



The
ETHNOGRAPHIC CONSERVATION NEWSLETTER

of

The Working Group on Ethnographic Materials

of

The ICOM Committee for Conservation



NUMBER 3

MARCH 1987

- FEATURE ARTICLE -

**MUSEUMS IN THE THIRD WORLD -
CONSERVATION IN DEVELOPING
COUNTRIES**

During the "Symposium 86" arranged by the Canadian Conservation Institute, different aspects of this subject were touched upon by several speakers. Anne Rosenberg from the Kelsey Museum, Michigan, USA, addressed the matter directly, when she spoke of her experience as a conservation consultant to a museum in Gambia. During the symposium I also spoke with several colleagues who, like myself, had experience from museum work in Africa.

At the Ethnographic Working Group Interim Meeting after the Symposium I put forward a suggestion that the study of conservation in developing countries should be included in the Working Group programme. It was agreed that a draft proposal should be published in the Newsletter. The following is an outcome of this.

Culture - The Forgotten Dimension in Development Programmes
There is an increasing awareness that the content of this statement is alarmingly true. The industrialized countries, which have been co-operating with various nations in the

Third World, have put emphasis on improving the living standards of the indigenous peoples. The accent has been laid on schools, health, water, agriculture, industry, etc. Over the years the equivalent of millions of U.S. dollars has literally been ploughed in the developing nations. In this process traditional culture changes and disappears quickly. Often the skill and knowledge of the production of material culture disappears first. When the objects are abandoned, also the memory of fabrication and use of the objects normally fades quickly. Song, dance and the memory of

the good story stays longer with the peoples than the circumstantial knowledge of objects no longer in use. Thus the need for collecting material culture becomes an urgent matter. Because both the value of documentation and the collecting of cultural manifestations is generally understood, collecting sometimes starts even before there are appropriate localities in which to keep and care for the material.

**Request for Preservation of
Cultural Heritage**

During the last years there have been increasing requests for financial assistance to museums from developing countries.

CONSERVATION DEPARTMENT
National Museum of the American Indian
Smithsonian Institution, Research Branch
3401 Bruckner Blvd.
Washington, D.C. 20560

The result of this is that the Scandinavian countries, for instance, are now getting involved in museum projects in different parts of Africa. My own country, Norway, is engaged mainly in East African countries like Botswana, Kenya, Mozambique, Tanzania and Zambia. In the urgency to make a headstart, the developing agencies employ expatriates as museum experts. These are usually persons who are already in the country, often of high academic standing in their field, but with little or no knowledge of conservation. My first assignment in Africa was to a museum under erection; it had been planned totally without a storage area and conservation facilities. It is my experience that the conservator is the last person to be called upon, and by the time she or he comes along, many heavy decisions have been taken and the budget is bound. The conservator gets a very tough job to convince everybody that re-arrangements have to be made to cater to con-

servation. In this way the situation in developing countries is hardly different from the history of museum development in industrialized countries. On the other hand, I have seen conservators come up with high conservation solutions totally unsuitable to the situation on the spot. Although many museums in developing countries have been badly planned and ill-advised in conservation, there must be many museums that have found good ways to solve at least part of their conservation problems. It is important to identify the best solutions and to spread information about them. Another angle would be to go back in the history of European museums to see if we can find useful preservation methods from times before DDT (synthetic insecticide) and climate machinery. Indigenous methods for pest control and preservation can be found, and they might prove useful as part of an overall preservation scheme.

The ICOM Conservation Committee - Working Group for Ethnographical Materials

It seems to me that the study of such questions is well inside the scope of this Working Group, and that we in the group may find interested and capable conservators for the task. I hope that we can share the knowledge we already have gained, and take up the challenge in preparing ourselves for co-operation with our colleagues in the developing countries. The group has a worldwide contact-net of Regional Coordinators, and the "Newsletter" should be used to gather information and to spread it.

In order to achieve practical results I suggest that we form a group of conservators with experience from museum work in developing countries. I suggest that we should restrict our work to countries without organized training for conservators due to limited economic resources. We should work towards a publication draft

which may be presented at the ICOM meeting in Sydney. I propose we concentrate work on the following, closely related issues.

1. Education of conservation staff

Without a common scholarly platform conservators will have difficulty in communication. In this situation it is fortunate that ICOM has started a seven-month course for conservators from developing countries. The first course is held in French and will be held in English the next time. In this way the solution for the first basic education has been found.

2. Information

This is an area where the Working Group may start by identifying governments or organizations that are supporting museums in developing countries. This can be done through the Regional Coordinators. When identified, these organizations can be addressed directly. The importance of planning for conservation from the beginning

must be stressed. Likewise the museums in the Third World should be contacted and informed of the possibilities for support that exist in this sector; these would include courses, literature and organizations which can assist them, as well as information as to how application should be formulated, etc.

Colleagues in developing countries should be encouraged to participate in this Working Group.

3. Literature

It is important to review literature, published or unpublished for promising solutions and experiments. As mentioned earlier, there might be museums in developing countries that have found adequate ways to solve at least part of their conservation problems. The group should try to collect and forward the information on these questions. All relevant literature should enter the bibliography published by the Working Group.

4. Practical solutions

There are many difficulties facing the conservator who is assigned to a job in a developing country at a museum without trained conservation staff and facilities; the situation is often confusing. An available manual would be of great help in this situation. To produce such a manual might be achieved through the work we are about to start. Key words in this connection would be preventive conservation, emphasis on insect/pest control and climate, storeroom practices, museum routines, etc.

In many cases it is necessary to start from scratch. It is of further importance to use imagination in combination with resources found on the spot. The manual must be made by conservators who have experience from such work in cooperation with museum personnel from developing countries.

I will suggest myself as a coordinator for this work. A selection of all material col-

lected will be used to prepare a preliminary report for the ICOM meeting in Sydney '87.

If we are to succeed in this task it is necessary that you, dear colleagues, write to me on all subjects mentioned above, particularly on experience from the field and regarding literature. In order not to duplicate failures and mistakes, information should cover both successes and failures in attempts to provide museums with adequate routines and procedures in conservation. If the editor allows, I shall return with more material on these matters in due time, having hopefully received material from you, dear colleagues.

Correspondent:

Arne Bakken
Etnografisk Museum
Frederiks gate 2
OSLO 1
NORWAY

* * *

From the Editor:

Too often there is the tendency to separate people and their particular circumstances from their art or artifacts. Each of us would do well to ask ourselves if we are truly keeping the interests of the originators in mind. Are we honestly sensitive to their situations and needs?

In the particular case of conservation in Third World countries, Mr. Arne Baakman brings these realities clearly to our attention.

The opportunity to acquire experience and training in conservation or any other profession is largely a gift of circumstance; implicit in it is the reciprocal opportunity - indeed the obligation - to share it generously and with wisdom. Such an opportunity exists in this request for support from experienced and committed conservators in order to seek perceptive conservation solutions for such circumstances as those found in

many Third World countries. Indeed, development in this area of ethnological conservation may be one of the most valuable contributions which our Working Group can support.

In upcoming issues, the Newsletter will provide an updated list of Regional Coordinators and the means of contacting them.

* * *

ICOM, Conservation and The Working Groups: Where we stand.

The ICOM Committee for Conservation consists of a Directory Board and a series of Working Groups. The Directory Board is composed of eight members, including at least two specialists from each category of museum scientist, curator and conservator-restorer. The Director of ICOM is an ex-officio member; delegates from international organizations such as IIC, ICOMOS and UNESCO may also be invited to attend as observers.

Working Groups conduct research in specific areas of relevance to the conservation of cultural property and are created at the initiative of Committee members, with the approval of the Directory Board. A Coordinator is responsible for each Working Group. The Committee currently has 26 Working Groups on the following topics:

- Scientific Examination of Works of Art
- Structural Restoration of Paintings on Canvas
- *- Ethnographic Materials
- Documentation
- Modern and Contemporary Art
- Wet Organic Archaeological Materials
- Reference Materials
- Textiles
- Stone
- Theory and History of Restoration
- Care of Works of Art in Transit
- Natural History Collections
- Graphic and Photographic Documents
- Mural Paintings and Mosaics

- Resins: Characterization and Evaluation
- Lighting and Climate Control
- Conservation of Leathercraft and Related Objects
- Easel Paintings on Rigid Supports
- Glass, Ceramics & Related Materials
- Training in Conservation & Restoration
- Metals
- Icons
- Rock Art
- Control of Biodeterioration
- Furniture
- Conservation in Tropical Climates
- * In order for one to be a member of this Working Group it is not necessary to be an ICOM Member.

Triennial Meeting

The Committee meets every three years to review the state of research in the areas covered by the Working Groups and to establish a programme of activities for the following triennial period. In plenary session, topics of special relevance to the profession as a

whole are addressed and Coordinators review the activities of their groups. In special Working Group sessions, members report on research which may be completed or still in progress, and review pertinent literature. As the number of communications per Working Group has increased, poster sessions have also been adopted to allow more time for discussion. The triennial meeting provides an opportunity for interested specialists who have not previously been active in the Committee to propose their membership in an existing Working Group or to form a group on a new subject. N.B.: If you cannot attend the meeting in Sydney, Australia in September 1987, bring your suggestions forward anyhow; contact our Coordinator, Sue Walston, or write to the Newsletter.

* * *

NOTES ON SYMPOSIUM '86:CANADIAN CONSERVATION
INSTITUTE

The CCI and the Ethnology Division hosted "Care and Preservation of Ethnological Material, Symposium '86" - the week of September 29 - October 3, in Ottawa, Canada. Approximately 175 delegates (both conservators & curators) from fifteen different countries, including Zaire, India, United States, the Gambia, Australia, New Zealand and the Phillipines, took part in the four-and-one-half-day conference. Perhaps the highlight of the week was the Wednesday night workshop organized by the Ethnology Division. Eleven different demonstrations/workshops were presented by CCI staff and outside conservators. A few of the topics addressed include repair techniques for ceramics, tapa cloth, quillwork, and native tanned skins. Wood fills, the conservation of ethnographic textiles, and freezing as a method of pest control provi-

ded additional focuses for discussion. A special thanks to all those who participated resulting in a stimulating evening. David Lee was suitably awarded a bottle of Scotch Whisky in recognition for achieving the honorary title of "The Most Active Participant at Symposium '86." In just four-and-one-half days he managed to present two papers and coordinate a demonstration at the Wednesday night workshops. Keep up the pace, David. A list of the papers presented at "Symposium '86" is provided. Work is already underway to have the proceedings published - if all goes as planned, by spring/summer 1987. The conference was the first of its kind to be held at an international level* and was unquestionably a resounding success.

Correspondent:
Tom Stone for Symposium '86
Organizing Committee
Canadian Conservation Inst.
National Museums of Canada

*Editor's Note: Japan did hold an international "Symposium on the Care of Ethnographic Objects in Museums" in 1985; however, attendance was by invitation of the National Museum of Ethnology, Osaka, therefore it was more in the nature of a smaller Symposium than an open conference. Proceedings will be published by the Senri Foundation.

Du 29 septembre au 3 octobre, l'ICC et la division d'Ethnologie ont présenté à Ottawa, Canada, le Symposium '86 sur l'entretien et la sauvegarde des matériaux ethnologiques. Environ 175 délégués (conservateurs et restaurateurs) venus entre autres du Zaire, de l'Inde, des Etats-Unis, de la Gambie, de l'Australie, de Nouvelle-Zélande et des Phillipines ont assisté à cette conférence de quatre jours et demi. Le clou de la semaine fût sans aucun doute la série d'ateliers du mercredi soir organisée par la division

d'Ethnologie. Onze ateliers furent animés par des membres de l'ICC et des restaurateurs de l'extérieur. Voici quelques uns des sujets présentés: techniques de réparation de la céramique, les tissus tapa, broderies en piquants de porc-épic et cuir tanné par les indiens, matériaux de rebouchage pour le bois, la conservation des textiles ethnographiques et la congélation comme moyen de lutter contre les insectes nuisibles. Un gros merci aux participants qui ont fait de cette soirée un franc succès. David Lee s'est vu décerner le titre honorifique du "délégué le plus actif au Symposium '86." A cette occasion, on lui a remis une bouteille de Scotch. Il a réussi en quatre jours et demi à présenter deux communications et à coordonner une séance de démonstration lors de la soirée d'ateliers. Chapeau, David! Vous trouverez ci-joint une liste des communications présentées au Symposium '86. Si tout va comme prévu, nous comptons

publier le Compte-rendu de la conférence au printemps ou à l'été de 1987.

La conférence était la première du genre à être présentée au niveau international. Elle fût sans contredit un très grand succès.

PROGRAM SUMMARY

Monday, September 29

Registration/Enregistrement
Opening Ceremonies/Cérémonie
d'ouverture

Session 1

Introductory Papers/ Communi-
cations d'introduction

Chair: E. Patterson, Parks
Canada, Halifax,
Canada

"The Removal and Conservation
of the Painted Bark Panels
and Carved Figures from a Pa-
pua New Guinea Haus Tambarin,"
D. Lee, British Museum, Lon-
don, England

"Ethnographic Conservation at
the National Museum of Copen-
hagen, Denmark," W. Odder,
Nationalmuseet, Lyngby, Den-
mark

"Packing Anthropological Col-
lections for Transit," D.
Piechota, Object and Textile
Conservation, Arlington, Mary-
land, U.S.A.

"The Care and Handling of Eth-
nographic Wooden Artifacts,"
D. Lee, British Museum, Lon-
don, England

"Conservation Practices in the
National Museum of the Philip-
pines," S. Naranjo, National
Museum of the Philippines, Ma-
nila, Philippines

"Conservation of Maori Wooden
Artifacts," B. Geelen, New
Zealand

Session 2

Feathers/Plumes

Chair: M. Clavir, University
of British Columbia
Museum of Anthropology
Vancouver, Canada

"An Evaluation of Feather Clea-
ning Techniques," S. Wolf Green,
P. S. Storch, Texas Memorial
Museum, Texas, U.S.A.

"The Cleaning of Ethnographic
Feathers An Analytical Inves-
tigation," G. Young, Canadian
Conservation Institute, Ottawa,
Canada

Reception at the Victoria Memo-
rial Museum Building/Réception
à l'Edifice Commémoratif Vic-
toria

Tuesday, September 30

Session 3

Skin & Leather/Peau et Cuir

Chair: A. Howatt-Krahn
Howatt-Krahn Todd
Conservators Ltd.
Vancouver, B.C., Canada

"Traditional Ways of Processing
and Preserving Leather in
Kuonku," B. Ceesay, Museum and
Antiquities Division, Banjul,
The Gambia

"Technology and Conservation of
Five Northwest Coast Head-
dresses," C. Del Re, University
of Pennsylvania, Philadelphia,
U.S.A.

"Conservation Techniques for
Ethnographic Leather Artifacts:
Application to the Paul Kane
Collection," C. Collins, Mani-

toba Museum of Man and Nature,⁶
Winnipeg, Manitoba, Canada

"Ethnographic Skin and Leather
Products: A Call for Conserva-
tive Treatment," T. Raphael,
National Park Service, U.S.A.

Tours of Ottawa Area Conserva-
tion Facilities/Tour des ins-
tallations pour la conserva-
tion dans la région d'Ottawa

Wednesday, October 1

Session 4

Conservation in the Cultural
Context, I/La conservation dans
le contexte culturel, I

Chair: S. Walston
The Australian Museum
Sydney, Australia

"Conservation and Cultural Con-
tacts," G. Cranmer-Webster,
U'mista Cultural Centre, Alert
Bay, Canada

"A Discussion on the Use of
Museum Artifacts by Their Ori-
ginal Owners," M. Clavir, A.
Shane, E. Johnson, Museum of
Anthropology, University of
British Columbia, Vancouver,
Canada

"Hands Across the Border: Conservation, Politics and Ensuing Dilemmas," K. Berrin (presented by L. Bone), M. H. De Young Museum, San Francisco, U.S.A.

"The Native North American Approach to Conservation," L. Mibach, Intermuseum Conservation Laboratory, Oberlin, U.S.A.

"Characterization of Alterations to Artifacts," M. Peever, Canadian Conservation Institute, Ottawa, Canada

Session 5

Conservation in the Cultural Context, II/La conservation dans le contexte culturel, II
Chair: S. Wolf-Green

Texas Memorial Museum
Austin, U.S.A.

"The Conservation of the Maori Meeting House in Field Museum," C. Sease, Field Museum of Natural History, Chicago, U.S.A.

"Report on the National Museum of Gabon," A. Rosenberg, Ann Arbor, Michigan, U.S.A.

"La patine et restauration en art zairois," G. De Plaen, Lubumbashi, Zaire

Session 6

Ceramics and Glass/
Céramique et verre

Chair: H. Hodges
Queen's University
Kingston, Ontario,
Canada

"Restoration of Shipibo Ceramics," B. Gesell, Museum for Volkerkunde, Berlin, W. Germany

"The Deterioration of Glass Trade Beads in Ethnographic Collections," S. Loughheed, Canadian Conservation Institute, Ottawa, Canada

Workshop Sessions at CCI Laboratories (Participation limited)/Séance d'atelier dans les laboratoires de l'ICC (nombre limité de participants)

Thursday, October 2

Session 7

Pigment Analysis/
Analyse de pigment

Chair: I.N.M. Wainwright
Canadian Conservation
Institute
Ottawa, Canada

"African Red Pigments," J. Per-tell, Sculpture Conservation, New York, U.S.A.

"The Native Materials Project at the Canadian Conservation Institute," J. Miller, Canadian Conservation Institute, Ottawa, Canada

Session 8

Bark and Fibrous Materials, I/
Ecorce et matériaux fibreux, I

Chair: T. Govier, Canadian
Museum of Civilization
Ottawa, Canada

"A Mounting System for Paintings on Bark," S. Walston, The Australian Museum, Sydney, Australia

"Hawaiian Oiled and Mamaki Tapa," N. Firnhaber, National Museum of Natural History, Washington D.C., U.S.A.

"Conservation Repair Techniques for Tapa," C. Turchan, Chicago Historical Society, Chicago, U.S.A.

Session 9

Bark and Fibrous Materials, II
/Ecorce et matériaux fibreux,
II

Chair: D. Lee
British Museum
London, England

"Conservation of a Maori Kite," G. Barton, Auckland Institute and Museum, New Zealand

"Consolidation of Cellulosic Fibre Materials," C. Allington, Nationalmuseet, Lyngby, Denmark

"When Textiles are Paintings," I. Smith, Museum of Fine Arts, Boston, U.S.A.

"The Use of Polyvinyl Acetate Emulsion in the Preservation of Ethnographic Materials: A New Method for Supporting Fragile Woven Fibre Decoration," M. A. Robson, West Midlands Area Museum Service, Bromsgrove, England

Reception Banquet and Dance at the Skyline Hotel/Réception banquet et danse à l'hôtel Skyline

Friday, October 3

Session 10

Wood/Bois

Chair: C. Rose, National Museum of Natural History
Smithsonian Institution
Washington, U.S.A.

"The Wakas Pole: History and Context," A. Laforêt, Canadian Museum of Civilization, Ottawa, Canada

"Investigative Conservation Applied to Ethnology in the Reproduction of Kwakiutl Sculpture," A. Krahn, Howatt-Krahn Todd Conservators Ltd., Vancouver, B.C., Canada

"Research on the Conservation of African Camwood: A Project Realized in a Small Conservation Laboratory," B. Pouliot, Prince of Wales Northern Heritage Centre, Yellowknife, Canada

"Fatty Bloom on Wood Sculpture from Mali," E. Pearlstein, Brooklyn Museum, New York, U.S.A.

Closing Address/
Discours de clôture

Saturday, October 4

Interim Meeting of ICOM Conservation Committee Working Group on Ethnographic Materials/Réunion du groupe de travail des matériaux ethnographiques du comité de conservation de l'ICOM

* * *

**PROGRAM FOR THE INTERIM MEETING
OF THE WORKING GROUP ON ETHNO-
GRAPHIC MATERIALS**

held

4 October, 1986

Public Archives of Canada,
Ottawa

in association with the
**INTERNATIONAL SYMPOSIUM ON
THE CONSERVATION OF
ETHNOGRAPHIC MATERIALS**

Review of 1984-87 Triennial Programme:

1. Newsletter - two issues published, third in production: number of subscribers has increased from 60 or so to 160 for the second issue and is still growing.
2. Bibliography - of works on the conservation of ethnographic materials: preliminary listings (600 references)

completed for distribution to active members for additions, final edition to be completed by September, 1987.

3. Ethnographic Conservation Survey -

- a. International register of ethnographic conservators: listing compiled of 456 conservators from 43 countries.
- b. International survey on ethnographic conservation: information received from 134 conservators from 20 countries; results currently being analyzed.

Membership definition of ethnographic materials and discussion of Working Paper.

General discussion on activities and future work of the Group. Most of these topics were suggested by those attending:

- philosophy, objectives and goals of the Working Group
- information management, e.g. a databank
- education and training, within the area of ethnology and to related fields beyond it

- preventive conservation
- treatments
- the special considerations of ethnological collections as they relate to living cultures, craftspeople, anthropologists, collection policies

ICOM '87

Other Business

* * *

NEWSLETTER REPORT FROM THE
INTERIM MEETING DISCUSSION:

The publication and distribution of The Ethnographic Conservation Newsletter has been established as a priority of the Working Group. Ann Howatt-Krahn, editor of the Newsletter, spoke of its progress to date. At the time of this meeting, two Newsletters have been compiled and distributed. The first Newsletter was sent to 63 ethnographic conservators who had indicated an interest at the last Conservation Committee meeting in Copenhagen in 1984. The membership list has now expanded to 160 members and is expected to continue to

grow. The Newsletter has been available free of charge. In exchange for the Newsletter, however, members are expected to make an obligation to submit articles, short notes, technical notes, or inquiries to the Newsletter. The Newsletter obviously cannot survive without the active involvement of its readers.

Several questions were raised concerning future Newsletters. The inclusion of photographs was considered desirable but, due to the financial constraints of the Working Group, a plea was made to keep illustrations in a diagrammatic or schematic format. Another problem was raised in regard to the listing of brand name conservation materials as opposed to the chemical composition of these materials. Ideally, both should be included in submitted articles. It was suggested that guidelines should be established for all future submissions.

The quality of some of the articles and notes was then questioned. The lack of editing submissions (with the exception of some adjustments to translated articles) for the Newsletter has been deliberate to date since the Working Group hopes to achieve an awareness of the type of work being practised on an international scale. The Newsletter cannot begin to condemn or weed out information which is submitted without being fully aware of the existing conditions from where particular articles originated. If any objections are raised concerning the content of the Newsletter, then these should be submitted as Letters to the Editor. It was also suggested that the Newsletter could contain a disclaimer on its last page (such as that for The Western Association for Art Conservators, U.S.A.). Another suggestion was to establish a liaison with other relevant working groups of the

ICOM Conservation Committee. When examining the list of the other working groups it is clearly apparent that the majority of them have some pertinence to ethnographic conservation.

A discussion ensued concerning the general nature of the Newsletter vs. a specific theme or topic for future Newsletters. An idea was raised to start files of past individual submissions which pertain to a specific topic. At a future date, reprints concerning a particular subject matter could then be compiled and distributed. Another point of view indicated that the purpose of the Newsletter should be to present topical, current information.

As already mentioned, the Newsletter has been available free of charge to the membership. Although a suggestion was made to introduce a fee for the Newsletter, it was generally felt that it should remain free for as long as possible. In

order to cover costs, it was suggested that the membership send Sue Walston varied and exotic postage stamps so that she will be able to prepare a book of stamps which could be raffled off at the 1987 meeting in Sydney. Contemporary ethnographic materials could also be donated for a raffle, the proceeds of which could be applied to the cost of postage for the Newsletter.

Correspondent:
Benita Johnson
Training Coordinator
The Getty Conservation
Institute
4503B Glencoe Avenue
Marina del Rey, California
90292-6537 U.S.A.

* * *

APPRECIATION is extended to the Canadian Conservation Institute, National Museums of Canada, by Sue Walston,

Coordinator of the Working Group, for the generous assistance of the Institute in accommodating our Interim Meeting.

A lively discussion took place and many excellent suggestions were shared among members and other very interested conservators, who have since become members of this Working Group.

While a detailed report is not available at this time, the agenda is included for those of you who could not join us.

Tangible results of the Programmes of the W.G. will be in evidence in Sydney, and comprehensive reports will be made available to all members.

TREATMENT NEWS

A MOUNTING SYSTEM FOR BIRCH BARK SCROLLS:

In the following work a novel method for mounting a number of unusually constructed birch bark scrolls is described.

In 1984 a number of bark fragments thought to be birch bark scrolls were received for

treatment at CCI from the Grouard, Alberta, Native Arts and Crafts Centre. Unlike most birch bark scrolls (1), however, these were prepared from sheets of outer bark stripped from along the length of the tree (*Betula papyrifera*) and not from

around its circumference as was generally the case. Endsticks were then secured to both ends of the bark along its shorter axis (see Figure 1). Birch bark scrolls prepared in this fashion are placed under considerable stress due

largely to the restraining effect which the endsticks have upon curling. When removed from the trunk of the tree, the outer bark of the

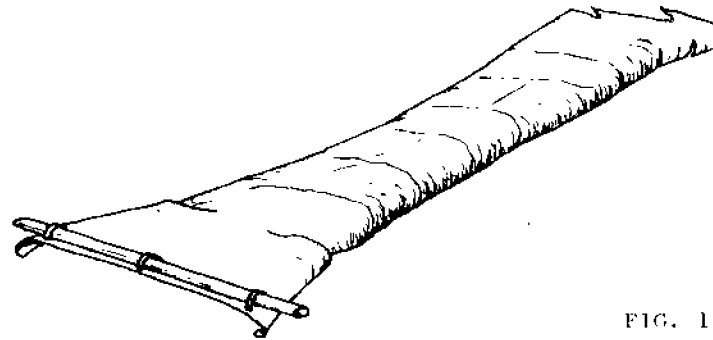


FIG. 1

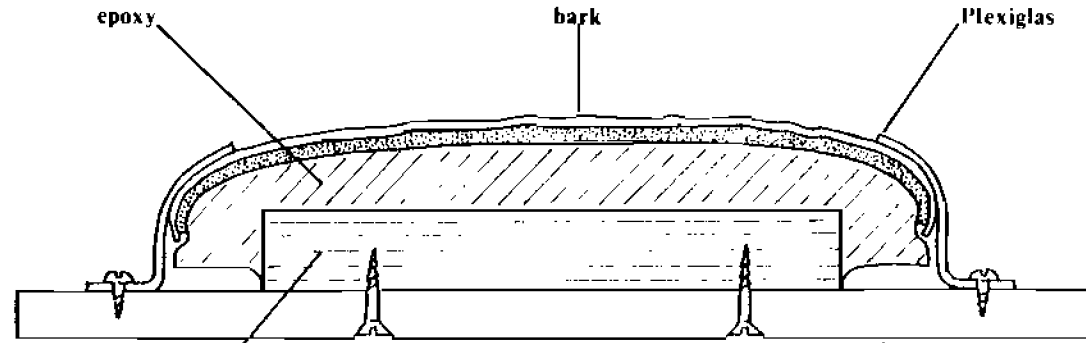


FIG. 2

plywood

plywood

White Birch exhibits a pronounced tendency to curl back upon itself with its outer, or paper, side "in." This is a consequence of the fact that the periderm layers on the paper side of the outer bark dry comparatively shorter in the tangential direction from the

green state than the periderm layers on the cambium side (2). Thus, bark that is stripped from along the length of the tree tends to curl back upon itself along its long axis. Because of the placement of the endsticks, however, the bark is restrained from curling. In this respect, these scrolls differ greatly from the majority of birch bark scrolls which were prepared from single sheets, or panels, of outer bark stripped from around the circumference of the tree. Here, the introduction of endsticks along the shorter axis of the bark facilitates rolling and unrolling. By preventing the bark from curling back upon itself, internal stresses are generated which manifest themselves in the formation of cracks and splits along the middle portions of the scrolls where these forces are concentrated. All of the birch bark scrolls submitted to CCI for treatment

exhibited such cracking; in fact, most of the scrolls had split in half.

Mounting

After considerable repair and conservation, the scrolls were ready for mounting for display. In the past CCI has adopted simple archival mounting techniques using Japanese paper hinges to secure the bark to a backing board of 4-ply mat-board. Strips of Japanese paper are glued to the top and bottom edges of the bark with carboxymethyl cellulose then slipped through slits in the backing board and glued to the rear of the mount with polyvinyl acetate emulsion. In this manner the hinge is hidden entirely from view.

The adoption of such an approach for the treatment of these scrolls, however, was deemed unsatisfactory given their unique construction. A far more rigid mounting system was desired both to support the overall weight of

the scroll and to prevent further curling of the bark which would result in the formation of additional cracks and splits. Given that a more rigid support would be used, it was considered essential that the mount provide uniform support to the entire surface of the scroll. To this end a form-fitting backing, similar in many respects to that employed by Walston (3) for mounting aboriginal bark paintings, was used.

A form-fitting backing was prepared by making a cast of the exact contours of the underside (paper side) of the birch bark scrolls using epoxy resin with a phenolic microballoon filler. For this purpose Ciba Geigy AW 106 and hardener HV 9530 were used. These were mixed according to the manufacturer's specifications and phenolic microballoons were added in a ratio 2:1 epoxy/microballoons by weight.

The addition of phenolic microballoons to the above mixture gave a thick, workable

paste which, when cured, was light and easily carved. Furthermore, the introduction of microballoons greatly reduced the curing temperature of the resin.

In preparation for casting, the surface of the bark was first covered with a thin cloth cut to the exact shape of the scroll. This cloth was introduced only as a spacer, without which it would not have been possible to later interpose a padding of EthafoamTM between the bark and the backing. A thin sheet of MylarTM was then placed over the cloth. After constructing Plasticine bridges at both ends of the scroll to prevent the resin from overflowing, the epoxy resin/phenolic microballoon mixture was poured directly onto the Mylar. Immediately after pouring, and while the resin was still soft, a length of wood was sunk into the resin such that the surface of the wood extended a few millimetres above the le-

vel of the resin. This not only served to reduce the amount of epoxy resin required to prepare the backing, but would later enable the backing to be secured to its fixed support.

After twenty-four hours curing, the backing was carefully removed from the bark and the cloth discarded. The edges of the backing were then sanded smooth and freed of all excess resin. The scroll was then returned to its backing. To cushion the scroll a padding of 1 mm. thick Ethafoam cut to the shape of the bark was interposed between the scroll and its backing. The entire scroll/Ethafoam/backing assembly was then secured to a linen-covered plywood board using Plexiglas clips which extended over the surface of the bark and down to the plywood (see Figure 2).

References:

(1) Gilberg, M. and Grant, J., "The care and preservation of birch bark scrolls in museum

collections," The Curator 29 (1986), pp. 67-80.

(2) Gilberg, M., "The plasticization and forming of misshapen birch bark artifacts using solvent vapours," Studies in Conservation (in press).

(3) Walston, S. and Gill, P., "Conservation of the Australian Museum's collection of aboriginal bark paintings," ICCM Bulletin 4 (1978), pp. 54-59.

Suppliers:

*Ethafoam-polyethylene foam by Dow Chem

*Mylar-clear polyester film, by Dupont

*Plexiglas- acrylic sheet by Rohm&haas

Epoxy resin AW 106, hardener HV 953U: available from Ciba Geigy, 6860 Century Avenue, Mississauga, Ontario, L5N 2W5, Canada.

Phenbolic microballoons: available from Canus Plastics Ltd., 340 Gladstone, Ottawa, Ontario, K2P 0Y8, Canada.

Correspondents:

Mark Gilberg

Conservation Scientist
Conservation Processes Research Division

Canadian Conservation Institute
1030 Innes Road
Ottawa, Ontario
K1A 0M8 Canada

R. L. Barclay
Senior Conservator
Ethnology

Canadian Conservation Institute
1030 Innes Road
Ottawa, Ontario
K1A 0M8 Canada

* * *

FEATHERWORK:

Further to the information published on this subject in the Newsletter, significant developments have occurred in research related to the behaviour of feathers during cleaning.

Two papers were presented at the Ottawa Ethno. Symposium, as previously noted. These demonstrated damage due to certain cleaning procedures.

Moreover, a very detailed publication on this subject is now available:

Ultrasonic Cleaning Tests in Aqueous Solutions on Maori Cloak Materials

by Gerry Barton, Conservation Department, Auckland Institute and Museum, Private Bag, Auckland, New Zealand (37 pages of text with 15 pages of excellent illustrations, including photographs which clearly illustrate feather structures, condition, and alterations).

Funding for this research project was assisted by a 1986 Winston Churchill Trust Fellowship Award.

* * *

TREATMENT & INQUIRY:

Birchbark Repair

The Glenbow Museum has a very large collection of Midewewin (North American Woodlands Indian) pictographic birch bark scrolls and drawings. The entire collection is currently being examined and serious splits and breaks in the bark are being treated.

At first repairs were done in a

manner similar to that of tear repairs to paper. The edges of the bark splits were joined with a piece of long-fibre paper or tissue, selected on the basis of the break's length and severity, and the strength required for the repair. Sodium carboxymethylcellulose was usually used as the adhesive. The use of a paper repair technique meant that when an image spanned a break, some of the image would have to be covered in order to carry out the repair. In these instances, the shearest tissue possible was chosen. This made tinting difficult. Disintegration of the thin tissue was a common occurrence when attempts were made to tint prior to use in the repair. Tinting after the tissue was applied was difficult due to the feathered edges of the tissue. In both cases there was concern that tinting, whether done with watercolours or acrylic paints, was resulting in bleed-through of colour onto the bark.

Experimentation with an air-brush to spray colour onto the tissue prior to use seemed promising in solving the disintegration problem but not really the bleed-through problem. Recently a technique has been tried that seems to offer solutions to both problems. A further advantage is that the repair is quick and easy, and does not obscure any image areas. The method involves the use of dyed silk crepe-line, impregnated with a polyvinyl acetate (pva) emulsion. The pva I have tried is Vinnapas EPI Dispersion by Wacker-Chemie GMBH. The silk is laid out on Teflon[®] sheeting and the pva is brushed and squeezed out and allowed to dry. For the repair a small piece of the required length is cut, laid over the aligned edges of the break, and the adhesive re-activated with a brush dipped in ethanol. A weight is used for a minute or so but the bonding takes place very quickly, and the openness of the weave allows the bark and

any image in the areas to be visible. A much smaller piece of silk is required than is necessary with paper repairs, and because of the tack of the adhesive, the bonding is effected much faster and with greater ease. I find this particularly useful when some manipulation of the bark is necessary to get the proper alignment of edges. The repair is very strong yet uses a minimum of adhesive as bonding is only taking place along the silk threads. This technique is still in its early stages of development, and I would be very interested in hearing comments, suggestions, concerns, or reservations.

Correspondent:
Marsha Selick
Artifacts Conservator
Glenbow Museum
130 - 9th Avenue, S.E.
CALGARY, Alberta, Canada
T2G 0P3

* * *

* Teflon-a non-stick synthetic sheet, used as an alternative to silicone release paper.

ETHNOGRAPHIC NETWORK INQUIRY; 13
Glass Beads with Painted Decoration

I am seeking information regarding the history, manufacture, and/or treatment of a specific kind of North American glass trade bead. The beads in question are tube-shaped, thin-walled and have painted interiors. There seem to be two types. The first vary in length from 1/4-inch to 1 inch and have cross-sections slightly larger than 1/8-inch. The second type have considerably smaller dimensions. I believe the former are known as tube or basket beads and latter as tube or satin beads. Both were used in the 1830's to 50's by Plains Indians. The beads are all experiencing loss of paint from the interiors. So far all my research attempts have met with little success. Therefore any information or leads at all, i.e., reference sources, comments, treatment experiences, etc., would be very much appreciated.

Correspondent:

Marsha Selick
Artifacts Conservator
Glenbow Museum
130 - 9th Avenue, S.E.
CALGARY, Alberta, Canada
T2G 0P3

* * *

Chiriquano Masks:
Polychrome Wood

For a number of months now I have been working with a group of Chiriquano masks from Bolivia. The masks are carved of wood from the Toboroche tree (a wood similar to balsa), covered with white and black colouring matter. Tests indicate the white substance to be gypsum (results agree with accession records). The black appears to be wood ash or cinder. Flaking of surface layers is of primary concern, the surface of each mask being in such deteriorated condition that any movement causes extensive loss. It was for this reason that consolidation was considered essential.

A number of tests, involving various types of consolidants, were performed on one mask. It was decided that a 2.5% so-

lution of gelatin in water would be used due to its superior appearance and adhesion characteristics. Spraying with an airbrush was attempted but eventually abandoned because of the mask's deteriorated surface condition. Dripping the consolidant through a brush followed by gentle manipulation, when required, appears to be the most satisfactory method.

Although the gelatin gave excellent results when applied to the white colouring matter, it was not as satisfactory when applied to the black. This was not apparent until extensive black areas were consolidated on one particular mask. Darkening of the black was greater than anticipated and surface characteristics were altered giving a slight gloss. At this point I am reviewing my tests to find an alternative consolidant for the black substance.

The most recent problem encountered has been one of algae. After examination of suspicious brown and black growths

it was surmised that the culprit (or one of them) was a golden-brown algae, class Chrysophyceae. Working under the binocular microscope, the algae was brushed from the surface towards a micro-vacuum leaving only the brown staining. The algae problem has occurred in only one instance; at this point the mask in question is on hold, pending tests involving ortho-phenylphenol prior to the gelatin consolidant.

I would be happy to hear from anyone with comments or suggestions on the methods discussed here.

Correspondent:

Sarah Joyce
Conservator - Artifacts
Glenbow Museum
130 - 9th Avenue, S.E.
CALGARY, Alberta, Canada
T2N 3H6

* * *

Skin and Leather Objects

14

I am working on a project which involves designing display and storage systems for painted hide robes, tepee liners and painted canvas tepees. Conservation treatments may also be required for some of the pieces which are torn or have damage to the painted surface. At present, the tepees, liners and the larger robes are lying folded or rolled on storage shelves. The robes on display are hung on hooks through holes on the margin of the hide. I would be interested in hearing from anyone who has dealt with similar artifacts, especially in regards to the treatment of fragile, painted surfaces and the storage and display of large hides and tepees.

Correspondent:

Heather Dumka
Glenbow Museum
130 - 9th Avenue, S.E.
CALGARY, Alberta, Canada
T2G 0P3

* * *

FIELD STUDIES IN MATERIAL CULTURE

The recording of skills and materials which are still applied to the production of indigenous or tribal art and artifacts is an activity to which some conservators could be particularly well-suited. However, there seems to be very little information or training available for one who is serious about studying or developing a methodology for carrying out field research in material culture. This is particularly true if one wants to include information which is directly related to future preservation.

S.A.M. Monawar Jahan, Keeper of the Conservation Laboratory at the Bangladesh National Museum, has, for example, expressed his concern for the loss of such material heritage in some groups as they become integrated with cultural elements which are more modernized. Therefore, we request that readers take the time to advise the Newsletter regarding information

of either procedures or case-histories which illustrate methods of collecting data on material culture, particularly where it involves indigenous or tribal groups or individuals who remain active as transmitters or recorders of such information or skills. Such examples may be extracted from studies of related disciplines.

All references will be considered also for the Working Group's Bibliography.

Ann Howatt-Krahn, Editor

* * *

REPORT ON THE BIBLIOGRAPHY ON THE CONSERVATION OF ETHNOGRAPHIC MATERIALS

Many thanks for the comments and suggestions offered in Ottawa by those able to attend Symposium '86 and the Interim Meeting of the ICOM-CC Working Group on Ethnographic Materials and for the additional information which has been sent to us since.

When discussing the bibliography at the Interim Meeting, there seemed to be a general consensus that an indexing system would be useful in locating pertinent information in the bibliography. Interested people met over lunch and decided that coding under a limited number of key words rather than attempting abstracts or an exhaustive index would be most feasible.

Every entry will include one or more key words indicating the general subject matter of the entry, the material(s) under consideration, and the geographical area of origin of the objects discussed. The keyword used for the material/s will be determined by the raw material/s of construction, not by object type or construction type, as the materials of which objects are made can be concisely categorized under a limited number of key words, whereas object types and construction vary considerably.

For example: food containers may be of materials as diverse as ceramics, wood, baskets and skin; baskets are generally used as containers, but basketry construction is found in objects as diverse as clothing, fish traps and sacred figures. A general index will be included in the bibliography, listing all articles by author and date under their appropriate keywords.

Raised at the Ottawa meeting was the problem of having to send to Australia a full copy of all material to be added to the bibliography so that it could be keyworded. To try to avoid overload on everybody's xeroxing budget, we're including a list of the keywords to be used so that you may keyword additional entries from the original and need only send the information to be included in the bibliography.

If you don't have the time, or if the article doesn't seem to fit into this system, please

feel free to send a full copy
and we'll do our best.

Ruth Norton
Sue Walston

KEYWORDS FOR ETHNO BIBLIOGRAPHY
BY CATEGORY

(key words underlined)

I. Subject

1. Management (includes:
ethics, administration, train-
ing, development, repatria-
tion).

2. Preventive conservation
(includes: storage, display,
packing and transport, pest
control, handling and environ-
mental control).

3. Treatment (includes: clean-
ing, mending/repair, consoli-
dation, relaxation, lamination,
control of moisture content,
deacidification, restoration,
etc.).

II. Material Plant

1. Wood
2. Bark
3. Other plant material (in-
cludes: monocot stem & root,
fern, leaf, seed, & fruit, fi-
bre of plant origin).

Animal

4. Collagen (includes: skin
& skin products).
5. Keratin (includes: hair,
horn, feathers, claw, hoof,
quill, baleen).
6. Skeletal (includes: shell,
bone, tooth, chitin, fish
scales & denticles).
7. Plant and animal exudates
(includes: gum, resin, latex,
starch, wax, fibroin/silk).

Inorganic

8. Paint and pigment
9. Other inorganic material
(includes: coal, charcoal,
rocks & minerals, soil, clay,
glass, ceramics, metals).
10. Synthetic (includes: plas-
tics, synthetic rubber, man-
made fibres).

III. Geographic Origin

1. Africa
2. Oceania (includes: Mela-
nesia, Polynesia, Micronesia,
Australia).
3. Asia
4. North America
5. South and Central America
6. Europe

* * *

RESEARCH IN PROGRESS

THE POTENTIAL OF SHRINKAGE
TEMPERATURE MEASUREMENTS IN
SKIN AND LEATHER CONSERVATION

The Canadian Conservation Ins-
titute (CCI) is conducting
analytical research on the
hydrothermal physical proper-
ties of collagen fibres. The
purpose of this research is to
develop a simple test for esti-
mating the deterioration of
skin and leather artifacts and
for evaluating the effects of
traditional and experimental
conservation treatments.

Collagen fibres from skins,
hides, and leather shrink up to
about one-third their original
length when subjected to a suf-
ficiently high temperature. To
determine this temperature,
samples are immersed in a water
bath and the temperature of the
water is raised at a rate of
2-3° C. per minute. Untanned
mammalian collagen fibres
shrink if heated to between
60° and 68° C. Fibres in most
leathers shrink at higher tem-
peratures, the actual value de-
pending on the type and amount

of tannage used to make the 16
leather. The leather industry
has known for many years that
insufficient tanning is indica-
ted by leather fibres shrin-
king below expected tempera-
tures. Because "degree of tan-
nage" influences "shrinkage
temperatures," these measure-
ments are used in tests of qua-
lity control for leather pro-
duction.

In conservation, measurements
of hydrothermal stability
(shrinkage temperatures) have
potential for providing three
types of information. Shrink-
age temperatures (Ts) provide
an estimate of the deteriora-
tion of artifacts. The rela-
tionship between deteriora-
tion and lower-than-expected
Ts values has not been fully
characterized as yet, but low
Ts values are correlated with
reduced tensile strength of
various aged leathers. The
correlation is also apparent
from preliminary research at
CCI. It remains to confirm
this relationship both in its
physical and chemical nature.

As reported in Newsletter No.1 (June, 1985), CCI's Ethnology section is routinely taking shrinkage temperature measurements as skin and leather objects are received for treatment. The main purpose of this exercise is to identify the small number of objects that are particularly degraded. Extreme degradation is indicated by Ts values which are far lower than expected values. For example, temperatures of 32^o to 36^o C. have been recorded for some skins. Preliminary results indicate that these sorts of skin artifacts are liable to shrink - an irreversible process - when moisture is applied to them. Humidity, water mist, and humectants are all under suspicion. Shrinkage temperatures have a great potential for aiding research of the interaction between artifacts and conservation materials and processes. At present, work in this area is more advanced than in others, because much is already known about how various chemical ef-

fects influence the hydrothermal stability of collagen. Results of this research are to be published in the near future. The third type of information that can be inferred from Ts measurements concerns monitoring the stability of objects while in storage or on display. Measurements taken intermittently over many months and years can be compared to determine how deterioration might be progressing - if indeed it is at all. This monitoring process seems to be particularly useful for identifying accelerated photochemical deterioration of skins and leathers in lighted display. The conventional method of taking Ts measurements requires strips of skin or leather about 75 mm. long and 12 mm. wide. CCI has instituted a microscopical method which involves use of a hot stage. The method requires far less sample material. After visible and stereomicroscopical

examinations, small fibre samples are taken from several areas on an artifact. Each sample is immersed in distilled water for 10 to 15 minutes. The hot stage accommodates microscopical glass slides. A sample is placed into the miniature well created by gluing (epoxy) a small glass ring (6 mm. in diameter) onto a slide. The well is filled with water and a coverslip is applied. Care is taken to exclude all air bubbles. Mineral oil is placed under the coverslip and around the well to ensure a minimum of water evaporation during heating. The slide containing the sample is placed into the hot stage, and while the sample is under examination in the microscope, heat is added to give a temperature rise of 3^o C. per minute. The temperatures at the onset and the completion of shrinkage are noted. Usually each sample is divided into three or four, and a measurement is taken of each. The resulting repeat measurements are

averaged.

For further information about shrinkage temperatures and the research, write to:

Gregory Young, Canadian Conservation Institute, National Museums of Canada
1030 Innes Road
Ottawa, Ontario, Canada
K1A 0M8 * * *

AN ADHESIVE TESTING PROGRAM UPDATE

The Environment and Deterioration Research Division at CCI has committed itself to a five-year Adhesive Testing Program as outlined in the paper "Adhesive Testing at the Canadian Conservation Institute, Past and Future" by J. Down, given at the IIC-Congress in Paris, 1984. Poly (vinyl acetate) and acrylic adhesives, subjected to both natural dark aging and fluorescent light aging (1000 lux, 200 W/lumen, 22^oC. and 50% R.H.) will be tested for acidity and alkalinity, emission of degradation products, flexibility and brittleness, shrinkage, solubility and removability, and finally discolouration. Al-

though no testing is being performed, information is being collected and collated for other classes of adhesives. The list of products initially considered for testing was unmanageably large, consisting of 90 poly(vinyl acetate) and 45 acrylic products that were either referenced in the conservation literature or were potentially suitable for conservation applications. All the products were analyzed spectroscopically by Scott Williams of the Analytical Research Services Division of CCI then grouped according to their chemical composition. This information is available on request and will subsequently be published. Adhesives from each group were chosen as the one representative of that group, with priority given to adhesives that are conservation-referenced. The result of all this is that 25 polyvinylacetate and 25 acrylic adhesives make up the testing program. The sample preparation has been completed, and

a total of nearly 7000 samples are aging. The testing of the samples will be done on a yearly basis, except for discolouration (yellowing), which will be measured once every six months. The results of the first year of aging and testing will be completed by the end of 1987, at which time results will be available on request. The following is the list of those adhesives chosen for the Adhesive Testing Program.

ACRYLIC

Acryloid B-44S
Acryloid B-48N
Acryloid B-66
Acryloid B-67
Acryloid B-72
Acryloid B-82
Acryloid B-99
Acryloid C-10-LV
Acryloid F-10
Acryloid NAD-10
Elvacite 2013
Elvacite 202B
Lascaux 360 HV
Pliantex
Rhoplex AC-33

Rhoplex AC-73
Rhoplex AC-234
Rhoplex AC-234 + Rhoplex AC-73 (50/50)
Rhoplex AC-235
Rhoplex LC-40
Rhoplex N-560*
Rhoplex N-580*
Rhoplex N-619*
Rhoplex N-1031*
Unsupported Texicryl
*Pressure-sensitive adhesives

POLY (VINYL ACETATE)
AYAA, AYAC, AYAF, AYAT
Beva 371
Bondfast
Bulldog Grip 20 Minute Resin
Bulldog Grip R-2311
CM Bond M-2 & M-3
Elmer's Carpenter's Glue
Elmer's Glue-All
Elvace No. 1874
Gaylord Magic Mend
Jade 403
Jade 454
Mowilith DM5
Mowilith DMC2
Mowilith DM5 + DMC2 (50/50)
Promacto A-1023
R2258
Rabin's Mixture

Sure-Grip
UHU All Purpose Clear Adhesive
Vinnapas Dispersion EPI
Weldbond

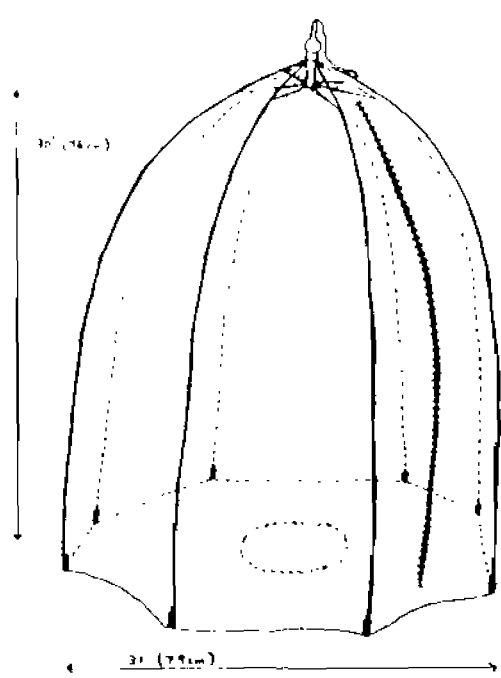
We would welcome any comments or suggestions concerning the Adhesive Testing Program and for more detailed information, please contact:

Maureen MacDonald
Environment Deterioration
Research Division
Canadian Conservation
Institute
1030 Innes Road
Ottawa, Ontario, Canada
K1A 0M8
(613) 998-3721

* * *

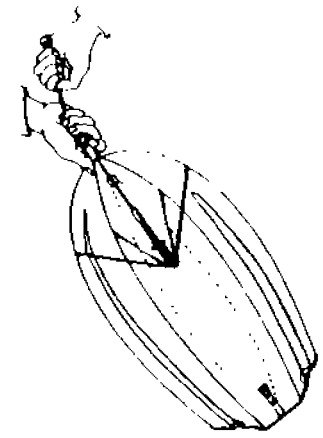
MATERIALS & EQUIPMENT

THE PLANTHOUSE TERRARIUM:-
A collapsible humidity tent.
This is a collapsible, dome-shaped polyethylene tent, sold by Gardening Suppliers as an indoor greenhouse for quarantining infested houseplants, nurturing seedlings, or as a terrarium for keeping plants moist during vacations.

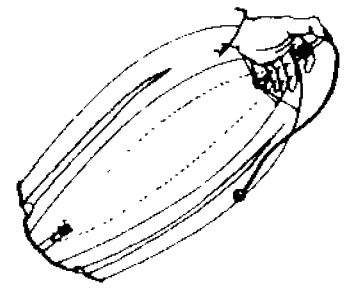


THE PLANTHOUSE TERRARIUM
A collapsible humidity tent

The tent makes an excellent general purpose humidity chamber for the conservation laboratory. It can also be used to isolate artifacts suspected of harbouring insects. It works on the same principle as



TO OPEN:
Pull the cord with one hand while holding the knob at the top of the tent with the other.



TO CLOSE:
Press down the knob with the thumb, as shown in the diagram.

an umbrella and can be erected or collapsed in under thirty seconds. The aluminum spokes at the top of the dome are sufficiently sturdy to support a small hygrometer, which can easily be read through the transparent polyethylene walls. A zip fastener extends from top to bottom of the tent making for easy accessibility. The Planthouse has a soft floor made of opaque, green polyvinyl chloride sheet with a large hole in the centre. The hole is for child safety. When using it in the laboratory, I cover the whole base with a sheet of polyethylene to protect the artifacts from direct contact with potentially mobile plasticisers in the P.V.C. Because the tent has a soft, flexible base, it cannot be lifted while in use unless it has first been erected on a portable, rigid board. A humidity chamber of this type is obviously not airtight, but it is quite adequate for most purposes. The leakage can be significantly reduced by sealing

the zip fastener and the cord holder at the top with a material such as Saran WrapTM (cling- ing polyvinylidene chloride film). I anticipated that the tent would become less reliable with use as the walls gradually stretched and punctured, but in fact, it has proved to be surprisingly durable. The Planthouse comes in two sizes, 60 cm. (24 ins.) high and 76 cm. (30 ins.) high. A third 91 cm. model is no longer made, but may still be available in some stores. The size I have found to be most useful is the 76 cm. model which has a 79 cm. internal base diameter. It can be used on the floor or the counter-top and is quite large enough for most objects in an ethnology laboratory. Naturally the careful conservator never has a mould outbreak in his humidity chamber, but in the unlikely event that this should happen, the tent can be decontaminated by spraying the interior with a 1% solution of sodium orthophenyl phenate in ethyl alcohol and

sealing it for a couple of days. Afterwards it can be wiped or rinsed with ethyl alcohol to remove the biocide. The same method can be used if it has been used to isolate insect infestations.

After years of spending time building my own humidity tents by making a frame with whatever came to hand, draping it with plastic sheets, then sealing it with masking tape and sand bags, it comes as a real boon to find this inexpensive little terrarium. Not only does it save time and trouble, it can be rolled into a cylinder less than 5 cm. in diameter which is sufficiently light-weight to be hung on the wall by its own cord until needed again.

The Planthouse Terrarium is available from:
Planthouse Unlimited
A Div. of D.V.M. Enterprises International
2 Thorncliffe Park Dr., Unit 11
Toronto, Ontario, Canada
M4H 1H2
Tel. (416) 423-1327
Flx. 06- 217535
Overseas orders must be prepaid in U.S. funds.

. 60 cm. size - \$5.90 each
(min. order 24)
. 76 cm. size - \$7.90 each
(min. order 12)

(price quote November 1986)

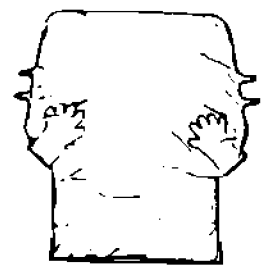
Correspondent:
Ms. Julia D. Fenn
Ethnographic Conservator
Royal Ontario Museum
100 Queen's Park
Toronto, Ontario, Canada
M5S 2C6

* * *

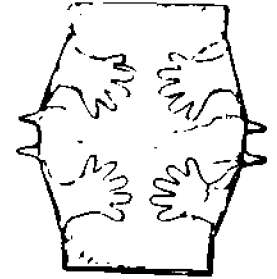
ATMOSBAG*TM - A CONTROLLED-
ATMOSPHERE CHAMBER WITH
BUILT-IN GLOVES

We recently experimented with the Aldrich "Atmosbag" as a ready-made humidity chamber and found it quite promising. "Atmosbags" are disposable glove bags which allow for a completely sealed environment. They are constructed of 3 mil. polyethylene and come equipped with two or four gloves (see diagram) To Use:

Slip the object in the bag along with a hygrometre and the source of humidity (we have used soaking wet sponges placed



TWO-HAND



FOUR-HAND

in lidded plastic boxes). Once the bag is appropriately loaded, seal the opening carefully to prevent any air leakage. The bags come with a strip of self-adhesive tape for sealing the bag which, unfortunately, is not reusable. Instead we rolled the end of the bag over a dowel and clipped it in place with clothes pegs. Inflate the bag through one of the inlets and carefully seal. Allow the humidity to rise to the desired

level and then (using the gloves) place the lids on the boxes to stabilize the humidity. We did a trial run in which we brought the humidity up to 70% R.H., closed the boxes, and left the chamber undisturbed for 24 hours. After 24 hours the R.H. was still 70%. The object can be manipulated (using the gloves) although not with a great deal of finesse.

Supplier:
Aldrich Chemical Company
940 West Saint Paul Avenue
Milwaukee, Wisconsin 53233
U.S.A.

(414) 273-3850

Sizes Available:

Two-hand:

Size	Opng.	W	L	Vol.*
L	36	51	58	32,000-520L
M	24	39	48	17,000-280L
S	12	27	30	3,000- 50L

Cat. No.: L - 210,608-9
M - 211,282-8
S - 211,837-0

Four-hand:

-	30	45	58	32,000-520L
---	----	----	----	-------------

Cat. No.: - - 210,840-5

*Volume when inflated (in³)

Correspondent:
Susan L. Maltby
Ethnology Division
Canadian Conservation
Institute
National Museums of Canada

* * *

PUBLICATIONS

Art and Archaeology Technical Abstracts (AATA) contains abstracts of articles, reports, news items, books, and other publications which deal specifically with the "technical examination, investigation, analysis, restoration, preservation and technical documentation of works of art and monuments having historic or artistic significance;" also, related publications and data are abstracted. It is a basic reference in the conservation profession; it lists other related periodicals as well, and is international in scope.

Publication Information: Currently, each volume of AATA

consists of two numbers. Members of the International Institute of Conservation (IIC) receive AATA without charge. Extra copies and back issues may be purchased by members or non-members. To subscribe or to order back issues, please write:

AATA
The Getty Conservation
Institute
4503 - B Glencoe Avenue
MARINA DEL REY, CA 90292
U.S.A.

Inquiries regarding the International Institute for Conservation should be sent to:

IIC
6 Buckingham Street
LONDON WC2N 6BA
ENGLAND

European Review of Native American Studies, Editor: Christian F. Feest, Museum für Völkerkunde, Austria - Two issues are to be published per year; each issue will regularly consist of two sections: 1) the Journal (articles and shorter notes dealing with Native American subject matter), and 2) the Newsletter Section (up-to-

date news on what's happening in Europe in areas such as research in progress and news from academia as well as exhibitions).

One can request a sample copy from:

European Review of Native
American Studies
c/o Pál Faklen
Lapkiadó Vállalat
Lenin Krt. 9-11
H-1073 BUDAPEST VII
HUNGARY

Indians and Europe, An Interdisciplinary Collection of Essays, Editor: Christian F. Feest (as above), Ca. 450 pages, 120 illustrations, DM 90, -/\$54.00, ISBN 3-922868-78-9 - This book is described as a collection of essays "representing three generations of research" in various fields dealing with contact between native North Americans and Europeans, particularly from the European perspective. Inquiries can be directed to: RaderVerlag
Kongre Bstr. 5
D - 5100 Aachen
W. Germany

Technology and Conservation of Art, Architecture and Antiquities, Editor and Publisher: Susan E. Schur, Magazine: Periodical - In the United States and Canada: Technology and Conservation is sent without charge to qualified persons working in or managing programs involving analysis, preservation, restoration, protection and documentation of art, buildings and monuments, historic sites and antiquities.

For subscription rates for non-qualified readers in U.S. and Canada or outside the U.S. and Canada, write:

Technology and Conservation
One Emerson Place
BOSTON, MA 02114
U. S. A.

Native Art Studies Association of Canada Newsletter, Editor: Dr. Joan M. Vastokas - This publication is produced by this very new organization in Canada.

This Newsletter is intended as a clearing house of information and aims to include coverage of the following kinds of material:

- . Forthcoming exhibitions, of native art in private and public galleries and museums in Canada.
- . New publications, in the field of native art (books, periodicals, reference aids, bibliographies).
- . Upcoming conferences, symposia, major lectures.
- . MA Theses and PhD Dissertations in native art completed during the year.
- . Research in progress.
- . Personalities and events, in native art of Canada: news of human interest.
- . Letters to the editor.
- . Issues affecting native art practice and education, whether these involve support for the arts, taxation of artists, native art collecting in public institutions, and so forth.
- . Major acquisitions of prehistoric, historic, and con-

temporary native art by Canadian Galleries & Museums.

- . Job openings in the field of native art history in Canada.

This Newsletter is available free of charge to members; non-members may inquire re membership and the Newsletter to:

Joan M. Vastokas, President
NASAC/ACEAA
Otonabee College
Trent University
Peterborough, Ontario, Canada
K9J 7B8

CONGRATULATIONS for the New Newsletter of the Natural History Group of the ICOM Committee for Conservation, i.e., the Group on Natural History Specimen Conservation - This is published in both French and English and is described as "of interest to all individuals and museums who have the care of botanical, geological and zoological material. It will also be of interest to workers in allied fields, e.g., taxonomy, ethnology, and archaeo-

logy, who must deal with similar materials."

The Newsletter can be obtained (stating which language) from:

C. V. Horie
The Manchester Museum
The University
MANCHESTER M13 9PL
United Kingdom

CONFERENCES & SYMPOSIUM :

The 8th Triennial Meeting of the ICOM Committee for Conservation, Sydney, Australia, 6-11 September 1987: Working Group Session on Ethnographic Materials: The meeting will be held at the Sydney Hilton International Hotel. Approximately 8 papers will be presented with time allowed for discussion. The official languages will be English and French with simultaneous translation. There will also be a poster session.

The session on Ethnographic Materials can include case studies or research reports on any aspect of conservation or preventive conservation which can

contribute new information on²² methods or materials for the treatment of ethnographic collections.

Enquiries about the Working Group Session or Poster Session should be addressed to:

Miss Sue Walston, Co-ordinator
ICOM-CC Working Group on Ethnographic Materials
c/o Materials Conservation
Division
The Australian Museum
6-8 College Street
Sydney, N.S.W. 2000
Australia

General enquiries about the 1987 Meeting should be addressed to:

ICOM 87 Secretariat
Dulcie Stretton Associates
70 Glenmore Road
Paddington, N.S.W. 2021
Australia

* * *

THOUGHTS FOR THE NEW YEAR 1987

The beginning of this year marked the passing of a respected writer, Margaret Lawrence. In her address of March 29, 1983 to Trent University in Ontario, Canada, she spoke on the subject of

what she might say in her final hour. Part of this message is offered for consideration.

"So, if this were indeed my Final Hour, these would be my words to you. I would not claim to pass on any secret of life, for there is none, or any wisdom except the passionate plea of caring. In your dedication to your own life's work, whatever it may be, live as though you had forever, for no amount of careful and devoted doing is too great in carrying out that work to which you have set your hands. Cultivate in your work and your life the art of patience, and come to terms with your inevitable human limitations, while striving also to extend the boundaries of your understanding, your knowledge and your compassion. These words are easily said; they are not easily lived. Learn from those who are older than you are; learn from your contemporaries; and never cease to learn from children.

Try to feel, in your heart's core, the reality of others."

* * *

The
ETHNOGRAPHIC CONSERVATION
NEWSLETTER
of
The Working Group
on Ethnographic Materials
of
The Icom Committee
for Conservation

is available free of charge to conservators, scientists, curators, and others with a professional interest in the care and research of ethnological collections.

The next issue is planned for August, 1987; for this issue the deadline for articles is June 15, 1987. ARTICLES ARE WELCOME AT ALL TIMES! Back issues are available on request, and will be included in the regular mail-out of subsequent issues.

Authors are asked to submit articles in English. As an option one is also welcome to submit another copy of the ar-

tle in the language of his or her country of origin in order to share this work with colleagues at home. We prefer that articles, notes, and letters for publishing be typed and double-spaced.

PLEASE PROVIDE CHEMICAL COMPOSITION IN ADDITION TO BRAND NAMES OF CONSERVATION MATERIALS, SINCE COMMON NAMES OR TRADE-MARKS VARY INTERNATIONALLY.

* * *

INQUIRIES OR SUBMISSIONS FOR
NEWSLETTER

PLEASE WRITE:

ANN HOWATT-KRAHN, EDITOR
ICOM - CC WORKING GROUP ON
ETHNOGRAPHIC MATERIALS
c/o HOWATT-KRAHN TODD
CONSERVATORS LTD.

123 WEST 14TH AVENUE/SUITE C
VANCOUVER, BRITISH COLUMBIA
CANADA V5Y 1W8

INFORMATION REGARDING WORKING
GROUP

PLEASE CONTACT:

SUE WALSTON, COORDINATOR
ICOM - CC WORKING GROUP ON
ETHNOGRAPHIC MATERIALS

c/o MATERIALS CONSERVATION 21
DIVISION
THE AUSTRALIAN MUSEUM
6-8 COLLEGE STREET
SYDNEY, N.S.W. 2000
AUSTRALIA

FOR INFORMATION REGARDING ICOM
(THE INTERNATIONAL COUNCIL OF
MUSEUMS) AND THE ICOM COMMITTEE
FOR CONSERVATION, PLEASE
CONTACT:

ICOM UNESCO
MAISON DE L'UNESCO
1 RUE MIOLLIS
75732 PARIS EDEX 15
FRANCE -or- REG'L COORDINATOR

DISCLAIMER:

The Newsletter provides a forum for ideas, but this does not imply an endorsement for any treatment, product or procedure; it cannot, therefore, be responsible for the recommendation or application of same. This same principle of neutrality applies to individuals and institutions; the Newsletter is not a judge of ethics in regard to either of the aforementioned or of their articles published herein.