

A·I·C Newsletter

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OF HISTORIC AND ARTISTIC WORKS

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November 1984

EXECUTIVE DIRECTOR - AIC

CHALLENGING GROWTH POTENTIAL. Not-for-profit professional membership organization of 2000 members, headquartered in Washington, DC, seeks energetic, experienced Executive Director to manage national office and direct service-oriented programs. Background in cultural and preservation activities desirable. Send resume, with salary history and requirements by Nov. 30 to: Chair, Search Committee, American Institute for Conservation of Historic and Artistic Works, MPO Box 0239, Oberlin, OH 44074. Telephone inquiries not accepted.

The past ten years have seen a dramatic growth and change in AIC. Membership has quadrupled. Our professional organization is entering a new phase, as does any organization at some stage of its existence. Our members are going to make calls on us to which we must be able to respond, and we should be capable of sustained planning on their behalf, so that we can take on the challenges of the next ten years.

The above advertisement will appear in various locations during November. The process which has lead us to this point began with a motion passed at the General Meeting in Milwaukee in 1982 requesting a study for the possible creation of the position of Executive Director. The Long Range Planning Committee during 1983-84 carried out this study and supported the need for this position. The AIC Board accepted their recommendation and appointed a Search Committee to undertake the task of finding a suitable person.

The Search Committee plans to begin interviewing in December or January. The Committee welcomes your constructive comments and criticisms and needs your enthusiastic support. We would like to hear from you. We feel that this job offers a challenging opportunity. Please call this ad to people's attention.

The qualifications we are seeking include, in no particular order: proven administrative ability; financial management experience; ability to carry out meeting planning and to direct and supervise national office staff; written and oral communications skills; and, if possible, a background in cultural and preservation activities. The detailed position description is available from the AIC national office.

Search Committee: Thom Gentle (Chair), Elisabeth FitzHugh, Charles Hummel, Susanne Sack, and another member to be appointed.

THE BOE - AN IMPORTANT DECISION

The AIC Board, at its meeting of Oct. 12-13,

decided that the BOE should suspend certification of paper conservators beginning Dec. 15, 1984 until further notice. We want to emphasize that the BOE has the continuing support of the Board in all other aspects of its activities, and this action in no way reflects on the important ground breaking work that the BOE has done over the past 11 years. The BOE, however, has established a mechanism for achieving a particular goal, and as was suggested during the certification session in Los Angeles, an organization should identify its goals before establishing a means to achieve them. At this critical time in the existence of AIC, we must stop and determine what these goals are. We feel that there has been too little dialogue in the past within the AIC on the issue of certification, and we would like to extend this dialogue so that we can define more clearly for our members just what it means.

In a recent letter to members, the President listed the actions we have taken and will take to give us a better idea of the direction in which the AIC should be going as regards certification. Our ultimate aim is to find out if the membership will give its firm support to an organization-wide certification program. If we do not have this support it is difficult to see how such a program can be workable, no matter how well-conceived it may be. Therefore all members of AIC should plan to read and study with care the material on certification as it reaches them. Their informed response to the poll will enable the AIC Board to make a decision which has the support of the membership.

In brief, the following activities provide for the continuing education of our membership regarding certification, and will give the Board information as to how to proceed.

1. Questionnaire sent to Book & Paper Group members with tabulation of results in Aug. 1984 Newsletter.

2. Certification: A Discussion Paper by the Accreditation and Certification Committee, sent to all AIC members in April 1984.

3. Certification Session at 1984 Annual Meeting. Transcript to members early 1985.

4. Continuing dialogue in Newsletter in question and answer format.

5. Follow-up certification session at 1985 Annual Meeting in Washington.

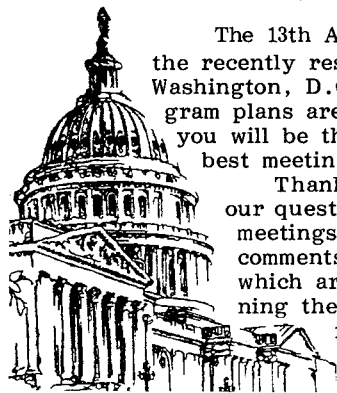
6. Joint project of BOE with Book & Paper Group to accumulate a body of knowledge in paper conservation, the immediate focus of which would be that knowledge required of a certified paper conservator.

7. Preparation of a document defining and clarifying the current meaning of certification. This will include information on the historical development of the subject within the AIC. Available Spring 1985.

8. Report of Ad Hoc BOE Review Committee.

9. Circulation of a poll to the membership, including explanatory material in addition to questions, so that informed answers will result.

AIC Board of Directors



The 13th Annual Meeting will be held in the recently restored Mayflower Hotel in Washington, D.C., May 22-26, 1985. Program plans are well underway. We hope you will be there to help make this the best meeting ever.

Thanks to all of you who returned our questionnaires on past and future meetings. Many of you have made comments and excellent suggestions which are being considered in planning the next and subsequent meetings. I would like to give you an overview of how the respondents felt on certain issues. There

were 260 responses.

The majority of those responding favored a 4-day meeting on the weekend preceding Memorial Day at a hotel, although many favored meeting at a college campus. Commitments for the meeting date and facility for 1985 are already firm. However, the Board is investigating other possibilities for future meetings.

A clear majority favored a general meeting with specialty sessions every year. Most did not want more concurrent sessions nor themes; but most wanted more specialty papers in the general sessions and would not object to an evening program of papers. A majority preferred holding Specialty Group pre-meeting all-day seminars on the Wednesday before the meeting.

An overwhelming number of respondents found poster sessions and exhibits by suppliers beneficial. Most liked having a banquet, an organized luncheon, evening museum receptions, laboratory tours, and pre-meeting sightseeing tours.

The above information will be used as a guide for planning future meetings. If you have any further comments or suggestions, please send them directly to me at the following address: The Walters Art Gallery, 600 N. Charles St., Baltimore, MD 21201.

TERRY DRAYMAN WEISSER

CALL FOR POSTERS

Posters have become an important and interesting part of the AIC Annual Meeting. Abstracts for the 1985 Meeting are due on January 1, 1985. Abstracts will be included in Preprints. Send your abstracts to: SHELLEY STURMAN, National Gallery of Art, Washington, D.C. 20565.

The AIC NEWSLETTER is published quarterly in Washington, D.C. Deadlines for 1984 are: October 10, December 10, at 12:00 Noon. All copy must be typed and sent to the AIC National Office at: 3545 Williamsburg Lane, N.W. Washington, D.C. 20008 202-364-1036

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CERTIFICATION

The August Newsletter contained the first set of questions and comments generated for the special session on certification held during the Los Angeles meeting. The Accreditation and Certification Committee is working on answers to some of the questions and these should begin appearing in the next issue of the Newsletter. Once again we want to encourage any AIC member to comment or submit further questions to BARBARA APPELBAUM, Chair of the Accreditation and Certification Committee, 444 Central Park West, New York, NY 10025. By educating ourselves about certification we will be able to make an informed decision regarding its future course within AIC.

Author's names have been omitted from the following selection of questions which were received prior to or during the May Certification Session:

"On what level do you envision this certification? (1) wide and general? (drivers license!) (2) moderate? (a licensed M.D.) (3) narrow? (a specialist). The higher the level, the smaller the circle, the more elite the group, the more meaningful it will be, but: the more resistance it will receive as it eclipses other important factors: background, education and experience, and personal qualifications."

"It is unclear whether the discussion paper proposes to certify conservators as a group, certify specialists, or certify an individual as a general conservator and a specialist. A rather strong stand was taken in section II (p.3) that we must be certified as a group in order to avoid a technician-level approach. However, all testing procedures in section III (p.6) refer to specialty examinations in conjunction with a general examination. (1) Please clarify these two schools of thought. (2) Can you elaborate on certification in several specialties, for example, objects conservators who work with a range of materials?"

"I was interested in Janet Bridgland's comment that private conservators in Canada have more interest in certification than institutional conservators. Does the Accreditation and Certification Committee have any comments on this point as it relates to conservators in the United States?"

"The question of certification is long overdue. But, A) Who will choose the certifiers, B) How will they be certified?"

"Canada has CAPC separate from the professional society IIC-CG. Is there an advantage in having a separate association to deal specifically with certification?"

"Although you cannot prevent bad or uncertified conservators from practicing, an aware, informed public would be more likely to choose a certified conservator. Therefore, public relations along with certification may be an acceptable way of 'stopping' unqualified conservators from practicing. Hopefully these uncertified individuals would try to improve their standards to get more business."

"1) Are our BOE and Accreditation and Certification Committees in coordination with AAM at all? 2) Is there expressed support on the part of AAM, or governmental bodies, for our efforts toward certification?"

"I would like...a definition of a certified conservator...that can perhaps be agreed on at the annual business meeting. With a definition supported by the membership it would be clearer what direction any certification procedure should take."

SHELLEY STURMAN

PLEASE NOTIFY THE AIC OFFICE OF ANY ADDRESS OR TELEPHONE NUMBER CHANGE.

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Shelley Sturman	202-842-6446
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ARTHUR BEALE, Chair	617-495-2392
SARA FISHER	202-842-6440
ROSAMOND WESTMORELAND	213-655-9861

Board Liaison

SHELLEY STURMAN	202-842-6446
to leave a message	202-842-6432

WANTED - A PARLIAMENTARIAN

If you are planning to attend the 1985 AIC meeting in Washington and are experienced in parliamentary procedure or know someone who is, please call Elisabeth FitzHugh, 301-949-6490, or 202-357-2153.

GUIDELINES BROCHURES NOW AVAILABLE

The new AIC brochure, "Guidelines for Selecting a Conservator," may be ordered from the national office at a nominal cost of 20¢ per copy. This fee covers printing and shipping. Please allow 7 days for delivery.

THE 1985 NOMINATING COMMITTEE

Your suggestions for nominees for the 1985 Board of Directors are solicited. If you would like to serve, or know of someone who is willing to take on this responsibility, please contact either the chair or a member of this committee.

ARTHUR BEALE, Chair	617-495-2392
Center for Conservation & Technical Study	
Fogg Art Museum, Harvard University	
Cambridge, MA 02138	

SARAH FISHER	202-842-6440
National Gallery of Art	
Conservation Department	
Washington, D.C. 20565	

ROSAMOND WESTMORELAND	213-655-9861
2265 Westwood Boulevard, #776	
Los Angeles, CA 90064	

ETHICS & STANDARDS COMMITTEE

As the new Chair of the Ethics and Standards Committee, I am currently reviewing ongoing cases. Other committee business includes a review of referral procedures. Anyone with information on this topic should contact me or MEG CRAFT. New committee members are listed in this Newsletter.

ELISABETH BATCHELOR

PROCEDURES FOR REQUESTING INVESTIGATION INTO ALLEGED VIOLATIONS OF THE AIC CODE OF ETHICS AND STANDARDS OF PRACTICE

The AIC Ethical code charges each AIC member to "safeguard the public against illegal or unethical conduct by referring the investigations of such delinquency to the appropriate professional committee" (Section V,B). The Board recognizes that the stated "appropriate professional committee" may be ambiguous and does not provide adequate guidance for requesting an investigation.

At this time the appropriate committee is the Ethics and Standards Committee. (Because this committee is not a standing committee, it is not defined as such in the AIC Code of Ethics and Standards of Practice.) The Board of Directors recommends that requests for an investigation be made to the chair of the Ethics and Standards Committee and that copy of the request be sent to the President of the AIC Board of Directors. All requests should be held in strictest confidence by each individual involved.

WANTED: CONSERVATION BOOK WORMS

In preparation for the purchase of a computer, a Library Project has been launched under the direction of WALTER ANGST and BARBARA YOUNG. Its purpose is to catalogue and reshelve the entire collection which has been expanding yearly due to the success of the AIC Book Booth. Volunteers are needed to donate one or more hours to this effort. Members who live out of town may make a financial contribution and may earmark their donation for the construction of new book shelves, the purchase of publications, or even the purchase of a particular volume. To volunteer, call us or the AIC office.

WALTER ANGST

BARBARA YOUNG

THE AIC DIRECTORY 1984-85 WILL BE SENT TO ALL MEMBERS NEXT MONTH.

**** IMPORTANT NOTICE ****

***** MEMBERSHIP RENEWALS 1985 *****

An increase in membership fees was voted in for one year at the annual meeting. Renewal notices were sent out on November 15. Dues are due on January 1. Dues paid after January 31 must include the late fee of \$15.00, dues paid after February 28 must include the late fee and a reinstatement fee of \$15.00. The best way to avoid these fees is to pay as soon as you receive the renewal form. Last year we began to place members on an inactive list when they failed to pay dues after receiving a second notice. We were able to cut our usual list of 600 late payers to 320, and hope this year to cut the list even further. Dues schedule:

Fellows, \$70., Professional Associates, \$55., Associates, \$45., Students/Retirees, \$30., Institutions, \$80.

Specialty Group membership cards must be filled out and returned with proper fees, each year.

If you have any question about your dues or status, please call the AIC office: 202-364-1036.

LIST OF CERTIFIED PAPER CONSERVATORS

A petition, circulated at the AIC meeting in Los Angeles, requested that the list of certified paper conservators no longer be made public. For the present, this list will continue to be circulated for the following reasons: (1) A new forward to the list makes clear the different mechanisms used to certify (i.e. by the established conservator clause or by examination). (2) Certified paper conservators who wish to be described as inactive on this list have been asked to so indicate. (3) In the Procedures for Certification by Examination prepared by the BOE, it states that the names of certified paper conservators "shall be included in a list...(which) is given out...on request." This procedure can be changed, of course, but at the moment it stands.

AIC BOARD OF DIRECTORS

SPECIALTY GROUPS

(All program schedules are tentative/subject to change.)

BOOK & PAPER GROUP(BPG)

The articles have been collected and the editorial work has been done for Annual #3. It should be in your hands by the end of the year. Thanks are due to CRAIG JENSEN and the authors.

Included within the Annual's mailing will be several additional pieces of BPG material 1) a Financial Report for FY84 2) Minutes of the Los Angeles, BPG Business Meeting 3) the results of BPG Questionnaire #1 4) BPG Questionnaire #2 (to be filled out by you and mailed back) 5) a copy of the first issue of the Paper Conservation Catalog and 6) a response form to indicate your interest in working on the Catalog.

The annual meeting in Washington, May 1985, will be similar to our last meeting in style and content with one major addition--a one-day special seminar on sizing. Abstracts for the BPG general session should be sent to CATHY BAKER (Art Conservation Dept., S.U.C.B., P.O. Box 71, Cooperstown, NY 13326) by November 30, 1984. You should start your planning now! CATHY BAKER is currently arranging the one day Sizing Seminar to precede the AIC meeting on Tuesday, May 21. The subject will be addressed with talks on the following: 1) the history of sizing 2) types of sizing 3) current research on sizing 4) comparison of sizing agents and 5) the results of the Sizing Survey. The list of speakers to date is: TIMOTHY BARRETT, Kalamazoo, Michigan; CONNIE BROOKS, Humanities Research Center; KATHRYN CLARK, Twinrocker Handmade Paper; HOWARD CLARK, Twinrocker Handmade Paper; KAREN GARLICK, Library of Congress; and WALTER HENRY, Stanford University Library. In addition there will be a speaker from the paper industry on the chemistry of paper sizing with an emphasis on modern processes. The morning session will be devoted to the talks and the afternoon to discussions of various sizing topics.

A letter was sent to all the people who expressed interest in working on the Paper Conservation Catalog. If you did not receive the letter and still wish to work on the Catalog which will be updated for the May 1985 AIC/BPG meeting, contact TIMOTHY VITALE at CAL, MSC, Smithsonian Institution, Washington, DC 20560, (202-287-3725). We need people interested in developing basic outlines of the major categories listed in the May 1984 printing of the Catalog, which were distributed at the Los Angeles, AIC/BPG meeting. Paper conservators interested in adding to the three existing categories should contact the authors listed at the end of each category. Exchange of information, editing and printing require that this work be started soon. The Catalog can also serve as a forum for the exchange of opinion on the details of treatment in the "Special Considerations" section at the end of each category; if you have a different or better way, let's tell the world about it. We hope you'll be thinking about starting a new category as you are sitting by the fire in the coming winter months. Could you think of anything better to do?

The first exchange of letters has taken place between the Institute of Paper Chemistry (IPC) and the BPG on the proposed refresher course "The Chemistry, Physics and Scientific Evaluation of Paper and Cellulose for the Paper Conservator." The IPC is still contemplating the course, deciding whether there is sufficient demand to make the course economically feasible. If you are interested in attending the course, call or write Kathy Stanek, Coordinator of Continuing Education, The Institute of Paper Chemistry, P.O. Box 1039, Appleton, WI 54912, (414-734-9251). Although nothing is firm, the course will cost \$600-1000, last 5-6 days and be taught primarily by IPC staff in late 1985 or

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early 1986. The IPC must be able to justify the probable staff time needed to prepare the course and present it to an extremely narrow audience--us. If you want to take advantage of the years of papermaking and paper science experience at the IPC, take one course that extracts all pertinent (to paper conservators) topics from other IPC courses and is directed at your paper science needs. We urge you to act now; this course will not happen if interest is not expressed in time.

We have begun to develop an outline of the refresher course on "In-House Testing." As you will recall it was the most popular refresher course with those members attending the May 1984, AIC/BPG Business Meeting. In talking with colleagues about this course we have discovered that there are two interpretations of the course's function. One form of the course would be to bring all the simple analytical spot tests that can be done "in-house" (i.e. in a conservation lab, not a science lab), into a concise format, and would be taught by conservators who are very familiar with the spot tests. The other form would be an overview of analytical tests that could be done in-house assuming that your "house" was a conservation lab connected with a conservation science lab. This course would cover analytical spot tests to XRF to IF spectroscopy (of adhesives). Its goal would be to make the conservator more familiar with the analytical tools that are available in such laboratories. There are two problems connected with the progress of this refresher course and we need your opinions. Which of the two formats is the most desirable? If it is the former, how do we find the conservators who have the most experience with the various analytical spot tests? This looks like a job for BPG Questionnaire #2--Stay Tuned.

If you have suggestions or comments on these subjects please contact the appropriate BPG officer. If you have complaints make sure you wrap it around a rock that is big enough and give it a good throw in our direction; alternatively, give us a call.

TIMOTHY VITALE

OBJECTS GROUP (OG)



O B J E C T S

Plans are well underway for the Objects Group's sessions at the AIC meeting in Washington. Major topics include: the examination, analysis and conservation of human mummies; the conservation of natural history specimens; the preparation of large exhibits and movement of large collections; and the conservation of exotic materials.

SARA WOLF, our Program Chair

for this year has, however, received no abstracts for the last topic which, by the way, was overwhelmingly endorsed at our last meeting. Please send contributions or contact SARA if you can make a contribution in this area or know someone who can. We also could use an additional paper on natural history conservation.

Another topic which we would like to include during the week is a prepared panel discussion on corrosion problems (both for metals and stone). The National Association of Corrosion Engineers (NACE) has recently formed a committee to study the corrosion of historic and artistic works. The committee is interested in hearing about our conservation problems and answering our questions. Representatives will devote an hour or so to your specific questions if you can submit them in writing by April 1, 1984 to MARTHA GOODWAY, CAL, MSC, Smithsonian Institution, Washington, DC 20560. Questions may concern a specific object

with which you are working or a topic of general concern. Photographs or examples are welcome.

A pre-conference course on metallurgy for Conservators will be held on the Tuesday before the AIC meeting in Washington. Due to the wide diversity of topics and levels which are possible in offering such a course, we will probably approach this topic assuming that the participant has some prior knowledge of metals. We therefore may plan to hold some type of basic review of metallurgical principles on the day before the course. If you will need such a review, you should plan to be in Washington for the Monday sessions. You will receive more information as our plans progress.

JIM ROBERTS has had very little response to the glass conservation refresher course. Unless we hear from more of you by December 1, we will have to discontinue our efforts in organizing this course. (See August Newsletter for more details).

Information on other courses was sent to you in a recent letter. I must apologize for the late mailing of this correspondence which I had assumed had been sent while I was at the IIC and ICOM meetings. Please let me know if you did not receive my letter, as it contained several requests for information of importance to us all.

CAROLYN ROSE

PAINTINGS GROUP (PG)

The Paintings Specialty Group Newsletter has been sent out to all members. If you have not received your copy, please contact the AIC office. Many thanks to all the contributors and in particular to DAVID MILLER, our editor, who did a superb job.

Two FAIC paintings refresher courses are in the process of being organized. More information will follow as soon as things are finalized.

I have requested names of volunteers who would like to represent our group on the Ethics & Standards Committee and am also looking for abstracts of papers to be presented at the next meeting. Please send all information to me at: Detroit Institute of Arts, 5200 Woodward Ave., Detroit, MI 48202.

Looking forward to hearing from you.

BARBARA HELLER

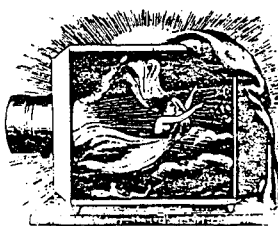
Refresher Course: A 5-day refresher course, "Theories About the Cleaning of Paintings," is currently being planned at the new North Carolina Museum of Art in Raleigh, NC during July 1985. Chairperson: DAVID GOIST.

This is not intended to be a "how to" course, but rather a gathering of paintings conservators with substantial experience in the field. The tentative costs include a \$200 course fee, \$75 for 5 overnights in an air-conditioned dormitory, and \$50 for meals.

For further information about the course, watch the FAIC and Painting Specialty Group columns in the next AIC Newsletter.

DAVID GOIST

PHOTOGRAPHIC MATERIALS GROUP (PMG)



The Fifth Annual AIC/PMG Winter Meeting is scheduled to be held in Philadelphia on February 1 & 2, 1985. The following talks and demonstrations are tentatively planned:

"Historical Prototypes for Photographic Albums" GARY FROST
"Case Study: Conservation Treatment of the Castiglione

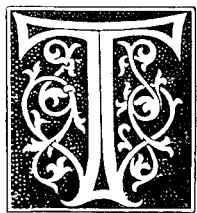
Album" Mary Ann Morris
 "Case Study: Conservation Treatment of a Photographic Album" MARY KAY PORTER
 "Cradles for Photographic Albums" JANE BOYD
 "Storage Alternatives for Photographic Albums" DORIS HAMBURG
 "Photographic Albums: Some Problems and Solutions" GARY ALBRIGHT
 "Research Update: B/W Duplication Methods" Alan Newman
 "Negative Duplication: Treating the Past with the Future in Mind" Doug Munson
 "The Preservation of Silver Images by Toning" PETER KRAUSE
 "Experiments in the Restoration of Discolored B/W Photographs in Chemical Solutions" KLAUS HENDRIKS
 "Chemical Intensification of Prints: Samples and Observations" Bob Lyons & Doug Munson
 "Conservation Treatment Notes on the Removal of Dry Mount Tissues and Reduction of Silver Mirroring" VALERIE BAAS
 "Test Methods for Evaluating Storage Enclosures" JIM REILLY
 "Demonstration and Discussion: Daguerreotype Cleaning" SUSAN BARGER & TOM EDMONDSON
 "Demonstration: A Gel System for Applying Enzymes to a Photographic Substrate" Richard Wolbers
 "Identification of Photographic Processes by Cross-Section" Kathy Mayhall & SIEGFRIED REMPEL.
 "Identification and Use of Plastic Materials for Photographic Storage" TUCK TAYLOR

Additional topic/lecture suggestions for use either at this Winter Meeting or the upcoming Specialty Group Session at the AIC annual meeting in Washington are welcomed. Please contact DEBBIE HESS NORRIS.

Current membership in AIC/PMG is a prerequisite for attendance at this meeting. A registration fee of \$45.00 (\$55.00 after January 1, 1985) can be made payable to AIC/PMG and sent to: HOLLY MAXSON, c/o CCAHA, 264 S. 23rd Street, Philadelphia, PA 19103.

DEBBIE HESS NORRIS

TEXTILES GROUP (TG)



"Call for Papers" for the General Session of the next AIC annual meeting has gone out but members are also encouraged to consider submitting abstracts for the Specialty Group sessions. Any textile related abstracts, ideas, etc. should be directed to: MARY

BALLARD, Chair, Conservation Analytical Laboratory, Museum Support Center, Smithsonian Institution, Washington, DC 20560 (202-287-3792).

The School of Textiles in North Carolina State University is reviewing the possibility of initiating a certificate program in textile science for textile conservators who did not complete their B.S. or B.A. in the field. A description of courses available for credit for off-campus study (using a 3/4" or 1/2" video machine) will be sent out to all AIC/Textile members. Courses tentatively to be elected or required for the certificate offered next semester are: T200, Fundamentals of Textiles; T301, Technology of Dyeing and Printing; T305, Introduction to Color Science and Its Applications; and TX460, Physical Properties of Textile Fibers. For more information, contact: Mr. Tom Russell, TOTE Coordinator, School of Textiles, North Carolina University, P.O. Box 8301, Raleigh, NC 27695-8301.

The collaborative bibliography project is still ongoing and...the deadline has been extended to January 30, 1985. We hope to complete the compilation in

time for the May 1985 annual meeting. Please refer to the August 1984 AIC newsletter or to the latest TSG mailing regarding topics and details.

There are numerous symposia and workshops being offered by AATCC, among which are: "An Introduction to Textile Testing" (Nov. 14-15, 1984/May 22-23, 1985); "Analytical Methods for a Textile Laboratory" (Dec. 5-6, 1984); "Basics of Dyeing and Finishing" (Feb. 27-28, 1985); Color Symposium (Mar. 20-21, 1985). For additional information, contact: Joan Mitchell, Workshop/Symposium Coordinator, AATCC Technical Center, P.O. Box 12215, Research Triangle Park, NC 27709 (919-549-8141).

JUDY OZONE

WOOD ARTIFACTS GROUP (WAG) CALL FOR PAPERS



Autumn seems to have arrived early in Newport this year. We have been busy sealing up the air conditioning, setting the storm windows, and getting in those last few games of lawn tennis. It is an energetic time to work and to gather papers for next year's conference.

I would like to have all rough drafts submitted by mid-December

this year. Wood conservators who have not previously delivered a paper but who have sat in the audience for the past few years are invited to become more active. Rough copies may be hand written and in the form of proposals.

FORMAT

In an effort to upgrade the quality of the next WAG meeting I have been examining our standard meeting format and am trying to revise it to provide maximum exposure for new ideas. Please consider the following formats and drop me a line or call with an opinion on them or suggest a format that you feel would work better.

1. **CONCURRENT PRESENTATIONS:** In Baltimore at the Wood Symposium, we began by holding three simultaneous sessions approximately twenty to thirty minutes each. Each session was repeated three times so that all attendees were able to sit in on each. The advantage of this system was the intimate nature of the presentations. Pressure was taken off of the speaker, and the audience was able to participate more than usual. The disadvantage was the noise and confusion created by the less formal setting.

2. **PANEL PRESENTATION:** The panel discussion is a fairly common method which we have used in the past. Three or four speakers each present their approach to a common problem and then take questions from the floor. Some of the advantages of a panel presentation are: concentration of information on a single topic, structured audience response period, interaction between panelists. One disadvantage is that it requires a fairly large amount of time for one topic. Another disadvantage is that it does not allow full development of an individual's experience.

3. **SHORT PRESENTATIONS:** Standard speaker/podium format; the presentations are kept to ten or fifteen minutes and grouped to address common subjects. The presentations are arranged to avoid duplication and to cover as many aspects of the topic as possible. This method provides a rapid cross-section of who is doing what, but does not provide a quantity of detailed information by any one speaker.

4. **STANDARD LECTURE FORMAT:** The speaker formally addresses a large, and for the most part anonymous, audience. The advantage is both familiarity with the method and the amount of time given to develop a concept. The primary disadvantage is the formality of the structure which does not allow access to the speaker.

THINK TANK

One idea seemed central through the WAG presentations of the L.A. Conference--innovation in conservation techniques, the trial and error of what works and how to make it work better. We have a strong craft tradition within wood conservation, an inclination towards technology, and inalienable opinions on ethics. Walter and I are attempting to organize a series of "think tanks" to examine wood conservation in light of our craft, technology, and ethics, to document current levels of achievement in these areas, and to chart potential goals for the profession. If you are interested in participating in this series please call me for information.

Hope to see you in JAMAICA this January.

JAMES A. WERMUTH

FAIC NEWS

REFRESHER COURSES

Although the overruns were not equal, the three refresher courses sponsored in 1984 cost FAIC a combined amount of \$3,104.41. This is in excess of monies paid out for course expenses over monies collected for course fees. The excess is exclusive of FAIC office routine costs, exclusive of costs generously defrayed by our site hosts, and exclusive of extras even more generously covered by course liaison themselves. Attempt has been made to hold budgets down and to curtail any unnecessary charges. Nevertheless it has become obvious that refreshers cannot be self-supporting unless their current fee of \$200 for the week is increased. Since travel and board charges must be added to this fee, not to mention loss of work-time for many participants, an increase in fee tends to offer refreshers only to the well-heeled among us. Possibly overrun charges could be divided between the funds of the initiating Specialty Group and the FAIC? AIC members holding opinions on this matter are urged to express them in writing to the FAIC BOARD, Klinge Mansion, 3545 Williamsburg Lane, N.W., Washington, D.C. 20008.

CAROLINE K. KECK

REFRESHER COURSE, Summer Season, 1984, sponsored for the: OBJECTS SPECIALTY GROUP of AIC

Title: Recent Developments in Leather Conservation
Dates: June 25th - June 30th, 1984
Site: Harpers Ferry Center, National Park Service, Harpers Ferry, WV
Liaison, TOBY RAPHAEL, Conservator, NPS, Harpers Ferry, WV

Guides:

Ms. Betty Haines, Consultant to the British Leather Manufacturers Research Association, England
Mr. Hank von Soest, Leather Specialist, Central Research Laboratory for Objects of Art & Science, Holland

Guest Lecturer:

Mr. P. Hallebeek, also from above laboratory in Holland

Participants:

THURID CLARK, private, Sharpsburg, MD
JULIA FENN, ROM, Toronto, Canada
MARY GARBIN, CAL, Smithsonian, Washington, DC
John Grant, Canadian Cons. Institute, Ottawa, Canada

BOB HERSKOVITZ, Arizona Heritage Center, Tucson, AZ
Barbara Kennedy, B.C.Prov. Mus., Victoria, B.C., Canada
RICHARD KERSCHNER, Shelburne Museum, VT
SHERELYN OGDEN, NEDCC, Andover, MA
CHARLES PATTERSON, RMRCC, Denver, CO
ABIGAIL QUANDT, Walters Art Gallery, Baltimore, MD
GLEN RUZICKA, Library of Congress, Washington, DC
LINDA SCHEIFLER, private, San Francisco, CA
KATE SINGLEY, private, Bethesda, MD
JUDITH SYLVESTER, Mather Museum, Bloomington, IN
RICHARD WHITAKER, Colonial Williamsburg, VA
NIKKI HORTON, Assistant Cons. Coordinator, Smithsonian, Washington, DC

Numerous interdependent factors were responsible for the course turning out as well as it did: the effectiveness of course guides, the receptiveness of the participants, the well-planned course organization, and the helpfulness of both sponsoring and hosting institutions. All parties worked generously for the success of the course.

From the perspective of course liaison, it is not hard to pick out the special qualities of this refresher, particularly since its participants shared their feelings so openly. The following is my evaluation of the most successful features of the course:

- * "Working" conservators arranged and directed the course which, in turn, relied heavily on participant contribution.
- * The course organizers were not burdened with excessive "red tape" and bureaucratic procedures by either the sponsor or host institutions.
- * The course topic was particularly timely and relevant, and similar training was not available elsewhere.
- * The technical level of the course was not diluted by the inclusion of inappropriate participants.
- * The selection of participants took personal, geographic, and professional factors into consideration which, it seems, resulted in a better overall group character.
- * The course's low cost encouraged a wider variation in participants representing a diversity of experiences, ideas, and perspectives.
- * The dormitory arrangements and informal gatherings enhanced the relaxed atmosphere and friendly exchange of ideas.

I cannot offer a long list of course improvements. The practical sessions were not all as productive as they could have been, yet by having more than one guide, the weaker moments were few. Perhaps, the most difficult feature of the course was not, as one might expect, the airline reservations and food arrangements, but rather the issue of many qualified applicants (friends included) who could not attend because of limited course size. Repeating the course may solve this problem, although the natural approach is for the next Leather Refresher to take another new and stimulating direction, since it is hard to envision repeating such a "three-dimensional" learning experience.

TOBY RAPHAEL

REFRESHER COURSE, Summer Season 1984, sponsored for the: PAINTING SPECIALTY GROUP OF AIC

Title: Recent Advances in Lining Techniques, #2
Dates: July 22nd - July 27th, 1984
Site: Intermuseum Laboratory, Allen Art Bldg., Oberlin, OH
Liaison: SARAH FISHER, Conservator, National Gallery of Art, Washington, DC

Guides:

Mr. Bent Hacke, Dunstmuseernes Faelleskonservering
Aarhus, Denmark
Mr. MERVIN RICHARD, Conservator, Winterthur
Museum, Winterthur, DE

Participants:

JOSEPH AMAROTICO, Penn. Academy of Fine Arts,
Philadelphia, PA
BARBARA BEARDSLEY, Art Cons. Lab. Inc., Ray-
mond, NH
JAMES CODDINGTON, Metropolitan Museum of Art,
New York, NY
BETSY COURT, BACC, San Diego, CA
DAVID GOIST, N.C. Museum of Art, Raleigh, NC
PAUL HANER, Worcester Art Museum, Worcester, MA
DARE HARTWELL, Corcoran Gallery, Washington, DC
ALEXANDER KATLAN, private, Flushing, NY
LOUIS POMERANTZ, private, Spring Grove, IL
STEVEN PRINS, RMRCC, Denver, CO
QUENTIN RANKIN, National Museum of American Art,
Washington, DC
PAUL SCHWARTZBAUM, Chief of Conservation,
ICCROM, Rome, Italy
LAWRENCE SOUCY, private, New York, NY
FAYE WRUBEL, Art Institute of Chicago, IL
JOYCE ZUCKER, NYS Conservation Center, Waterford,
NY

Many of the staff, Fellows and interns of the Intermuseum Laboratory contributed and took part in the Course, as well. BILL MAXWELL of NASCOR also attended to demonstrate his table top device.

Because of the presence of Bent Hacke, the chief conservator from the conservation center in Aarhus, Denmark, the group concentrated on issues and demonstrations of major importance in his work, including minimal intervention, moisture treatments, pre-flattening, general consolidation without lining, the removal of old wax-resin lining adhesives from infused paintings, and the use of his low-pressure suction table/moisture treatment device. BILL MAXWELL discussed the technical aspects and philosophy behind his table top device. MERV RICHARD demonstrated a third low-cost table-top suction device he developed. The advantages of all three devices were compared and discussed.

MERV RICHARD and other guides lead discussions and demonstrations on a variety of different lining adhesives and techniques during the week including acrylic emulsions for cold and nap-bond linings, BEVA linings using flock application, "drop linings," and prepared film linings; PVA and Fabri-sil linings, and glue paste linings. Demonstrations of these or slides of their use clearly illustrated the techniques and their advantages and disadvantages. A multitude of unusual structural problems were discussed in individual slide presentations by the participants, a large amount of information on techniques and materials was passed on in informal discussions and all learned much on what to do and what not to do in using these new tools and materials.

A visit to and reception at the Cleveland Museum provided a change of scenery in the middle of the week and a number of pleasant social engagements allowed all to get to know each other on an informal basis. The week was judged very stimulating and successful by all.

SARAH FISHER

REFRESHER COURSE, Summer Season, 1984, sponsored for the: OBJECT SPECIALTY GROUP of AIC

Title: Identification of Natural Fibers

Dates: July 22nd - July 27th, 1984

Site: Microscopy Laboratory, Geology Dept., Vanderbilt University, Nashville, TN

Liaison: SHELLEY REISMAN, Conservator, Tennessee State Museum, Nashville, TN

Guides:

Ms. MARY LOU FLORIAN, Conservation Scientist,
British Columbia Provincial Museum, Victoria, B.C.,
Canada
Dr. MARGARET ORDONEZ, Textile Specialist, University of Maryland, College Park, MD

Participants:

SUSANNE BENDA, Kansas Museum of History, Topeka, KS
LUCY COMMONER, Cooper-Hewitt Museum, New York, NY
CHRISTINE FENIAK, Parks Canada, Manitoba, Canada
MARGARET FIKIORIS, Winterthur Museum, Winterthur, DE
LYNNE GILLIAND, Pacific Reg. Cons. Center, Honolulu, HI
VIRGINIA GREENE, University Museum, Philadelphia, PA
CARMELA HOPPER, Private practitioner, Leland, MS
DALE KRONKRIGHT, Redding Museum, CA
HAROLD MAILAND, Indianapolis Museum of Art, IN
NANCY ODEGAARD, Arizona State Museum, Tucson, AZ
ZOE PERKINS, St. Louis Art Museum, MO
WILLIAM PHIPPEN, Peabody Museum of Salem, MA
FONDA THOMSEN, National Park Service, Harpers Ferry, WV
CARA VARNELL, de Young Museum, San Francisco, CA
SARA WOLF, Texas Memorial Museum, Austin, TX

Twenty conservators from so many states and Canada met in Nashville, TN at Vanderbilt University from July 22-27, 1984 to participate in the FAIC refresher course, IDENTIFICATION OF PLANT PARTS AND NATURAL FIBERS.

Every day for five days participants heard lectures and did laboratory work. MARY LOU lectured on plant parts and MARGARET on natural fibers. The focus of the refresher course was to instruct participants in the fundamentals of identifying unusual fibers, furs, and plant parts using both microscopic and non-microscopic techniques. The names abacca, yucca, alpaca and opossum, and questions like, "Is that a rhizoid or not?" were typical conversations.

Each participant was provided with a 150-page ring binder of notes and identification aids prepared by the instructors, 75 identified plant parts, natural fiber or fur samples, an identification kit and slide box, and the use of a new Nikon or Leitz polarizing stereomicroscope. The microscopes and the microscopy laboratory were provided through the generosity of Dr. William Siesser, Chairman, Vanderbilt Geology Department.

Many of the participants brought samples to share with the group. MARGARET FIKIORIS brought samples of Winterthur's best documented 18th and 19th century fabrics, LUCY COMMONER brought a sample of Mercer's cotton taken from his patent sample, and LYNNE GILLIAND brought paper mulberry still used in her home state of Hawaii. CHRISTINE FENIAK and DALE KRONKRIGHT both brought samples taken from objects with a questionable provenance each of which turned out to be not as originally represented.

This course was the first of its kind ever taught. Both MARY LOU and MARGARET did a magnificent job of making a difficult topic accessible to everyone.

The participants were professionals representing a variety of institutions and private laboratories. Each brought different interests, problems, and experiences to the group. This blend of students and instructors created great excitement and a good atmosphere for learning.

The course appeared to be a great success. Everyone seemed uniformly satisfied at the quality of the

course. The city of Nashville did its best to entertain the group. The Tennessee State Museum had a private tour through its facility, and every museum in town offered free admission to course participants anytime during their stay. The State Museum was very excited with the success of the course and hopes to do it again in the future.

SHELLEY REISMAN

A NEW STOVE FOR KLINGLE

WALTER KAHN has very generously donated funds to purchase a brand-new stove for the Klinge Mansion kitchen. Since we are pretty much "house-bound" at lunch time, the new refrigerator purchased by FAIC, and now the new stove are most welcome additions to the kitchen. JAMES WERMUTH donated funds for utensils, but we are still in need. Think of us when you get new items and don't know what to do with the old, but still usable ones! Donations to Klinge should be sent to FAIC, Historic House Fund, 3545 Williamsburg Lane, N.W., Washington, D. C. 20008.

PEOPLE

ARTHUR H. PAGE IV, a Cooperstown graduate and former Walters Art Gallery intern, has opened a private paintings conservation practice at [REDACTED], NW, Washington, DC 20009. His telephone number is [REDACTED]. ROSA LOWINGER announces the removal of her studio for the conservation of sculpture, artifacts and decorative arts to [REDACTED], Philadelphia, PA 19106. Her telephone number is: [REDACTED]. NINA RAYER announces the opening of Rayer Fine Arts Conservation, specializing in the conservation of works on paper, photographs on paper and textiles at P.O. Box 4874, Portland, ME 04112. Her telephone number is: 207-774-4874. WAYNE REYNOLDS has left the National Gallery of Art to work full-time at his private studio at 1330 Smith Avenue, Baltimore, MD 21209, (301-323-1180). MARILYN KEMP WEIDNER has resigned her position as director of conservation and chief conservator at the Conservation Center for Art and Historic Artifacts, and is reestablishing her private practice in Philadelphia in association with FRANKLIN SHORES. Her services will include

treatments, consultations for care and preservation of collections, and teaching and training museum personnel. Her address and telephone number: [REDACTED], Philadelphia, PA 19106. LANCE MAYER, GAY MYERS, and ZAHIRA VELIZ spent this last summer in Spain, working with Spanish conservators on a project funded by the US-Spanish Joint Committee for Cultural Activities. The focus of their work was a large altarpiece by 15th century painter Fernando Gallego, in a Romanesque church in Zamora province. CATHERINE MAYNOR will work for a second year with DAVID CHANDLER in the Paper Conservation Laboratory at the Art Institute of Chicago. Her fellowship is funded by the Andrew W. Mellon Foundation. RICHARD KERSCHNER presented "Care and Conservation of the Decorative Arts" at the New York State Historical Association's "Colloquium on the Decorative Arts of America 1660-1900." He also participated in the Northeast Museum Conference Curator's workshop, "The Care and Conservation of Wooden Objects: A workshop for Curators." ROSA LOWINGER will chair a session on archaeological conservation at the American Schools of Oriental Research annual meeting in September. One of the topics will be "Selection of a Conservator" and other participants will include: BARBARA HALL, AMY ROSENBERG, JEAN MANDELL, and CHRIS DEL RE. JANET WALTMAN HESSLING has been appointed assistant paintings conservator at the North Carolina Museum of Art to begin an outside conservation services program for other museums and agencies in the state. She is a Cooperstown graduate and interned at the Worcester Art Museum. DAVID C. GOIST presented "Protecting your Collection with Limited Facilities" at the Southeastern Museums Conference in Florida in October. LUCILLA KINGSBURY has moved her studio to West Stowell House, Marlborough, Wiltshire, SN8, 4JU, England. MARIA GRANDINETTE has been appointed conservation assistant at the University of Michigan Library's Conservation Laboratory. She had been at the Northeast Document Conservation Center since 1981. SHARON BLANK, a Winterthur student, is interning at the Smithsonian's Museums of American History with NIKKI HORTON working in objects conservation. Kevin Knight, a Cooperstown student is interning in the paintings conservation department at the Art Institute in Chicago. JOHN TOWNSEND has a three month leave of absence to serve as preservation consultant to the National Library of Indonesia. The consultancy is sponsored by the Ford Foundation. MERVIN RICHARD has joined the staff at the National Gallery of Art as conservator for loans and exhibitions. CAN, (Conservation Administration News) announces new appointments to the editorial board for terms through 1986: SALLY BUCHANAN, DON ETHERINGTON, and JUDITH FORTSON-JONES. Serving through 1987 are: JOHN P. BAKER, ANN RUSSELL, and GEORGE M. CUNHA. MARIE-HELENE GUGENHEIM SATTER, a trainee at the Pomerantz Institute for the past 18 months, has returned to Paris to continue her studies in paintings conservation. Gabrielle Bosso, a trainee at the Pomerantz Institute received her BFA from the art school of the Art Institute of Chicago and is continuing her training at the Institute. BARBARA KEYSER is now conservator of contemporary art at the Art Gallery of Ontario. The Boston Museum of Fine Arts announces that JOAN LONDON has been selected as the Museum's first Mellon Fellow for Advanced Conservation Studies. The Mellon Foundation's support permitted the establishment of an endowment fund for conservation activities in the Museum and will allow the Museum to continue to offer a Fellowship, usually for a period of two years, in one of its conservation laboratories. JOAN LONDON will work in the Print Conservation Laboratory, with conservators ROY PERKINSON and ELIZABETH LUNNING. Current interns at the Center for Conservation and Technical Studies: PAM HATCHFIELD (New York University); NANCY PURINTON (Winterthur); Carolyn

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Tomkiewicz (Apprentice-trained in Germany); JANE CARPENTER (Winterthur); SANDY EASTERBROOK (Gateshead Technical College); PIA DESANTIS (New York University). Placement of 1983 interns from the Center: (as previously noted) MARIE CULVER, Paper Conservator at Commonwealth Print Conservation, Boston, MA; JERRI NELSON, on contract with the National Museum of American History in Washington, DC; JOAN SAMUELS, Paintings Conservator at the Balboa Art Conservation Center, San Diego, CA... NANCY DEMYT-TENAERE requests that friends and associates send her their address and phone number. Her address book was stolen! Send to Nancy at: Museum of Natural History, Dept. of Anthropology, Central Park West at 79th Street, New York, NY 10024, 212-873-1300, x367 ...DILYS BLUM appeared on national C.B.S television in September... The Smithsonian Institution announces the appointment of LAMBERTUS VAN ZELST as Director of the Conservation Analytical Lab, ALAN POSTLETHWAITE as Deputy Director, DIANE VAN DER REYDEN as Senior Paper Conservator, and ED SAYRE as a new staff member of the archeometry department. ELISABETH PHILLIMORE's correct telephone number is:

MISSING PERSONS

The following people have had mail returned to the AIC office; do you know where they are?? CATHERINE ASHER, KIM AYVAZIAN, PETER BALINTFFY, COURTLAND BENSON, BEVERLY BRYCE, STEPHEN BURNS, JOSE MARTINEZ CANAS, KEMO CURRY FRANKLIN, JANET DAVENZER, STEVE DYKSTRA, GEORGE EATON, PETER LAWRENCE FODERA, KYRIE GARRETSON, JULIE GOLDMAN, ROBERT HEWITT, S.W. ILLACHINSKI, GEORGE KORDELA, BARBARA KROLL, CATHERINE MYERS, SALLY NARDI, TODD OVERTURF, DIANA PETULLA, VIRGINIA RASMUSSEN, SYDNEY ROBY, MARTA ROTHWARF, JOHN C. SCOTT, CONSTANCE SILVER, EWA SMITHWICK, WILLIAM ASHTON STRETCH, DONNA TILLMAN, DIMITRIE VICOVANU.

LOST AT THE LOS ANGELES MEETING

A package containing The Economist, Book and Paper Postprints, a maroon leather address book and other papers was lost by Brigid Richardson, a visitor from England. Information should be sent to the AIC national office.

OBITUARIES



STEPHEN DEDALUS SHAPIRO, a member of AIC since 1974, died suddenly, after a heart attack on July 24. His wife, ANITA NOENNIG survives him. The Bay Area Art Conservation Guild is administering the Stephen Shapiro Memorial Fund to further the education of aspiring art conservators. Contributions may be sent to: GENEVIEVE BAIRD, BAACG President, 400 Bran-

nan Street, San Francisco, CA 94107. Checks should be payable to BAACG-Shapiro Memorial Fund. ANITA NOENNIG can be reached at: [REDACTED] Street, Oakland, CA 94608.

BAACG has recently made a generous donation to FAIC in memory of STEPHEN DEDALUS SHAPIRO.

BONNIE B. YANCEY, former AIC Administrative Assistant, passed away on November 1 at her home. She will be remembered at AIC for her good nature and dedication to her job. MRS. YANCEY is survived by her husband Michael and her two young sons, Michael and Brient.

POSITIONS AVAILABLE

PAINTINGS CONSERVATOR

The Henry J. Francis Du Pont Winterthur Museum is seeking candidates for the position of paintings Conservator. Responsibilities include: Examination and treatment of easel paintings and painted objects; supervision of an Assistant Conservator; and instruction of graduate conservation students. Candidates should have a degree from a recognized conservation training program or its equivalent and 5 years experience. Interested candidates should send resume to: Nancy Richards, Senior Curator, Winterthur Museum, DE 19735.

ASSISTANT PAINTINGS CONSERVATOR

An assistant painting conservator position is available in the studio of the Archer M. Huntington Art Gallery with the University of Texas at Austin. Requirements: BA in art, art history, chemistry, or a related field. Also required: 4 years experience in paintings conservation, 2 years with a MA degree, no experience necessary with a doctorate. Duties will include examination, documentation and treatment of paintings. Official job title: Social Science/ Humanities Research Associate #3. Salary \$1,448 monthly plus excellent fringe benefits. Send resume to: Conservation, Archer M. Huntington Art Gallery, 23rd and San Jacinto, Univ. Texas at Austin, Austin, TX 78713. An EOE/AA employer.

PAINTINGS CONSERVATOR

A full-time assistant or associate professorship in paintings conservation is available in the Art Conservation Department, State University of New York College at Buffalo. The position leads to a continuing appointment, and has an initial assignment in Coopers-town, New York. In the summer of 1987, the department will move into a custom-designed, spacious new facility on the Buffalo State College Campus. In this location there are many new opportunities for the further strengthening and development of department training and research. The appointee will have primary responsibility for the paintings conservation instruction provided twenty art conservation M.A. degree candidates, an average of four of which select this area as their major each year. Paintings conservation courses include a survey of the traditional and contemporary paintings materials and fabrication techniques, and the theory and practice of paintings conservation. All courses include lecture and laboratory sessions with an emphasis on the acquisition of basic conservation skills through practice. Curriculum restructuring and development will be an essential activity; and, research utilizing the department's well-equipped laboratories will be encouraged. A candidate should be a graduate of a postbaccalaureate conservation practice and/or teaching. Applications will be considered from individuals lacking formal conservation training but who hold a baccalaureate degree and have extensive experience in the above areas. The position starting date is September 1, 1985. Applications, which should include current curriculum vitae and the names of

three professional references, should be sent to: Dr. CHRISTOPHER TAHK, Director, Art Conservation Department, State University College of Buffalo, Post Office Box 71, Cooperstown, NY 13326-0071. The appointment is subject to State budgetary approval and availability of funds. The State University of New York is an Affirmative Action/Equal Opportunities Employer and encourages application from women and minorities.

PAINTINGS/PAINTED ARTIFACTS CONSERVATOR

The Shelburne Museum is seeking a painting conservator for an initial one-year to 18-month grant funded position, which could possibly be extended to a permanent staff position. Candidate will assist with examination, preventive care, and treatment of the Museum's collection of American paintings and painted wood and metal artifacts. Graduate degree in conservation or equivalent plus two years of additional experience in paintings conservation required. Interest in folk art essential. Salary \$17,000-\$19,000 depending on experience. Starting Jan-June 1985 (scheduling to be determined by outcome of grant applications). Send letter of application and resume to: RICHARD L. KERSCHNER, Chief Conservator, Shelburne Museum, Shelburne, VT 05482 (802-985-3346).

FURNITURE/DECORATIVE ARTS CONSERVATOR

The Williamstown Regional Art Conservation Laboratory, Inc., a nonprofit cooperative serving 32 small museums and historic houses in New England, New York and Pennsylvania, is seeking a Furniture/Decorative Arts Conservator. The Laboratory specializes in the conservation of paintings and works of art on paper, and maintains a professional staff of eight. A new facility for the preservation of furniture and the decorative arts is currently under construction and will be completed by the summer of 1985.

The Furniture/Decorative Arts Conservator will report to the Chief Conservator and, in conjunction with the Director, will be responsible for developing final plans for all aspects of the Laboratory's services to the decorative arts; installation of equipment, initial collection surveys, establishment of appropriate schedules and procedures. Once the decorative arts facility is fully operational, he/she will be responsible for examinations and treatments of specific objects.

Candidates should have a graduate degree from an accredited conservation training program (or have completed a suitable apprenticeship or traineeship) and have a minimum of five years of professional experience. The salary is \$20,000-\$25,000 per year, depending on training and experience.

Send resume to GERALD HOEPFNER, Director, Williamstown Regional Conservation Laboratory, 225 South St., Williamstown, MA 01267.

OBJECTS CONSERVATOR

Plan and conduct preservation work on all categories of historical artifacts (includes leather, wood, paper, ceramics, textiles, and all metals); supervise a staff of technicians; assist service branches of the museum; and advise local museums and historical agencies. Requirements: BA/BS degree in artifact preservation, museology, American history, or related field; at least six months advance study in objects conservation; and three years experience in history museum preservation with one year supervisory experience. Salary range: \$18,852-\$27,204. Apply to KEITH D. STRAWN, North Carolina Museum of History, 109 East Jones Street, Raleigh, NC 27611.

HEAD OF OBJECT CONSERVATION

The incumbent will manage and direct staff activities of the Object Laboratory including the overseeing of methods of treatment, direction or research, setting of objectives and long range policies, investigation of methods and materials of conservation in relation to the Gallery's collection. Candidates must have a bachelor's degree, advanced training in objects conservation and professional experience demonstrating practical knowledge of treatment procedures and environmental safeguards for a variety of materials. Please send inquiries to ROSS MERRILL, Chief of Conservation, National Gallery of Art, Conservation Division, Washington, DC 20565.

FELLOWSHIP, CONSERVATOR OF PAINTING

The Cleveland Museum of Art offers one Andrew W. Mellon Foundation Fellowship for an individual who has completed primary training in the conservation of paintings. It is intended for those with a career interest in the museum field.

The recipient must be available for two consecutive years (the first year is probationary), and a third year is optional; the fellow will perform the duties of an assistant paintings conservator, and conduct a study project. The stipend is \$16,000 and travel allowance of \$3,000 per year, as well as paid medical/dental insurance. Send resume, three references (two professional), and a letter indicating interest and goals in conservation to: BRUCE F. MILLER, Paintings Conservator, The Cleveland Museum of Art, 11150 East Boulevard, Cleveland, OH 44106.

ADVANCED LEVEL INTERNSHIP

Applications are being accepted for the advanced level Internship at: The Center for Conservation and Technical Studies, Harvard University Museums, Cambridge, MA 02138. Prerequisites: (1) at least two years of apprenticeship or formal training in conservation; (2) a Bachelor of Arts degree, with a major in art history or applied arts; (3) competence in one foreign language and at least one college-level chemistry course; (4) extensive studio experience and demonstrable manual competence. Applications must be submitted by January 1. Notice of acceptance are sent out by March 1.

CONSERVATION OFFICER

Conservation Officer, Cornell University Libraries. Responsibility for development and administration of the collections of a 15-library system. Future responsibilities include the design and administration of a projected conservation binding and reprographic facility. Graduate training in library conservation and substantial experience essential. For complete description contact CAROL PYHTILA, Personnel Director, Cornell University Libraries, 235 Olin Library, Ithaca, NY 14853 (607-256-4239). Cornell University is an Equal Opportunity/Affirmative Action Employer.

ART HANDLER/ASSISTANT REGISTRAR

The Colonial Williamsburg Foundation has an immediate opening for an Art Handler/Assistant Registrar for one year duration with the possibility of being renewed. This position works in conjunction with staff to schedule and assist in organizing the storage, care, and transfer of collection objects. Requires ability to make judgements in scheduling, plus 5 years experience at the art handler level, OR 4-year degree in museum studies, decorative arts or fine arts and 2 years work experience at the art handler level, OR 2-year degree in museum studies, decorative arts or fine arts and 4 years work experience at the art handler level; also re-

quires demonstrated carpentry skills and eye/hand coordination, basic knowledge of conservation, ability to work with others, ability to lift and carry up to 100 pounds, and valid Virginia driver's license. Apply to The Colonial Williamsburg Foundation Employment Office, Franklin Street Office Building, P.O. Box C, Williamsburg, VA 23187.

PAPER CONSERVATOR

The Worcester Art Museum has been awarded an Institute of Museum Services grant for the employment of an experienced paper conservator to examine and administer conservation treatment on the museum's collection of works on paper. A new, fully equipped lab space is available for the project. The conservator will work with the curatorial staff in establishing treatment priorities during the examination and documentation process. Applicants should have a graduate degree in conservation. Preference will be given to applicants beyond initial training. Salary \$21,000 plus generous benefits. Send resume and three references by 25 November to: PAUL HANER, Chief Conservator, Worcester Art Museum, 55 Salisbury St., Worcester, MA 01609.

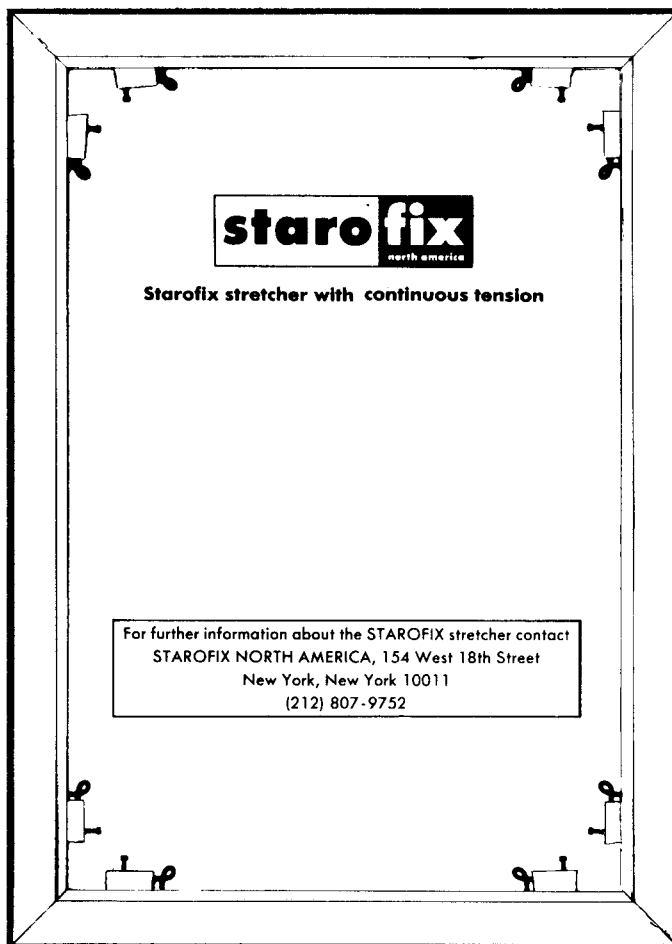
ASSISTANT PAPER CONSERVATOR

The Brooklyn Museum seeks a full-time paper conservator to survey the Museum's collections of art on paper and assist in plans for funding and establishing a paper facility in the Museum's Conservation Department. Candidates should have museum experience and be able to work with a diversified collection and curatorial staff. Candidates should have a degree in conservation or the equivalent. The position is grant funded and is for one year only. Salary is negotiable. Send resume to Personnel Dept., The Brooklyn Museum, 188 Eastern Parkway, Brooklyn, NY 11238. An equal opportunity employer M/F.

PAPER CONSERVATOR

There is the possibility a position as paper conservator will become available at the National Portrait Gallery. If the position does become available, the

conservator selected must be able to work independently under the direction of the senior conservator in all aspects of documentation, examination, analysis, and treatment. Job requirements will also stress close work with the museum's curatorial staff, the public and students. The position is being offered at GS-11, \$25,489, which requires a bachelors degree and an advanced degree in conservation of museum objects (or equivalent professional training) and additional conservation experience. For additional information, interested candidates should contact: Carolyn K. Carr, The Assistant Director for Collections, The National Portrait Gallery, Smithsonian Institution, "F" Street at 8th, NW, Washington, DC 20560.



The STAROFIX aluminum stretcher has been newly developed specifically to help restorers, conservators and artists solve the many problems involved in the mounting of canvas paintings. STAROFIX stretchers permit precise and independent adjustment of canvas tension in all directions, but most importantly, the special spring mechanism generates a continuity of tension.

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PAPER CONSERVATOR

The Folger Shakespeare Library in Washington, DC, seeking a paper conservator who, under the general supervision of the Head Conservator, will be responsible for the treatment of works of art on paper, manuscripts, and other paper artifacts. Additional duties will include working with curators in selecting and determining treatments of collections materials, assisting in supervising interns and assisting in the installation of exhibitions.

Graduation from an accredited conservation program or equivalent experience is required. Preference will be given to the person who has working experience with library and archival materials.

Fringe benefits include three months paid sabbatical after four years, major medical, educational assistance, and leave to attend professional conferences. Starting salary: \$13,000-\$19,000, depending upon experience. Send resume and three letters of reference by December 1984 to J. FRANKLIN MOWERY, Head Conservator, Folger Shakespeare Library, 201 East Capitol Street, SE, Washington, DC 20003, (202-544-4600, Ext. 232).

PAPER CONSERVATOR

The incumbent will perform conservation treatment on graphic art in the collection and assist in the general work of the laboratory. Candidates must have a bachelors degree, advanced training in paper conservation or equivalent professional experience demonstrating practical knowledge and technical skills. Candidates should have substantial knowledge of treatment procedures and environmental safeguards for art on paper. Candidates must submit a Standard Form 171, transcripts or a listing of undergraduate and graduate work, and a cover letter outlining training experience and research completed, GS-9 or GS-11, \$20,965 or \$25,366 depending on qualifications. Please send application materials to ROSS MERRILL, Chief of Conservation, National Gallery of Art, Conservation Division, Washington, DC 20565.

With plans for future staff expansion, the Conservation Division of the National Gallery of Art wishes to invite professionals interested in opportunities in Analytical Sciences, Painting, Paper, and Object Conservation to send resumes and/or a Standard Form 171 to MICHAEL SKALKA, Conservation Division, National Gallery of Art, Washington, DC 20565.

LIBRARY CONSERVATOR

This is a new position with primary responsibility for planning and developing procedures and methods for the treatment of library materials in the Columbia University Libraries. Initial duties will involve space and equipment planning for the establishment of a conservation laboratory. The incumbent will then establish procedures for the treatment of library materials, perform the treatments, and train and supervise the staff. Other duties will include assisting in exhibits, disaster recovery programs, testing materials, and related environmental projects. The position will report to the Head of the Preservation Department and participate in the Libraries' overall preservation program, including microfilming and commercial binding.

In addition to an undergraduate degree, requirements are knowledge of conservation practices and procedures, as demonstrated through previous relevant experience and/or successful completion of a formal program in the conservation of library materials. Evidence of the ability to perform a wide range of conservation treatments in a research library environment, creativity, and supervisory capabilities will be sought. Preference will be given to applicants with an accredited MLS. Submit resume, listing salary requirements and

3 references, to Box 35, Butler Library, Columbia University Libraries, 535 West 114th Street, New York, NY 10027. Deadline for applications is January 4, 1985. An Affirmative Action/Equal Opportunity Employer.

LIBRARY CONSERVATOR

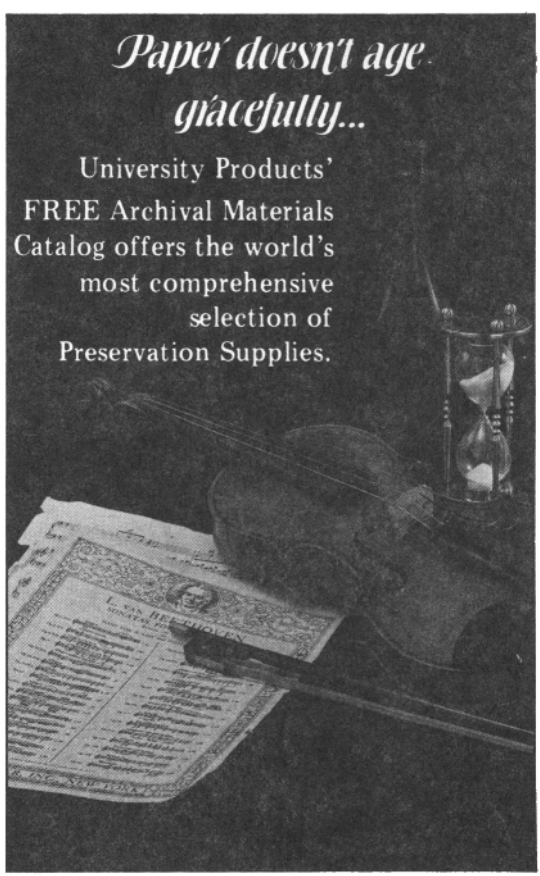
The New York Academy of Medicine Library seeks a conservator to assume responsibility for developing and implementing a systematic library preservation program. Duties include administration, planning, staff training and working with the collection. Qualifications: formal training in conservation/preservation techniques; demonstrated administrative, planning and preservation skills; excellent verbal and written communications skills. Salary: \$23,000-\$26,000. Letter of application, curriculum vitae and 3 references to: Brett Kirkpatrick, Librarian, New York Academy of Medicine, 2 East 103rd St., New York, NY 10029.

TWO POSITIONS, ILLINOIS STATE HISTORICAL LIBRARY

HISTORICAL DOCUMENTS CONSERVATOR trained in all phases of paper and book conservation to develop a comprehensive conservation/preservation program. Duties will include responsibility for commercial and in-house binding; encapsulation and deacidification of

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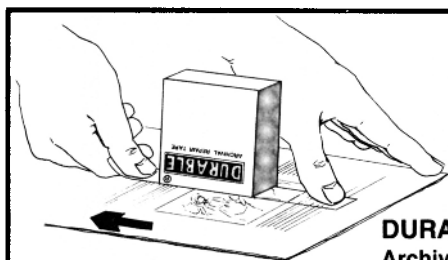
P.O. Box 101 South Canal Street
Holyoke, MA 01041 (800)628-1912

paper materials; supervision of preservation micro-filming; preparation and maintenance of a disaster preparedness plan; and other duties generally related to conservation/preservation. Qualifications preferred include a MLS (or equivalent), advanced organic chemistry, and two years experience in a conservation/preservation program. Salary \$17,340.

CONSERVATION TECHNICIAN with experience in paper and book conservation to assist Historical Documents Conservator. Duties will include repair, deacidification, and encapsulation of documents; construction of solander and phase boxes, repair and reconstruction of books, etc. Qualifications preferred include a BA with significant work in chemistry, organic chemistry, and art history, one year experience or internship in book and paper conservation, and knowledge of library materials. Salary \$15,408. Apply in writing to ROGER D. BRIDGES, Head, Library Services, Illinois State Historical Library, Old State Capitol, Springfield, IL 62706. An Equal Opportunity/Affirmative Action Employer.

TEXTILE CONSERVATOR

The Arizona Heritage Center, a division of the Arizona Historical Society, is accepting applications for the position of textile conservator for a one year project. Funded in part by an IMS grant, the Heritage Center is seeking a conservator to survey and evaluate approximately 2200 flat and 3 dimensional costumes and textiles, which date primarily to the 19th century. The project entails the preparation of condition reports, treatment proposals and a treatment priority list. Time permitting, the conservator will also begin the treatment of objects. While academic training is not a requirement, candidates should have a background in textile and costume history and analysis, in addition to conservation experience. Salary for the year is \$17,064 with a proposed hiring date of January 1, 1985. Interested individuals should send a letter of application, resume and references to ROBERT HERSKOVITZ, Conservator, Arizona Heritage Center, 949 E. Second Street, Tucson, AZ 85719.



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**Centre Canadien d'Architecture /
Canadian Centre for Architecture**
Montréal, Québec, Canada

The Centre Canadien d'Architecture/Canadian Centre for Architecture, a museum and study centre founded in 1979 to encourage the understanding of architecture and the built environment, is seeking a Senior Conservator for its Conservation Department.

The responsibilities of the position include: the organization, scheduling, and operation of the department, and the supervision of professional staff, technicians and student interns. The Senior Conservator is responsible to the Director.

Applicants should have a graduate degree from a recognized conservation programme, with at least seven years hands-on experience in a museum lab or conservation centre, or equivalent experience.

The ability to work in both English and French is desirable.

The salary for this Senior Staff position will be commensurate with experience.

Please submit a resumé and the names and addresses of three references by November 15, 1984 to:

Centre Canadien d'Architecture/
Canadian Centre for Architecture
c/o Julia Parker
Assistant Director
Curatorial Affairs and Study Programs
1440 St. Catherine Street West, 2nd Floor
Montreal, Quebec, Canada H3G 1R8

ARCHIVIST/CONSERVATION/MORAVIAN MUSIC FOUNDATION

Three year grant funded position, fall 1984, full-time, possible extension. Corrective conservation for 18th and 19th century music, manuscripts, and books. Will use nearby lab. \$16,000 plus 20% fringe benefits. Requires BA and MA, combination of conservation technology, archives, music, German, lab science, history. Two years hands-on archival experience and conservation techniques.

Send references and personal photo to: Ms.M.L. Kolb, Chm., 20 Cascade Ave., Winston-Salem, NC 27107.

ANNUAL MEETING: Schedules are subject to change.
Program/Registration/Schedules to be sent in January.

TECHNICAL NOTES

HEALTH EXAMINATIONS

In response to STEPHEN BONADIES' suggestion of getting a "base-line" physical examination and subsequent ones to monitor possible damage from our daily work, I would like to relate my own experience.

As you are aware, the federal government has Occupational Safety and Health Administration (OSHA) Regulations, and the states usually add their own to one degree or another. In these regulations are contained recommendations (and requirements, I am told) for employer-provided physical examinations for workers in contact with hazards (e.g. asbestos, vinyl-chloride, carcinogens, fork lift equipment). My employer, the University of Michigan, has a policy of providing physicals whenever OSHA or MIOSHA recommends and whenever an employee's department head recommends it. The Director of my museum passed along the University memo and I signed up. One time at the clinic I met several women from the University Herbarium who worked with para-dichlorobenzene.

This practice appears to be quite a generous benefit from an employer judging from our colleagues, and I hope some one reads the reports! But I cannot help but think that the employer gets something out of it. A search of OSHA and state regulations might pay off. Regional conservation groups might want to take this on.

On the other hand, as you say, good habits and preventive management of hazards are the tools of health maintenance. The medical tests we undergo indicate damage when it has already occurred and often when it is already major.

I hope this information is helpful to health-conscious colleagues.

AMY ROSENBERG

WE HELP FIND THE ANSWERS

Dear Ann:

Thank you so much for forwarding my query on ethylene oxide to Ellen Howe. She responded beautifully with a package of good, solid information.

JOHN McCLEARY
Madrid, Spain

Any other questions? Also see articles in Technical Notes column.

ANN WAGER

QUERY

Information on J. Brown, an itinerant portraitist active in Massachusetts c. 1806-08 is being sought. His painting style is distinguished by fine brushwork and sharp linear accuracy in his subjects' faces. The location of signed or attributed Brown paintings or related information would be appreciated. Contact: Nancy Styczynski, New York State Historical Association, Box 800, Cooperstown, NY 13326.

QUERY

The New Reference Tools Special Project Committee of the Art Libraries Society of North America (ALS/NA) seeks information on art reference tools currently in progress. The committee attempts to maintain a complete file of new art reference works in progress in order to keep art librarians and visual resources cur-

ators, the primary users of such works, aware of what is new and forthcoming in the field. We would like to hear art historians, art librarians, visual resources curators, authors, compilers, anyone currently working on a reference tool in any field of the visual arts, architectural, archaeology, and the crafts. Please contact: Janet Clarke-Hazlett, Art Librarian, Vassar College, Poughkeepsie, NY 12601.

FORBES PIGMENTS RESEARCH

In our continuing quest to identify the Forbes collection of pigments, we request anyone having samples from the following list of yellow pigments to respond by sending us a small sample for analysis.

3.01.1-2	3.09.1,3,4,6
3.02.1-2,4	3.09.7,9-13,16
3.03.1-9,14	3.10.1-13
3.04.4-5,7-10	3.11.1,4-6
3.04.13,15-17,20	3.12.1-4
3.05.2,5	3.13.1-3
3.06.1-10	3.14.1-2
3.07.1-5	3.15.1,4
3.08.1-15,20	3.20.1-5

Please send samples to DIANA OMECINSKY, Detroit Institute of Arts, Research Lab., 5200 Woodward Ave., Detroit, MI 48202. Thank you for your assistance.

ARSENIC IN TAXIDERMY SPECIMENS

The Occupational Health and Safety Section of Colorado State University warns that arsenic levels in taxidermy specimens are potentially hazardous. Arsenic was frequently used in the past, and is still used occasionally today in the preservation of animal and bird skins. According to Betsy Webb of the Denver Museum of NATURAL History, time, movement and aging cause arsenic to migrate through preserved skin and down to the tips of hairs and feathers. It may actually be present as a fine dust.

The Rocky Mountain Regional Conservation Center raised this issue in the March 1983 issue of Arts Hazards News and has been working with OSHA to determine the extent of the problem.

Samples of taxidermy from typical museum collections have been analyzed for arsenic, and it has been found in every sample. The test was fairly simple but expensive (approximately \$40.00 per sample).

Although the danger is hard to assess, precautions need to be taken in handling and working with these specimens. Arsenic can be absorbed through the skin, inhaled or ingested. It can cause immediate illness or chronic disorders which could take years to appear. The problem can be especially acute with children, the elderly or persons with a health condition which could be aggravated by the poison.

In working with or around taxidermy specimens, we make the following recommendations:

1. Where possible, the known presence of arsenic should be retrieved from records of preservation treatments or from the memory of staff. These specimens should be so identified.

2. When in doubt, ASSUME ARSENIC TO BE PRESENT.

3. Avoid direct contact with or movement of these specimens. Wear appropriate protective gloves, and wash your hands immediately after handling the specimens. Lab coats and overalls should be worn and kept clean. If there is a lot of movement or dust, dust-masks should be worn and kept clean. Handle the piece by its stand or mount if possible.

4. Any program which allows the public direct contact with arsenic-treated materials should be reconsidered. This is especially true with children or others particularly susceptible to the poison.

5. Maintain records of all preservation procedures and list substances used.

Given the number of taxidermy specimens in various collections, the problem is widespread. If you have questions or want specific information for safety procedures, materials in use or under consideration or about contact with this hazardous substance consult a qualified industrial hygienist or toxicologist.

(Reprinted from Rocky Mountain Regional Center, *Conservation News*, Spring 1984)

GUEST EDITOR'S COLUMN DONALD SEBERA

CURRENT ACTIVITIES AT THE RESEARCH CENTER ON THE MATERIALS OF THE ARTIST AND CONSERVATOR

The Research Center on the Materials of the Artist and Conservator, under the direction of ROBERT L. FELLER, was established at Carnegie-Mellon Institute (Pittsburgh, PA) in 1976, through a grant from the Andrew W. Mellon Foundation, to provide basic underlying support for the Research Center's activities. Prior to this date, the investigations at Mellon Institute on conservation problems had been initiated and sponsored by the National Gallery of Art since 1950. The principal objective of the laboratory has been to develop a better understanding of the fundamental processes of deterioration and to develop, on the basis of the knowledge gained, improved ways of preserving historic and artistic works. The present full-time technical

staff of five chemists is principally engaged in studies regarding the thermal and photochemical deterioration of organic colorants, and paper. Particular research interests cover three major areas: the stability of thermoplastic resins, the action of light, particularly as concerns fading of transparent and opaque paints, and the deterioration of paper.

Catherine Westervelt Bailie, who had worked with the National Gallery of Art Research Project during the years 1958-1961, is responsible for the color measurement laboratory which also enjoys the benefit of advice and consultation of RUTH JOHNSTON-FELLER. RUTH was Manager of the Coatings and Colorimetry Laboratory of the Ciba-Geigy Corporation, Ardsley, NY, before her marriage. Recent research concerns the quantitative measurement of fading in paints and inks in terms of changes in surface scattering and loss of colorant. The lab has shown that it is possible to apply the concepts of chemical kinetics to the phenomenon of fading, findings that will shortly appear in the *Journal of the American Institute for Conservation*. Current projects deal with the rate of fading of painting glazes and the specification of tinting strength. Last year, work was completed on the fading of traditional colorants in Japanese prints, a project supported in part by the Allen Art Museum, Oberlin, with the aid of a grant from the National Endowment for the Arts. The full report of this work is scheduled to appear this December in a forthcoming catalog of Oberlin's Ainsworth Collection of prints.

The Research Center was joined in 1978 by Dr. Sang B. Lee who had done post-doctoral research with Dr. Philip Luner, College of Environmental Science and

CONSERVATORS USING COMPUTERS

The following people have responded to a questionnaire on computer use. Users may now be able to contact each other directly to discuss problems. Anyone willing to contribute information to the list, or wishing more information on the responses, should contact: BETTY FISKE, Paper Conservation Lab., Metropolitan Museum of Art, Fifth Ave. and 82nd St., New York, NY 10028 (212-879-5500).

P = Printer
G = Graphics
M = Modem

WP = Word Processing
T = Treatment Records
A = Analytical Data

S = Statistics
F = Finances
* = Offer Computer Assistance

<u>Computer</u>	<u>Use</u>	<u>User</u>	<u>Location</u>
Apple II	P,WP,A	James Reilly	Rochester Institute of Technology
Apple III	P,M,WP,T	Robert Futernick	Fine Arts Museums of San Francisco
Macintosh	P,G,WP,T	Robin Chamberlin	Oriental Institute Museum
Macintosh	P,G,WP,T,A	Craig Jensen	Humanities Research Center, U. Texas
Macintosh	P,G,M,WP,T,F	James Bernstein	San Francisco Museum of Modern Art
Digital Decmate	P,G,M, WP,T,A,S	Patrick F. Rice*	Washington Univ. Technology Association
Digital Decmate II	P,M,WP,T,F	Margaret Craft	Baltimore
Digital Decmate	P,WP,T	Deborah Evetts	Pierpont Morgan Library
Epson	P,WP,T	Dante DeFlorio	Upper Montclair, NJ
Epson QX-10; HX-20	P,G,M,WP,A	Gustav Berger	New York
Hewlett Packard	P,M,WP,S	Siegfried Rempel	Humanities Research Center, U. Texas
Hewlett Packard 125	P,G,WP,A	Henry Wilhelm*	Grinnell, Iowa
Honeywell 6609	P,G,M,WP,A,S	W.T. Chase	Freer Gallery of Art
IBM-PC	P,WP	Marjorie Cohn	Fogg Art Museum
IBM-PC	P,M,WP,A S	Linda Merk	New York
IBM-PC	P,G,M,F	Michael Skalka*	National Gallery of Art
IBM Word Processor	P,WP,T	Nancy Ash	National Gallery of Art
IBM-PC	P,WP,T	Terry Battino	Metropolitan Museum of Art
IBM-PC	P,WP,T, A	Betty Fiske	Metropolitan Museum of Art
IBM Displaywriter	P,M,WP,S	Tony Frantz	Metropolitan Museum of Art
Kay Pro IV	P,M,WP,T,F	Louis Pomerantz	Spring Grove, IL
Osborne	P,WP,T,S	Caroli Asia	Intermuseum Laboratory, Oberlin, OH
Perkin Elmer 3600	P,G,M,WP,T,A,S	Siegfried Rempel	Humanities Research Center, U. Texas
Perkin Elmer 3600	P,G,M,WP,A	Rene de la Rie	Metropolitan Museum of Art
Radio Shack TRS-80	P,WP	George Cunha	Lexington, KY
Sage IV	P,M,T,A	Chris Stavroudis	Los Angeles County Museum of Art
Wang PC	P,M,WP,T	Martin Burke	National Museum of American History

Forestry, SUNY, Syracuse, before taking a position at the Research Center of CPC International, Inc., Argo, IL. The initial investigations of Dr. Lee and CMU graduate, John Bogaard, are concerned with the influence of lignin, hemicelluloses, and resinous extractions on the thermal and photochemical deterioration of paper. At least two stages, proceeding at different rates, have been detected in the deterioration of high-quality paper. Studies reported at the August meeting of the American Chemical Society dealt with ways in which exposure to chemical oxidants and to light may influence the relative importance of each stage. Current investigations are concentrated on the effects of visible and near-ultraviolet radiation.

In continuation of the Research Center's long interest in the stability of thermoplastic resins, research still is in progress concerning the deterioration of protective coatings, particularly the role that peroxides play. Initial findings, relating to the behavior of rubber cement and transparent mending tapes, were reported in the proceedings of the IIC's Washington, DC congress, 1982. Studies on the effectiveness of antioxidants and ultraviolet absorbers continue.

ROBERT L. FELLER
Mellon Institute
4400 Fifth Avenue
Pittsburgh, PA 15213

(Editor's Note: Thank you, DR. SEBERA for the four outstanding columns submitted in 1984. CAROL AIKEN will serve as Guest Editor, 1985, from Rome, Italy.)

PUBLICATIONS

As the new editor for this column, I would like to thank the AIC staff and members for this opportunity. I hope that I can be of service to all of you through this column. My goal as the Chief Librarian for the Smithsonian's Museum Support Center, serving the Conservation Analytical Laboratory, is to try to obtain most, if not all, of the conservation literature. This can sometimes be a very challenging task. We try to be as comprehensive as possible in our collection development, always keeping in mind budget restrictions and demand, as well as how complete the library is in a particular subject. Another difficult objective is to know that a publication exists. In-house reports (not treatments) or studies, and materials published by obscure presses are often learned about after they go out of print.

I also hope that all of you can help me as well. If your organization has published a study, or if you know of a book or journal that you think I may not have heard of, I would appreciate it if you would drop me a note or call [redacted].

This column will include books on conservation, technical books, books on art or crafts and/or their techniques and other items of significance (either an article from a journal not normally seen by conservators or material on health hazards).

KAREN PRESLOCK

Conservation of Wall Paintings. Paolo Mora, Laura Mora and Paul Philippot. London: Butterworths, 1984. \$127.75. One in the series: Butterworths Series in Conservation and Museology, this book is an updated, revised and enlarged version of a French edition. Rather than giving recipes, it presents a unified approach to the subject and problems of wall paintings. The chapters devoted to the history of mural painting techniques have been expanded, as well as the bibliography. An appendix on health and safety is included.

MEMBERSHIP RENEWALS ARE DUE JANUARY 1, 1985.

The Life of a Photograph: Archival Processing, Matting, Framing, and Storage. Laurence E. Keefe and Dennis Inch. Boston: Focal Press, 1984. \$24.95. A very detailed treatment of the subject. Includes chapters on Processing for Permanence, Mounting and Mats, Frames and Framing, Display, Storage and Old and Antique Photographs. Well illustrated. This book contains an appendix on suppliers as well as how to order these supplies successfully through the mail. A concise, but complete bibliography is included along with a detailed index.

Lead and Lead Poisoning in Antiquity. Jerome O. Nriagu, New York: John Wiley & Sons, 1983. \$49.95. One in the series: Environmental Science and Technology. As the author states in his acknowledgements: "Anyone writing the history of lead does not have to arouse an interest in the subject--he only needs to maintain and extend it." A fascinating work on the subject. Of particular interest might be the chapters on Lead Resources of the Ancient World, Production and Uses of Lead, and Lead Exposure and Lead Poisoning.

The Colouring, Bronzing and Patination of Metals: A Manual for the Fine Metalworker and Sculptor. Richard Hughes and Michael Rowe. London: Crafts Council, 1982. \$18.00. A "how to" manual geared towards the craftsman. The major thrust is the chemical coloring of metals (copper alloys and silver). The work contains excellent color plates with fine surface detail. Over 1100 recipes are given. It is hoped by many readers that another companion volume will be published covering historic techniques, ferrous and other metals and other coloring techniques. A good bibliography is included. Note: another price quoted for this book was 30 £ (Br).

Ozone and the deterioration of works of art. Cynthia L. Shaver and Glen R. Cass. An article in Environmental Science and Technology. Vol. 17, 1983. pps 748-752. The title is self-explanatory. These two researchers from the California Institute of Technology's Environmental Engineering Science Dept. and Environmental Quality Lab exposed 17 artists' watercolor pigment samples and 2 woodblock prints to 0.40 ppm ozone in a controlled test chamber for 3 months. Fading was noticed. General conclusions included that care should be taken to protect works of art from damage due to photochemical smog.

"Words on Paper" a newsletter, first printed in July, 1983, as a result of the PIC Conference in Kyoto, Japan, Words on Paper No. 3 was issued in April. This newsletter is a means of communication between paper-makers, artists, paper buyers, suppliers; and as such is of interest to conservators. Edited by Penny Wells and Jim Payne of Jabberwock Papermill, Words on Paper is available by contacting Penny Wells, Jabberwock Papermill, [redacted] Hobart, Tasmania, 7000.

Cassettes of the 1984 Sydney Conference on contemporary art may be obtained from: The Wireless Set, Square Level, St. Andrews House, Sydney Square NSW 2000, Australia.

Limp Vellum Binding and its potential as a conservation type structure for the rebinding of early printed books, by CHRISTOPHER CLARKSON. In production, iv + 24 pp., \$40 [less 10% in sheets] from publisher, The Red Gull Press, St. Bridgets, Radcliffe Road, Hitchin, Herts, England (Checks payable to M.R. Gullick). Edition (letterpress on an Amalfi paper, covered in a Fabriano paper over a non-adhesive sewing structure) limited to 200 copies. "The text is a thoroughly revised, but not updated, version of a paper given at the ICOM Committee for Conservation meeting held at Venice 1975."

MATERIALS

THE NO-MUV CORPORATION has developed two area rug underlay products for historic room settings: No-Muv and Dura-Hold. No-Muv was designed to prevent rippling, bunching and movement of area rugs on wall-to-wall carpet. Dura-Hold was designed to serve as an underlay for area rugs on hard floor surfaces (such as hardwood, tile, etc.). According to company literature, both are fabricated from needle-punched, solution-dyed acrylic and polypropylene. Dura-Hold also has a non-skid rubber backing. Contact the No-Muv Corporation, Inc., 1922 Phoenix Avenue, Jacksonville, FL 32206.

RISING ART PAPERS are now available in pad form. Some of their archival quality pads are: Stonehenge and Mirage, 100% rag, acid free; 100% rag, Marker Layout; Archival Parchment, 100% rag, neutral pH; Gallery 25, neutral pH, rag content; Photolene, Charcoal Drawing and Artist Drawing Bristol, neutral pH. Each pad is backed with Risings' acid-free Conservamat. Contact: Rising Paper Company, Housatonic, MA 01236.

MATERIALS FOR MUSEUM MOUNTS

Currently, the Tennessee State Museum is installing 2,600 objects for two major permanent exhibitions. Each object has a custom-made installation device. Designing these mounts has been the joint responsibility of the conservator and the exhibit designer. In the quest to make these mounts offer maximum support to the objects and to be attractive, two products have been identified. First, we are making numerous mounts out of cast Dow-Corning RTV 3110 Silastic. To make them attractive we are tinting the Silastic with pigments commercially ground into the 3110 silicon base (Dow Corning 200). This tinted base is generally only sold in one gallon containers by The Ferro Company, 4150 E. 56th Street, Cleveland, OH 44101 (216-641-8580). The product literature is easy to obtain from the company through Mr. Stephen D. Denoms. Conservation Materials has agreed to sell this product in small quantities if you contact DOUGLAS ADAMS. The product works with both catalyst # 1 and # 4; it is easy to cast, carve, drill, and will coat wire easily. The State Museum is going to use this product extensively in the installation of prehistoric Indian objects. The Silastic pegs will be tinted the color of the object, and inserted into the cabinetry. The soft surface of the Silastic will prevent abrasion and movement of the object.

Secondly, the Deccofelt Corp. has made an acrylic backed acrylic felt which we use to cushion the mounts and to line the rabbet of frames. The adhesive is Fasson 333, an acrylic pressure sensitive adhesive applied on a polyester film to the 100% acrylic felt. The Fasson company will only say that it is 100% acrylic and has no plasticizers, sulfur, or other adulterants in the product. Simple testing in our laboratory suggests there is no sulfur or free formic acid in the product. This product comes in rolls or sheets and in 24 colors from shocking pink to black. The width of the roll or sheet is specified by the customer. A \$100 minimum order is needed. Deccofelt Corporation, 555 South Vermont Avenue, Glendora, CA 91740 (213-963-8511).

SHELLEY REISMAN

ARNO ROESSLER, President of Process Materials Corporation, has retired. He has moved to Southern California. He will continue to be associated with Pro-

cess Materials and expects to remain actively engaged in the field of conservation. Mike Arietano will take over as Business Manager at Process Materials, with full responsibility for the operation of the company. Sales will be directed by Bob Stiff.

CONFERENCES, COURSES, SEMINARS

December 1, 1984. Book Studies Based on the Accordion Fold II. December 8, 1984. Marbling Workshop II. May 15-19, 1985. Full Leather Bookcover Workshop, NEW HAVEN, CT. Contact: The Creative Arts Workshop, Inc., The Bindery, 80 Audubon St., New Haven, CT 06511 (203-562-8396).

December 3-5, 1984 and March 18-20. Effective Techniques for Better Halftones, ROCHESTER, NY. Contact: Rochester Institute of Technology/Technical and Education Seminar Center, One Lomb Memorial Drive, P.O. Box 9887, Rochester, NY 14623-0887 (716 475-2757).

December 3-5, 1984. Conservation and Management of Photographic Collections, at the Metropolitan Museum of Art, New York, NY. Contact: Photographic Conservation Workshop, NEDCC, 24 School Street, Andover, MA 01810 (617-470-1010).

Beginning January 23, 1985. Conservation Management for Libraries and Archives, ANDOVER, MA. Through Northeast Document Conservation Center and Simmons College. Contact: Director of Admissions, Graduate School of Library and Information Science, Simmons College, 300 Fenway, Boston, MA 02115 (617-738-2264).

January 7-May 11, 1985 (Spring Semester). Textile Off-campus Televised Education (TOTE). North Carolina State University. Extensive programs on textiles for credit or audit. Contact: T.L. Russell, TOTE, NCSU/Textiles, Box 8301, Raleigh, NC 27695-8301 (919-737-3761).

On site, tailor-made, seminar programs available. Contact: Ralph Squire, Rochester Institute of Technology, Technical and Educational Center of the Graphic Arts, One Lomb Memorial Drive, P.O. Box 9887, Rochester, NY 14623-0887 (716-475-6900).

February 10-13, 1985. Color: Then and Now. COLONIAL WILLIAMSBURG, VA. Sponsored by the Inter-Society Color Council. Contact: Mrs. Bonnie K. Swenholt, [REDACTED], Honeoye, NY 23187.

February 17-22, 1985. Principles of Management for Cultural Institutions, NEW YORK, NY (Application deadline: December 14). March 15-17, 1985. Managing Human Resources for Organizational Effectiveness, SAN ANTONIO, TX (Application deadline: January 18, 1985). Contact: Andrea E. Glanz, Director, Continuing Professional Education Program, Museums Collaborative, Inc., 15 Gramercy Park South, New York, NY 10003 (212-674-0030).

April 1-5, 1985. Workshop: Making of Drying Screens, NEW YORK, NY. Contact: Sondra Castile, Metropolitan Museum of Art, 5th Ave. at 82nd St., New York, NY 10028 (212-879-5500).

April 21-23, 1985. Medical Imaging and Instrumentation: Practical Applications of Conventional and New Imaging Technologies, BOSTON, MA. Sponsored by The Society of Photographic Scientists and Engineering. Contact: James Mulvaney, Dept. of Radiology, University of Michigan Hospital, Ann Arbor, MI 48109 (313-763-5880).

May 13-16, 1985. Computer Technology and Conservation, HALIFAX, CANADA. Contact: John Perkins, IIC-CG Training-HALIFAX 85, Nova Scotia, B3J 2J7, Canada (902-426-3452).

May 17-19, 1985. IIC-Canadian Group Conference, HALIFAX, CANADA. Contact: Edward Paterson, Programme Chairman, IIC-CG HALIFAX 85, 1532 Birmingham Street, Halifax, Nova Scotia, Canada B3J 2J7 (902-426-7448).

May 21-25, 1985. The Care and Maintenance of Natural History Collections, TORONTO, CANADA. Contact: Janet Waddinton, Dept. of Invertebrate Palaeontology, Royal Ontario Museum, 100 Queens Park, Toronto, Ontario, Canada M5S 2C6 (416-978-3678).

LOCAL GUILDS AND ASSOCIATIONS

BAY AREA ART CONSERVATION GUILD (BAACG) announces its future discussions: Conservation of Furniture, December 11, 1984; Serving the Preservation of a Collection Without a Staff Conservator, January 8, 1985; Hand Bookbinding & Library Conservation, February 12; and Chemistry in Conservation, March 12. For further information contact: ROBIN TICHANE, BAACG, c/o DAEDALUS, 6020 Adeline St., Oakland, CA 94608.

TEXTILE CONSERVATION GROUP OF NEW YORK has announced the following dates for 1984-85 meetings: December 4, January 29, March 12, and May 7. For more information contact: POLLY WILLMAN, Chair, Textile Conservation Group, 483 124th St., #21, Brooklyn, NY 11215.

MIDWESTERN REGIONAL CONSERVATION GUILD (MRCG) held a 2-day meeting in late October. Speakers included: M. Kirby Talley, Jr., Comments on the Restoration of Paleis Het Loo; BARBARA BUCKLEY & MARK BOCKRATH, An Investigation of the Materials and Techniques of Sir Joshua Reynolds; THOM GENTLE, Conservation of a Calder Mobile; DANIELLE ALLARD, Illustration of a Lining Technique Using Lascaux 360 H.V.; IRENE PRESTON, The Conservator and the Hyogushi; KENNY KATZ, Preliminary Quantitative Results from the Testing of Lascaux 360 H.V. and BEVA; STEPHEN BONADIES, Summary of the ICOM Conference in Copenhagen; MARTY RADECKI, Did You Know that Your Museum is in an Earthquake Zone? OKEY HATCHER & ARUN KHOT, Report from the Archival Documentation Center in Cincinnati. For information contact: MONICA R. PHEGLEY, [REDACTED] S. Bend, IN 46617.

CHICAGO AREA CONSERVATION GROUP (CACG) met late October to hear JOHN BROWN, Research Associate at McCrone Associates, speak on: Scanning Electron Microscopy and Analysis of Materials of Interest to Conservators. Further information can be obtained from: CACG, c/o Conservation Dept., Art Institute of Chicago, Michigan Ave. at Adams St., Chicago, IL 60603.

The HARPERS FERRY REGIONAL TEXTILE GROUP held its 7th Textile Preservation Symposium, "Special Problems in the Treatment of Three-Dimensional Textile Objects" in Washington, DC, November 1-2, 1984. It was organized by: KATHELEEN BETTS (The Anderson House Museum), MEG CRAFT (Baltimore, MD), KATHERINE DIRKS (National Museum of History and Technology), MARGARET FIKIORIS (Winterthur Museum), JANE MERRITT (The Textile Museum), and FONDA THOMSEN (National Park Service, The Harpers Ferry Center).

Papers were presented by: DILYS BLUM, Eva Burnham, ANN E. CORDY, SHARON DONNAN, Judith Dore, CHRISTINE FENIAK, Karen Finch, KATHY FRANCIS, VIRGINIA GREENE, KATHRYN JAKES, Sheila Landi, Nancy E. Rexford, LESLIE SMITH, S. Gail Sundstrom Niinimaa, Phillip Sykas, POLLY WILLMAN, NANCY WYATT, PAT REEVES, and CATHERINE MCLEAN. Although the proceedings of this Symposium will not be in print, tapes can be obtained by contacting: Richard Todd, Cassette Recording Company, Inc., 13377 E. Stroop Rd., Suite 102, P.O. Box 20453, Dayton, OH 45420.

The WESTERN ASSOCIATION FOR ART CONSERVATION (WAAC) held an entomology seminar on insect infestation, identification, and control on October 31, 1984 which was followed by their three-day annual meeting in Riverside. For publications contact: JOHN TWILLEY, [REDACTED], Woodland Hills, CA 91364.

CONSERVATION MATERIALS, LTD.

New conservation products are being developed constantly. One of our responsibilities is to seek out these products and stock them for you.

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Dramatically different from ordinary silica gel, Art-Sorb is four times more effective buffering humidity changes at 50% RH than is silica gel itself.

We are stocking both Art-Sorb beads and the ultimate in convenience — Art Sorb Sheets! Yes, sheets of polyethylene/polypropylene foam containing 15.6% Art-Sorb by weight. Sheets can be easily cut to fit any size display case, microclimate or shipping crate.

ZIN SHOFU

Precipitated Wheat Starch from Japan. The glutamine is removed to give the smoothest wheat paste you have ever seen.

COMMENT FROM A CONSERVATOR: "Zin Shofu has got to be the most wonderful thing that ever happened to your business. I went through the 1½ kg. in two months and had to revert to the Belgian wheat starch. Hah! I'm making sure I never run out again. The Japanese starch is sticky, creamy, kneads well, pastes well, and holds like the dickens. The Belgian stuff just doesn't make it.

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NEWS IN GENERAL

CONSERVATORS PARTICIPATE IN ANDREA DORIA PROJECT

When the safe of the ocean liner Andrea Doria was opened on live, nationwide television in August, several conservators were briefly on camera. Two paper conservators, MARY TODD GLASER and LOIS PRICE were there to remove the contents of the safe, mostly paper currency. LAWRENCE MAJEWSKI, RENE DE LA RIE, and ROBERT BRILL were on hand to examine the currency with the paper conservators in a make-shift "laboratory" on the set.

ADCC ELECTS BOARD OF TRUSTEES

The Archival Document Conservation Center, a recently incorporated not-for-profit organization, has elected its first Board of Trustees. The Board will oversee the development of the Cincinnati-based laboratory. The recently elected trustees are: ELISABETH BATCHELOR, Head Conservator, Cincinnati Art Museum; Richard Belding, Deputy Archivist, Kentucky Dept. of Archives & Libraries; David Berreth, Director, Miami University Art Museum; Walter Brahm, Director of Development, Ohio Library Foundation, Columbus; R.G. Cheshier, Director, Cleveland Health Science Library; GEORGE M. CUNHA, Lexington, Kentucky; OKEY J. HATCHER, Archival Conservation Center; John Hoyle, President, St. Luke Hospital, Ft. Thomas, Kentucky; Robert C. Jackson, Attorney, Cleveland, OH; ARUN KHOT, President Archival Conservation Center; John Newman, Deputy Director, Indiana Commission of Public Records; Rodney Pyles, Director of Archives & History, Charleston, West Virginia; RICHARD D. SMITH, President, Wei T'o Associates, Inc.

COMPUTER SOFTWARE FOR CONSERVATORS

This summer, 1984, a private company, CYPHER-TECH began development of specialized conservation computer software called ARTWARE (TM). They are creating a general package which will aid private and museum conservators with office/studio management and report writing. ARTWARE (TM) will include systems for: files for information storage, recall and list generation according to owner, artist, type of treatment, deadlines, etc.; artwork inventory; work progress status; appointments; supply/supplier lists; book-keeping; cost management; contracts; billing; letters; reports; etc. Sample examination and treatment forms will be included, however, CYPHER-TECH can also incorporate a conservator's own forms into ARTWARE(TM).

CYPHER-TECH is requesting suggestions, questions and comments from conservators regarding this project. Please contact SANDRA BLACKARD, Associate Conservator, Kimbell Art Museum, P.O. Box 9440, Fort Worth, TX 76107 (817-332-8451).

SANDRA BLACKARD

INTERNATIONAL PARTNERSHIPS AMONG MUSEUMS

The U.S. National Committee of ICOM has announced its exchange programme for 1984-85. Museums of any type or size may apply to exchange a staff member with a U.S. museum for a period of six weeks. Past exchanges have laid the foundations for continuing cooperation between the partner museums.

Funded by the US Information Agency, the program provides partial travel and sustenance support for all participants. Deadline for application is September 20, 1984. Further information and application materials may be obtained from the AAM/ICOM Program Coordinator, 1055 Thomas Jefferson St., N.W., Washington, D.C. 20007; or for foreign members, The Cultural Attache, United States Embassy, Rome, Italy.

NEH CONSERVATION REPORT

Throughout 1984, in a series of colloquiums organized by the American Association of Museums with support from the National Endowment for the Humanities, over 65 curators, conservators, directors, trustees, registrars and other museum professionals were brought together to discuss the needs of humanities collections. They developed priorities for the conservation and documentation of collections, and established strategies for the implementation of the recommendations.

GETTY TRUST ANNOUNCES NEW GRANT PROGRAM

The J. Paul Getty Trust has initiated a grant program, international in its scope, designed to support the activities of other institutions and individuals involved in the areas in which the Trust has established operating programs. It will provide funding for scholarship in the history of art and the humanities including postdoctoral fellowships, library and archival projects at independent centers for advanced research in the history of art, scholarly cataloguing of art museum collections, and publications; conservation; museum programs to interpret works of art in permanent collections; and education in the arts in United States public school systems. In addition, grants may be awarded for specific projects to qualified national and international service organizations whose activities benefit the field of the visual arts and the humanities.

The Trust's operating programs are the J. Paul Getty Museum, the Getty Center for the History of Art and the Humanities, the Getty Art History Information Program, the Getty Conservation Institute, the Getty Center for Education in the Arts, the Museum Management Institute, and the Program for Art on Film, a joint venture of the Metropolitan Museum of Art and J. Paul Getty Trust.

Further information on the grant program may be obtained by writing to Grant Program, The J. Paul Getty Trust, 1875 Century Park East, Suite 2300, Los Angeles, CA 90067.

LETTERS

Dear AIC Members:

This is my last issue of the Newsletter as your editor. I have submitted my resignation as Executive Secretary to the AIC President to be effective in early December.

I want to take this opportunity to thank you for your friendship and good will since I opened the AIC office in 1977. Working with you has been a very happy and positive experience for me.

I intend to apply for the new position of Executive Director. Whether I am chosen for this post, or seek to further my career elsewhere, my interest in AIC will continue.

My very best wishes to all of you.

MARTHA MORALES

A·I·C Newsletter

Published six times a year by THE AMERICAN INSTITUTE FOR CONSERVATION
OF HISTORIC AND ARTISTIC WORKS

Volume 10, Number 2

January 1985

EXECUTIVE SECRETARY RESIGNS

As you know, MARTHA MORALES has resigned as Executive Secretary as of December 5th. Martha made this decision in order to make the selection process for Executive Director as fair as possible. We appreciate her reasoning in this regard, especially as we know it was a difficult decision to make.

Anyone who has been at all involved in AIC affairs knows how dedicated Martha has been to AIC. We would like to take this opportunity to thank her for the assistance she has given readily to individual AIC members, to Committee and Specialty Group chairs, and to the Board of Directors over the past 8 years. The needs and activities of our profession have expanded greatly over the past several years. To accommodate some of these activities we have settled into larger headquarters with additional staff. Our organization is in a new league, and Martha has been very instrumental in helping with the changes that have taken place.

The needs and the effect of our profession are changing in other ways as well. The new interest and support from federal agencies for funding assistance and information, coupled with new financial responsibilities will add new duties to those already being carried out in the National Office. AIC has reached a size and stage in its development that present an opportunity for it to play a greater role in providing services to our members, to the conservation profession and to the public. As AIC and FAIC, through such activities as the Specialty Group programs and Refresher courses, seek to provide better services new duties will be added. The position of Executive Director has been created in part to help deal with these new responsibilities.

We would like to remind members of the process which has lead us to this point. In 1982 at the General Meeting in Milwaukee a motion was passed requesting a study for the possible creation of the position of Executive Director. The Long Range Planning Committee carried out this study during 1983-84 and supported the need for this position. The AIC Board accepted their recommendation and appointed a Search Committee to find a suitable candidate.

THOM GENTLE, Chair of the Search Committee, informs us that the response to the advertisements for Executive Director has been gratifying. Since the November Newsletter was late in reaching you the deadline was extended. The search is ongoing and we expect to be able to make an appointment in mid-winter or early spring. The other members of the committee are ELISABETH WEST FITZHUGH, DORIS HAMBURG, CHARLES HUMMEL, and SUSANNE SACK.

We are happy that JODY DEVOLL will continue as Administrative Assistant. KAREN MCMANUS remains as Bookkeeper, and DEBORAH PAGE has just joined the staff as full-time secretary-receptionist. We expect to hire a part-time typist shortly.

Our organization is growing and changing. We are confident that we can accomplish this transformation smoothly. We appreciate your many constructive comments. Please don't hesitate to get in touch with any one of us.

AIC Board of Directors

ELISABETH WEST FITZHUGH

TERRY DRAYMAN WEISSER

SHELLEY STURMAN

CATHY BAKER

MARY LOU WHITE

NORVELL JONES

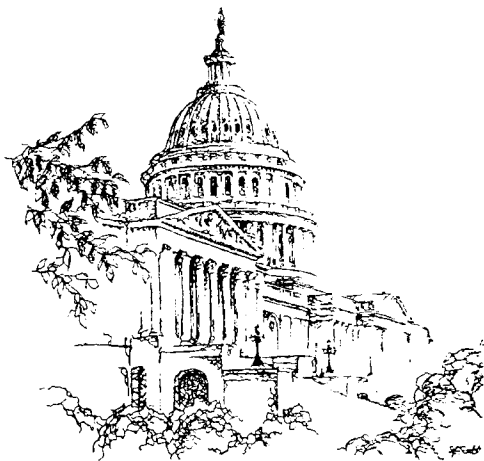
ROY PERKINSON

KLINGLE HOUSE COMMITTEE FORMED

This committee will assist us in making decisions on the repair and maintenance of the Klinge Mansion. Chair is DON SEBERA, and committee members are MARTIN BURKE, ARTHUR PAGE and MARTHA SMITH. We appreciate their help and expertise.

GUIDELINES FOR SELECTING A CONSERVATOR

This brochure has proved very popular. The printing of a new edition has been funded by FAIC, so we can distribute it at no charge, except for postage and handling. The postage and handling charges are \$2.50 for 25-100 copies; \$5.00 for 101-500 copies; \$10.00 for 1,000 copies.



13TH ANNUAL MEETING 1985

Plans for the 13th Annual Meeting of AIC are progressing well. Papers for the general sessions have been selected and a tentative schedule has been prepared. Based on the answers from the membership to the Annual Meeting questionnaire, certain changes have been made to the usual format. I look forward to receiving comments on the program on the next questionnaire. Those things which are successful will be retained and we will continue to experiment with the less successful aspects.

The conference will officially open with remarks at 4:00 p.m. on Wednesday, May 22. This will be followed by the Student Papers. The Student Papers have become an important part of the conference, contributing some of the most interesting new research and introducing us to many fledgling conservators. In the past the scheduling of the Student Papers has made them seem to be an adjunct to the conference. They would now become officially an integral part of the program.

There will be no concurrent general sessions this year. Many members have complained about the hectic nature of the meetings and about the disruption caused by attendees leaving and joining lectures in the middle in order to meet an imperfectly timed schedule. Unfortunately, this change has limited the number of general papers which could be accepted for presentation.

More emphasis will be put on poster sessions at this meeting. More time will be allowed for both the display of posters and the availability of poster authors. Posters are particularly suitable for presenting visual information, updates on previous papers, and augmenting general or specialty papers. Posters encourage informal discussion and also provide an excellent vehicle for meeting colleagues.

As an experiment this year there will be an evening session for Specialty Group meetings. The Book and Paper Group and the Furniture and Wooden Artifacts Group have agreed to meet on Thursday evening, May 23 for the first half of their allotted conference time. The advantage of this change in schedule is to spread the specialty sessions out enough to allow members more opportunity for hearing papers in other specialties. However, complete satisfaction cannot be guaranteed in this area.

A special follow-up session on certification is planned for the meeting, which will be led by the Certification and Accreditation Committee, chaired by BARBARA APPELBAUM. We hope that the members will have given considerable thought to the questions which arose at last year's Annual Meeting and the questions and material appearing in subsequent AIC Newsletters. This will be an opportunity for useful discussion.

We are hoping to be hosted by one or two institutions for receptions this year. There are no firm plans as of this writing. The local arrangements committee, co-chaired by

ELEANOR McMILLAN and MERRILY SMITH, is working very hard to provide tours, diversions, restaurant guides and other activities to make members and their guests feel welcome and comfortable in Washington.

Please mark your calendars and plan to attend this Annual Meeting, May 22-26. See you there.

TERRY DRAYMAN WEISSER
Program Chair

NEWSLETTER CHANGES

The AIC Board of Directors is very pleased that DORIS HAMBURG has agreed to serve as Editor for this issue of the Newsletter. Technical Editors are NIKKI HORTON, MARGARET ASH and KAREN PRESLOCK. Assistant Editor is JODY DEVOLL. NORVELL JONES is AIC Board Liaison, and CAROL AIKEN will be Guest Editor for 1985, from Rome.

A decision was made last summer to publish the Newsletter on a bi-monthly basis beginning with the January 1985 issue. It will appear in January, March, May, July, September and November. Deadlines are the 10th of the previous month, except for April 5 for the May issue.

ELISABETH WEST FITZHUGH

CERTIFICATION

Members of the AIC Board of Examiners for Certification of Paper Conservators are saddened by the feeling against certification that has emerged in the past few years. However we realize that proceeding with the program without the support of the concerned conservators would not be productive. We hope that the result of letters, discussion, and open debate will be that all the AIC membership sees certification as a valid, useful mechanism for a conservator, especially one trained outside the graduate schools, to acquire a useful credential; and by which the public, in need of conservation services, can select a professional, committed practitioner.

We are on the BOE because we believe in the underlying reason for which certification was begun. It was to protect the artworks, the public, and the conservation community, in that order, from people who restored artifacts with little or no training, sensitivity, or concern for the body of knowledge that was accumulating in the field. There are many, many more professional conservators today. But, be assured, some framers around the corner still bleach prints.

Perhaps this would be a good point at which to repeat the qualities that the BOE looks for during the certification process. The foremost quality is competence as a practitioner — the ability to assess the needs of the item and to plan and execute a successful treatment. The person would need sensitivity, manipulative skill, cautiousness, judgment, and experience. At the same time, we think that continuing awareness of developments in the field, including scientific research, as reflected in familiarity with the literature, is essential.

Developing an exam that could impartially measure these intangibles has been the business of the BOE since at least 1978. The candidate must submit documentation of four already-completed treatments, pre-treatment reports and photographs of three artworks to be worked on in the coming months, complete an open-book written exam, and

host two BOE members for a lab visit and informal oral exam where completed treatments will be discussed.

Incidentally, the BOE has thought hard about the level of competence that can reasonably be measured in an examination. We ask candidates to submit sample treatments that demonstrate a variety of media, problems of condition, and conservation procedures requiring advanced knowledge and technique. However, we do not think certification can measure excellence. One's reputation among peers is a higher standard of judgment than any examination can be.

Our exam is a specialist one, for conservators of historic and artistic works on paper only. If the AIC adopts a generalist exam covering topics like documentation and environment, shared by all conservators, we hope that specialist exams will co-exist, because only they can address the conservator's primary function, which is treatment.

In brief, we feel that certification has three uses:

1. To improve the quality of the organization and the whole profession
2. To establish national standards in the field of conservation
3. To provide proof of competence for the individual practitioner.

We would like, if possible, to address some of the reasons we feel certification is unpopular.

1. "We can't have a test until we agree on a body of knowledge." It has been rightly said that the facts in developing professions become outdated every five years. Testing should therefore measure judgment, awareness of divergent viewpoints, and willingness to continue to learn. We look forward to the day when there will be textbooks in conservation. We are pleased to see more and more information in print. But we don't think the examination should be postponed until we can agree on a body of facts.

2. "We don't need certification." If you have a museum job or enough clients, you may not. But the profession, other conservators, and the public may.

3. "I already have a degree." Graduates of training programs may see certification as just another unnecessary hurdle in their path. Many fields related to ours, such as art history and chemistry, rely on advanced degrees for entry to the rank of professional. Therefore, a lot of us feel comfortable with that path to professionalism. However, if we were doctors or architects, we would be at ease with the notion of taking a test after several years of practical experience. Certification is most prevalent in professions which serve the public directly.

4. "I don't like the grandfathers." The grandfather clause was established to get certification underway. Fixation on removing the grandfathers denies the very real contribution they made. Be gracious. So you're smarter than some grandfathers. You're also dumber than others. We should think in terms of the future, not the past.

5. "I'm afraid to take the test." It is a little threatening, especially to those not strong in academics. But if you know you are a good conservator, you're halfway there.

6. "I don't like the way the test is currently administered." The certification process is not engraved in stone. We believe the process as we have developed it is a good one. But it will certainly evolve further. Would you like to contribute?

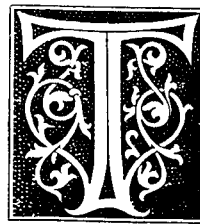
Assuming that the AIC membership approves of certification in principle, we urge that the BOE be allowed to continue. A lot of creativity, hard work, and knowledge has gone into establishing a good examination. We have begun the process of establishing a basic working

knowledge of the literature of paper conservation. (The Reading List for Students in Conservation of Historic and Artistic Works on Paper and Photographs is now being updated.) And we have served as a pathfinder for other conservation specialties. We urge you to retain specialist certification even while working toward a generalist exam and assembling a body of knowledge. Otherwise so much valuable time and momentum will be lost. Those conservators who believe in specialist certification, but who feel the form must be changed, are invited to get involved. For that's the way we should move forward, by working together.

MARIAN PECK DIRDA, Chair
Board of Examiners for Certification of
Historic and Artistic Works on Paper

SPECIALTY GROUPS

TEXTILES GROUP



A first mailing to all Textiles Group members has been sent concerning a bibliography of topics for the group. A second mailing with co-ordinators' names and addresses and other information has been made.

The Textiles Group will meet on Saturday, May 25, 1985 at the AIC Annual Meeting. In addition, an informal evening picnic is being

planned for Thursday, May 23, for all AIC Textiles Group Members.

Although there is some thought that an expanded business meeting should take place to discuss 1) the goals of the group, 2) its relationship to AIC, and 3) the position of the group towards certification, the Saturday session remains our main opportunity to exchange professional information. Short papers are particularly encouraged: a problematic case history or a discussion of on-going laboratory work or research would be most welcome. Please call/write: MARY BALLARD, AIC Textiles Chair c/o CAL/MSZ, Smithsonian Institution, Washington, DC 20560 (202-287-3792) with a brief summary of your talk.

Workshops. Three courses will be offered this summer by the University of Maryland:

July 8-12 "Computers for Small Collections" by Dr. Jo Paoletti;

July 15-26 "Textile Conservation: by Dr. MARGARET ORDONEZ,

July 29-August 2 "Degradation of Textile Fibers: by Dr. IRA BLOCK.

Each course will carry two graduate-level credits. For further information, please contact Dr. Jo Paoletti, Dept. of Textile and Consumer Economics, College of Human Ecology, University of Maryland, College Park, MD 20742.

MARY W. BALLARD

WOOD ARTIFACTS GROUP



Think Tank on Consolidation

On December 1 and 2, nine members of the Wood Artifacts Group met at the Klinge for an intensive examination of current consolidation practices and essential problems associated with consolidation. The gathering consisted of academic, private, and museum professionals from both coasts.

The group has been organized as a thinking organization to begin to address consolidation problems that conservators face in their practices. It will continue to operate as a unit as long as it remains effective in achieving that goal. The group will publish its work as expedient and will eventually act as a resource for individuals seeking advice for consolidation problems.

The purpose of the first meeting was to refine the definition of consolidation, to establish, as necessary, a language for consolidation, to examine consolidation practices with respect to ethical standards, and to establish an order for evaluating consolidation projects.

This first meeting was facilitated by Dr. Arno Schniewind of the University of California, Berkeley, Forest Products Laboratory. Proceedings from the meeting are being compiled and edited at this time.

I would like to again invite applications for individuals interested in participating in "Think Tank" programs.

The Jamaica Seminar. The Wood Artifacts Seminar, "An Analytical Approach to Wood Conservation," is well underway. The event promises to be an exceptional educational event both in the quality of the participants and the speakers.

Every effort is being made to compile and publish essential course material from the program. I hope to have the publication prepared for the annual conference in May 1985.

Call for Problems. What do you as a practicing wood conservator find to be the greatest problem in your profession? The Wood Artifacts Group is an educationally oriented sub-group of the AIC, and I would like to know some of the problems that you face and that you feel are pertinent to this group. Study groups, Think Tanks, Seminars, and Symposia have been organized to address many of the needs of the profession that have come to my attention. Individual participation is essential, however, to provide a balanced understanding of the problems of wood conservators. Contact me at [REDACTED], Newport, RI 02840 [REDACTED]

JAMES A. WERMUTH, Chair

PAINTINGS GROUP

Refresher Course: Plans for a 5-day FAIC refresher course titled "Theories on the Cleaning of Paintings" to be held at the new North Carolina Museum of Art, July 22-26, 1985, are progressing. Ashok Roy of the Scientific Department of The National Gallery, London, and Editor of the National Gallery Technical Bulletin has agreed to be a discussion leader. As reported in the previous Newsletter, this is not intended to be a "how to" course, but rather a gathering of paintings conservators with substantial experience in the field. Each of the proposed 15 participants will be required to present a slide-illustrated discussion of 1-2 problematic cleaning treatments. DAVID GOIST, Liaison, estimates participant costs to include a \$200 course fee, \$75 for 5 overnights in an air-conditioned

dormitory, and \$50 for meals. For information contact DAVID GOIST, North Carolina Museum of Art, 2110 Blue Ridge Boulevard, Raleigh, NC 27607. Watch the FAIC and Paintings Group Columns in the next Newsletter for the call for applications to attend.

DAVID GOIST

Refresher Course: Plans for a 5-day FAIC refresher course entitled "Recent Advances in Lining Techniques, #3," are currently underway. It is to be held July 8-12, 1985 at Balboa Art Conservation Center. Liaison: BETSY COURT, Balboa Art Conservation Center, Box 3755, San Diego, CA 92103. Course Guides: Gerry Hedley of the Courtauld Institute, and Visiting Fellow at Canadian Conservation Institute for the year, and AL ALBANO, Paintings Conservator at the Museum of Modern Art.

Both courses are subject to final approval of FAIC. Those interested please write directly to the course liaisons and include a brief description of your training, background, and current employment.

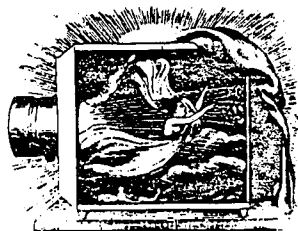
AIC Annual Meeting: Interested participants please send abstracts of your presentations as soon as possible to me, as AIC would like them in January. Format: 15-minute presentations. Topics: 1) Problems of modern paintings; whether or not to varnish; artist's or other's documented records of techniques which in turn have influenced your course of treatment. 2) Continuation of the test of time; problems related to documented treatments, and/or treatments of paintings in which problems arose unexpectedly, in order that other fellow conservators might be alerted to similar reactions; any interesting or innovative treatments to share. 3) For the first time, we are going to have a problem solving session. Please bring slides of problems for specialty group consultation. This format has worked out very well in the MRCG (Midwest Regional Conservation Guild) and we would like to try it on a national level.

Ethics and Standards Committee: The current list of volunteers is: DAN KUSHEL, BARRY BAUMAN, CHARLES OLIN, CLAIRE MUNZENRIDER, DAVID KOLCH, WILLIAM SHANK, ANN KOESHEL. If anyone else is interested, please call me immediately so that we can mail out a ballot.

Looking forward to all those abstracts! Conservation Services Laboratory, Detroit Institute of Arts, 5200 Woodward Avenue, Detroit, MI 48202 (313-833-7920).

BARBARA HELLER

PHOTOGRAPHIC MATERIALS GROUP



If you plan to attend the AIC/PMG Winter Meeting on February 1 & 2, 1985 please be sure to register by January 25, 1985. A registration fee of \$45.00 (\$55.00 after January 10, 1985) should be made payable to AIC/PMG and sent to

HOLLY MAXSON, c/o CCAHA, 264 South 23rd Street, Philadelphia, PA 19103. Contact HOLLY MAXSON or DEBBIE HESS NORRIS if you have any questions regarding this meeting.

Plans are underway for the AIC/PMG Session at the AIC Meeting in Washington to be held on May 26. If you would like to participate in this meeting please contact DEBBIE HESS NORRIS or HOLLY MAXSON.

DEBBIE HESS NORRIS

OBJECTS GROUP (OG)



The pre-conference course on metals, sponsored by the Objects Group, will be held in three parts. The first section, beginning on May 20, will consist of video tapes which have been produced by the American Society of Metals and which have been obtained by the Conservation Analytical Laboratory of the Smithsonian

Institution as part of their conservation training program. The tapes, generously offered by CAL for our program, will present the "Elements of Metallurgy" for those who need to brush-up on such topics as electrochemistry, solidification, and solid solutions. The second day will concern the examination of metals. Speakers will explore various examination and analytical techniques applicable to specific types of metals; gold, silver, copper and copper alloys, iron, tin, lead and zinc will be covered. The third section will be on Wednesday morning only, so that participants are able to attend afternoon tours. The basic principles of corrosion will be presented, followed by a panel discussion on specific corrosion problems. Please remember to submit your questions concerning corrosion problems to MARTHA GOODWAY before April 1. (See November Newsletter) More detailed information on the Course will be sent in the Meeting Pre-Registration packet.

The OG annual program will be held on Sunday, May 26 from 8:30 a.m. until 5:00 p.m. SARA WOLF has completed the program, which contains 14 short presentations on a variety of interesting topics. (See November Newsletter) Please plan to attend the program and the business meeting which will be held on the same day.

The Glass and Casting & Molding refresher courses unfortunately have died at this time, due to a lack of OG interest. The Archeology Refresher, fortunately, has been revived and could be held at Williamsburg, VA during early April if there is enough interest at this late date. Please write or call me before February 1 if you are interested in attending this course. ALEXANDRA ALLARDT has offered to arrange a summer refresher course on the conservation of semi-tanned objects to be held at the Haffenreffer Museum in Rhode Island. Please contact her before February 1 if you would be interested in attending.

I have received thirty-two updates/new additions to the OG roster which lists members' special skills and interests and current addresses. (See letter of August 27, 1984) In order to include as many of you as possible on the list, I have extended the deadline to February 15, so please drop me a postcard with your information. The listing will be distributed this spring to all OG members.

At the OG Business Meeting in Los Angeles, the membership voted to choose two individuals from the Group to serve on an advisory panel to the Ethics and Standards Committee. The Panel, composed of representatives from each of the specialty groups, was suggested so that concerns about the applicability or interpretation of the Code for individual types of conservation could be voiced. In the August Newsletter, I asked for nominations for this Advisory Panel. In a later letter, I also asked for nominations for representatives who could express our views concerning certification. Due to the small number of nominations which I have received, and due to the diversity of our Group, I have decided to ask those nominated to form a committee on Object Group Concerns. This Committee would gather information and formulate concerns of the OG as various questions arise. Nominees who have agreed to serve are: MEG CRAFT, SCOTT ODELL, CAROLYN ROSE, CATHERINE SEASE

and SHELLEY STURMAN. Two representatives from this committee will be selected for the Advisory Panel by the Membership, as voted upon at the Business Meeting. In addition, I am trying to arrange an OG luncheon during the Annual Meeting in order to provide a forum for the discussion of our various views and concerns.

CAROLYN ROSE

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BOOK AND PAPER GROUP

The papers which will be presented at the annual Book and Paper Group meeting in Washington, DC include the following:

RANDALL COUCH, "Miguel Covarrubias: The Conservation of 91 Works on Paper"; Mindell Dubansky, "Artists' Books and Book Art: What Are They and How to Conserve Them"; ROBERT ESPINOSA, "Outlining the Specifications for a Hard-board Laced-in Conservation Binding"; DEBORAH EVETTS, "Linen 'Thong' Sewing Supports"; BARBARA GOULD, "The Removal of Secondary Supports from Works of Art on Paper"; RICHARD HORTON, "A New Album Design for Housing Photographic Prints"; J. FRANKLIN MOWERY, "A Method Developed for Mending a 1608 Illuminated Manuscript Using a Gossamer Japanese Tissue Manufactured on a Leafcaster"; SUE MURPHY and SIEGFRIED REMPEL, "A Study of the Quality of Japanese Repair Paper"; WILLIAM MINTER, "The Use of Linen as a Book Cover Material"; YOSHIYUKI NISHIO and Ryo Nishiumi, "Technology of Treatment for Japanese Paintings"; and MERRILY SMITH and KAREN GARLICK, "A New Housing System for Unbound Manuscript Material." In addition to the presentations above, there will be two panel discussions. One will relate case histories on the use of freezers in drying water-wetted books and exterminating insects led by Dr. RICHARD SMITH. The second one will be brief discussions on the role of computers serving conservation needs led by STUART KOHLER.

This year the Book and Paper Group sessions will be held on 2 days: Thursday evening and Saturday morning. During the Saturday session, the business meeting and election of officers will take place. Following that morning session, TIMOTHY VITALE is arranging a lunch and panel discussion on the ethics of paper conservation treatments.

The Book and Paper Group is also sponsoring a special seminar on sizing. This will take place on Tuesday, May 21 tentatively from 9:30 a.m. to 5:00 p.m. with a break for lunch. Presentations and a panel discussion on topics ranging from the history, technology and practical use of different sizing agents (traditional and modern) by conservators and papermakers will be given by the following speakers:

TIMOTHY BARRETT, Kalamazoo Handmade Papers, Chair and Panel Moderator; CONNIE BROOKS, Humanities Research Center; KATHRYN and HOWARD CLARK, Twinrocker Handmade Paper; KAREN GARLICK, Library of Congress; WALTER HENRY, Stanford University Library; and guest speaker, Dr. Richard B. Valley, Chairman, Department of Paper Science and Engineering, Western Michigan University.

Copies of the abstracts plus an extensive bibliography by ROBERT ESPINOSA and a glossary will be available to each participant. The registration fee will be \$25; students, \$12.50. Please register early.

CATHLEEN BAKER
BPG Program Chair

* * * * *

MEMBERSHIP RENEWAL



**Reminder:
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PEOPLE



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TRIBUTE TO CAROLYN HORTON

Friends and colleagues of honorary AIC member and Fellow, CAROLYN HORTON, gathered to pay tribute to her at the Grolier Club in New York City on November 10, 1984. The occasion marked MRS. HORTON'S retirement after more than 50 years in the field of book and paper conservation. Present at the reception were about 175 guests including many former associates from her New York studio. Highlights of the evening were recollections by associates BETSY PALMER ELDRIDGE (binder, Toronto), DEBORAH EVETTS (binder, Pierpont Morgan Library), and PAUL BANKS (Director of Preservation Programs, School of Library Service, Columbia University) with introductions by Robert Nikirk, Grolier Club Librarian. The speakers noted CAROLYN HORTON's high standards and innovative approach to conservation; she was one of the very first to insist on careful documentation of treatment. MRS. HORTON responded with some reflections on her life in conservation.

NELLY BALLOFFET (Horton associate and president of The Paper Star Bindery, Ossining, NY) presented MRS. HORTON with a golden pendant fashioned in the shape of an open book and inscribed from her friends and associates. The speeches concluded with the announcement that efforts were underway to establish a fund in the name of CAROLYN HORTON to provide financial assistance to those pursuing a career in book conservation.

Susan Martin

BARBARA STAHLER-SHOLK has accepted a position as visiting paper conservator at the Museo Nacional de Nicaragua CAROL WOODS SAWYER is the new conservator of paintings at the Virginia Museum of Fine Arts. She was formerly painting conservator and Sherman Fairchild Fellow at the Metropolitan Museum of Art DANTE DE FLORIO has relocated his practice in paintings conservation at Seven Park Street, Montclair, NJ 07042 (201-744-2640) SIDNEY F. HUTTNER has been appointed head of special collections at the University of Tulsa McFarlin Library SHANNON ZACHARY has enrolled in the paper conservation course at the Camberwell School of Arts and Crafts in London, England ROBERT DuMEER is currently paper restorer with Julius Lowy Frame and Restoration

CompanyABIGAIL QUANDT has been hired under an IMS grant to complete a condition survey of the manuscript collection at the Walters Art GalleryDAVID BULL will head the Paintings Conservation Department at the National Gallery of ArtANTOINETTE DWAN, HELEN BATTLE INGALLS, and Michael P. Swicklick have received advanced training conservation fellowships at the National Gallery of Art. The experimental program, supported by the Andrew W. Mellon Foundation, is funded for two yearsAn exhibition of fine bindings by Fritz and Trudi Eberhardt, DON ETHERINGTON, and JEAN GUNNER was displayed December 5-28 at the Watson Library of the Metropolitan Museum of ArtThe Conservation Center for Art and Historic Artifacts recently expanded its facility with a new location at 264 S. 23rd Street, Philadelphia, PA 19103 (215-545-0613). The Center's new quarters, which occupy 6,100 square feet on the second floor of a renovated historic building, combine a larger laboratory with custom designed features, creating an improved environment for the treatment of art and historic artifacts on paper, library and archival materials and photographs. Interested colleagues are cordially invited to visit the new CenterMERRILY A. SMITH and CAROLYN CLARK MORROW have been appointed specialists in a major expansion of the National Preservation Program Office of the Library of Congress. Two Mellon internships have been awarded in the Library of Congress Preservation Office: M. SUSAN BARGER for research on photographic materials and Robert Milevski for preservation administrationKARIN KNIGHT is an intern at the Art Institute of ChicagoDONNA STRAHAN has joined the staff of the Conservation Analytical Laboratory, Smithsonian Institution as an objects conservatorSHEBA A. HANER has accepted a position as conservator at the Massachusetts State Archives, BostonStudents currently enrolled in the School of Library Service Conservation Programs, Columbia University are: Conservator Program: ROXANE AHKAO, ROSEMARY FALLON, KATHLEEN HANSON, GAIL HARRIMAN, Hilary Kaplan, Susan Lunas, Elizabeth Morse, KATHLEEN ORLENKO, Mary Pound, PATRICK RAVINES, MARC REEVES, Barbara Rhodes, ANNA STENSTROM, ELEANORE STEWART. Preservation Administration Program: Victoria Adamitis, JANET BALDWIN, EILEEN BENTSEN, Bess Michaels, PETER MUSTARDO, Lorraine Rutherford, Cheryl Schackelton, David Smith, Kathleen Steves, Duane Watson

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POSITIONS AVAILABLE

PAPER CONSERVATOR

The Williamstown Regional Art Conservation Laboratory, Inc., a non-profit cooperative serving 31 small museums and historic houses in New England, New York and Pennsylvania, is seeking a Paper Conservator. The Laboratory specializes in the conservation of paintings and works of art on paper and maintains a professional staff of eight. An addition to the Laboratory's facilities, including a new paper laboratory, is currently under construction and will be completed by the fall of 1985.

The Paper Conservator reports to the Chief Conservator and is responsible for all of the Laboratory's services to the members for their collections of prints and drawings. Responsibilities include: collection condition surveys, examination and treatment of individual objects, establishment of procedures and schedules in the paper laboratory and the supervision of interns.

Candidates should have a graduate degree from an accredited conservation training program or have completed a suitable apprenticeship or traineeship. A minimum of five years of professional experience is preferred. Salary is commensurate with training and experience.

Send resume to Mr. GERALD HOEPFNER, Director, Williamstown Regional Art Conservation Laboratory, 225 South Street, Williamstown, MA 01267.

PAPER CONSERVATOR

The Robert McDougall Art Gallery, a department of the Christ Church City Council, seeks a paper conservator to monitor the condition of the Gallery's collections and carry out conservation of works on paper in a well-equipped laboratory. This is a sole charge. Position applicants should be graduates of recognized conservation programs or possess equivalent experience. Must be flexible in dealing with treatment and will be required at times to advise a variety of smaller museums, libraries and historical societies. Minimum two-year contract required. Christ Church is New Zealand's third largest center of population (290,000); is a culturally oriented city with good schools, a university, and recreational amenities; and is close to beaches and ski fields. Further information, conditions of employment and application forms may be obtained from the Director, Robert McDougall Art Gallery, PO Box 2626, Christ Church, New Zealand. Applications close May 1985.

PEABODY MUSEUM CONSERVATOR

Responsibilities include development of long-range conservation plans in conjunction with museum administration staff. Training in care and handling of objects, conservation condition surveys and collections management. Familiarity with ethnographic-archaeological conservation treatments is essential. Experience in museum work, administration and grant proposal compilation is desirable. Graduate degree from a conservation program plus 3 years experience is required.

Send resumes to Garth L. Bawden, Assistant Director, Peabody Museum, Harvard University, 11 Divinity Avenue, Cambridge, MA 02138.

AATA MANAGING EDITOR

The J. Paul Getty Trust has assumed operational and financial responsibility for Art and Archaeology Technical Abstracts on behalf of the International Institute for Conservation. It is seeking a full-time paid Managing Editor of AATA, to be based in Los Angeles, CA at the Getty Conservation Institute, where AATA will be part of the Institute's Conservation Information Program.

Working with an international volunteer network of regional editors and abstractors in relevant fields, the Managing Editor will be responsible for coordinating the preparation and publication of AATA. In consultation with the AATA Editorial Board and the Institute staff, the Editor will participate in the development of a strategy for improving coverage of international conservation literature and revising the publication's format as appropriate. The Editor will also work closely with Institute staff to develop an integrated program of conservation information services.

The successful candidate will have previous editorial experience, strong management skills and a good knowledge of European languages in addition to English. Familiarity with the field of art conservation or related disciplines is desirable.

Salary is subject to negotiation.

Applications/inquiries should be sent to: JANET BRIDGLAND, The J. Paul Getty Trust, 1875 Century Park East, Suite 2300, Los Angeles, CA 90067.

HEAD OF OBJECT CONSERVATION

The incumbent will manage and direct staff activities of the Object Laboratory including the overseeing of methods of treatment, direction of research, setting of objectives and long-range policies, investigation of methods and materials of conservation in relation to the Gallery's collection. Candidates must have a bachelor's degree, advanced training in objects conservation and professional experience demonstrating practical knowledge of treatment procedures and environmental safeguards for a variety of materials. Please send inquiries to ROSS MERRILL, Chief of Conservation, National Gallery of Art, Conservation Division, Washington, DC 20565.

PAPER CONSERVATOR

The Folger Shakespeare Library in Washington, DC is seeking a paper conservator who, under the general supervision of the Head Conservator, will be responsible for the treatment of works of art on paper, manuscripts, and other paper artifacts. Additional duties will include working with curators in selecting and determining treatments of collections material, assisting in supervising interns and assisting in the installation of exhibitions.

Graduation from an accredited conservation program or equivalent experience is required. Preference will be given to the person who has working experience with library and archival materials.

Fringe benefits include three months paid sabbatical after four years, major medical, educational assistance, and leave to attend professional conferences. Starting salary: \$13,000-\$19,000 depending upon experience. Send resume and three letters of reference to J. FRANKLIN MOWERY, Head Conservator, Folger Shakespeare Library, 201 East Capitol Street, SE, Washington, DC 20003 (202-544-4600, Ext. 232).

PAPER CONSERVATOR WHATCOM MUSEUM OF HISTORY AND ART

40-hour week, 9-month position to perform conservation treatment on marine architectural line drawings and blueprints. Work will involve dry cleaning, deacidifying, flattening, humidifying and mending. Position requires knowledge of unique problems of different types of papers and the proper treatment of each. Salary: \$1,645 per month, 9 months, no benefits, position funded by an Institute of Museum Services Conservation Support Grant. Send resume to Curator, Whatcom Museum of History and Art, 121 Prospect Street, Bellingham, WA 98225. Deadline: February 15, 1985.

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PAINTINGS CONSERVATOR CONSERVATION STUDENTS

Western Center for the Conservation of Fine Arts, located in a large, new facility near downtown Denver, seeks applicants for the position of paintings conservator. WCCFA treats traditional and contemporary paintings for museum and private collections throughout the western United States. Candidates must hold a graduate degree in conservation or have equivalent experience and must be capable of performing the highest quality treatments. Encouragement will also be given to research leading to formal presentation or publication.

There are also two openings for highly qualified individuals who desire conservation experience to satisfy requirements for application to the graduate training programs. These positions offer the opportunity for closely supervised treatment of paintings, as well as interaction with artists, collectors and museum professionals.

Send resume and names of three references to EMMETT CARL GRIMM, Director, WCCFA, 1225 Santa Fe Drive, Denver, CO 80204.

PAPER CONSERVATOR

The incumbent will perform conservation treatment on graphic art in the collection and assist in the general work of the laboratory. Candidates must have a bachelor's degree, advanced training in paper conservation or equivalent professional experience demonstrating practical knowledge and technical skills. Candidates should have substantial knowledge of treatment procedures and environmental safeguards for art on paper. Candidates must submit a Standard Form 171, transcripts or a listing of undergraduate and graduate work, and a cover letter outlining training, experience and research completed. GS-9 or GS-11, \$20,965 or \$25,366 depending on qualifications. Please send application materials to ROSS MERRILL, Chief of Conservation, National Gallery of Art, Conservation Division, Washington, DC 20565.

With plans for future staff expansion, the Conservation Division of the National Gallery of Art wishes to invite professionals interested in opportunities in Analytical Sciences, Painting, Paper, and Object Conservation to send resumes and/or a Standard Form 171 to MICHAEL SKALKA, Conservation Division, National Gallery of Art, Washington, DC 20565.

SENIOR PAPER CONSERVATOR ASSISTANT PAPER CONSERVATOR

The Conservation Center for Art and Historic Artifacts, Philadelphia, PA is seeking applicants for two positions: Senior Paper Conservator and Assistant Paper Conservator. Individuals selected will work in the Center's new and improved facility, which provides an exceptional environment for conservation of art and historic artifacts on paper, library and archival materials, and photographs.

The Senior Paper Conservator works under the general direction of the Executive Director and must be capable of performing conservation treatments of the highest quality on a wide variety of projects on paper and related materials. Graduation from a recognized training program (or equivalent professional training) is required, with a minimum of eight years of professional experience. Background should include extensive treatment experience, supervision and training of conservators and interns, and strong interpersonal and administrative skills.

Duties will include supervision and approval of conservation treatments, scheduling of work, training of conservators and interns, working with member institutions

on preservation planning including collections surveys, writing and approving reports, and planning and assisting with educational activities for a diverse membership.

The Assistant Paper Conservator must be a graduate of a recognized conservation training program (or equivalent experience) with up to three years professional experience.

Duties include examining works, preparing estimates, writing well-organized reports, and performing conservation treatments independently and with other conservators. Other duties include field work such as surveys, consultations, workshops, and lectures; and consulting with personnel from the Center's diverse member institutions.

Interested applicants should send letter and resume immediately to: Abby A. Shaw, Executive Director, Conservation Center for Art and Historic Artifacts, 264 S. 23rd Street, Philadelphia, PA 19103.

GRANTS AND INTERNSHIPS

MELLON FELLOWSHIP

The Philadelphia Museum of Art offers one Andrew W. Mellon Fellowship in either paintings or objects conservation. The fellowship is for one year, beginning September 1, 1985, and is renewable for a second year. It is intended for an individual who has completed primary training and is oriented toward a career in museum conservation. The Fellow will perform conservation treatments and conduct research related to the museum's collections. The stipend is \$16,000 with a travel allowance of \$3,000. Send resume with educational and professional experience, and a statement of goals and intent to MARGENE H. BUTLER, Head of Conservation, Philadelphia Museum of Art, PO Box 7646, Philadelphia, PA 19101-7646.

ADVANCED INTERNSHIP IN PAPER CONSERVATION

The Northeast Document Conservation Center, located 20 miles north of Boston, is seeking its sixth Mellon Fellow, an advanced intern in paper conservation, to begin work in August or September 1985. The internship will be for two years with liberal travel benefits. Applicants should be students who have completed a graduate training program in conservation or have equivalent training/experience. This Fellow should be interested in specializing either in flat paper or book conservation. Preference will be given to an energetic, imaginative individual capable of working with others in a production oriented atmosphere. He or she must be anxious to accept the challenge of treating a wide variety of objects. Send resume and letter of intent to: MARY TODD GLASER, NEDCC, 24 School Street, Andover, MA 01810. Please state whether your interest is in flat paper or book conservation.

NEW CAL INTERNSHIP PROGRAM

The Conservation Analytical Laboratory, located at the Smithsonian Institution's new Museum Support Center, is accepting applications for practical year internships in all conservation specialties represented by its recently enlarged staff: Furniture, Objects, Paintings, Paper and Textiles. Interns will work on conservation treatment projects originating from the Smithsonian Institution's vast collections. CAL's staff of museum scientists, with a wide variety of expertise and specialized, sophisticated equipment, will be available for support and cooperation in the search for solutions to specific conservation problems.

Applicants will be expected to offer a brief presentation on their work and experience. Send curriculum vitae and two letters of reference to the appropriate Senior Conservator (see list below), c/o CAL, MSC, Smithsonian Institution, Washington, DC 20560, by January 31, 1985. Interviews will be conducted in late January and February. Final Decisions will be made by the first week in March. Senior Conservators: Furniture: MARC WILLIAMS/Objects: CAROL GRISSOM/Paintings: ROLAND CUNNINGHAM/Paper: TIMOTHY VITALE and DIANNE VAN DER REYDEN/Textiles: MARY BALLARD.

NGA SUMMER INTERNSHIP PROGRAM

Summer interns are assigned to the National Gallery's (NGA) Conservation Department in an area suitable to their backgrounds. A Gallery conservator directs the intern's summer project. Intern appointments will be effective from June 10 - August 30. Two possible positions are available. Applicants should indicate which opening they are primarily interested in. Positions are at Civil Service GS-5 level (\$6.66/hr).

Conservation of Paintings: One position. Work will include inspections, laboratory examinations and reports related to the NGA collections to determine condition and the treatment of paintings. The intern should have a background in basic analytical procedures for the identification of painting materials, examination procedures, and basic skills in the treatment of paintings.

Conservation of Sculpture and Objects: One position. Work will include the examination and documentation of

condition and treatment of objects in the NGA collections. The intern should have previous experience in objects conservation.

For information contact: Summer Employment Coordinator, Personnel Office, National Gallery of Art, 4th and Constitution Avenue, NW, Washington, DC 20565 (202-842-6282).

INTERNSHIPS AND FELLOWSHIPS IN PAINTINGS AND PAPER CONSERVATION

Several internships and fellowships are available at the Intermuseum Laboratory, Oberlin, Ohio beginning in September 1985.

Three graduate conservation internships are available, two in paintings and one in paper. Application is open to students from recognized training programs who are planning their third year internships.

Graduates of conservation programs and individuals with equivalent experience may apply for the ICA's Fellowships in paintings or paper conservation. The number of fellowships available in September 1985 will be dependant upon funding.

All applicants should send vitae, three letters of recommendation, and portfolio documenting at least three treatments by March 1, 1985 to: Caroli Asia, Administrative Director, Intermuseum Laboratory, Allen Art Building, Oberlin, Ohio 44074 (216-775-7331).

RONALD F. LEE FELLOWSHIPS

The Board of Directors of the Eastern National Park and Monument Association has announced the establishment of the Ronald F. Lee Graduate Research Fellowships. One or more fellowships of up to \$5,000 will be granted each year to graduate students whose doctoral theses deal with the conservation, geological, biological, environmental, archaeological, architectural, ecological, historical, scientific and preservation interests of the national parks. The award money may be used for travel and support during the period of research and writing leading to the presentation of the doctoral thesis. Applicants must present a comprehensive statement on their thesis proposal, a research and writing schedule and a

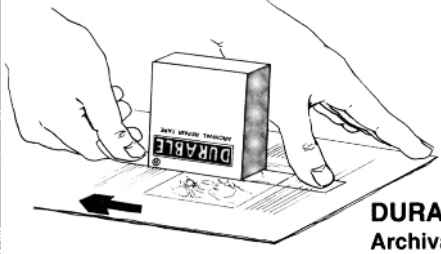
GRANTS RECENTLY AWARDED

The PANHANDLE PLAINS MUSEUM in Canyon, Texas has been awarded a \$30,000 grant from the Institute of Museum Services. The funds will be applied toward basic needs and services of the Texas Conservation Center. For information contact: D. Everett, 806-655-7191.

THE WILLIAMSTOWN REGIONAL ART CONSERVATION LABORATORY has received \$85,000 from the Pew Memorial Trust and \$75,000 from the Kresge Foundation for the laboratory's capital expansion program. For information contact: Karen Voci, [REDACTED]

THE SHELBURNE MUSEUM was awarded two grants from the National Endowment for the Arts. A grant of \$3,000 funded a Summer Work Project which focused on conservation of the museum's collection of circus posters. A second grant of \$7,210 will partially fund the purchase of a stereo microscope and a polarizing light microscope. Contact: RICHARD KERSCHNER, [REDACTED]

THE NEW BEDFORD WHALING MUSEUM has been awarded a conservation project support grant by the Insti-



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tute of Museum Services. The grant of \$19,814 will be matched by the museum and used to treat deteriorated volumes in its collection of whaling logbooks and journals. For information, contact: Virginia M. Adams, [REDACTED]

THE INTERMUSEUM CONSERVATION ASSOCIATION announces the most recent National Endowment for the Arts grant support for the Intermuseum Laboratory's Conservation Fellowship Program. NEA matching funds of \$10,000 make possible a second 1984-1985 conservation fellowship. ICA has also received \$4,000 from the Samuel H. Kress Foundation to support two staff research projects. An additional \$8,000 was awarded by the National Museum act in support of ICA's 1984-85 Conservation Training Program.

THE MILLS MANSION STATE HISTORIC SITE in Staatsburg, NY has been awarded a \$25,000 grant by the Institute of Museum Services for conservation of two large Flemish tapestries. Contact: John J. Feeney, [REDACTED]

IMS AWARDS NEARLY \$3 MILLION IN CONSERVATION GRANTS

The Institute of Museum Services awarded 203 conservation grants totaling \$2,890,534 during FY 1984. For information on 1985 grants, contact IMS, 1100 Pennsylvania Avenue, NW, Suite 510, Washington, DC 20506 (202-786-0536).

NEWS IN GENERAL

CONSERVATORS AND CORROSION SCIENTISTS FORM COMMITTEE

A new subcommittee made up of corrosion scientists and conservators has been formed by the Public Affairs Committee of the National Association of Corrosion Engineers (NACE) to address the corrosion problems which are destroying this country's historic structures, monuments, and other artistic works.

Four AIC members are included in the twelve member committee: ARTHUR BEALE, W. THOMAS CHASE, MARTHA GOODWAY, and PHOEBE DENT WEIL.

The committee's first action will be to establish effective liaison with other organizations involved in the conservation of artistic and historic works. It also plans to sponsor seminars, workshops, and special conferences to disseminate corrosion information.

More detailed information is available from the NACE office, PO Box 218340, Houston, TX 77218 (713-492-0535).

COMPUTER POLICY

In August 1984 the Ontario Museum Association (OMA), in conjunction with the Ontario Association of Art Galleries, submitted a document, "Recommendations Concerning a Computer Policy for Ontario Cultural Institutions" to the Canadian Ministry of Citizenship and

Culture. The publication was the result of discussions regarding the proliferation of stand-alone computer systems in institutions in Ontario. The recommendations include the establishment of minimum standards for hardware and software in museums and development of a mechanism to provide ongoing advice to institutions undertaking computerization. For a copy of the document, contact the OMA Secretariat, 38 Charles Street E, Toronto, Ontario, M4Y 1T1, Canada (from Currently Ontario Museum Association, Nov/Dec. 1984).

PPFA PLANS CERTIFICATION PROGRAM

The Professional Picture Framers Association has enlisted the Educational Testing Service of Princeton, NJ, to assist in the development of a certification program for professional picture framers. The multi-phase program includes development of a job analysis questionnaire to be mailed to 5,000 randomly selected PPFA members and preparation of a sample written exam (from The Framer, Oct/Nov 1984).

CONSERVATION FUNDING MAJOR RECOMMENDATION OF HOUSE COMMITTEE

The Committee on Government Operations, Subcommittee on Government Activities and Transportation, has released a report critical of the management of the Institute of Museum Services from 1981 through mid-1983. A major issue, the report states, has been the lack of an ongoing commitment to conservation. Noting that conservation grants were cited in the original enabling legislation of IMS, the report criticizes the agency for ignoring its mandate. Though current levels of funding (\$3 million in IMS-sponsored conservation grants in FY 1984) have reversed this trend, the report concludes that conservation grant programs should remain an agency priority.

Copies of the report are available from the Committee on Government Operations Subcommittee on Government Activities and Transportation, B-325 Rayburn House Office Building, Washington, DC 20515.

MASSACHUSETTS COLLECTIONS MANAGEMENT

Massachusetts Council on the Arts and Humanities announced the eight organizations that will participate in the Collections Management area of Historic Conservation, a program which helps Massachusetts institutions to professionally conserve and manage their historical collections: Williamstown Regional Art Conservation Laboratory, GERALD HOEPFNER, Conservator; Federation of Historical Services, Molly Lowell, Executive Director; American Antiquarian Society, RICHARD BAKER, Conservator; New England Museum Association, Pam Brusie, Executive Director; Society for the Preservation of New England Antiquities, ROBERT MUSSEY, Conservator; Northeast Document Conservation Center, Mildred O'Connell, Field Service Director; Merrimack Valley Textile Museum Conservation Center, JANE HUTCHINS, Chief Conservator; Center for Conservation and Technical Studies, ARTHUR BEALE, Director.

For more information contact: Massachusetts Council on the Arts and Humanities, One Ashburton Place, Boston, MA 02108 (617-727-3668).

TAX CODE CHANGES PROPOSED

The Treasury Department has unveiled its plan for simplifying the US tax code. Among its provisions are three items that, if put into place, would seriously affect charitable contributions to museums. They are:

Allowing a deduction only for the portion of charitable donations that exceeds 2% of an individual's adjusted gross income. This provision cuts across the board, affecting all donors.

Reducing the marginal rate of taxation from the current 50 percent to 35 percent. If the Treasury proposal were enacted the cost of giving to charity would climb from 50 cents per dollar to 65 cents per dollar for those in the highest tax brackets. For museums which rely primarily on donations from individuals in the higher tax brackets, the reduction in tax rates will mean a diminished incentive among a key group of donors to give.

Eliminating the full fair-market value for gifts of appreciated property. Under the Treasury proposal only the purchase price adjusted for inflation would be deductible.

The Treasury proposal would have a very serious effect on giving to museums and other non-profits. It is unlikely that it, or the other tax simplification proposals, will be adopted in this Congress.

Fiscal 1986 Appropriations

Although the President's budget for fiscal 1986 will not be delivered to Congress until the end of January, it is clear from information already available that discretionary spending programs, such as Institute of Museum Services, National Endowment for the Arts, National Endowment for the Humanities and National Science Foundation, are slated for substantial cuts. With a campaign promise to protect Social Security and a commitment to an increase in the level of defense spending, there are few places in the budget in which to find the savings needed to reduce the deficit. Between the debate over tax reform and certain reductions in the level of federal support for cultural activities, the coming year will be a busy one for the museum community (from AAM Legislative Service, 11/29/84).

ANALOG VIDEO DISK SYSTEM NOW AVAILABLE TO USERS AT LC

On June 15, 1984, the Library of Congress made available to users the first of six analog video disks produced during the initial phase of its Optical Disk Pilot program, begun in late 1982. Installed in the Prints and Photographs Reading Room, the disk with its player and video monitor will make it possible for a Library patron quickly to sort through or stop and study any one of almost 40,000 photographs, posters, architectural drawings, and other pictorial items from the prints and photographs collections. Looking much like a silvered 33 1/3 r.p.m. recording, the twelve-inch video disk holds up to 54,000 images on just one side. As copyright permissions are secured, five other disks will be put into public use (from Library of Congress Information Bulletin, 6/18/84).

LOCAL GUILDS AND ASSOCIATIONS

MIDWEST REGIONAL GUILD SPRING MEETING:

Cincinnati on April 20 (tentative). For more information contact ELISABETH BATCHELOR [REDACTED] or CATHERINE METZGER [REDACTED]

BAY AREA ART CONSERVATION GUILD (BAACG)

will hold two programs in addition to those listed in the November AIC Newsletter. January 22: Jane Allison, "Goals and Activities of the National Trust for Historic Preservation." February 26: JANET BRIDGLAND, "Goals and Activities of the J. Paul Getty Conservation Institute." For information contact: ROBIN TICHANE, BAACG, c/o Daedalus, 6020 Adeline Street, Oakland, CA 94608.

WESTERN ASSOCIATION FOR ART CONSERVATION (WAAC):

The 1984 Annual Meeting of the Western Association for Art Conservation took place November 1-3 at the Riverside campus of the University of California. The interest level in the WAAC has always been high so it was particularly gratifying to have an attendance equal to one-half the individual memberships in a year when institutional travel budgets had already been strained by the IIC and ICOM meetings the month before and the AIC meeting in nearby Los Angeles last spring. Shortly before the meeting it was decided to consolidate a pre-conference seminar on "Insect Infestation in Collections: Recognition and Control" with the technical session of the conference. Pre-registration information had indicated that over 50% of the attendees planned to attend the seminar as well and that others wished to do so but could not commit an additional day. Dr. Michael Rust, Professor of Urban Entomology and Staff Research Associate Donald Reiersen put together a concise afternoon presentation on the topic including an informal viewing of live insect colonies for identification purposes.

Following the business meeting on the first morning Dr. Ronald Tobey of UCR's Graduate Program in Historic Resources Management welcomed the WAAC members to the campus and spoke briefly about a precedent setting

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legislative study which has recently been completed in California. The study explores the concept of a definition of the profession of "Conservator." It has gone on practically unnoticed by those in the field. Although unplanned, Dr. Tobey's comments set the stage for a lively discussion which was to follow on the subject "Legitimate Goals of Professional Evaluation of Conservators." An analysis by Dr. Tobey of the probable impact of the governmental study will appear in the Winter issue of the WAAC Newsletter.

WAAC officers for 1985 are JOHN TWILLEY - President, ROBERT FUTERNICK - Vice President/President Elect, BENITA JOHNSON - Secretary/Treasurer (continuing), with SCOTT HASKINS, CHARLES PATTERSON, and CHRIS STAVROUDIS - Members-at-large. CAROLINE BLACK has generously agreed to continue as Newsletter Editor.

TECHNICAL NOTES

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ETHYLENE OXIDE STUDY

During 1984 eleven New England institutions responded to a survey regarding the use of ethylene oxide (ETO) in Vacu-dyne and Kewaunee manufactured vacuum chambers. The survey was organized by conservators ROBERT HAUSER (New Bedford Whaling Museum) and ROBERTA SAUTTER (John Hay Library, Brown University) with assistance from Columbia University conservation student Elizabeth Morse, as a result of the 1983 MIT conference on this subject.

Survey findings were summarized and presented at the New England Archives, Library and Museum ETO Study Group in October 1984. Five discussions sessions, chamber operations, monitoring practices, sterilization versus fumigation, aeration of collections and fumigation shutdowns allowed representatives from each institution to evaluate their varying fumigation practices and compliance with OSHA and state regulations. An aspect of fumigation not well understood is the reactivity of ETO with protein materials and the presence of chlorides to form ethylene chlorohydrin. Another is retention of ETO by certain library materials and what are the acceptable aeration periods for these materials. A direct result of the survey and meeting was an offer of assistance from Patricia Circone, Chief of Laboratory, Division of Occupational Hygiene, Commonwealth of Massachusetts, to study the fumigation and aeration of materials at the New Bedford Whaling Museum, so that the New England Study Group can better understand the aeration problem and how to comply with the OSHA standards. Another meeting is planned that could include speakers from industry, government, and scientific specialties concerned with fumigation.

Anyone wanting copies of the survey questions, summary and list of participants, should send a pre-addressed and postpaid envelope to Fumigation Study, New Bedford Whaling Museum, 18 Johnny Cake Hill, New Bedford, MA 02740.

ROBERT HAUSER

CHIPS

The U.S. Environmental Protection Agency has developed a program for gathering and publishing information on specific chemicals and chemical compounds called CHIP (Chemical Hazard Information Profile).

The Office of Toxic Substances selects for assessment chemicals with a high potential for adverse environmental and health effects.

Previously unpublished information on the chosen chemical is solicited and published information is reviewed.

Data on the chemical's potential impact on health and environment are then summarized in a CHIP.

CHIPS will be stored at the Klinge Mansion so that they will be readily available for use by AIC members.

If you are interested in setting up such a file, please send the names of your favorite chemicals to me. (PO Box 387, Cooperstown, NY 13326).

ANN WAGER
Health and Safety Committee

CHLORINE DIOXIDE HEALTH HAZARDS

Chlorine dioxide, sometimes used to bleach paper in conservation work, is potentially very hazardous. Exposure to the gas can cause permanent lung damage or even death. The Rocky Mountain Regional Conservation Center recently invited Mr. Jack Geisert from the Occupational Health and Safety Section of Colorado State University to monitor the air near the operator during a paper bleaching using chlorine dioxide.

A careful procedure for the bleaching was strictly followed, including the proper use of a functioning laboratory fume hood. Nonetheless, dangerous levels of the gas were measured outside the hood, and lethal quantities were measured inside it. 0.5 parts per million (ppm) were found in the vicinity of the operator, while more than 50 ppm were found in the ventilated hood. OSHA enforces a workplace exposure limit of 0.1 ppm average concentration for an eight-hour workday. The American Conference of Governmental Industrial Hygienists recommends a fifteen minute Short Term Exposure Limit (STEL) of 0.3 ppm. In spite of all possible precautions, the STEL was exceeded by 0.2 ppm. There is a reported death of an industrial worker who entered an enclosed tank which contained 19 ppm.

The limited air monitoring studies at the RMRCC suggest that chlorine dioxide bleaching could be extremely hazardous without stringent precautions. It is important to note that air purifying respirators are not an effective precaution against dangerous concentrations of the gas. Only a full-face supplied air respirator is effective. One should never use chlorine dioxide in an enclosed room, or even a room without an enclosing local exhaust ventilation hood. Consider the possibility of a power failure, an overheated exhaust fan, or a spill. In short, chlorine dioxide bleaching should be considered one of the most hazardous processes in conservation. Before anyone considers using this material, contact a qualified industrial hygienist to specify precautionary measures and perform air monitoring to ensure safety (from Rocky Mountain Regional Conservation Center Conservation News).

EFFECTS OF ELECTROSTATIC COPYING ON PHOTOGRAPHS

Research on the effects of electrostatic copying on photographs is being conducted by Gary D. Saretzky. Anyone aware of related research or desiring information regarding his work is encouraged to contact him at Educational Testing Service, Archives 30-B, Princeton, NJ 08541. (from CAN, 7/84)

FORMALDEHYDE RESEARCH

As an outgrowth of our concern with formaldehyde given off by modern construction and cabinetry materials, we are currently investigating ways of eliminating this potentially serious hazard to museum collections. We are interested in exchanging information with colleagues involved in related research or aware of instances of damage to works of art which may be related to formaldehyde. Please direct correspondence to EUGENE FARRELL, Senior Conservation Scientist, Center for Conservation and Technical Studies, Harvard University Art Museums, Cambridge, MA 02138.

HISTORIC BUILDINGS MATERIALS RESEARCH

The Historic Preservation Section of the Department of Natural Resources of Georgia is currently undertaking a research project compiling preservation information on building materials. They are interested in information on preservation problems of architectural metals, stone, masonry, glass, wood and roofing materials which have been used in historic Georgia buildings. They plan on completing the project by June 1, 1985. Contact: Keith Besserud or Jennifer Taylor, Department of Natural Resources, Parks and Historic Sites Division, Historic Preservation Section, 270 Washington Street, SW, Atlanta, GA 30334 (404-656-2840).

MATERIALS

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A **NEW LEAF-CASTING MACHINE** is now in production. It is an improved model of that designed by Esther Boyd-Alkalay. The machine is lighter, has a larger working surface (46x66 cm), and is easier to operate. The price is \$5,000 ex factory. It is constructed by Leon Ashkenazi, B. Eng., under the guidance of Mrs. Boyd-Alkalay. Contact: A.B.A. Leaf-Casting Machines, Leon Ashkenazi, Simtat Tor 3, 53205 Givataim, Israel. (from IIC-CG Newsletter)

MONSANTO CORPORATION announces the development of new types and sizes of 'Fome Cor' board. The acid-free Fome Cor is reported to be free of groundwood, alum and alum-rosin size. The core, which is made from extruded foamed polystyrene, is covered with chemically pulped conservation paper with a water extraction pH of 7.5-8.5, which contains a small percentage of alkaline buffering agents. Fome Cor boards are available in assorted thicknesses. There is also a non acid-free Fome Cor heavy duty board available in three thicknesses, 3/8", 1/8" and 3/16". For further information contact: Fome Cor, Monsanto Company, 800 N. Lindberg, St. Louis, MO 63167.

LAB SAFETY SUPPLY. A very large selection of lab safety equipment is available from Lab Safety Supply. Their new 224-page catalog includes protective clothing and equipment, monitoring and storage equipment, safe handling and transfer materials, spill control and ventilation systems, and safety books. Lab Safety Supply, 3430 Palmer Drive, P.O. Box 1368, Janesville, WI 53547-1368 (800-356-0783).

HAND ENGRAVED BRASS STAMPS, curved palettes and rolls for use in bookbinding, jewellery, ceramics, wood-working and leather are available from Ditta Cosimo Tassinari, Piazza S. Maria Novella 2r, Florence, Italy, (tel. 287-869). A catalog of designs and type fonts is available upon request. Special designs may be custom ordered.

TWO-LB LEAD WEIGHTS are being stocked by Conservation Materials, Ltd. The weights are undyed tan suede leather disks (approximately 4" diameter by 2" thick) filled with lead shot, at \$6.95 f.o.b. The design is similar to that formerly available from General Services Administration. Contact: Conservation Materials, Ltd., 240 Freeport Boulevard, Box 2884, Sparks, NV 89431.

PROTECTOART ACRYLIC PANELS for framing is a recently developed product based on the combination of a vacuum deposited anti-reflective multilayer coating on acrylic Plexiglas panels. The Protectoart coating is reported to reduce the penetration of ultraviolet radiation by 99%, to neutralize acid and to be non-acidic. For further information and a sample of the product, contact Frances K. Schab-Remeny, Protectoart, Inc., 450 West End Avenue, New York, NY 10024 (212-496-9724).

XYLAMON WOOD WORM KILLER, a deep-penetrating pesticide, (1% lindane), which has been used in Europe for the control, extermination and prevention of wood worms, particularly lyctics, is being imported from Desoway-Bayer in Germany. It is available in a 4-ounce trial size, as well as 25-, 84- and 169-ounce containers. Robert F. deCastro, a frame moulding manufacturer, and distributor is the importer. For further information contact: Robert F. deCastro, Inc., 5353-5357 Leake Avenue, New Orleans, LA 70115 (1-800-535-6886).

PAPYRUS SUPPLY. Maroc Ltd. imports and distributes modern Egyptian papyrus which has been made according to traditional techniques. Sheets are 12 x 16" at \$18 per sheet. A discount price schedule is available for quantity orders over ten sheets. For brochure and further information contact David Katzenstein, President, Maroc Ltd., 99 Commercial Street, Brooklyn, NY 11222 (212-383-8528).

NATIONAL TREASURE SEKISHU (KOZO) PAPER. 62 x 98 cm. To be made by Mr. Kubota in January and February 1985. Available to conservators at \$5.25 per sheet plus shipping, from Asao Shimura, [REDACTED] Ibaraki-ken 309-15, Japan.

ART-SAFE-INC., a safety equipment supplier for artists and craftspeople, presently stocks Willson respirators in both normal and small sizes, a variety of gloves (nitrile, neoprene, SolVex, disposable vinyl surgical type, and leather), 3M disposable toxic dust/mist respirators, and welding goggles in a variety of shade numbers. They will also do special orders on request. For a copy of their catalogue, write Art-Safe-Inc., Box 185, Boscobel, WI 53805 (from Art Hazards News, 9/84).

EPOXIES. Epotek 301 and 301-2, two-part, optically transparent epoxy systems with very low viscosities and room temperature cure are available from Epoxy Technology. For specifications and inquiries contact them at Box 567, Billerica, MA 01821 (617-667-3805).

CONFERENCES, COURSES, SEMINARS

January 20-February 1. International Seminar on Museum Management and Administration, FARNHAM and LONDON, U.K. Contact: The Director, Courses Department, The British Council, 65 Davies Street, London, W1Y 2AA, U.K.

January through July. Introduction to Federal Projects and Historic Preservation Law. Eleven training sessions in 10 cities within this time frame. Contact: Shaura Holmes, Advisory Council on Historic Preservation, The Old Post Office Building, 1100 Pennsylvania Avenue., NW, Room 809, Washington, DC 20004 (202-786-0503).

February 23-25. College Art Association Annual Meeting, TORONTO, CANADA. Contact: College Art Association, 149 Madison Avenue, New York, NY 10016 (212-889-2113).

February 23-24. Photographing Your Work, NEW YORK CITY. Contact: Helen McClean, Workshop Chair, [REDACTED], New York, NY 10011, [REDACTED] evenings).

March 8-9. Library Preservation: Implementing Programs, ALEXANDRIA, VA. Contact: Resources and Technical Services Division, American Library Association, 50 E. Huron Street, Chicago, IL 60611.

March 15-17. Managing Human Resources for Organizational Effectiveness, SAN ANTONIO TX. Contact: Andrea E. Glanz, Continuing Professional Education, Museums Collaborative, Inc., New York, NY 10003 (212-674-0030).

Care and Preservation of Museum Conservators, March 25-27. J. Paul Getty Museum, Malibu Beach, CA. April 9-11. Virginia Museum of Fine Arts, Richmond, VA. April 17-19. Cincinnati Art Museum, Cincinnati, OH. July 8-10. University of Denver, Rocky Mountain Conservation Center, Denver, CO. An occupational hazards course for conservators taught by Monona Rossol. Contact: Perri Peltz, Center for Occupational Hazards, 5 Beekman Street, New York, NY 10038 (212-227-6220).

April 1-2. Milwaukee Art Museum, MILWAUKEE, WI. April 11-12. Museum of Art, Carnegie Institute, PITTSBURGH, PA. Conservation Workshops for Museum Professionals. Contact: Carol Asia, Intermuseum Laboratory, Oberlin, OH 44074 (216-775-7331).

April 1-4. Second International Congress on Architectural Conservation and Town Planning: "Conservation and Tourism". BASEL, SWITZERLAND. Contact: Heritage Trust, 86 Vincent Square, London, SW1P 2PG, U.K.

April 1-14. Washi Tour, HONSHU ISLAND, JAPAN. Visit 14 Paper makers of Japan. Contact: Asao Shimura, 431 Fukuhara Kasama-shi, Ibaraki-ken 309-15, Japan.

April 11-14. Symposium II, European Society for the History of Photography. WEST YORKSHIRE, U.K. Contact: Colin Ford, National Museum of Photography, Prince's View, Bradford, West Yorkshire, UK BD5 0TR.

Spring Semester. Conservation Management for Libraries and Archives, BOSTON, MA. Contact: Director of Admissions, Graduate School of Library and Information Sciences, Simmons College, 300 Fenway, Boston, MA 02115.

May 22-26. AIC 13th Annual Meeting, WASHINGTON, DC. Contact: AIC 3545 Williamsburg Lane, NW, Washington, DC 20008 (202-364-1036).

May 23-24. Canadian Society for Color, Annual Conference, NIAGARA ON THE LAKE, CANADA. Contact: David Chesterton, Creative Arts, Humber College, 205 Humber College Boulevard, Toronto, Ontario, M9W 5L7, Canada (416-675-3111).

June 9-13. AAM Annual Meeting, DETROIT, MICHIGAN. Contact: AAM 1055 Thomas Jefferson Street, NW, Washington, DC 20007.

July 1985. Conservation Summer School, eight one-week courses at the Institute of Archeology: climate control, pest control, fiber identification, molding and casting, photographic workshop, etc. Contact: The Coordinator, Conservation Summer School, Institute of Archaeology, 31-34 Gordon Square, London WC1H 0PY, England.



The STAROFIX aluminum stretcher has been newly developed specifically to help restorers, conservators and artists solve the many problems involved in the mounting of canvas paintings. STAROFIX stretchers permit precise and independent adjustment of canvas tension in all directions, but most importantly, the special spring mechanism generates a continuity of tension.

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- Can be used as an intermediate working stretcher
- Easy to hang and easy to transport

PUBLICATIONS

The Practical Identification of Wood Pulp Fibers, Russell A. Parham and Richard L. Gray. Atlanta, GA: TAPPI, 1982. \$34.95. Another excellent work from TAPPI, this book has been applauded by many already, but not unexpectedly. Includes chapters on Formation and structure of wood, Wood pulp fiber identification, Description of wood species. Well illustrated. Includes appendices, glossary and index to soft- and hardwood names.

A Bibliography of Books on Corrosion and Protection of Metals, compiled by Eric Jackson. London: Institution of Corrosion Science and Technology, 1980. 2d. ed. \$6.75. This work, too, has been well received by both conservators and conservation scientists. It is not without omission, but is still very useful. Its aim is to be comprehensive in coverage and to broaden the subject area to include electrochemistry and the coating technologies.

The Fake's Progress, being the cautionary history of the masterpainter and simulator Mr. Tom Keating..., Tom Keating, Geraldine Norman and Frank Norman. London: Hutchinson & Co., 1977. \$11.95. This book is largely devoted to the life story of Tom Keating, who, because of his admiration of the masters, began painting their works. Masters such as Rembrandt, Goya and Degas. These fakes, or Sexton Blakes-as the author calls them, were painted for friends or for sale for very little money. They were so authentic, however, that they baffled many experts, and some were actually sold as originals for thousands of pounds. To quote the inside flap of the cover of the book, "It (the book) is full of anecdotes about the seamier side of the trade, of junk dealers and bogus picture restorers..."

Microbial Biodeterioration, edited by A.H. Rose. London; New York: Academic Press, 1981. \$83.50. This book is volume 6 in the widely respected series: Economic microbiology of the Academic Press. It is biodeterioration, which implies a change in the quality or usefulness of the material, not biodegradation, which is discussed in this book. Specialists in several different materials examine and discuss the nature and implication of biodeterioration on wood, stone, wool, hides, skins, metals, paintings, sculptures, paints, rubber, plastics and others. Includes a chapter on the history and scientific basis of microbiological biodeterioration of materials as well as author and subject indices and references.

Restoring Musical Boxes. Arthur W.J.G. Ord-Hume. London; Boston: George Allen & Unwin, 1980. \$23.65. Nicely illustrated, this step-by-step work takes the reader through all stages of repair and restoration. Included are chapters on: Tools for the job, Overhauling the cylinder musical box, Restoring the disc-playing musical box, Restoring miniature musical movements and Restoring musical box cases. Includes bibliography and glossary, as well as French and German terms.

The Business Committee for the Arts has released its new **Matching Gift Programs for the Arts Directory**. If you would like to obtain a copy, send a \$5.00 check to the Business Committee for the Arts, Inc., 1775 Broadway, New York, NY 10019.

The lectures and demonstrations at the Guild of Book Workers Third Seminar on Standards of Excellence in Hand Bookbinding which was held in Pittsburgh, PA, October 1984 are available on Beta and VHS video tapes. The speakers and topics were Michael Wilcox (gold tooling using English hand-tool letters); Don Glaister (gold tooling using the French palette); DON ETHERINGTON (board preparation and paring of leather covers); Hugo Peller (edge gilding and decoration); HEINKE PENSKY-ADAMS (hard cover vellum binding). Contact STANLEY CUSHING, Boston Athenaeum, 10 1/2 Beacon Street, Boston, MA 02108.

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A·I·C Newsletter

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EXECUTIVE DIRECTOR SEARCH COMMITTEE

The Search Committee has recently met in Washington to review the most promising applications for the position of Executive Director. Plans call for the finalist candidates to be interviewed by the Committee and the AIC Board of Directors at the end of March or early in April.

With regard to the resumes of the more than 400 people who have submitted applications for the Executive Director position, we have been impressed with the variety and depth of experience of most applications. More importantly we have received a number of strong applications from individuals who have direct and extensive experience organizing, promoting, financing, staffing, managing and operating professional organizations concerned with cultural fields. As well, the interest shown by the applicants regarding AIC and our activities is gratifying.

THOM GENTLE
Chair, Search Committee

FAIC NEWS

REFRESHER COURSES

The FAIC sponsored refresher course entitled "Recent Advances in Lining Techniques, #3" will be held July 8-12, 1985, at Balboa Art Conservation Center (BACC) in San Diego, California. The course liaison is BETSY COURT. The guides will be Gerry Hedley of the Courtauld Institute, who is a Visiting Fellow at the Canadian Conservation Institute for the year, and AL ALBANO, Paintings Conservator at the Museum of Modern Art. They plan to discuss such topics as the use of the air flow table for lining, correction of surface deformations using moisture chambers, advantages and disadvantages of various adhesives, high stiffness lining fabrics, decisions of when to line or not, etc. There will be practical demonstrations as well as lecture and discussion. Participants will be encouraged to contribute from their own experience. The course fee is \$200. Participants will stay at a nearby Travelodge on a bus line to the lab at BACC which costs \$39 per day for a single room or \$43 per day for a double room, plus tax. Please send applications addressed to BETSY COURT, Balboa Art Conservation Center, PO Box 3755, San Diego, CA 92103. Include a resume or a brief description of your training, background, and current employment. The deadline for applications is April 15, 1985.

BETSY COURT

A refresher course sponsored by FAIC, titled "Theories on the Cleaning of Paintings" is to be held July 22-26, 1985 and hosted by the North Carolina Museum of Art and the North Carolina State University Art Gallery. The discussion leaders will be Ashok Roy of the Scientific Department, National Gallery, London, who is Editor of their Technical Bulletin and Dr. Sherman Lee,

(retired) Director of the Cleveland Museum of Art. The number of participants will be limited to fifteen.

The session is not intended to be a "how to" course for entry-level conservators, but rather a meeting of experienced practitioners from various backgrounds. Since the course will not have instructors per se, each of the fifteen participants will be asked to be prepared to discuss several problematic cleaning treatments with photographic and/or 35mm color slide documentation. The Conservation Lab of the NCMA will be available for pre-arranged practical demonstrations.

The costs will include a \$200 course fee, \$75 for five overnights in a new air-conditioned dorm at NCSU, and approximately \$70 for food. The participants will be the guests of the hosts for two dinners. A mid-week visit to the Ackland Museum and nearby Chapel Hill has been planned. Those persons interested in attending should write to the course liaison: DAVID GOIST, Chief Conservator, North Carolina Museum of Art, 2110 Blue Ridge Blvd., Raleigh, NC 27607.

A written letter of interest is required from all applicants, who must also be members of the AIC, including those who have already expressed interest to DAVID GOIST. Please include a brief description of your training, background, and current employment. Deadline for letters is April 15, 1985. Following this date, the accepted participants will be notified in writing by FAIC including a bill for a non-refundable deposit of \$50 to confirm enrollment.

DAVID GOIST

AIC BOARD AND FAIC BOARD MEETINGS

The AIC Board of Directors met January 31-February 1, 1985. Among the topics discussed were: the upcoming annual meeting; the reports of the Ad Hoc Review Committee of the BOE and the Accreditation and Certification Committee (see summary reports elsewhere in the Newsletter); and the report of the Bylaws Committee, particularly their proposal for Bylaws amendments concerning the Appeals Committee. The Bylaws amendments will be voted on at the May 24, 1985 General Meeting, and will be circulated in advance to the membership for their information and comments. The Board also reviewed the 1985 budget which will be mailed out to members shortly.

The FAIC Board of Directors met on February 1. Chief among matters discussed was the necessity of a systematic plan for the expenditure of income from FAIC funds and the importance of regarding the major portion of these funds as endowment.

The AIC Board will meet again in early April. Please address any matters of concern to any member of the Board.

ELISABETH FITZHUGH, TERRY WEISSER,
CATHY BAKER, NORVELL JONES,
SHELLEY STURMAN, MARY LOU WHITE
and ROY PERKINSON,
CAROLINE KECK, Executive Director, FAIC

GUEST EDITOR'S COLUMN: ICCROM

As the new editor of this column, I look forward to bringing some of the projects and concerns of the international conservation community to the attention of AIC members. From Rome, where I have the privilege of spending 1985, I will report on conservation activities as they are discussed in literature and periodicals received at ICCROM. I will also report on activities as they are described by conservators who are either course participants or staff members at ICCROM. It seems appropriate in the first column to treat ICCROM, this very comprehensive source of information, to closer scrutiny.

The International Centre for the Study of the Preservation and the Restoration of Cultural Property was founded by Unesco in 1959 as an autonomous scientific intergovernmental organization. "ICCROM" is now the official abbreviation of its full title, replacing the earlier names "Rome Centre" and "International Centre for Conservation." It has, as of January 1985, 69 Member States and 55 Associate Members--public or private non-profit cultural institutions--from throughout the world, which together through their regular contributions provide its budget. The USA became a Member in 1971.

Located in the Ospizio di San Michele in Rome, ICCROM has an international staff of 25, consisting of Director, Deputy Director and the technical and administrative staff. The official languages are English and French.

ICCROM is concerned with the preservation and conservation of cultural property in all its aspects. Its main aims can be summarized as:

- assistance in training personnel involved in conservation;
- coordination, stimulation and initiation of research;
- collection, study and circulation of information on conservation of cultural property;
- advising on conservation by means of missions, meetings and publications.

These aims are realized through training, through specialized assistance and research programs in Member Countries, and through the information and documentation services provided by the ICCROM library.

Over 1000 trainees from 91 countries (including 70 from the USA) have taken part in the ICCROM regular courses. The courses are coordinated by staff members, with 80% of the lectures being given by invited experts.

Missions are carried out for Member States and for bodies such as Unesco, UNDP and the World Bank. Close contact is maintained with these and other specialized bodies such as ICOMOS, ICOM, IIC and the Regional Centres established by Unesco. Through this cooperation and through taking part in meetings and conferences, international research into conservation problems is stimulated and coordinated. The recent announcement of withdrawal of the USA from Unesco should not adversely affect ICCROM. The USA remains a Member State of ICCROM and remains active in its support.

The library at ICCROM is the largest devoted to conservation of cultural property, with over 30,000 books, periodicals and offprints. Since 1977 all accessions have been indexed, abstracted and computerized. An annual indexed list of library acquisitions is published and is available for purchase. Specialized bibliographies and photocopies of articles can be produced on request at cost.

ICCROM has its own publication program, producing basic texts on conservation and symposia proceedings. It also publishes an annual Newsletter and a brochure describing ICCROM's activities and training courses.

In future columns, I will discuss specific ICCROM programs in greater depth and will also discuss other agencies, both international and national, whose activities affect the standards of conservation and progress in the field.

CAROL AIKEN

TENTATIVE SCHEDULE, AIC ANNUAL MEETING MAY 22-26, 1985 MAYFLOWER HOTEL, WASHINGTON, DC

Pre-Conference Seminars

Monday, May 20

8:30-7:00 Metals for Conservators: Elements of Metallurgy (sponsored by Objects Specialty Group)

Tuesday, May 21

8:00-5:30 Metals for Conservators: Examination and Corrosion (sponsored by Objects Specialty Group)
9:30-5:00 Sizing Seminar (sponsored by Book & Paper Specialty Group)

Wednesday, May 22

9-12:00 Metals for Conservators: Examination and Corrosion (sponsored by Objects Specialty Group)

General Session

Wednesday, May 22

9:00-3:30 Tours, Registration Open
4:00-4:30 Opening Remarks
4:30-7:00 Student Papers
7:30 Reception or Mixer

Thursday, May 23

8:30-9:30 Presentations by Funding Organizations
9:30-10:30 General Papers
10:30-11:00 Coffee-Posters on View, Exhibits Open
11:00-12:00 General Papers
12:00-1:30 Lunch on Your Own
1:30-3:00 General Papers
3:00-3:30 Coffee-Posters on View
3:30-5:30 General Papers
5:15-9:00 Conservation Tour of Mt. Vernon
6:00-10:00 Textiles, Buffet in the Park, Klinge Mansion
7:00-10:00 Wood Artifacts Specialty Session
All Day Book Booth, Exhibits, Posters on View

Friday, May 24

8:45-10:15 Certification Update
10:15-10:30 Reports From Other Organizations
10:30-11:30 Poster Session with Authors Present, Coffee Available
11:30-12:30 General Papers
12:30-2:00 Lunch on Your Own
2:00-5:00 Business Meeting
7:00 Banquet and Dance
All Day Book Booth, Exhibits, Posters on View

Saturday, May 25

8:30-12:00 Book and Paper Specialty Session
9:00-12:00 Textile Specialty Session
Wood Artifacts Specialty Session
12:00-2:00 Book & Paper Luncheon
Objects Luncheon
Wood Artifacts Luncheon
2:00-5:00 Textile Specialty Session
Book and Paper Specialty Session
9:00-5:00 Book Booth, Posters on View (final day)
9:00-5:00 Exhibits (final day)
Evening Reception (tentative)

Sunday, May 26

9:00-12:00 Paintings Specialty Session
Objects Specialty Session
Photographic Materials Specialty Session
12:00-2:00 Paintings Luncheon
2:00-5:00 Paintings Specialty Session
Objects Specialty Session
Photographic Materials Specialty Session

FLASH ALERT: 1985 ANNUAL MEETING

AIC is in need of a volunteer photographer to record segments of the 1985 annual meeting. If you are interested or know of someone who is, please call the AIC office, 202-364-1036.

HELP WANTED: 1985 AIC ANNUAL MEETING

Attendance at the 1985 Annual Meeting is anticipated at 800-1,000--the highest ever! The office and hotel staffs are doing their best, but we will still need help. Please call or write the AIC Office if you can donate an hour or more of your time. Volunteers are needed for packet stuffing, registration desk, tour checking, book booth, audiovisual monitoring, and general assistance.

Planning a meeting is always a team effort. We look forward to working with you.

JODY DEVOLL

SPRING IN THE WINDY CITY

AIC's 1986 Annual Meeting will be held in Chicago. Hotel and date selection are still pending. Watch for updates in forthcoming Newsletter issues.

CERTIFICATION

REPORT OF THE AD HOC REVIEW COMMITTEE OF THE BOE

(The Committee was asked to report on all activities of the Board of Examiners (BOE) and to suggest any changes it feels are desirable.)

The members of the Ad Hoc Review Committee of the BOE have served well and worked hard to assess the BOE from all sides and to make recommendations. Perhaps no committee ever reaches total consensus but we have come--with all our divergent backgrounds and biases--as close as we think possible. What follows is a summary report to the Board which included observations on the background and procedures of the BOE, recommendations, chronological timetable, and list of sources reviewed.

I. General Observations based on Historical Background

A. Much of the original mandate of the BOE as stated in the 1973 Resolution was eliminated from active consideration as early as 1974. The shift away from what seems to have been an early emphasis on training standards and certification to only certification reflects two problems or difficulties: (1) that of establishing a comprehensive body of knowledge, and (2) that of establishing a program for certification of trainers and accrediting training programs. The amended BOE Bylaws which effectively codified this shift were accepted by the AIC leadership in 1979 but were never fully discussed with the AIC membership.

B. Certification and "basic minimum standards" were never fully investigated or defined by AIC.

C. The concept of a "pilot project on the small scale of one group" (Minutes of 1971 IIC-AG business meeting) have proven divisive and confusing within the paper group itself and the AIC membership as a whole. In moving forward with the "pilot project" in one conservation specialty, we seem to have neglected to maintain an all important consensus within the general membership. The pilot project allowed other specialty groups to step away and to withhold their individual involvement with the issue.

II. Recommendations

A. Over the years, efforts to establish an informed dialogue between BOE and the membership have not been successful and have lead to confusion and de facto disenfranchisement. The BOE must receive the direction and review that it deserves as a unique and exploratory committee.

B. A body of knowledge common to conservation as a profession must be defined and agreed upon (environmental factors and effects, technical examinations, lighting, safety, basic chemistry, ethics, packing, etc.).

C. AIC should make the education of the whole profession its top priority. This could be accomplished by the development of a comprehensive general syllabus and annotated bibliography. We strongly feel that this is the first step to upgrading the profession which is one of the major aims of certification.

D. Specialty groups should be encouraged to develop a syllabus and bibliography pertinent to their area of expertise.

E. Certification and membership categories should be considered together.

F. The BOE (or any committee charged with certification) might be more effective under the aegis of the appropriate specialty group, in this instance, the Book and Paper Group.

G. Our committee recommends continued reassessment of certification with postponement of certification by examination until there is consensus among the AIC membership regarding certification.

Ad Hoc Review Committee of the BOE: SHELLEY FLETCHER, Chair, MARY BALLARD, TOM CARTER, CAROLYN GRABOYS, DENISE THOMAS

CERTIFICATION AND BOARD OF EXAMINERS: THEN, NOW, IN TIMES TO COME?

THEN

Purpose for Certification

The original purpose that led to certification of paper conservators by AIC has not changed. The primary intent was, as it still is, to protect valuable paper objects from harmful treatment by establishing standards of practice to be carried out by people trained to understand and to abide by those standards. Encouraged by the Murray Pease Report, published in 1964, and the IIC-AG Code of Ethics, published in 1968, and instructed by the AIC Board of Directors, an Ad Hoc Committee to Review Standards for Paper Conservators was formed to propose a method "To Establish Training Standards and Certification for Conservators of Art on Paper." That proposal, after some modification, was accepted by AIC in 1973 at the annual meeting in Kansas City. In the document, published in the Bulletin of the AIC, Volume 14, No. 1 (1973), pertinent subjects are discussed including methods of training whether by the apprentice system under qualified trainers or by conservation programs in universities. The Board of Examiners (BOE) was formed to implement the directives.

It should be emphasized that from the outset the sole purpose of this development was concern for the preservation of artifacts. The hope was that in the course of time when AIC-certified conservators increased in number and became known for their advanced, beneficial attitudes and methods, many of the destructive procedures of untrained, uneducated and/or unethical practitioners would be overshadowed.

The Board of Examiners

As in any course of learning, such a board has to exist in order to assess fairly and objectively the qualifications of candidates. The BOE for paper conservators was designed to handle the entire certification procedure: to draw up a bibliography of informative reading; to process the application; to devise and administer a written and an oral examination, both based upon attitudes, practices and up-to-date information thought to be requirements for good conservation; finally, to visit the applicant's studio to judge the adequacy and safety of his facilities, the availability of a reference library, etc., as well as his ability to accomplish hands-on conservation with thought and skill.

The BOE is made up of six members: three paper conservators, at least two conservators in fields other than paper, and one scientist. All have to be members of AIC and all but one have to be Fellows.

Each serves for three years and cannot serve for two consecutive terms. The Board of Directors confirms all appointments.

In order to get certification underway, the first BOE was chosen by the Board of Directors from an outstanding group of well-known, well-trained and experienced conservators. This selection was based on merit alone. The BOE had its first meeting in 1973.

Grandfathers

At the beginning, with the need to form a roster for BOE, it was decided to certify established practicing paper conservators, Fellows of AIC, who had at least six full years of experience and the quality of whose work could be commended by three conservators, also Fellows of AIC. This way of achieving certification lasted for three years, until February 1977. Since 1978, all paper conservators seeking certification have had to go through the examination procedure.

It is understandable, especially if the problems of beginning from scratch are not appreciated, that there be some opposition to a method apparently comparatively easy and without the present more searching assessment of quality by examination. But the method, right or wrong, is a thing of the past--water over the dam--and cannot be recalled. Also attrition is active and will become more so. Already a number of grandfathers no longer practice conservation.

Why Just Paper Conservators

That standards and certification were developed only for paper conservators was simply a matter of chance. It was not meant to be a distinction or to elevate the paper field above others. In the late 1960's and early 1970's, a confluence of a number of causes led to the development of certification in paper: 1) As has been stated, the Code of Ethics and the Murray Pease Report had been published; 2) AIC wanted to establish standards; 3) A number of very alarmed, trained paper conservators were anxious to reduce the damage being done to the paper by poor handling, treatment and housing; 4) These determined conservators knew of one another and could get together for consultation--most of them worked in the metropolitan areas of the northeast. They believed that under the aegis of AIC, standards for protective conservation could be defined. Even if the standards could not be enforced among such practitioners as dealers and framers, they hoped that the conscientious ones would listen and that the public would become more aware.

NOW

Time Changes Most Things

A truism quite applicable here. When the proposal for certification was written, the apprentice system still was the way in which most conservators had been, or expected to be, trained--a system rich in hands-on experience, but one in which years of carefully planned study are needed to acquire the extensive information concentrated in a few years for graduate students in the university programs. The advantages of the latter system are obvious. Therefore it caught on rapidly, so that today one of the frequently stated specifications for jobs in conservation is that the applicant be a graduate of such a course of study. Furthermore, the programs, with their emphasis on science, research and testing have had a profound effect upon conservation. Skill, experience, artistic ability and knowledge of art history are not to be underestimated but keeping informed upon developments in technology has become essential.

It behooves the Board of Examiners, of course, to keep abreast of the changes in order to reflect them in the bibliographies and in the examinations. Recent graduates from university programs may be persuaded that certification from such a body is not necessary, that

a hard-earned diploma is sufficient evidence of their competence. The apprentice-trained conservators may side with this reaction, in part from fear that the examination could be geared beyond their knowledge. But for the program-trained conservator, now a number of years away from graduation, preparing for certification would refresh his grasp on information already acquired and stimulate him to keep up-to-date upon recent developments. The same would hold, perhaps with greater effort, for the apprentice-trained. It is likely that the written examination is the part of the certification process about which the candidate is most apprehensive--a needless reaction. It has been designed to be within the scope of any conscientious person who has done his share of thinking and reading. It is a "take-home" examination with what is intended to be an ample period for study and response.

Probably for as many reasons as there are reacting individuals, opposition among the AIC membership to certification, at least certification as it has been developed by the BOE's of the past, has become so strong that the present BOE has been asked to suspend its function for the time being. Even the BOE now must ask: is certification really needed?

IN TIMES TO COME?

Time's changes will not stop, but will continue to alter and improve conservation knowledge as they have in the past. Some methods, materials and attributes acceptable today may not be so in the future. Conservators may become much more cautious about following a freshly advocated procedure even though cleared by testing. Major scientific investigation may be confined to a few institutions possessed of elaborate equipment and possessed also of imaginative scientists capable of devising programs to scrutinize the problems referred to them and to get answers by non-destructive techniques.

Should the BOE continue, and it should, future boards may be made up of people trained by the advanced education and the enlightening publications available today. It would seem that the most effective way for dissatisfied paper conservators to deal with the situation while still upholding an established AIC function is to get certified, to become available to the BOE and then from that vantage point to alter the procedures of certification if deemed necessary. That which already has been established does not need to be destroyed; rather it can be used as a platform from which to progress. Non-paper people who believe in certification could benefit by critically observing, with their own standards in mind, the struggles of the paper field to solve the problems and evolve acceptable plans. In point of fact, it has been an altruistic persuasion of the Board of Examiners that groundwork was being laid which could aid other fields in their plans for certification.

What then can certification accomplish? It has yet to be shown that the reward for certification is considerable personal or economic advantage. But that might change when a body of people are certified, as would be the case should certification become an accepted step in a conservator's development. Just as a program education at times gives certain advantages, so would certification. It would indicate not only a trained conservator but one whose quality has been recognized by AIC. Licensing does not exist in the conservation field, yet the word or action of a certified conservator would possess definite advantages in any legal type proceeding.

The future of conservation looms large and complicated. What will be the relationship of AIC with the Smithsonian, the Getty Foundation, the National Institute for Conservation? There are the growing international needs, as of IIC, ICOM, and ICCROM in their encouragement of conservation awareness in depressed countries. There are the requirements for grant money which may become more stringent as demands increase. Could the AIC do better than to

develop through examination a roster of qualified people to meet these challenges? They would be people who have satisfied the AIC by their responses to examination that they have prepared themselves in two aspects: a) the practice of AIC ethics and standards and familiarity with general up-to-date conservation; and b) the thorough knowledge of their particular fields. Certainly we need certification in some form in every field, and there must be Boards of Examiners to administer it. Certification seems an inevitable step if the AIC membership is to achieve a full and true professional status.

ANNE F. CLAPP

LETTER ON CERTIFICATION

I have read the transcript of the session on certification at the 1984 AIC Annual Meeting as well as the discussion in the Minutes and in subsequent issues of the AIC Newsletter. However, it came as quite a shock to learn that at its October 1984 meeting the AIC Board had suspended the activities of the Board of Examiners for Certification of Paper Conservators. I am in complete agreement with the letter by MARIAN DIRDA in the January 1985 Newsletter. To discontinue the BOE testing method before it has reached the stage when we can learn anything from it would result in the loss of much valuable time and momentum. Surely it could proceed simultaneously with further developments in our search for a variety of mechanisms to implement certification.

If and when our system of certification should involve large groups of specialists, the BOE examination might be very useful as a pilot project to attract the interest of an educational institution such as the University of Indiana, described by C. Van Northrup, Chairman, Examination Committee, International Society of Appraisers (see Transcript of the Panel Discussion, pp. 7 and 8). The advantages of having an outside institution responsible for the structuring and the paperwork would answer the criticism I have heard of the huge expense of certifying one conservator. It would also provide impartial evaluation of the examination results.

Some AIC conservators have expressed the fear that the administration of the examination by an internal committee such as the BOE might lead to discriminatory actions. As MARIAN DIRDA points out in her letter, the BOE testing method is still in evolution and suggestions are invited. I have one suggestion which might allay the fears of Elitism and discrimination. At this early stage in the process of certifying paper conservators the short and incomplete list of certified paper conservators is a nice idea for the AIC Directory, but misleading for a member of the public who would assume that only these conservators can be recommended. This listing should wait until a more complete nationwide listing is achieved. This one instance of trial and error illustrates the need for a pilot project such as the BOE testing as a target in our progress toward achieving a successful system of certification for all specialty groups in AIC.

ELISABETH PACKARD

LEGAL OPINION ON SOME CERTIFICATION QUESTIONS

Some of the questions submitted to the panel on certification at the AIC meeting in Los Angeles in May 1984 dealt with the legal issues surrounding certification. AIC has received the following advice from our legal counsel:

Does certification have to be open to non-members? Any certification program adopted by AIC must be open to AIC members and non-members alike. This particular principle has been upheld by the courts and the Federal Trade Commission consistently.

Where are the courts now regarding enforcement of Codes of Ethics? Courts will not disturb such activities provided they do not run afoul of some substantive area of law such as antitrust or constitutional law. While there do not appear to be any constitutional proscriptions with the AIC Code of Ethics, antitrust problems are not as easy to discern. If a court determines that AIC certification constitutes a valuable economic benefit, enforcement of the Code that in any way tends to restrain or restrict competition will be frowned upon by the court. If the courts find certification to be of economic benefit to the recipient, it will be necessary for AIC to tailor enforcement procedures and sanctions in such a way as not to violate the antitrust laws.

What is the legality of peer certification? If the program has a goal that is reasonable and enforcement provisions that are procedurally fair, peer certification programs will be upheld. Courts favor programs resulting in more information for consumers and that upgrade the professional status of its members. Certification programs must allow members who are denied certification or whose privileges are, in some way, abridged, a procedurally fair mechanism by which to challenge such discipline, including notice of charges, notice of hearing, right of confrontation and cross examination, opportunity to refute the charges and a hearing before an unbiased tribunal.

DOUGLAS O. ADLER

COMMITTEE ON ACCREDITATION AND CERTIFICATION RESPONSE TO QUESTIONS SUBMITTED AT CERTIFICATION SESSION AT LOS ANGELES AIC MEETING

In providing some answers to the questions submitted to the panel on certification at the AIC meeting in Los Angeles in May 1984, the A & C Committee has decided not to reprint the questions, many of which have been published in the Newsletter. The questions can easily be answered in groups.

Some questions were addressed to other bodies, such as the Board, the BOE or the Membership Committee, and they have been forwarded appropriately.

Several questions related to details of the procedure and to the way the transition between the existing and new systems would be handled. The procedure in our report was pure conjecture. It was only meant to provide some alternative ways of handling parts of a procedure that has been problematic in the past. Even the most basic outlines of our proposal have not been agreed upon by the Board as a basis for a real procedure, so it is premature to discuss details. We can only say that the membership must trust the design of the system and those administering it to come up with the fairest way of dealing with the difficulties. Many members have expressed feelings that the open exchange of professional information in AIC would be jeopardized by activities like certification; a properly formulated procedure should keep problems to a minimum.

One very interesting question requested a definition of certification. Certification is a voluntary act of an individual to attain a certain recognized professional level. The specific level required would be defined by the specifics of the procedure. Certainly a certified conservator would be required to demonstrate the knowledge necessary to abide by the Code of Ethics, and to carry out conservation work independently. We want to stress two things: the procedure must be voluntary, and no program exists until it is voted into being. This committee's answers to questions concerning procedure are hypothetical, since the membership will have to approve a procedure before it is put into practice. A procedure once established should not need many changes, although changes might be necessary after appropriate periods of time. In addition, no member could be forced to submit him or herself for certification.

We wish to repeat an issue that is of utmost importance for AIC members to think about. In answer to many questions, yes, there is no doubt that there is a practical limit to the ability of the best certification program to separate the good conservators from the bad. A certification program cannot deal with the question of excellence; sophisticated clients must decide this for themselves. That is why the people in the business of certification use the phrase "minimum standard of competence" as part of the definition of certification. In the field of conservation where there is no mandatory minimum educational standard and no state licensing, anyone can call himself a conservator. Many people feel that separating those we would like to call "real conservators" from those who are not is not sufficient justification for working out a certification procedure.

In order to clarify several issues brought up in our committee's report of April 1984, and to answer many of the questions which relate to legal issues, we offer the following summary based on current legal interpretation of professional peer group certification:

1. AIC membership cannot be a prerequisite for certification. Therefore certification has no relation to voting rights.

2. AIC must not take any action that would result in economic injury to certain members. If certification becomes a prerequisite for certain jobs, and therefore of economic benefit, AIC would have to be particularly careful in providing a mechanism by which those denied certification could challenge the judgment.

3. A certification program would encourage proper practitioners and raise standards by better defining minimum competence and in other ways, but AIC could not use the certification program to deal directly with the unethical or incompetent conservators except to take steps to decertify those who have been certified.

4. Several comments implied a desire for AIC to work toward standardization and uniformity, specifically in regard to report forms and contracts. As helpful as this might be, it is both impractical and inadvisable, as different objects and different clients call for different approaches. There are also legal limits, ill-defined as they are, which restrict the degree to which AIC can interfere in the individual's conduct of his business affairs. AIC also cannot recommend certain treatment methods over others, or use any particular treatment as a basis for certifying or rejecting an applicant.

Many questions suggested that public education would be a more effective way than certification to raise the level of competence among practitioners. Public education is important; it is one of the primary concerns of FAIC. However, the two are not mutually exclusive.

Several questions concerned the formulation of a written exam, and its limited usefulness in testing for manual skills. A written test cannot, of course, test manual skills. However, we envision the possibility that a prerequisite for taking the exam would be a certain period of time in training and supervised work. It would be the responsibility of the trainers and supervisors to attest to the manual skills of the applicant. This has precedents in other fields; surgeons do not submit a patient as part of an exam.

As we envision the exam, it could test for a wide range of information in a fairly superficial way, and then, in specialty sections, a narrower range of information in a deeper way. For example, all conservators should be able to rate common solvents in order of toxicity or identify the risks of high and low relative humidities with various types of objects. All conservators should know what materials have aging properties that make them suitable for use in permanent storage or long-term exhibition. All conservators should know something about the history of conservation and about the organizations and publications that deal with our concerns. All conservators should be able to recognize common treatments in other fields of

specialization. Without making specific recommendations for an examination, we suggest that some possible questions that could be asked would be to identify benzotriazole as a corrosion inhibitor, cellulose nitrate as a dangerous component of old negatives, and chloramine-T as a bleach. Specialists, however, should be able to compare the uses of benzotriazole and chloramine-T to other corrosion inhibitors and other bleaches, and to discuss their advantages and disadvantages.

A professional testing group would be able to put together an examination from information submitted by appropriate AIC groups. Confidentiality would not be a problem, as each year's exam would contain different questions. In addition, there would be no need to separate the examiners from those examined. Parts of the exam might have to be graded by conservators, but this could be done blind, so that the final judgments on who passes and who doesn't would not be done by conservators. The format for the procedure and the information on which to be tested would be completely under our control and anything done by others would have to be subject to AIC veto. We remind you how you feel when amateurs do conservation!

We hope this has answered at least some of the questions you submitted last May. We apologize for the delay. There will be a short session on certification at the May 1985 meeting in Washington. We would like to see a detailed discussion of a central issue, rather than questions and answers about details of procedure, so please let us know what your concerns are. The degree of sophistication and seriousness which so many AIC members have brought to the discussion on certification has been very encouraging to our committee.

BARBARA APPELBAUM Chair, PAUL BANKS,
CRAIGEN BOWEN, LINDA MERK, BARBARA
ROBERTS, TIMOTHY VITALE, JOYCE ZUCKER

SPECIALTY GROUPS

TEXTILES GROUP (TG)



Information regarding the Textile Specialty Group's Bibliography Project has been sent to the membership. The four-page mailing gave detailed instructions on the format the entries should follow, to whom they should be sent, and a list of the topics and their coordinators.

Thanks are due to all the coordinators and members for sending in annotated bibliographies on the topics of: history of textile conservation, bleaching, consolidation, adhesives, compensation, costume conservation, care and handling, cataloging, display and mounting techniques, detergency and surfactants, dyes, fabric finishes, fibers (physical properties, identification, degradation), fumigation and insecticides, fungicides, fading and light deterioration, lace conservation, packing and shipping, conservation supplies, surface cleaning and stain removal, dry cleaning, wet cleaning, vacuum/suction table, tapestry conservation and weave analysis. A complete set will be mailed to members next month. Included with the AIC/Textiles 1985 bibliography will be some additional material on paintings conservation kindly provided by LOUIS POMERANTZ. He was asked to collate a basic bibliography and terms used in paintings conservation; the request came from the AIC/Textile chair after members requested such notes at the Los Angeles meeting.

The Textile Specialty Group session at the AIC Annual Meeting will be held on Saturday, May 25. (Session is concurrent with that of the Book and Paper Group). The business meeting and short papers are

scheduled for the morning with additional papers to be presented in the afternoon.

During the business meeting a number of issues will be raised, among them: 1) Discussion of the Bibliography Project. Questions that need to be answered are: How comprehensive does the membership wish it to be? Are members satisfied with the quality of the bibliographies? Are other topics pertinent? Should the Project be continued next year? Should a textile history bibliography be included? Will additional dues be necessary to accommodate an expanded project? Discussing these questions may help to focus on the Group's future direction as well as identify areas where a pre-AIC seminar would be useful; 2) Presentation of the treasury report; 3) Election of a new Vice-Chair; 4) Should next year's program have a specific theme? Is there a particular aspect of textile conservation that should be focused on?

A buffet dinner at the Klinge Mansion has been planned for Thursday evening, May 23; further information concerning transportation and costs is included in the registration packet. We hope that everyone will reserve this date and plan to attend.

The International Fabricare Institute offers two correspondence courses of interest: "Fundamentals of Drycleaning" (13 lessons on operations, equipment, basic principles) and "Spotting Techniques" (25 lessons on spotting techniques, stain composition, stain removal reagents, precautions, troubleshooting). The costs of the courses are \$60 and \$125, respectively. For further information contact Ava Harris at [REDACTED] or by writing IFI, [REDACTED] MD 20904.

JUDY L. OZONE

Many thanks to all the people who filled out and returned the Vacuum/Suction Tables & Textiles/Costumes Questionnaire that was distributed in the August AIC Newsletter. The response was wonderful. Unfortunately, the timing has not worked out for the 1985 AIC Annual Meeting for either presentations at the General Session nor during the Textile Specialty Group meeting. BUT, do not be disheartened! The show goes on for 1986! In the meantime, if you have not returned your completed Questionnaire, and/or if you have further ideas/suggestions, and/or want to be involved in some other way, please contact me at [REDACTED], Petaluma, CA 94952 [REDACTED]. And thanks again for taking the time to complete and return the Questionnaire.

MARGARET E. GEISS-MOONEY

PAINTINGS GROUP (PG)

Please plan on staying all day Sunday, May 26 for the Paintings Specialty Group Meeting as we have scheduled some great talks! A special luncheon has been planned for our group which will cost \$17.75. A dollar of your dues has been credited to this lunch so we hope that you will join us. The session will begin at 9:00 and end by 5:00. A partial list of participants' talks includes: JIM BERNSTEIN, "On the Subject of Varnish in Pictures," LESLIE CARYLE, "Unusual Treatment Limitations: Two Case Histories," DANA CRANMER, "A Survey of Materials and Techniques by Mark Rothko and Considerations for Conservators of Contemporary Art," ROBERT LODGE, "Report on the ICA Seminar: Issues Related to the Conservation of 20th Century Paintings," H. TRAVERS NEWTON and Wojtek Jirat-Wasuitynski, "Gauguin: Some Changes in Technique and Materials," KENNETH KATZ, "Kirchner: Implications for the Conservation of Modern Works," ARLENE PLATT and Susan Schussler, "The Role of the Conservator, Curator, and Artist in Documenting and Treating Contemporary American Art under the Jurisdiction of the General Services Administration." The problem solving session will include presentations by: FAYE WRUBEL, "Treatment and Legal Aspects on a

Painting by Mucha," DANA CRANMER, "Technique for 'Float Hinging' of Large Works on Paper," and Rene de la Rie, "Update on the Varnish Project." I hope that everyone will attend and participate in these discussions! If anyone wishes to present anything at the problem solving session, please feel free to contact me.

See FAIC News column for information about the two paintings refresher courses on "Theories on the Cleaning of Paintings" and "Recent Advances in Lining Techniques, #3."

BARBARA HELLER, Chair

OBJECTS GROUP (OG)



Refresher course liaisons have expended their time and energy in planning several courses for the OG. We have had little response to these efforts and are concerned about the problem. Perhaps refresher course information has been buried too deeply in one OG column, or members assume that others will respond to initial surveys, and that they can pick up on the course when it is finalized. This is not the case. If there is not enough initial interest generated, we cannot justify continuing with finalizing stages such as booking (which often requires guaranteeing), dormitory rooms and food facilities for months in advance. The schedules of our course "guides" (instructors) must also be considered in this process. If you are at all interested in any of the course offerings, please take a minute to respond to the following liaisons:

ALEX ALLARDT, [REDACTED] Portsmouth, RI 02871, for a refresher course in Rhode Island on the conservation of semi-tanned skin materials.

CURTIS MOYER, Dept. of Archaeology, Colonial Williamsburg Foundation, PO Box C, Williamsburg, VA 23187, or CAROLYN ROSE, for a course in archaeological conservation in Williamsburg, in the fall (postponed from April).

CARA VARNELL, M. H. deYoung Museum, Golden Gate Park, San Francisco, CA 94118, for a repeat performance of the fiber identification course, to be held in San Francisco this summer.

JIM ROBERTS, WUTA, Sculpture Conservation Laboratory, 8200 Brentwood Industrial Drive, St. Louis, MO 63144, for a course on the conservation and restoration of glass.

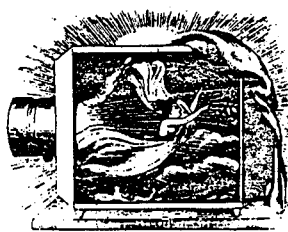
Each of these liaisons would appreciate hearing from you.

ELISABETH BATCHELOR, Chair of the Ethics and Standards Committee, has asked our Specialty Group to draft guidelines or interpretations of the current Standards of Practice as they pertain to our work as Object Conservators. As mentioned in the January Newsletter, a committee has been formed to deal with OG concerns. In addition to those listed at that time, SHELLEY REISMAN and CAROL SNOW, two additional nominees have agreed to join this committee. If you have any special concerns that you wish to express to the committee, please send them to me or one of the committee members before the Annual Meeting. The committee will be meeting before our luncheon, as this will be one of the few opportunities we will have for an informal discussion of our OG concerns. OG students who are in need of financial aid to attend this luncheon should contact me before April 1.

Please consult your registration packet for information on OG activities at the Annual Meeting and feel free to contact me if you have any questions.

CAROLYN L. ROSE, Chair

PHOTOGRAPHIC MATERIALS GROUP (PMG)



AIC/PMG 1985 Winter Meeting: Many thanks to all who attended and participated in the Fifth Annual AIC/PMG Winter Meeting. Abstracts from this meeting will be published this spring and distributed to the AIC/PMG members. Speakers: please submit typewritten abstracts to HOLLY MAXSON no later

than March 25, 1985. These abstracts may be any length although "expanded abstracts," about 2-3 typed pages, are preferred.

During the Business Meeting a number of important issues were discussed. Complete minutes will be provided in a mailing to the membership later this year. Some particulars of the Business Meeting follow:

1. An Ethics Committee has been appointed to examine the present AIC Code of Ethics and discuss the applicability of this Code to the field of photographic conservation. The committee consisting of GARY ALBRIGHT, Chair, TOM EDMUNDSON, BOB LYON, and JERRI REYNOLDS will be responsible for making its recommendations for changes in the present Code to the AIC Ethics and Standards Committee. The AIC/PMG committee's preliminary observations and recommendations will be presented to the AIC/PMG membership at the Specialty Group Session on May 26. AIC/PMG members are strongly encouraged to contact the committee members and express their views on this subject.

2. A committee is presently being appointed to review the current AIC/PMG Organizational Bylaws and make recommendations for changes. JOSE ORRACA will chair this committee. Those interested in serving on this committee please contact Jose.

3. The membership in attendance voted unanimously to hold a 1986 Winter Meeting although location and theme have not yet been determined. During the next month suggested locations will be investigated to determine feasibility and approximate costs. The results of this investigation will be presented to the membership and the final location voted on through a general mailing.

4. Election results to serve AIC/PMG from May 1985-May 1987:

Chairperson: DEBBIE HESS NORRIS
Sec/Treas: DEBORA DYER MAYER

AIC/PMG Specialty Group Session: Our Specialty Group Program will be held on Sunday, May 26 from 9:30 to 4:00. The papers to be presented at this meeting include:

SUSAN BARGER, "Daguerreotype Research: An Overview"

SIEGFRIED REMPEL, Chris Young, "The Removal of Gelatin Prints Adhered to Glass"

GARY SARETZKY, "The Effects of Photocopying, if any, on Photographic Prints"

ROBIN SIEGEL, "Autochrome Repair: Broken Glass"

TUCK TAYLOR, "Identification and Use of Plastic Materials for Photographic Storage"

JIM WALLACE, "The Planning, Construction and Operation of a Cold Room for Photographic Storage"

KATHY WIRTALA, "Photographic Negatives in the Juley Collection: Their Care and Preservation"

LINDA WITKOWSKI, "Recent Developments in the Structure and Conservation of Animation Celluloids"

Note: The recent AIC Directory did not have my phone number listed. If you need to speak with me, I can be reached at [REDACTED].

DEBBIE HESS NORRIS, Chair

BOOK AND PAPER GROUP (BPG)

General News: The Institute of Paper Chemistry (IPC) has published a 92-page work on the Dard Hunter Watermarks, by Douglas B. Stone (Fulkerstone paper Restoration) and Hardev "Doug" S. Dugal (IPC). It sells for \$30 and can be ordered through the IPC, PO Box 1039, Appleton, WI 54912. There have been rumblings that the book conservators in the BPG are also interested in a Catalog of Treatments. Any suggestions? Mr. Masuda will be giving 2-week courses on Japanese Lining in both Vienna and Stuttgart in September and October 1985. Efforts were underway to secure a 1985 Masuda Course in the USA; unfortunately this was not successful. Continuing efforts to explore additional repetitions of the Masuda Course in the coming years are in motion.

Annual #3: CRAIG JENSEN reports that with last minute additions and minor revisions Annual #3 will, most likely, be to you by the end of March. As you know, the production of the Annual is no easy task, especially if you are trying to start up a new private business. (CRAIG recently left the Humanities Research Center (HRC) for private practice.) By early February the printer had shot the plates, the Mohawk "Super Fine" paper was cut to size and the labels from the new (!) AIC mailing list were in hand; if all goes well we will soon have our third Annual, looks improved and bulging with significant new information.

Mailings to the Members: Some of you have called or written wondering if you are, in fact, a member of the BPG; if the AIC has received your money, you are. We try to cut down on expenses by grouping mailings and keeping you up-to-date on BPG news through the AIC Newsletter. In the future we could consider a mailing a few months after the AIC meeting (consisting of the business meeting minutes and the financial statement). You would then know in the fall if you are a member. Our main mailing would still be the Annual which is usually sent out in the spring. This issue will be discussed at the BPG business meeting.

Along with Annual #3 (this March) you will be receiving a May 1984 copy of the Paper Conservation Catalog (PCC) (see past Newsletters for explanation of the PCC), a response form to the PCC Editorial Group on your interest in working on the PCC, the printed results of BPG Questionnaire #1, the minutes and financial report of the 1984 business meeting.

BPG Questionnaire #2: Progress on our second BPG Questionnaire has been slowed due to excess verbiage. When the dust has settled, the questionnaire monster is coaxed back into its padded cell, and we find time to start over, you will receive it under a separate cover for immediate response. Subjects covered should be: 1) style of future meetings, 2) membership profile, 3) refresher course wishes and needs, and 4) inquiries into the research needs of book and paper conservators.

Refresher Courses: We have a failure to report. The Institute of Paper Chemistry (IPC) has said no to our request for a seminar on the sciences of paper and cellulose. They cite as reasons: 1) their mission is to provide the papermaking industry technical data on improvements in papermaking technology: our course would have pulled them too far from this mission and 2) they only had 9 responses from our readers. Well, where are we now? We will try other venues, but none have the expertise offered by the IPC. The Conservation Analytical Laboratory is a possible site and organizer. We are wide open for suggestions! Thanks to all those who called or wrote to the IPC on behalf of the course.

Several people (5) responded to the "In-House Testing Course" dilemma. All were in favor of an extensive course on simple techniques that can be mastered easily and used on demand in the paper or book conservation laboratory. Other interested people have pointed out that a one-day segment within the week-long

course might be spent defining what an analytical lab can (in reality) offer the conservator. This would include a brief resume of current analytical techniques, available in laboratories attached to museums. We are presently exploring the realm of simple analytical tests and seeking experienced practitioners who know the hidden problems, faults and short cuts in the various spot-analysis techniques. A short list of possible subjects are: 1) spot tests for sizes (Browning), 2) stains for fiber analysis, 3) spot tests for media, 4) cross-section staining, 5) spot tests for metal ions and some anions (Fritz Feigl), 6) Weiss Ring Oven technique for spot tests, and 7) simple tests for photographic media. We are open to suggestions on both testing technologies and practitioners. Again, thanks to those who responded; your input was invaluable.

There was no response to the question concerning the lining course. Is the course Mr. Masuda gives a reasonable substitute for the, as yet undefined, lining refresher course? Should we ask the "Guides" to repeat the excellent mending refresher course given a few years ago, but call it Linings? Is someone interested in organizing a new refresher course on linings? We are wide open for suggestions!

The Conservation Analytical Laboratory at the Smithsonian Institution's Museum Support Center, Suitland, MD (just outside Washington, DC), is organizing a "continuing education" course for 8 Guides and 20 participants on the "Techniques, Uses, Differences and Operating Parameters of Current Paper Suction Tables." This seminar is scheduled for May 13-17, 1985, the week before the Washington, DC AIC meeting. Several guides and manufacturers (tentative list: MARIAN DIRDA, ROBERT FUTERNICK, BILL MAXWELL, PETER MECKLENBURG, STEFAN MICHALSKI, FRANK MOWERY, MARGARET HOLBEN ELLIS, ELIZABETH SCHULTE, TIMOTHY VITALE) who have spent a significant amount of time working with a specific suction table have been asked to spend a portion of a day discussing their techniques and then all will be asked to solve similar problems using their respective suction tables (yes, they will all be there, thanks to the manufacturers), and then discuss their results. One day will be spent with manufacturers, home-table-builders and interested scientists on the design and operation of paper suction tables. See the Seminars Column for details on applying.

Search For New Officers: CRAIGEN BOWEN has agreed to serve as Chair of the Nominating Committee. Please offer yourself or a trusted colleague for nomination to: CRAIGEN BOWEN, Chair, BPG Nominating Committee, Fogg Art Museum, Harvard University, 32 Quincy St., Cambridge, MA 02138 (617-495-2392) before April 15. Voting and announcement of new Officers and Appointees will take place at the business meeting, Saturday, May 20, 1985. Officers and Appointments being sought are: Chairperson (formerly President), (Elected); Secretary (E); Treasurer (E); Program Chairperson (E); Editor of the Annual (Appointment); Refresher Course Chairperson(s) (A); Ethics Liaison (A). The philosophy behind the dramatic increase in the number of officers and appointees is threefold: 1) the BPG is large (approximately 375 members) and exploring its potential as an educational arm of the AIC; more people are needed to do the ever increasing work, 2) if one officer becomes inundated with work or illness a larger pool of designated individuals is needed to pick-up the slack, and 3) if a person is asked to work for his professional group the least the group can do is to acknowledge his efforts by giving him their formal support.

"New Ethics" Luncheon: The AIC has had several requests to rewrite or alter the present Code of Ethics. The Ethics Committee has been charged, by the AIC Board, with reviewing the Code and determining its future. To that end the Ethics Committee has asked the BPG to make recommendations on changes the BPG

would like to see made in the Code. The luncheon, scheduled for Saturday, May 25, in the middle of the AIC/BPG session, will serve as our forum to begin to discuss the Code of Ethics problem (!); this discussion will undoubtedly continue for years. The format of the luncheon is: 1) lunch, 2) short, brief presentations by 5 BPG members on the ethical problems inherent to the sub-specialties: archival (NORVELL JONES), library (MARIAN DIRDA), books (DON ETHERINGTON), art (DENISE THOMAS), and regional center/private (PAMELA YOUNG RANDOLPH), and 3) discussion focused on generating one or two general guidelines, from the several specific subjects introduced by the speakers, to then be carried to the Ethics Committee by BPG's Ethics Liaison. Your presence is REQUESTED but we will have to charge for the lunch. As many of you know, we had a related discussion last year at a luncheon that received mixed reviews. All those attending can agree that the food was awful! This year for the unreasonably HIGH (this is how the hotel makes its money on a conference) price of \$19.25 we are having fresh melon, turkey scaloppine, 2 "veggies" and Almond torte for lunch; no ice-cream scoops of chicken salad this year. Would you believe that this was the second least expensive lunch (Sizing Seminar: least expensive at \$18.75). We are pleading, if you hadn't noticed, with you to pay your money and make your ideas known at the luncheon. Each Speaker will spend approximately 10 minutes on his respective topic and 20-30 minutes will be reserved for the general discussion. Could we get away with say'n "be there or be quiet?"

TIMOTHY VITALE

Book & Paper Group Program for the Annual Meeting: This year's meeting in Washington, DC, promises to be exciting and informative. There will be two sessions, one day on sizing and the other on general papers. The first session titled "SIZING PAPER: A SEMINAR FOR BOOK AND PAPER CONSERVATORS AND PAPERMAKERS" will take place on Tuesday, May 21 from approximately 9:30 a.m. to 5:00 p.m. Lunch will also be available. This day will be divided into two sections: presentations and a panel discussion. The speakers and panelists will include: TIMOTHY BARRETT, papermaker (seminar coordinator and moderator); KATHRYN and HOWARD CLARK, papermakers; KAREN GARLICK, WALTER HENRY, CONNIE BROOKS, conservators; Richard Valley, paper scientist; and Charles Pearson, protein chemist. Panelists will include all of the speakers plus ROBERT ESPINOSA and JESSE MUNN, conservators. To register for this special session, please use the form provided with the AIC Annual Meeting information. The cost of registration is \$25 (\$12.50 for students) and lunch is \$20. A copy of the abstracts for the papers plus a bibliography and a glossary will be included in the registration fee.

The regular Book & Paper Group program will be held this year on Saturday, May 25 starting at 8:30 a.m. and lasting until about 5:00 p.m. Papers dealing with the conservation of works of art on paper will be given in the morning followed by the business meeting, during which elections will take place as well as other important business. Following the morning session, TIM VITALE is organizing a lunch which will include discussion on ethics in paper conservation. In the afternoon session, papers will generally be book conservation related. Due to the large number of papers being offered this year, coffee breaks will not be possible, although refreshments will be available in the back of the room from mid-session on. The morning session speakers will be (see January AIC Newsletter for titles): RANDALL COUCH, BARBARA GOULD, YOSHI NISHIO and Ryo Nishiumi, SUSAN PAGE, David Hanington, STUART KOHLER and co-panelists ROBERT FUTERNICK, PETER WATERS, and CRAIG JENSEN. The afternoon session speakers will include: DEBORAH EVETTS, ROBERT ESPINOSA, SUE MURPHY and SIEGFRIED REMPEL, Richard

Horton, WILLIAM MINTER, Mindell Dubansky, MERRILY SMITH and KAREN GARLICK, FRANK MOWERY, RICHARD SMITH and co-panelists SALLY BUCHANAN, GARY FROST, GISELA NOACK, and Jan Pidek. *(Please note the change of schedule from that outlined in the January Newsletter.)

CATHY BAKER, Program Chair

WOOD ARTIFACTS GROUP (WAG)



The Sint Maarten Seminar: I ended my last Newsletter article with "Hope to see you in Jamaica in January." If only I had known. . . three days before the opening date of the Jamaica Seminar, rioting broke out and Montego Bay, the site of the meeting, was identified as one of the locations where violent demonstrations took place. After calling anyone who knew anything about Jamaica, reading the AP and UPI releases (there weren't many), and calling the same people all over again, I felt that there

was a significant risk of continued violence. The location of the meeting had to be moved. The telephone soon became an extension of my ear and my dreams were filled with telephone scenarios; it became a race to call out before another call would come in! To make matters more complex, the travel corporation we were using didn't really want to accept the fact that we were moving our location, but they adjusted. After hours of negotiating with the corporation, we were able to hold budget and purchase positions at the Sheraton Mullet Bay Resort on the Dutch side of Saint Martin (or Sint Maarten).

Even though the logistics of changing air reservations required heroic measures for everyone flying to the cities of departure, only eight of the original thirty-six who had signed on were unable to make the adjustment. Departing northern temperatures, from as far afield as London and San Francisco, the 85° mean temperature and slow deliberate pace of the island were welcome conditions. The area proved to be a superb location for combining the intensive formal seminar with a social atmosphere conducive to informal sessions. Full days of lectures were broken by access days allowing time to round out the experience with inland hikes, a cruise on the classic yacht "Water Pearl," a trip to the nearby volcanic island of Saba, and of course water sports and sight-seeing.

The seminar proved to be a spawning ground for some excellent programs that we are in the process of implementing: the WAG will be widening its scope to include a more active relationship with U.K. conservators; a network is being formed for reviewing publications and activities of other professional organizations, to identify and bring to light significant work being done in the area of wood conservation; and lastly, several individual research and technological projects have been established.

I have received several requests for proceedings from the seminar; I am in the process of clearing transcriptions and course materials for publication in a "WAG Year In Review" book which will also include materials from the Berkeley Seminar, individual study groups, and think tanks. If all goes well, the book will be for sale at the AIC book counter at the Washington Annual Meeting.

WAG Luncheon: The WAG will have a luncheon at the conference this year. Thanks to the suggestion of MARTHA MORALES and the kind work of JODY

DEVOLL, we will have an inexpensive (\$19.25) luncheon on Saturday, May 25, at noon. Reservations are necessary and should be sent along with a check, made out to the AIC/WAG. Please mail them to our treasurer, BRUCE MASON, [REDACTED] Newport RI 02840, as soon as possible.

The Conference Schedule: As most of you know, our session will be divided into two sections this year. TERRY WEISSER suggested that the arrangement might allow more time for attending other group sessions; the change should be beneficial, and it might provide more opportunity for disseminating information throughout the conference time. Due to changes in the availability of rooms at the conference hotel, however, we will not have the room we expected for Saturday afternoon. The meeting schedule will be altered to take best advantage of the time we have.

The central purpose of this year's WAG session will be communication amongst ourselves. The presentations will emphasize the interrelationship of wood conservators, beginning with an important presentation on the development of conservation techniques for upholstered seating furniture. Leading our session on Thursday evening, it will include a review of past presentations by the panel coordinator TOM ROBINSON (Philadelphia Museum of Art) and ROBERT MUSSEY (SPNEA). WALLACE GUSTLER (Colonial Williamsburg) will then present recent developments following the work of Tom and Robert. A panel discussion will follow the reviews and presentation.

During the final two hours of the meeting, we will have "rapid fire presentations": five-minute presentations by a variety of individuals working in a variety of disciplines. The intention of this portion of the program will be to present a horizontal overview to provide maximum exposure for communication. It is designed to match a face with a name and a project. The luncheon on the following Saturday will provide a follow-up setting for informal discussions or "shop talk."

On Saturday morning, I will begin the session with a report on our group. Over the past three years, I have been examining the effectiveness of the WAG in serving its members, AIC, and conservation needs of the larger community. The results will be presented along with ideas from several of the WAG's active members for increasing its effectiveness. The report will be followed by a report from our chair emeritus WALTER ANGST (private practice) and reports from several other groups which have been working throughout the year. The business meeting will follow the presentations.

The final presentation on Saturday morning will mark a major step towards structuring our group. The standardization of practices for taking and documenting samples will be addressed. Simultaneous presentations and demonstrations of standard procedures for taking wood, paint, and finish samples will be given by BRUCE MASON (Conservation Technology Group), THOMAS TAYLOR (Colonial Williamsburg), and ROBERT MUSSEY (SPNEA).

Individual Involvement: One of the benefits of the St. Martin Seminar was the increased willingness of individuals to work to increase our professionalism and knowledge. If you are interested in contributing your time and effort to work on projects, contact me or any of the individuals listed below. NICK UMNEY (Victoria & Albert) and GRAHAM POWELL (J.P. Getty) pooled their resources to begin developing the network for evaluating the work of other agencies. MARC WILLIAMS (Smithsonian) assisted in organizing the Winter Meeting and is developing technical seminars for the Smithsonian. GREG LANDREY (Winterthur Museum) will be working to organize more craft or "methods and materials" involvement in our presentations. JOHN MELODY (Winterthur Museum), EMIL SCHNORR (G.W.V. Smith Art Museum), WALTER ANGST (private practice), and JAMES WERMUTH (Conservation Technology Group), are working on ethics and

certification. STEVE CRISTIN-POUCHER (LACMA) and WALTER ANGST are spokespersons for the "consolidation think-tank."

If you have an idea that you think will be valuable to the WAG; if you know of an excellent technical speaker or would be willing to work in developing the next seminar; if you have not actively contributed other than the ten dollars dues, give me a call. There is lots of work to be done.

JAMES A. WERMUTH, Chair

POSITIONS AVAILABLE

EXECUTIVE DIRECTOR, PAINTINGS AND OBJECTS CONSERVATION

The Art Institute of Chicago seeks a paintings conservator for a new position directing the Department of Paintings and Objects Conservation. A graduate degree is required with experience in treating paintings of importance and quality. Administrative responsibilities will be required combined with practice and leadership of staff in paintings treatment. Starting date, no later than June 1985 or by agreement. Salary commensurate with experience plus full benefits. Send resume and names of three or more references to Katharine C. Lee, Assistant Director, The Art Institute of Chicago, Michigan at Adams Street, Chicago, IL 60603.

SENIOR PAINTING CONSERVATOR

The Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, seeks a full-time conservator GS-12 or GM-13 (\$31,619 to \$48,876). Serves as senior painting conservator, with responsibility for performing the full range of conservation work concerning contemporary and modern paintings. Performs technical examinations on works considered for purchase by the Museum to determine their state of preservation and the treatment required. Ensures that museum routines promote preservation. Provides staff with physical and chemical data in order to answer historical questions, expose fakes, forgeries, alterations, establish attributions. Performs or oversees technical examination to determine condition of art objects and appropriate conservation procedures to be used. Uses a variety of techniques such as photography, microscopy, and X-ray. Interprets analysis of materials. Documents work with written reports and photographs. Devises new conservation materials and techniques. Plans and carries out or guides treatment on most difficult or specialized problems of restoration and preservation of paintings. If selected at the GM-13 level: supervises a staff of four conservators. Plans and schedules work, evaluates performance, initiates personnel action. Prepares annual budget estimates.

This position requires 3 years of general and 3 years of specialized experience. General experience is any kind of experience which provided a good basic or general knowledge of the principles of organization and administration. Specialized experience is experience involving the application of the knowledge of conservation literature and theory; skill in its manipulative techniques; background in the history and material of art; knowledge of the chemistry of conservation; knowledge of the materials of which objects are made and of materials used in storage and treatment. This experience must have been sufficiently responsible to show clearly the candidate's ability to perform the duties of the position at the grade of this position. Appropriate education may be substituted for part of the required experience.

Selective Factors: 1) Knowledge of the theories, practices, methods and techniques of conservation applicable to modern paintings, sculpture, and works on paper. 2) Knowledge of materials used in modern painting and sculpture. 3) Ability to communicate orally and in writing. 4) Knowledge of the environment, causes of deterioration, and effects on the objects of preservation techniques.

Quality Ranking Factors: 1) Ability to develop new methods and techniques of conservation. For the GM-13 level only: 1) Ability to supervise a subordinate staff.

Applicants should submit a SF-171, Personal Qualifications Statement, to the Office of Personnel Administration, Smithsonian Institution, 900 Jefferson Drive, SW, Room 1410, Washington, DC 20560, Attention: MPA-85-21-F. An Equal Opportunity Employer.

PAINTINGS CONSERVATOR

This is for a newly organized, private, full service art conservation laboratory. This area has over 150 galleries and 5 museums. Responsibilities include examination and treatment of easel paintings and painted objects. Talents in business and management are also desirable. Candidates should have a graduate degree from an accredited conservation training program and a minimum of two years professional experience. Send resume to: Wilfred Friedman, PO Box 2524, Santa Fe, NM 87504 (Toll free 1-800-621-5884).

PAINTINGS CONSERVATOR

The Texas Conservation Center, a division of the Panhandle-Plains Historical Museum, is presently accepting applications for the position of Assistant Paintings Conservator. This is a temporary, one-year position. Job requirements will include performing conservation evaluation of paintings and conservation/restoration procedures for paintings and related art objects under the supervision of the Paintings Conservator. Candidates must be able to carry out complete written, photographic, and X-ray documentation on paintings. Candidates must have completed graduate training from a recognized conservation training facility or equivalent. Salary range is \$17,000-\$18,000 depending upon qualifications. Contact B. Byron Price, Director, Panhandle-Plains Historical Museum, Box 967, W.T. Station, Canyon, TX 79016 (806-655-7191).

PAINTINGS CONSERVATOR

The Walters Art Gallery, Baltimore, MD is seeking an Assistant or Associate Conservator of Paintings. The Department of Conservation and Technical Research includes a professional staff of four, one Mellon Fellow, and a number of graduate interns. The collection of paintings consists primarily of European works before 1900, on a variety of supports including numerous wood panels.

The Assistant/Associate Conservator will be responsible for examination and treatment of paintings, for general maintenance of the collections, and for examinations supporting curatorial research. Independent research is possible.

Candidates should have a degree from an accredited conservation training program (or have completed equivalent apprentice training). Entry at the Associate level requires at least three years experience after training. Salary commensurate with training and experience. Send letter of application and curriculum vitae to: TERRY DRAYMAN WEISSER, Director, Department of Conservation and Technical Research, Walters Art Gallery, 600 North Charles Street, Baltimore, MD 21201. Applications close April 30. Starting date negotiable.

PAINTINGS CONSERVATOR

The Museum of Art, Carnegie Institute seeks a department head responsible for supervising the museum's general conservation program. Specialty in paintings conservation. MA or certification from a recognized conservation program or equivalent required. Art history training desirable and significant museum and conservation experience essential. Salary negotiable. Position available April 15. Send resume to Dr. John R. Lane, Director, Museum of Art, Carnegie Institute, 4400 Forbes Avenue, Pittsburgh, PA 15213.

PAINTINGS CONSERVATOR

The Henry J. Francis Du Pont Winterthur Museum is seeking candidates for the position of paintings conservator. Responsibilities include: examination and treatment of easel paintings and painted objects; supervision of an Assistant Conservator; and instruction of graduate conservation students. Candidates should have a degree from a recognized conservation training program or its equivalent and 5 years experience. Interested candidates should send resume to: Nancy Richards, Senior Curator, Winterthur Museum, DE 19735.

PAINTINGS CONSERVATOR

A full-time assistant or associate professorship in paintings conservation is available in the Art Conservation Department, State University of New York College at Buffalo. The position leads to a continuing appointment, and has an initial assignment in Cooperstown, New York. In the summer of 1987, the department will move into a custom-designed, spacious new facility on the Buffalo State College Campus. In this location there are many new opportunities for the further strengthening and development of department training and research. The appointee will have primary responsibility for the paintings conservation instruction provided twenty art conservation M.A. degree candidates, an average of four of whom select this area as their major each year. Paintings conservation courses include a survey of the traditional and contemporary paintings materials and fabrication techniques, and the theory and practice of paintings conservation. All courses include lecture and laboratory sessions with an emphasis on the acquisition of basic conservation skills through practice. Curriculum restructuring and development will be an essential activity; research utilizing the department's well-equipped laboratories will be encouraged. A candidate should be a graduate of a postbaccalaureate conservation training program and have postgraduate experience in paintings conservation practice and/or teaching. Application will be considered from individuals lacking formal conservation training but who hold a baccalaureate degree and have extensive experience in the above areas. The position starting date is December 1, 1985. Applications, which should include current curriculum vitae and the names of three professional references should be sent to: Dr. CHRISTOPHER TAHK, Director, Art Conservation Department, State University College of Buffalo, PO Box 71, Cooperstown, NY 13326-0071. The appointment is subject to State budgetary approval and availability of funds. The State University of New York is an Affirmative Action/Equal Opportunities Employer and encourages applications from women and minorities.

JR. ASSISTANT PAINTINGS CONSERVATOR

A junior assistant paintings conservator position will be available September 1985 at the Cincinnati Art Museum. Duties will include examination and participation in all aspects of painting conservation under the direction of the Head Conservator. Requirements: graduate from a recognized conservation program or equivalent experience. Painting majors with interest in objects preferred. Send salary requirements with resume and three references to ELISABETH BATCHELOR, Head Conservator, Cincinnati Art Museum, Eden Park, Cincinnati, OH 45202. An equal opportunity employer.

OBJECTS CONSERVATOR

Anthropology Conservation Laboratory, Smithsonian Institution has an immediate opening for an Objects Conservator whose major duties will be the conservation of ethnographic objects and the coordination of anthropology conservation activities.

Candidates must have a graduate degree in conservation or equivalent experience plus one-year specialized experience in objects conservation and the coordination of large projects for a GS-11 (\$26,381).

If hired as a GS-12 (\$31,619), the incumbent will be the senior Ethnographic Conservator and will also assist with teaching and supervision of conservation interns. Commensurate specialized experience is required.

Candidates must submit a standard form 171, transcript or a listing of undergraduate and graduate work and an explanation of their qualifications for this position to Alice Hajjar: Office of Personnel Administration, A&I Room 1410, Smithsonian Institution, Washington, DC 20560, Attn: MPA-85-130-F (AIC). Deadline to apply is April 11, 1985. The Smithsonian is an Equal Opportunity Employer.

OBJECTS CONSERVATOR

The Chicago Conservation Center has an opening for an Objects Conservator. The position offers the examination and treatment of a wide variety of three-dimensional materials. The applicant would also be working with the Paper, Textile and Painting Conservators in assisting area institutions and private collectors in the care of their collections. Travel for on-location consultations for display, storage and treatment would be included in the position's opportunities. The applicant should have a degree from a recognized training program plus museum experience. Health benefits, conference travel allowance and moving expenses are included. Salary negotiable. Interested applicants can direct resumes to BARRY R. BAUMAN, Director, Chicago Conservation Center, 730 N. Franklin, Chicago, IL 60610.

ASSISTANT OBJECTS CONSERVATOR

The Brooklyn Museum seeks a full-time conservator, for a one-year grant-funded position, to organize, condition, treat and design installation of 20 feet of Egyptian limestone relief from the Tomb of Nesipekashuty. Along with this project, to work and assume staff responsibilities in the Museum's Conservation Department. Candidates should have a degree in conservation or the equivalent. Send resume to Personnel Department, The Brooklyn Museum, 188 Eastern Parkway, Brooklyn, NY 11238.

PAPER CONSERVATORS

Supervisory Paper Conservator. Salary: \$21,309-31,609, plus benefits; dependent upon experience and qualifications. Duties include management of a large, active, and very well-equipped paper conservation laboratory, supervision of an assistant conservator and a technician, and recruitment and supervision of contractors and interns. The work of the lab includes: 1. Planning conservation surveys and related rehousing and treatment programs for an extremely large and varied collection of paper art, documentary, and three-dimensional material, and photographs. 2. Examining and treating objects required for exhibitions and loans. 3. Advising the Head Conservator on the long and short-term conservation program needs of the museum's paper and photographic collections. 4. Advising and training other museum staff in basic care, handling, and storage procedures.

Research relevant to the collections and participation in professional activities are encouraged.

Assistant Paper Conservator. Salary: \$21,304-26,381, plus benefits; dependent upon experience and qualifications. Duties include the examination and treatment of paper and photographic art, archival, and three-dimensional material, and assisting the supervisor with the other activities of the laboratory described above.

These full-time permanent Federal Civil Service positions are currently available and will remain open until filled.

Contract, and temporary or part-time employment opportunities are also frequently available, depending upon current exhibit schedules, and survey and rehousing projects.

For further information about these positions and application procedures, contact: SCOTT ODELL, Head Conservator, Division of Conservation, National Museum of American History, Smithsonian Institution, (202) 357-1735.

CONSERVATION MATERIALS, LTD.

Introducing two new products —

Horsehair Paste Strainer

Thru the suggestion of the Nishimura family, who make our exquisite Japanese brushes, we located Mr. Mizohawa who makes a very traditional, Kyoto style, horsehair paste strainer. Conservators who saw the first samples tell us they are beautifully made with good hole size uniformity.

Multiwax X-145A

We are now stocking this very low melting micro-crystalline wax. Its 155°F melting point is a full 20° lower than Victory Wax or Multiwax W-445 and X-145A is being used in a new all wax (no resin) relining technique.

BOX 2884, SPARKS, NV 89431 702-331-0581

PAPER/ETHNOGRAPHIC CONSERVATOR

The Pacific Regional Conservation Center at Bishop Museum has received a grant from the National Science Foundation to continue remedial treatment of Hawaiian and Pacific tapa cloth and to carry out research into treatment of oiled and mamaki tapa. Conservation experience with paper or ethnographic materials is essential and a working knowledge of paper techniques is desirable. The applicant will work with curatorial staff, supervise volunteers and assist in the research portion of the grant. The position is offered for a six month period with a stipend of \$1000 per month. It is available immediately. Interested applicants please send resume or curriculum vitae to: Ann Muir, Personnel Officer, Bishop Museum, PO Box 19000-A, Honolulu, HI 96817.

PAPER CONSERVATOR

The Cincinnati Art Museum has been awarded a grant for the employment of a paper conservator to fill a new position. Initial appointment one year. Incumbent will survey the collection of Prints, Drawings & Photographs for conservation priorities and treatment under the supervision of the Head Conservator.

Graduation from an accredited conservation program or equivalent experience is required. Salary commensurate with experience, plus excellent fringe benefits. For additional information, interested candidates should contact: ELISABETH BATCHELOR, Cincinnati Art Museum, Eden Park, Cincinnati, OH 45202 (513-721-5204, Ext. 238). An EOE employer.

ASSOCIATE PAPER CONSERVATOR

The Nelson-Atkins Museum of Art seeks an Associate Paper Conservator who is capable of independent work, including examination and treatment of works of art on paper in the collection. The candidate should be able to maintain and run a small laboratory, collaborate with curatorial staff and be concerned with maintaining the collection within a proper museum environment. Additional responsibilities would include the hiring, supervising and training of a paper technician, and possibly summer trainees from a graduate program. The Associate Conservator would report to the Chief Conservator.

Candidates should be graduates of an accredited conservation program or have the equivalent experience plus a minimum of 2 years experience in the field. The salary is negotiable, depending on experience. Fringe benefits include medical and dental insurance plus a retirement program. AA/EOE.

Send resume with references to FORREST R. BAILEY, Chief Conservator, Nelson-Atkins Museum of Art, 4525 Oak St., Kansas City, MO 64111.

CONSERVATION BOOKBINDER

Yale University Library, Conservation Division, seeks a full-time bookbinder to perform a variety of tasks related to the conservation of books, papers, rare books and research materials. Requires: High school diploma, 3-5 years of training in bookbinding and conservation with an experienced conservator. Thorough understanding of the fundamentals, techniques and history of bookbinding. Knowledge of all current paper and book conservation techniques. Great manual dexterity and patience with detailed work. Send resume with 3 references to Diane Turner, Yale University Library, Box 1603A Yale Station, New Haven, CT 06520. Deadline: April 15, 1985.

BOOK CONSERVATOR, PAPER CONSERVATOR

Large Pacific Northwest, research oriented conservation lab seeks to fill two new positions. Book conservator should be well grounded in pre-1800 book restoration. Paper conservator should be well grounded in the nature and restoration of 19th and 20th century archival and graphic arts paper. Salaries up to \$15,000 plus benefits, based on experience. Send resume and letter of inquiry to JACK C. THOMPSON, Thompson Conservation Laboratory, 1417 NW Everett, Portland, OR 97209.

CONSERVATOR OF DECORATIVE ARTS AND SCULPTURE

The J. Paul Getty Museum has a vacancy for an Associate Conservator for Decorative Arts and Sculpture. Duties to include assisting the Conservator of Decorative Arts in all aspects of conservation, preservation, and documentation of objects in the Decorative Arts and Sculpture collections, and to manage the Department in the absence of the Conservator. The Associate will instigate and implement treatments and research projects appropriate to objects in the collection, supervise and train assistants, and maintain contact with other professionals in the field. Minimum qualifications are at least seven years active conservation experience with objects following degree and conservation training. Preference may be given to applicants who have had additional experience with museum construction projects. Salary commensurate with experience and training. Excellent fringe benefits. Send letter of application and resume with three references to Personnel Coordinator, The J. Paul Getty Museum, P.O. Box 2112, Santa Monica, CA 90406.

CONSERVATION SCIENTIST OBJECTS CONSERVATOR

The Technical Laboratory of the Freer Gallery of Art, Smithsonian institution is expanding its staff over the next few years to accommodate the additional demands of the new Arthur M. Sackler Gallery, now under construction. The two Galleries together form the Center for Asian Art. The following Federal positions, approved for the Arthur M. Sackler Gallery, form part of the staff of the Laboratory, which will (like other departments) serve both units.

Conservation Scientist (GS-9, \$21,804). To assist in the day-to-day scientific work of the laboratory; to help in identifying and analyzing materials found in works of art in the collection; to help in studying causes of deterioration and possible methods of conservation. Candidates should have a background of laboratory work in the physical sciences and knowledge of a variety of techniques for analysis and material identification. Experience in museum or archaeological laboratory practice would be an advantage.

Objects Conservator (GS-9/11, \$21,804/\$26,381). To perform general objects conservation duties. Particular experience in the examination and restoration of ceramics is preferred: the collections contain extensive holdings of Chinese and other Asian ceramics from the 4th millennium B.C. to the 19th century A.D. A demonstrable ability in the treatment of objects and a general knowledge of the principles of conservation are the major prerequisites for the position. Further duties

entail the examination and treatment of objects composed of glass, stone, metal, wood, lacquer, or other materials; the determination of methods of manufacture and the identification of materials, and advising on the display and storage environments for works of art.

United States citizens and Federal Register applicants will receive preference. Positions are open until filled. Applications and requests for information: Mrs. Sarah Newmeyer-Hill, Administrative Officer, Center for Asian Art, Smithsonian Institution, Washington, DC 20560 (202-357-2253).

CONSERVATION SCIENTIST

The Australian Museum is seeking a Conservation Scientist (Scientific Officer) to undertake research work aimed at providing practical solutions to conservation problems associated mainly with the ethnographic collections. This could involve work on deterioration, preventative techniques, materials testing and evaluation, and the development of new conservation treatments. The position would also include providing scientific support for the Museum's overall conservation program. Applicants should have a post-graduate degree or equivalent in conservation or appropriate discipline.

Salary: Aus \$18,578-29,554 with progression to \$36,123 subject to certain conditions.

Enquires: Miss S. WALSTON, Head of the Materials Conservation Division, The Australian Museum, 6-8 College St., Sydney, NSW 2000 (Tel: 02-3398374).

Applications: The Staff Manager at the above address.

GRANTS AND INTERNSHIPS

INTERNSHIP IN ARCHAEOLOGICAL CONSERVATION

The Kelsey Museum of the University of Michigan invites applications for an internship in the conservation of Greek, Roman, and Egyptian archaeological materials including ceramics, glass, textiles, baskets, and stone. This one-year internship beginning September 1, 1985, is intended for a final year student or a new graduate of a conservation program. It will include work in the Museum and in the field at Tel Anafa, Israel, in the summer of 1986.

The intern will choose a project in consultation with Museum staff. A stipend is available. Please send resume and two letters of recommendation to: AMY ROSENBERG, Associate Curator of Conservation, Kelsey Museum of Archaeology, 434 S. State St., Ann Arbor, MI 48109 (313-764-9304) by April 1, 1985.

MELLON FELLOWSHIPS IN TEXTILE CONSERVATION

Mellon Fellowships are available at the Textile Conservation Workshop, South Salem, NY. Whenever possible, fellowship applicants should already have reached an advanced level of experience or training. A young professional with either a major specialization or subinterest in textiles may apply.

Fellows will perform conservation treatment, conduct research and be trained in outreach conservation education. Fellowship recipients will be expected to spend the duration of the one year fellowship at the

TCW. Start up time is flexible. Letters of inquiry and resumes should be sent to Patsy Orlofsky, Executive Director, Main St., South Salem, NY 10590.

SUMMER INTERNSHIPS IN TEXTILES

The Textile Conservation Laboratory at the Conservation Analytical Laboratory in the Smithsonian Institution is offering four summer internships. The internships will be for ten weeks and offered in two areas: archaeological/ethnographic textiles and 19th century flags. Supervised, practical work will be balanced with research and experiments in related topics. Financial assistance may be available. For further information, contact MARY BALLARD, Senior Textile Conservator, Conservation Analytical Laboratory, Museum Support Center, Smithsonian Institution, Washington, DC 20560 (202-287-3700).

MELLON FELLOWSHIP

The Balboa Art Conservation Center is pleased to announce the availability of one Andrew W. Mellon Fellowship in the conservation of paintings and polychromed sculpture for an individual who has completed primary training in the conservation of paintings. The fellowship is for one year, beginning in September 1985, and may be renewed for a second year. Applicants should be graduates of recognized conservation training programs or individuals with equivalent apprenticeship experience. The stipend is \$16,000 and funds are also available for travel and other reasonable material expenses incident to the fellowship. Send resume with education and professional experience, a letter indicating interest and goals in conservation, three letters of recommendation (two professional) and a portfolio documenting at least three examinations and treatments to: GARY WADE ALDEN, Director, Balboa Art Conservation Center, PO Box 3755, San Diego, CA 92103.

YOU ARE INVITED.....

TO VISIT OUR BOOTH AT THE ANNUAL MEETING AND MEET WITH MR. SIMON GREEN OF THE BARCHAM GREEN PAPER MILL IN ENGLAND, TO DISCUSS WITH HIM HAND-MADE WESTERN PAPERS FOR CONSERVATION. WE WILL HAVE ON DISPLAY OUR EXTENSIVE COLLECTION OF ACID-FREE PAPERS AND BOARDS FROM AROUND THE WORLD.

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LONG ISLAND CITY, NY 11101
718-937-7100

GRADUATE FELLOWSHIPS: 1985-86

The School of Library Service, Columbia University, has been awarded one fellowship by the U.S. Department of Education under Title IIB of the Higher Education Act for 1985-86 for the Doctoral program. Priority for the fellowship award will go to members of racial or ethnic minority groups who are interested in opportunities for professional advancement which might otherwise be unavailable to them. The fellow chosen will receive full tuition and a stipend of \$6000 for twelve months. Applicants must meet the admission requirements of the School of Library Service and be US citizens or permanent residents. The deadline for fellowship applications will be May 15, 1985. Recipients of awards must begin the programs of study full time in the fall 1985 term. For further information and application forms please contact: Carol L. Learmont, Associate Dean/Admissions, School of Library Service, 516 Butler Library, New York, NY 10027 (212-280-2292).

FELLOWSHIP IN OBJECTS CONSERVATION

The L.W. Frohlich Charitable Trust has awarded funds for a two-year fellowship in the Metropolitan Museum of Art's Department of Objects Conservation. Fellowship applicants should be conservators, art historians, or scientists who are at an advanced level in their training and who have demonstrated commitment to the physical examination of art objects. The fellowship recipient will receive a stipend of \$14,500 for the first year and \$16,000 for the second plus \$2,000 during the first year and \$2,500 during the second for travel, books, and other necessary expenses. Applications must include: complete address and phone, full resume, a statement of intent describing what the applicant intends to accomplish during the fellowship and how this will be of benefit, a tentative work schedule, and three recommendations (at least one academic and one professional). Send applications by April 1, 1985 to: James H. Frantz, Conservator, The Metropolitan Museum of Art, Fifth Avenue at 82nd Street, New York, NY 10028.

ADVANCED INTERNSHIP IN PAPER CONSERVATION

The Philadelphia Museum of Art offers a one-year advanced internship in the conservation of art on paper to an individual who has completed a graduate training program in art conservation or has equivalent experience. The internship year may begin between June 1 and September 1, 1985. Funded in part by the National Museum Act, the internship includes a stipend of \$15,000 plus benefits, as well as a travel allowance of \$1,000. The intern selected will work with paper conservators DENISE THOMAS and FAITH ZIESKE. Resumes with references should be sent by April 30 to MARGENE H. BUTLER, Head of Conservation, Philadelphia Museum of Art, Post Office Box 7646, Philadelphia, PA 19101-7646.

GRANTS RECENTLY AWARDED

The Conservation Center for Art and Historic Artifacts has been awarded \$110,000 from the J.N. Pew, Jr. Charitable Trust of the Glenmede Trust Company. The funds will be used to support renovation of the Center's new facility.

The Textile Conservation Workshop, South Salem, NY was awarded a grant from the National Endowment for the Arts to partially fund the purchase of a stereomicroscope and a vacuum hot table.

PEOPLE

LAWRENCE MAJEWSKI will present the annual Ruthford J. Gettens Memorial Lecture at the Freer Gallery of Art, Tuesday, April 9, at 8:30 p.m. His subject will be "Ethical Problems in Conservation of Some Oriental Monuments"....EVELYN KOEHLIN has accepted the position of Assistant Paper Conservator at the Yale Center for British Art....MARGARET GEISS-MOONEY has moved her studio for the conservation of textiles and costumes to 1124 Clelia Court, Petaluma, CA 94952. Her new telephone number is 707-763-8694....THE NORTHEAST DOCUMENT CONSERVATION CENTER announces the election of Fay Zipkowitz, Director, Rhode Island Department of State Library Services, as Board Chairman for NEDCC....TONY RAJER, Paintings Conservator at the Texas Conservation Center, has been awarded a second Fulbright grant for the summer of 1985 to teach art conservation at the University of Sao Paulo, Brazil....MERVYN F. HUTCHINSON has left the Auckland City Art Gallery and taken a new position with the Vancouver Art Gallery, Vancouver, BC....JANICE HINES DOBSON recently attended the Turkish Textile and Rug Congress in Istanbul. After the conference, she presented lectures and demonstrations on Oriental methods of repairing paper objects at the Paper Lab of Topkapi Palace Museum, Istanbul....MELISSA S. MEIGHAN, FAITH ZIESKE, and SUZANNE PENN, recently joined the staff of the Philadelphia Museum of Art as respectively Assistant Conservator of Decorative Arts, Assistant Conservator of Art on Paper, and Associate Conservator of Paintings. JEAN F. ROSSTON is completing her third and final year as Mellon Fellow there in Paintings Conservation....SONJA FOGLE has just completed conservation of two totem poles on contract for the Department of the Interior....ROGER BROUSSAL has retired as Chief Conservator of the Asian Art Museum in San Francisco, a post he has held since the collection was given to the city in 1962. He has been appointed Conservator Emeritus and will continue to act in an advisory capacity and to work in private practice. ALEXIS PENCOVIC has been appointed Head of Conservation; RICHARD BARDEN is now Assistant Conservator....CATHERINE ROGERS, a graduate of the Virginia Commonwealth University Pre-Conservation curriculum, has been a student of JOSEPHA CARAHER and ELISABETH PACKARD since September 1984....RICHARD FRIEDER is leaving Princeton University to assume the position of Conservation Officer at Northwestern University in March 1985. He can be reached at: Northwestern University Library, 1935 Sheridan Road, Evanston, IL 60201, 312-492-7599....Two new interns at the Textile Conservation Workshop are JANE KETCHAM, funded by the National Museum Act, and Delores Keesee, funded by New York State Council on the Arts and the National Endowment for the Arts.

OBITUARY

MASKELL EWING of Stonington, CT passed away recently. Our condolences to his family.

MISSING PERSONS

DIANA PETULLA, HANNA MERIANS, STEVEN PRINS, KATHLEEN ORLENKO.

LOCAL GUILDS AND ASSOCIATIONS

BAY AREA ART CONSERVATION GUILD officers for the 1984-85 year are: President, GENEVIEVE BAIRD; Vice-President and Program Chairperson, ROBIN TICHANE; Secretary, ELISABETH CORNU; Treasurer, and Board Member, ELISABETH CRUMLEY; Board Members At-Large, ROGER BROUSSAL, KEIKO KEYES, ROBERT FUTERNICK; Newsletter Editor, MARGARET (MEG) GEISS-MOONEY; Membership Secretary, LINDA SCHEIFLER. A directory of all guild members was published in November. If you wish to obtain a copy, please contact ROBIN TICHANE, [REDACTED] San Francisco, CA 94131. The next programs will be: May 14, "Conservation of Carpets and Rugs" and June 11, "Archaeological Art Conservation."

NEW YORK CONSERVATION ASSOCIATION is offering a series of conservation films. "Conservation of Far Eastern Painting and Sculpture" will be shown on April 3; "Restoration of the Statue of Liberty" is tentatively scheduled for June 5. Tickets are \$5.00 each and must be paid in advance. Mail check and self-addressed envelope to: New York Conservation Association, c/o PAUL HIMMELSTEIN, 444 Central Park West, New York, NY 10025. All films will be shown at the American Museum of Natural History, 77th Street entrance.

TEXTILE CONSERVATION GROUP of New York, May 9, 6:00 p.m., Cooper-Hewitt Museum. "Upholstery Conservation," by Kathy Gill. For information, contact POLLY WILLMAN (718-638-5000, ext. 388).

The Spring Meeting of the MIDWEST REGIONAL GUILD is set for 20 April in Cincinnati. The main speaker will be Gerry Hedley of the Courtauld Institute, who will lecture on "Air Flow Linings--Methods, Successes and Problems," "Lining without heat and Moisture," "Polymer Dispersions Artificially Aged," and "Techniques of Some Courtauld Institute Impressionist and Post-Impressionist Paintings." For more information contact ELISABETH BATCHELOR [REDACTED] or CATHERINE METZGER [REDACTED].

CONFERENCES, COURSES, SEMINARS

March 4-8. May 13-17. July 1-5. September 9-13. November 4-8. Various of Water Gilding courses, LONDON. Contact: Peter and Frances Binnington, [REDACTED] London SW 11 1SX, England (223-9192).

April 12-14. ALBANY, NY.
May 10-12. CINCINNATI, OH.
June 14-16. DENVER, CO. Successful Rehabilitation Workshops. Contact: Association for Preservation Technology, 345 Union St., New Bedford, MA 02740 (617-996-3383).

March 20. Deadline for application to Courtauld Institute of Art for their diploma course in the Conservation of Wall Paintings. Contact: Registrar, Courtauld Institute of Art, 20 Portman Square, London W1H 0BE, England.

March 30-31. Book Structures Based on the Accordion Fold with HEDI KYLE, Bronx, NY.

May 12-13. Millimeter Binding/Danish Binding with Ole Olsen, BRONX, NY. Contact: Helen McLean, Workshop Chairman, 104 W. 17 Street, #3N, New York, NY 10011 (212-505-5817).

April 1-5. Workshop: Making of Drying Screens, NEW YORK. Contact: SONDRRA CASTILE, Metropolitan Museum of Art, 5th Ave. at 82nd, New York, NY 10028.

April 8-13. Preventative Conservation in Museums, EDINBURGH, SCOTLAND. Organized by ICCROM and SSCR. Taught by Gael de Guichen. Contact: Joyce Townsend, Glasgow Art Gallery, Kelvingrove, Glasgow G3 8AG, Scotland.

April 10-12. Conservation of Archival Materials, AUSTIN, TX. Contact: Patricia Palmer, HRHRC Conservation Department, P.O. Drawer 7219, Austin, TX 78713 (512-471-9117).

April 13. Oriental Binding by Peter Geraty.

May 15-19. Full Cover Bookcover Workshop by Ole Olsen, NEW HAVEN, CT. Contact: The Creative Arts Workshop, Inc., The Bindery, 80 Audubon St., New Haven, CT 06511 (203-562-8396).

April 26. Symposium on the Appraisal of Architectural Drawings and Records, CAMBRIDGE, MA. Contact: Mass COPAR, P.O. Box 129, Cambridge, MA 02142.

May 2-3. Conservation and Management of Photographic Collections, HARTFORD, CT. Sponsored by NEDCC. Contact: Martha Wajan, Connecticut Historical Society, 1 Elizabeth St., Hartford, CT 06105 (202-236-5621).

May 13-16. May 20-23. June 3-6. Colorimetry: An Intensive Short Course for Industry, ROCHESTER, NY. Contact: Ms. Martha Pschirrer, Munsell Color Science Laboratory, Rochester Institute of Technology, PO Box 9887, Rochester, NY 14623 (716-475-6013).

May 13-16. Computer Technology in Conservation, IIC-CG Training Workshop, HALIFAX, CANADA. Contact: John Perkins, Halifax '85, Nova Scotia, Canada B3J 2J7 (902-426-3452).

May 17-19. IIC-CG Conference, HALIFAX, CANADA. Contact: Edward Paterson, Programme Chairman, IIC-CG, Halifax '85, 1532 Birmingham St., Halifax, Nova Scotia, Canada B3J 2J7 (902-426-7448).

May 21-22 (tentative). The Care and Maintenance of Natural History Collections, TORONTO, CANADA. Contact: Royal Ontario Museum, Toronto, Canada.

May 29-30. Annual Meeting of the Council for Optical Radiation Measurements, GAITHERSBURG, MD. Sessions on Infrared Radiometry, Array Radiometry, and Spectrophotometry. Contact: Alton R. Karoli, The Eppley Laboratory, Inc., 12 Sheffield Ave., Newport, RI 02840 (401-847-1020).

May 31. Watercolors, ENGLAND. Contact: The Institute of Paper Conservation, Leigh Lodge, Leigh, Worcester WR6 5LB, England.

June 10-14. Conservation of Ukiyo-e Prints, Intermuseum Laboratory, OBERLIN, OH. Contact: BETTY FISKE, Metropolitan Museum of Art, 5th Ave at 82nd, New York, NY 10028 (212-879-5500).

First half of July. 5th International Restorer Seminar, VESZPREM, HUNGARY. Contact: Istvan Eri, National

Centre of Museums, Restoration Department, H-1476 Budapest 100, POB 54, Hungary.

July 7-10. Preservation of Color Photographs.

August 18-22. Preservation of Black-and-White Photographs, ROCHESTER, NY. Contact: RIT/T&E Seminar Center, One Lomb Memorial Drive, P.O. Box 9887, Rochester, NY 14623-0887 (716-475-2757).

July 8-12. Computers for Small Collections.

July 8-12. Textile Conservation Problems and Practices.

July 15-26. Degradation of Textile Fibres, COLLEGE PARK, MD. Contact: Dr. Jo B. Paoletti, Summer Workshop Director, TXCE Dept., 2100 Marie Mount Hall, University of Maryland, College Park, MD 20742 (301-454-6494).

August 25-28. Second International Symposium: The Stability and Preservation of Photographic Images, OTTAWA, CANADA. Contact: The Society of Photographic Scientists and Engineers, 7003 Kilworth Lane, Springfield, VA 22151.

September 25-27. 5th International Congress: The Weathering and Protection of Stone, LAUSANNE, SWITZERLAND. Organized by ICOMOS. Contact: Mr. V. Furlan, Laboratoire de Conservation de la Pierre, Ecole Polytechnique Federale de Lausanne, Chemin de Bellerive 32, 1007 Lausanne, Switzerland.

October 18. Attacking Fungal Growth on Paper: A Mycologist's Approach by Dr. Denis Allsopp. Contact: The Institute of Paper Conservation, Leigh Lodge, Leigh, Worcester WR6 5LB, England.

CONSERVATION ANALYTICAL LAB, SMITHSONIAN INSTITUTION SYMPOSIA

May 13-17. Techniques, Uses, Differences and Operating Parameters of Current Suction Tables. Apply by April 15, to TIMOTHY VITALE at address below. Please include a short note on your reasons for attending the course.

May 28-31. Wood Identification for Conservators. Hand lens and microscopic identification of softwoods and hardwoods. Taught by Dr. Richard Dodd, Forest Products Laboratory, U.C., Berkeley. For further information, contact MARC WILLIAMS (202-287-3729), or at address below.

June 12-14. Polymer Chemistry. Introductory survey of organic and physical polymer chemistry. Taught by the American Chemical Society. For further information, contact DON WILLIAMS (202-287-3729), or at address below.

September 9-13. High Quality Molding and Casting of Museum Objects. Practical instruction in making replicas and molds of museum objects, principally with silicone rubber and epoxy resin. Taught by E. Benner Larsen, Lecturer, School of Conservation, Copenhagen. For further information, contact CAROL GRISSOM (202-287-3732), or at address below.

September 23-27. Glass Restoration. Instruction in techniques of repair and restoration of glass vessels with synthetic resins. Taught by Sandy Davison, freelance restorer and part-time demonstrator, Institute of Archaeology, University of London. For further information, contact CAROL GRISSOM (202-287-3732), or at the address below.

Symposia will be held at the Conservation Analytical Lab, Museum Support Center, Smithsonian Institution, Washington, DC 20560.

MATERIALS

Andrews/Nelson/Whitehead has added several new items to their line of pHase 7 conservation board. This acid-free, non-rag board is available in various sizes and plies. Samples are available through Andrews/Nelson/Whitehead, Art Paper Department, 31-10 48th Avenue, Long Island City, NY 11101, (212) 937-7100.

BookMakers is now stocking buckram strips for book repair. The strips are cut from Holliston Record Buckram, group D, in 3 and 4 inch widths. The available colors are: burgundy, blue, olive green and gray. A strip 4 in. x 1 yard is 40¢, 3 in. x 1 yard is 30¢. The minimum order is 100 yards of 3 in. or 4 in. or a combination of both. Contact: BookMakers, 2025 Eye St., NW, Washington, DC 20006, (202) 296-6613.

ABRASIVES

Elena Agnini uses a series of fine abrasives embedded in a latex sheet, for fine finishing of fills. The flexible abrasive sheets are effective on uneven surfaces, and can even be washed and reused. The abrasive particles can discolor fills or paint: testing is recommended. Micro-mesh is available in two forms, one especially for metals. The regular Micro-mesh uses silicon carbide in all grades except for the finest, 12,000, which is an aluminum oxide. Polysand, developed by Fred Anthon for use in restoration, comes attached to a foam backing, or latex sheet. All grades are available in aluminum oxide. 1000, 4000, and 6000 mesh are available in silicon carbide. Due to reaction with the substrate, aluminum oxide is more effective on ferrous metals while silicon carbide is better for siliceous materials.

Micro-mesh: Micro-Surface Finishing Products Inc., 1217 West Third St., Box 818, Wilton, IA 52778 (319-732-3240). For orders under \$100: Ms. Roberta Zoller, Micro-Mesh Specialties, 3714 W. 211th Place, Matteson, IL 60443 (312-748-0644). Polysand: Polysand Inc., 3169 Penny Drive, Simi Valley, CA 93063 (805-522-7765).

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PUBLICATIONS

The Restoration of Leather Bindings. Revised edition by Bernard C. Middleton. Chicago: American Library Association, 1984. \$25.00. Since the first edition in 1972, many changes have occurred in binding restoration. This updated edition is well illustrated.

Completing the Picture: Materials and Techniques of Twenty-six Paintings in the Tate Gallery. The Tate Gallery. London: The Tate Gallery Publications Department, 1982. \$8.10. Draws attention to the materials and techniques of various artists represented at the Tate. Each essay is by a member of the Conservation Department, and may discuss one or many paintings by an artist, examination, photodocumentation, or techniques of the artist. Includes a glossary and bibliography.

Developments in Polymer Degradation-3. Edited by N. Grassie. London: Applied Science Publishers, 1981. \$60.00. The third volume in the series represents the latest developments in the field of polymer degradation. The chapters are written by prominent investigators in the field reporting from laboratories around the world. Discusses such topics as: thermal degradation, photochemical degradation and thermal analysis methods.

The Effectiveness of Polymer Stabilizers in Pigmented Varnish Films. KAREN POTJE. Submitted to the Dept. of Art, Queen's Univ. in fulfillment of the Master of Art Conservation degree. Kingston, Ontario: Queen's University, 1983. This study was undertaken with the hopes of stabilizing pigmented dammar and Ketone Resin N formulations against yellowing and loss of solubility in order to allow their use for inpainting. The report and results are given.

Protein Chemistry for Conservators, the volume of papers published in conjunction with the 1984 AIC pre-conference seminar, is currently out of print. If sufficient interest is generated, the book will be reprinted. Please send a post card to the AIC office, 3545 Williamsburg Lane, NW, Washington, DC 20008, if you would like to order a copy. The anticipated price per volume is \$15.00.

The AIC office now has copies of the IIC publication, Adhesives and Consolidants. If you would like to place an order, please send a check for \$25.00 plus postage to the AIC office. US residents should include \$1.50 for UPS shipping. Foreign members and residents of Alaska and Hawaii should indicate their preference for air or surface shipping. Foreign members will be billed for shipping costs.

If you need an extra copy of the AIC Directory 1984-85 it's here. Cost is \$20.00 for non-members; \$10.00 for members. Please add \$1.75 UPS shipping for all orders within the continental U.S. Foreign orders will be shipped surface or air book as requested.

The National Institute for Conservation (NIC) has prepared a preliminary report on priorities for scientific research in support of museum conservation. This is viewed as an ongoing effort, and NIC would like to elicit contributions from the broader conservation community.

In order to distribute the report, it will be necessary to recover the costs of photocopying, postage and handling. If you want to obtain, review and/or comment on this report, please send a check in the amount of \$4.00 to NIC, A&I-2225, Smithsonian Institution, Washington, DC 20560. Ask for the Science Priorities Report.

NEWS IN GENERAL

MUSEUM FIRE

On December 31, 1984, a fire swept through the Byer Museum of Art in Evanston, Illinois. A substantial part of an estimated \$12,000,000 in paintings, sculptures, textiles, and books were damaged or destroyed. The collection included works by Mark Rothko, Jacques Lipschitz, Robert Motherwell and Robert Natkin. Emergency conservation procedures for the paintings, textiles, and graphic pieces were handled by BARRY BAUMAN, DILYS BLUM, and ROBERT WEINBERG from the Chicago Conservation Center. The Center has also been asked to undertake the cleaning and conservation repairs of these pieces. BILL MINTER is overseeing the conservation of the large library that was housed within the museum. The Byers have not decided if they plan to reopen the museum. The 76-year-old, three-story building will be torn down.

CONSERVATOR LISTING

At the present time, the North Atlantic Regional Office of the National Park Service maintains a listing of conservators who wish to do contract conservation work. When conservation projects arise within the Region, a "Request for Proposal" is published in the US Commerce Daily and additional copies are forwarded to conservators appearing on the Regional listing. If you would like to have your name added to this listing, please forward your name, address, and object class specialty to: Edward Kallop, Staff Curator, NARO, National Park Service, 15 State Street, Boston, MA 02109.

NEW APPOINTMENTS AT THE GETTY

HAROLD M. WILLIAMS, President of the J. Paul Getty Trust, has announced two new appointments to the Getty staff. Michael Ester has been added as Director of the Getty Art History Information Project. Mr. Ester, formerly Associate Professor of Archeology at Rutgers University, has taught courses in the application of computers to the humanities and has served as computer consultant for numerous institutions and projects. The second appointee, Luis Monreal, will be the new Director of the Getty Conservation Institute. Mr. Monreal, a long-time advocate of increased conservation awareness, has been Secretary General of ICOM since 1974.

CONSERVATION EXHIBITION

An exhibition on the "Conservation of Modern Art" opened at the Hirshhorn Museum & Sculpture Garden, Washington, DC, in February and will run through March 31. Organized by ANTOINETTE OWEN, this exhibition outlines the problems and treatments of 17 artworks. In addition to these case histories, a slide/tape show focusing on conservation of outdoor sculpture and

procedures of examination within a conservation laboratory accompany the exhibition.

WANTED: VOLUNTEERS FOR AIC NEWSLETTER

Additional technical editors are needed for the bimonthly Newsletter. If you can help, contact ELISABETH FITZHUGH at (W) [REDACTED] or (H) [REDACTED]

DIRECTORY CORRECTIONS

We tried and we tried and we tried. Still there are errors in the 1984-85 Directory. Our sincere apologies to those whose names were excluded or incorrectly listed. Please make the following changes to your copy:

Add ANTHONY LISTI and MARTINA YAMIN under the Paper heading; LAURANCE HOFFMAN and NEELMONY CHATTERJEE under Paintings. Also add JACK THOMPSON under Paper, Books, and Conservation Administrator.

Change CHRISTINE GIUNTINI's telephone number from Evening to Day. Change JACK THOMPSON's membership category to Professional Associate. Change listing for "Stanford-Blunder, Richard" to STANFORD-BLUNDEN, EDWARD F. on page 177.

Correct addresses of EMMETT CARL GRIMM, CARMEN F. BRIA, and WILLIAM J. SHANK to Western Center for Conservation of Fine Arts, 1225 Santa Fe Dr., Denver, CO 80204.

Add a listing for Associate member MICHAEL PODMANICZKY, Invisible Hand Woodworks, 14 Water St., Thomastown, ME 04861.

NEWSLETTER UPDATE

DIANNE VAN DER REYDEN agreed to help with the AIC Newsletter as Editor for this issue. We are pleased to announce that JERRI REYNOLDS, who served as Technical Editor for this issue has agreed to become the new long-term Editor starting with the May issue. AIC members are encouraged to consider taking on the position of Technical Editor, or assisting with the Newsletter production and writing. DORIS HAMBURG is retiring from the Newsletter after three and one half years. Her contributions to the Newsletter have been immeasurable, and her support during this interim period is greatly appreciated. Additional thanks goes to SYLVIA RODGERS and KAREN GARLICK for their help with this issue.

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COMPUTER USER UPDATE

P = printer G = graphics M = modem WP = word processing T = treatment records A = analytical data S = statistics
F = finances

Computer	Use	User	Location
Apple IIe	P WP	Jean Portell	Brooklyn, NY
Apple IIe	P G WP T	Joyce Hill Stoner	Winterthur Art Conservation Program
Macintosh	P G WP T	Barbara Applebaum	New York, NY
		Paul Himmelstein	
Decmate II	P WP F	Paul Banks	Columbia University Library School
Decmate II	P WP	Tim Vitale	Conservation Analytical Lab
IBM 4381 Mainframe	P G M WP A S	Carolyn Rose	Smithsonian Anthropology Conservation
IBM-PC	WP S	Nancy Harris	University California Berkeley Library
IBM-XT	P T	Stuart Kohler	New York State Archives
Kaypro-2	WP T	Stephen Brooke	Maine State Museum
Morrow MD3	P WP S	Paul Banks	New York, NY
Radio Shack 100	P G WP T A	Kenneth Wyrick	Santa Barbara, CA
Texas Instruments	P G M WP T	Virginia Lake	Hagley Museum, Wilmington

Conservation computer users not yet listed please make yourself known.

The most frequent request for computer information has been for advice on and comparison of data base management software. Any comments on the pros and cons of commercial DBM systems would be appreciated.

Two DBM programs given good reviews by users are PSF-File (Software Publishing Corp.) and R-Base 4000

(Microrim, Inc.) Not recommended for IBM is Condor which is complicated to learn and use, and limited in file space.

Requests have also been received for sample treatment record forms. Volunteers please send samples to start a file. Send information to BETTY FISKE, Metropolitan Museum of Art.

The AIC NEWSLETTER is published bimonthly in Washington, DC. Deadlines for 1985 are: April 5, June 10, August 10, October 10 and December 10, at 12 noon. All copy must be typed and sent to the AIC National Office at:

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Washington, DC 20008
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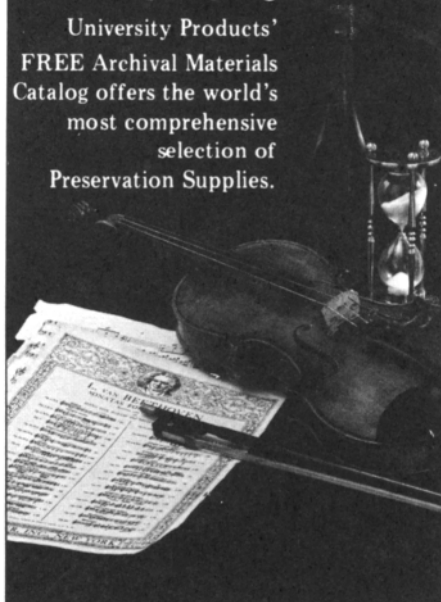
Guest Editor, 1985
CAROL AIKEN
c/o ICCROM, Rome

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A·I·C Newsletter

Published six times a year by THE AMERICAN INSTITUTE FOR CONSERVATION
OF HISTORIC AND ARTISTIC WORKS

Volume 10, Number 3

May 1985

EXECUTIVE DIRECTOR HIRED

It gives us a great deal of pleasure to announce the appointment of Albert Gilson Brown as Executive Director of the AIC. He assumed his duties on April 15th.

Gil Brown expresses a strong commitment to membership organizations, particularly in the field of human services and public interest. He comes to us with extensive experience in the management and administration of nonprofit organizations. Most recently, he was Director of Affiliate Relations for the National Mental Health Association, a position he achieved after serving for several years as Executive Director of the Alexandria, Va. chapter of that organization. Prior to this he worked as a Director of Residential Programs and as Training and Personnel Director for a human resources firm in Washington, D.C.

Gil's areas of expertise include program planning and organization development, fiscal management and fund raising, meeting planning and implementation, and membership services, including recruitment and retention. He has written successful program proposals, produced a quarterly newsletter, and authored numerous reports. We are impressed by his ability to appreciate the dual nature of the AIC Executive Director position: to efficiently manage our national office, and to act as an advocate for the goals of the organization. We have confidence that he will be able to carry out these functions effectively.

On the personal side, Gil resides in Alexandria, Va., with his wife, Dale, and two sons, while an older daughter lives and works in California. The couple maintain active outside interests, Dale in archaeology and Gil as a jazz musician.

As you know, the decision to hire an Executive Director, and the recruitment and review of candidates, was a lengthy process. We are thankful for the efforts of THOM GENTLE, Chair, and the other members of the Search Committee, ELISABETH FITZHUGH, CHARLES HUMMEL, SUSANNE SACK, and DORIS HAMBURG. There was unanimous agreement on the final selection

which was remarkable considering that Gil was one of four hundred applicants. The position was advertised in the AIC Newsletter, AVISO (the publication of the American Association of Museums), the Washington Post, the Wall Street Journal, and the Executive Search and Referral Service of the American Society of Association Executives. Of the most promising candidates, 17 were interviewed by the Search Committee. The Committee then selected the three candidates who in their judgment were the best qualified for referral to the AIC Board of Directors. It was gratifying that we had such a good response to the search, and that the efforts of the Search Committee produced three candidates of such high caliber.

AIC Board of Directors
ELISABETH WEST FITZHUGH

TERRY DRAYMAN WEISSER
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NORVELL JONES

SHELLEY STURMAN
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FAIC NEWS

Recent Advances in Leather Conservation, proceedings of the June 1984 FAIC leather refresher course, will be published by The Foundation of The American Institute for Conservation in May, 1985. The paperback book contains not only significant new developments in treatment, but also fundamental concepts and techniques for leather conservators. The transcribed presentations were given by Course Guides Betty M. Haines, H.A.B. van Soest, and Peter B. Hallebeek, as well as by Guest Lecturer Jesse Munn, and 16 of the other participants. An extensive leather bibliography by MARY GARBIN and product data are included. The Editor is SONJA FOGLE, and the Assistant Editors are TOBY RAPHAEL and KATHERINE SINGLEY. The cost, plus shipping, is \$10 between May 1 and August 31, and \$15 after August 31, 1985. Please make checks payable in U.S. currency to FAIC, and send orders to: AIC, 3545 Williamsburg Lane NW, Washington, DC 20008.

GUEST EDITOR

SERVICES OFFERED BY THE ICCROM LIBRARY ARCHAEOLOGICAL SITE PROTECTION NEWSLETTER AND CONFERENCE

Newsletters and journals related to the preservation of cultural properties are produced all over the world. Over 365 publications are received by the ICCROM library from 56 countries and independent agencies. Together these publications create an overwhelming impression of activity and progress. They present new methods of treatment, as well as refinements of older methods. They also present ethical and philosophical discussions of universal interest. The ICCROM library seeks to make this information available to an international audience.

The library prepares abstracts of material such as articles, books and conference proceedings. The abstracts are entered into a computerized system, and can be retrieved through keywords similar in concept to those used by AATA. Bibliographies drawn from this material are available from ICCROM on request. Anyone who desires such a bibliography should clearly define the topic of interest, to avoid the inclusion of superfluous material. Bibliographies on broad or general topics are not available because of the large number of entries.

Each bibliographic entry is printed one per page, with a brief English abstract and all relevant publication information. The cost of the bibliography is based on the number of entries it contains, and includes the mailing fee. Bibliographies can include all the entries in the system, or can be limited to selected languages, such as English or English and French, to limit the size and cost of mailing.

A photocopy service of reprints of abstracted articles is also available. However, the ICCROM library does not belong to an interlibrary loan system, and cannot search for material it does not have.

Among the periodicals produced by special-interest groups are offerings in glass, stone, adobe, textiles, and leather. An Archaeological Site Protection Newsletter, edited by ICCROM, will be added to the list by the end of 1985. Contributions in the form of short accounts of experience with different techniques, materials, and methods of protecting archaeological sites, both on land and underwater, whether excavated or not, are being solicited now. Information about meetings and recent publications on this subject will also be welcome. The deadline for receipt of contributions is November 30, 1985.

A conference on the protection of excavated sites, "Preventive Measures During Excavation and Site Protection," is scheduled in Ghent, Belgium, for Nov. 6-8, 1985. Abstracts of proposed papers should be submitted by June 1, 1985, to ICCROM. Complete information on the conference as well as the proposed Newsletter is available through the AIC office, or from ICCROM (ATTN: N.P. Stanley Price, Via di S.Michele 13, 00153 Rome).

CAROL AIKEN



13TH ANNUAL MEETING--COMING SOON

There is still time to register for the 13th AIC Annual Meeting, May 22-26, 1985, at the Mayflower Hotel in Washington, DC, by calling the office (202-364-1036).

SPECIALTY GROUPS

BOOK AND PAPER GROUP

The Sizing Seminar scheduled for Tuesday, May 21 is going ahead as outlined in the March Newsletter with the following addition: Simon Green of Barcham Green Paper Mill, Maidstone, England, will be a participant in the panel discussion. We are very happy he can join us.

Registration for the Seminar will begin at 8:30 am in the State Room at the Mayflower Hotel when people may pick up their packets and badges. The Seminar will begin promptly at 9:30 am. We should finish at 5:00 pm. A planned lunch (\$18.75) will take place from about 12:30-2:00pm. Dinner will be on your own, although we are thinking of arranging a group meal at an accommodating restaurant for all who are interested. There will be more information about this during the Seminar.

As an extra bonus, free and open to all, there will be an evening get-together following dinner from 8:00-10:00 pm. First, there will be a short update on the current activities of the Friends of the Dard Hunter Paper Museum by the President, Howard Clark. Tentatively, this will be followed by a slide show narrated by Simon Green on his recent trips to India, Pakistan and Bhutan where he visited many native papermakers. These promise to be very interesting, and I hope many of you can attend.

The Book and Paper Group Program on Saturday, May 25, is as scheduled in the January and March Newsletters. Please note that the first paper will start promptly at 8:30 am. The business meeting will be held between 11:00-12:00 noon: many important issues will be discussed, and there also will be elections for new officers. Please see the

March Newsletter or Craigen Bowen for information about nominations. Lunch (\$19.25) that day also will be very important as an occasion for us to discuss ethical considerations for book and paper conservators. The papers will end that day at about 5:00 pm.

These two days promise to be informative and exciting. We hope to see you there.

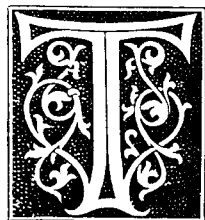
CATHY BAKER

PAINTINGS GROUP

A big thanks to everybody for their cooperation and participation in the Painting Specialty Group Session.

BARBARA HELLER

TEXTILES GROUP



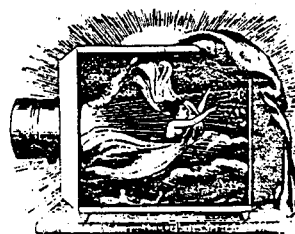
We look forward to seeing everyone in Washington. A buffet dinner at Klinge Mansion has been planned for Thursday evening, May 23; it will be informal in order to give everyone the opportunity to meet new people, visit with friends and to exchange information. The Textile Specialty Group Session will run all day on

Saturday, May 25. The business meeting will be short but important. The Group's financial situation will be discussed; consideration must be given to increasing dues to cover the costs of the Annual Meeting session as well as mailings throughout the year. Other issues to be raised: the Bibliography Project, the Group's future direction, and election of new board members. The majority of the day will be devoted to the presentation of papers on both practical and technical aspects of textile conservation. The papers will be taped and be available for those unable to attend.

The School of Textiles at North Carolina State University announces a Textile Certificate Program for those desiring to increase their knowledge of textiles through a structured study program. A certificate will be awarded upon satisfactory completion of an approved interrelated minimum of 15 semester hours in one of these areas: Apparel Production, Dyeing and Finishing, Fabric Production, Fiber Science for Textile Conservators, Textile Administration, Textile Fibers and Polymers, Textile Fundamentals, and Yarn Manufacturing. The courses may be taken through the Textile Off-Campus Televised Education (TOTE) program. For more information, contact: Thomas L. Russell, School of Textiles, North Carolina State University, P.O. Box 8301, Raleigh, North Carolina, 27695-8301.

JUDY L. OZONE

PHOTOGRAPHIC MATERIALS GROUP



Please plan on attending the AIC/PMG meeting on Sunday, May 26, as we have a full day of interesting presentations scheduled.

AIC/PMG members should have received information on the location possibilities for the 1986 Winter Meeting.

Please indicate your preference on the form provided and return immediately to DEBBIE HESS NORRIS.

AIC/PMG members who may be interested in helping to coordinate and schedule speakers for the 1986 Winter Meeting and/or presenting a paper at this meeting should contact DEBBIE HESS NORRIS or DEBORA DYER MAYER. The continued success of these meetings is directly dependent upon the support and participation of the AIC/PMG membership.

Workshop in Photographic Print Media, November 1-3, 1985. ROBERT LYONS and DOUG MUNSON will offer a hands-on workshop detailing the production and manipulation of 19th and early 20th century photographic printing processes. The workshop will involve the preparation and printing of various salted papers, albumen paper, platinum and palladium papers, and printing-out papers, with a short excursion into early developing-out papers. Emphasis will be on the variety involved within any one medium, identification techniques to be used on vintage samples, and special conservation problems. The workshop is offered to provide a working familiarity with the major photographic print media, as well as to provide conservators the basis for making historically accurate samples for testing purposes. The workshop will be conducted at the Chicago Albumen Works Studio in Housatonic, Mass., and will be sponsored by the Solio Foundation, Florence, Mass. For further information contact BOB LYONS at [REDACTED] or DOUG MUNSON at [REDACTED].

DEBBIE HESS NORRIS

OBJECTS GROUP



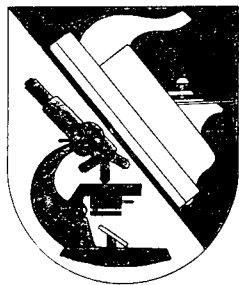
We are planning to offer the refresher course, "Identification of Natural Fibers," again this summer. The course is proposed to take place in Berkeley, California, at the University, from August 5-9 or 10. MARY LOU FLORIAN and MARGARET ORDONEZ who ably taught this exciting course last year have agreed to serve as course guides again this year. The dormitory costs will be \$23.50 for double occupancy and \$31.75 for a single room. Please contact CARA VARNELL immediately to apply for a space in the course. Her address is: M.H. DeYoung Museum, Golden Gate Park, San Francisco CA 94118.

The Monday session of the Pre-Conference Metals course was filled by April 1. We will be offering the same session on the previous Friday, May 17, for those who said they could attend the earlier session. The AIC office should be contacting those who did not meet the registration cut-off. Please call them with any questions as to your status, if your registration was late. Booklets for the "Elements of Metallurgy" course will be sent to Friday and Monday participants during early May. Please contact MARTIN BURKE if you do not receive your copy by May 15. Further information on the Monday course schedule and travel arrangements to MSC will be sent to you during May. Tuesday and Wednesday participants will meet in the East Room of the Mayflower Hotel at 8:00 am., Tuesday, for registration and a continental breakfast. Please contact me if you have any problems. I look forward to seeing you then.

This will be the last Objects Group column I will be writing to you as Chairperson of our Specialty Group. As was recommended and voted upon last year, our leadership in the future will be a rotating one with the elected Vice Chair/Program Chair becoming the Chairperson for the following year. SARA WOLF will be your new Chair for 1985-86 and will assume all of the duties and responsibilities I have had in the past. I would like to take this opportunity to thank all of you for your encouragement, suggestions, guidance and assistance during these last three years. With your support we have grown to over 200 members and have been able to sponsor refresher courses, pre-conference courses and several publications. I will continue to work for the Group on the Objects Concerns Committee and will welcome your ideas and suggestions in this capacity. Thank you again for your help.

CAROLYN L. ROSE

WOOD ARTIFACTS GROUP



One of the responsibilities that I feel the chairman of the WAG should assume is gathering information from the membership and organizing programs to fill the needs of the membership. I would appreciate your feedback for the proposed 1985-86 schedule, which would include:

1. A "hands-on" seminar in the autumn. We may be able to hold the seminar on a campus and have little or no "frills" in order to keep the cost low. The theme of the seminar would be on practical solutions and techniques.
2. A mid-winter meeting to be held in January. The National Park Service at St. Thomas or St. Johns have been suggested as potential sites for the conference. The theme of the conference would most likely be focused on a single aspect of wood conservation. The seminar/vacation format would accommodate social and family activities.
3. A pre-conference symposium (held just before the 1986 AIC annual meeting) which would be planned on an international basis. The symposium would most likely be held at the hotel of the annual meeting, and would cover a diverse array of wood conservation concerns.

A call for volunteers will be made at the upcoming meeting; any individuals who are interested in assisting with the above meetings but cannot make this year's meeting should contact the WAG directly.

Established committees for the WAG are:

1. Think-tank on Consolidation: This is a group of conservators and scientists who are working with the problems of ethically consolidating deteriorated wood objects.
2. Ethics and Certification: This committee has been actively working to establish a platform which supports WAG control of its future.

Proposed committees are:

1. Architectural or building materials: This committee would establish a language and interface with the architectural profession in the care of wood historic structures. Treatment and procedural standards would also be reviewed.
2. Steering committee: This committee would formalize the informal group of people who actively contribute ideas to the WAG.
3. FINWOOF committee: This committee would undertake the solicitation and publication of our informal newsletter.

JAMES A. WERMUTH

POSITIONS AVAILABLE

CORRECTION

The position announced in the March 1985 AIC Newsletter for Assistant Objects Conservator at The Brooklyn Museum was printed in error by the Newsletter staff. The position was filled in September 1984 by Kent Severson. The design and planning of the treatment of the Nespekashuty Relief is well underway. Kent hopes to present the treatment as a paper or an article in 1986.

KENNETH S. MOSER
Conservator
The Brooklyn Museum

RETRACTION AND APOLOGY

The announcement cited above was published in error, apparently from copy originally prepared for the May 1984 Newsletter. We retract the announcement, and apologize to The Brooklyn Museum, and to Kent Severson.

the Editor

HEAD, PAPER CONSERVATION SECTION

The Library of Congress is seeking candidates for the position of Supervisory Conservator (Paper), GS-1001-12, salary \$30,402-\$39,519, in the Paper Conservation Section of the Conservation Office, Preservation Office. The Section Head plans and directs the work of the Section, supervising paper conservators and performing duties and operations requiring a thorough knowledge of and experience with paper conservation techniques, paper chemistry, structure and behavior of materials, and art history. In addition to the basic educational requirements in art history, studio art, or the physical sciences, qualified applicants must have at least three years of specialized experience in the library or museum conservation of paper artifacts, including at least one year at a level equivalent to the GS-11 level of senior paper conservators. To apply, submit an application for Federal employment (Standard Form 171) under Vacancy Announcement 50227 to the Library of Congress, Recruitment and Placement Office, Room LM-107, 101 Independence Avenue, S.E. 20540, not later than May 15, 1985. Copies of the vacancy announcement and application forms are available from the Recruitment and Placement Office, (202) 287-5620. The Library of Congress is an equal opportunity employer.

ASSISTANT PAPER CONSERVATOR

The Intermuseum Laboratory is offering a one-year contractual position for an Assistant Paper Conservator to begin Sept., 1985. He or she will work independently under the direction of the Head Paper Conservator in all aspects of documentation, examination, analysis and treatment of works of art on paper and parchment, manuscripts, etc., from major midwestern institutions. A knowledge of photographic conservation for consultation work would be helpful. Additional duties may include assisting in the general work of the paper laboratory, traveling for on-site collection surveys, working with curators, and assisting in conservation training. Candidates should be graduates of conservation programs or the equivalent. One to three years' experience is desired. Salary range is \$18,500-\$20,500, dependent upon experience, plus liberal benefits.

PAPER CONSERVATION TECHNICIAN

The Intermuseum Laboratory is inviting applications for a Paper Conservation Technician position to begin September 1985. Primary responsibilities for this position will be to aid and assist the conservators in their work. Duties will include packing and storage; paste-making, matting, framing; clean-up, etc. Duties may include some remedial conservation work under a conservator's supervision, depending on the level of experience. A paid position is being offered, depending upon the individual's level of experience.

Interviews for both above positions will be held at the annual AIC meeting in Washington, D.C., May 22nd-26th. All applicants should bring a port-

folio documenting at least three treatments. Three letters of recommendation and curriculum vitae should be sent to Gina McKay, Acting Head of Paper Conservation at the Intermuseum Laboratory, if possible, before the interview. Notice of the location for interviews will be placed on the Messages and Information Board at the annual meeting.

ASSISTANT/ASSOCIATE CONSERVATOR OF PAPER

The Henry Francis Dupont Winterthur Museum is accepting applications for the position stated. Candidates should have a strong background in their area and must be able to handle all aspects of treatment and research on paper and related objects. They should be graduates of a conservation training program or have equivalent work experience. Interested candidates should direct their resumes to Miss Nancy Richards, Senior Curator, The Henry Francis Dupont Winterthur Museum, Winterthur DE 19735.

PAINTINGS CONSERVATOR CONSERVATION STUDENTS

Western Center for the Conservation of Fine Arts, located in a large, new facility near downtown Denver, seeks applicants for the position of paintings conservator. WCCFA treats traditional and contemporary paintings for museum and private collections throughout the western United States. Candidates must hold a graduate degree in conservation or have equivalent experience and must be capable of performing the highest quality treatments. Encouragement will also be given to research leading to formal presentation or publication.

There are also two openings for highly qualified individuals who desire conservation experience to satisfy requirements for application to the graduate training programs. These positions offer the opportunity for closely supervised treatment of paintings, as well as interaction with artists, collectors and museum professionals.

Send resume and names of three references to EMMETT CARL GRIMM, Director, WCCFA, 1225 Santa Fe Drive, Denver CO 80204.

CONSERVATOR OF HISTORICAL PAINTINGS

The Art Gallery of Ontario in Toronto is seeking a conservator of historical paintings for its extensive collection of works of art dating from the Renaissance to approximately 1945. The successful applicant will be responsible for the organization, scheduling, and operation of the paintings conservation laboratory in conjunction with the present conservator of contemporary art. Effective liaison with curatorial staff will be essential.

The successful applicant will also be considered for promotion to the chairmanship of the conservation department. Applicants should have a master's degree from a recognized conservation training program or equivalent education, and a minimum of seven years' professional experience. Previous museum conservation experience is essential. Knowledge and experience in sculpture conservation would be an asset. Preference will be given to candidates with previous supervisory and administrative experience, and good communication skills. Salary range: \$31,153-\$46,730. To apply, send resume and three references to: Ms. Anne Parry, Assistant Manager, Employee Relations, Art Gallery of Ontario, 317 Dundas St. W., Toronto, Ontario, M5T 1G4, Canada.

TEXTILE CONSERVATOR/TEXTILE SCIENTIST

The Textile Conservation Workshop is seeking an individual with advanced training and/or experience in textile conservation or textile science. The individual will work independently on all aspects of laboratory treatment and provide scientific support for developing procedures for a heating suction table and a dye laboratory. Salary will be commensurate with experience. Send resume to Patsy Orlofsky, Executive Director, The Textile Conservation Workshop, Inc., Main Street, South Salem, New York 10590.

ASSISTANT CONSERVATOR OF ANTIQUITIES

The J. Paul Getty Museum has a vacancy for an Assistant Conservator of Antiquities. Duties include assisting the Conservator of Antiquities in the maintenance of the collection, treating and examining works of art under the supervision of the conservator, and documenting and keeping records of work carried out in the laboratory. The Assistant will supervise the work of conservation assistants, technicians, and volunteers under the direction of the conservator as well as provide clerical work as required. Will prepare works of art for exhibition and transport and assist in the investigation and experimentation with materials and techniques used in the conservation of works of art. Minimum qualifications are at least two years' experience in a recognized institution or under the direction of a recognized conservator with a Bachelor of Arts or Bachelor of Science degree in Art History, Fine Arts or Chemistry. Salary commensurate with experience and training. Excellent fringe benefits. Send letter of application and resume with three references to Personnel Coordinator, The J. Paul Getty Museum, P.O. Box 2112, Santa Monica, CA 90406.

OBJECTS CONSERVATOR

The Brooklyn Museum is seeking a Conservator of objects. Each candidate should have museum experience and be able to work with a diversified collection. Candidates should have a degree in conservation or the equivalent, plus significant work experience. Send resume to: Personnel Department, The Brooklyn Museum, 200 Eastern Parkway, Brooklyn, NY 11238.

OBJECTS CONSERVATOR--CONTRACT

Emerging state museum seeks trained objects conservator to work under one-year renewable contract. Person will survey general historical collections scheduled for exhibition, establish program of contract conservation, perform cleaning and treatments, advise on laboratory design, exhibit installation techniques, storage. Conservation lab available. Budget for equipment, supplies, travel. Annual stipend: \$18,000 to \$20,000, depending upon qualifications. Position available July 1, 1985. Option for conversion to career service state position. Applicants must have degree in conservation or equivalent training. Send letter, resume, and five references to Dr. Overton G. Ganong, Deputy Director for Programs, South Carolina State Museum, P.O. Box 11296, Columbia, SC 29211. An Affirmative Action/Equal Opportunity Employer.

FURNITURE CONSERVATOR

The Philadelphia Museum of Art seeks an experienced furniture conservator to take primary responsibility for the preservation and restoration of the museum's extensive collections of American, English, French, and other European furniture ranging in period from medieval through twentieth century. The position requires a broad range of woodworking and cabinetry skills, expertise in veneers, marquetry, ivory and metal inlay, gilding, and experience with original oil, wax, shellac and painted finishes. Responsibilities will also include examinations for curatorial information requiring extensive knowledge of historic structural techniques and written documentation of examinations and treatments. Please send inquiries to Marigene H. Butler, Head of Conservation, Philadelphia Museum of Art, P.O. Box 7646, Philadelphia PA 19101-7646.

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GRANTS AND INTERNSHIPS

GETTY INTERNSHIPS AT THE WILLIAMSTOWN REGIONAL ART CONSERVATION LAB

The Williamstown Regional Art Conservation Laboratory, Inc., in Williamstown MA has received a three-year grant from the J. Paul Getty Trust for the support of post-professional conservation training. Two candidates will be selected each year commencing in the fall of 1985.

These positions are open to both US and foreign applicants who have successfully completed at least three years of a formal training program or similar apprenticeship in the conservation of furniture, paintings, or works of art on paper. All applicants will be asked to submit evidence of their training and experience and two letters of recommendation.

Non-US applicants must demonstrate a proficiency in English sufficient to enable them to fulfill the responsibilities and requirements of the internship. In addition, they must satisfy appropriate US visa requirements.

Interns will receive a stipend of \$16,000 per year (US currency) and a \$1,500 professional travel allowance for the twelve-month period. A health insurance program will also be provided.

Applications are presently being accepted for the fall of 1985 for candidates with backgrounds in either furniture or painting conservation. Send resume to Gerald R. Hoepfner, Director, Williamstown Regional Art Conservation Laboratory, Inc., 225 South St., Williamstown MA 01267, no later than July 1, 1985.

Representatives from the WRACL will be available at the Washington AIC meeting.

NEDCC RECEIVES MELLON FOUNDATION GRANT FOR ADVANCED TRAINING PROGRAM

Northeast Document Conservation Center, Andover, Massachusetts, announces that it has received a grant of \$160,000 from the Andrew W. Mellon Foundation to continue its advanced internship training program in paper conservation. The four-year award enables NEDCC to provide three additional internships, each two years in length.

Each intern receives two years of hands-on training under the supervision of NEDCC's Senior Conservator, MARY TODD GLASER. The program is aimed at students who have completed three years of academic training at recognized graduate training programs in conservation or who have had equivalent experience. The objectives are to help the interns develop bench skills in a supervised situation, as well as to develop flexibility, confidence, and judgment in determining appropriate treatment for a great range of materials.

For information, contact Northeast Document Conservation Center at 24 School Street, Andover MA 01810.

ICA FELLOWSHIP IN PAPER CONSERVATION


A Paper Conservation Fellowship is available at the Intermuseum Laboratory, Oberlin, Ohio, beginning in September, 1985. Graduates of conservation programs and individuals with equivalent experience are invited to apply. Availability of this Fellowship is pending funding. Interviews will be held at the Annual AIC meeting in Washington, D.C., May 22nd-26th. Applicants should bring a portfolio documenting at least three treatments. Three letters of recommendation and curriculum vitae should be sent to Gina McKay, Acting Head of Paper Conservation at the Intermuseum Laboratory, if possible, before the interview. Notice of the location for interviews will be placed on the Messages and Information Board at the annual meeting.

HERBERT E. KAHLER RESEARCH FELLOWSHIP

Eastern National Park and Monument Association, a nonprofit educational-service institution cooperating with the National Park Service in support of its educational and interpretive programs, has announced the establishment of a Herbert E. Kahler Research Fellowship.

The fellowship of up to \$5,000 will be granted annually to support a scholarly study other than a doctoral thesis focusing on cultural, historical, and natural resources of the National Park System. The award money may be used for travel and support during the period of research and writing.

There is no application form, but applicants must present a comprehensive statement on the research proposal, together with a research and writing schedule. Letters and applications should be sent no later than August 1, 1985, to Frederick L. Rath, Jr., Executive Director, Eastern National, P.O. Box 671, Cooperstown NY 13326. The Eastern National Research Committee will review all applications; the board of directors will select the recipient of the fellowship in September. Funds will be available immediately upon notification.



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PEOPLE

JUDITH LEVINSON is now the Conservator of Objects for the new program at the American Museum of Natural History in New York...MARY WOOD LEE has left Hawaii for the wilds of South Chicago where she will be Preservation Officer for the Regenstein Library, Univ. of Chicago...LAURA WORD is now acting chairman of the Pacific Regional Conservation Center...GREGORY THOMAS joined PRCC as Senior Painting Conservator in January, and is developing the Center's first painting facility...MARIAN KAMINITZ is a four-year intern in ethnographic materials at PRCC, with support from the National Museum Act and the Andrew W. Mellon Foundation...SUZANNE DEAL is working at the Musée National d'Art Moderne, Centre Georges Pompidou, Paris, conserving modern paintings...TERI OIKAWA-PICANTE has taken early retirement as Chief Painting Conservator of The Fine Arts Museums of San Francisco (California Palace of the Legion of Honor and M.H. deYoung Museum), and can be reached at 102 Buena Vista Terrace, San Francisco CA 94117...ROBERT A. PARLIAMENT has left the position of Head of Conservation at Princeton University Library to accept the appointment to Assistant Professor of Paper Objects Conservation in the Master of Art Conservation Program at Queen's Univ. in Ontario...ROGER D. BROUSSAL has retired as Chief Conservator of the Asian Art Museum of San Francisco, and was named Conservator Emeritus; ALEXIS PENCOVIC was named interim head of the Conservation Department...SUSANNE F. BENDA has been promoted to Textile Conservator and PETER SIXBEY is the new Conservation Technician at the Kansas Museum of History in Topeka...SHELLEY REISMAN is now SHELLEY REISMAN-PAINE, at 606 Fatherland St., Nashville TN 37206...WILLIAM R. LEISHER has been appointed Executive Director of the Dept. of Conservation at the Art Institute of Chicago.

NEW PROFESSIONAL ASSOCIATES AND FELLOWS

The following applications have been approved by the Membership Committee:

<u>Professional Associates</u>	
IRA BLOCK	DEBBIE HESS NORRIS
SUZANNE DUFF	LOIS OLCOTT PRICE
TERI HENSICK	ELIZABETH KAISER SCHULTE
RICHARD KIRSCHNER	JOHN WILL SHANK
JAY KRUEGER	CAROL ELLEN SNOW
LESLIE KRUTH	DONNA K. STRAHAN
HENRY LIE	SARA J. WOLF
CATHERINE C. McLEAN	NANCY CONLIN WYATT
RICHARD NEWMAN	

Fellows
MICHAEL HESLIP
SHERELYN OGDEN
NINA RAYER
LAMBERTUS VAN ZELST

The AIC Office is still looking for a photographer to cover the 13th Annual Meeting. Fees are low, but appreciation is boundless.

LOCAL GUILDS AND ASSOCIATIONS

RESTORATION OF THE STATUE OF LIBERTY

The New York Conservation Association will sponsor a presentation on "Restoration of the Statue of Liberty" on Wednesday, June 5, at the American Museum of Natural History. Admission is \$5.00. Tickets should be purchased in advance by mail. Send check payable to New York Conservation Association to: New York Conservation Association, c/o Paul Himmelstein, 444 Central Park West, New York, NY 10025.

NEWS IN GENERAL

INSURANCE RATES UP

As of May 1, the rates and minimum premium for the Property Insurance Program for Conservators administered by Huntington T. Block Insurance, are increased as follows:

The annual minimum premium is \$250 per year with a mandatory \$250 deductible per loss, up from \$65 per year.

Insurance for Property of Others, in amounts \$100,000 and under, is now 75¢ per \$100 of insurance, up from 60¢ per \$100.

The rate for Studio Furnishings and Art Library is 87½¢ per \$100, up from 70¢ per \$100 of insurance.

The Laboratory Equipment Floater (e.g., cameras, microscopes), remains at \$2.40 per \$100 of insurance.

Lois B. Craig, Associate Manager of Huntington T. Block, explains that the new rates reflect pressures prevailing throughout the insurance industry, particularly lower investment income, which no longer is sufficient to offset underwriting losses.

Another factor noted by Ms. Craig in the rate increase, is the practice of "Many...conservators [who] opt to take out a minimum limit policy and call upon us to increase the limit frequently to handle specific items which come into their care... this necessitates many endorsements which increase operating expenses for our office and the insurance company."

An alternative to insurance is to stipulate that the owner hold the conservator harmless for any damage, whether or not the owner has insurance. Even with such an agreement, the conservator could be liable for damage, if the gross negligence of the conservator could be proven, according to Ms. Craig.

REVENUE-SHARING OFFERED TO AIC

The Old House Journal is offering subscriptions through other preservation groups, and will contribute to each group the money that OHJ estimates it would have spent on direct-mail promotion to recruit new subscribers. For each subscription sold through AIC, we keep \$7 of the \$14 discount rate (22% off the regular annual rate of \$18). For information, contact the AIC office.

HOOVER INSTITUTION ARCHIVES AWARDED
DEPARTMENT OF EDUCATION GRANT FOR
PRESERVATION OF POSTERS & NEWSPAPERS

The Hoover Institution of Stanford University has been awarded \$262,000 by the Department of Education for the beginning year of a project to preserve its posters and newspapers. The grant is funded through the Strengthening Research Library Resources Program.

The Institution's poster collection totals approximately 68,000 items, including illustrated wall placards, official proclamations, and propaganda of various types; it constitutes the largest known collection of international political posters in the United States.

The newspaper of the Hoover Institution are also of particular significance, since, in many instances, they represent the only available record dealing with specific events during times of political unrest or development.

The posters will be cleaned, flattened and encapsulated, and color slides will be produced for reference use. The newspapers will be microfilmed, with selected issues receiving conservation treatment.

For information, contact: Judith Fortson-Jones, [REDACTED]

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TECHNICAL NOTE

AN ISOTOPIC METHOD FOR IDENTIFYING PROVENIENCES OF CELLULOSIC TEXTILES

We are attempting to develop a method to determine the origin of plant fibers used to produce textiles. The basis of our approach may be summarized as follows.

In the synthesis of cellulose, growing plants incorporate water into the cellulose molecule. Since the ratios of isotopes of hydrogen and oxygen in rain and groundwater differ, in a systematic and well-understood fashion, from place to place, the cellulose molecule itself contains a permanent record of where it was produced. The isotopic record in the cellulose molecule survives treatments by which plant materials are converted into textiles. (For details, see the article, "Hydrogen, Oxygen and Carbon Isotope Ratios of C₃, C₄, and CAM Plants Growing Near One Another," by my collaborators, Leonel Sternberg and Michael DeNiro, *Science* 220 (1983) 947-949.)

Preliminary results of combined hydrogen and oxygen isotope ratio analysis of both modern and historic linen samples indicate that samples originating in Egypt are easily distinguished from those originating in Europe. On the basis of these results, we believe that significant differences will be found between samples originating only a few hundred kilometers apart.

In order to develop this method, we must have more samples. Accordingly, we invite conservators and curators who have samples of linen, modern or historical, from anywhere in the world, to send us samples weighing between 100 and 200 milligrams, or approximately 1 inch or 2.5 cm square. The sample need not be a continuous piece.

Samples may be sent to: JAMES DRUZIK, Conservation Chemist, Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA, 90036. For more information, please write, or call me at 213-857-6164.

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PUBLICATIONS

Conservation and Preservation of Stained Glass, with special reference to post-mediaeval glasses in the Netherlands. Central Research Laboratory for Objects of Art and Science, Amsterdam and the Dept. for the Preservation of Monuments and Historic Buildings, Zeist. Amsterdam: The Laboratory, 1981. \$8.50. This book contains the proceedings and papers of an International Conference held in Lunteren, The Netherlands, in 1981. For those interested in stained glass or even just glass, this will be a valuable work because the papers cover so many different aspects of the subject. Many of them are actual practices or case studies. Topics covered include: conservation, mending, color, double-glazing, restoration, cleaning and deterioration caused by atmospheric corrosion and micro-organisms.

Conservation of Manuscripts and Paintings of Southeast Asia. O.P. Agrawal. London, Boston: Butterworths, 1984. \$99.95. One of the Butterworths Series in Conservation and Museology. This work is well illustrated. It covers various conservation treatments and causes of deterioration of such objects as cloth paintings, birch-bark and palm-leaf manuscripts. Examination methods, as well as storage methods and case studies are also included. Various appendices cover topics from natural materials used in the treatment to measurement of acidity in paper. A good index and select bibliography complete the work.

Manual for the Preparation of "As Found" Drawings. Robert M. Patterson. Victoria, B.C., Canada: British Columbia Heritage Trust, 1982. (Available free of charge from the Trust). Third in their Technical Paper Series, this is a concise work on techniques used in recording buildings by means of "as found" drawings. It is divided into three sections: Project Planning which includes site inspection, research of existing records, standards of completeness, and project planning and estimating; Techniques which includes hand measurement, drawings and photographs; and the Report and Conclusion. A glossary and bibliography are also included.

Metallography of Tin and Tin Alloys. (I.T.R.I. Publication No. 580). Greenford, Middlesex, Gt. Britain: International Tin Research Institute, 1982. \$12.00. A well illustrated work on the metallographic examination of tin and tin alloys. Includes details on preparation, sample mounting, sample turning, grinding, polishing, etching, optical metallography, electron metallography, notes on safety and references.

PHOCUS: A Bibliographic Data Base for the Conservation of Photographic Materials, KLAUS B. HENDRIKS and Diane Hopkins. Ottawa, Canada: Public Archives of Canada, 1985. Available free of charge from Publications Division, Public Archives of Canada, 395 Wellington Street, Ottawa, Canada K1A 0N3. This technical brochure complements the paper published in the AIC Preprints of May 1984. It is intended to guide others who may be interested in developing similar data bases. The appendices and figures include detailed functional specifications, a comparison of projected and actual costs, and illustrations demonstrating the use of an online thesaurus. Although the system has been implemented using the MINISIS software package on a Hewlett-Packard 3000 minicomputer, certain of the design concepts could be useful to applications using other software on a microcomputer.

Safety and Health Requirements Manual. US Army Corps of Engineers. Government Printing Office, S/N 008-022-00222-7, 1984 edition. 393 pp, \$9.00. No person shall be required to work in surroundings or under working conditions which are unsafe, or dangerous to his/her health. This manual prescribes the general safety requirements for activities and operations. Training and instructions on sanitation, medical and first aid, emergency plans, poisoning, fire, water supply, and more.

Selected Readings in Museum Emergency Planning. John E. Hunter. Omaha, Nebraska: U.S. Department of the Interior, National Park Service, 1984 (probably free). Prepared for the Seminar on Emergency Planning for Museums, Galleries, and Archives held at the British Columbia Provincial Museum, Victoria, BC, Canada, October 16-19, 1984. Includes excerpts from other works, an outline, references, checklists and the like. A nice package on the subject brought together in one document.

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CONFERENCES, COURSES, SEMINARS

May 14. The New NEH Preservation Office, ANDOVER, MA. Presented by Harold Kannon, Director of NEH Preservation office. Contact, NEDCC, 24 School St., Andover, MA 01810 (617/470-1010).

May 15-17. Administration of Photographic Collections, NEW ORLEANS, LA.

June 17-19. Basic Archival Conservation, RALEIGH, N.C.

September 13-15. Starting an Archives, WASHINGTON, DC. Contact: Linda Ziemer, Society of American Archivists, 600 S. Federal, Suite 504, Chicago, IL. 60605 (312/922-0140).

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May through August. Rochester Institute of Technology Summer Seminars, ROCHESTER, NY. Contact: Deborah Bongiorno, RIT, College of Graphic Arts & Photography, One Lomb Memorial Drive, P.O. Box 9887, Rochester, NY. 14623-0887 (716/475-2246).

June 3. Chemistry in Art, Archaeology and Conservation, KINGSTON, CANADA. Sponsored by the Chemical Institute of Canada. Contact: Chemical Institute of Canada, 151 Stater St., Ottawa, Ontario K1P 5H3 (613/233-5623).

June and July. Summer Workshop Series: Care of Museum Objects; Furniture Conservation, MOUNT CARROLL, IL. Contact: Laurie Scott, Campbell Center, P.O. Box 66, Mount Carroll, IL. 61053 (815/244-1173).

July 8-10. Conservation Hazards Course, DENVER, CO. Given by the Center for Occupational Hazards of the Rocky Mountain Regional Conservation Center, University of Denver. Contact: Perri Peltz (212/227-6220).

July and August. Rare Book School 1985. NEW YORK, NY. Columbia University School of Library Service. Half- and full-day courses. Contact: Rare Book School, School of Library Service, Columbia University, New York, NY 10027.

Sept. 10-13. Annual Meeting; American Association for State & Local History, TOPEKA, KS. Contact: AASLH, 708 Berry Rd., Nashville, TN 37201-2804.

September 30-October 1-3. ICCM Conference: Towards 2000: Conservation in an Australian Context, PERTH, WESTERN AUSTRALIA. Contact: Rod Van der Merwe, Conservation Laboratory, W.A. Maritime Museum, Cliff Street, Fremantle, Australia 6160 (09/335-8211).

Summer & Fall courses, 1985. Conservation Management for Libraries and Archives, BOSTON, MA. Collaboration between NEDCC and Simmons College on a graduate level. Contact: Director of Admissions, Graduate School of Library and Information Sciences, Simmons College, 300 The Fenway, Boston, MA 02115 (616/738-2264).

November 6-8. Preventive Measures During Excavation and Site Protection, Univ. of Ghent, GHENT BELGIUM. Contact: ICCROM, N.P. Stanley Price, Via di S.Michele 13, 00153 Rome, RM - ITALY. Offers of papers on creating micro-climates for excavation, transfer of stratigraphic sections and features, site stabilization and consolidation, methods and materials for backfilling, design of protective roofs and shelters, protection of sites underwater, must be made by June 1, complete text to be submitted before August 1.

LETTERS

THE GOALS OF CERTIFICATION

I read the various letters in the last News-letter concerning certification and the BOE with interest, and was particularly glad to see some historical perspective introduced to the discussion. Maybe I betray my old-fogey status by admitting to pride in the original aims of the BOE, and even pleasure in being a grandfather (pace male conservators, but have you noticed that most certified grandfathers are female?).

More seriously, the BOE was given its mandate, and undertook its task, because of the perception by paper conservators in particular and the AIC membership in general that "conservation" had become a fad which had begun to attract practitioners who, by no stretch of the imagination, were capable of or interested in working to professional standards. However, until professional standards were more explicitly defined, in part by the designation of actual, specific professionals in practice, no alternate could be credibly offered to the public. Of course, in a profession where the several generations of members had been trained in an enormous variety of methods, there was a lot of justifiable insecurity about the certification procedure--hence grandfathers.

True, we have yet to define what can and should be tested, and how, to everyone's satisfaction. True, more academically trained conservators have had enough of tests. True, some grandfathers should (and will) retire. But the goals of certification are no less worthy because the system is not yet perfect; I hope the goals will be remembered, in the present reconsideration of the entire subject.

MARJORIE B. COHN

CASE BUILDERS, ART MOVERS

Having just spent a number of anxious and aggravating weeks preparing for an overseas loan exhibition, and having frantically tried to locate reliable packing case builders and art movers in far-flung parts of the United States, I have decided that I do not wish to go through such an ordeal again, and must thus be prepared. I therefore ask my colleagues (many of whom I called upon in my search) to send the names of wonderful, creative case builders and efficient, speedy art movers in any and all parts of the US, to me at [redacted] Flushing NY 11367. I will gladly share the list of names I accumulate with anyone who desires it.

REBECCA ANNE RUSHFIELD

ABBAY RELOCATED

The Abbey Newsletter has moved to: c/o Preservation Dept., Brigham Young Univ. Library, 6216 HBLL, Provo UT 84602, tel. (801) 378-2512.

ELLEN McCRADY

CONSERVATORS IN PRIVATE PRACTICE INVITED

A meeting is being planned for the annual meeting in Washington, on Wednesday, May 22, at 7:00 pm., during which private conservators can explore areas of common interest and support. Encouraged to attend are those individuals whose facilities are operated for profit on a full-time basis and who are not otherwise employed by a not-for-profit institution.

All suggestions for discussion topics are to be forwarded to me, at [redacted] New York NY 10021. Please check your program for the location.

JOSE ORRACA

VAN GELDER ZONEN PAPER

I am interested in talking to anyone who has had experience treating papers with the watermark Van Gelder Zonen. Of particular interest to me are the problems associated with Vollard's Saltimbanque series by Picasso which are printed in the Van Gelder Zonen paper. Anyone with information on these papers is asked to contact me at the Paper Conservation Lab, Metropolitan Museum of Art, Fifth Avenue at 82nd St., New York, New York 10028. (212) 879-5500, ext. 3548.

TONI OWEN

CORRECTIONS TO THE AIC DIRECTORY

Pamela Hatchfield is not and never has been at Children's Hospital of Northern California; her address is: Center for Conservation and Technical Studies, Fogg Art Museum, Harvard Univ., Cambridge MA 02138. MARTINA YAMIN was omitted from the Paper Specialty listing. ELLEN McCRADY is at the Preservation Dept., Brigham Young Univ. Library, 6216 HBLL, Provo UT 84602, tel. (801) 378-2512.

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A·I·C Newsletter

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July 1985

THE ESTABLISHMENT AND INCREASE OF FAIC ENDOWMENT FUNDS

With the completion of payments for the GEORGIA O'KEEFFE PAINTING the FAIC Board established a series of specific endowment funds and clarified the intent of the donors of the George Stout Memorial Fund so that it, too, might be enriched to the benefit of AIC membership. The endowment funds total a capital of \$200,000. Each fund is subject to the restrictions of gift instruments requiring in perpetuity that the principal be invested and the income only be utilized. Gifts and legacies may now be added directly to the appropriate fund balance, either to its capital or to its accrued interest portion as the donor elects.

The FAIC Board has specified the endowments, each of which has now a capital of \$50,000, as follows:

GEORGE STOUT MEMORIAL FUND - the interest from this fund may be used for lectures and for assistance to students to help them attend professional meetings where they have been invited to participate.

SMALL SESSION FUND - the interest from this fund may be used to defray in whole or in part costs of small informative sessions, be they refreshers, conferences, or seminars, etc., which involve up to and no more than 75 AIC members at a time. Subject matter to include any topic, general or specialized, of conservation concern. Location for such sessions to occur in any appropriate part of the world.

PUBLICATION ASSIST FUND - the interest from this fund may be used to defray costs in whole or in part of publications related to the concerns of conservation. Reimbursement from the sale of any such publications to be returned to either or both the endowment or the accrued interest portions of this fund on decision of the FAIC Board.

PROFESSIONAL AWARD FUND - the interest from this fund may be used as an award or awards for exceptional effort or performance related to the benefit of conservation. This mark of AIC/FAIC respect and encouragement to be applicable to any such activity, be it in the realm of science, art history, education, materials and techniques of practice, environmental evaluations, et al., deemed by the Board as appropriate recipient. The award is to be given only when and as choice of such a recipient meets majority of FAIC Board approval, and not necessarily given every year nor given in identical amounts.

Appeal for donation from any of the above funds should be made to the FAIC Board, Klinge Mansion, 3545 Williamsburg Lane, N.W., Washington, D.C. 20008, and be accompanied by appropriate justification for the specific category in which the appeal is made.

In developing award procedures, the FAIC Board would appreciate knowing how many AIC members are willing to participate. We contemplate reviewing appeals for the various forms of available assistance in the same way this is handled by NEA, IMS, etc. Cooperating members of AIC would be asked to evaluate individual appeals for funding, as these were received in specific areas of expertise.

If you are interested in supplying service of this kind, please send in your name, indicating your areas of expertise, to the head office on a post card. As soon as details can be worked out you will receive an appropriate form where you may describe in clarity your range of interest and the type of appeal you feel you could evaluate. These, on their return, will be kept on file at Klinge, offering a reliable pool of evaluators for the future.

We are all concerned that we provide ourselves with optimum choices in the use of our own Endowment Funds. If you are willing to help, PLEASE DON'T DELAY in sending in your name now.

More information regarding the clerical procedures on the above-described awards will be announced in the Sept. Newsletter.

MEMBERSHIP DECISIONS

It was voted to continue the present dues structure: Fellow, \$70; Professional Associates, \$55; Associates, \$45; Students and Retired Members, \$30; and Institutions, \$80.

The Bylaws amendment giving Professional Associates the same voting rights as Fellows was defeated by a 45-45 vote. (A two-thirds majority is required to pass a Bylaws amendment.)

All other Bylaws amendments were passed, including those establishing procedures for reporting, investigation and review of alleged violations of the Code of Ethics and Standards of Practice and creating a mechanism for appeal of said violations.

The complete minutes of the General Meeting will be mailed to members shortly.

FROM THE PRESIDENT

Over 800 registrants attended our 13th Annual Meeting in Washington. This figure, which represents our largest meeting to date, inspires me to give you a bit of history. IIC American Group, our predecessor organization, had 113 members at the time of its first regular meeting in Boston in 1960; 49 members attended that meeting. These numbers highlight a fact that we are all aware of -- the dramatic increase in the number of conservators in the United States in the past 25 years, indicating the extraordinary growth in importance and influence of our field.

That 1960 one-day meeting included a business meeting in the morning and papers in the afternoon. Members also attended the Art-Technical Session of the American Association of Museums the next day. This connection with the AAM lasted through our Chicago meeting in 1966; IIC-AG continued to sponsor the Art-Technical Section for a few years after that, but the connection with the AAM was eventually broken. We would like to reestablish this connection by proposing that AIC organize a session regularly at every AAM meeting. Conservators can make an important contribution to the museum community, and it seems to me that it is AIC's responsibility to sponsor this contribution.

Our 1985 meeting program showed a few changes from last year's. You will receive a questionnaire soliciting your comments on this meeting, and your suggestions for future ones. One change, which appears to have been well received, was to return to a General Session with no concurrent papers. Another scheduling change was an evening session of the Wooden Objects Group; this opens the possibility of other evening sessions in the future. The first meeting of AIC private conservators was held during this Annual Meeting; a report appears elsewhere in this Newsletter. Private conservators have special concerns which should be addressed by AIC, just as we should attempt to address the concerns of all our members.

Please remember that we, the Board of Directors, want to hear from you. This is your organization. Write to any one of us.

ELISABETH WEST FITZHUGH

FROM THE AIC EXECUTIVE DIRECTOR

The dust from the busy days of the 13th Annual Meeting has settled, and we are getting back to the reality of day-to-day operations. There are several things occurring at the AIC office which I want to share with you.

During the next several months, in addition to maintaining the schedule of regular activities, particular attention will be focused on two major areas of concern: fundraising and membership services. As I mentioned in my comments to the membership at the time of the general business meeting, nonprofit organizations which excel in accomplishing their mission are characterized by sound financial management. This must include a comprehensive fund raising component, one which incorporates a variety of funding sources. Three sources we will research and pursue during the coming months are foundations and trusts, corporations ("big business") and new advertisers/

exhibitors. We welcome participation from AIC members who are in a position to suggest corporations we should approach, particularly those manufacturing products used by conservators. Recommendations from members in contact with retailers and suppliers around the country, who are potential advertisers/exhibitors, are also encouraged. New and additional monies we are able to raise will be used to improve and expand current AIC programs, and to initiate new ones.

Responsiveness to the needs and concerns of members is another essential hallmark of successful professional societies. I am impressed, especially following the substantive activity I witnessed during the Annual Meeting, that one significant way for the organization to serve its members is within the context of the Specialty Groups. To this end I have written to Specialty Group Chairpersons, immediate, past and current, asking for suggestions on what service(s) they consider most important for the office to provide to the groups. I also asked that service(s) identified be ranked in order of priority.

If we are to accomplish what is proposed above, and also move the organization forward on other fronts, we must begin to streamline and modernize the headquarters office. Recognizing this need, we have installed a new, economical telephone system, designed specifically for small businesses. Also, we are currently conducting research on computer systems, with the goal of identifying the system best suited to our needs and having it in place and operational no later than early fall. We are convinced that among other advantages, the efficiency of our membership process and system of financial accounting will be greatly enhanced by the introduction of the computer.

Finally, we are reviewing our staff needs and resources at the AIC office. As a result of this review, I have decided not to renew Jody DeVoll's employment contract. We are not able to meet her salary and work assignment requirements. This does not in any way detract from the many contributions Jody has made to the AIC during the past two years. You know them well, and she leaves after running a truly outstanding annual meeting in Washington, D.C. We wish her well in future endeavors. Remaining at the office are Anne Webster, Judy Brodie and Karen McManus. Additional information on staff will be contained in the September Newsletter.

Gil Brown
Executive Director

14TH ANNUAL MEETING--CHICAGO IN 1986

The 14th AIC Annual Meeting, scheduled for May 20-25, 1986, will be held at the Hyatt Regency, Chicago, Illinois.

For sale to the highest bidder: a complete, original set of IIC Studies in Conservation, in like-new condition, volumes 1-30, plus vol. 31 no. 1 (Feb. '85), 116 numbers in all, plus the two indexes to vol. 1-22.

HAROLD F. CROSS

ELECTION RESULTS
1985-86 AIC/FAIC BOARD OF DIRECTORS

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3806 Everett Street
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301-949-6490 (H)

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State Univ. College at Buffalo
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ROY PERKINSON, Committee Liaison
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Prints and Drawings
Museum of Fine Arts
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Art Conservation Lab., Inc.
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MARGARET HOLBEN ELLIS, Public Information Officer
Paper Conservation Lab.
Metropolitan Museum of Art
Fifth Ave. at 82nd St.
New York, New York 10028
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212-289-1688 (H)

CAROLINE K. KECK, FAIC Executive Director,
Member of FAIC Board
31 River Street
Cooperstown, New York 13326
607-547-8347 (H)

1985-86 Nominating Committee

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(National Gallery of Art, Washington, D.C.)
4108 Ingomar Street, N.W.
Washington, D.C. 20015
202-842-6446 (O)
202-842-6432 (Messages)
202-364-0740 (H)

DAN KUSHEL
Art Conservation Department
State University College at Buffalo
P.O. Box 71
Cooperstown, New York 13326
607-547-8768 (O)

MERRILY A. SMITH
[REDACTED]
Washington, D.C. 20003

CERTIFICATE FOR MARTHA MORALES

The following motion was adopted by those present at the AIC General Meeting on May 24, 1985, in Washington, D.C. It was presented by Randy Ash, Barbara Applebaum, Carol Grissom and Paul Himmelstein.

"Martha Morales came to AIC eight years ago to run our national office. It was a one-room, one-woman operation. Martha continued to run the office, to plan the annual meetings, to edit the Newsletter and to manage the Journal. She planned the move to Klinge Mansion, and once there, cajoled, blackmailed, or begged enough donated time and material from the members and friends of AIC to save several years' rent.

"Her tireless devotion to AIC has ensured its relatively painless and easy growth. She has truly made a lasting and unique contribution to AIC, and through it, to the field of conservation.

"We therefore recommend to the Board of Directors that they confer on Martha Morales Honorary Membership in AIC."

The AIC Board has seriously considered the request made in this motion. The Board believes that the intention of honorary membership is to honor senior members of the profession who have devoted the major part of their professional careers to the field of conservation. The Board agrees that Martha was a dedicated employee who made important contributions to AIC, and that she deserves recognition for these contributions.

Members outside Washington may not be aware that a party was held for Martha at Klinge Mansion on November 30th. At that time Elisabeth FitzHugh, on behalf of the Board presented her with a framed watercolor of Klinge painted by a local artist. She also received a cash award from AIC in recognition of her many hours of service.

A hand-lettered certificate of appreciation is being presented to Martha which reads as follows:

"In appreciation of her dedication and contributions as Executive Secretary of the American Institute for Conservation from 1977 to 1984 the Board of Directors is pleased to award this certificate to Martha Morales."

The AIC Board of Directors

REFERENDUM FROM THE BOOK AND PAPER SPECIALTY GROUP

"By a unanimous vote (170 members voting), we, the members of the Book and Paper Group, consisting of Associates, Professional Associates, and Fellows, urge the Fellows of the AIC to reconsider and vote next year for the Bylaws change that will allow Professional Associates the voting privileges now afforded Fellows."

ROBERT J. ESPINOSA
Secretary/Treasurer, BPG

RECOMMENDING CONSERVATORS

The Ethics and Standards Committee currently is preparing guidelines for recommending conservators. For this we need people's opinions and problems. For example, if a museum conservation lab also takes on private work, how are referrals handled? How much effort is made to find out about the work of a conservator before he or she is recommended? We would like to hear from as many of you as possible. Since writing is more time-consuming for some people, you might just give one of us a call. Following are the members of the Committee and their daytime telephone numbers:

Elisabeth Batchelor [REDACTED]
Meg Craft [REDACTED]
Bob Futernik [REDACTED]
Carol Mancusi-Ungaro [REDACTED]
Philip Vance [REDACTED]

CIPP CONSERVATORS IN PRIVATE PRACTICE

The meeting of over 200 Conservators in Private Practice during the annual meeting in Washington was a resounding success.

JOYCE HILL STONER gave a historical perspective and practical suggestions for getting research grants. ED McMANUS (National Park Service, Boston) spoke of the recently implemented procedures for soliciting and funding conservation grants. Jeffrey Giancola (Office of Advocacy of the Small Business Administration) spoke about the regulations protecting small business from unfair competition by non-profit organizations. (LOU POMERANTZ arranged for this presentation.) ALAN FARANZ outlined the possibility of developing a health plan for private conservators.

A panel composed of BARBARA BEARDSLEY, RUSTIN LEVENSON, BILL MINTER, CATHERINE SEASE, STEVE TATTI, HELENE VON ROSENSTIEL, MARILYN WEIDNER and SID WILLISTON addressed several issues of importance to private conservators. The panel recommended and was strongly supported by the majority of those attending, that we should organize ourselves within the AIC. Efforts toward that goal, with the help of the panel, will move expeditiously during the next few months. I have started to enlist members for three committees, Ethics, Research Grants, and Fairness in Business, to study how these issues affect private conservators.

The meeting was taped, and copies will be available through the AIC office. To receive copies of the materials given us by ED McMANUS, send a self-addressed, stamped envelope plus \$2 to cover printing costs, to me at: [REDACTED], New York, NY 10021.

Enclosed with the Newsletter you will find a 'census' card which you need to complete and return to me so that we can compile a more accurate list of private conservators who are members of AIC.

Below you will find a statement from Marilyn Weidner, the new AIC Representative of Conservators in Private Practice to the National Institute for Conservation. Barbara Beardsley is the Alternative Representative to the NIC Council.

JOSE ORRACA

I am pleased and honored to have been elected to be the new AIC Private Conservator Representative to the National Institute for Conservation. I will do all I can to see that the concerns of the private conservators, as expressed at the recent AIC meeting in Washington, are incorporated in the national policy of the NIC. I will also see that the point of view of the private conservator is always considered as the Institute pursues its purposes as expressed in its Bylaws as follows:

1. to provide for voluntary cooperation and planning among institutions, programs, and individuals in the United States concerned with conserving the Nation's publicly and privately owned cultural property;
2. to assist in meeting national conservation needs through information, education, and scientific support programs for conservation professionals; and
3. to enhance public understanding of conservation principles and problems, provide a center for communicating with public and private conservation efforts in the United States and abroad, and increase the level of conservation capability and its support in the United States.

I also want to thank BARBARA BEARDSLEY for the many years she has given in representing the interests of private conservators. I hope I will be able to serve as effectively in the future.

MARILYN KEMP WEIDNER

SPECIALTY GROUPS

BOOK AND PAPER GROUP

There are a number of highlights to recap from the recent AIC Book and Paper Group business meeting. Two items of importance were the election of officers, and a change to staggered two-year terms. The terms for officers were changed by approval of members present. Therefore, of the four officers, two will be elected each year. In this first year of the staggered plan, the following two women were elected for a one-year term: LOIS OLCOTT PRICE, Vice-Chairperson, and ELIZABETH KAISER SCHULTE, Program Chairperson. Elected for two-year terms were: ROBERT ESPINOSA, Secretary/Treasurer, and WILLIAM MINTER, Chairman. NANCY ASH was appointed to coordinate the Paper Conservation Catalog; please contact her if you are interested in working on it. JEFFREY ABT was appointed editor of the Book and Paper Group Annual. Talks given at the Annual Meeting, as well as other articles submitted by members, will be considered for publication if received by Jeff before Sept. 1.

We presently have 388 members. If you have any questions about your status, contact ROBERT ESPINOSA: [REDACTED] (day).

There were also a number of important reports, referenda, and discussions at the business meeting. We plan to send out the minutes of the business meeting so that all members know what happened.

The specialty group meeting was probably our best. Fifteen talks were given, and they were all very good. The entire day -- 8:25 to 5:40 -- was filled with useful and superbly presented talks. During the noon luncheon there was a meaningful discussion on the Code of Ethics in relation to Book and Paper Group members.

We owe the success of our group to our outgoing officers, TIM VITALE, CATHY BAKER, and CRAIG JENSEN. They have worked many long, hard hours to bring our group to its present level of professionalism. Thank you, Tim, Cathy, and Craig.

BILL MINTER

OBJECTS GROUP



The Objects Group sponsored a very successful course prior to the Annual Meeting this May titled METALS FOR CONSERVATORS. The course, organized by CAROLYN ROSE, was attended by 152 individuals. Books containing notes from the same course are available through the AIC office at \$10.00 (\$8.00 for Objects

Group members). Bound versions will be available by September and will contain an additional section on spot testing. The supplement on spot testing can be purchased separately for an additional \$3.00 to cover printing costs.

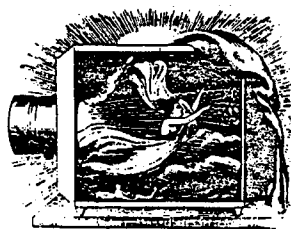
The Objects Specialty Group Luncheon, held on Saturday, May 25, featured reports from the Objects Group Concern Committee on interpretations of the Code of Ethics in relation to objects conservation. This information is being compiled by SHELLEY REISMAN PAINE and SHELLEY STURMAN, who were elected by the Objects Group membership to represent the Group to the Ethics and Standards Committee, and will be presented to the membership this fall for further discussion and comment. The next task for the committee will be to begin the production of an annotated bibliography representing the basic body of knowledge in objects conservation. Those subject areas to be undertaken this year will be announced in an upcoming Newsletter. Anyone interested in volunteering to work on this project should contact SARA WOLF.

During the Sunday business meeting, LINDA SCHEIFLER was elected Vice-Chair/Program Chair for next year. Some of the topics suggested for next year's program included exhibition and storage planning, 19th and 20th century materials, decorative arts objects, and reports from archaeological field work projects on in-field techniques. Other suggestions including speaker suggestions should be forwarded to Linda at [REDACTED] San Francisco, California 94116.

A Refresher Course on semi-tanned leather is being planned for this fall in Santa Fe. Anyone interested in participating in this course should contact BETTINA RAPHAEL at [REDACTED] as soon as possible.

SARA J. WOLF

PHOTOGRAPHIC MATERIALS GROUP



Thanks to all who attended and participated in the Specialty Group Session in Washington. Your contributions are much appreciated.

1986 Winter Meeting

The 1986 AIC/PMG Winter Meeting will be held on March 21 & 22 in Charleston, S.C. Meetings will be held at the Mills House Hotel, 115 Meeting Street. JOSE ORRACA is in charge of local arrangements and should be contacted if questions arise.

If you are interested in presenting a paper to the AIC/PMG membership at the 1986 Winter Meeting, please contact DEBBIE HESS NORRIS or DEBORA DYER MAYER as soon as possible. During this meeting we would like to hold an afternoon problem-solving session comprised entirely of short presentations. These presentations may outline specific treatment techniques, unexpected problems which have occurred during conservation treatment, and/or discuss objects in which a conservation treatment procedure may be difficult to propose. Please consider contributing to this session.

1985 Winter Meeting

Abstracts from this meeting will be mailed to all AIC/PMG members by mid-June. If you have not received a copy of the Abstracts, please contact DEBORA DYER MAYER.

DEBBIE HESS NORRIS

PEOPLE

DON GUYOT will intern June and July at the Folger Shakespeare Library in Washington, DC with FRANK MOWERY...DAVID SPANGLER was a Visiting Colleague for the month of April at the Texas Conservation Center...KAREN CRENSHAW has been appointed Senior Conservator at the Baltimore Museum of Art and began her new duties April 15...HELENE M. DONNELLY has been appointed Research Officer for a study of disaster preparedness of archives and libraries in England, Wales, and Northern Ireland, funded by the British Library...JOHN C. SCOTT is now in private practice in New York City in sculpture and the decorative arts, and is conservator to the Putnam Collection of Modern Sculpture at Princeton University. His new address is: 521 W. 26th St., New York, NY 10001, 212-714-0620.

MISSING PERSONS

Mail for the following people has been returned to the AIC office. Where are they? DIXIE BARBER, KATHERINE EIRK, GREGORY JOHN HILL, HOLLY HOTCHNER, JACK KEY FLANAGAN, MARIE O'SHEA, DIANA PETULLA, GARY SARDUY, LINDA STIBER, ZAHIRA VELIZ and CAROL YOUNG VERHEYEN. And if anyone knows where the American Center for Conservation of Art and Antiquities (formerly of Parsippany, NJ) has gone, please let us know.

LOUIS POMERANTZ NEW HONORARY FELLOW

"Honorary Fellowship in AIC is conferred from time to time by the Board of Directors upon persons whose distinguished contributions to the field of conservation warrant such designation. I have been invited to review with you some highlights of the career of Louis Pomerantz, who is about to receive this honor.

"First of all, Louis, a young student of the Art Students' League in N.Y., in 1941 was inducted into the Army of the U.S., where he served in the North African and European theatres of operations until the victory in Europe in 1945. His work following the war, as a staff member of the Downtown Gallery in N.Y., led him to seek training in painting restoration. With the aid of the G.I. Bill for veterans' education, he spent the years from 1949 to 1954 working as student/apprentice with T. G. Satinover, restorer in Paris, with additional studies at the Academy Julian; next with H. H. Mertens, Chief Restorer of the Rijksmuseum; then with George L. Stout, Director of the Worcester Art Museum, and later with Sheldon and Caroline Keck at the Brooklyn Museum and in their private studio at Brooklyn. The summer of 1954 he spent at the Central Laboratory of Belgian Museums with Paul Coremans. Although he began to do private work in 1952, he continued to assist us in Brooklyn. By 1956, he was appointed Conservator at the Art Institute of Chicago, where he established the Museum's first conservation laboratory. He resigned this post in 1961 for full-time private practice.

"Years before the establishment of AIC, he served the field as a founding member and officer of IIC-AG; first as secretary-treasurer, 1959-61; as treasurer, 1962-63; as vice chairman, 1964-65; and as chairman, 1966-68 -- almost a decade in all. During 1978-82, he was a member of the Board of AIC and is presently an associate editor for the Journal.

"He has been unstintingly active in educating the public in principles and values of art conservation; first with his book Is Your Contemporary Painting More Temporary Than You Think? 1962; which was followed in 1970 by Know What You See, an exhibit he organized on the examination of paintings by photo-optical techniques. This exhibit has been widely circulated among museums and galleries throughout the U.S. from 1970 to the present.

"He has, as a visiting expert and lecturer, been an active participant in the education of students in training programs in the U.S. and Canada. Through the years he has participated with papers and workshops at AIC annual meetings and meetings of the American Association of Museums, sharing his knowledge and experience with fellow conservators and museum personnel. Many of these contributions have appeared in Museum News, the Bulletin of AIC-AG, Preprints of AIC meetings, the AIC Bulletin, the Art Bulletin of the College Art Association, and Field Museum Bulletin.

"He worked as a volunteer in the Florence flood disaster of 1966; he served as UNESCO consultant to the Israel Museum, Jerusalem, in 1968, and he has lectured widely at museums, universities, art schools and national and international cultural organizations.

"In 1982, he founded the Pomerantz Institute for Advancement of Fine Arts Conservation, one aim of which is the preparation of students for admission to art conservation graduate training programs.

"You, Louis Pomerantz, have not only made a distinguished contribution to art conservation -- to paraphrase the man from Smith-Barney, 'You have qualified yourself for the designation of Honorary Fellow the old-fashioned way, you have earned it!!'

"I am honored and pleased, on behalf of the Board of Directors, to present you with the scroll of Honorary Fellow of The American Institute for Conservation of Historic and Artistic Works."

Congratulations, Louis.

Sheldon Keck
24 May 1985

The deadline for application to the Membership Committee is August 31. Send application forms to Inge-Lise Eckmann, San Francisco Museum of Modern Art, 401 Van Ness Avenue, San Francisco, CA 94102.

POSITIONS AVAILABLE

PAINTINGS CONSERVATOR

Western Center for the Conservation of Fine Arts, located in a large, new facility near downtown Denver, seeks applicants for the position of paintings conservator. WCCFA treats traditional and contemporary paintings for museum and private collections throughout the western United States. Candidates must hold a graduate degree in conservation or have equivalent experience and must be capable of performing the highest quality treatments. Encouragement will also be given to research leading to formal presentation or publication.

Send resume and names of three references to EMMETT CARL GRIMM, Director, WCCFA, 1225 Santa Fe Drive, Denver CO 80204.

ART CONSERVATOR I/II-PAPER ART CONSERVATOR I/II/II-PAINTINGS ART CONSERVATOR II/II-TEXTILES

Salary: Level I (Assistant) \$22,000 to \$24,000 per year; Level II (Associate) \$25,800 to \$28,100 per year; Level III (Full Conservator) \$29,100 to \$30,500 per year. Requires master's degree in art conservation with considerable coursework in chemistry, art history, and studio arts or combination of education and training to warrant equivalent recognition; experience in restoration or conservation of works of art; knowledge of artistic materials and various techniques used in dating and authenticating works of art, and willingness to travel. Send resume in confidence no later than August 2, 1985, to Mr. Leon Johnson, Personnel Department, City of Detroit, [REDACTED], Detroit, MI 48226, or call [REDACTED].

SENIOR RESEARCH SCIENTIST

Requires Ph.D. in physics or chemistry or sufficient professional practice in performing a variety of research projects or other independent scientific inquiry to warrant equivalent recognition; extended experience in the performance of scientific tests for use in the evaluation, authentication, conservation or restoration of art objects and artifacts; extended knowledge of the chronometry of physical and chemical properties of a variety of artistic media; and knowledge of art conservation and restoration techniques. Salary: \$29,500 to \$30,500 per year. Send resume in confidence no later than August 2, 1985, to Mr. Leon Johnson, Personnel Department, City of Detroit, [REDACTED] Detroit, MI 48226, or call [REDACTED] 2 [REDACTED]

ASSISTANT OBJECTS CONSERVATOR

Handle conservation treatment of a wide range of ethnological objects, including feathers, baskets, barkcloth, ceramics, gourds, etc. Qualified candidates will have a graduate degree in conservation or equivalent training, and at least two years of working laboratory experience with ethnological materials. One-year term position. Salary \$18,000 per annum. Send resume to: Jerome Williams, Personnel Department, The American Museum of Natural History, Central Park West at 79th St., New York, NY 10024.

ASSISTANT/ASSOCIATE CONSERVATOR OF PAPER

The Henry Francis Dupont Winterthur Museum is accepting applications for the position stated. Candidates should have a strong background in their area and must be able to handle all aspects of treatment and research on paper and related objects. They should be graduates of a conservation training program or have equivalent work experience. Interested candidates should direct their resumes to Miss Nancy Richards, Senior Curator, The Henry Francis Dupont Winterthur Museum, Winterthur, DE 19735.

CONSERVATOR (ARCHIVES), G-18

(Official title: Archives Conservation Specialist II)

Under the general supervision of an Associate Archivist (Conservation), the incumbent has responsibility for operation of the State Archives conservation laboratory, including the facility design, equipment, and staffing. He/she performs highly skilled professional conservation tasks to preserve and protect historically significant documentary resources; works within broad policy guidelines to determine appropriate techniques, materials and procedures for preservation treatment; trains and supervises conservation technicians and interns assisting in conservation procedures; and participates in workshops, demonstrations, and field services related to statewide conservation programs.

Specific duties include the following: Performing a variety of conservation tasks requiring well-developed skills and knowledge of the basic chemistry of paper conservation, including, but not limited to, examining and evaluating document medi-

um and base, surface cleaning, humidification, flattening, repairing with Japanese tissue and heat-set tissue, removing of pressure-sensitive tapes, reducing stains, solubility testing, media stabilization, washing, deacidification and alkalization, compensation for losses, lining, encapsulation, fumigation, devising and constructing prototypical containers for storage of unusual or special archival material, and limited treatments on nonpaper and/or bound material.

Minimum qualifications: a bachelor's degree and three years of professional experience in conservation of archives material, including one year as a conservator specializing in paper. A master's degree in conservation of historical materials with specialization in paper can be substituted for two years of general experience.

Salary: \$23,903 annually with incremental increases to \$28,334 during first three years. A new employee contract now under negotiation will likely result in an increase of approximately 5%.

Application: Send resume describing training and experience and providing the names of three references to: Larry J. Hackman, State Archivist, New York State Archives, Cultural Education Center, Albany, NY 12230 (518-474-1195). Deadline: July 30, 1985.



Public Service Commission
of Canada

Commission de la Fonction
publique du Canada

Director, Records Conservation

Public Archives Canada
Conservation and Technical
Services
Ottawa, Ontario

We require an experienced specialist to organize and direct a comprehensive records conservation program to meet the needs of the Public Archives and the National Library. You will recommend new methods, techniques, equipment and concepts in the conservation of historic books and documents.

You require successful completion of approved post-secondary school training. You must have extensive and varied experience in the direction and management of a conservation laboratory with the emphasis on manuscripts, books and maps, and experience in paper preservation, deacidification processes, and the restoration of paper and historic bindings. Knowledge of English and French is essential. Please note that in certain cases, language training may be offered.

We offer a salary ranging from \$44,837 to \$49,286 depending on your qualifications and experience, plus other benefits.

Forward your résumé and/or application form, quoting reference number S-85-31-5528-49DL-999-G40 to:

Diane Léger (613) 996-8053
Public Service Commission of Canada
Ottawa, Ontario K1A 0M7

Closing Date: 30 September 1985.

The Public Service of Canada is
an equal opportunity employer

Canada

HEAD OF CONSERVATION DEPARTMENT

Independent research library with distinguished holdings in the history of science and American culture and a long-standing concern for preservation is seeking a Head Conservator for its program in the treatment of 5 million manuscripts, drawings, 200,000 printed books and photographs. Program focuses largely upon the manuscript collections, paper repair, deacidification, binding, exhibit preparation, and case making. The Head Conservator directs a department of three persons, is responsible for advising the Librarian on conservation priorities, and is involved with loans of the Society's library materials and collections to other institutions. Candidates should have advanced degree in conservation and library experience, or extensive professional experience. The position becomes available 1 July 1985. Applicants should contact: Dr. Edward C. Carter, II, Librarian, American Philosophical Society, 105 South Fifth Street, Philadelphia, PA 19106 (215-627-0706).

MANAGER OF ADMINISTRATIVE SERVICES

Reporting to the Institute Director, the manager will be responsible for the administration of all business-related functions, including the direct supervision of personnel, accounting, security and facilities. Specific duties include: advising the Director and Department Heads on all issues pertaining to operations, fiscal management, and personnel; and supervising the development and preparation of the Institute's annual operating and capital budgets. B.A. degree, preferably in business or accounting, required. MBA preferred, but not as critical as experience. Minimum 4 years' general business and administrative experience, including accounting, finance, and facilities management. Salary commensurate with experience and qualifications. Position available immediately. Send letter of interest, resume and references to Alison Berry, Manager, Administrative Services, The J. Paul Getty Conservation Institute, P.O. Box 2112, Santa Monica, CA 90406. (213) 459-7611.

DIRECTOR, DOCUMENTATION PROGRAM

Under the general guidance of the Institute Director, the Documentation Program Director will be responsible for the overall development of the Institute's information network which will be designed to improve international access to conservation literature and related information. Duties will include ongoing monitoring of the profession's information needs, development of internationally coordinated online resources from existing conservation data bases, development of new data bases and print products where appropriate and functional responsibility for AATA. Salary commensurate with experience and qualifications. Conservation Program Officer, The Getty Conservation Institute, P.O. Box 2315, Santa Monica, CA 90406-2315.

DIRECTOR, TRAINING PROGRAM

Under the general guidance of the Institute Director, the Training Program Director will be responsible for the development and implementation of the Institute's Training Program which will be designed to encourage an interdisciplinary approach to conservation practice by integrating scientific, conservation and art historical concerns. Working closely with established conservation institutions inter-

nationally, the Training Director will further define the scope of the Institute's training activities and will implement collaborative training ventures with relevant organizations. Although this position is based in Los Angeles, most training activities will take place outside the Institute during the initial stages of development. Salary commensurate with experience and qualifications. Direct inquiries/applications to Janet Bridgland, Conservation Program Officer, The Getty Conservation Institute, P.O. Box 2315, Santa Monica, CA 90406-2315.

ASSOCIATE CONSERVATION SCIENTIST

The Scientific Department of the Getty Conservation Institute is seeking an Associate Conservation Scientist. The Associate Scientist reports to the Director of Scientific Research. The responsibilities will include: assisting the Director of Scientific Research in the preparation and monitoring of research contracts with laboratories in the U.S. and abroad; planning and carrying out or supervising special research projects. Candidates should have an advanced degree in chemistry or related sciences (PhD preferred); laboratory experience, especially instrumental analysis; experience in conservation science and knowledge of foreign languages desirable. Salary commensurate with experience and qualifications. Send resume to A. Berry, Manager, Administrative Services, Getty Conservation Institute, P.O. Box 2315, Santa Monica, CA 90406-2315.

ASSOCIATE CONSERVATION SCIENTIST

The Scientific Department of the Getty Conservation Institute is seeking an Associate Conservation Scientist for its electron beam microprobe laboratory. The person will participate in the Institute's research programs and will provide analytical services to the J. Paul Getty Museum. Candidates should have an advanced degree in geochemistry, metallurgy or related sciences (PhD preferred) and should be experienced with SEM, EDS and WDS. Experience in the examination of museum objects (metal, stone, ceramics, etc.) desirable. Salary commensurate with experience and qualifications. Send resume to A. Berry, Manager, Administrative Services, Getty Conservation Institute, P.O. Box 2315, Santa Monica, CA 90406-2315.

CONSERVATION SCIENTIST

The Scientific Department of the Getty Conservation Institute is seeking a Conservation Scientist. The department is performing research in conservation methods and materials and provides analytical and technical services to the J. Paul Getty Museum. It operates one laboratory on the Museum's site in Malibu and has laboratories at the Institute's site in Marina del Rey. The Conservation Scientist reports to the Director of Scientific Research and is responsible for the Museum service functions of the Scientific Department. Responsibilities include: examination and analysis of individual objects from the Getty Museum collection (paintings, decorative art objects and Greek and Roman antiquities), monitoring of outside research contracts related to the Museum's collection, advising the conservators and curators at the Museum and supervising the laboratory in Malibu. Candidates should have an advanced scientific degree (PhD preferred) and at least 5 years of professional experience in a museum laboratory. Salary commensurate with experience and qualifications. Send resume to A. Berry, Manager, Administrative Services, P.O. Box 2315, Santa Monica, CA 90406-2315.

GRANTS AND INTERNSHIPS

PRESERVATION INTERN

Under general direction of the Chief of the Conservation Division, the Intern will undergo a general orientation in the administration of collection management and preservation programs of The Research Libraries. Upon completion of this orientation, successful candidate will help plan and carry out a specific preservation project (or projects), attend meetings, and participate in workshops and staff training programs. Upon completion of the 11-month training period, the Intern will submit a written report evaluating the training experience.

Qualifications: Graduation from an accredited library school, supplemental training in preservation administration and/or expertise in the execution of conservation procedures/techniques as demonstrated by previous relevant work experience or successful completion of a formal program in the conservation of research library materials. Familiarity with foreign languages, statistical analysis, sampling techniques/systems analysis, and experience in a research library or archives desirable. Must possess initiative, interest in the area of library administration, ability to work independently under general guidelines, and excellent communication skills.

Funded by a grant from the Andrew W. Mellon Foundation, a 12-month temporary position (including 4 weeks paid vacation), available on February 3, 1986. Salary: \$22,630, paid on an hourly basis. Closing date: September 1, 1985. Preliminary interviews can be conducted at the American Library Association Conference in July, 1985, or you may send letter of application and resume to: Francine Feuerman, Personnel Representative, The New York Public Library, 12 East 41st St., 5th Floor, New York, NY 10017.

GRANTS RECENTLY AWARDED

The Archival Document Conservation Center, (Cincinnati), has received a one-year federal grant, through the State of Ohio, to fund the training of an intern by OKEY HATCHER, in book conservation.

The Northeast Document Conservation Center has received a grant of \$27,000 from the National Endowment for the Humanities to support a conference for leaders of regional conservation centers serving libraries and archives and other cooperative preservation programs. The two-day, invitational conference will be held in October 1985. Its purposes are to promote communication between centers, to plan for the sharing of resources between regions, and to provide a forum for articulating positions on national issues.

The Williamstown Regional Art Conservation Laboratory has been awarded grants from the National Endowment for the Arts, the National Museum Act and the J. Paul Getty Trust Grants Program. The \$19,000 NEA grant will be used to purchase equipment for WRACL's newly expanded conservation facilities. NMA funds of \$4,000 will support a national conference of museum directors, curators and conservators to examine the visual effects of long-term care and conservation treatments of paintings collections. The largest grant, \$115,000 from the J. Paul Getty Trust, will underwrite a three-year advanced internship program in paintings, paper and furniture conservation.

Thanks to the Local Arrangements Committee, co-chaired by ELEANOR McMILLAN and MERRILY SMITH, for their contribution at the Annual Meeting:

Registration: DARE HARTWELL (chair), NANCY ASH, SUSAN BARGER, ANN BOULTON, CARRIE CALAY, CAROL CHRISTENSEN, SUSAN CONWAY, BETTINA JESSELL, CORNELIA KLATZO, ALEXANDRA KLINGELHOFER, LESLEY LANKLER, BERT MARSHALL, JULIE REILLY, KATE SINGLEY, SANDY STEWART, Michael Swicklik, Jean Tarascio, Stephanie Watkins, Dinnie Whitson, FAY WRUBEL.

Information: MARIAN DIRDA (chair), Fern Bleckner, CARRIE CALAY, KATHARINE EIRK, SARA FISHER, JANET GREEN, DORIS HAMBURG, CLAIRE HOEVEL, NIKKI HORTON, MURRAY LEBWOHL, Sally Malenka, MEREDITH MICKELSON, Peter Nelson, ARTHUR PAGE, SUSAN PAGE, MICHAEL PIERCE, Eleanor Quandt, TOBY RAPHAEL, MERVIN RICHARD, CHRISTINE SMITH, DONNA STRAHAN, LOIS VANN, HEATHER WANSEER, MARC WILLIAMS.

Book Booth: Dorothy Teringo (chair), David Bean, Margaret Brown, Cecilia Chin, BARBARA COFFEE, Janet Creswick, DENNIS DOBSON, Julie Hampelman, CLAIRE HOEVEL, BETTINA JESSELL, ALEXANDRA KLINGELHOFER, BERT MARSHALL, CAROLYN MORROW, MARIA NUGENT, TONY RAJER, PATRICK RAVINES, SYLVIA ROGERS, KIM SCHENK, PAM SPITZMUELLER, SANDY STEWART, Jean Tarascio, Er-cell Terry, Cor van Horne, Dinnie Whitson, Anne Webster, SIDNEY WILLISTON.

Laboratory Tours: MURRAY LEBWOHL and CHRISTINE SMITH (coordinators), Tony Cheng and JACQUELINE OLIN (National Bureau of Standards), Tom Clark and John Demer (Harpers Ferry), DARE HARTWELL (Corcoran Gallery), FRANK MOWERY (Folger Library), Peter Sparks and PETER WATERS (Library of Congress), NORVELL JONES (National Archives), LAMBERTUS VAN ZELST and ELEANOR McMILLAN (Conservation Analytical Lab), W. THOMAS CHASE (Freer Gallery), Clark Bedford (Hirschhorn Museum), Vincent Wilcox (Museum Support Center), SCOTT ODELL (National Museum of American History), CAROLYN ROSE (National Museum of Natural History Anthropology Conservation Lab).

Reception: MARTIN BURKE, ELEANOR McMILLAN.

Projectionist: ALEXANDER KATLAN.

Thanks also to: JEFFREY ABT, KATHY HANSON, NORA JEAN SMITH, BARBARA YOUNG, STEFANO SCAFFETTA and the crew at NMAA.

CONFERENCES, COURSES, SEMINARS

GENERAL

August 11-18. XXVIth International Congress of the History of Art, Washington, D.C., sponsored by Comite International d'Histoire de l'Art (CIHA). Subject is World Art: Themes of Unity in Diversity. The program will consist of seven sessions of three half-days each. Session VII, Preserving World Art, is of particular interest to conservators. It will include discussions on the history and theory of conservation, restoration, and display of works of art and their settings. Brochures available from the AIC office upon request.

September 4-7. Association for Preservation Technology annual conference, "Technology of Systems and the Conservation of Materials" in San Francisco. Contact: Western Chapter of APT, Box 42458, San Francisco, CA 94142.

September 10-13. American Association for State and Local History Annual Meeting at Kansas Museum of History, Topeka, Kansas. For information write: AASLH, 172 2nd Ave., North Suite 102, Nashville, TN 37201.

September 30-October 3. ICOM Conference, "Towards 200 : Conservation in an Australian Context", Perth, Western Australia. Contact: Rod Van der Merwe, Conservation Laboratory, W.A. Maritime Museum, Cliff Street, Freemantle, Australia 6160, phone (09) 335 8211.

October 21-22. "Making Informed Conservation Decisions: A Symposium for Museum Directors and Curators", Intermuseum Laboratory, Oberlin, OH. Designed to significantly broaden understanding of modern conservation techniques and viewpoints. Registration, July 8-Oct. 14. Contact: Caroli Asia, Program Coordinator, Intermuseum Laboratory, (216) 775-7331, or (216) 775-8455.

October 31-November 2. "Conservation Hazards Course", Fort Mason Center, San Francisco, CA. Contact: Devora Neumark (212) 227-6221.

November 6-8. "Preventative Measures During Excavation and Site Protection", University of Ghent, Ghent, Belgium. Contact: ICCROM, N.P. Stanley Price, Via di S. Michele 13, 00153 Rome, RM-Italy.

OBJECTS

September 9-13. "High Quality Molding and Casting of Museum Objects", Conservation Analytical Laboratory, Smithsonian Institution. Contact: Carol Grissom, CAL/MSI Smithsonian Institution, Washington, DC 20560, (202) 287-3732.

September 23-27. "Class Restoration", Conservation Analytical Laboratory, Smithsonian Institution. Contact: Carol Grissom (see above).

September 25-27. 5th International Congress: The Weathering and Protection of Stone, Lausanne, Switzerland. Contact: Mr. V. Furlan, Laboratoire de Conservation de la Pierre, Ecole Polytechnique Federale de Lausanne, Chemin de Bellerive 32, 1007 Lausanne, Switzerland.

September 19-21. Wooden Objects Conservation Technical Conference, Winterthur De. Contact: Conservation Section Secretary, Winterthur Museum, Winterthur, DE 19735, (302) 656-8591 ext. 204, or James A. Wermuth, [REDACTED], Newport, RI 02840.

PAPER

September 13-15. "Starting an Archives", Washington, DC. Contact: Linda Zeimer, Society of American Archivists, 600 S. Federal, Suite 504, Chicago, IL 60605, (312) 922-0140.

September 23-29. Workshop in paper splitting and mass restoration. Contact: Wolfgang Wachter, c/o Deutsche Bucherei, Deutscher Platz, DDR-7010 Leipzig.

October 18. "Attacking Fungal Growth on Paper: A Mycologist's Approach". Contact: The Institute of Paper Conservation, Leigh Lodge, Leigh, Worcester WR6 5LB, England.

April 14-17, 1986. International Conference, "New Directions in Paper Conservation", Oxford. Contact: Alan Howell, Geological Society of London, Burlington House, Piccadilly, London W1V 0JU, England.

PHOTOGRAPHIC MATERIALS

August 18-22. "Preservation of Black-and-White Photographic Images". Contact: RIT/T&E Seminar Center (see above).

August 26-28. International Symposium "The Stability and Preservation of Photographic Images", Ottawa, Canada. Contact: Technical Services, Public Archives of Canada, 395 Wellington St., Ottawa, Ontario, K1A0N3 Canada, or The Society of Photographic Scientists and Engineers, 7003 Kilworth Lane, Springfield, VA 22151.

GUILDS AND ASSOCIATIONS

The ICOM Conservation Committee's Working Group on Ethnographic Materials will soon be publishing a newsletter for its members. Listed in this first newsletter, which is edited by ANN KRAHN, is a list of ethnographic conservators in the United States. The list was abstracted from those listed as ethnographic/archaeological conservators in the AIC Directory and from responses to the Object Group's questionnaire. Numerous phone calls were made to accurately compile this list; however, some errors may still exist. If you are named on this list, you should be receiving a questionnaire, to be completed and returned to either SUE WALSTON, coordinator of the Working Group, or myself. If you do not receive the questionnaire and wish to be added to the list, please contact me at (202) 357-2135. Students were not listed as practicing ethnographic conservators and should contact me as soon as they have graduated with information on their specialty area and current research and conservation projects. The next newsletter, which will be published in December or January, will contain this updated information.

As your Regional Coordinator for the USA, I will be glad to receive any contributions on ethnographic conservation for the newsletter or any suggestions you may have for our Working Group.

CAROLYN L. ROSE

NEW ENGLAND CONSERVATION ASSOCIATION

NECA, the New England Conservation Association, has been reorganized, and the following new board members were elected:

MIMI LEVEQUE-Museum of Fine Arts, Boston; Judith Tiernan-Commonwealth Print Conservation, Boston; CSILLA FELKER-Fogg Art Museum, Cambridge; DAVID COLGLAZIER-Old Sturbridge Village, Sturbridge.

The introductory meeting was held at the Museum of Fine Arts, Boston, on May 10, and featured Dr. NORMAN TENNENT, Chief Conservation Scientist of the Art Gallery and Museum, Glasgow, Scotland, who spoke on "Aspects of Polymers for Conservation".

Applications for membership will be mailed out later in the summer. Anyone interested in joining may contact any one of the board members.

WASHINGTON CONSERVATION GUILD

The Annual Business Meeting of the Washington Conservation Guild was held on May 2, 1985. The officers elected for the year 1985-86 are: CAROLYN ROSE, President; MARTIN BURKE, Vice-President; DORIS HAMBURG, Recording Secretary; MARTHA SMITH, Membership Secretary; KAREN GARLICK, Treasurer, and Council Members: RANDY ASH, VERA ESPINOLA, SUSAN PAGE, TOBY RAPHAEL, and MARC WILLIAMS.

KATHLEEN BETTS will be the Newsletter editor.

NEW YORK CONSERVATION ASSOCIATION

On Wednesday, June 5, the New York Conservation Association meeting featured a talk by John Robbins, Historical Architect, and Thierry W. Despont, Associate Architect for the project, on the "Restoration of the Statue of Liberty". The speakers discussed the overall preservation program for the Statue, but emphasized the repair of the copper skin and the replacement of the torch and flame.

NEWS IN GENERAL

At the North Carolina Museum of Art on the night of May 25, an overflowing toilet caused 1½ inches of water to cover a gallery floor and then spill into a painting and textile storage area on the floor below. DAVID BAUER and I had to leave the annual meeting early and return to Raleigh to assist in moving paintings and drying textiles. We wish to share some hindsight.

Rapidity in removing water from floors (in this case, carpet over plywood) is important. There are companies in the Yellow Pages under "Fire and Water Damage Restoration" which can provide 24-hour emergency service. Many all-night grocery and convenience stores rent carpet cleaners which have water-vacuuming capacity. Even after the floor seems dry, water may remain in subfloor electrical conduits which will cause circuits to short out, including those connected to temperature and humidity controls. Potential mold growth is a possibility in slow-drying areas. In this case an aqueous solution of tributyltin maleate was applied to the carpet. The spray did have an effect on some personnel with preexisting allergy problems.

There is a nationwide organization called Cargo-caire which has a Moisture Control Service based in Woburn, MA. They have a 24-hour emergency number: (617) 933-2180.

DAVID GOIST

LEGISLATIVE ISSUES

FEDERAL FUNDING FOR CONSERVATION

This summer the U.S. Congress will vote on continued federal funding for conservation. The matter is currently under debate in both the House and Senate. As an AIC member it would be most appropriate and relevant for you to write and urge your senators and your representative to vote in favor of continued federal support. Specifically, you should urge them to vote for the continuation and increase of federal

funding for conservation projects at the Institute of Museum Services (IMS), National Endowment for the Arts (NEA), and the National Endowment for the Humanities (NEH). Identify yourself as a voting constituent of your senators and representative, and add a personal statement about why you support conservation, where you work, and why you believe continued support is important. If applicable, indicate how federal funding will affect you, and how you have benefited from it in the past.

Send copies of your letters to the following influential members of the House and Senate committees involved in debating the issue:

Budget Committees

U.S. Representative Sidney R. Yates
2234 Rayburn House Office Bldg.
U.S. Congress
Washington, D.C. 20515
(202-225-2111)

U.S. Senator James A. McClure
120 Dirksen Senate Office Bldg.
U.S. Congress
Washington, D.C. 20510
(202-224-2752)

Re-Authorization Committees

U.S. Representative Pat Williams
2457 Rayburn House Office Bldg.
U.S. Congress
Washington, D.C. 20515
(202-225-3211)

U.S. Senator Robert T. Stafford
133 Hart Senate Office Bldg.
U.S. Congress
Washington, D.C. 20510
(202-224-5141)

Also, send a copy of your letter to the White House.

CHARITABLE CONTRIBUTIONS LAW

In 1985, the 61 million taxpayers who do not itemize were allowed, for the first time, to deduct half of the money they gave to charitable causes. In 1986, nonitemizers will be able to deduct 100 percent of their contributions to charity. This may make a big difference to low- and moderate-income taxpayers and to the independent-sector organizations they support with their donations.

Eighty-five percent of all charitable giving comes from individuals who earn less than \$50,000 per year. This tax change has the potential to increase by billions of dollars the amount of money given each year to religious organizations, educational and social service groups, health care facilities, cultural and artistic enterprises, and the wide variety of groups that serve communities all over the United States. One problem is that because this deduction is a new one, moderate-income taxpayers often do not know that it is available to them.

Unless Congress enacts legislation (S. 161 and H.R. 587) this year to make these provisions permanent, the Charitable Contributions Law which created this deduction will expire at the end of next year. This may come at the time when the majority of nonitemizing taxpayers are becoming aware of the deduction, and charitable causes are beginning to benefit from their probably increased support.

AIC members should urge their senators to co-sponsor S. 361 and their representative to co-sponsor H.R. 587.

GUEST EDITOR

As the field of conservation develops, participation in both national and international professional associations assumes an increasing importance for the individual conservator. Involvement in several groups is one of the best means of staying informed about areas of general as well as special interest. Most of us look for organizations which provide opportunities for exchanges among colleagues through informative newsletters and sponsored conferences. We weigh these benefits against the ever-increasing annual fees to determine the value of participation in specific groups.

A substantial number of AIC members have been active in IIC, the International Institute for Conservation of Artistic and Historic Works, founded in 1950 and headquartered in London. IIC publishes a bimonthly Bulletin as well as the quarterly Studies in Conservation. This organization is well known for the triennial conferences which it sponsors. The program of each conference is determined by a pre-selected theme. The most recent conference, "Adhesives and Consolidants," was held in Paris in 1984. Preprints of the 1984 conference papers are available from the IIC office at £10/\$15 for members and £12.50/\$25 for nonmembers. Membership in IIC costs £14/\$28 per year for associate members. Information is available from IIC, 6 Buckingham Street, London, WC2N6BA, England.

Less well known than IIC are two international organizations which encourage individual as well as institutional memberships. ICOM, the International Council of Museums, and ICOMOS, the International Council on Monuments and Sites, are both nongovernmental organizations which are financed by private members working in the museum field. Both of these groups have special committees dealing with conservation. The conservation committees organize international conferences and special seminars held throughout the world. They also publish regular communications for their members and make conference proceedings available.

ICOMOS is concerned primarily with immovable cultural properties. In response to increased usage and development of sites for activities such as tourism, it was founded in 1965 to coordinate information and activities for the preservation of the world's architectural heritage. Many activities of ICOMOS are sponsored by national committees. A monthly newsletter is published by US/ICOMOS, 1600 H Street, NW, Washington, DC 20006. Call or write to Terry Morton, US/ICOMOS Chairman, for further information (202-673-4093). Individual memberships cost \$25, family memberships \$35, and student memberships \$12.

ICOM, established in 1946, is dedicated to the improvement and the advancement of the world's museums. Of special interest to conservators is the ICOM Conservation Committee, one of the 29 international committees of ICOM. Within the ICOM Conservation Committee are 24 working groups. The Conservation Committee holds a general conference every three years. The members of the working groups maintain contact with each other and may meet independently between the general sessions. These working groups will be examined more closely in the next AIC Newsletter. The 29 committees are coordinated

by the Paris-based ICOM Secretariat, which assumes day-to-day responsibilities for activities and programs. All American applicants for ICOM membership must be members of the American Association of Museums. This is due to an agreement made in 1973, whereby the AAM administers the membership of American members of ICOM. Attendance at the conferences is not, however, limited to ICOM members. ICOM publishes a quarterly liaison bulletin, ICOM News, in both English and French. It also helps produce Museum, a quarterly UNESCO magazine which is distributed to ICOM members, and it publishes reports on the international committees. The preprints of the Conservation Committee's 7th Triennial Meeting (Copenhagen, 1984) are available from the ICOM Secretariat, Maison de l'UNESCO, rue Moillat 75732 Paris, Cedex 15, France. The price is \$50 for ICOM members, and \$70 for nonmembers. For more information on ICOM membership contact Ellen Herscher, AAM/ICOM Program Coordinator, AAM, 1055 Thomas Jefferson St., NW, Washington, DC 20007, or call 202-338-5300.

CAROL AIKEN

LETTERS

For a study of current and historical attitudes towards conservators and restorers, I would appreciate receiving articles published in local newspapers or magazines concerning any conservation projects, activities or relevant people. (Paper Conservation Laboratory, Metropolitan Museum of Art, New York, NY 10028).

MARGARET HOLBEN ELLIS

As part of my graduate work at Iowa State University, I am developing a step-by-step process of stencil restoration. The project will involve the actual restoration of some of the stencilling in the Auditor's Office of the Iowa State Capitol, executed in 1884-85. My thesis will include a comparison of stencil restoration processes used by other artists presently doing this type of work in state capitols.

I would be very grateful for any information on master stencillers working in state capitol buildings in the Midwest, especially those working in the Iowa State Capitol in Des Moines: 158 College of Design, Ames, IA 50011

LINDA NELSON JOHNSON

I will be leaving my position at AIC on June 28. Though I regret that I was not included in the reorganization of the office, I will be taking with me many fond memories of my friends in the conservation community.

My best wishes to AIC as it enters this new phase in its development.

Jody DeVoll

The AIC Newsletter is published bimonthly. Copy must be typed and sent to the National Office, 3545 Williamsburg Lane NW, Washington DC 20008, (202-364-1036). The next deadline is August 10. We reserve the right to edit for brevity and clarity. The inclusion of advertisements and descriptions of materials and methods does not constitute endorsement by AIC. Copyright 1985, Washington DC. Newsletter Staff: Jerri Reynolds, Editor. Anne Webster, Managing Editor. Phyllis Dillon, Rebecca Anne Rushfield, Don Williams, Contributing Editors. Bonnie Curtin, Paste Up and Design. Kathleen Wills, Typist.

A·I·C Newsletter

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September 1985

FROM THE EXECUTIVE DIRECTOR

Many thanks to those members who responded to our request for the names of potential corporate donors and advertisers/exhibitors. While the response was limited, the suggestions received thus far have provided us with a solid starting point. We will keep you advised on progress as we approach these resources.

Regarding membership services, several of the Specialty Group Chairs answered our letter asking for suggestions on what service(s) they deemed most important for the national office to provide. Those responding placed a high priority on the need for current financial and membership data. Clearly, this type of data is essential for Specialty Groups to provide services to their constituents. To this end, reports containing current information were mailed to the Chairs prior to August 31st, and regular quarterly updates will be forwarded in the future.

Introduction of a computer system at the national office will greatly enhance the efficiency, accuracy and timeliness of membership services, as well as other organization systems. The combined manual and contract data processing system used by AIC for some time now simply isn't capable of handling the demands of a growing organization. Priorities for automation include membership records, publications (including inventory control and processing of orders), word processing, and accounting, in that order. We anticipate making a final decision on equipment by September 30th. We need equipment that will best meet our present needs, and at the same time allow for growth so that we won't find ourselves with an outmoded system three years from now. Following a shakedown and training period, the system should be fully operational by January 1986.

We are urgently trying to fill two staff positions at the AIC office, a secretary position, and a new FAIC position. The secretary will do general office work, including reception duties, and the FAIC employee will have responsibility for administering Foundation programs, including publications, endowments and refreshers. Two new people on board will help considerably in our handling of routine tasks, as well as special projects. Currently on staff, in addition to myself, are Anne Webster, my assistant, and Karen McManus, part-time accountant/bookkeeper. Our small staff is augmented by the presence of volunteers Andrew Moore and Don Hehir. Andrew is looking into Klinge Mansion needs, while Don gives one day a week of his

time to our emerging advocacy program (see Legislative Issues article later in this Newsletter). We are very grateful to both of these individuals.

Calls from individuals seeking names of conservators and advice on conservation needs are a matter of daily concern to staff at the national office. We are attempting, with the help of the AIC Board, to formulate consistent policy and procedures for handling public inquiries of this nature. I believe we must endeavor to be responsive to the public, but at the same time we must accomplish this in a way which is consistent with the goals and purposes of AIC. We will keep you advised on our progress.

A final note concerns the AAM/AIC/NIC study: "Collections Management, Collections Maintenance and Conservation." The report on the study was released by the Institute for Museum Services (IMS), the administering agency, in late August. We will include a summary of major findings in the November Newsletter. The complete report of the study may be obtained from the AAM, 1055 Thomas Jefferson St., N.W., Suite 410, Washington, DC 20007.

GIL BROWN

FAIC NEWS

REFRESHERS

The third refresher on RECENT DEVELOPMENTS IN LINING TECHNIQUES, initiated by the Painting Specialty Group, was held at the Balboa Art Conservation Center in San Diego, California, July 8th-12th, 1985. Liaison for the refresher was BETSY COURT; the guides were Gerry Hedley and ALBERT ALBANO. Course participants were: A. DENNIS, G. GIFFORD, S. HASKINS, H. HOUP, D. KUSHEL, G. McMILLAN, B. MILLER, C. MUNZENRIDER, G. MYERS, A. ROSENTHAL, A. RUGGLES, M. SCELERA, B. SMITH, R. TRELA.

BETSY COURT, liaison, was unanimously complimented for her dedicated work in preparation and implementation of the refresher. Other comments were: "(the) relaxed atmosphere...allowed for uninhibited exchange of information, ideas and practices. Both theory and history were a constant backdrop for reality

and practical application"...the group was just the right size"...if given a chance, I wouldn't have changed a thing."

Cost overrun for this refresher was \$871.49.

Please note that funding for all refreshers, commencing with January 1986, will be defrayed from the Endowment Fund for Small Sessions and be governed by the monetary stipulations of that FAIC fund.

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ENDOWMENTS

What follows are procedural guidelines for implementation of the FAIC Endowment Funds. The process will be administered by the AIC office staff, with FAIC oversight, and the initial period of implementation will be a time for testing the procedures, and making appropriate revisions along the way, as experience dictates.

CAROLINE K. KECK
Executive Director

APPLICATION FOR FUNDS (APPEAL FOR DONATION)

Applicants for funds are required to submit the following information to the FAIC Board of Directors no later than eight months prior to the date of the award (exception to the eight months requirement will be granted only if there are extenuating circumstances which make the longer time requirement unavoidable).

1. Cover letter containing:
 - a. Affiliation/status of applicant (students, institution, or master);
 - b. Home address of applicant (in addition to institution address);
 - c. Title of project;
 - d. Identification of the applicable fund, and amount of money requested;
 - e. Deadline for award;
 - f. Justification for exception to eight-month time requirement, if applicable.
2. Project Description, including (not to exceed one single-spaced typewritten page):
 - a. Reason for the request (students provide justification of why they should attend this particular meeting, give paper, do special research, etc.);
 - b. Statement of how this project will benefit AIC, and why it is important to AIC (students may omit);
 - c. Specific details/outline of the project.
3. Project Budget, if applicable.
4. Four Letters of Reference, not necessarily from conservators or AIC members (students should include instructors to verify status and competence).

REGISTRATION OF REVIEWERS

Non-AIC members with particular expertise may be invited to serve as a reviewer of project proposal requiring specialized attention. AIC members willing to serve are asked to provide the following information:

1. Communication to the FAIC Board addressed to the AIC Office, Klinge Mansion, stating willingness and availability; this communication will be acknowledged via return postcard on which the member will be asked to provide items 2, 3 and 4.

2. Identification - AIC membership status and affiliations;
3. Home and Professional addresses;
4. Conservation experience and area(s) of expertise for conducting reviews.

REVIEW PROCESS

Reviewers are asked to complete a written evaluation of each project assigned, stating their opinion on the merits of the idea/appeal/project. They should state to what extent they see it as beneficial to AIC/National needs/world concerns. They should also indicate how they view the competence of the person/persons involved. Reviewers may give suggestions for improving the project as presented, and an opinion on the proposed budget (too large, too small, etc.).

The evaluation will be in narrative form (maximum of two single-spaced typewritten pages), and will include a recommendation for acceptance or rejection, with justification. Reviewers will rate the request GRANT, and may state that they will consider upon timely submission of a redraft, elaboration or clarification of a point(s), or better research data.

Each application will have three reviewers and confidentiality will be strictly maintained.

REVIEWER COMPENSATION

Reviewers completing their task will receive a \$50 fee to cover all expenses incurred.

Thanks to the following AIC members who have communicated their willingness to serve as reviewers (list includes those who have submitted their names as of August 9th):

Kendra Deerenee Lovette
Jean D. Portell
Marilyn Kemp Weidner
Joyce Hill Stoner
Marian Peck Dirda
Katherine G. Eirk
John Krill
W. Thomas Chase
Margaret Holben Ellis (Peggy advises that Helen Otis, Conservator of Prints and Drawings, Metropolitan Museum of Art, has offered the department's services to the FAIC Endowment Fund)
Linda Scheifler
Steven Weintraub

LEGISLATIVE ISSUES

AIC's legislative advocacy program will be strengthened in the coming months by three recent developments. First, Don Hehir is volunteering his time one day per week to do research and initiate the contacts needed for an effective program. Don is retired from the federal government where he worked in program evaluation and legislative analysis, primarily with the Department of Labor. Second, AIC Fellow BARBARA GOULD, a paper conservator at the Library of Congress, has provided the office with valuable information on staff contacts in the U.S. Congress who are supportive of conservation. Barbara has offered her assistance in the legislative arena, and her close working

proximity to congressional offices will be a distinct advantage. Third, at an August meeting of AIC President LIS FITZHUGH and Executive Director Gil Brown with NIC Executive Director David Shute, it was agreed that the two national organizations should initiate a joint legislative advocacy program. It is anticipated that the synergism inherent in such an undertaking could not help but impact favorably on funding for conservation activities.

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FEDERAL FUNDING FOR THE ARTS

Just prior to the beginning of the summer recess in August, the House of Representatives voted to freeze the FY86 budgets of IMS and NEH at FY85 levels. At the same time the House voted only a three million dollar increase for NEA, the amount proposed by Congressman Sydney Yates (D - IL) for an NEA media project. Mr. Yates, a strong supporter of conservation, led the fight to increase the budgets for the three arts agencies, all of which had been recommended for higher funding by the House Appropriations Committee. The American Association of Museums' Legislative Services Division reported that considerable controversy over funding for NEA not only resulted in reduced funding for that agency, but for IMS and NEH as well. The entire debate contained in the Congressional Record (July 31, 1985) is available at the AIC office for those interested. The Senate is expected to take up the funding measure after Labor Day, when Congress returns from the summer recess. Several AIC members wrote to their Representatives and Senators following the alert to the need for constituency support which appeared in the July Newsletter. Members who haven't done so are urged to write to their Senators now, stating support for federal funding for the arts, and in particular for conservation. There is simply no point in advocating for increased appropriations to expand collections and museum and cultural institution facilities if no concerted effort is being made to maintain the collections for future generations. LIS FITZHUGH has written to the appropriate Senators and committees on behalf of AIC.

LIS has also written in support of reauthorization of The National Museum Act (NMA). In an August 1 letter to U.S. Representative Mary Rose Oaker, Chair of the Task Force with NMA oversight, she noted that 50% of NMA-funded projects since 1972 have been conservation-related, totalling five million dollars. During 1981-1985, conservation grants have ranged from 77% of the total amounts awarded in 1983, to 64% in 1985. Clearly, NMA deserves the support of all AIC members.

Gil Brown
AIC Executive Director

FROM THE PRESIDENT

The AIC Board of Directors met on Aug. 2-3 at the National Office. One important item of business was the questionnaire on certification to be sent out to all members this fall. Please make sure that you are well-informed about certification so that you can make an intelligent response to this questionnaire when it appears. The following documents will be of use to you:

1. Certification: A Discussion Paper. Report of the AIC Committee on Accreditation and Certification. April 1984. 12 pp.

2. Certification of Conservators - Do We Need It? Transcript of a Panel Discussion on Certification. AIC Annual Meeting, Los Angeles, May 18, 1984. 15 pp.

3. Annotated Bibliography on the History of Certification. Distributed at the Annual Meeting, Washington, May 24, 1985. 4pp.

4. What Certification and Related Terms Usually Mean. Distributed at the Annual Meeting, Washington, May 24, 1985. 1 p.

If you need copies of any of this material, please contact the AIC National Office.

The AIC Committees are an important functioning part of the organization. In recent years contact between the Board and the committee chairs has been handled by a Board member designated as Committee Liaison, and this has worked well. The Board intends to expand these contacts by meeting regularly with committee chairs. JACQUELINE OLIN, Chair of the Membership Committee, met with the Board on August 3. At the November Board meeting we will be inviting all committee chairs to meet with the Board for a half day. This will not only provide an opportunity for Board-Committee contacts, but also give the committee chairs a chance to discuss with each other items which are of mutual concern. The AIC and FAIC Boards will meet on November 14 and 15. The committee chairs will meet with the AIC Board on the morning of November 16. This two-and-a-half day meeting will be held in Cooperstown, New York.

Please remember that Board members and Committee chairs welcome any communications from AIC members. Write us; we need to know your thoughts about AIC.

ELISABETH WEST FITZHUGH

AIC ANNUAL MEETINGS

1985 (13th Annual Meeting-Washington, DC): your cooperation in completing the returning AIC Vice President Terry Weisser's 1985 Annual Meeting Questionnaire will be most helpful in planning future meetings.

1986 (14th Annual Meeting-Chicago, IL): the meeting will be held at the Hyatt Regency Chicago Hotel during May 21-25. The hotel has excellent meeting facilities and we have negotiated very favorable room rates at \$60.00 per single and \$69.00 per double. The hotel is located on Wacker Drive, just one block east of Chicago's Magnificent Mile on Michigan Avenue, and five blocks north of the Art Institute of Chicago. TIM LENNON, with the conservation staff of the Institute, is chairing the local arrangements committee. PLEASE NOTE: AIC groups requiring extra meeting room space at the 1986 Annual Meeting, over and above that normally provided, are requested to furnish the following information to the national office as soon as possible: name of group, purpose of meeting, estimated number of people attending the meeting.

1987 (15th Annual Meeting-Vancouver, BC): the meeting will be held during a five-day period between mid-May and mid-June, with efforts being made to avoid Memorial Day weekend. Negotiations for time and space are currently underway with two hotels, the Hotel Vancouver and the Hyatt Regency Vancouver. Also, conversations have been initiated with the IIC-Canadian Group regarding a joint activity in 1987.

1988 (16th Annual Meeting): site rotation will bring AIC back to the East for the 1988 meeting. Cities being considered at this time include Richmond, Virginia; Atlanta, Georgia; and New Orleans, Louisiana.

Why not a college campus for the AIC Annual Meeting? A conveniently located college campus as the site for an Annual Meeting has been suggested by AIC members. While this idea has merit in terms of cost, a convention hotel has facilities and services needed for a meeting the size of the AIC Annual Meeting which a college campus is not designed to provide. Some of these services are: centralized recording, comprehensive audio-visual, complete exhibition services, capability to meet a variety of food and banquet service needs. Convention hotels are designed specifically for large, diverse meetings, while the college campus is an excellent alternative for smaller meetings and training programs.

Gil Brown
AIC Executive Director

MEMBERSHIP COMMITTEE DEADLINE

The next deadline for applications for Professional Associate or Fellow membership is November 30, 1985.

In completing applications for these categories of membership, the applicant is required to have sponsors for his/her application. For those of us who are asked to be sponsors, this is an important responsibility. We must be clear in pointing out to the applicant what the Code of Ethics and Standards of Practice are and be certain that the applicant has read them and understands what is required.

JACQUELINE OLIN

The Nominating Committee would be pleased to receive suggestions from the AIC membership for candidates for the AIC Board. Please contact any member of the Nominating Committee.

SHELLEY STURMAN
Chair

MERRILY SMITH

DAN KUSHEL

AIC COMMITTEES AND MEMBERS, 1985-86

Membership

Jacqueline Olin, Chair	202/287-3700
Inge-Lise Eckmann	415/863-8800
Susanne P. Sack	718/858-2624
Don Etherington	512/471-5495
Carolyn Rose	202/357-2135

Nominating

Shelley Sturman, Chair	202/842-6446
Dan Kushel	607/547-8768
Merrily Smith	202/287-1840

Bylaws

Sian Jones, Chair	301/547-9000
Elisabeth Packard	301/252-6989
Nancy Heugh	816/561-4000
Pauline Mohr	415/863-8800

Ethics and Standards

Elisabeth Batchelor, Chair	513/721-5204
Meg Craft	301/276-7559
Robert Futernick	415/750-3680
Carol Mancusi-Ungaro	713/522-0886
Philip Vance	216/775-7331

Appeals

Robert Feller	412/578-3329
Marian Dirda	202/287-5635
Jean Volkmer	203/379-9245

Board of Examiners (BOE)

Martina Yamin, Co-Chair	212/532-6957
Gary Wade Alden, Co-Chair	619/236-9702
Cathleen Baker	607/547-8768
Helen Burgess	613/998-3721
Anne F. Clapp	302/658-0828
(non-paper conservator to be appointed)	

Accreditation and Certification

Barbara Appelbaum	212/666-4630
Don Williams	202/287-3725
Linda Merk	212/410-3870
Joyce Zucker	518/237-8090
Craig Bowen	617/495-2392
Paul N. Banks	212/280-4178
Timothy Vitale	202/287-3725

Conservation and the Handicapped

Heidi Miksch, Chair

Health and Safety

Ann Wager, Chair	607/547-9703
Lucy Commoner	212/860-6868
Rosa Lowinger	
Sherelyn Ogden	617/470-1010
Stephen Bonadies	513/721-5204
Monona Rossoll	212/227-6220
Ellen Howe	212/879-5500

Education and Training

Christopher Tahk, Chair	607/547-8768
James Bernstein	415/863-8800
Janet Bridgland	213/277-9188
Catherine Nicholson	202/523-3300
Louis Pomerantz	312/587-6578

Long Range Planning

(Chair to be appointed)

Board Liaison

Roy Perkinson	617/267-9300
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COMMITTEES

Four committees have been formed to listen to your suggestions, answer your inquiries, address your complaints, and research issues to benefit your practice.

The FAIRNESS IN BUSINESS COMMITTEE chaired by LOU POMERANTZ and BILL MINTER will (1) research government regulations affecting individuals in private practice, specifically as they relate to conflicts between not-for-profit organizations and the private sector, (2) hear complaints of instances in which private conservators may have not been treated fairly, (3) report to the membership their ongoing efforts and suggest ways in which we can advocate for fair and equitable treatment. Comments and inquiries should be addressed to LOU POMERANTZ, [REDACTED] Spring Grove, IL 60081.

The CIPP ETHICS COMMITTEE will (1) serve as a sounding board for your concerns regarding the Code of Ethics and Standards of Practice of the AIC - whether it goes too far or not far enough, (2) unilaterally review the Code of Ethics and Standards of Practice, on the basis of their own experience, and present to the membership any items they feel require revision or clarification, (3) finally, serve as a conduit to the AIC Ethics Committee for concerns of the membership. Comments should be addressed to PERRY HUSTON, Chairman, [REDACTED] TX 76118. Committee members of the committee are WYNNE PHELAN, NANCY LANE TERRY, and JAY KRUEGER.

The RESEARCH AND EDUCATION COMMITTEE has submitted the following statement:

"Many of the most experienced, well-trained, innovative, and creative conservators are in private practice. If the field of conservation is to progress, the talents of these conservators must be utilized as fully as those that are in nonprofit conservation laboratories. Therefore, initially, the purpose of the Research and Education Committee will be to research government and private funding sources for projects initiated by conservators in private practice, or projects that will benefit private conservators. This will involve determining if there are any resources that can be awarded directly to AIC/CIPP or to private conservators, or if a nonprofit conduit must be found such as FAIC, nonprofit cultural institutions or other facilities that can serve as the conduit. The R & E Committee could serve as a screening or review group for projects submitted by private conservators.

"Projects for which funding would be sought could include, but not be limited to (1) practical uses of new materials and development of new, innovative conservation equipment and tools, (2) development of new and innovative conservation treatments, techniques and methods, (3) apprentice and intern training in private conservation laboratories, (4) seminars on developing more efficient business practices, (5) scholarships for private conservators for continuing education, workshops, special programs and refresher courses, (6) development of cooperative laboratories where expensive and sophisticated equipment, furniture and tools (normally available only to conservators in

nonprofit institutions) can be made available on a pay-as-you-go basis, (7) consultations, technician training and surveys for collections care and maintenance in museums and other cultural institutions."

Comments and inquiries should be sent to MARILYN WEIDNER, Chairman, [REDACTED] Philadelphia, PA 19106. Committee members are: CHARLES OLIN, JOSEPH CARAHER, SIDNEY WILLISTON, STEVE TATTI, and HELENE VON ROSENSTIEL.

The COMMITTEE ON MANAGEMENT SERVICES, chaired by BARBARA BEARDSLEY, will research such areas as health insurance, business insurance, accounting procedures, recordkeeping, taxes, etc. The committee will be able to provide information on these areas, not only to conservators in private practice of long standing, but also to those individuals starting or contemplating private practice. Inquiries should be sent to BARBARA BEARDSLEY, Dudley Homestead, Raymond, NH 03077.

LIFE BEYOND AIC

It must be obvious to most of you that there is a large group of individuals out there treating works of artistic and historic merit who have no contact with AIC or any member of AIC. If we are to be true to one of the stated purposes of the AIC, to "exchange, coordinate, and advance knowledge and improved methods of art conservation and restoration," we must reach out to these individuals, not only as committed conservators willing to share our knowledge but also wishing to learn from these individuals. As a first step in that direction, I want to compile a list of individuals practicing restoration and/or conservation in the U.S. Please send any names and addresses you might have (even from the telephone directory) to me at [REDACTED] NY, NY 10021. I also want to hear from any individuals willing to help in this particular project.

COMMITMENT TO PROFESSIONALISM

It is my belief that the majority of conservators are committed to a high level of professionalism. I was, therefore, appalled to discover, on the basis of the "census" cards, how many conservators whom I respect have not demonstrated their commitment by applying to become Professional Associates or Fellows of AIC. Please note that only P.A.s and Fellows are required to abide by the Code of Ethics and Standards of Practice. It is my opinion that once you've overcome the mental barriers, you will find the process not so cumbersome and the Membership Committee eager to help at every step. JACQUELINE OLIN, Chairperson of the Membership Committee, has reminded me that individuals with three years of experience may apply for P.A., while only five years are required for application as a Fellow. You will find the effort most rewarding. I urge you to apply today!

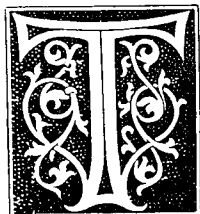
LOOKING AHEAD TO CHICAGO

I am beginning to plan for the meeting in Chicago. Suggestions, requests, and volunteers would be greatly appreciated.

JOSE ORRACA

SPECIALTY GROUPS

TEXTILES GROUP



The following is a summary of the business meeting held on Saturday, May 25th, in Washington, DC at the AIC Annual Meeting. Updated information appears in parentheses.

1. A textile specialty group Ethics and Standards committee has been created to address any discrepancies between textile standards of practice and ethics and those for AIC as a whole. The members of the committee are JEANNE BRAKO, BRUCE HUTCHINSON, REBECCA RUSHFIELD, and HAROLD MAILAND. Please forward any questions or problems on those matters to these committee members.

2. To act as a liaison to the AIC Certification committee, a textile specialty group on certification was formed. Members are PHYLLIS DILLON, KATHERINE DIRKS, and MARGARET FIKIORIS.

3. A first annotated bibliography on textile conservation topics was mailed to members of the textile group who had paid their dues as of March 1st. Members who have not received copies should contact MARY BALLARD, chair. The bibliography committee consisting of MARY BALLARD, PAUL CZUBAY, PHYLLIS DILLON, and CHRISTINE GUINTINI will organize a mailing of topics, coordinators, and format notes for entries for a second bibliography. The topic mailing will be sent out in late September to all members; a 1986 distribution of the second bibliography is planned.

4. The election of new officers was not held at the meeting since a timely call for nominations had not been made. A nominating committee was formed, consisting of MARGARET FIKIORIS, PHYLLIS DILLON, and ANGELA LAKWETE. The slate of officers proposed is vice-chair, ZOE ANNIS-PERKINS; secretary, MARLENE JAFFE; treasurer, LOREEN FINKELSTEIN and JUDY OZONE. (Other nominations have been made subsequent to the Annual Meeting; nominations are closed as of September 15, 1985. Expect a mailing of ballots in late September.) Voting cannot occur until a complete 1985 membership list is received.

5. The lack of both a formal treasurer and a formal financial policy for the disbursement of funds was brought to the attention of the membership by the officers. It was decided that a treasurer should be elected (see above #4). A precise tally of AIC/Textile surplus or net worth was not available May 25th. March 1985 figures were:

Expenses: \$32.40

Net Revenue: \$347.60

Surplus (March 1, 1985): \$1124.23.

These figures do not include costs associated with the annual meeting nor the bibliography. (AIC national office reports \$151 and \$206.10 for these respectively, as of June 30, 1985; the total net worth of the group as of that date is \$1211.53.) It was decided that information concerning major expenditures would be announced in advance, either through the AIC Newsletter or in a separate mailing.

6. It was voted that MEG GEISS-MOONEY be allotted \$60 to investigate a pre-meeting session on suction tables at the 1986 Annual Meeting. A 2-3 hour session in addition to the textile group's eight hour session was suggested.

7. Regarding the 1986 textile group session, it was felt that there should not be a theme to limit paper topics. It was suggested that all AIC meeting papers be submitted to the specialty group so that they can assess which papers might be of interest to the general session and those that would be of interest to the specialty group.

8. In response to the inquiry "What do I get from my specialty group fee?", it was noted that the textile group tries to avoid the costs of private mailings. It was stressed that the AIC Newsletter is considered the primary source of information for the group.

9. The group would like to thank JOSEPH COLUMBUS for arranging the reception at the National Gallery (the location was changed from the Klinge Mansion due to rain) on May 23rd. The buffet proved to be a wonderful opportunity to meet new people and to talk with colleagues. It is hoped that a gathering could be included at each annual meeting.

10. There is a request for the creation of a local arrangement committee in Chicago for the 1986 meeting. Anyone who would like to participate should contact JEANNE BRAKO at [REDACTED] (W).

11. The group would also like to thank PAUL CZUBAY for his generous help with the bibliography project.

12. Announcements: JACQUELINE OLIN addressed the group encouraging associate members to apply for professional associate status. Inquiries and applications should be sent to INGE-LISE ECKMANN.

An announcement was made about the science certificate program offered by the TOTE program at the School of Textiles at North Carolina State University (see AIC Newsletter, May 1985).

The Harpers Ferry Regional Textile Group Symposium will not be held this fall. The group plans to hold the conferences every other year.

13. MARY BALLARD is thanked by the group for her innovative leadership and service during the past twelve months.

June (August) 1985

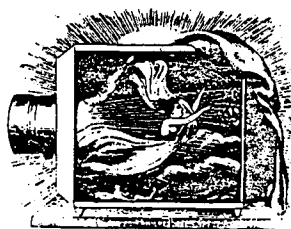
Additional Announcements:

"Textile Pests: Biology, Prevention, and Control." A one day seminar by entomologist Keith Story. October 15, 1985. Sponsored by the Conservation Analytical Laboratory, Smithsonian Institution, Washington, DC. Registration fee \$30, includes lunch. Deadline for registration: September 15th. Further information: telephone 202-287-3792.

"Color Measurement Principles and the Textile Industry," October 16-17, 1985, AATCC Technical Center, Research Triangle Park, North Carolina 27709 (telephone: 919-549-8141). "Basics of Dyeing and Finishing of Natural and Synthetic Fibers," November 19-20, 1985 also Raleigh, North Carolina, sponsored by the American Association of Textile Chemists and Colorists. "An Introduction to Textile Testing," December 11-12, 1985 in the same location by the same sponsorship. "Analytical Methods for a Textile Laboratory," January 20-30, 1986. Write or call for further information.

M. BALLARD
J. BRAKO
J. OZONE

PHOTOGRAPHIC MATERIALS GROUP



Just a reminder that the 1986 AIC/PMG Winter Meeting will be held on March 21 & 22 in Charleston, SC. Lodging will be in the Mills House, located in the middle of the historic district, and the meetings will be held next door in historic Hibernian Hall. AIC/PMG members should have received a questionnaire from JOSE

ORRACA, local arrangements chairperson, pertaining to this meeting.

If you are interested in presenting a paper to the AIC/PMG membership at the 1986 Winter Meeting please contact DEBBIE HESS NORRIS or DEBORA DYER MAYER as soon as possible. Suggestions for possible speakers and topics are welcome. Please respond!

DEBBIE HESS NORRIS

BOOK AND PAPER GROUP

The Book and Paper Specialty Group will be making a separate mailing to its members on October 1. Included will be: the Minutes of the Business Meeting held at the Washington conference; a call for papers for the Chicago conference; and a tentative list of articles to be published in the Book and Paper Annual, Volume 4, 1985. All current members should receive this mailing. If you do not receive your copy by October 15, please notify ROBERT ESPINOSA with a record of payment, i.e., cancelled check. Send to: ROBERT ESPINOSA, [redacted] Provo, UT 84604.

CHICAGO MEETING

ELIZABETH KAISER SCHULTE reports that next year's BPG specialty session will take place on Sunday. In addition to this session, there is the possibility of having a more informal session for shorter contributions.

The deadline for submission of abstracts for the meeting will be Nov. 30, 1985. Please send them to Elizabeth Kaiser Schulte c/o Conservation Center for Art and Historic Artifacts, 264 S. 23rd St., Phil., PA 19103, (215-545-0613). Short Presentations on techniques are encouraged as well as the standard 15-20 minute presentations.

The AIC plans to review the Specialty Group abstract for inclusion in the AIC general session. The possibility exists that speakers with talks of wide application, i.e., to more than one specialty, will be asked to consider giving their talks in General Session. All proposed changes are subject to negotiation between the author, BPG and AIC.

BILL MINTER

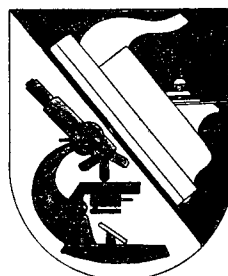
PAPER CONSERVATION CATALOG

We continue to seek contributions from the BPG membership, either in the form of new outlines (contact a committee member) or contributions to existing outlines. We emphasize that it is very easy to contribute to an existing outline. Write a note, preferably on a xerox of the printed outline, and send it to the compiler or committee liaison. While we hope to produce three

new outlines each year, some outlines may remain in progress for two or more years before they are printed. Contributions to existing outlines will be edited and printed when enough new material is assembled. Contact the AIC office for copies of previous catalog editions. The 1984 edition is out of print, but could be reprinted if there is sufficient demand.

NANCY E. ASH

WOOD ARTIFACTS GROUP AUGUST 1985



The Fall Program, to be held at the Winterthur Museum on September 19, 20, and 21, is filling rapidly. Tool use, inlay, and traditional finishing techniques will be presented by craftsmen selected for their expertise and teaching abilities. The program cost of \$220.00 for members, \$240.00 for

non-members, includes 3 nights lodging (double occupancy), 3 lunches, 1 dinner, and a guided tour of the museum.

Due to the enthusiastic response to this program, I encourage interested individuals, who have not sent in a deposit, to mail in full registration immediately.

The program is well designed; GREGORY LANDREY, the program's coordinator, is to be commended for the long hours spent on the project and for his competent organization. Inquiries can be directed to Greg at the Winterthur Museum Conservation facility or to me at the Conservation Technology Group.

The Winter Meeting to be held in St. Maartin, Netherland Antilles, or a similar tropical setting in January of this year, will be a provocative workshop focusing on "Standards of Practice." Three "Standards" were proposed at the Annual Meeting this year in an attempt to introduce the concept of minimal standards which conservators should recognize in their practices. Individuals will be asked to participate in the development and forming of a "Standards" system for wood conservation. Program information will be disseminated in the next Newsletter.

The Wood Artifacts Group wishes WALTER ANGST (our chairman emeritus and editor of Finwoof!) a speedy recovery from his double bypass operation on August 6. Walter came through the operation well and will hopefully be present at the Fall Program.

CALENDAR OF EVENTS

- Sept. 2 - 4; APT Short Courses on Paint, Maritime Preservation, Seismic Retrofitting, and Concrete deterioration/Preservation. Sheraton Palace Hotel, San Francisco, Ca.
- Sept. 4 - 8; APT Annual Conference. Sheraton Palace Hotel, San Francisco, Ca.
- Sept. 9 - 11; Non-Destructive Testing of Wood. Washington State University and The Forest Products Laboratory, College of Engineering and Architecture, Washington State University, Pullman Wa. 99164-2712.
- Sept. 16; Wood Artifacts Group AIC, Educational Committee meeting; contact Marc Williams. Winterthur Museum, Winterthur De.
- Sept. 19 - 21; Joined Wooden Objects Techniques Workshop; Wood Artifacts Group AIC; Winterthur Museum, Winterthur De.

REPORT WRITTEN FOR THE JULY
AIC NEWSLETTER

Including
THE ANNUAL REPORT
DELIVERED TO THE WOOD ARTIFACTS GROUP
A.I.C. ANNUAL MEETING
MAY 19, 1985

(With additional comment and current information)

THANK YOU,

to all of the individuals who contributed to the success of the Wood Artifacts Group Meeting. The time and effort taken to prepare and present the papers, the panel, and status reports, was apparent; and contributed significantly to making this one of the most successful meetings we have held. Gratifying comments from outside our group and the positive environment throughout the meetings reflected the hard work of the twenty-five individuals who took part in operations.

There has also been a marked increase in the membership of committees as specific goals are being pursued. I look forward to the coming year as a year of major positive change within our organization and encourage our members to join in the scheduled activities.

AMENDED ANNUAL REPORT: With any project, it often becomes necessary to step back to gain a better perspective; to see the project as it fits into the larger environment. As Wood Artifacts conservation emerges as a viable profession, it is necessary for all of us to step back and see ourselves as a part of this growing profession and not only as independent conservators.

We are emerging into a society that is exploding with technology and a society that has strong independent agencies which already exert influence on conservation. It is important that we see ourselves as part of a professional body in order to manage the environment into which we are emerging. If we do not manage ourselves, our group will be managed by circumstance and by other organizations.

Throughout history, there have been many control structures. During the middle ages, guilds were often under the control of the church. The highly refined Jury de Menoiserie-Ebenist, which was responsible for the extraordinary production during the reign of Louis XV, was strictly under the control of the government. Later in the 19th century, guild structures came under the control of industrialists. The 20th century, professional organizations emerged for protection of their profession and to share in common.

In 1985, we are bonded together not so much for protection as for our betterment. Although our organization has evolved from these structures, our structure is and must be different from our predecessors. We have no model to pattern after. We are breaking new ground.

We share a common goal; to enhance the stature of Wood Artifacts conservation and to become better at what we do. We have a goal; a destination. Anyone who has done any navigation knows that you need a fix and a reference before plotting a course, however. We need to know who we are and where we are before we determine how to get where we are going. Our goal at present is self realization.

Caroline Keck wrote a brief passage in one of her earlier books about the sharing of information. To paraphrase: Trade secrets have no place in professional conservation; sharing information is essentially important to conservation. We need to make our individual knowledge available without fear of losing our individual technique as an individual's ability remains his unique possession.

I would add to Mrs. Keck's passage a note about the

enhancement that a group experiences through dissemination. When the collective body of information (that is the sum of information from the individual members) is disseminated to all of the member parts, the collective body of information will increase as the individual members act on their gained knowledge. It is a positive feedback system based on active dissemination of what we already possess.

There are mechanisms in place for this dissemination. The Wood Artifacts Group now has four primary channels for communication; through seminars, through committee and technical groups, through the Journal of Wood Conservation, and, informally through Finwoof.

Seminars: In the last year, two technical seminars were held. Although the primary purpose for the seminars was to interface with the academic community, the exchange of information amongst ourselves at both the Berkeley Seminar and the St. Maartin Seminar was equally important. The informal gatherings at lunch, dinner, and in the case of St. Maartin's, at the beach, were as enjoyable as they were informative.

Committee work: Last summer I began to recruit individuals who were working with consolidants or who had experience with consolidants for a special think tank. On Dec 1 and 2 of 1984, the small group met with a facilitating scientist to discuss the trends and problems of consolidation. The following report on the think tank will provide far more information about our developments. Communication was the primary benefit of the union, however. We came with independent notions about consolidation and left with more or less a common body of knowledge and some common concerns.

Publication: Publication is essential for any professional group. The inaugural edition of the Journal of Wood Conservation is printed and available by mail. The "Journal" is independently published to disseminate proceedings from seminars around the world. It also facilitates the publication of individual technical articles. Income from the sale of the "Journal," beyond the cost of operations, will support future seminars and individual research.

This edition contains partial proceedings from the Berkeley and St. Maartin's Seminars as well as individual articles. I would like to publish the Journal bi-yearly, with one edition focusing on international proceedings and one issue made up of independent articles.

The Journal is designed to be a formal but "user friendly" publication. I have hopes that it will be the forum for wood conservation to disseminate science, technology, and practices. Submitted articles will be judged by wood conservators, not by related professionals. The "Journal" is an effort to make publication easier and to present our profession in an organized format to an international readership.

Finwoof is the fourth dissemination channel. It is again under the editorship of our emeritus Walter Angst. Finwoof is very informal; if you want to say something to the whole group, say it in Finwoof.

I encourage each member to step back from his or her individual practice and see yourself as part of the larger group. Every member is necessary to the viability of the group. I encourage you to publish and to participate, even more, in our activities.

THE COMING YEAR

NEW COMMITTEE WORK: In the past week, I have sent out a number of letters to individuals who indicated a desire to become more active in the W.A.G.'s activities. If you are interested in becoming active but

did not receive a letter, please let me know at your earliest convenience.

A list of the formed committees is available and a description of the statement of purpose for each committee will be available in the near future. Please send a self-addressed-stamped-envelope for a list or statement of purpose to James A. Wermuth (address below). Please specifically state your request (membership list, etc...).

EDUCATION IN THE COMING YEAR: There are three formal educational sessions scheduled for the coming year, please note the dates and begin your arrangements:

1. DATE: Sept. 19 thru 21, LOCATION: Winterthur Museum, SUBJECT: Joined Wooden Objects Conservation Techniques, COST: Approximately \$210.00 including tuition, room and a dinner, CHAIR: Gregory Landrey, Winterthur Museum, Winterthur, De. 19735.

2. DATE: January 21, 1986 (approximate), LOCATION: Carribbean, SUBJECT: A Colloquium to Establish Needs and Solutions for the Wood Artifacts Profession, COST: Approximately \$600.00 including partial transportation, tuition, room and a dinner, CHAIR: James Wermuth (address below).

3. DATE: May 1986 (Pre-Conference) for two or three days, LOCATION: Chicago, SUBJECT: Wood Interfacing with other Cultural Materials; Problems, Treatments, and Evaluations, COST: Approximately \$275.00, CHAIR: By subject committee, Co-ordinator; James Wermuth (address below).

PUBLICATION: Both Finwoof and the Journal of Wood Conservation are open for individual articles and information.

Finwoof: C/o Walter Angst; Editor, 2602 Evans Drive, Silver Spring, Md. 20902.

The Journal of Wood Conservation: James Wermuth (address below).

Thank you,

James A. Wermuth; W.A.G. Chair

Conservation Technology Group, 32 Green Street, Newport, R.I. 02840.

compile entries on the subject of in-field archaeological treatment techniques; CAROL SNOW will compile entries for treatment techniques for jewelry and for ivory; SCOTT ODELL will deal with the topic of functional objects. All OG members are encouraged to send abstracts of articles on these subjects to the topic coordinators. Do not assume that because an article or book in your library is a common or standard work that it will already have been abstracted for this project. Your abstract should include comments such as whether the treatment mentioned is contemporary, or is only of historical interest.

OG lists and abstracts of the specialty group session are being mailed to members who were unable to attend the May meeting. If you have not received your copy by now, please phone [REDACTED] or drop a note in the mail to let me know.

SARA J. WOLF

PEOPLE

ROBERTA CHALFANT has assumed the position of Conservator in the Preservation Department of Columbia University as of June 1, 1985...SUSAN WHITE has received the Metropolitan Museum of Art L.W. Frohlich Fellowship in Objects Conservation for 1986-88. She will continue her study of gold corrosion...ELENA AGNINI will be ending her fellowship at the National Museum of American History in July and returning to Italy to work privately as a ceramics and glass conservator. Her address in Italy is: Via De Gaspari, 21, I-38062 Arco (Trento) Italy. Tel. 0464-516534...HANNA SZCZEPANOWSKA has joined the staff of the Williamstown Regional Art Conservation Laboratory in Williamstown, MA, as an Associate Conservator of Paper...DORIS HAMBURG has been selected Head of the Paper Conservation Section at the Library of Congress...HOLLY HOTCHNER has been appointed head paintings conservator at the New York Historical Society, where she has established a conservation program for the collection and has supervised the construction of their conservation studio...ROSA LOWINGER will be on leave from her Philadelphia area private practice in sculpture and decorative arts conservation for the academic year 1985-86. She will continue her professional activities from her new address: 2325 [REDACTED] Monica, CA 90405...DAVID KOLCH has been appointed conservator in the Department of Paintings and Objects Conservation, The Art Institute of Chicago...SUSAN WEST has joined the staff of the Conservation Analytical Lab, Smithsonian Institution, as Objects Conservator... W. THOMAS CHASE, ANDREW LINS, and TERRY WEISSER are Visting Conservators at the J. Paul Getty Museum, for a Seminar on the Conservation of Metal Objects.

NEW FELLOWS

STEPHEN BONADIES	HAROLD MAILAND
ROBERT FUTERNICK	LINDA MERK
DAN KUSHEL	PAM RANDOLPH

OBJECTS GROUP



First call for papers: Now is the time to begin submitting abstracts or summaries of papers you would like to present during the next Objects Group session of the AIC meetings in Chicago. Several topic areas have been suggested for the session including exhibition and storage planning, 19th and

20th century materials, decorative arts objects, and reports from archaeological field work projects. The papers will not be limited to these topic areas, and further ideas for topics are encouraged. Ideas, topics and speaker suggestions should be forwarded to LINDA SCHEIFLER, [REDACTED] San Francisco, CA 94116, by October 15th.

Work is beginning on an annotated bibliography which is designed to represent the basic body of knowledge in objects conservation. This is viewed as a long-term undertaking, and since there are other projects underway, including a manuscript on interpretations of the Code of Ethics, only a few topic areas will be attempted this year: MEG CRAFT will

LOCAL GUILDS AND ASSOCIATIONS

AASLH

The American Association for State and Local History is an organization of professionals involved with historical agencies. Their monthly magazine, History News, has timely and comprehensive news about historical agencies nationwide, technical advice, and feature articles. They also offer seminars, publications and grants. Their new address is AASLH, 172 Second Ave. North, Suite 102, Nashville, TN 37201-2804.

NEW YORK CONSERVATION ASSOCIATION

The New York Conservation Association has set the calendar of its 1985/86 meetings. All meetings will be held at the Linder Auditorium of the American Museum of Natural History (77th Street and Central Park West, New York City). The schedule of speakers and topics should be available shortly. Meeting dates are as follows: October 9, 1985, 6:00 p.m.; December 4, 1985, 6:00 p.m.; February 5, 1986, 6:30 p.m.; April 2, 1986, 6:00 p.m.; June 4, 1986, 6:00 p.m.

MIDWEST REGIONAL CONSERVATION GUILD

The Indianapolis Museum of Art will host the Fall Meeting of the MIDWEST REGIONAL CONSERVATION GUILD, October 12-13, 1985. The program begins with registration at 8:45 a.m. Saturday and continues to 12:30 p.m. Sunday. A tentative list of speakers includes: MARTIN RADECKI - Treatment of a Burned Painting on Plywood, HAROLD MAILAND - What I Did Last Summer: A Survey of Ten Textile Treatments Conducted as a Guest Conservator in New York State, Danae Timme - Restoration of Earthenware Vessels, Leon Stodulski - Involvement of the Scientific Community in the Analysis of Museum Works of Art, Dorothea Anderson - Retrieval and Installation of a Hewn Log Cabin in a Museum Exhibition Hall, SHELLY REISMAN PAINE - Removal of a 19th Century Painted Room. Demonstrations: WILLIAM WIEBOLD - Ethics of Compensation and Inpainting, Jesse Speight and Gerard Boulais - The Packing Methods and Materials in Use at the Indianapolis Museum of Art, Danielle Allard - A Micro Climate Case for a Small Panel Painting, MARTIN RADECKI - Set-up for Consolidation of a Burned Painting. For additional information contact MICHAEL D. CONNOLLY [REDACTED] or CATHERINE METZGER [REDACTED]

WESTERN ASSOCIATION FOR ART CONSERVATION

The 1985 Annual Meeting of the Western Association for Art Conservation will take place in Santa Barbara, CALIFORNIA, on October 28 through 30, 1985. The meeting will include presentations on recent projects by the membership and an introduction to occupational hazards in conservation by Monona Rossol of the Center for Occupational Hazards, New York. Local arrangements are being handled by SCOTT HASKINS and program information may be obtained from JOHN TWILLEY, [REDACTED] CA 91364. Interested individuals are encouraged to arrange accommodations early, as hotel space at conference rates is limited.

THEORIES ON THE CLEANING OF PAINTINGS

A course for 17 members of AIC entitled "Theories on the Cleaning of Paintings" was hosted by the North Carolina Museum of Art and the North Carolina State University Art Gallery, July 22-26, 1985. Dr. Ashok Roy of the Scientific Department, National Gallery, London, reviewed the equipment and principles of overpaint identification. Dr. Sherman Lee (retired) Director of the Cleveland Museum of Art, shared his extensive experience and curatorial opinion on the cleaning of paintings. He finds the confrontational situation in conservation today dangerous and counterproductive and places the ultimate responsibility for all museum activities, including the cleaning of paintings, on the chief executive officer, i.e., the director. Video-taped lectures by Gerry Hedley on "Humanism, Aesthetics and the Cleaning of Paintings" originally presented at the Canadian Conservation Institute in January and February 1985, were made available to the participants.

Michele Woodruff and Gail Harrison of Cotton, Inc., Raleigh, reviewed their analysis of raw cotton duck samples obtained from artist's materials supplies. The study was part of a one-day discussion on the problems of cleaning color-field paintings. On another day RICHARD WOLBERS of the Winterthur Museum shared his information on the use of enzymes to remove oil coatings as well as other solvent/coating solutions.

The idea for the course developed during the Lining Refresher Course II held at Oberlin in July 1984. It was felt to be important and timely for members of AIC to meet and have an open discussion about the cleaning of paintings. It seemed that there are many good and sensitive conservators working today who may think their approaches to cleaning paintings are different from or better than others, but all, when faced with similar problems may in fact reach the same conclusions. As participants openly shared problematic cleaning treatments with the discussion leaders and the others, their pragmatic solutions and the following discussions made it difficult to accept strict categories of total, partial, or selective cleaning. There was general regret for polarization among paintings conservators. The participants hoped to build better understanding and interaction among conservators, curators, and scientists.

The paying participants were: FORREST BAILEY, JOSEPH CARAHER, LESLIE CARLYLE, PAUL HANER, JIM GREAVES, MICHAEL HESLIP, BETTINA JESSELL, MICHELE KAY, Steve Kornhauser (could not attend), KAREN KROPP, LANCE MAYER, PAULINE MOHR, LENI POTOFF, BARBARA RAMSAY, RICK STRILKY, MARY WHITSON, and JIM WRIGHT.

DAVID GOIST

CONSERVATOR-CURATOR RELATIONS

DON ETHERINGTON has agreed to represent the conservation community on the Ad Hoc Committee on Curatorial Issues Raised by Conservation, of the Rare Book and Manuscript Section of the American Library Association.

The committee was formed in 1984, to respond to questions raised by an exhibit prepared by the Conservation Department (Harry Ransom Humanities Research Center, University of Texas), which proposed to inform curators of the kinds of decisions required during conservation treatments, and to elicit suggestions as to who should answer what questions and what answers might be satisfactory.

The committee is working "to establish mutually recognized lines of communication which conservators and curators may employ to reach decisions that are necessarily made jointly but which are often approached from divergent viewpoints."

POSITIONS SOUGHT

Graduated restorer, ten years of experience as restorer and archeologist, is looking for a job as restorer or conservator for collections of ceramics, glass, porcelain, metal of any kind, wood, leather, furniture of any kind, bone, ivory, coins, clocks, and antique weapons. Trained in Germany, Switzerland and Italy (Istituto Centrale del Restauro, Rome). If interested send letter to 34-38 75th Street, Jackson Heights, NY, NY 11372.

D. VICOVANU

POSITIONS AVAILABLE

COLLECTIONS MAINTENANCE OFFICER/ JOHNS HOPKINS UNIVERSITY

Responsible for recommending, implementing, and administering the Library's policies and programs to conserve/preserve its collections. Organize, manage and plan for units (12 staff) reporting to this position: Bindery (including the Apprenticeship Program). Paper Conservation Department, and Commercial Binding Office. Develop decision-making procedures on forms of treatment. Develop and design specifications and documentation systems for commercial binding.

Qualifications: Extensive knowledge of book and paper conservation principles and techniques. Formal training or equivalent and significant experience in bookbinding. Demonstrated administrative/supervisory experience in a conservation setting. Excellent written and oral communication skills. Experience in an academic research library desirable. MLS from an ALA-accredited library school desirable.

Excellent benefits. Salary dependent upon education and experience. Minimum \$27,000. Please submit letter of application, resume, and three letters of reference from individuals familiar with your professional qualifications by Sept. 30 to Edward S. Warfield, Johns Hopkins University, Office of Personnel Services, Rm. 146, Garland Hall, Baltimore, MD 21218.

CONSERVATION BOOKBINDER

Permanent position at a newly constructed small conservation bookbinding facility in the Burlington, VT area. Under the general direction of the Corporation, performs a variety of tasks related to the conservation of books and paper, rare books, and paper documents.

Duties: 1) Disbinds, binds, repairs and/or restores bindings of all types. Makes protective cases, pamphlet bindings, and boxes. 2) Responsible for paper conservation treatments including, but not limited to, cleaning, washing, deacidification, heat-setting, delamination, tissue mending, reinforcement, sizing, mylar encapsulation, mounting, matting, removal of pressure sensitive tape, solubility testing. 3) Works with and maintains tools and equipment used for conservation bookbinding such as hand tools, book presses, board shears, guillotine, job backers, stamping machines, fume hoods, air tables, etc. 4) Works with chemicals needed in conservation. 5) Responsible for all work done in the conservation bindery, assurance of quality control, appropriate selection and approval of all techniques and procedures performed in the bindery including testing and evaluating of new conservation products and techniques and conducts training and supervision of conservation assistants. 6) Works with the Corporation in determining priorities for scheduling of work. 7) Responsible for the maintenance of records and logs, conservation reports, and photo documentation. 8) Supervision and coordination of in-house security microfilming of materials prior to treatment.

Qualifications: 1) Graduate degree from a recognized conservation program or equivalent experience. 2) Three to five years of training in bookbinding or equivalent experience. 3) Knowledge of all current paper and book conservation techniques. 4) High degree of manual dexterity and patience with detailed work. 5) Two-three years additional work experience desirable.

Salary: \$35,000 +

Send resume and three references to:
Joseph J. Marotti, Jr., Vice-President, RD 2, Milton, VT 05468, 802/893-4809.

CONSERVATOR/PAPER

The incumbent performs professional conservation duties with respect to works of art on paper. The duties include: examining the object to identify the nature and extent of treatment needed for its preservation or restoration; preparing a written proposal for treatment; carrying out the accepted treatment procedures for restoration or preservation of the object; preparing technical reports on treatment; and participating with senior conservators in conducting extensive research in the development of new and improved methods and techniques of conservation. The selective factors which will be used in evaluating candidates are: 1) formal education and training in conservation methods and techniques; and 2) demonstrated experience in conservation and restoration of paper works of art. Applicants must show one year of experience at a level of difficulty comparable to that of GS-7 level. Experience in the full range of conservation treatment for modern art pieces is preferred. Promotion potential to GS-12. For GS-9 (\$21,804)/GS-11 (\$26,381). Must submit standard form 171 (Personal Qualification Statement), obtainable at any Federal Job Center, to Smithsonian Institution, Office of Personnel Administration, Arts & Industries Bldg., Rm. 1410, 900 Jefferson Dr., S.W., Washington, DC 20560, Attn: MPA-85-426-F. Position is open until filled.

BOOK CONSERVATOR

The University of Chicago Library Preservation Office seeks applicants for the position of Senior Book Conservator. The position, available in the spring of 1986, will involve contributing to the development of a new conservation facility and comprehensive treatment programs for a wide range of library materials, the training and supervision of staff and interns, and the treatment of individual items. Applicants should possess the highest level of technical and analytical skills, together with a thorough knowledge of book structure, materials, and history. Substantial experience in the field is required, and previous experience in the training of conservation personnel is desirable. For additional information, interested persons should write immediately to Andrew Waters, Personnel Officer, University of Chicago Library, 1100 E. 57th St., Chicago, IL 60637.

SENIOR BOOK CONSERVATOR

The Conservation Department of the Humanities Research Center is seeking a highly qualified Book Conservator to supervise a staff of four in the Book Conservation Section. The position offers a unique opportunity to develop a program for the care of a wide range of bound materials in a well-appointed book conservation lab. Applicants should be graduates of a recognized conservation training program and have at least six years' additional experience or equivalent qualifications. Preference will be given to applicants experienced in teaching, supervision, and working effectively with curators of collections.

Salary in the range of \$27,000 to \$30,000 per annum, depending on qualifications. To apply, send resume, including names and addresses of at least three professional references to DON ETHERINGTON, Chief Conservation Officer, Humanities Research Center, University of Texas at Austin, Box 7219, Austin, TX 78713.

ASSOCIATE CONSERVATOR, LIBRARY

This is a newly created position which reports directly to the Library Conservator.

Job duties are divided between work at the bench and administrative duties related to program research and development. Opportunity to obtain a wide range of experience in the preservation of research library materials.

Requirements: B.A. or B.S. undergraduate degree in Liberal Arts or Sciences; apprenticeship in book conservation with a recognized private individual, or studio, or certificate in conservation studies, or two years experience in a conservation department within an academic research library. A background in craft skills, including hand bookbinding is essential. Some background in, or evidence of, continuing education among the following areas is desirable: chemistry, history of the book and book structures, history of printing and graphic techniques, library science, studio art.

Salary: around \$16,000. Tuition reimbursement available. Interested candidates should contact: FRANK FABRY, Case Western Reserve University Libraries, 11161 East Blvd., Cleveland, OH 44106, 216/368-3465.

PAPER CONSERVATOR

The University of Chicago Library Preservation Office seeks applicants for the position of Paper Conservator. The position, available in the spring of 1986, will include contributing to the development of a new conservation facility, some training and supervision of staff and interns, and the treatment of a wide range of unbound materials. Applicants should be graduates of recognized conservation programs with some experience beyond the internship year desirable, or have equivalent apprenticeship training. For additional information, interested persons should write immediately to Andrew Waters, Personnel Officer, University of Chicago Library, 1100 E. 57th St., Chicago, IL 60637.

BOOK CONSERVATION TECHNICIAN

Bachelor's degree, preferably with coursework in the physical sciences—especially chemistry, cultural history, and/or the fine or applied arts. In addition, at least three years' experience in bookbinding and repair is required. Preference will be given to applicants whose bench experience includes some conservation of books and paper. The applicant must give some evidence of ability to combine the skills and craftsmanship required for conservation treatment with the understanding of conservation principles.

Working under the supervision of the Library Conservator, the incumbent will assist the Conservator in a wide range of book and archival paper conservation techniques, and will be expected to develop independent judgment in the treatment of rare and valuable library materials.

Brigham Young University is sponsored by The Church of Jesus Christ of Latter-day Saints (Mormon). While there is no discrimination relative to employment on the basis of race, color, national origin, sex, or age, the applicant must be willing to maintain the highest standards of honor, integrity, and morality, including abstinence from alcoholic beverages, tobacco, tea, and coffee.

Salary commensurate with experience. Send resume and names of three references to: Randy J. Olsen, 3080 Harold B. Lee Library, Brigham Young University, Provo, UT 84602. Application deadline: October 15, 1985.

PAPER CONSERVATOR

The Baltimore Museum of Art seeks an experienced paper conservator to take primary responsibility for the care and treatment of the museum's extensive collection of prints, drawings, and photographs. Staff includes part-time associate in paper conservation and technician support; fully equipped facility.

Prior experience in museum or established conservation center mandatory; professional training or equivalent required. Salary commensurate with experience. Full-time permanent position. Send resume to KAREN CRENSHAW, Senior Conservator, Baltimore Museum of Art, Art Museum Drive, Baltimore, MD 21218.

ASSISTANT PAPER CONSERVATOR

The Intermuseum Laboratory is offering a one-year contractual position for an Assistant Paper Conservator, with possible continuation. He or she will work independently under the direction of the Head Paper Conservator in documentation, examination, analysis and treatment of works of art on paper from major midwestern institutions. A knowledge of photographic conservation would be helpful. Additional duties include: assisting in the general work of the paper laboratory, travelling for on-site collection surveys, working with curators, and assisting in conservation training. Candidates should be graduates of conservation programs or the equivalent. One to three years' experience is desired. Salary range is \$18,500 - \$20,500, dependent upon experience, plus liberal benefits.

A curriculum vitae and three letters of recommendation should be sent to Gina McKay, Acting Head of Paper Conservation, Intermuseum Laboratory, Allen Art Building, Oberlin, OH 44074. (216) 775-7331.

FRAME SPECIALIST

The J. Paul Getty Museum has an immediate opening for a Frame Specialist. Duties will include the care and restoration of frames in the collection; restoration and adaptation of frames for new acquisitions; construction of reproduction frames; and assistance in the development of a frame collection for future acquisitions. Qualified candidate must possess several years of experience in all aspects of frame restoration and reproduction; carving, gesso and bole preparation, gilding, and finishing abilities; mold making and casting experience; ability to expand or reduce frames to appropriate sizes; knowledge of basic restoration techniques for problems encountered with period frames; and knowledge of frame styles and periods. Salary commensurate with experience. Support for advanced study and refinement of skills may be available. Send resume to: Director of Personnel, The J. Paul Getty Museum, P.O. Box 2112, Santa Monica, CA 90406.

PAINTING CONSERVATOR

The Baltimore Museum of Art seeks an Assistant or Associate Conservator of Paintings. Responsible for examination and treatment of paintings, general maintenance of the collection, and technical research as appropriate. Collections include works from all periods with concentrations in European, American, and modern paintings and decorative arts. Secondary expertise in objects desirable.

Candidates should have a degree from a recognized conservation program or equivalent. Prior museum experience essential. Salary commensurate with experience. Full-time permanent position. Send resume to KAREN CRENSHAW, Senior Conservator, Baltimore Museum of Art, Art Museum Drive, Baltimore, MD 21218.

PAINTINGS CONSERVATOR

Full-time position open for graduate in paintings conservation. Some training in, or knowledge of, paper conservation welcome but not essential. This is a private conservation facility engaged in paintings and paper conservation for local and area museums and collectors for twenty-five years. Usual five-day week and work hours. Downtown location. Salary commensurate with local scale and individual ability. Please send resume to: Phyllis Hudson, [REDACTED], New Orleans, LA 70112.

PAINTINGS CONSERVATOR

Western Center for the Conservation of Fine Arts, located in its own large, new conservation facility in Denver, seeks applicants for the position of paintings conservator. WCCFA treats traditional and contemporary artworks for museum and private collections throughout the western United States. Candidates must hold a graduate degree in conservation or have equivalent experience and must be capable of performing the highest-quality treatments. Encouragement also will be given to research leading to formal presentation or publication.

Address inquiries to Emmett Carl Grimm, Director, WCCFA, 1225 Santa Fe, Denver, CO 80204; (303) 573-1973.

ASSOCIATE FURNITURE CONSERVATOR

The Biltmore House in Ashville, NC, has an opening for an Associate Furniture Conservator. Maintenance of the Biltmore's large collection would be the principle activity, along with contract conservation arranged through the curatorial offices. Applicants must be capable of all phases of furniture conservation, with particular emphasis on finishing and surface detailing. Salary would be \$16,000-\$18,000. Contact: Susanne Brendel-Pandich, Curator, at [REDACTED] Ashville, NC 28803.

ASSISTANT TEXTILE CONSERVATOR

Must have either completed a comprehensive training program or finished a formal academic program in textile conservation.

We are a general textile conservation laboratory with emphasis on large-scale textiles, especially tapestries. A good textile science background is desirable and the ability to help manage and maintain a well-organized conservation laboratory. You would be required to assist in the supervision of textile conservation apprentices. \$18,000 per year plus 12 days vacation first year. Specified holidays and benefits. Contact: Textile Conservation Laboratory, 1047 Amsterdam Ave., New York, NY 10025, 212/678-6735.

CONSERVATOR/SCULPTURE

The incumbent performs professional conservation duties with respect to sculpture. The duties include examining the objects to identify the nature and extent of treatment needed for its preservation or restoration; preparing a written proposal for treatment; carrying out the accepted treatment procedures for restoration or preservation of the object; preparing technical reports on treatment; and participating with senior conservators in conducting extensive research in the development of new and improved methods and techniques of conservation. The selective factors which will be used in evaluating candidates are: 1) formal education and training in conservation methods and techniques; 2) demonstrated experience in conservation and restoration of sculpture. Applicants must show one year of experience at a level of difficulty comparable to that of GS-7 level. Appointment is temporary for a period of one year. GS-9 (\$21,804)/GS-11 (\$26,381). Must submit standard form 171 (Personal Qualification Statement), obtainable at any Federal Job Center, to Smithsonian Institution, Office of Personnel Administration, Arts & Industries Bldg., Rm. 1410, 900 Jefferson Dr., S.W., Washington, DC 20560, Attn: MPA-85-425-F. Position is open until filled.

CONSERVATION TECHNICIAN/MOUNTMAKER

The Departments of Antiquities Conservation and Decorative Arts and Sculpture Conservation of The J. Paul Getty Museum have immediate openings for Conservation Technicians/Mountmakers. Duties will include the manufacture and installation of mounts for the display and storage of objects within the collections. Applicants should have excellent familiarity with techniques and tools used for manufacturing mounts and at least two years of experience in museum or gallery installation or collection handling. Salary commensurate with experience. Send resume to: Director of Personnel, The J. Paul Getty Museum, P.O. Box 2112, Santa Monica, CA 90406.

ASSISTANT CONSERVATOR OF ANTIQUITIES

The J. Paul Getty Museum has an immediate opening for an assistant conservator with duties to include assisting the conservator of antiquities in the maintenance of the collection, will treat and examine works of art under the supervision of the conservator, and will document and keep records of work carried out in the laboratory. The assistant will supervise the work of conservation assistants, technicians and volunteers under the direction of the conservator as well as provide clerical work as required. Will prepare works of art for exhibition and transport and assist in the investigation and experimentation with materials and techniques used in the conservation of works of art. Minimum qualifications are at least two years' experience in a recognized institution or under the direction of a recognized conservator with a B.A. or B.S. in Art History, Fine Arts, or Chemistry. Salary commensurate with experience and training. Excellent fringe benefits. Send letter of application and resume with three references to: Director of Personnel, The J. Paul Getty Museum, P.O. Box 2112, Santa Monica, CA 90406.

PHOTOGRAPHIC CONSERVATOR GS-1001-12

Duties: Under the general supervision of the Conservation Officer and with wide latitude for independent judgment, develops conservation strategies and determines appropriate treatments for LC's wide range of photographic holdings. Performs conservation treatment on a variety of photographic and paper materials, with particular problems necessitating full capability in the required conservation procedures. Surveys and examines photographic collection, their housing, environments and deterioration characteristics; prepares treatments proposals and serves as liaison to divisions with such holdings. Collaborates with Research And Testing Office staff, including photographic scientist, to develop safe and improved testing procedures; performs wide variety of chemical tests and analyses to identify techniques and supports and determine stability of images. Trains and provides technical guidance to staff assigned to work on photographic materials. The photographic conservator will also be responsible for handling inquiries from the government and private sector relating to preservation and conservation treatment of photographs.

MINIMUM QUALIFICATIONS:

EXPERIENCE: Three years of progressively responsible specialized experience in conservation of photographs of artistic or historic value such as are represented in the Library's collections, showing the applicant's thorough knowledge of conservation procedures, photographic and paper chemistry, structures and behavior of materials and also the history of the development of the medium. This experience must also demonstrate the potential to train conservators in this specialty, to work effectively with curators, and to plan and implement programs for the benefit of their collections. One year of the required specialized experience must have been at the GS-11 level in the Federal service or at a comparable level of difficulty outside the Federal service.

EDUCATIONAL REQUIREMENT: Bachelor's degree with substantial coursework in art history, studio arts, photographic technology, or the physical sciences.

SUBSTITUTIONS: A master's degree in photo technology, art history, or conservation with emphasis on paper or photographic conservation will fully substitute for two years of the specialized experience. Three years of general experience demonstrating equivalent knowledge may be substituted for the educational requirement. There is no substitution for the one year of specialized experience at the GS-11 level in the Federal service or at a comparable level of difficulty outside the Federal service.

QUALITY RANKING FACTORS: Evidence of the knowledges, skills and abilities cited in the quality ranking factors below may be demonstrated by experience, education, training, self-development, outside activities, awards and commendations. To receive appropriate credit, such evidence must be stated on the application form or supplemental forms.

1. Knowledge of and skill in photographic conservation technology. (50%)
2. Knowledge of and skill in paper conservation. (25%)
3. Ability in spoken and written communication on technical subjects. (25%)

SALARY: \$31,619 - \$41,105

Submit applications to: The Library of Congress, Employment Office, James Madison Memorial Bldg., LM 107, 101 Independence Ave., SE, Washington, DC 20540.

GRANTS AND INTERNSHIPS

CONSERVATION TECHNICIAN

This is a three-year position, funded by a grant from the Lloyd A. Fry Foundation. The object of the grant is to preserve materials in the Melville J. Herskovits Library of African Studies. Emphasis will be placed on rare materials. The Conservation Technician will perform a variety of treatments, including conservation work on a range of paper, cloth and leather bindings. Treatments will include work on text block and covers such as resewing, rebacking, paper treatments, repairing existing covers, and constructing new covers. Binding structures will vary with historical period. Other treatments will include encapsulation, deacidification, and making protective enclosures. Other major responsibilities include participation in selection of materials for treatment, and selection of appropriate treatments. The position will report to the Preservation Officer.

Other projects the Conservation Technician will contribute to are the creation and operation of an in-house microfilming facility, and a conditions survey of the Africana Collection. The incumbent will also perform bibliographic searching as necessary in the course of preservation treatment.

Qualifications: A minimum of two years' experience in bookbinding or book conservation through work in a library preservation/conservation department, private shop, apprenticeship, or formal training program; an understanding of conservation principles; ability to work independently; a cooperative spirit. The Conservation Technician will be expected to develop ability to make conservation treatment decisions. Also desirable but not required are experience and continued interest in any of the following: library preservation; microfilming; bibliographic searching; African studies; history; art; chemistry; history of the book; bookbinding structures; library science.

Starting salary is \$14,192. Further information or a copy of the job description is available from: Richard Frieder, Preservation Officer, Northwestern University Library, Evanston, IL 60201, 312-491-7599. Send applications to: Manager of Employment, Northwestern University, Personnel Office, 720 University Place, Evanston, IL 60201.

INTERNSHIP-TEXTILE CONSERVATION

Cooper-Hewitt Museum is offering a nine-month full-time internship in textile conservation through a grant from the New York State Council on the Arts. Priority will be given to applicants who have had previous experience or educational background in the field. The internship will begin January 1, 1986, and brings a stipend of \$8,500. Applications are available from: Lucy Commoner, Cooper-Hewitt Museum, 2 East 91st Street, New York, NY 10128. DEADLINE: November 30, 1985.

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NEDCC RECEIVES J. PAUL GETTY TRUST GRANT FOR INTERNSHIP PROGRAM

Northeast Document Conservation Center (NEDCC) of Andover, MA announces that it has received a grant from the J. Paul Getty Trust to support internships for fourth-year graduate students in paper conservation for

a period of three years. The grant to NEDCC is one of the first round of awards by the newly established grant program of the Getty Trust.

The grant is aimed at students who have completed three or four years of academic training at recognized graduate training programs in conservation or who have had equivalent experience. The objectives are to help the interns develop bench skills in a supervised situation, as well as to develop flexibility, confidence and judgment in determining appropriate treatment for a great range of materials. The internship program at NEDCC, with its opportunities for supervised bench work, travel and research, is intended to qualify a conservator to work in a regional conservation center or museum laboratory in a middle-level or advanced conservation position.

NEDCC's first Getty-supported intern is KAREN POTJE, who received a master's degree in conservation from Queens University, Queens, Ontario, Canada, and who spent a year as an intern at the Folger Shakespeare Library in Washington, D.C. In addition to her hands-on training under the supervision of NEDCC's senior conservator, MARY TODD GLASER, MS. POTJE will travel to China in November as part of a study tour for paper conservators, organized by the Institute of Paper Conservation.

UNIVERSITY OF LOUISVILLE PHOTOGRAPHIC ARCHIVES TO STUDY FILM BASE DETERIORATION

DAVID HORVATH, Curator of the Photographic Archives at the University of Louisville, has received a grant from the Smithsonian Institution under the National Museum Act to conduct a year-long study of the deterioration of early safety base photographic negatives, one of the most serious problems faced by curators of 20th-century photographic collections. This film, which was produced in various quantities by all the major film manufacturers spanning the period 1927-1956, is found in many collections. Since the film base shrinks so drastically that it cannot be printed successfully, the only practical solution is to have duplicate negatives or prints made before deterioration makes that process impossible.

HORVATH, who has already done extensive research with the University of Louisville Photographic Archive collection, will examine other collections containing safety base negatives to gather information on date, film type, and observable deterioration. In addition, he will interview others experienced in the problems of handling these negatives and assemble a bibliography of sources relating to film base deterioration. For more information contact: DAVID HORVATH, Photographic Archives, University of Louisville, Ekstrom Library, Louisville, KY 40292, (502) 588-6752.

January 25, 1986, is the next deadline for application to the new MAP II - IMS collections management survey program, available to any museum or historic agency which has completed the MAP I general consultation. MAP II has been designed to help institutions develop collections care and conservation planning. Grants to cover the costs of both programs are offered by IMS; MAP Coordinator is Kim Igoe, AAM, 1055 Thomas Jefferson St. NW, Washington, DC 20007. An article summarizing the impact of the MAP program, "MAP: The First Four Years," by Mary Ellen Munley and Charles Rossiter, is found in the April 1985 issue of Museum News, pp. 53-64.

NEWS IN GENERAL

NEW AATA MANAGING DIRECTOR APPOINTED

Jessica Susan Brown has been appointed as full-time Managing Editor of Art and Archaeology Technical Abstracts (AATA) by the Getty Conservation Institute, Los Angeles, CA. Ms. Brown comes to the Institute from the ABC-Clío Information Services in Santa Barbara where since 1976 she was Assistant Editor and from 1982 Managing Editor of Historical Abstracts. From 1980 she performed additionally the duties of Online Services Coordinator, during which time she compiled a user's manual for the history of databases.

To effect a smooth transition in the direction of AATA during the next six months Ms. Brown will be working with JOYCE HILL STONER. She will also participate in the development strategy for improving AATA's coverage of the international conservation literature, subject to the approval of the IIC Council, and will serve as liaison between the AATA Editorial Board and the Getty Institute's conservation documentation program.

A SOFTWARE PROGRAM FOR THE MUSEUM COMMUNITY

Museum Consultants International announces the availability of computer software programs to museums at substantially discounted prices. The company does not intend to prohibit museums from reselling software to staff members. MCI is also developing new programs specifically for the museum community. For further information contact: Museum Consultants International, 1716 17th Street, N.W. Washington, DC 20009 (202-462-2380) Att: Software Program.

CANADIAN CONSERVATION SERVICES PROGRAM

The Ontario Ministry of Citizenship and Culture is developing a new conservation advisory and treatment service known as the Conservation Services Program. The program operates in cooperation with, but

independent from CCI, and is based at the Ministry offices in Toronto.

The Conservation Services Program is now able to offer museums a broader range of services including survey and advisory visits by conservators on a year-round basis, increased staff training opportunities such as slide-lectures on preventive techniques and hands-on workshops, and a centralized treatment facility. Production of written information on preventive care of collections remains an on-going priority, with emphasis on working to meet the Ministry's new Standards for Community Museums in Ontario. The staff comprises Steve Poulin and Joy Pennick, Conservators, and GILLIAN WATTS, Conservation Coordinator.

SURVEY OF POOR ART HANDLING AND PACKING PRACTICES

T.S. Farley ("Blues"), Packing Supervisor at the Philadelphia Museum is conducting a survey of serious damage done to art due to bad packing and/or handling. He is especially interested in references to the practices of different freight companies in order to compile an overall view of common problems which ensue. Conservators are asked to respond to the following questions:

What type of art have you seen damaged?
Was it due to bad packing or bad handling?
Was there a certain mode of transportation or type of freight at fault?
How do you think it could have been eliminated?
What do you think is the major cause of damage to art shipments?

Are there any articles, designs, or books that could help packers which you can recommend?

Responses and contributions should be sent to T.S. Farley at the Philadelphia Museum of Art, P.O. Box 7646, Philadelphia, PA 19101. (215-787-5470).

EQUIPMENT FOR SALE

I am retiring and have the following equipment for sale at reasonable prices: 1.20 x 1.80 m (6' x 10') vacuum table (Illustrated in Studies in Conservation 14 (1969); Microscope; Sniperscope; Dry pigments, etc.

BRUCE ETCHISON

COMPUTER USER UPDATE

Computer	Use	User	Location
Dec 2060, IBM 3081 IBM PC	D P, WP, T P, WP	JEFFREY ABT P. Thompson M. O'Connell	Univ. Chicago Special Collections Northeast Document Cons. Center
Macintosh 128 Radio Shack 100 Macintosh 512 Xerox 16-8 NEC PC8801A	P, G, WP P, G, WP P,G,M,WP,T,A,S WP,F P,G,M,WP,T,A,S,F	MYLA S. COLLIER R.M. ORGAN GUY PETHERBRIDGE PAUL CZUBAY JOHN SCOTT	Fullerton Mus. Ctr., Seal Beach CA Bethesda, MD Leander TX Rochester NY New York, NY

P=printer G=graphics M=modem WP=word processing T=treatment records A=analytical data S=statistics F=finances

Computer users who wish to be added to the data file or conservators seeking computer information, contact Mary Kay Porter, The J. Paul Getty Conservation Institute, Conservation Information Program, 225 South Street, Williamstown MA 01267.

CONFERENCES, COURSES, SEMINARS

GENERAL

September 5-7, San Francisco. Association for Preservation Technology Annual Conference. Contact: APT '85 Conference, Pier 9, The Embarcadero, San Francisco CA 94111, phone (415) 421-1680.

September 10-13, Topeka KS. American Association for State and Local History, annual meeting, at the Kansas Museum of History. Includes a panel on Conservation Administration, with A. BRUCE MacLEISH, SHELLEY REISMAN PAINE, and ROBERT McGIFFIN, a panel on the restoration of the Cyrus K. Holliday Locomotive in the collection of the Kansas Museum of History, and a lecture on the care of furniture collections. Contact: AASLH, 708 Berry Road, Nashville TN 37201-2804.

October 21-22, Oberlin OH. MAKING INFORMED CONSERVATION DECISIONS: A Symposium for Museum Directors & Curators. Contact: Caroli Asia, Program Coordinator, at the Intermuseum Laboratory, (216) 775-7331 or (216) 775-8455.

October 31-November 2, San Francisco CA. "Conservation Hazards Course," Fort Mason Center. Contact: Devora Neumark (212) 227-6221.

November 6-8, Ghent, Belgium. "Preventative Measures During Excavation and Site Protection," University of Ghent. Contact: ICCROM, N.P. Stanley Price, Via di S. Michele 13, 00153 Rome, RM-ITALY.

September 30-October 3, Perth, Western Australia. ICCM Conference, "Towards 2000: Conservation in an Australian Context." Contact: Rod Van der Merwe, Conservation Laboratory, W.A. Maritime Museum, Cliff Street, Freemantle, Australia 6160, phone (09) 335-8211.

August 11-18, 1986. XXVIth International Congress of the History of Art, Washington DC, sponsored by Comité International d'Histoire de l'Art (CIHA). Subject is World Art: Themes of Unity in Diversity. The program will consist of seven sessions of three half-days each. Session VII, Preserving World Art, is of particular interest to conservators. It will include discussions on the history and theory of conservation, restoration, and display of works of art and their settings. Brochures available from the AIC office upon request.

OBJECTS

September 9-13, Washington DC. "High Quality Molding and Casting of Museum Objects," Conservation Analytical Laboratory, Smithsonian Institution. Contact: Carol Grissom, CAL/MSI Smithsonian Institution, Washington DC 20560 (202) 287-3732.

September 23-27, Washington DC. "Glass Restoration," CAL Smithsonian. Contact: Carol Grissom (see above).

September 25-27, Lausanne, Switzerland. 5th International Congress: The Weathering and Protection of Stone. Contact: Mr. V. Furlan, Laboratoire de Conservation de la Pierre, Ecole Polytechnique Fédérale de Lausanne, Chemin de Bellerive 32, 1007 Lausanne, Switzerland.

January 23-24, 1986, London. "The Conservation of Geological Materials." Contact: Chris Collins, Conference Secretary, Earth Sciences Section, Leicestershire Museums, 96 New Walk, Leicestershire LE1 6TD U.K.

September 28-October 3, 1986, Ottawa, Canada. "Care and Preservation of Ethnological Materials: Symposium '86." Contact: CCI, 1030 Innes Road, Ottawa, Canada, K1A 0M8, phone (613) 998-3721.

PAINTINGS

September 21, Ottawa, Canada. Paintings Conservation Seminar. Contact: Leslie Carlyle, IIC-CG, Box 9195, Ottawa, Canada, K1G 3T9.

PAPER

September 13-15, Washington DC. "Starting an Archives." Contact: Linda Zeimer, Society of American Archivists, 600 S. Federal, Suite 504, Chicago IL 60605, (312) 922-0140.

September 23-29, Leipzig DDR. Workshop on paper splitting and mass restoration. Contact: Wolfgang Wachter, c/o Deutsche Bucherei, Deutscher Platz, DDR-7010 Leipzig.

October 18, Worcester, England. "Attacking Fungal Growth on Paper: A Mycologist's Approach." Contact: The Institute of Paper Conservation, Leigh Lodge, Leigh, Worcester WR6 5LB, England.

October 26-28, Austin TX. "Basic Archival Conservation." Contact: Society of American Archivists (see above).

December 10, Washington DC. First Annual NARA Preservation Conference. Contact: Alan Calmes, Preservation Officer, National Archives, Washington DC 20408.

April 14-17, 1986, Oxford, England. International Conference "New Directions in Paper Conservation." Contact: Alan Howell, Geological Society of London, Burlington House, Picadilly, London W1V 0JU, England.

PHOTOGRAPHIC MATERIALS

November 17-22, Arlington VA. SPSE Imaging Science and Technology Show and Symposia. Contact: David A. Fatora, M.F. Graphics, 12700 S.E. Crain Hwy., Brandywine MD 20613.

September 1986, Cologne BDR. Conference of the International Committee for the Science of Photography. Contact: Society of Photographic Scientists, 7003 Kilworth Lane, Springfield VA 22151, (703) 642-9090.

WOODEN ARTIFACTS

September 9-11, Pullman WA. "Nondestructive Testing of Wood." Contact: Conferences and Institutes, College of Engineering and Architecture, Washington State University, Pullman WA 99164-2712.

September 19-21, Winterthur DE. Wooden Objects Conservation Techniques Conference. Contact: Conservation Section Secretary, Winterthur Museum, Winterthur DE 19735, (302) 656-8591 ext. 204, or James Wermuth, 32 Green St., Newport RI 02840.

MATERIALS

A NOTICE FOR USERS OF ROHM AND HAAS PRODUCTS

The AIC Board would like to express its appreciation to Rohm and Haas for its cooperation and for its interest in art conservation during recent discussions concerning the distribution and use of their products. We are pleased that the company was responsive to the needs and concerns of our organization and that we were able to have had such a fruitful dialogue with them on this subject. The following statement of policy was released by Rohm and Haas for the information of our membership as of June 19, 1985:

Due to the proliferation of artist labeling regulations and increasing costs of shipping small quantities, Rohm and Haas Company, whose business is sale of chemicals for industrial purposes, no longer will directly supply conservators. However, because Rohm and Haas is aware of the extremely important uses made of their products in the field of art conservation, they will continue to make their products available through suppliers to professional conservators only.

PUBLICATIONS

Way to Go! Crating Artwork for Travel. By the Gallery Association of New York State, with technical advice from CAROLINE K. KECK, PATRICIA DACUS HAMM, JAMES F. HAMM. A basic handbook of principles, techniques, and materials used in wrapping, packing and crating artwork. Spiral-bound, 56 pp., 30 illustrations. \$7.50 includes postage and handling. Order from: Galley Assn., PO Box 345, Hamilton NY 13345. All orders must be prepaid.

Basic Principles for Controlling Environmental Conditions in Historical Agencies and Museums. SHELLEY REISMAN PAINE. Technical Report 3, Technical Information Service, American Assn. for State and Local History, 172 Second Ave. North, Suite 102, Nashville TN 37201. This and the five subsequent reports are available for \$18 to AASLH members only, and to new AASLH members for \$18 plus \$40 dues. Order by August 22.

Supply List. Compiled by Bernadette G. Callery and Jean Gunner. New York Guild of Book Workers. 86 pp. listing over 220 suppliers of materials for bookbinding, conservation, and calligraphy, by type of supply, supplier, and supplier location. Available from Jean Gunner, Supply Chairperson, Guild of Book Workers, 118 Carnegie Place, Pittsburgh PA 15208. \$12.50, prepaid, plus \$1.00 if an invoice is required. Make checks payable to the Guild of Book Workers.

Museum and Archival Supplies Handbook. The Ontario Museum Assn. with the Toronto Area Archivists Group. A comprehensive source directory for over 1600 products and over 600 suppliers, indexed by brand name, supplier, and product type. With ordering information. An updated and expanded version of the 1978 edition.

Available from OMA, 38 Charles St. East, Toronto Ontario M4Y 1T1, (416) 923-3868; and from TAAG, Box 97 Station F, Toronto Ontario M4Y 2L4; for \$15 (OMA/TAAG members), \$20 (non-members), plus \$2 per copy for postage and handling.

Furniture Care and Conservation. ROBERT F. MCGIFFIN. A conservation approach to the care of historical furniture. Appendices include: the AIC Code of Ethics, a glossary, and lists of regional centers, suppliers, and North American conservators knowledgeable of furniture conservation forms. Clothbound, 256 pp. with illustrations. ISBN #0-910050-GL-7. \$18.95 (\$17.05 to AASLH members). Available from AASLH Press, 172 Second Ave. North, Suite 102, Nashville TN 37201.

Reds, Reds, Copper Reds. Robert Tichane. An investigation of copper red glazes, this book includes a search of the literature, a scientific examination of actual glaze formation, and analysis of the defects and processes in copper red glaze formation. Hardbound, 306 pp. \$22 postpaid. Order from: Book Dept., NY Glaze Institute, 511 North Hamilton, Painted Post NY 14871.

"Mass Deacidification: Three Articles on Preserving Research Library Materials." RICHARD D. SMITH. Reprinted by permission of the American Library Assn. from College & Research Libraries News. Available on request from Wei T'o Associates, Inc., PO Drawer 40, Matteson IL 60443, with a self-addressed stamped envelope.

"Museums can be hazardous to your health." Adapted from a report provided by Jim Carpenter, writer and editor for the National Institute of Occupational Safety and Health. A summary of health hazards in museums, including ethylene oxide, DDT, arsenic, asbestos, nitrogen dioxide, silica. AVISO (June 85, no. 6), published by the American Association of Museums.

FAIC PUBLICATIONS

On Picture Varnishes and Their Solvents, a reissuance of the 1971 edition by ROBERT L. FELLER, NATHAN STOLOW, and ELISABETH H. JONES. Since it was first published in 1959, this book has served as an introductory text on spirit varnishes, describing the inherent properties of resins, their life cycles and how they may be safely removed.... Although a major revision and extension of the text has not been possible since the 1971 revised edition, the principles underlying the behavior of solvents and thermoplastic resins have remained unchanged. The growing numbers of conservators, artists, curators, and collectors with the need to understand the properties and behavior of resinous coatings will be well served by the reissue of this volume. A brief bibliography of pertinent contributions that have appeared since 1971 has been added. Order from AIC, 3545 Williamsburg Lane N.W., Wash., D.C. 20008. For single domestic orders enclose payment of \$12 (\$10 cost of book and \$2 shipping and handling). Do not enclose payment for domestic orders of multiple copies or foreign orders of single or multiple copies. These orders will be billed with shipment.

Recent Advances in Leather Conservation may still be ordered from the AIC National Office for \$15. Please make checks payable in U.S. currency to the publisher, FAIC, and write the name of the book or its initials, RALC, on the check. The ISBN is 0-933098-04-9; the

Editor is SONJA FOGLE; and the Assistant Editors are TOBY RAPHAEL and KATHERINE SINGLEY. The paperback book has 180 pages, including an extensive leather bibliography by MARY GARBIN, a list of products and sources, and an index. The text was transcribed from the presentations given at the June 1984 FAIC refresher course, by Guides Betty Haines, Pieter Hallebeek and Henk van Soest, as well as Lecturer Jesse Munn and 15 of the other participants.

TECHNICAL NOTES

IDENTIFICATION OF INKS

We are expanding work on the identification of drawing inks using infra-red reflectography to include X-ray fluorescence, u.v.-visible spectroscopy and possibly Raman spectroscopy. Our initial work is focused on characterization of iron gall inks to aid in identification of materials used in old master drawings. We are interested in acquiring well-documented ink standards or well-referenced drawings. If you would like more information on this project or know of others who share our interest, please contact SHELLEY FLETCHER, Barbara Berrie, or Gary Cariveau, National Gallery of Art, Washington, DC 20565 (202) 842-6432.

REMBRANDT WATERMARK RESEARCH

We have recently finished beta-radiographing watermarks on all the Rembrandt prints in the National Gallery collection. On approximately 400 prints, 100 watermarks were recorded, including countermarks and partial marks. The watermarks were grouped by type (e.g., Pascal Lamb) and then characterized by degree of similarity to other watermarks of that type: identical, very similar, closely related, or no closely related images.

In comparing watermarks on Rembrandt prints we are looking for consistent choice of a paper for use within a given print, subject area or time period. In comparing watermarks on Rembrandt prints with those in published sources we are looking for identical or very similar watermarks in an attempt to date and place these papers as closely as possible.

We have found identical watermarks in a number of prints in our collection, and we now want to extend our research to other collections, concentrating in areas where clear patterns in the use of a particular paper have been discerned. If anyone has suggestions or information that they would like to share with us we would be delighted to hear from them. (National Gallery of Art, Washington DC 20565, (202) 842-6432.)

NANCY E. ASH

DAGUERROTYPES AND XEROGRAPHY

Almost 150 years ago, Louis Daguerre introduced a remarkable photographic process that produced crisp, luminous, delicately shaded images on polished silver plates. Although these "daguerreotypes," as the photographs were called, were highly praised for their quality, Daguerre's technique quickly lost out in favor of

safer and more convenient photographic methods. Nevertheless, the matter of how daguerreotype images form has been a longstanding scientific question.

The answer, say Ivor Brodie and Malcom Thackray of SRI International in Menlo Park, Calif., is that the Daguerre photographic technique is not so much a chemical process as it is an electrostatic process akin to xerography. Says Brodie, "I think it's just possible that had they (150 years ago) realized the mechanism was physical, xerography might have taken off a lot earlier than it did."

In the Daguerre photographic process, a polished, silver-coated plate is exposed to iodine vapor to form a silver iodide film across its surface. After the coated plate is exposed to light, mercury vapor condenses on the plate wherever light has fallen, amalgamating with silver liberated from the silver iodide. A sodium thiosulfate solution dissolves away the remaining silver iodide. The resulting photograph shows a positive image. At most viewing angles, areas of polished silver appear black while areas where mercury was deposited look lighter.

It was the fine detail visible in these images that led Brodie to suspect that electrostatic processes were involved. "In xerography, under certain conditions you sharpen edges," he says, "and daguerreotypes are extremely sharp, beautifully crisp pictures." First, Brodie and Thackray demonstrated that mercury vapor in air contains electrically charged droplets. Then, they showed that a silver plate coated with a thin film of silver iodide develops a negative charge when it is exposed to light. Hence, positively charged mercury droplets could find their way to these negatively charged areas to develop the image.

The researchers discovered that liquid toners used in photocopying processes also develop daguerreotype plates. They conclude that photographers wishing to make daguerreotypes could use a liquid toner made up of extremely fine, positively charged particles of a white powder such as titanium dioxide instead of resorting to toxic mercury vapor. "It makes the daguerreotype a little safer to produce," says Brodie.

A new mystery, however, concerns how the silver iodide film becomes charged. "I think it's an interesting scientific phenomenon and is perhaps worth following up," says Brodie. In their report, which appears in a recent issue of *Nature* (Vol. 312, p. 744), the researchers also suggest, "...a photographic transfer process could possibly be based on easily prepared Daguerre surfaces."

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SCIENCE NEWS, Vol. 127, p. 74.*

REPORT PREDICTS "DRY WATER" TO REVOLUTIONIZE AQUEOUS TREATMENTS

A surprise presentation at the banquet at the Annual Meeting in Washington was made by WALTER ANGST, well-known furniture conservator, formerly with the Conservation Analytical Lab, Smithsonian, now in private practice in Silver Spring, MD. He reported on dry water research at CERN, the European Center for Nuclear Research, where a new compound, a dehydrogenate of weak-bonded solid water, has been isolated. The speaker pointed out that for the first time, delicate objects, normally harmed by liquid water, may be safely treated. Mr. ANGST's talk, accompanied by slides dramatically illustrating this new phenomenon, was received with acclaim. The new anhydrous water is not yet available in the U.S.

LETTERS

ON THE PROPOSED GUIDELINES FOR REFERRAL

Information about conservation is continually brought to the attention of a wider public. The artifacts of the past are becoming more important to the general public as cultural history and family history become more widely appreciated. These trends coincide to benefit the practice of conservators on all levels. The effect is certainly felt by private practice conservators.

I am often contacted by retired people on Social Security, factory workers, young working mothers, and others who want something conserved, but have no experience of or desire for documentation. When I explain that documentation (photography, exam reports, and so forth) serves a professional purpose, the general reaction is less than enthusiastic.

Items brought for conservation by these clients consist largely of ephemera, family keepsakes, and documents of sentimental value.

I would prefer that all my clients grasp the importance of the documentation I produce for institutions, knowledgeable collectors and those possessing valuable investment works. I would naturally prefer that all my clients could afford exam reports, large-format photodocumentation and the other time-consuming work required to track the conservation process. This is not the case, and it presents an ethical and practical quandary.

I do not feel that it is ethical on my part to devote my skills solely to the conservation of works held by the affluent and educated, yet I cannot absorb the financial loss of doing extensive documentation for the average person for the amount they can reasonably afford to pay for the conservation work.

I imagine that there are others in the same situation, who also may wonder what the proper response to these recurring problems might be. I feel I must in all fairness hold out my services to the general public which has a need for these services--perhaps a true need which exceeds that of the sophisticated institution or collector in many cases. A tattered page from an old family Bible, the last letters written by a son from the trenches in Vietnam, treasured chromos from grandmother's living room, photographs in newsprint, etchings bought by father in wartime Paris--work that needs to be done, and done correctly, for posterity.

Of course there must be general objective criteria for excellence of work, standards for referral and selection of conservators, guidelines for documentation and the like. Coordinating these is the proper function of a group like the AIC. I know, none the less, that I am not alone in hoping that the scope of conservation will not be narrowed down to the service of a select and affluent segment of the population through the promulgation and enforcement of costly and stringent requirements which no responsible worker will dare overlook lest he or she incur the censure of a committee.

The approach to conservation work must take into account the type of object being treated, the means of the client, and other real factors in addition to scholastic minutiae, calculated to meet the requirements of institutions.

This relates very explicitly to the formation of standards for referral by institutions. Guidelines formulated by the AIC should make allowances for the varying needs and desires of the public. If persons approaching a museum or historical organization are inundated with information and lists of "do's" and "don'ts," and if the personnel of these institutions are confronted with a precise profile of acceptable requirements for referral, harm may be done the conservation profession in addition to the good realized.

The AIC Ethics and Standards Committee should be able to draw broad guidelines, without overly restrictive stipulations calculated for the highest and most sophisticated levels of professional technical work. People of all kinds seek out museums and institutions for referrals for conservation and other services. There must be built-in provisions for personal discretion and a healthy latitude of approach in any such formulation for the public benefit; otherwise conservators may run the risk of being perceived in an unfavorable light by those whom they wish to serve.

M. BARLOW PEPIN

QUERY: OUTREACH ACTIVITIES

I am writing an article about conservation outreach activities, and would appreciate hearing from anyone with experience in consultations, surveys and collection management training. Please contact me at The Textile Conservation Workshop, Main Street, South Salem NY 10590, (914) 763-5805.

PHYLLIS DILLON

OLMSTED RESEARCH

We wish to acquire information on Frederick Law Olmsted, Sr., the Olmsted Office, and Historic Preservation in general. Our research will be published, with the appropriate acknowledgements. If you have any information, or are aware of any information in whatever form (book periodical, thesis, published, unpublished, or in progress) which you would be willing to share with us, please write to: Ron Coplen, Administrator, c/o Kelley Drye & Warren, [redacted] NY NY 10178; or call [redacted]

ATTITUDES

All articles reflecting attitudes towards conservators both yesterday and today are being solicited. Those that have been received thus far are excellent and are appreciated. My thanks to their senders. Paper Conservation Laboratory, The Metropolitan Museum of Art, Fifth Avenue at 82nd Street, New York, NY 10028.

MARGARET HOLBEN ELLIS

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A·I·C Newsletter

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Volume 10, Number 6

November 1985

AIC NEWS

FROM THE PRESIDENT

PROFESSIONAL MEMBERSHIP IN AIC

The Membership Committee is one of the most valuable of the AIC committees. It pursues its aims in an objective and business-like manner. Its responsibility is to make the judgments necessary for admission of applicants to professional membership in the organization, as Fellows and Professional Associates. Information about the functioning of the committee has been given to AIC members at Annual Meetings and in the Newsletter, but, at this time, when we are making a real effort to encourage applications for professional membership, I thought it would be worthwhile to summarize for you once again the rationale behind the functioning of this important committee.

The committee has two types of written guidelines. The first is the AIC Bylaws in which the basic criteria for all the membership categories are given. The second, which are drawn up by the Membership Committee and approved by the Board of Directors, are the Philosophy and Criteria of the Membership Committee Regarding Fellow Status in AIC and a similarly titled statement regarding Professional Associate Status. These one page statements are sent out with every Fellow or P.A. application form. Any interested member can request a copy from the AIC national office. These documents are being revised and the new versions will be published in the Newsletter soon.

The Membership Committee combines a serious attempt to apply certain important standards which any professional member must attain, with flexibility towards these standards where warranted. You may not be aware of one aspect of their procedures. If an applicant for Professional Associateship falls short of the level the committee thinks is required, the candidate is not simply rejected. A member of the committee contacts the individual with suggestions for improvement, and might, for example, ask him or her to re-apply in a year. Incidentally, in these cases, no additional filing fee is charged.

I think we should all be aware of the contribution the Membership Committee is making in admitting conservators to professional membership in AIC in a fair, objective and constructive way.

Please don't hesitate to contact me or any member of the Membership Committee: JACQUELINE OLIN, Chair, INGE-LISE ECKMANN, DON ETHERINGTON, CAROLYN ROSE, and SUSANNE SACK, if you have questions regarding membership in AIC.

ELISABETH WEST FITZHUGH

FAIC NEWS

MANAGEMENT REFRESHER

BARBARA BEARDSLEY and SHELLEY REISMAN PAINE report that they are willing to organize a short Refresher Course on the Management of a Conservation Laboratory, sponsored by the Objects and Paintings Specialty Groups. Topics will include insurance, legal, accounting and office automation. The guides will be professional consultants with extensive experience with conservators. This Refresher will be held twice during the summer of 1986 with at least one session held over a weekend. If you are interested in this topic, please send your name to SHELLEY REISMAN PAINE by December 15, 1985, at the Tennessee State Museum, 505 Deaderick Street, Nashville, TN 37219-5196. REMEMBER! Barbara and Shelley need your response in order to proceed with the proposal.

CORRECTION TO THE 13th ANNUAL AIC GENERAL MEETING MINUTES

On page 23, under the listing of 1985-86 Officers, add "Treasurer: Joyce Zucker," whose name was inadvertently omitted.

FROM THE EXECUTIVE DIRECTOR

Soon you will receive the 1986 Membership Renewal form. You will note that the form has been revised and expanded to elicit additional information from each member, such as education and training background in conservation. The data provided by members for 1986 will be incorporated into the data base for utilization in the automated AIC membership system, beginning in January. As stated in the September Newsletter, we have identified management of membership data and processes as our highest and most immediate priority for automation. This includes information on Specialty Groups. When you receive the 1986 renewal form you will also note that the current Specialty Group membership format (yellow index cards) has been incorporated into the revised format.

The new AIC/FAIC office staff positions mentioned in the September Newsletter have been filled. Deborah Page returned on September 16th to work as Assistant to CAROLINE K. KECK, FAIC Executive Director. Deborah, who worked for AIC during November 1984 - March 1985, will handle administrative staff functions for FAIC, including office management of the endowments. On October 2nd, Jim McIntyre joined the staff of AIC. Jim is performing general office and secretarial duties. He is a recent graduate of Frostburg State College in Maryland, and has practical experience in working with computer systems.

We are very pleased that Deborah and Jim are with us. Already in the short time they have been here we are witnessing a significant increase in office output. Most importantly, their presence is allowing us to allocate staff functions in a more efficient manner. Anne Webster, my assistant who performed yeoman's service during the summer months, will be taking on some new assignments beginning in January, including serving as staff liaison to the AIC Specialty Groups. We will include additional information on the organization of AIC/FAIC office staff functions in the January, 1986 Newsletter.

Gil Brown

ON MAKING REFERRALS

Questions of propriety in giving referrals for conservation services have been raised. How should conservators, particularly those working in institutions assist collectors in selecting a conservator? Who and how many conservators need institutions recommend? The following was prepared by the Standards and Ethics Committee as a base for discussion with the membership and may serve as a future guideline.

In making any recommendations the conservator should acknowledge the degree to which the suggested conservators' work is personally known to him. If it is not known or the conservator/institution wishes to remain less committed the reference should be stated in an unbiased manner by qualifying exactly what is known. As the Code of Ethics states in Section IV, Relations with Colleagues, Trainees and the Profession, I, comment on the Quality of another Conservator, withholding comment is preferable to one based on hearsay. Where possible more than one name should be suggested.

The client should be encouraged to select the most suitable proposal, schedule and price. By observing a policy of multiple recommendations, criticism by other practising conservators can be avoided. If museum conservators also do private work (with their institution's approval) their name can be added to the list provided by their institution.

Private conservators who wish to be recommended by a local museum conservation staff should make their work known to the staff within the guidelines of the Code of Ethics, Section V, Obligations to the Public, F, Advertising. Museum conservators may choose to review a portfolio of the private practitioners' treatments to ascertain quality work and adherence to the AIC Code of Ethics and Standards of Practice. Standards being met, the museum conservator should include the private conservator's name as a matter of professional courtesy. Private conservators need to recognize that despite all courtesies, private parties will often opt for the museum conservator. Being in a museum's employment is often seen as a sign of quality by the public.

The Ethics and Standards Committee recommends that the AIC pamphlet on 'How to select a Conservator' be distributed to persons making inquiries and to private clients.

The Committee welcomes a dialogue in response to these suggestions.

ELISABETH BATCHELOR
MEG CRAFT
BOB FUTERNIK
CAROL MANCUSI-UNGARO
PHILIP VANCE

INFORMATION FOR THE PUBLIC

As part of an ongoing program to acquaint the public with the AIC we are sending out a short descriptive pamphlet about the AIC as well as Guidelines for Selecting a Conservator to over thirty arts-related organizations. If you know of a group who might be in a position to advise the public on conservators or conservation in general we would be happy to provide them with this information. Contact: MARGARET HOLBEN ELLIS, Director, Public Information Officer, AIC, Klinge Mansion.

NOMINATING COMMITTEE

This is the final request by the Nominating Committee to the membership for suggestions of candidates for the 1986-87 Board. Please telephone or write to any member of the Committee with your recommendations. Thank you.

SHELLEY STURMAN
Chair

MERRILY SMITH

DAN KUSHEL

**TENTATIVE SCHEDULE, 14th AIC ANNUAL MEETING
MAY 21-25, 1986
HYATT REGENCY CHICAGO HOTEL
CHICAGO, ILLINOIS**

Wednesday, May 21

8:00 a.m. - 2:00 p.m. Tours
3:15 p.m. - 6:45 p.m. General Session
7:30 p.m. - 9:30 p.m. Reception

Thursday, May 22

9:00 a.m. - 5:00 p.m. General Session
Evening Reception

Friday, May 23

9:00 a.m. - 12:30 p.m. General Session
2:00 p.m. - 5:00 p.m. Annual Business Meeting
6:00 p.m. - Midnight Reception & Banquet

Saturday, May 24

8:00 a.m. - 5:30 p.m. Specialty Group Sessions
 (Objects, Paintings,
 Photographic Materials)

Sunday, May 25

9:00 a.m. - 5:00 p.m. Specialty Group Sessions
 (Book and Paper, Textiles,
 Furniture and Wooden
 Artifacts)

As the planning process continues, specific content for each time segment will be scheduled in and announced in subsequent Newsletters. This applies also to continuous meeting activities, such as Exhibits, Book Booth, and Poster Sessions. TIM LENNON and his local arrangements committee continue to lend invaluable assistance during this early planning period.

Gil Brown

MUSEUM SURVEY FINDINGS

The "Collections Management, Maintenance and Conservation Study" begun in February 1984 by the American Association of Museums with the help of the National Institute for Conservation in collaboration with AIC was released on August 23rd by the Institute of Museum Services at a press conference at IMS headquarters in Washington, DC.

Highlighted here are survey results of likely interest to AIC members. Copies of the complete study may be obtained free of charge from the Institute of Museum Services, Old Post Office Building, Suite 510, 1100 Pennsylvania Avenue, NW, Washington, DC 20506. Since a limited number of copies are currently in print, you should expect some delay in receiving your copy. The study covered 364 institutions representing more than ten types of museums with both living and non-living collections. Annual budgets for the museums surveyed ranged from \$35,000 to \$53 million. An estimated 133,572,140 objects were held in the collections surveyed.

Of the institutions covered, fully 72% had no long-range conservation plans or policies. Living collections were better in this regard with only 32% of botanical gardens and 45% of zoos lacking such plans and policies as contrasted with 78% of art museums and 79% of history museums without conservation plans or policies.

Another area of concern was the failure of many museums to survey their conservation needs. Sixty-six percent of the museums had surveyed less than 51% of their holdings, including 30% of museums that had failed to survey any of their holdings.

Respondents indicated that the condition of 40% of all collections surveyed was "unknown." The collections with the largest percentage of objects whose condition was "unknown" were: books, 51%; documents, 52%; medical, 58%; medals, 60%; maritime vessels, 68%; military, 77%; historical houses, 78%; machinery, 81%; money, 87%; and philatelic, 92%.

Overall, museums estimated that 5% of their collections were in serious need of repair - defined as the danger of complete or partial loss unless the objects were "soon" treated. In specific collections, the percentage of items in serious need of treatment ran even higher. For example: 29% of works of art on paper, 19% of photographic negatives, 17% of outdoor sculptures, 14% of books, 11% of furniture, and 10% of textile collections were reported as being in serious need of repair. The reader should keep in mind that the survey did not define the term "soon," so that respondents likely interpreted this term differently in deciding which portions of their collections were seriously in need of repair. "Soon" has obviously different meanings when applied to dissimilar collections housed and stored under a variety of conditions.

Museums also reported significant problems in the care of collections. In this regard, museums most frequently rated as "problems" or "severe problems": proper storage, 87%; funds for conservation, 83%; conservation laboratories, 71%; and proper equipment and storage, 70%. The figures help support the point made by then-IMS Director Susan Phillips, at the press conference, that it does little good to treat collections if the objects are then returned to the very environment that contributed to their deterioration in the first place.

The data also revealed that funds for conservation were not high on the list of interests of private contributors. This could create problems down the road should there be a reduction in government support to this vital area.

Asked to identify and rank their priorities for collections and care over the next decade, museums, as a whole, ranked their first six priorities as: conservation of collections, computerization of inventories, development of adequate storage space, upgrading of temperature and climate controls, education of museum personnel, and examination of collections in that order. These rankings covered both large and small museums, living and non-living collections, and rich and poor museums, so for any given collection or museum, the priorities could be quite different.

One somewhat ironical note was that 61% of the museums reported a lack of trustee awareness of conservation needs as a problem, with 14% ranking it as a "serious problem." Despite being ranked sixth overall among problem areas, and the fact that 74% of museums reported trustee education as a problem, only 43% of museums ranked it among the top six problems for attention in the next decade.

The report merits the serious attention of all AIC members, whether or not they agree with its conclusions. It provides data on which future action can, and will, be based. After reading the full report, you may want to discuss key aspects with your colleagues in conservation and with museum directors and trustees with whom you are in contact. The report provides a great opportunity to promote the cause of conservation.

Don Hehir

PHONY CONTACT LENS SCARE

In recent months, stories have been appearing in many publications relating two incidents in which workers wearing contact lenses had their contact lenses permanently "fused" to their corneas from looking at electric arc flashes. Supposedly the workers were blinded when they removed their contact lenses in the evening and their corneas came off too.

These stories are false. Investigations at the companies where the incidents were supposed to have taken place indicated that they never occurred. In addition Ophthalmologists and other experts, including the National Society to Prevent Blindness, have stated that an accident such as was described could not take place. Similar false stories concerning contact lenses have periodically circulated since 1967.

This is not to say that contact lenses are safe in the workplace or studio. Dust can get under the lenses to cause severe irritation, solvent vapors and other chemicals may be absorbed by soft contact lenses, and a contact lens being displaced could cause loss of vision during a critical moment. In addition in case of a chemical splash in the eye, having to stop to remove a contact lens could result in serious delay in treatment.

Here are some basic rules concerning contact lenses in the studio. First, contact lens wearers must wear industrial quality protective goggles. Second, contact lenses should not be worn—even with goggles—around caustic substances which are especially hazardous to the eyes. Third, other people should be aware that you are wearing contact lenses and there should be provision for a way to quickly and cleanly remove the contact lenses; someone else should also know how to do it. Finally, for emergencies, the contact lens wearer should have access to ordinary prescription glasses if he or she cannot see well enough without them to escape if something happens to the contact lenses.

(Reprinted from Art Hazards News, July/August 1983.)

ANNE ROSENTHAL was asked to discuss some of the problems she has had wearing hard plastic contact lenses.

She said that organic solvent vapors will etch the plastic so that the lenses wet unevenly. No amount of blinking or cleaning with commercial lens cleaner will remove the clouding. The lenses have a greasy look when held up to the light.

Wearing safety glasses reduces the degree of etching.

An ophthalmologist suggested that she polish the scarred lenses with a commercial silver cleaner, Silvo, using her fingers instead of a cloth. That works well.

He also suggested periodic washing with Johnson's Baby Shampoo to thoroughly clean the plastic.

Please send in any information you have on problems relating to contact lenses—hard or soft.

ANN WAGER
Health & Safety Committee

For Sale: Wild M3 Stereomicroscope, \$1800; Dental X-ray Unit, \$300. Contact: ANTHONY O'CONNELL, MO 63104,

LEGISLATIVE ISSUES

SENATE APPROVES REAUTHORIZING LEGISLATION

On October 3, by unanimous consent, the Senate passed a five year reauthorization bill for the Institute of Museum Services, the National Endowment for the Arts and the National Endowment for the Humanities. Specifics of the legislation, which makes only minor technical changes in existing law, include:

-authorization of appropriations at FY 1985 levels for FY 1986, increases of four percent in both FY '87 and FY '88, and "such sums as may be necessary" in FY '89 and FY '90;

-a requirement that six members of a state humanities council be appointed by the governor of the state;

-an increase in the aggregate level of insurance for the Arts and Artifacts Indemnity Program from \$400 million to \$650 million;

-an increase from \$50 million to \$75 million in the insurance ceiling for individual exhibitions covered by the Indemnity Program.

Letters of appreciation should be sent to Senator Robert Stafford, chairman of the Subcommittee on Education, Arts and the Humanities, and ranking minority member, Senator Claiborne Pell, as well as other members of the subcommittee:

Minority
Edward M. Kennedy-MA
Christopher Dodd-CT
Spark M. Matsunaga-HI
Paul Simon-IL

Majority
Orrin G. Hatch-UT
Dan Quayle-IN
Lowell P. Weicker, Jr.-CT
Malcolm Wallop-WY
Strom Thurmond-SC

Letters should be addressed to The Honorable _____, United States Senate, Washington, DC 20510.

WRITING TO CONGRESS

Many feel, mistakenly, that writing to congress is largely a waste of time and effort. Actually, a sincere letter describing how a specific piece of legislation will affect you, or something you feel strongly about, will have a positive impact on the Senator or Congressman who gets your letter.

This is not to say that you will change the minds of those unalterably opposed to your position, but it can bring to their attention facts and considerations of which they may not be aware. It can make them willing to consider redeeming amendments to legislation, or to be open to voting to retain funds for a program near and dear to you, rather than to vote to cut or eliminate those funds entirely.

In the case of Senators and Congressmen who may have little knowledge of the area of your interest, your letter may be decisive in helping them to decide on an issue of vital concern to you. Given the thousands of pieces of legislation introduced every year and the thousands of individual items in the national budget, it is not surprising that no one in congress is really well

informed about all the issues. Your letters may provide the only motivation that your representatives in congress have to vote for, or against, a piece of legislation. Enough letters can give them a reason to vote contrary to the leadership of their own party.

As with nearly everything else in life, there is a right way and a wrong way to go about writing to your congressional representatives. Some things to be avoided, particularly in letters from professional and other interest groups, are:

- Flooding congress with identically-worded postcards and telegrams. These tend to indicate thoughtless reaction by the sender and are easily ignored and readily discounted by congressional staffs.

- Sending letters in which all the writers use the same phraseology, the same emphasis, and cite the same reasons in the same order for their position on pending legislation. These, like the postcards, are easily ignored. In writing to congress, don't bore the staff. The round file is too close at hand.

- Being long winded. Keep your letters as brief as practicable and summarize your major points. Give a few pertinent examples of how the legislation will affect you. If you need to submit a lot of supporting data to buttress your arguments, then put that material in an enclosure, not in the main body of your letter. Be sure that the facts you present relate closely to the major points you make in your letter. In this way, your letter will provide a cogent summary of your position and your major points. The enclosure will provide the material which the congressional staff can refer to later, if needed, in developing arguments for your position. Keep in mind that long wordy letters are easy to ignore.

- Getting your facts mixed up is another way to be ignored. If you cite a piece of legislation by its name or number, be sure you have it right if you want to be taken seriously.

- Finally, if you are for or against an attempt to amend a bill, be very specific about what you want in, or out of, the legislation before it becomes law.

Surprisingly, being able to write well with correct grammar and accurate spelling is not as important as you might imagine. It is more important that your letter carries a sincere message, tells a clear story, and gives a telling example or two on how the legislation will help or hurt you or your cause.

For example, if you are writing in opposition to legislation which would cut the budget of a program which provides funds to support Ye Olde Museum in your home town, it is important to show how that cut will hurt the museum, the town, the people, and any other specific area that concerns you. In developing such a letter, take time to talk to those who can provide real insight into what a loss of funds could mean: the museum director, conservators, teachers, cultural leaders, fellow professionals. Incorporate some of their ideas in your letter and then see if you can't get them to send a letter of their own opposing the cut in funds.

Personalize your letter by addressing such issues as the:

- irreparable loss of specific valuable works of art.
- loss of specific irreplaceable Civil War documents.

- economic loss from delaying the refurbishing of the museum, showing how inflation will make it even more costly to do the work in the future.

- impact of the loss to your town and future generations caused by the failure to carry out the work that is needed now.

- effect on jobs and careers in your area of specialization.

- impact on the Congressional District or State of the elected official to whom you are writing.

You may also want to write on issues that relate to your field, for example if the lack of clean air is a problem in your field, you should be writing to congress

on matters affecting legislation in that area. Show how, for example, impure air is causing serious problems of deterioration to specific artistic and historical works.

In summary, it is important that you write to congress about matters that affect you, both personally and professionally. It is most important that you be heard. To be heard, be sincere, be specific, cite personal examples, have your facts straight, express your professional opinions, and ask for support for your position. Fifteen such letters will have far greater impact than letters from all our members sending in variations of something cranked out by the AIC office staff.

One final item. If you want to obtain copies of congressional bills and committee reports, you can do so by writing directly to your member of congress. To order a Senate Bill and/or a Senate Committee Report write to either of your Senators: The Honorable "John Doe," United States Senate, Washington, D.C. 20510. To obtain a House Bill and/or House Committee Report write to your Representative: The Honorable "Jane Doe," U.S. House of Representatives, Washington, D.C. 20515.

Don Hehir

QUESTIONS FOR A NOMINEE

At the recent confirmation hearing for Edward A. Curran for the prestigious post of Chairman for the National Endowment for the Humanities, it was interesting to note the reliance the Senators placed on letters from constituents in the questioning of Curran's qualifications for the job. This demonstrated, once again, the importance of letters to congress, particularly from those with professional credentials.

As Senator Claiborne Pell (D-R.I.) observed, he and Senator Edward M. Kennedy (D-Mass.) had received over 150 letters between them from constituents and humanities groups concerned about the Curran nomination. Senator John Kerry (D-Mass.) quoted freely from similar letters asking, in each instance, how the nominee would respond to the questions raised. Kerry also noted that he could not recall any recent instance in which so many letters had been received on a similar issue.

Among the issues raised were the nominee's lack of credentials for the position, regarded by many as that of "the nation's leading humanist." Letter-writers pointed to Curran's lack of a Ph.D. and, more importantly, to his lack of "scholarly works" and his inexperience in dealing with scholars at the college and university level.

Other concerns, voiced by the letter-writers and taken up by the committee, were Curran's actions while head of the National Institute for Education (NIE), in proposing, in a personal letter to President Reagan, the abolition of that agency. This led to a clash with then-Education Secretary Terrel Bell and Curran's resignation from his position. Still other letters raised questions as to Curran's interpersonal skills in handling his job at NIE and, in his most recent assignment, as Deputy Director of the Peace Corps.

While the letters may not have prevented the nomination of Curran as Chairman of the National Endowment for the Humanities, they demonstrated how important such letters are in framing the issues in confirmation hearings and in putting the nominee on record, in so far as possible, as to future courses of action he or she may take while in office.

Don Hehir

SPECIALTY GROUPS

PAINTING SPECIALTY GROUP

Call for Talks at the Annual Meeting Specialty Group Session

Our session is scheduled for all day Saturday, May 24th. The talk format will be the usual 15 minute length with time for questions or comments, if possible. The theme for the first part of the day will be: Artists Techniques. We want reports on any new discoveries you have made on any aspect of painting techniques, from all periods, medieval to modern. All elements of a painting's structure can be covered, from varnishes to media, from pigments and underdrawing to supports. Since much of our goal involves trying to preserve the artist's original intent, this is your chance to contribute to our growing body of knowledge about that intent. PLEASE CONTRIBUTE! We encourage observations you may have made in working on a painting but never got around to developing into a formal presentation, or possibly a preview of a paper you are working on now.

The second part of the day will again be devoted to the practical aspects of treatments. Any interesting treatment problems you have encountered, any new treatment solutions you have developed, any new uses of materials or tools, please report them to us. Contact SARAH FISHER, Senior Conservator, National Gallery of Art, 6th & Constitution Ave., Washington, DC 20565; telephone (202) 842-6440.

Search for Organiser/Editor of Newsletter

We are looking for someone to take over the role of editor of our Newsletter from David Miller. The Newsletter has been a very valuable and much appreciated tool for communicating conservation news to painting conservators. We hate to see it lapse for lack of an editor. If you are able to volunteer your time, please contact SARAH FISHER.

Refresher Course

We continue to search for an organizer for a LININGS Refresher Course. Please contact SARAH FISHER.

Check the FAIC News heading for information on a Refresher Course on Management of a Conservation Laboratory organized by SHELLEY REISMAN PAINE and BARBARA BEARDSLEY.

SARAH FISHER

BOOK AND PAPER GROUP

Plans for next year's BPG specialty session are progressing. Our meeting will be on Sunday. The deadline for submission of abstracts is November 30, 1985. Please send them to ELIZABETH KAISER SCHULTE, c/o The Conservation Center for Art and Historic Artifacts, 264 South 23rd Street, Philadelphia, PA 19103 (215/545-0613). Short presentations on techniques are encouraged, as well as the standard 15-20 minute talk.

By this time, all paid-up members should have received a special mailing from the Book and Paper Group. If you paid your dues for 1985, but did not receive this information contact: ROBERT ESPINOSA, [REDACTED], Utah 84604.

The mailing included a short questionnaire regarding next year's meeting. If you have not done so, please return it as soon as possible. The information will be useful to a special local Book and Paper Group committee. This special committee is making plans to show our colleagues what is happening in Chicago with regards to books and paper. We look forward to showing you our city.

BILL MINTER

OBJECTS GROUP



LINDA SCHEIFLER reports that there has been a limited response to the call for papers for the annual meeting in Chicago. If you have been considering giving a paper or have ideas for the program, please call Linda immediately at [REDACTED].

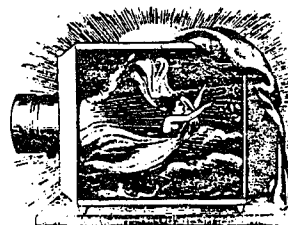
SHELLEY REISMAN PAINE and SHELLEY STURMAN have completed

work on the document regarding interpretations of the Code of Ethics by the membership of the Objects Specialty Group. Copies will be mailed to all members of the specialty group later this fall for review and final comment before this is submitted to the Ethics and Standards Committee.

Check the FAIC News heading for information on a Refresher Course on Management of a Conservation Laboratory organized by SHELLEY REISMAN PAINE and BARBARA BEARDSLEY.

SARA WOLF GREEN

PHOTOGRAPHIC MATERIALS GROUP



AIC/PMG is holding its Sixth Annual Winter Meeting in Charleston, South Carolina, on March 21 and 22, 1986. To date, the following presentations have been scheduled for this meeting:

"Photographic Backing Procedures" GARY ALBRIGHT

"Experiments on the Restoration of Discolored Black and White Photographs in Chemical Solutions" KLAUS HENDRIKS

"Methods for Enhancing the Stability of Photographic Black and White Images" PETER KRAUSE

"Selenium Toning and Chemical Wash Aids: Effects on the Stability of Modern Black and White Photographic Prints" JOHN McELHONE

"The Archival Color Print" DOUGLAS MADELEY
 "A Stripping and Duplicating Technique for Deteriorated Safety Base Film" DOUG MUNSON
 "The Daguerreian Environment" PETER MUSTARDO
 "A Preliminary Report on Image Intensification" JOSE ORRACA
 "Update on the Photographic Activity Test" JIM REILLY
 "Qualitative Energy X-Ray Fluorescence Examination of Historic Photographic Artifacts" SIEGFRIED REMPLE
 "Issues in Relation to the Exhibition of Photographs" GRANT ROMER
 "Image Stability of Resin-Coated Black and White Photographic Papers" LINCOLN ROSS
 "The Effects of Exhibition on Photographs" DOUG SEVERSON

In addition to the formal presentations listed above, a 2 1/2 hour informal discussion schedule has also been scheduled. During this session specific conservation problems, research, and treatment techniques will be addressed. Please contact DEBBIE HESS NORRIS if you would like to participate in this session.

For more specific information or to register for this meeting contact DEBORA DYER MAYER.

DEBBIE HESS NORRIS

WOOD ARTIFACTS GROUP OCTOBER 1985



THE FALL PROGRAM, the "Wood Techniques" seminar, was held at the Winterthur Museum on Sept. 19, 20, and 21. The program concluded with (for purposes of the devil's advocacy) Team Scrape, alias CYNTHIA MOYER, DON WILLIAMS, and JAMES WERMUTH, challenging the heretofore undefeated saintly Team No-Scrape, alias GEORGE

COCHRAN, WALLACE GUSTLER, and RICK SHERIN, to an unruly debate on the perennial argument: "what can we do with Lady (aunt) Althea's neo-pre-gothic-post-renaissance ??? ambitious hall chair"? Well, pause, the Team Scrape clearly had the advantage until R. SHERIN brought up the dreaded "Bronze vase patina" argument (we would have won!); undaunted we pressed ahead with our "acceptable appearance" defence (the Sherman tank of resistance), but when W. GUSTLER took advantage of SHERIN's point with a lateral pass to the "quality of age" argument we were left with option to attempt a 3 point conversion with the "original appearance" ploy or to arm wrestle; we chose the latter but were denied victory again!! The program, which was developed as a combination "manual skills" and "outreach program," was well attended by both established conservators and furniture restorers. During the presentations on tool use and finishing techniques, conservation ethics and philosophy were effectively presented by our ranks. GREGORY LANDREY diligently interacted with his contacts (in the "popular" Taunton Press, commercial restorers, and the Winterthur Museum) to effectively put the program together. TOM ROBINSON, TOM GENTLE, and WALTER ANGST corresponded with each of the speakers to initiate the conservation perspective.

THE SPRING MEETING, which will precede the A.I.C. Annual Meeting in Chicago, will focus on wood interfacing with other materials; polychrome, metal, masonry, and exotics. The three to four day program will investigate hygroscopic, chemical, and mechanical differentials to provide an essential base of information for practicing conservators. A lot of time and the ability of many educators is being expended on this essential subject. I hope to interface with other groups, both within and outside the A.I.C., to form a program which will provide information which will support our individual conservation practices.

THE 1986 ANNUAL WOOD ARTIFACTS GROUP MEETING will be held on Sunday, May 25, 1986; the last day of the Annual Meeting. Paper nominations will be accepted in four categories this year:

1. REPORTS: 5 to 10 min. in length from active committees, other wood groups, and educational sources.
2. SHORT PRESENTATIONS: 5 min. papers to present your name, affiliation, and primary practice to the meeting. There will be strict time restrictions but little supervision for these presentations.
3. SHORT PAPERS: 10 min. papers to present current work which will be of interest to the general meeting. There will be moderate supervision for these presentations.
4. TECHNICAL PAPERS: 20 min. papers to present technical, ethical, or practical considerations. These papers will be well developed and accepted for their content and appeal to the general meeting. There will be assistance in developing this level paper.

A PUBLICATIONS REVIEW NETWORK is being established through the Wood Artifacts Group in co-operation with the Getty Museum and AATA. Volunteers are being sought to find and review written information on wood conservation to assist in this program. A list of the articles will be published and available to the W.A.G.

THE JOURNAL OF WOOD CONSERVATION requests your understanding and patience with the delay in mailing issues to the libraries, museums, and individuals who have placed orders. We have sold out of the inaugural edition and are trying to find the time and facilities to publish the "Journal" more professionally.

The "Journal" will receive applications through December 31, 1985. If you would like to be considered for publication please telephone or submit an abstract in the near future.

AN EDUCATIONAL MEETING was held at the Winterthur Museum on September 18th. It was called by MARC WILLIAMS of CAL Smithsonian Inst. and attended by DR. LAMBERTUS VON ZELST and DON WILLIAMS; CAL Smithsonian Inst. RALPH KENNEDY; Campbell Center, JOYCE HILL STONER and GREGORY LANDREY; Winterthur Museum, and JAMES WERMUTH WAG Pres.; Conservation Technologies.

The meeting opened with an examination of past and current positions in wood conservation. The availability of wood conservation education was discussed followed by presentations of educational goals and directions by the attending facilities.

An educational survey will be undertaken in the near future to identify facilities which are involved in teaching any aspect of wood conservation. Information on current programs and on programs under development can be received by contacting individuals mentioned above.

THE IMMEDIATE FUTURE

THE WINTER MEETING is still under development at press time. Tentative information at this time is:

1. LOCATION: St. Maartin, Barbados, Antigua, or Jamaica.
2. DATE: January 14 or January 21, 1986.
3. SUBJECT: Proposed Standards of Practice for Wood Conservators.
4. FORMAT: Workshop; full participation/presentation required by attendees.
5. PURPOSE: Professional "peer" development through communication networking.
6. ACCEPTANCE CRITERIA: Limited to 15 presenting participants and 15 auditing students (family and social guests are also welcome). Acceptance will be judged on experience/past participation and by quality of submitted abstract. Reading requirement will be assigned to all attendees.
7. ACCOMMODATIONS: "Prime" Resort Class Hotel.
8. LENGTH: Seven nights.
9. COST: Approximately \$600.00 to \$700.00.
10. DEPARTURE: from Boston, Mass.

Wood Artifacts Group Members will receive a direct mailing at the end of October. If you are not a member of the W.A.G. but would like to attend, mail me a self addressed stamped envelope to receive the program brief and registration form.

The topic "Standards of Practice for Wood Conservators" has been chosen to develop a written body of work which will provide information on minimum practices for independent conservators. The proposed standards will be subject to upgrading as new information is compiled.

HISTORICAL PERSPECTIVE is both difficult and easy to write about in an emerging profession. Although many individuals have significantly contributed to the substance of our group, our structure was conceived by the efforts of WALTER ANGST, who has given time, energy, and spirit to our group. Walter "lifted" the name of our inactive newsletter "FINWOOF" from a sign posted at the Ottawa Furniture and Wood Conservation Symposium, Ottawa, Canada, by BARBARA ROBERTS (in the name of communication). The group met, at the San Francisco conference in a hotel room as a viable conservation body which should speak for themselves. Walter was the elected spokesman; through the difficult initial establishment years, he used his wit and influence to chair these early meetings.

At the Philadelphia Conference we met around an impromptu stage with a single projection screen. There were the inevitable arguments and there was no real sense of organization; still, we met and, through Walter's initiation and humor, we agreed to meet again in Milwaukee; with new hopes.

Since his constructive efforts with the Wood Artifacts Group, Walter has recently suffered a heart attack followed by an X5 bi-pass operation and an infection which has further reduced his mobility. Walter's address is [REDACTED] MD 20902; he can manage a pen very well!!

JAMES A. WERMUTH

PEOPLE

WALLACE B. GUSLER has been named director of conservation for furniture and decorative arts in the conservation division at the Colonial Williamsburg Foundation...DAVID FINDLEY has been appointed Assistant Conservator at the Cincinnati Art Museum...At the Conservation Analytical Laboratory (Smithsonian Institution), ANN BOULTON is a post-graduate intern in the Objects Conservation Laboratory, and JANE SUGARMAN is a third-year intern from Winterthur in the Paper Conservation Laboratory...LANDIS SMITH has left the American Museum of Natural History in NY, and has moved to New Mexico, where he is Conservator for the Maxwell Museum of Anthropology in Albuquerque, and on contract to the Museum of New Mexico in Santa Fe...SARA McELROY has joined the Shelburne Museum (VT) as painting conservator...Omer Ayar from Istanbul is a trainee in paper conservation with JANICE DOBSON...The Materials Conservation Lab at Texas Memorial Museum (SARA WOLF GREEN, PAUL S. STORCH) has new phone numbers: (512) 471-6090, 471-6092...Recent additions to the Philadelphia Museum of Art Conservation Dept. include Cornelis van Horne as Furniture Conservator; Karen Ashworth, a recent graduate of the Hamilton Kerr Institute of the University of Cambridge, as Mellon Fellow in Paintings Conservation; MARIE CULVER, as NMA Advanced Intern in Paper Conservation; and CLAUDIA DESCHU as a Kress/Wolf Fellow in Decorative Arts Conservation...ANN HOWATT KRAHN has moved to 123 West 14th Avenue, Suite C, Vancouver, British Columbia, Canada V5Y 1W8, (604) 879-8970...Current Interns at the Center for Conservation and Technical Studies, Harvard University Art Museums: MARK ARONSON, RIKA SMITH, ANNETTE MANICK, (all from Winterthur), JENNIFER SPOHN (Villa Schifanoia), REBA FISHMAN (New York University). Placement of 1984 Interns: PAMELA HATCHFIELD, Assistant Objects Conservator, Boston Museum of Fine Arts; JANE CARPENTER, Assistant Conservator of Objects, Brooklyn Art Museum; Carolyn Tomkiewica, Advanced Training Intern, Institut Royal du Patrimoine Artistique, Brussels, and Assistant Paintings Conservator, Brooklyn Art Museum; Sandy Easterbrook, return to private practice, Saskatchewan; PIA DeSANTIS, Assistant Paper Conservator, National Gallery of Art (Washington DC); NANCY PURINTON, Paper Conservation Intern, Los Angeles County Museum of Art. Appointments and promotions: HENRY LIE, Associate Conservator of Objects and Sculpture; Cherrie Corey, Assistant Director for Administration...Jim Canary has been appointed Bookbinder in the Repair Section of the Indiana University Libraries' Preservation Department.

IN MEMORIAM

The membership of AIC/FAIC extends deepest sympathy to the wife and family of VICTOR I. ASTOLFI, a Fellow of AIC who died of cancer on July 31, 1985. He was 50 years old and lived in Pinellas County near Madeira Beach, FL. For 20 years, Mr. ASTOLFI and his wife Linda operated Astolfi's Painting Restoration in Madeira Beach. His wife plans to continue the business. Condolences may be sent to Linda M. Astolfi, P.O. Box 8 [REDACTED], Madeira Beach, FL 33738.

GUILDS & ASSOCIATIONS

WASHINGTON CONSERVATION GUILD

The first meeting of the 1985-86 season featured lectures by two conservators from the German Democratic Republic, Eva Fisher and Wolfgang Waechter. They spoke about their current work in objects and paper conservation respectively. The November meeting will be held on the 6th at the National Archives, where NORVELL JONES and her staff will discuss the conservation of Archival Materials. On December 5, Smithsonian's Associate General Counsel, Alan Ullberg, will join Lois Craig from Huntington Block to discuss Legal Aspects of Conservation at the Museum of American History. Our first meeting of 1986 will be on January 9 at the Museum of Natural History, and will feature our traditional three-ring circus of papers on Paintings, Paper and Objects.

Summaries of each of these meetings are published in the Washington Conservation Guild Newsletter. Persons wishing to join the WCG should write to MARTHA SMITH, WCG, P.O. Box 23364, Washington, DC 20026. The dues are \$15.00 per year.

CAROLYN ROSE

MIDWEST REGIONAL CONSERVATION GUILD

The annual meeting of the MRCG was held Oct. 11-12, at the Indianapolis Museum of Art. Speakers not listed in the September AIC Newsletter include: AMY ROSENBERG, "The Glass Restoration Course Offered by CAL, Smithsonian Institution"; Judith Sylvester or Dorothea Anderson, "The Recovery and Installation of a Southern Indiana Log House"; BRUCE CHRISTMAN, "Care of Outdoor Bronzes at the Cleveland Museum of Art."

SMITHSONIAN INSTITUTION PROGRAMS

The Office of Museum Programs of the Smithsonian Institution is sponsoring a workshop with the Mid-Atlantic Association of Museums on "Storage in a Small Museum: Creative Use of Existing Space," Nov. 18, at the William Paca House, Historic Annapolis, MD.

With the Virginia Association of Museums, the Office of Museum Programs is sponsoring a series of professional development workshops for November '85-May '86. A workshop in January will cover paper and photographic conservation, and will be taught by Jim Wallace, Director of the Office of Photographic Services, and JANE KLINGER, Paper Conservator, both of the Smithsonian, and PAM RANDOLPH, Paper Conservator in private practice in Williamsburg, VA.

NEW YORK CONSERVATION ASSOCIATION

The New York Conservation Association has set the dates (and some of the programs) for its 1985/86 series of meetings. All meetings will be held in the Linder Auditorium of the American Museum of Natural

History. Wednesday, December 4, 1985, 6:00 p.m., Bob Koestler and others, "Biodeterioration of Stone." Wednesday, February 5, 1986, 6:30 p.m., Antoinette King, "The Conservator's Role in the MOMA Expansion." Wednesday, April 2, 1986, 6:00 p.m., Program to be announced. Wednesday, June 4, 1986, 6:00 p.m., Panel discussion: "Issues concerning the conservation of contemporary art."

TEXTILE CONSERVATION GROUP

The Textile Conservation Group has set the dates for its 1985/86 series of meetings in New York City: Monday, October 28, 1985; Tuesday, November 26, 1985; Wednesday, January 15, 1986; Thursday, February 20, 1986; Monday, May 19, 1986. Speakers and locations have not been announced. The Group is planning a one-day symposium on stitching techniques, to be held in mid-April 1986.

BAY AREA ART CONSERVATION GUILD

The 1985/86 officers are: President, ANN ROSENTHAL; Vice President, TOM PORTUÉ; Secretary, NANCY HARRIS; Treasurer, LESLEY BONE; Board of Directors, ELISABETH CORNU, ROBIN TICHANE, KEIKO KEYES, BOB FUTERNICK. Two more who provide important services to the Guild, but who are not board members are: Membership Secretary, LINDA SHEIFLER; Newsletter Editor, MEG GEISS-MOONEY.

HARPERS FERRY REGIONAL TEXTILE GROUP

The Harpers Ferry Regional Textile Group will hold their 8th Symposium on November 6-7, 1986, at the Smithsonian Institution, Washington, DC. The topic will be "TEXTILE TREATMENTS REVISITED" (Things Done and Undone).

If you are interested in the requirements for making a presentation on "revisited" textile treatment, storage, display, or transportation techniques, contact: Katherine Dirks, the Division of Textiles - Room 4131, Smithsonian Institution, NMAH, Washington, DC 20560; (202) 357-1889.

Final abstracts for proposed talks must be submitted by January 15, 1986. A tentative schedule and registration information will be announced in the spring of 1986.

ICOM COMMITTEE ON GLASS, CERAMICS, AND RELATED MATERIALS

The ICOM Conservation Committee Working Group on Glass, Ceramics and Related Materials would like to hear from conservators who have been investigating the processes of deterioration of archaeological glass from terrestrial and underwater excavations or who have been studying methods and materials for the conservation of archaeological glass. Please summarize your current work, indicating details about the types of glass, its source and state of preservation, and the conservation techniques used. Names and addresses of other conservators or scientists who might be doing relevant work would also be appreciated. Contact: NORMAN TENNANT, Coordinator, Glasgow Museums and Art Galleries, Kelvingrove, Glasgow G38AG, United Kingdom.

CONSERVATION PRACTICES FOR ART COLLECTORS

On July 11, Virginia Commonwealth University's Department of Art History conducted a one-day workshop entitled, "Conservation Practices for Art Collectors," sponsored by the Virginia Commission for the Arts. Participants in the workshop included public and private collectors from museums, corporations, arts councils, arts organizations, and artists.

The workshop was held in VCU's Art Conservation Laboratory, in the university's Anderson Gallery. LAURENCE PACE, Assistant Professor of Art History, directed the workshop. Mr. Pace is the coordinator of VCU's conservation program. He received his conservation training at Cooperstown, and before coming to VCU in 1982 he was a Mellon fellow for the Philadelphia Museum of Fine Art.

The thirty-five people at the workshop attended a lecture and demonstration series which included the following topics: handling and general maintenance, storage, safety and security, staff involvement in collection care, emergency procedures, vandalism, natural disaster, conservation ethics, and how to choose a conservator. A 200-page booklet was compiled by Mr. Pace to serve as a guideline for the workshop.

POSITIONS AVAILABLE

OBJECTS CONSERVATOR

The Ohio Historical Society seeks a conservator to develop and maintain conservation services for extensive museum collections. Initial responsibility will be establishing a conservation laboratory. Additional responsibilities will include: formulating conservation policy and procedures, developing collection monitoring and maintenance plans, evaluating and treating individual objects, advising on storage and exhibition methods, training staff, and serving as liaison to outside professionals. Qualifications include MA degree from recognized conservation program and minimum of two years work experience in objects conservation, or the equivalent. Please submit resume and references to Personnel Office, Ohio Historical Society, 1985 Velma Avenue, Columbus, OH 43211.

OBJECTS CONSERVATOR

The San Antonio Museum Association is accepting applications for the position of Objects Conservator to survey its collection of Mexican Folk Art including the recently acquired Nelson Rockefeller Collection. For the one year project applicants must have a knowledge of a broad variety of materials with expertise in wood and ceramics and possess a degree from an accredited conservation program or have equivalent formal training in the conservation field. Photography skill and dark room experience are preferred. The survey will include detailed examination, proposed treatment reports, photographic documentation and storage plan development. Salary \$16,500, starting date, January 1, 1986. Send resume to Richard Casagrande, Keeper of Collections, San Antonio Museum Association, P.O. Box 2601, San Antonio, TX 78299-2601.

FURNITURE CONSERVATOR - FINISHER

A privately-owned furniture conservation and refinishing business seeks an experienced fulltime specialist. For ten years we have enjoyed working with 18th and 19th century wooden artifacts, as well as 20th century furniture refinishing. Museums, corporations, and private collectors form our clientele.

The applicant must be capable of all phases of furniture conservation with particular emphasis on lacquer and varnish spray application. Duties would include production finishing, surface detailing, duplication and the conservation of existing finishes.

Five years of private training or equivalent experience is required. An accredited academic background is welcome but not essential. Salary would be \$16,000-\$18,000.

Contact: Marc Crumpton, President of Broad Ripple Refinishing, Inc., 916 East Westfield Boulevard, Indianapolis, IN 46220.

ASSISTANT PAINTING CONSERVATOR

Art Conservation Laboratories of Santa Barbara, Inc. seeks a fulltime conservator to fill a position which will become vacant in January 1986. Graduation from a conservation program plus three years experience or equivalent experience is desired. However, all applications with references will be considered. Responsibilities include all aspects of conservation processes and a good level of working autonomy is expected. Salary is negotiable according to background and benefits are very good. Send resume with references to SCOTT M. HASKINS, Chief Conservator, Art Conservation Laboratories, P.O. Box 23508, Santa Barbara, CA 93121.

ASSISTANT PAINTINGS CONSERVATOR

The New-York Historical Society is seeking a conservator to assist in the survey of the paintings collection comprising approx. 3,000 works. The project is funded by a J. Paul Getty Trust grant for a one year period.

The candidate should be a graduate of a conservation training program or have equivalent work experience and should have experience in examination and documentation of paintings. A background in American paintings is desirable.

Interested candidates should send their resumes to: HOLLY HOTCHNER, Conservator, The New-York Historical Society, 170 Central Park West, New York, NY 10024.

ASSISTANT PAINTING CONSERVATOR

Archer M. Huntington Art Gallery, The University of Texas, largely a collection of 20th-century American art. Excellent opportunities for research on campus. Duties include treatment of modern paintings, condition reports for loans, monitoring environmental conditions. Diverse experience helpful. Applicants should have a degree from a training center or equivalent and one or more years experience in a conservation lab. Salary is \$17,892-\$18,892 with excellent benefits. Send resume to Conservation, Archer M. Huntington Art Gallery, 23rd & San Jacinto, The University of Texas at Austin, Austin, TX 78712-1205.

PAINTINGS CONSERVATOR

The Pennsylvania Academy of the Fine Arts in Philadelphia will open a new position for a full-time paintings conservator starting summer 1986. Responsibilities will include surveying the collection of American paintings, setting priorities for long-term conservation needs, examination and treatment of paintings. The conservator will work closely with curators in the preparation of a catalogue of the collection.

The position requires a graduate degree in paintings conservation or the equivalent training, plus at least three years experience in which the conservator has been responsible for treatment decisions, and carried out a variety of treatments documented by written reports and photographs. Administrative skills are required to prepare and monitor an annual budget and supervise staff. Send resume and salary requirements to Linda Bantel, Director, Pennsylvania Academy of the Fine Arts, Broad and Cherry Streets, Philadelphia, PA 19102.

PAINTINGS CONSERVATOR

A full-time assistant or associate professorship in paintings conservation is available in the Art Conservation Department, State University of New York College at Buffalo. The position leads to continuing appointment, and has an initial assignment in Cooperstown, New York. In the summer of 1987, the department will move into a custom-designed, spacious new facility on the Buffalo State College campus. In this location there are many new opportunities for the further strengthening and development of department training and research. The appointee will have primary responsibility for the paintings conservation instruction provided twenty art conservation M.A. degree candidates, an average of four of which select this area as their major each year. Paintings conservation courses include a survey of the traditional and contemporary paintings materials and fabrication techniques, and the theory and practice of paintings conservation. All courses include lecture and laboratory sessions with an emphasis on the acquisition of basic conservation skills through practice. Curriculum restructuring and development will be an essential activity. Research utilizing the department's well-equipped laboratories will be encouraged. A candidate should be a graduate of a postbaccalaureate conservation training program and have post-graduate experience in paintings conservation practice and/or teaching. Applications will be considered from individuals lacking formal conservation training but who hold a baccalaureate degree and have extensive experience in the above areas. Applications, which should include current curriculum vitae and the names of four professional references, should be sent to: Dr. F. Christopher Tahk, Director, Art Conservation Department, State University College at Buffalo, Post Office Box 71, Cooperstown, NY 13326-0071 by March 31, 1986. The appointment is subject to State budgetary approval and availability of funds.

REGIONAL CONSERVATOR OF EASEL PAINTINGS

Applications are invited for the position of Regional Conservator (Easel Paintings), Dunedin Public Art Gallery, Dunedin, New Zealand. The appointee will be responsible for the overall administration and provision of a Regional Conservation Service for easel paintings in public collections throughout the South Island of New Zealand. A degree in Cultural Conservation from a recognised institution or the completion of equivalent training is desirable with a minimum of two years' professional experience in the treatment of easel paintings. Applicants should send a resume to the Director, Dunedin Public Art Gallery, Box 566, Dunedin, from whom further details are available. Applications close Saturday, November 30th, 1985.

PAPER CONSERVATOR

PAPER CONSERVATOR, GS-11 or 12 (\$26,381/\$31,619) depending on qualifications.

Position is with the National Museum of American Art, Smithsonian Institution. Desired Quals: Advanced degree in conservation (or equivalent professional training) and at least two years of professional experience.

Candidates must be able to work independently under the direction of the Senior Conservator in all aspects of documentation, examination, analysis, and treatment of works of art on paper including but not limited to prints, drawings, and photographs. Send SF-171 application, under announcement #MPA-85-360-F, to Smithsonian Institution, Employment Office, 900 Jefferson Dr., SW, Washington, DC 20560.

ASSISTANT/ASSOCIATE CONSERVATOR OF PAPER

The Henry Francis duPont Winterthur Museum is accepting applications for the position stated. Candidates should have a strong background and must be able to handle all aspects of treatment and research on paper and related objects. They should be graduates of a conservation training program or have equivalent work experience. Interested candidates should direct their resumes to Miss Nancy Richards, Senior Curator, The Henry Francis duPont Winterthur Museum, Winterthur, DE 19735.

ASSISTANT PAPER CONSERVATOR

The Pacific Regional Conservation Center of the Bishop Museum, Honolulu, Hawaii, seeks applicants for the position of Assistant Paper Conservator. Responsibilities will include consultations and examination and treatment of works of art on paper, documents and maps. Applicant must be a graduate of a conservation training program with one year additional experience, or equivalent apprenticeship training. Send resume and three references to Personnel Officer, Bishop Museum, P.O. Box 19000-A, Honolulu, Hawaii 96817. Position available January 1, 1986. Salary commensurate with experience.

SENIOR RESEARCH SCIENTIST (ARTS) \$29,500 TO \$30,500 PER YEAR

Requires Ph.D. in physics or chemistry or sufficient professional practice in performing a variety of research projects or other independent scientific inquiry to warrant equivalent recognition; extended experience in the performance of scientific tests for use in the evaluation, authentication, conservation or restoration of art objects and artifacts; extended knowledge of the chronometry, of physical and chemical properties of a variety of artistic media; and knowledge of art conservation and restoration techniques. To apply, see below.

ART CONSERVATOR I/II - PAPER ART CONSERVATOR I/III - PAINTINGS ART CONSERVATOR II - TEXTILES ART CONSERVATOR II - OBJECTS

SALARY: LEVEL I (ASSISTANT) \$22,500 to \$24,000 per year
LEVEL II (ASSOCIATE) \$25,800 to \$28,100 per year
LEVEL III (FULL CONSERVATOR) \$29,100 to \$30,500 per year

Requires Master's degree in art conservation with considerable coursework in chemistry, art history, and studio arts or combination of education and training to warrant equivalent recognition; experience in restoration or conservation of works of art; knowledge of artistic materials and various techniques used in dating and authenticating works of art, and willingness to travel. Non-residents may apply but must establish residence in the City of Detroit at time of hire. Send resume in confidence no later than December 2, 1985, to Mr. Leon Johnson at address below, or call [REDACTED] [REDACTED].
APPLY: Personnel Department, City of Detroit, 314 City-County Building, Detroit, MI 48226.

CONSERVATION SCIENTIST/SCIENTIST- CONSERVATOR

A full-time tenure track assistant or associate professorship is available for a physical scientist-art conservator in the Art Conservation Department, State University of New York College at Buffalo. The department is presently located in Cooperstown, but in the summer of 1987 will occupy a spacious, custom-designed new facility on the Buffalo State College campus. Its Buffalo location will afford the department many opportunities for its further strengthening and development. The appointee will be responsible for conservation science instruction provided twenty M.A. degree candidates in art conservation. Course materials cover a wide range of science and engineering topics. Research will be encouraged and supported by the department's well-equipped scientific laboratory. An appointee with a conservation background would also have time to work and teach in his/her specialty. At a minimum, candidates should hold a graduate (preferably doctoral) degree in a physical science and demonstrate experience or a strong interest in the technical study of works of historic and artistic significance, or hold an undergraduate degree in a physical science and a graduate degree in art conservation (or equivalent training). Previous teaching experience is desirable. Applications, which should include curriculum vitae and the names of three professional references, should be submitted to: Dr. F. Christopher Tahk, Director, Art Conservation Department, State University College at Buffalo, P.O. Box 71, Cooperstown, NY 13326-0071 by March 1, 1986. The appointment is subject to State budgetary approval.

DIRECTOR OF CONSERVATION

DIRECTOR sought by the Intermuseum Laboratory, Oberlin, OH, the regional center of the Intermuseum Conservation Association. The Laboratory seeks a mature conservator with demonstrated administrative and personnel management skills, as well as an aptitude for the active marketing of conservation services to a growing membership of twenty-five cultural institutions. Aided by an administrator, the Director supervises the operations of the longest established co-operative regional center in America. Staff includes six conservators, a full support staff and three to four interns/fellows. Current annual budget is in excess of a half million dollars. Salary will be commensurate with experience. Position available as of January, 1986. Send resume and salary history to Dr. William S. Talbot, President, ICA Board of Trustees, The Cleveland Museum of Art, 11150 East Boulevard, Cleveland, OH 44016.

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HEAD, COLLECTIONS MAINTENANCE DEPARTMENT

Responsible for developing, implementing, and administering the Library's policies and programs to conserve/preserve its collections. Organize, manage and plan for units (10 staff) reporting to this position: Bindery (including the Apprenticeship program), Paper Conservation Department, and Commercial Binding Office. Recommend design and implementation of methods to deal with preservation problems.

Qualifications: Extensive knowledge of book and paper conservation principles and techniques. Formal training or equivalent and significant experience in bookbinding. Demonstrated administrative/supervisory experience preferably in a conservation setting. Excellent written and oral communication skills. Experience in an academic research library desirable. MLS from an ALA accredited library school desirable.

Excellent benefits. Salary dependent upon education and experience. Minimum \$27,000. Please submit letter of application, resume, and three letters of reference from individuals familiar with your professional qualifications by January 15, 1986, to Edward S. Warfield, Johns Hopkins University, Office of Personnel Services, Room 146, Garland Hall, Baltimore, MD 21218.

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GRANTS & INTERNSHIPS

CENTER FOR CONSERVATION AND TECHNICAL STUDIES

Applications are being accepted for the advanced-level Internships at The Center for Conservation and Technical Studies, Harvard University Art Museums, Cambridge, MA 02138. Prerequisites: (1) at least two years of apprenticeship or formal training in conservation; (2) a Bachelor of Arts degree, with a major in art history or applied arts; (3) competence in one foreign language and at least one college-level chemistry course; (4) extensive studio experience and demonstrable manual competence. Applications must be submitted by January 1. Notices of acceptance are sent out by March 1.

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MELLON FELLOWSHIP - TEXTILES

A Mellon Fellowship is available at the Textile Conservation Workshop, South Salem, NY. Fellowship applicants should already have reached an advanced level of expertise or training. A young professional with a background in textile science is desirable.

Fellows will perform conservation treatment, conduct research and be trained in outreach conservation education. Fellowship recipients will be expected to spend the duration of the one year fellowship at the Textile Conservation Workshop. Start-up time is flexible. Letters of intent and resumes should be sent to Patsy Orlofsky, Executive Director, Textile Conservation Workshop, Main St., So. Salem, NY 10590.

SUPERVISING ARCHIVIST

The New Jersey Department of State Division of Archives and Records seeks a Supervising Archivist who will report to the Director, and has charge of the work programs and staff of the Division's Document Conservation and Records Disaster Planning and Assistance Section. Requirements include a Bachelor Degree supplemented by a Masters Degree in American History with four years full-time paid experience in professional archival work in a historical agency engaged in archival or conservation-related work, two years of which includes supervisory or administrative duties.

Salary: Minimum \$27,534, maximum \$38,552. (A 3% increase in salary is due January, 1986.) All Civil Service benefits - Trenton location. Send resume to: Fred M. Cahill, N.J. Department of State, Division of Archives & Records Mgt., 2300 Stuyvesant Ave., CN 307, Trenton, NJ 08625.

NIC RECEIVES GETTY TRUST GRANT FOR PROJECT IN MONUMENT CONSERVATION

The National Institute for the Conservation of Cultural Property (NIC), Washington, DC, has been awarded a major grant by the J. Paul Getty Trust. The grant will support a fifteen-month pilot project in the preservation of America's historic monuments. The project will be conducted in cooperation with the American Association for State and Local History (AASLH), Nashville, Tennessee, and is scheduled to begin in October, 1985.

The pilot program is the first phase in the Public Monument Conservation Program, a major national initiative to make the preservation and care of historic monuments a reality. Said NIC Chairman ARTHUR

BEALE, "The pilot project will lead to future efforts such as a national survey of America's outdoor sculpture, further research on conservation treatments, and widespread public support for the preservation of our nation's public monuments."

The pilot project will develop, test and evaluate: (1) a survey instrument for collecting data on the history and the physical condition of outdoor monuments; and (2) a field training manual to assist volunteers in data collection. The survey form and manual will be tested at 300 sites in six regions around the country.

The Public Monument Conservation Pilot Project will be guided by a distinguished Advisory Panel of conservators, art historians, preservation architects, administrators of historic sites, and humanities scholars:

George H. J. Abrams, Seneca-Iroquois National Museum; Penny Balkin Bach, Fairmount Park Art Association; ARTHUR BEALE, Harvard University Art Museums; Eleanor E. Fink, National Museum of American Art; Hugh C. Miller, National Park Service; MORGAN W. PHILLIPS, Society for the Preservation of New England Antiquities; Robert W. Richmond, Kansas State Historical Society; Lewis I. Sharp, Metropolitan Museum of Art; Susan Sherwood, National Park Service; Carol D. Shull, National Register of Historic Places; Paul E. Sprague, University of Wisconsin; Julia S. Stokes, N.Y. State Office of Parks, Recreation and Historic Preservation; James D. Strider, Ohio Historical Society; Lee Scott Theisen, Indiana State Museums and Memorials; PHOEBE DENT WEIL, Washington University Technology Associates; and Dwight Young, National Trust for Historic Preservation. NIC Executive Director David A. Shute and AASLH Director Gerald George will serve as ex-officio members of the panel.

For further information on the Public Monument Conservation Pilot Project, write the National Institute for Conservation, A & I - 2225, Smithsonian Institution, Washington, DC 20560, or call (202) 357-2295.

GRANTS RECENTLY AWARDED

Support from the National Endowment for the Arts has afforded the Shelburne Museum, Shelburne, VT, the opportunity to add a paintings conservator to the staff; SARA McELROY is joining their conservation laboratory.

At the Textile Conservation Workshop, South Salem, NY, Meredith Montague has started her one-year Internship, partially funded by the National Endowment for the Arts.

The Northeast Document Conservation Center, Andover, MA, has received a grant from the National Historical Publications and Records Commission to produce an administrative manual for preservation microfilming in libraries and archives. The manual is intended as a practical tool for administrators of preservation microfilming programs. It will interpret existing technical standards, describe recommended procedures, and provide advice on both the administration and production aspects of preservation microfilming. The project is also supported by a partnership with the Association of Research Libraries which is funded by a grant from the Andrew W. Mellon Foundation.

MUSEUM CONSERVATOR EXCHANGE

Lizzi Thamdrup, Chief Conservator for the Haderslev Museum in Denmark, is at Mesa Verde National Park for a six-week work/study program. Her American counterpart, Allen Bohnert, Museum Specialist at Mesa Verde, recently returned from a similar six-week program at the Haderslev Museum. The program is administered by the International Council of Museums Committee of the American Association of Museums (AAM/ICOM) and is sponsored by the U.S. Information Agency. The program's primary purpose is the promotion of cooperative activities between American and foreign museums through the exchange of professional staff. The Danish museum houses archeological objects as old as 15,000 B.C. to recent times. The most difficult artifacts in the collection to preserve are those made of iron, according to Mrs. Thamdrup, because of the corrosive effects of Denmark's moist climate on archeological iron.

(Reprinted from US/ICOMOS NEWSLETTER, Vol. VI, No. 7, August 1985.)

CONFERENCES, COURSES, SEMINARS

GENERAL

February 9-12, 1986, Colonial Williamsburg VA. "Colors of History: Identification, Re-Creation, Preservation." The conference will review the latest knowledge concerning the pigments and dyes of history and techniques used by experts to identify these materials. The audience will include experts from many related disciplines who make up the Inter-Society Color Council, sponsor of the conference. The technical program has been organized by ROBERT FELLER. The co-chairman is Danny C. Rich of Applied Color Systems. Topics to be covered include: interior and exterior paints; wallpaper and textile sampling and reproduction; identification of ancient and modern colorants; metamerism, fading, and image enhancement. Speakers include: NATHAN STOLOW, Kristen Fisher, MORGAN PHILLIPS, Andrea Gilmore, MARGARET FIKIORIS, MAX SALTZMAN, ELIZABETH FITZHUGH, ROBERT FELLER, WILLIAM THORNTON, and John Asmus. Registration is \$360 to \$570, depending on length of stay, and includes rooms at the Lodge and all meals, American plan. Contact: Mr. T.G. Webber, [REDACTED] Vienna, WV 26105. Registration deadline is Dec. 14, 1985.

May 16, 1986, Chicago IL. "Management Strategy, Fundraising, and Grant Writing for Conservation Programs." A day-long symposium sponsored by the Chicago Conservation Center, timed to precede the AIC Annual Meeting and coincide with the Chicago International Art Exposition. Representatives of various granting agencies will present guidelines and eligibility rules. Principles of fundraising in the private sector as well as management strategies for museum conservation programs will be elucidated. Congressman Sidney Yates will present the keynote address, schedule permitting. Contact: BARRY BAUMAN, Director-Painting Conservator, Chicago Conservation Center, 730 N. Franklin, Chicago IL 60610, (312) 944-5401.

July-August, 1986, London. Short courses (36) in archaeology and conservation. Contact: James Black, University of London Institute of Archaeology, 31-34 Gordon Square, London WC1H 0PY, or Patricia Rice, Dept. Sociology and Anthropology, West Virginia University, Morgantown WV 26506, Phone (304) 293-5801.

August 11-18, 1986, Washington DC. XXVth International Congress of the History of Art. Session VII, "Preserving World Art." Brochures available from AIC office on request.

Fall 1986, Rome. "Preventative Conservation in Museums," ICCROM course. Application deadline: January 15, 1986. Contact: Hope Headley, US/ICOMOS, 1600 H St. NW, Washington DC 20006, Phone (202) 673-4903.

1987, Rome. "Architectural Conservation," ICCROM course. Application Deadline: January 15, 1986. Contact: Hope Headley (see above).

1987, Rome. "Scientific Principles of Conservation," ICCROM course. Application deadline: January 15, 1986. Contact: Hope Headley (see above).

OBJECTS

January 23-24, 1986, London. "The Conservation of Geological Materials." Contact: Chris Collins, Earth Sciences Section, Leicestershire Museums, 96 New Walk, Leicestershire LE16TD U.K.

September 28-October 3, 1986, Ottawa, Canada. "Care and Preservation of Ethnological Materials: Symposium '86." Contact: CCI, 1030 Innes Road, Ottawa, Canada, K1A 0M8, Phone (613) 998-3721.

PAINTINGS

1987, Rome. "Conservation of Mural Paintings," ICCROM course. Application deadline: January 15, 1986. Contact: Hope Headley (see above).

PAPER

December 10, Washington DC. First Annual NARA Preservation Conference. Contact: Alan Calmes, Preservation Officer, National Archives, Washington DC 20408.

April 14-17, 1986, Oxford, England. International Conference "New Directions in Paper Conservation." Contact: Alan Howell, Geological Society of London, Burlington House, Picadilly, London W1V 0JU, England.

Fall 1986, Rome. "Conservation of Paper Objects," ICCROM course. Application deadline: January 15, 1986. Contact: Hope Headley (see above).

PHOTOGRAPHIC MATERIALS

November 23, Baltimore. "Photographic Conservation: An Overview." Contact: Deborah Woolverton, Baltimore Area Conservation Group, c/o Library, Medical and Chirurgical Faculty, 1211 Cathedral Street, Baltimore MD 21201, phone (301) 539-0872.

September 1986, Cologne BDR. Conference of the International Committee for the Science of Photography. Contact: Society of Photographic Scientists, 7003 Kilworth Lane, Springfield VA 22151, (703) 642-9090.

August 24-28, 1986, San Francisco CA. Third International Congress on Advances in Non-Impacting Printing Technologies. Contact: Thomas W. Gribb, Eastman Kodak Co., Department 197, 901 Elmgrove Road, Rochester NY 14650, Phone (716) 726-1643.

TEXTILES

November 19-20, Raleigh NC. "Basics of Dying and Finishing of Natural and Synthetic Fibers." Contact: AATCC, Research Triangle Park, NC 27709, Phone (919) 549-8141.

December 11-12, Raleigh NC. "An Introduction to Textile Testing." Contact: AATCC (see above).

January 20-30, 1986, Raleigh NC. "Analytical Methods for a Textile Laboratory." Contact: AATCC (see above). 1986, New York (tentative). "Stitching Symposium." Contact: Polly Willman, 483 12th St. Apt. 2-L, Brooklyn, NY 11215

WOODEN ARTIFACTS

January, 1986, in the Carribbean, exact time and location to be determined. "Symposium on Professional Standards." Contact: James Wermuth, 32 Green Street, Newport, RI 02840.

January 14-17, 1986, Amherst MA. Wood Identification Workshop. Contact: Bruce Hoadley, c/o Antoinette E. Tomasik, Program Coordinator, Division of Continuing Education, Tower Library - Room 107, Univ. Massachusetts, Amherst MA 01003, phone (413) 545-2484.

March 3-21, 1986, Amsterdam, The Netherlands. Three week course dealing with French Polishing, Upholstery, Tools and Furniture History. Contact: Mrs. Willemien 't Hooft, c/o The State Training Program for Restorers, Ministry of Welfare, Public Health and Culture, Gabriel Metsustraat 8, 1071 EA Amsterdam, The Netherlands.

March 24-28, 1986, Washington DC. "Carving and Conservation of Carved Surfaces." Contact: Don Williams, CAL/MSC, Smithsonian Institution, Washington DC 20560, Phone (202) 287-3729.

May 18-20, 1986, Chicago IL. "Wood Interfacing with Other Materials." Contact: James Wermuth (see above).

August 1986 (tentative), Washington DC. "Marquetry." Contact: Don Williams (see above).

CAMPBELL CENTER

1986 Winter Schedule in Tucson, Arizona.

Care and Preservation of Paintings, Feb. 3-5.
Care of Historic Collections, Feb. 5-7.
Textile Conservation Principles, Feb. 10-14.
Computerization for Museum Collections, Feb. 10-14.
Furniture Conservation Fundamentals, Feb. 10-14.
Buildings & Collections: In Search of a Balance, Feb. 6-7.
Historic Preservation Maintenance, Feb. 3-7.
Historic Architectural Paint, Feb. 3-4.
Structural Stabilization of Historic Buildings, Feb. 10-14.

Contact: Campbell Center, PO Box 66, Mt. Carroll IL 61053, phone (815) 244-1173.

GUEST EDITOR

ICOM CONSERVATION COMMITTEE WORKING GROUPS

The ICOM Conservation Committee is one of the 22 international committees of the International Council of Museums. As an organization it offers a unique professional network for colleagues who share common interests in specific areas of conservation. Not only conservators, but also scientists and curators participate in any of the 25 different working groups. Together they plan and execute programs of research and study which are carried out in three year cycles. Results of the programs are presented at a general conference of the Conservation Committee, which is held every three years.

The working groups are: 1. Scientific Investigation of Works of Art; 2. Structural Restoration of Canvas Paintings; 3. Ethnographic Materials; 4. Documentation; 6. Contemporary and Modern Art; 7. Wet Organic Archaeological Materials (Formerly Waterlogged Wood); 8. Reference Materials; 9. Textiles; 10. Stone; 11. Theory and History of Restoration; 12. Care of Works of Art in Exhibition and Transit; 13. Natural History Collections; 14. Graphics and Photographs; 15. Mural Paintings; 16. Resins: Characterisation and Evaluation; 17. Lighting and Climate Control; 18. Leathercraft and Related Objects; 19. Easel Paintings on Rigid Supports; 20. Glass, Ceramics and Related Materials; 21. Training in Conservation and Restoration; 22. Metals; 23. Icons; 24. Rock Art; 25. Control of Biodeterioration; 26. Furniture. Polychromed Wood Group 5, has presently suspended its activities.

During the three year interval between general meetings, a newsletter supplies information on publications, events and other matters of interest to the Committee at large. Several working groups, including Ethnographic Materials, Wet Organic Archaeological Materials, Textiles, Natural History Collections, Lighting and Climate Control and Metals, have or are planning to produce additional newsletters of their own for circulation among the working group members.

Projects undertaken by the working groups vary considerably in scope. Individual working group members volunteer to carry out or to coordinate study and research on specific topics, which are announced in the working group program. The sharing of information among individuals and laboratories engaged in similar work is strongly encouraged. Projects based on international cooperation are also organized. For example, members of the Wet Archeological Materials Group are studying, treating or analysing samples which have been supplied, treated or analysed by other members of the group. Members of the working group on Resins: Characterisation and Evaluation are conducting an inter-laboratory program to test light aging apparatus.

Achieving and maintaining high standards of conservation and examination by bringing together conservators, scientists and curators, and the promotion of scientific and technical research relating to the conservation and examination of works of art are the two distinct aims of the ICOM Committee for Conservation. As a vehicle for cooperation on an international level, the committee has the potential to realize these aims. Participating conservators are given the opportunity to become less parochial in their views and to gain from the diverse experiences of their colleagues.

The 8th triennial meeting of the Conservation Committee will be held 6-12 September 1987, in Sydney, Australia, the first such meeting to be held in the Southern Hemisphere.

For information on ICOM membership contact Ellen Hershner, AAM/ICOM Program Coordinator, 1055 Thomas Jefferson Street NW, Washington, DC, 20007, or call 202-338-5300. As noted in the July AIC Newsletter, all American applicants for ICOM membership must be members of the American Association of Museums.

CAROL AIKEN

MATERIALS

A NOTICE FOR USERS OF ROHM AND HAAS PRODUCTS

Some time ago it came to the attention of your Board that Rohm and Haas Company was considering a new policy under which distribution of their resins and other polymeric products would have been limited strictly to industrial users. Since conservators are not industrial users, this policy would have meant that such materials would no longer be available to our membership. The reasons for considering this change may have to do with the economics of supplying materials in small quantities, increased regulations regarding labeling of artists' materials, and concern over possible legal aspects of misuse of industrial chemicals by individuals without the training, expertise, and equipment with which to undertake the proper and safe handling of such substances.

As representatives of our organization, we felt it would be in the interest of our membership to contact Rohm and Haas and provide information on the nature of our profession, as well as the important role of polymeric materials in the treatment and preservation of the diverse kinds of objects entrusted to the care of conservators. The AIC Board would like to express its appreciation to Rohm and Haas for its cooperation and interest during the ensuing discussions. We are pleased that the company was responsive to the needs and concerns of our organization and are gratified to have had this opportunity to represent the concerns of our membership. The following statement by Rohm and Haas was released on August 2:

Due to the proliferation of artist labeling regulations and increasing costs of shipping small quantities, Rohm and Haas Company whose business is sale of chemicals for industrial purposes, no longer will directly supply conservators. However, because Rohm and Haas is aware of the extremely important uses made of our products in the field of art conservation, our products will continue to be available through suppliers to professional conservators only. At the present time there is one such supplier, Conservation Materials of Sparks, Nevada.

MORE FROM ROHM AND HAAS

Rohm and Haas Company has discontinued the sale of Rhoplex® acrylic medium to artists and art supply stores. Lois Shestack, a Rohm and Haas representative, stated that in the past they "filled requests from individual artists and art schools as a gesture of goodwill," although these small orders were not cost-effective for Rohm and Haas. In the past, they also made the product available through art supply stores. This practice was recently discontinued apparently because of "inappropriate relabeling and trademark abuse."

The cessation of the sale of Rhoplex® medium to artists has led to several rumors about the product, including one that it contained lead. Rohm and Haas Company, however, has stated that there is no lead in any of its Rhoplex® products.

Ms. Shestack stated that Rohm and Haas products are chemicals sold only for use in formulated and/or fabricated products (such as acrylic paints) and are not for retail sale. She said that they are labeled for industrial use only and that relabeling to meet consumer regulations would be too costly.

Due to the demand for acrylic medium, a representative from Pearl Paint Company, a chain of art supply stores, stated that they intend to buy the Rhoplex® acrylic medium from Rohm and Haas and reformulate it under their own name for sale to artists.

(Reprinted from Art Hazards News 7/85)

IRIDESCENT PIGMENTS, SILICONE RUBBERS

Iridescent dry pigments and two European silicone rubbers were brought to the attention of conservators attending the Molding and Casting of Museum Objects and Glass Restoration courses this past month. The courses were taught by Benner Larsen and Sandy Davison respectively and sponsored by the Conservation Analytical Laboratory at the Smithsonian Institution in Washington, DC.

The Mearl Corporation manufactures iridescent powder pigments. These are used for surface coatings found on wallpaper, in automotive coatings, in plastics, and in cosmetics.

Industrial grade Mearlin luster pigments are supplied in powder form as white Pearlescents, Metallic colors, and Hi-Lite colors. It is the light-stable Hi-Lite, interference colors which are useful for glass restoration or casting replicas to recreate an iridescent surface or opalescent body. There are eight Hi-Lite colors: pale gold, iridescent red, gold, blue, red, green, violet, and orange. The interference colors are created by coating mica platelets of various thicknesses with titanium dioxide. Two colors are produced, one by transmission and one by reflection. Mixing interference pigments with each other does not result in increased color play, but leads to a marked reduction in color intensity. Mearlin Hi-Lite pigments replace their Nacromer and Murano series of lead based luster pigments which were discontinued due to their toxic nature.

Cosmetic grade Mearlin luster pigments are available as Flamenco, Cloisonne, Duochrome, and Gemtone pigments. The pigments used in these cosmetic grades are less toxic with trace element levels set by the FDA although they cost more. Light-absorbing colors

are incorporated onto the mica platelets of the Cloisonne, Duochrome, and Gemtone pigments to produce a wider range of colors (about 50) than those available as Hi-Lite pigments. Some of the light-absorbing colors are fugitive and it is suggested that one mix light stable dry pigments with Hi-Lite colors to achieve the desired effect. However, simple addition of color pigments to interference pigments scatters light and consequently reduces the luster.

The pigments are available from the Mearl Corporation, 41 East 42nd Street, New York, NY 10017, (212) 573-8500.

Wacker-Chemie of West Germany manufactures a line of RTV-2 (room temperature vulcanization) silicone rubbers. From a conservator's standpoint the most useful were the RTV-M 533 and RTV-M 539 in conjunction with either catalyst T35 or T46.

The RTV-M 533 is a thin, pourable, condensation-crosslinking, white silicone rubber developed primarily for mold making. The rubber features a high tear resistance, a high elasticity, and flexibility. Epoxies, polyesters, polyurethanes, wax, and plaster can be cast with no deleterious reactions between mold and cast. Adding 5% w/w of catalyst T35 gives a pot life of 90 - 110 minutes and a cure time of 15 - 20 hours. Adding 5% w/w of catalyst T 46 gives a pot life of 30 - 40 minutes and a cure time of 8 - 10 hours. Catalysis is measured at 23 degrees C and 50% RH.

The RTV-M 539 is a spreadable, non-slump, condensation-crosslinking, transparent silicone rubber especially suited for mold making. In addition to its high tear resistance, a high elasticity, and flexibility, this silicone rubber can be spread on vertical surfaces and is translucent when applied in thin coatings. Epoxies, polyesters, wax, and plaster can be cast with no deleterious reactions between mold and cast. Adding 5% w/w of catalyst T35 gives a pot life of 100 minutes and a cure time of 15 - 20 hours. Adding 5% w/w of catalyst T 46 gives a pot life of 25 minutes and a cure time of 6 - 8 hours. Catalysis is measured at 23 degrees C and 50% RH.

The RTV-M 533 and RTV-M 539 can be mixed, before catalysis, to produce a wide range of viscosities to meet the requirements of the mold. In practice a thin layer of RTV-M 533 can be brushed, left to set, and followed by a mixture of RTV-M 533 and RTV-M 539. Very thin walled molds can be made with exceptional mechanical strength and flexibility which can be readily removed from deep undercuts. The Wacker silicone rubbers were found to be more flexible than the Dow Corning silicone rubbers traditionally used for mold making, i.e., 3110 RTV, Silastic HS RTV, Silastic E RTV.

Technical leaflets giving more product information about the Wacker RTV-2 silicone rubbers can be obtained from SWS Silicones Corp., Adrian, MI 49221, (517) 263-5711. Arrangements are underway to have the Wacker products made available by Conservation Materials, Ltd.

Dow Corning Europe manufactures Silastic 9161, a thin, pourable condensation-curing silicone rubber developed primarily for encasing electrical components. The silicone rubber is heavily filled giving the cured rubber an opaque white appearance. Benner Larsen has used this material with great success to take impressions of tool marks from metal artifacts. The opaque white cure rubber provides precise casts suitable for SEM photography. Other silicone rubbers used for moldmaking tend to be offwhite to blue and slightly translucent and do not photograph as well. Adding the recommended 2% w/w of catalyst 9162 gives a pot life of 12 minutes and a cure time of 6 hours. Catalysis is measured at 20 degrees C. The product is available in the USA only through Conservation Materials, Ltd.

SUSAN WEST

NEWS IN GENERAL

HEALTH RISKS OF MULTIPLE CHEMICAL EXPOSURE

EPA denied a petition filed by two Chicago-based citizens' groups that asked the Agency to issue a rule under section 4 of Toxic Substances Control Act requiring scientific testing of certain substances and mixtures for their combined health and environmental effects. The substances and mixtures were identified as environmental pollutants in Southeast Chicago, an area of high industrial concentration. The petition was filed under section 21 of TSCA by the Citizens for a Better Environment and by Irondalers Against the Chemical Threat.

The petition, filed on April 23, 1985, asked EPA to investigate firms in Southeast Chicago that manufacture, distribute, process, use or dispose of coke oven emissions, benzene, chromium, arsenic, cadmium, nickel, toluene, xylene, acetone, copper and lead and require them to test for environmental and health effects....

In a July 26, 1985, denial (50 FR 30517) the Administrator said that in order to issue a testing requirement rule under section 4, EPA must specify standards for the development of the test data. To date no standards exist for testing multiple chemicals for their toxicological interactions, and there is not enough scientific knowledge to specify how testing of multiple pollutants for their combined health effects should be done or how to ensure that the data from these tests will be reliable.

The Administrator said EPA is aware of the importance of considering the potential added health and environmental risks posed by multiple chemical exposures, and that the Agency has ongoing and planned activities to address this area of concern. He cited EPA's "Proposed Guidelines for the Health Risk Assessment of Chemical Mixtures" (50 FR 1170). These guidelines (when published in the fall of 1985) will be useful for the assessment of cumulative risks posed by mixtures of toxic chemicals such as those cited by the petitioners. However, the Administrator said the available toxicity information for mixtures on which the guidelines will be based will not allow for the estimation of synergistic or antagonistic effects. Synergistic effects refer to total effects being greater than the sum of the effects taken independently. Antagonistic effects refer to the interaction of two or more chemicals coming together.

(Reprinted from Office of Toxic Substances TSCA Chemicals-in-Progress Bulletin, vol. 6, no. 4, October 1985.)

ART HAZARDS INFORMATION CENTER

The Art Hazards Information Center, a project of the Center for Occupational Hazards, will answer written and telephone enquiries on the hazards of arts and crafts materials and suitable precautions. The Information Center has a wide variety of written materials on these subjects for dissemination (enclose a self-addressed, stamped envelope for their publications list). Write to: Art Hazards Information Center, 5 Beekman Street, New York, NY 10038. Telephone 212/227-6220.

FURNITURE CONSERVATION TRAINING PROGRAM

The Smithsonian Institution's Conservation Analytical Laboratory announces a new training program in furniture conservation beginning in September, 1986. The program, intended for experienced and skilled woodworkers who wish to pursue a career in preservation, stabilization, and restoration of historic furniture, consists of twelve sequential courses, followed by a one year internship in a furniture conservation laboratory. The courses, which are one or two weeks long each, are offered at three month intervals, allowing attendees to maintain their current employment and commitments while pursuing formalized training in conservation.

Instruction is by Smithsonian staff members and visiting specialists. After completion of the twelve courses, an internship will be arranged under the supervision of a professionally respected conservator. A certificate will be awarded by the Smithsonian Institution after successful completion of the entire program and passing of an examination.

Candidates for admission to the program will be selected on a competitive basis. Minimum prerequisites are substantial woodworking experience, including cabinetmaking, veneering, carving, inlaying, marquetry, turning, and finishing plus a bachelor's degree including two semesters of general chemistry with laboratory, one semester of organic chemistry with laboratory, two semesters of art history, and one semester of drawing. There is flexibility to allow limited academic deficiencies to be made up during the early stages of the program. The application deadline is March 17, 1986.

For further information and application material, please contact MARC WILLIAMS, Furniture Conservation Program, CAL, MSC, Smithsonian Institution, Washington, DC 20560, (202) 287-3729.

AMERICAN-STANDARD CONTRIBUTES MORE THAN \$400,000 TO STATUE OF LIBERTY RESTORATION

American Standard Inc. has joined the ranks of major corporate supporters of the Statue of Liberty and Ellis Island restoration with a contribution of more than \$400,000 in products and cash.

The contribution encompasses more than \$350,000 in products, including plumbing fixtures, metal doors and frames, air conditioning systems, and air handling equipment, provided by the company's building products segment and its air conditioning products segment, The Trane Company. A cash donation of \$50,000 represents the first installment of a \$150,000 commitment from American-Standard's American Bank Stationery Company, which has launched the "Our American Liberty" check order promotion program through financial services companies nationwide.

The donation was presented to The Statue of Liberty--Ellis Island Foundation President William F. May by American-Standard Vice Chairman and Chief Executive Officer William B. Boyd in a private ceremony held at the company's landmark corporate headquarters. In presenting the contribution Mr. Boyd noted, "As we strive for product innovations to support the construction and renovation of commercial and residential structures for tomorrow, we cannot overlook the cultural and architectural contributions of the past.

"Landmarks such as the Statue of Liberty and Ellis Island, so integral to our American heritage, must be preserved. The restoration of these memorials, which are daily reminders of where we have been and how far we have come, is an effort that must concern us all.

"American-Standard is proud to play its part," he concluded.

LETTERS

SODIUM CARBONATE BTA TREATMENT FOR BRONZE DISEASE

For the past several years I have been investigating the use of a sodium carbonate pretreatment followed by soaking in benzotriazole for the treatment of difficult to stabilize objects with bronze disease. I am now preparing to write an article on this treatment and would appreciate hearing from anyone who has had the opportunity to test this method. I am interested in observations both pro and con and what the rate of success for stabilization has been. I can be contacted at the Walters Art Gallery, 600 N. Charles St., Baltimore, MD 21201.

TERRY DRAYMAN WEISSER

ON THE SOURCE OF OUR STRENGTH

The excitement generated at the last AIC meeting by the open discussion of certification was certainly dampened by the subsequent vote during the business meeting not to allow professional associates full voting rights in the organization. What the discussion on certification demonstrated in essence was the strength of the organization. The room was packed with hundreds of people representing all levels of membership. One individual after another made profound and thoughtful comments. Many people had spent time researching the issue and were able to add points that even the special AIC committee hadn't thought of. It is sad and ironic that if the organization had had to vote on the spot about whether to initiate certification procedures, only a small percentage of people in the room interested and capable of evaluating the issue would have had the right to decide such an important issue. The rest of the people would have had to remain powerless onlookers.

It is time to allow the enthusiasm, intelligence and abilities of the newer members of the profession full rights. True democracy among intellectual equals is the only way to build a profession. Exclusionary practices will serve to only divide us and sap our energies--energies that should be reserved for improving the impact of our profession.

The desire of professional associates for full voting rights is not a repudiation of the notion that consummate skills should be respected or honored in our profession. The title "fellow" denotes a level of expertise of the "master practitioner" that we all continue to aspire to. We are sure that the class of membership designated "fellows" was not originally developed or conceived as a means of preserving special privilege. There is no influx into the AIC of masses of uneducated people against which the AIC has to develop protective regulations.

The educational underpinnings of all classes of members of the AIC are the highest level ever achieved in the profession's history.

If some members fear a loss of status by allowing voting rights to professional associates, they should reflect upon the spirit of everyone's association in the AIC, which is to work for the advancement of the profession--not to become preoccupied with exclusionary politics. We do not reject the notion of a "hierarchy of achievement" in our profession. The fellow as "ideal" will always be a source of teaching and moral leadership for those who practice conservation. Professional associates, however, in our organization are the fellow's actual companions in ideas, beliefs, education and talents and ought not to be treated as subordinates. I, therefore, urge all members of the AIC to consider the proposition that professional associates be given full voting rights in the organization.

PHYLLIS DILLON

AND LONG MAY SHE WAVE

Gold Leaf, a giftware company, has purchased all of the materials removed from the Statue of Liberty during its restoration and has used them in the manufacture of decorative objects which are on sale in B. Altman & Co. department store (New York City), according to B. Altman's ad in the New York Times, 9/9/85.

URGENT NOTICE TO CONSERVATORS

October 1, 1985

Dear Colleague:

Please be informed that I have no control over any of the products offered to conservators by Adam Chemical Co., Inc.

It has recently come to my attention that the Beva 371 Film being produced and sold by Adam Chemical Co., Inc. may be different from the Beva 371 Film which I have developed and previously recommended to you for use on fine art.

This currently produced, different Beva 371 Film has been tested by a well-respected New York museum and has been found to be inappropriate for use on fine art, and possibly even harmful to paintings.

I therefore no longer recommend the use of the Beva 371 Film or any product presently offered by Adam Chemical Co., Inc. until such time as further testing reveals that such products are safe for art conservation.

GUSTAV A. BERGER
Conservator
Fellow AIC, Fellow IIC

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