

# CIMCIM

Comité International des Musées et Collections d'Instruments de Musique  
Comité Internacional de Museos y Colecciones de Instrumentos Musicales  
International Committee of Musical Instruments Museums and Collections

*President* Cynthia Adams Hoover *Division of Musical History, Smithsonian Institution, Washington, D.C. 20560 U.S.A.*  
*Telephone 202 357-1707. Fax 202 786-2883.*

*Vice-President* Arnold Myers *Edinburgh University Collection of Historic Musical Instruments, Reid Concert Hall, Bristo Square, Edinburgh EH8 9AG Scotland. Telephone 31 447-4791. E-Mail A.MYERS@UK.AC.ED.*

*Secretary-Treasurer* Robert Barclay *Canadian Conservation Institute, 1030 Innes, Ottawa, Ontario K1A 0C8 Canada.*  
*Telephone 613 998-3721. Fax 613 998-4721.*

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### Letter from the President

As you will see elsewhere in this *Bulletin*, over 35 CIMCIM members have indicated that they will be attending our meeting in Antwerp in July. We urge all of those who have not yet registered to send their names to Jeannine Lambrechts-Douillez as soon as possible. Since we have not met in Europe for several years, we especially hope that those in Europe will make a special effort to attend.

Thanks to the work of Bob Barclay and the members of the Conservation Working Group, *CIMCIM Publication No.1* is off the presses. The content and the format look wonderful; we hope you will be as pleased with it as we are. Let's hope it will inspire all of us to publish many useful documents from our membership. With this new format, we are able to print a report of one page or 100 pages--or more!

Interim reports are coming in from the Chairmen of the Working Groups as we prepare for our gathering in July. They have been asked to contact members of their groups before the meeting to inform you of any progress and to ask for suggestions about the projects of the Working Groups. We have reserved time on July 10, 12, 13, and 14 for these Groups, so it is important to CIMCIM and you that you join the work of one or more Working Groups. If you are not a member of one, please contact me or the Chairman of one of the groups: Conservation, Bob Barclay; Documentation, Frances Palmer and Hélène LaRue; Education and Presentation, Birgit Kjellström; History of CIMCIM, Jeannine Lambrechts-Douillez; International Directory, Barbara Lambert; Publications, Arnold Myers; and Training, Friedemann Hellwig. We will be forming a new Working Group on Traditional Instruments in September.

Continue to send news of your collections for the *Bulletin*. We look forward to seeing you in July!

Cynthia Adams Hoover

### Notes from the Coordinator of the Conservation Working Group and the Secretary/Treasurer

Enclosed is a copy of *Recommendations for Conservation*. It is a great pleasure to see this document finally in print, and I take the opportunity of thanking all the members of the Conservation Working Group who put time and effort into it. This will become the standard format for shorter CIMCIM publications, particularly reports of working groups. We hope the publication of this document will stimulate other working groups to produce similar material in the near future.

Production of the *Bulletin* and occasional publications costs money. As an International Committee of ICOM, CIMCIM receives a yearly subvention which is calculated on the number of ICOM members of good standing the committee has. This, alone, is not enough to produce the *Bulletin*, let alone the other publications like the last *Newsletter* and the *Recommendations for Conservation*. Thus, if you do not find a copy of *Recommendations for Conservation* with this mailing it means either you are not an ICOM member in good standing, or you have not yet paid your CIMCIM subscription for this year. This means that either the Secretary/Treasurer still awaits your payment of \$10.00 US for the year 1993, or you should consider becoming a member of ICOM. (Many ICOM members also send a \$10.00 subscription every year, for which CIMCIM is very grateful.) Contact your ICOM National Committee for details of membership. American subscribers should note that membership in AMIS will soon make

ICOM membership easier. An announcement to this effect will appear in a later *Bulletin*.

If you live in a country where international money exchange is a problem, or is in fact impossible, please contact us. We wish to encourage as many museum professionals as possible to subscribe to, and contribute to, the *Bulletin* and other CIMCIM activities.

Bob Barclay

### Deutsche Clavichord Societät

Musicians, instrument makers, musicologists, and dilettantes of the clavichord founded the *Deutsche Clavichord Societät* (DCS) in January 1993. The society's aim is to make the clavichord better known among the public, for which recitals, lectures, exhibitions, publications, and conferences devoted to this intimate instrument are planned. The society's president is Jean Tournay (Belgium), vice-president is Alfred Gross (Reutlingen/Germany). The first Clavichord-Tage organized by the *Deutsche Clavichord Societät* will take place in Schwäbisch-Hall (9-10 October 1993). For information write to DCS, P.O. Box 1214, D-37142 Northeim.

Im Januar 1993 gründeten Musiker, Instrumentenbauer, Musikwissenschaftler und Liebhaber des Clavichords die *Deutsche Clavichord Societät* (DCS). Mit der Vereinigung soll ein Weg gefunden werden, dieses besonders ausdrucksfähige Tasteninstrument einer breiteren Öffentlichkeit bekannt zu machen. Durch Konzertveranstaltungen, Vorträge, Ausstellungen, Veröffentlichungen, Anregung und Organisation von Clavichord-Tagungen und der Errichtung eines Archivs möchte man dieses Ziel erreichen. Sitz des Vereins ist Nordheim. Auf der Gründungsversammlung wurden Jean Tournay (Belgium) zum Präsidenten und Alfred Gross (Reutlingen) zum Vizepräsidenten gewählt. Am Wochenende 9./10. Oktober 1993 werden in Schwäbisch Hall, Baden-Württemberg, Clavichord-Tage statt finden. Unter folgender Anschrift können weitere Informationen angefordert werden: *Deutsche Clavichord Societät* (DCS), Postfach 1214, W-3410 Northeim (Neue PLZ ab 1.7.93: 37 142).

Martin Elste

### Cleaning Gels: Research in Progress

Gary Sturm of the Smithsonian Institution's Division of Musical History, together with Don Williams,

furniture conservator in the Smithsonian's Conservation Analytical Laboratory, hosted ten members of the the American Federation of Violin and Bow Makers in a "Coatings for Musical Instruments" workshop January 10-17, 1993. Violin makers have a long history of interest in the formulation of varnishes for new instruments which is equalled by their respect and concern for preserving the varnishes on instruments made two and three hundred years ago. Museum conservators try to develop a modern understanding of coatings, including varnishes, and continuously design working methods for the treatment of these surfaces. The point of the workshop was to share knowledge between craft traditions and analytical thinking in evaluating a rational approach to preserving the musical and historical qualities of violins. The success of the week-long experiment was measured in new understanding of violin making processes on the part of the analytical lab, and the application of new ideas and products in the workshops of the Federation participants. This practical dialogue did not require a lifetime of studies in chemistry nor a life time devoted to violin making to produce meaningful results. What was required was to establish a common language, a willingness to share problems (that is, to talk), and time at the bench.

The Smithsonian's Conservation Analytical Lab provided the teaching and consulting services of two furniture conservators, two organic chemists, painting and paper conservators, and a radiologist, as well as free range of the lab and its equipment for the week. The ten violin makers each averaged fifteen years of independent restoration and workbench experience, representing the very finest craftsmen in the field. Each group had a lot of experience and thoughtful concerns to share, but the experiences had historically developed vertically rather than horizontally to each other. The goal from the Smithsonian side was to share a low cost, practical approach to gathering and checking information, demonstrate some simple tools for taking a look at varnished surfaces, point the participants in a direction and allow them to validate their working methods and/or to develop new applications. The course was designed to have practical application to the workshop of any violin maker. It is the first time that the generic museum world attempted a working, practical connection to the hands-on, practicing violin making community.

So what did we learn? The standards of work and concern for preservation are the same for university-trained scientist/conservator and the hands-on, traditional-craft-oriented violin repairman. So what happened? If nothing else, a myth was shot down.

The preconceived notions of work practices that were anticipated -- accurate or not -- were broken down in the course of the week. And it was accomplished because of the open personalities on both sides of the table.

The museum has its feet in two communities: historical and musical. Violin makers have their feet in two communities: musical and historical. We both face questions of when to make an instrument musical, make it last, or both. We found a focal point for discussing our shared concerns, and certainly to identify differences, is by looking at the client, and the ultimate intent for how an instrument will be used, not by the job title or profession of the person doing the treatment.

The conservator and violin making professional both have the same concerns to maintain the musical and historical value of an instrument, and each develops tools that can be applied to the task at hand. Each anticipates opposite spectrums of client expectation, and the trick is to find where our experiences interlock to engineer meaningful application of each other's knowledge.

This is truly a work in progress. As the violin makers experiment with de-ionized water, alcohol solvents, wax resins and varnish protectants, Gary Sturm will monitor their feedback, leading to an increased refinement and solutions generated by the Smithsonian's conservation resources. The nature of this cooperative venture may serve to stimulate other museums to develop progressive programs to establish a two-way dialogue with parallel communities outside their four walls.

Gary Sturm  
Smithsonian Institution

#### **Reminder**

Please do not hesitate to send us small articles for the *Bulletin* in either typescript or on computer disk. Articles in French and Spanish, the other official languages of ICOM, are always welcome.

## **SOURCE OF IDEAS - SOURCE D'IDÉES**

### **A New Column from the Working Group on Education and Exhibitions**

#### *K.I.D.S. at the Powerhouse*

K.I.D.S. stands for Kids Interactive Discovery Spaces. It was developed by the wonderfully creative and dedicated team of boffins in the Powerhouse Museum's Interactive Department. Faced with the challenge of providing an interactive learning environment for all museum visitors the question arose of what to provide for young children. The aim of these spaces is provide children under the age of about eight an environment in which they can learn by self discovery. Several of these spaces are used in the museum adjacent to circulation areas and represent particular themes. The area near the music exhibition is concerned with music.

There are ten main interactives in this space: a foot-operated keyboard, a rotating system of tubular bells, a teddy bear brass band, two manually operated music box mechanisms, two hand-generated cassette players, a touch screen interactive to create your own band, and a section to match a picture with a nursery rhyme song. The space also features a series of colourful modular boxes which are arranged to make a construction with three small rooms containing the other interactives. Access to each room is via a small tunnel which opens out into a room large enough for a small child to stand up in.

Each of the interactives enable children to learn some basic principles in music such as recognition of particular instruments both solo and in ensemble (and thus harmony), melodic order and co-ordination skills, to name but a few. The spaces are educational, challenging, and fun. They seem to be popular with young children and their parents eager for diversion from running after the kids. As the spaces are intended for discovery learning very little supervision is needed from parents for each activity.

Michael Lea,  
Acting Curator of Music

## ANNOUNCEMENTS FOR THE ANTWERP MEETING

Jeannine Lambrechts-Douillez reports that plans are progressing well for the CIMCIM meetings in Belgium July 9-15. She send the following reminders:

### Presentations

The program is set. No more presentations can be considered because the time slots are filled.

Those giving papers are reminded that the time scheduled for each paper is 20 minutes. Because the schedule is full, we must be very firm about this limit. Plan and time your presentations for no more than 20 minutes.

If you have not already done so, send your abstracts in immediately. (The deadline announced in *Bulletin* 14 was May 1.) The abstract should be no more than 35 typewritten lines, 70 strokes per line. Begin the abstract with the exact title of the presentation on the top line, with your name and affiliation on the next line.

### CIMCIM Registration

As announced earlier, there will be a registration fee of 1,000 - 1,500 -Bf to cover the costs of transportation to Tervuren and Brussels, and the visit to the Cathedral. These fees will be collected when you register in Antwerp. Registration will be at the Arcade Hotel on Thursday, July 8, from 5-8 pm.

### Hotel Accomodation

All registrations at the Arcade Hotel should have been made through Jeannine Lambrechts-Douillez by returning the form sent with an earlier *Bulletin*. Jeannine must give the hotel final information by *June 1*. If you have any questions, please call or fax Jeannine immediately at 32.3.383.1690.

### Brussels Tour

The bus for the tour of the Brussels collection will leave at 9 am on Friday, July 9 from the Arcade Hotel, Antwerp. A visit to both old and new buildings is planned. Groups of only three are permitted in thr storage areas so please be sure to make special requests to our colleague N. Meeus by *June 15*.

### Pre-registrants for CIMCIM

As of mid-May, the following CIMCIM members have indicated their intention to attend: Awouters, Bachmann-Geiser, Benzoor, Birley, Begin, Clinkscale, Droysen-Reber, Elste, Fontana, Grahn, Gunji, Gutman, Hellwig, Hoover, Kjeldsberg, Koster, Kuronen, Lamb, Lambert, Lambrechts, Larson, Latcham, Laurenty, Libin, Martius, McCullough, Megumi-Ochi, Montagu, Myers, Pilipczug, Polychroniadis, Portillo, Rausa, Unnerback, Wells.

There is still time to register by contacting:

Jeannine Lambrechts-Douillez,  
Silversterlaan 4,  
B-2970 's Gravenwezel,  
Belgium

Phone and fax: 32.3.383.1690

Reservations for the Arcade Hotel (at the special rate of 2650.-bfr single and 1550.-bfr double per person per room) must be made through Jeannine *no later than May 30*.