

what to do with the structural restorations of 1967, for example the thumb and fingers of the left hand of figure number 1 and the earlobes on figure number 5 (ills.17&18), would be postponed.

The practicalities of the conservation work were straight forward. Each element of the malagan - standing figures, heads, canoe, and paddles - was compared to the historic photographs and its overpainting from 1967 calculated. The condition of each element was documented for damage, losses, repairs and restorations and a treatment decided. Paint removal used only water applied with cotton wool swabs. Where paint could not be removed either because of the vulnerability of the substrate supporting it or of its insolubility, the museum red was not always water soluble and



*Ill.19. Figure no.8, detail of left shoulder showing the damaged mortise and tenon joint with broken off tenon wedged in its housing. At least 6 nail holes and plaster infilling attest to subsequent attempts to fix the arm in place.*



*Ill.20. Figure no.8, detail of left shoulder with a new mortise cut into the original tenon.*