Creative Industries (Honours) (Visual Art) 2010  
Queensland University of Technology, Brisbane

Bachelor of Creative Industries (Visual Art) 2006-2008  
Queensland University of Technology, Brisbane

## CONSERVATION EMPLOYMENT HISTORY

Blair Paintings Conservation, Brisbane Oct 2016 – present  
Paintings Conservator, full time

Whitten & Proctor Fine Art Conservation, Houston Oct. 2015 – Oct. 2016  
Paintings Conservator, full time; bench work

Restorart Inc., Toronto Jan. 2014 – Jul. 2015  
Junior Paintings Conservator, full time; primarily bench work

Heidi Sobol Painting Conservation, Toronto Jan. 2014 – Jul. 2015  
Junior Paintings Conservator, project-based bench work

National Gallery of Malaysia (BSVN), Kuala Lumpur Aug. – Sept. 2013  
Internship

The Royal Ontario Museum, Toronto Oct. – Jan. 2012/2013  
Internship

## REFEREES

Available upon request.

61 Callan Street, Keperra, Queensland 4054  
ABN 51606375763

23 July 2020

**QUEENSLAND ART GALLERY  
GALLERY OF MODERN ART**

STANLEY PLACE, SOUTH BANK, BRISBANE  
PO BOX 3686, SOUTH BRISBANE  
QUEENSLAND 4101 AUSTRALIA  
QAGOMA.QLD.GOV.AU

T: +61 (0)7 3840 7303  
F: +61 (0)7 3844 8865  
E: GALLERY@QAGOMA.QLD.GOV.AU

To whom it may concern

Re: Tessa Blair, Blair Paintings Conservation.



QAGOMA first encountered Tessa Blair in 2016 when she returned from North America to establish her Brisbane based conservation practice, *Blair Paintings Conservation*. Subsequent to her formal postgraduate training in paintings conservation (including internships at art museums in Malaysia and Canada), Tessa developed her professional skills working with respected conservation practitioners in North America. Since then she has established her own business in Brisbane and has become a valued member of the professional conservation sector locally.

QAGOMA has directly employed Tessa to undertake museum standard condition reporting on a number of occasions, including to assess and prepare paintings for exhibition and travel. She has additionally been contracted to complete complex treatments of paintings by lenders to QAGOMA exhibitions. As a Professional Member of the AICCM, Tessa is foremost on the list of conservators we recommend to external parties requiring professional conservation services. We have only received favourable feedback from people who have used her services, and our direct experiences with Tessa have consistently been positive.

Tessa is conscientious, reliable, maintains high professional standards and communicates clearly. I have no hesitation in recommending her services in painting conservation.

Kind regards

A handwritten signature in black ink, appearing to read 'G. Osmond'.

GILLIAN OSMOND | Conservator (Paintings)

QUEENSLAND ART GALLERY | GALLERY OF MODERN ART

7/29/2020

Professional Details for Mrs. Tessa Blair - Australian Institute for the Conservation of Cultural Material



# Professional Details for Mrs. Tessa Blair

Home » Find a Conservator » Professional Details for Mrs. Tessa Blair

## Tessa Blair, Blair Paintings Conservation



[www.blairpaintingsconservation.com.au](http://www.blairpaintingsconservation.com.au)

**Email:**

[blairpaintingsconservation@gmail.com](mailto:blairpaintingsconservation@gmail.com)

**Phone:** [0416842245](tel:0416842245)

**State:** QLD

**Conservation treatments and services offered:** Paintings

## About me

After graduating from the Masters of Cultural Materials Conservation course at the University of Melbourne, I worked overseas for three years (Canada and USA). I returned to Brisbane and set up my own private studio in November 2016. The experience abroad deeply informed my practice and technical skills, as I was fortunate to learn from highly skilled and well regarded paintings conservators.

## About the business

Blair Paintings Conservation is a private paintings conservation studio, accepting fine art paintings and their frames.

7/29/2020

Professional Details for Mrs. Tessa Blair - Australian Institute for the Conservation of Cultural Material

## Other conservation services

[View the Find a conservator page](#)

# Blair Paintings Conservation

TAX INVOICE

Invoice number: 158

MARANOA REGIONAL COUNCIL  
PO BOX 620  
Roma QLD 4455

KYM-MAREE WALTERS  
Specialist – Arts & Community Development  
0427 669 938  
kym-maree.walters@maranoa.qld.gov.au

29 June 2020

Invoice Description: For the onsite examination of the painting listed below and the creation of a subsequent Treatment Proposal document, supplied separately.



TITLE UNKNOWN (War memorial mural, Yuleba Memorial Hall) (1964)  
DOYLE, Robert Fred  
oil on four separate Masonite-style hardboard panels  
266.5 x (128.2, 137, 137, 129 panels 1-4 respectively)

Cost: \$2625  
+GST: \$262.50

**TOTAL OWING: \$2887.50**

With thanks,



Tessa Blair  
Paintings Conservator  
Blair Paintings Conservation  
ABN 51 606 375 763  
0416 842 245  
blairpaintingsconservation@gmail.com  
61 Callan Street  
Keperra QLD 4054



Maïté Le Mens  
Paintings Conservator  
Studio 204  
ABN 45 624 910 934  
0458 632 730  
maite@studio204.com.au  
204 Stradbroke Avenue  
Wynnum QLD 4178

DIRECT DEPOSIT  
Account name: Tessa Blair  
BSB: 084961  
Account Number: 25 224 8299  
Reference: Inv 158



# Blair Paintings Conservation & STUDIO204

## TREATMENT PROPOSAL

MARANOA REGIONAL COUNCIL  
PO BOX 620  
Roma QLD 4455

KYM-MAREE WALTERS  
Specialist – Arts & Community Development  
0427 669 938  
kym-maree.walters@maranoa.qld.gov.au

29 June 2020



TITLE UNKNOWN (War memorial mural, Yuleba Memorial Hall) (1964)

DOYLE, Robert Fred

oil on four separate Masonite-style hardboard panels  
266.5 x (128.2, 137, 137, 129 panels 1-4 respectively)

Examined on: 24 June 2020	At: Yuleba Memorial Hall, Yuleba QLD
<p><b>CONDITION SUMMARY:</b> This oil on Masonite-style hardboard panels (4) is in generally fair condition overall, given its age, materials, processes, and environmental exposures. The paint is mostly stable. However, there are several localised areas of active flaking with associated loss. There are also numerous areas of drying cracks, as well as dust, dirt, grime, and accretions throughout the image area.</p>	
<p><b>PRIMARY SUPPORT:</b> Masonite-style hardboard panels. Four individual panels nailed into the wall/supports (presumably, verso not accessible). The painting is essentially part of the wall/building. The joins between the panels are all visible. The join between panels #3 and #4 is the most visually disturbing, with the largest gap between them (see Images 1 and 2).</p>	

1 of 12

# Blair Paintings Conservation & STUDIO204

Tension / Strength: Good and stable.	Surface plane: Fairly good, some slight undulations present however they are not structurally or visually disturbing.
Damages: There are various gouges in the primary support, scattered throughout, affecting the main image area and the edges beneath the frame rebate (particularly at the top right corner under frame rebate). Numerous holes in the media and primary support throughout the image, possibly caused by tacks or nails (see Images 1 and 3). Some small chips and losses at edges of all panels.	
<u>AUXILIARY SUPPORT:</u> The panels are secured to the wall/wall supports with nails. These nails are at the edges of each panel as well as scattered (seemingly randomly) throughout the image. Some nails have been painted over, whereas others have not, and their heads are visible and distracting under normal conditions (some are silver in colour, and some have a red corrosion product on the surface) (see Image 4). Also, note that several nails that secure the board to the wall/support are starting to protrude from the image plane.	
<u>MEDIA:</u> Oil paint. Appears in fairly good condition, except for localised areas of flaking and loss (see Images 1 and 5). The clarity of the media is affected by dust, dirt, grime, and accretions.	
Cleavage and flaking: Mostly associated with browns and dark greens, especially in the areas of higher/thicker impasto (see Images 1, 5, and 6). The edges of each panel appear to also be particularly vulnerable to flaking (see Image 7). There are several areas of concern, most notably at the red of the collar of the nurse (on panel #3), where the paint is under-bound, loose, and prone to loss/fine flaking upon the lightest of touches.	
Craquelure pattern: Fine and shallow drying cracks affecting the thinly applied darker colours (see Image 8).	
Losses: There are various small areas of loss across the surface, mostly associated with the active regions of flaking (see Images 1, 5, and 6). Other areas of loss are associated with impact damages (gouges) in the primary support. Some loss also associated with scratches and abrasions (particularly under frame rebate).	
Abrasions / scratches / impacts: Yes. Various throughout the artwork. Numerous, mostly small and minor, but there are several larger areas of damage to some deep gouges affecting the paint and primary support. The two largest scratches are: on panel #2, central area, measuring approximately 23.5cm long; across the join between panels #2 and #3, bottom 1/5 <sup>th</sup> , measuring ~ 8 x 0.5 cm (see Images 1, 9 and 10).	
Dust / dirt / grime / accretions: Yes to all. Across the entire surface, particularly the top 1/3 <sup>rd</sup> of the image, which is heavily covered by cobwebs and dust. At the centre area of panel #4, in the large blue area, several issues are occurring (see Image 11). Primarily we believe there is another image layer beneath the blue paint that the artist reworked. The texture of the image	

## Blair Paintings Conservation & STUDIO204

below gives the area a patchy appearance. There are also numerous dark/greasy (?) stains/accretions that are in the same area as well as a long drip mark going through the centre. There are numerous other smaller drip marks and splattered accretions across the surface of the painting as well (see Images 1 and 12).

**VARNISH:** None present. The surface sheen is irregular, but it doesn't affect the aesthetic of the artwork.

**FRAME:** We are considering the frame to be part of the building, as it is built into/onto the wall around the artwork, and is painted the same colours as other elements of the interior of the building. The top and bottom members of the frame measure ~18 cm wide, while the left and right members measure ~17 cm wide. There are numerous and various condition issues affecting the frame, most notably: losses, chips, scratches, scuffs, dust, dirt, grime, accretions, losses in the wood that have been overpainted without filling (most notably at the lower right corner). There are also four white hooks along the top edge, presumably used to cover the mural / hang different backdrops for events (? suspected). There is a wire cable running across the top of the frame, presumably for a similar purpose to the hooks. The end of the wire at the left is frayed and is very close to the painting, which poses a danger to the media. The mitres of the frame corners all have gaps. The frame is not flush against the painting, with gaps being visible between the painting and the frame (particularly the top right corner).

**TREATMENT PROPOSAL:** Due to the nature of the artwork, treatment will be undertaken onsite by Tessa Blair (of Blair Paintings Conservation) and Maïté Le Mens (of Studio 204), at the Yuleba Memorial Hall. It is expected that the process will take 3-4 days in total.

1. Immediately prior to treatment, a community engagement talk will be held at the hall (location to be confirmed by the Maranoa Regional Council), in which we will discuss the condition issues affecting the mural and our treatment plan. The community talks are discussed further below.
2. Unstable areas of paint will be consolidated using conservation-grade materials.
3. The painting will be dusted, and brush vacuumed as safety permits to remove loose surface dust, dirt, and cobwebs, etc.
4. Nails that are protruding from the surface of the artwork will be gently tapped back into plane.
5. The surface of the painting will be cleansed as safety permits to remove surface dirt, grime, and accretions.
6. Areas of paint, ground, and support loss will be filled and retouched using conservation-grade materials to closely match the surrounding surface colour, texture,

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and sheen. Please note that the gaps between the panels will not be addressed unless there are chips/losses of paint in these areas. Stubborn stains/marks and bare nail heads will also be retouched to reduce their appearance.

7. The frame will be vacuumed and lightly cleansed to remove loose surface dust, cobwebs, and grime. Please note that this is basic cleansing of the frame is the only work that will be undertaken on the frame itself. Should building work on the hall itself go ahead in the future, the frame should be considered during those works (while having the painting itself properly protected/covered, etc. during these building works. It would be worthwhile consulting us again when these works are to be undertaken.
8. The excess wire at the top left corner will better be secured to reduce the risk to the surface of the artwork.
9. Immediately following the completion of the treatment of the painting, a second community talk will be held at the hall to discuss the treatment outcomes and to answer questions from the community. The community talks are discussed further below.

## **Estimated treatment cost: \$13990 +GST**

This estimate includes travel and associated expenses, materials, time, and labour and is valid for two months from the date of issue.

### **DISCUSSION:**

**Possible dates:** We expect that the onsite treatment will take between 3 and 4 days. We would start on a Tuesday and finish the treatment either on Thursday or Friday of that same week. We will only be making one trip for the treatment and the two community talks. Our preferred dates are:

- Tuesday 28 July – Thursday 30 / Friday 31 July 2020
- Tuesday 4 August – Thursday 6 / Friday 7 August 2020

**Community engagement talks:** The two talks will be held during the same trip that the treatment will be undertaken in. The first will occur immediately prior to treatment, on Tuesday morning, and the second will occur immediately after treatment has been completed, either on Thursday afternoon or on Friday morning. The exact day and time of the second talk will depend on the progress of the treatment. We will not be making a separate trip out to

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Yuleba for either of these talks. Should this be desired, a separate additional estimate will be provided. In all honesty, we expect these talks to be quite brief, with us going over our observations, plans, and results and allowing time for some questions from the community. We expect that each talk would take between 40-60 minutes. We understand that you have the requirement of having two community talks, however, if this is at all negotiable, it may be more worthwhile to only have one, as filling the time with enough interesting content regarding the conservation work to be undertaken/that was undertaken on the mural is going to be a stretch. If, however you understand that both talks will be brief, then that is, of course, up to you. The Maranoa Regional Council is responsible for all advertising/notifying the local community about these two talks as well as setting up the space for the talks (chairs etc. if required).

Covering the painting: We highly recommend having a Perspex (or similar) sheet installed in front of the painting and frame to add a level of protection for the artwork after the conservation treatment has been completed. We recommend getting in touch with Chapman and Bailey (07 3666 0028; brisbane@chapmanbailey.com.au) to discuss your options for having this protective covering fabricated and installed.

Environmental concerns/considerations: The lack of environmental controls in the Yuleba Memorial Hall is concerning for the longevity of the mural. Given the (assumed) extreme temperature fluctuations (knowing the climate of the region), it is surprising that the painting isn't in worse condition. It should also be noted that the painting attached to both an interior and an exterior wall, with the top ~60 cm of the painting is attached to what is an exterior wall. The temperature variation between the interior and exterior walls is concerning. Please also note that there is a large crack in the ceiling at the top right of the artwork above panel #4.

Should you decide to go ahead with the treatment as discussed above, please advise us as soon as possible which dates suit you best so that arrangements can be made. We trust that you find the above in order and await your further direction.



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## IMAGES



Image 1: Overall image of the painting, annotated to show areas of damage and condition issues.

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KEY: Red=Scratches. Green= Flaking. White= Splashes/drips. Purple=Holes.



Image 2: Detail of painting, panels three and four, showing gap between panels.



Image 3: Detail of painting, panel #1, showing example of the holes scattered throughout the artwork.

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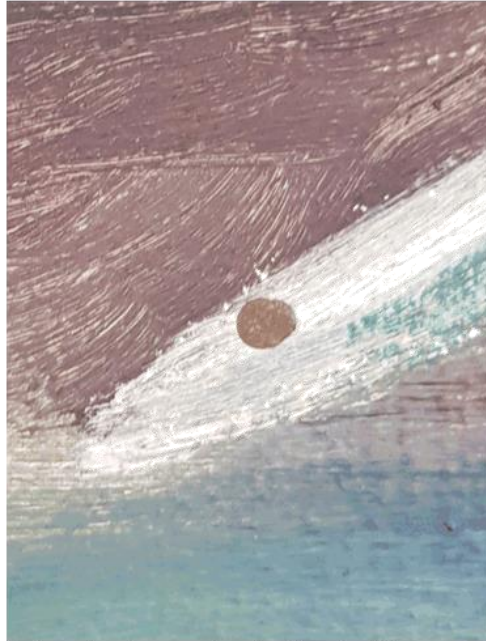


Image 4: Detail of painting, showing unpainted nailhead, with corrosion product on surface.

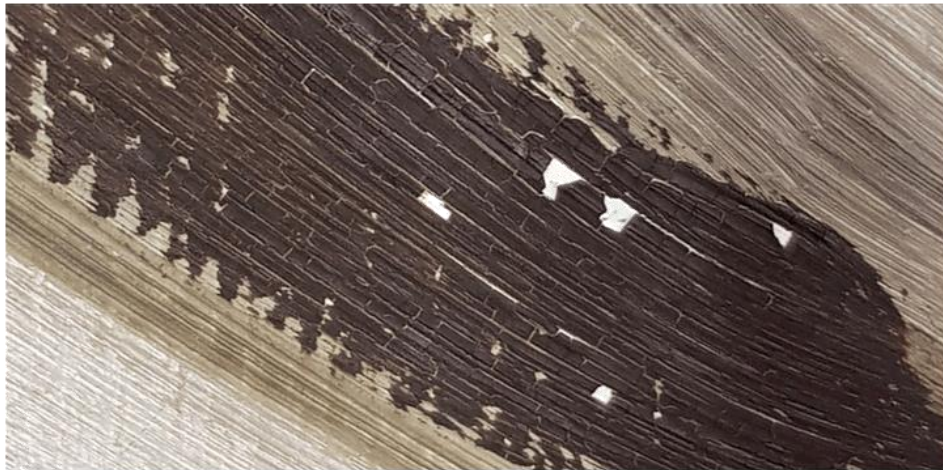


Image 5: Detail of painting, panel #1, showing an example of the active flaking.



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Image 6: Detail of painting, panels #2 & #3 showing an example of the active flaking.



Image 7: Detail of painting, showing the flaking affecting the join between panels #3 and #4.

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Image 8: Detail of painting, panel #3, showing an example of the drying cracks.



Image 9: Detail of painting, showing long scratch in media, on panel #2.

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Image 10: Detail of painting, showing long and wide scratch in media, between panels #2 & #3.



Image 11: Detail of painting, panel #4, central area

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Image 12: Detail of painting, panel #1, lower-left corner, example of the splashed accretions.