

THE  
ETHNOGRAPHIC CONSERVATION  
NEWSLETTER

of  
*The Working Group on Ethnographic Materials*  
of  
The ICOM Committee for Conservation

Number 10

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A message from the co-ordinator of the ICOM-CC working group on ethnographic materials: Richard Beauchamp

I apologise for my strange silence of the last 18 months. Luckily for the group we have Sue Gatensby and her fellow Australian colleagues who have kept us together, informed and working. Thank you all!

I will leave the sub-working groups to report on their

own progress and only concern us here with two things. Papers! please hurry them in, but if they are histories do explain your ethical and philosophical reasons for intervention.

That brings me to my second point, our personal philosophy which governs our approach to our work. When I read my lecture notes written for Museology students at the University of British Columbia in the mid '70s I think "Yes, they are still valid but they are really only an introduction Richard! what a blinkered view you had! what a narrow little world you mind lived in". It is trying to widen its horizons, a little late but it is uring.

The resources of this earth are finite and as its population inexorably increases each individuals share - were we all to share equally? - decreases. Of course life is not fair, whoever said it was, and some are rich and some are more than poor but all nations/states find they have less disposable income every year. As this happens the record and evidence of the past becomes ever more valuable, the reminder of what once was to be cherished ever more carefully.

Conservation/Preservation has always and will always be one of the three prime functions of a Museum. But is the Conservation of the object too narrow a view? Generally a Museum is the end of the road for an artifact after a hard life of neglect, abuse and hard use and separated from the context which gave it its reason for being it is collected and preserved "for ever". Why? As the only real concrete evidence of our past? these objects can be interpreted and explained but unless we preserve/conservate real and hard evidence of the context in which they existed and were used they are, I suppose "truth" but not "the whole truth".

That is one big question mark we have to consider, another issue we must look in the face is our selectivity as to what is important. Who or what are developed, developing or undeveloped peoples? are you developed

because you drive instead of walk? why do you consider silk more beautiful than the patterns beaten into tapa cloth?

Why are we more civilised and developed because we pay by credit card instead of 4 eggs and a small fish? I think we should look hard at ourselves and our attitudes. Although some of us are beginning to have doubts we belong to an elitist group within a larger elite within a privileged segment of the world's population and it is very hard for us to accept that simple artisans hundreds - thousands of years ago knew their materials well enough to ensure the structural integrity of their works.

In July of this year a curator from Thailand asked me about the best way to treat teak so that contemporary art works made in this wood might behave and last as well as those made 500 or 100 years ago. The answer I gave after thinking it over for half a day, satisfied her, I think. "Go and find a woodsman who can tell you where, when and how his father and his grandfathers cut logs. The old tradition, the research when, where and for how long they were stored. Next find out if there was any traditional treatment before carving or working. Finally were there traditional finishes used to maintain the completed objects? Oh! and one last thing, keep the objects in Thailand unless their micro-environment can be duplicated elsewhere. This kind of research/preventative Conservation is going to bring us full circle, back to where curator meant as much "preserver of the collection" as "researcher/educator". Perhaps our profession should think about a course correction.

I know this is a very short communication after so long a silence but these are the questions we should be asking ourselves. When we start to answer them perhaps we will be properly prepared to help all those who ask for help without imposing upon them ideas and philosophies which we consider appropriate, you never know they might not be!

Perhaps if Miriam Clavir leads a panel discussion at our next congress in Washington on "issues in conservation" we will help ourselves find some answers.

*Richard Renshaw-Beauchamp, Tideview Conservation,  
6555 Tideview R.R.1, Sooke B.C., Canada V0S 1N0*

## **WHAT'S ON IN ETHNO CONSERVATION** **United States of America**

### **THE GETTY CONSERVATION INSTITUTE**

Update on Activity at the Getty Conservation Institute in Support of the Conservation of Painted Ethnographic

### **Objects**

In the sixth issue of this newsletter in 1990 Sue Gatenby reported on "the Consolidation of Painted Ethnographic Objects" a course held at the Getty Conservation Institute. Bibliographic work done in support of this course and scientific research on the conservation of painted ethnographic objects isolated a core of bibliographic references that has been expanded over the past three years into an extensive bibliography on this subject. This bibliography, accompanied by an introductory commentary and glossary, is entitled **Matte paint: history and technology, analysis, properties, deterioration and treatment**. The authors and compilers are Eric Hansen and Mitchell Bishop of the Getty Conservation Institute and Sue Walston. The bibliography is scheduled for publication in Fall of 1993. The selection criteria and content is described below.

### **Content and Focus of Sections**

#### **History & Technology**

The occurrence, manufacture and use of matte paint having a typically high pigment volume content (HPVC) and degraded binding media. Other decorative and functional coating materials, e.g. clays, composite materials, gesso, etc. are included in this section where their physical and optical properties and treatment requirements are similar to matte paint. Emphasis is given to the cultural areas where these paints occur most frequently such as Oceania, Africa, Australasia and perhaps more unexpectedly colonial North America, medieval Europe and in modern and contemporary art.

#### **Examination & Analysis**

Systems for determining or verifying the composition of paint, its condition and causes of deterioration.

#### **Deterioration processes**

Factors that contribute to the deterioration of painted objects including the manufacture and application of paint, effects of use and the side effects of treatment. Support materials (substrates) are not dealt with as a specific topic.

#### **Physical & optical properties**

Theoretical and applied research studies aimed at explaining the properties of high PVC paint and the implication for the deterioration and treatment, as well as the side effects of treatment.

#### **Treatment**

This section aims to be comprehensive, covering a period from 1966 to 1992. It focuses primarily on painted ethnographic objects, the material and treatment systems used and whether they were effective. Support materials and preventive conservation techniques are not addressed as a separate issue in view of the huge range

of materials and treatment options that would be involved. To do so would broaden the scope of the bibliography beyond manageable limits. A large number of articles have been included which describe treatments for painted archaeological, historical and fine-art objects where methods and materials have application for ethnographic objects or where the treatment approach provides a useful model for the study and treatment of matte paint in general.

*Mitchell Hearn Bishop  
Eric F. Hansen  
Getty Conservation Institute,  
4503 Glencoe Avenue, Marina del Rey,  
California, 90292-6537, USA.*

**Ethnographic Materials Conservation Laboratory  
NATIONAL PARK SERVICE  
DIVISION OF CONSERVATION  
HARPERS FERRY CENTER**

1992 has been a very busy year for this lab which serves as the central facility for the NPS. We have been pleased to have a visiting Ethnographic Conservator with us for the year - Laura Ceballos, from El Museo del Pueblo, Madrid, Spain.

**Preventive Conservation Work**

Toby Raphael has been particularly active working with exhibit designers and fabricators to initiate conservation-related improvements in NPS exhibits. His work is aimed at developing the technology for tightly sealed display cases; focussing on practical and passive humidity control techniques and cost effective fabrication. Investigation and testing of gasket design, vapour barrier coatings and construction materials has kept Toby very busy.

**Object Treatment**

The lab has spent the last year treating objects from several new exhibit installations in Louisiana; over 500 artifacts which are from 20th century Cajun collection. Many natural history objects and American Indian items from Teddy Roosevelt's home have been worked on as well

**Specific Research**

Two subjects are currently being researched in the lab:  
1. the identification of air-abrasive materials on American Indian-tanned hide surfaces; testing for abrasives like dolomite (vs. original, applied clays and pigments) on objects which have been cleaned in the past using an air abrasive unit.  
2. the image replication of embossed and stamped images on leather upholstery; the use of silkscreening techniques to apply two dimensional images to imitate original

patterns.

*Toby Raphael and Barbara Cumberland  
Ethnographic Materials Conservation Laboratory  
National Park Service, Division of Conservation,  
Harpers Ferry Center, WV, USA*

(the following article was submitted by the above two authors and is to be a "conservogram" for all the Park museum's - ed)

**PREVENTIVE CONSERVATION  
RECOMMENDATIONS FOR ETHNOGRAPHIC  
OBJECTS**

**INTRODUCTION**

Ethnographic objects constitute the material culture of living peoples and are, in general preserved as part of systematic collections. They can be defined as the tangible objects of a given society (such as the American Indian) that reflect both the ideas and activities of that people. For ethnographic collections, there is less emphasis on treatment of individual objects than on preservation of an entire body of material.

Because of the very nature of these collections their size, diversity and sensitivity preventive conservation is the most effective method of preservation. Its goals are to provide a stable and protective environment and to avoid those conditions that accelerate the deterioration process. The following guidelines constitute the principle measures of care required for these sensitive materials:

**1. Use protective enclosures**

The protection provided by an enclosure such as an exhibit case or storage cabinet is of major importance in stabilising relative humidity (RH) fluctuation, as well as in reducing handling, soil accumulation and attack from microorganisms and insects.

**2. Provide a stable and appropriate humidity level**

For ethnographic objects relative humidity should be controlled to the extent possible and its fluctuation should be minimised. The specific set points for a collection's RH will vary according to local climatic considerations, the facility's climatic control capability, the object's condition, the requirements of materials present, and the equilibrium moisture content to which the object is accustomed. Commonly recommended goals for these materials are:

Fluctuation Range: less than 5% fluctuation per 24-hour period with a seasonal change of less than 15%.  
Overall Humidity Set Points: 40% - 55% RH.

**3. Avoid excessive heating of objects**

Excessive heating desiccates organic objects and may

result in irreversible embrittlement; changes in temperature also destabilise humidity levels. Exhibit lighting, direct sunlight, and proximity to heat registers and radiators are a few of the common sources of heat which can easily damage ethnographic materials, many of which become more sensitive to heat as they age.

#### **4. Exclude atmospheric pollutants and other contaminants**

Industrial fumes and sulphurous compounds will react with many ethnographic materials and should be eliminated from the object's environment. Air-conditioning and filtering methods are available for buildings containing collections, and whenever possible should be coupled with the use of protective enclosures. "Pollutant absorbers", such as activated charcoal, are commercially available and can be easily installed within object cabinetry. It is also important to avoid direct contamination of these objects with chemical reagents and preservatives such as cleaners, dressings, and may complicate subsequent preservation efforts.

#### **5. Provide adequate physical support for three dimensional objects**

Many organic materials lose their structural integrity as they age and often require supplemental physical support. Collapsed, creased, or folded ethnographic materials will develop local weaknesses and suffer damage if not protected.

Mounts and supports can be constructed for exhibit items and stored objects alike. High quality, inert materials should be employed, such as rigid acrylic sheeting, acid-free mat board and tissue, washed and undyed cotton fabric, polyester fiber-fill or polyethylene foam products. Barriers of polyethylene sheeting or acid-free tissue may be used to separate components and prevent deterioration caused by contact between dissimilar materials.

#### **6. Inspect objects regularly to detect and record accelerated deterioration**

Deterioration of ethnographic objects may go undetected and unchecked if a systematic effort is not made to evaluate and document their state of degradation. A thorough condition evaluation should be made when objects are acquired, and these records should become a permanent part of the object's documentation. Periodic inspections should be made to identify progressive damage, such as lengthening of tears, increase in surface or pigment loss, and evidence of biological attack. The frequency of such inspections may be weekly, monthly, or annually, depending on the object, its environmental conditions, and staffing. It is recommended that a conservator be employed to survey highly significant objects or to establish treatment needs.

#### **7. Clean objects only as is necessary to remove airborne soil accumulation**

Ethnographic objects are continually subject to soiling from their use in an exhibit or simply from their storage environment. All soils contribute to the deterioration of these materials: dirt is unsightly, abrasive, corrosive and, in general, detrimental. (Soils are actually surface deposits of finely divided solids, and generally consist of small amounts of organic material, carbon soot, siliceous dust and other airborne matter.) Dirt adheres to a particular surface because of a combination of complex mechanical and chemical forces.

The degree to which soiled ethnographic materials can be cleaned depends upon the nature of the soil and the sensitivity of the object. Some surface soils are not removable by simple cleaning methods, and other soils are not removable at all. Each object under consideration for cleaning must be evaluated individually.

#### **Cleaning Exceptions**

Highly deteriorated artifacts cannot be cleaned using routine preventive conservation techniques. Degraded surfaces should be noted and protected so that future cleaning can be avoided. When decorative elements on an object are extensive and very delicate, cleaning should be referred to a professional conservator.

Soil accumulations which have occurred naturally during the period of use and which reflect the object's historical usage, must be evaluated separately from those resulting from more recent periods of storage or display. This distinction is sometimes difficult to make and requires professional judgment. Care must be taken not to disturb historical accumulation for its informational value often outweighs the threat posed to the object by deterioration.

Allowance must also be made for the original "patina" of an object. It is the result of years of handling and exposure to smoke, body oils, incense, or paints, and should be carefully preserved for aesthetic as well as informational reasons.

#### **Cleaning Techniques For Airborne Soil**

Cleaning procedures can be divided into two categories: chemical methods and mechanical methods. It is not recommended that the curatorial staff be involved with the more risky chemical cleaning procedures involving reagents such as solvents, detergents and stain removers. Professional assistance from a conservator should be sought regarding such treatment.

Cleaning procedures should be employed by the museum staff on two occasions: 1) when an object is acquired, before it is put onto display or into storage, or; 2) after

inspection, as part of a routinely scheduled preventive conservation program.

The following cleaning techniques can be carried out by designated and trained staff and require careful record keeping.

1. **Vacuuming** - Airborne debris is easily dislodged through vacuuming and this is the safest cleaning system, if done carefully.

Tools: Fine plastic screening, vacuum cleaner with adjustable suction (or use with rheostat switch), Hepa filters (traps even smallest particles to prevent exhausting back into room).

Caution: The screening protects the object as dirt is suctioned off, but movement of the screen can cause abrasion. Flaking surfaces and loose parts can be detached.

2. **Dusting** - Dusting with a soft brush can be very effective; whenever possible, brush into a vacuum cleaner and always work away from other collections to prevent redeposition of the soil.

Tools: Camel hair brush

Caution: Dust acts as an abrasive. Each time an object is brushed, surface materials can be removed. Brushing also increases the danger of knocking off delicate or loose pieces.

3. **Forced Air** - Compressed air cleaning must be done outside of the collection area, or dust will simply be moved around. It is the most dangerous cleaning method and should be used only when vacuum cleaning is impractical.

Tools: Compressor (10-30 PSI), air hose and compressed air nozzle.

Caution: Loose or fragile pieces can be blown off if too great a pressure is used.

## **WHAT'S ON IN ETHNO CONSERVATION** **Republic of Singapore**

### **TRAINING WORKSHOPS AT THE NATIONAL MUSEUM, SINGAPORE**

The National Museum, Singapore, held a two-week Metal Conservation Workshop in February this year. The workshop was part of the ASEAN/Unesco/UNDP Project - Conservation of Cultural Property, and was conducted by Dr C Pearson, Director of the National Centre for Cultural Heritage Science Studies, University of Canberra.

Participants came from various institutions in Singapore -

the National Museum itself, the Air Force Museum, Navy Museum, Customs Museum, the Military Heritage Branch of the Singapore Armed Forces and the National Archives. Lectures covered the history, technology, deterioration and conservation of the metal artefacts. Practical sessions were also held to provide an opportunity for participants to put into practice what they have learnt. Overall, the workshop was very well-received; participants gained not only a basic understanding of the theory and practice of conserving metal artefacts, but also an increased awareness of the role of conservation as a whole.

The next workshop scheduled for October 12 - 23, 1992, will be on Fibres and Fabrics Identification. It will be conducted by Ms Mary Ballard, Senior Textile Conservator of the Smithsonian Institution. Besides conservators and staff from the National Museum, representatives from the National Archives, Air Force Museum, Sports Museum, Navy Museum and the Military Heritage Branch, Ministry of Defence, are expected to be participating in the workshop.

Topics to be covered include : -

- (i) the physical and chemical nature of fibres and fabrics
- (ii) the chemical and visual nature of dyeing and printing

Laboratory dyeing methods for synthetic and natural dyes will be introduced during practical sessions. Tests to identify synthetic and natural dyes as well as their properties, will also be carried out. It is hoped that by the end of the course, participants will be able to characterise the physical structure of a textile, and deduce the probable method and dyes used to make the textile, for purposes of cataloguing, conservation and authentication.

*NG-LIM CHONG QUEK (MRS)*  
*for DIRECTOR*  
*NATIONAL MUSEUM*  
*Stamford Road, Singapore, 0617,*  
*Republic of Singapore*

## **REPORTS**

Seminar "ENZYME TREATMENTS: THE SCIENCE & THE APPLICATIONS IN CONSERVING ARTISTIC/HISTORIC WORKS" held at the Massachusetts Institute of Technology, Cambridge, MA, USA. October 27-28, 1990.

The two day seminar organised by Susan E. Schur, editor of *Technology & Conservation* and Robert A. Hauser of the New Bedford Whaling Museum focused on the current use of enzymes in conservation treatments. The

enrolment for the seminar numbered well over 190 attendees.

The papers focused on the chemical structure and reactions of enzymes or on case study applications to various material types. Of the fifteen papers presented, two case study papers were directly related to ethnographic objects. Both authors had completed treatments several years prior to the seminar, before much information about enzymes was available.

Dennis V. Piechota presented a paper entitled "Cleaning of Archaeological Ceramics: Enzyme Treatments-Successes and Limitations". Piechota described his experience using Protease E enzymes to remove residue from a low fire ceramic object. Overall, the result was unsatisfactory, confirming the need for further study regarding the introduction of enzymes as an effective tool for the treatment of unknown residues on porous ceramics.

A paper entitled "Enzymes for Treatment of Archaeological/ Historic Textiles & Costumes: Selecting Specific Enzymes to Meet Conservation Needs" was presented by Leslie Melville Smith. Smith used amylase and collagenase gels in two treatments but the results were uneven and she recommended additional studies be undertaken to assess the use of enzymes with textiles.

Helen Burgess presented "An Overview of Enzymes: the chemistry of Proteins & Enzymes: Working Properties; and How to Select the Appropriate Enzymes for Specific Conservation Treatments". This paper provided a detailed foundation regarding the Chemistry of enzymes, focusing on Lipase, amylase, and Protease and their applications in conservation treatment. Richard Wolbers, who perhaps has the most extensive experience on the topic, provided detailed information about several enzyme mixtures that he uses. He presented two papers; "Using and Removing enzymes from Various Substrates" and "Removing oil coatings from Paintings and Furniture". Elizabeth Morse gave a paper on "Equipping Your Laboratory for Enzyme Treatment: One conservator's Experience". This paper discussed the safety aspects of handling enzymes as well as the equipment necessary to work with enzymes in a conservation laboratory.

The conservation experiences presented at this seminar underscored the need for caution regarding the use of enzymes in the treatment of ethnographic materials. Much experimentation and invention with enzymes has been focused on paintings where the effects have been dramatic. The use of enzymes as a conservation tool in the treatment of organic and often composite objects such as ethnographic artifacts is still in the experimental

stage.

*Ron Harvey, Tuckerbrook Conservation, Lincolnville ME USA*

*Nancy Odegaard, Arizona State Museum-Univ. of Arizona, Tucson AZ., USA.*

#### ETHNOGRAPHIC BINDING MEDIA PROJECT

Now that the Getty Institute have made great inroads into their Painting Binding Media Project and have ironed out some of the problems and procedures we will be starting the analysis of the Ethnographic samples. What we want to analyse first are samples of known binding media, basically anything gummy that may have been used as a binding media. I am very fortunate to have Jo Hill, a third year student from the Winterthur Program in Delaware, working with me this year on this project. She will be going down to the Getty Institute, next month to work with Michelle Derrick, on the first samples of Ethnographic Binding Media that were sent to us from Australia.

Initially whoever sends us a sample will get a copy of the FTIR spectra as soon as we run it. When we get a body of spectra we will make it available, in whatever form has been deemed most useful either as a catalogue of spectra or on a floppy disc... this can be discussed at the Washington ICOM meeting with as many of you as are going. If you are not attending but have some suggestions please do not hesitate to write or call me.

For those of you who have been collecting samples . please can you send them to me. If it is possible to have at least 1 ounce of raw material it would be fantastic. Not only do we want sample to run a spectra but we would like to keep part of the sample for posterity stored in controlled conditions. We will also be storing a glass slide with a film of the sample. These will be kept at the Getty Institute. We will then keep the rest of the sample here at the Museum and anyone doing research and needing some of the samples we have can request or come and collect what they need.

In some cases it may not be possible to send very much sample, please just send us what you can so that we can at least run an FTIR spectra.

With the sample you should send me as much information on the material as you possible. Below is a list of things I think might be useful but if you can think of any other useful tit bit of information please add it. I would prefer to have too much information than too little.

Sample: Adhesive

Quantity: 1 ounce

Description: Lump collected from tree Type: Resin without refinement.

Add'l Info: Collected 5/6/92 Fiji: tropical forest at 100 feet above sea level, Island of .....near town...name of forest....during a rain storm.

Material use: Used as a glaze for ceramics by all local villagers (name) and traded to three islands 1....2...3... Reference articles mentioning material and its uses:

Country: Fiji City: Suva Location: Forest of ...

Source: Collected by John Rowe, Anthropologist at the Bishop Museum, Hawaii. (very useful if you can include an address or other method of contact with the collector.)

Mailers name address:

I look forward to receiving your samples. The sooner we get this base library made the sooner we can start analysing our objects with unknown binding media. The samples can be sent to **Lesley Bone, Object Conservation-Binding Media Project, M.H. de Young Museum, Golden Gate Park, San Francisco, CA 94118. Tel: 415-750-3649 Fax: 415-750-7692/7613.**

## **TECHNICAL NOTE**

(the following article, in french, was presented in the last newsletter and a translation is now provided as is our policy - ed.)

### **CONTRIBUTION TO THE TECHNIQUES FOR THE TREATMENT OF BENT AND BROKEN FEATHERS.**

#### **1. CONTEXT**

Damaged feathers are frequently found on ethnographic objects of an heterogenous nature due to problems associated with display, handling and storage. The extreme fragility of the feathers increases these problems and makes their conservation difficult.

This is why some treatments that are supposed to protect the feathers can on the contrary be the source of degradation .

#### **Examples:**

exploded and split feather under the effect of constraints exerted by a wooden stick used to restore a break.

damaged and crushed under the effect of mechanical constraints.

The following methods have been carried out on the feathers of an american indian war shield in the ethnology laboratory in the Canadian Conservation Insutute in Ottawa. I would like to thank all the staff of

the laboratory and particularly Mrs Carole Dignard and Mrs Janet Mason for their advice and suggestions during the treatments.

### **2. TREATMENT OF A BROKEN FEATHER USING THE STEM OF ANOTHER FEATHER.**

2.A. Choose a feather with the same stem diameter, same consistency and colours as the feather to be treated.

2.B Cut a piece of the stem according to the dimension of the break and/or the gap. It is preferable that the size of the piece of stem be longer (4 to 6 millimetres), in such a way as to cover the break and to take support on its immediate borders. The piece of stem obtained will be called the "stem-reinforcement" in this text to facilitate the writing (figure 1).

2.C Shape the stem-reinforcement using a jet of water vapour and a pair of tweezers, so that it is the same shape as the stem to be treated. (figure 2).

2.D Use fine abrasive paper to remove the shine and colour slightly of the stem-reinforcement to facilitate inpainting, in order to get a colour close to that of the original feather. To do so, one can use acrylic paint, ink or other appropriate colorants (optional operations).

### **TECHNIQUES OF LAYING-DOWN THE STEM-REINFORCEMENT**

2.E Two methods are possible, depending on the position of the broken part or of the gap.

a) If the broken part or the gap is situated at the base of the feather, away from the barbs;  
- directly stick the end of the feather's stem in the stem-reinforcement, in such a manner as to place the latter around the part to treat (see figure 3).  
If the stem does not adhere sufficiently to the feather, repeat the operation 2.c.

b) If the broken part or the gap is situated in the barbs region:  
- slit the stem-reinforcement lengthwise using a blade;  
- spread slightly the stem-reinforcement by means of a pair of tweezers, then engage it in the broken part by means of one of its ends. The same operation, as well as slight finger pressure is necessary on the other end of the stem-reinforcement to insure the complete fitting of the latter (see figure 4);  
- make sure that the pressure exerted by the stem-reinforcement is sufficient to keep the broken parts in place; if not repeat operation 2.c in order to adjust the spread of the stem-reinforcement. In all cases, avoid strong pressure that could lead to

tensions.

Note. Since the principle of this method is based on only the pressure exerted by the stem-reinforcement, problems with cohesion could occur, due to the effect of variations of relative humidity of the ambient air on the latter.

### 3. TREATMENT OF A DEFORMED AND/OR CRUSHED FEATHER'S STEM, USING A WET WAD

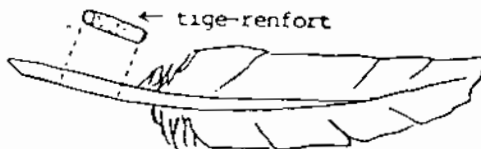
3.A Wet lightly a cotton wad, place it in contact with the part to be treated then cover the whole lot with mylar to prevent the evaporation of the water.

3.b remove the wad after humidification (30 minutes at least is necessary), shape the stem using tweezers, hair pins, weighting with small sand bags or any appropriate instruments. Keep, if necessary, the weights and hair pins during drying to ensure a better shape.

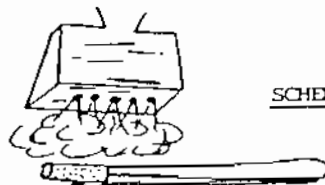
Note. A preliminary test of resistance with water is necessary on the feather to be treated, specially if the latter is painted, tinted or is coated.

*Fallo Baba Keita*  
*National Museum of Mali*  
*P.O. Box 159 Bamako - MALI*

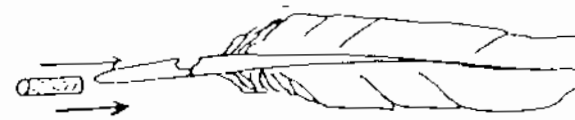
#### ILLUSTRATIONS



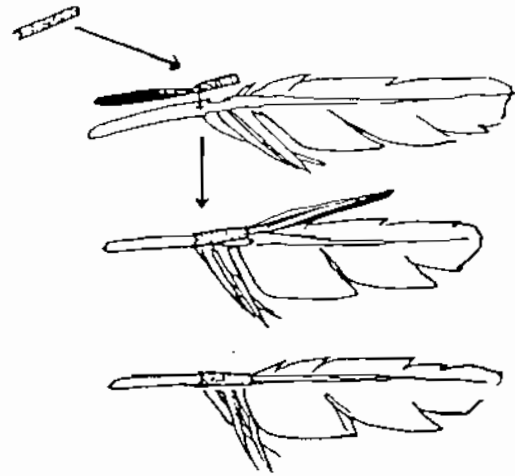
SCHEMA 1



SCHEMA 2



SCHEMA 3



SCHEMA 4

## REQUEST FOR INFORMATION

### REMOVAL OF STAINING BY MOULD (FUNGI) ON ETHNOGRAPHIC OBJECTS

Staff at the Australian Museum are presently looking into cleaning methods for mould (fungal) stained objects/material. We are keen to hear from anyone who has had similar problems in treatment or removal of staining, or those who are interested in discussing this problem.

So far we have began this 'working group' by searching the literature and discussing the treatment options with staff members who have been involved in the disaster recovery of ethnographic and museum material.

We hope, in the future, we may be able to experiment with a range of treatment options and formulate a framework for the recovery of this material.

Please contact **Sue Gatenby, Conservator,**  
**Australian Museum**  
**6-8 College Street, Sydney, 2000**  
**Australia.**  
**Fax (02) 339-8251**

### ICOM COMMITTEE FOR CONSERVATION, PREPRINTS 1993.

#### INSTRUCTIONS for AUTHORS. Guidelines for Manuscripts.

Authors should submit an original typewritten manuscript with illustrations plus one photocopy and, if in any way possible, a computer diskette. The diskette should be carefully labelled with the author's name, title of the paper, Working Group and format used for the diskette.



The preferred formats are: Wordperfect 4.2 or 5.1, DOS generic or Macintosh. If any of the above formats are not available, it may be possible for the editor to convert the text. We urge authors to submit clearly their manuscripts together with a computer diskette. However, authors who do not have access to a computer may submit clearly typewritten original texts. Manuscripts should be accompanied by all illustrations

Manuscripts should include in the following order: title, authors name, address, abstract, list of keywords Authors should use keywords listed in Art and Archaeology Technical Abstracts,(AATA) wherever possible ) , text of paper, conclusions, references, and materials section, if required.

**Length:** papers may not exceed 3,500 words, including notes and references. Longer papers will not be accepted, regardless of quality. Small illustrations placed in the margin will not affect the length of the text. However, large illustrations appearing in the text will require a corresponding reduction in text.  
**Content:** Research papers or case studies are welcomes, with preference given to papers of practical utility.

**Language:** English or French.

#### Schedule for Procedures.

1 December 1992: Deadline for receipt of manuscripts by Co-ordinators. Please send drafts to Richard Renshaw-Beauchamp, Tideveiw Conservation, 6555 Tideveiw R.R.1, Sooke B.C., Canada V0S 1N0. Telephone (604) 642-3481 or fax (604) 642-3481.

1 Dec 1992 to 25 Jan 1993: Co-ordinators review, edit, and rank papers, returning them to the authors where necessary for recommended changes.

15 Jan 1993: Co-ordinators send copies of papers to Preprints Committee and original to the Conservation Analytical Laboratory, Smithsonian Institution. Preprint Committee members individually review papers.

11 Feb 1993 to 15 Feb 1993: Preprint Committee to finalise the contents.

28 Feb 1993: Co-ordinators return those papers requiring change to authors for final revisions.

21 March 1993: deadline for receipt of all corrected papers in their final form by the Preprint Editor.

**For more detailed information regarding the Guidelines please contact The Preprints Editor.**

**C/o Conservation Analytical Laboratory.**

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### **NOTE FROM YOUR EDITOR**

The theme article in the last newsletter on cleaning did not elicit any response from the readers, although Toby Raphael has included a section on cleaning in the "conservogram" presented in this issue (page 3). Does this mean that the original article said it all? - I don't think so. Maybe conservators are just too busy at the moment to put pen to paper. I would be pleased to publish any further responses, if you would like to send them to me. In the next newsletter a theme article on disaster recovery of ethnographic objects will be presented. If you have any ideas, suggestions or major contributions to make then I will publish them. Any experience you've had with this subject - whether good or bad - would be much appreciated by the readers. Any techniques would also be greatly valued. Of course, any articles, notes, products etc relevant to the conservation of ethnographic objects are also welcome. The deadline for the next issue is the end of December.

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The ETHNOGRAPHIC CONSERVATION NEWSLETTER of the Working Group on Ethnographic Materials of the ICOM Committee for Conservation is available free of charge to those with a professional interest in the care and research of ethnological collections.

The publication date and deadline for the next issue is 31st December, 1992; however ARTICLES ARE WELCOME AT ALL TIMES!

Authors are asked to submit articles in either English or French. As an option, one is also invited to send an additional copy of the same article in the language of his or her country of origin, if it is other than the two languages, above, in order to share this published work with colleagues at home. We prefer that articles, notes and letters for publication be typed and double spaced. Black and white illustrations are welcome.

PLEASE PROVIDE CHEMICAL COMPOSITION IN ADDITION TO THE BRAND NAMES OF COMMERCIAL PRODUCTS AND CONSERVATION MATERIALS, SINCE COMMON NAMES AND TRADEMARKS VARY INTERNATIONALLY.

#### INQUIRIES OR SUBMISSIONS FOR NEWSLETTER

Please forward inquiries regarding the Newsletter, as well as articles to:

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