

# Newsletter

THE AMERICAN INSTITUTE FOR CONSERVATION  
OF HISTORIC AND ARTISTIC WORKS

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January 1990

## Richmond: Historic Site for Conservation Talks

This spring, May 29–June 3, 1990, the AIC Conference will be held in Richmond, Virginia, a city where monuments to its nearly four hundred years of Colonial and American history co-exist with new skyscrapers and corporate headquarters. First settled in 1607 on the fall of the James River, the city is well known for its natural beauty, quaint neighborhoods, and elegant mansions.

Richmond boasts of an historic past which is intricately interwoven with events that have shaped the nation. St. John's Church, the site of Patrick Henry's "Liberty or Death" speech in 1775, echoes the spirit, ideals, and passion of our Founding Fathers. As the final resting place of 18,000 Confederate Soldiers and two presidents, Hollywood Cemetery is a fascinating monument to the Civil War era. In addition, there are numerous examples of wonderful 18th, 19th and turn of the century architecture and unique historic houses, museums, monuments, and parks which reflect the South's tastes and values.

The flavor of the city is further revealed in the unusually large number of cozy neighborhood cafes, bars, and restaurants which combine local hospitality with international cuisine.

The conference hotel, The Richmond Marriott, is within easy walking distance to such points of interest as the Valentine Museum, the Museum and White House of the Confederacy, the Virginia State Capitol, and the 6th Street Marketplace.

The Local Arrangements Committee invites you to become one of the many visitors who have travelled to Richmond to appreciate its charm, rich history and cultural heritage. We know you will greatly enjoy the relaxing pace of Richmond and look forward to seeing you in May!—Carol Sawyer, Chair, Local Arrangements Committee, Paintings Conservator, Virginia Museum of Fine Arts.

### Papers Announced

The General Session of the Annual Meeting promises to provide both useful and interesting information. Paul Himmelstein, The Program Chair, is pleased to announce that the following papers will be presented:

Thomas Albrow, *The Conservation of Rare Books at the Library of Congress*; Glen Wharton, *The Fire Next Time: Lessons Learned from the First Interstate Bank*; Sarah Fisher, Laurent Sozzani, George Bisacca, *An Unusual Collaboration: The Rejoining of a Long-Separated 15th Century Siennese Panel*; Mary Lou E. Florian, *Policies and Procedures for Insect Pest Control—Past, Present and Future*, John R. Watson, *Balancing Physical Integrity with Aesthetic Integrity: Ethical Problems in Conservation of Musical Instruments*; Mary Ballard and Virginia Pledger, *The Treatment of a Parabolic Reflector*. In addition, Carol Aiken will speak on the treatment of Fabergé Eggs. Other papers will be presented during the special section on mass treatments.



The Virginia Museum of Fine Arts—Site of the Annual Meeting Opening Reception  
Photograph courtesy of the Metropolitan Richmond Convention and Visitors Bureau



## From the President

First of all, I want to wish each of you, both personally and on behalf of the Board, a very prosperous, successful and happy New Year! May 1990 bring you great satisfaction and fulfillment in your professional endeavors, joy and bliss in your personal life, and may it be another great year for AIC! Certainly as far as the latter is concerned, the portents are very good; let me bring you up to date on some imminent progress.

Those of us who attended the Issues Session at the annual meeting in Cincinnati will remember that we discussed the first working draft of the revised *Code of Ethics* prepared by the Ethics and Standards Committee. A number of members present at the meeting had comments and suggestions. All were invited to address their comments to the Committee in writing. Moreover, a number of correspondents were appointed to the Committee, in order to assist with the further redaction of the *Code of Ethics and the Standards of Practice*. All the hard work by the members of the Ethics and Standards Committee, the correspondents, and all those who shared their comments with the Committee has paid off handsomely! At its November meeting, the Board discussed the Committee's latest draft of the combined *Code of Ethics and Standards of Practice*. We were very much impressed with the document submitted and thought that the Committee had done an outstanding job. While we had a number of comments and suggestions for further edits which we would like to see included, we came to the conclusion that it might well be possible to gain a year in the lengthy review process of the *Code and Standards*. There are a number of reasons why this might be very advantageous and I will come to those in a moment.

Originally, it had been anticipated that after Cincinnati, the Committee would incorporate the comments it received into the draft of the *Code*, and then prepare a draft of the *Standards*. Thus, the membership could, at a second Issues Session in Richmond, discuss the combined document. Subsequently, the Committee would, upon hearing the comments from the membership, prepare a final draft of the revised *Code and Standards* which could be brought to a vote in Albuquerque in 1991. Interpretation of the *Standards of Practice* within the framework of individual conservation specializations is the responsibility of the Specialty Groups; they will draft commentaries in which, for example, the minimum requirements for adequate documentation (photographs before, during and after treatment?) can be discussed for particular specialties.

Because the latest draft produced by the Committee comes so close to a document which the Board feels it can fully endorse for acceptance by the membership, we think that there is much to be gained by accelerating the process a little and bringing the revised *Code of Ethics and Standards of Practice* to a vote in 1990 in Richmond. This revision process is already several years underway. Under the old arrangement, it would take another year and a half after you read this before the new *Code of Ethics and Standards of Practice* could come into force. Even then, the full utility of the document will still depend on the commentaries drawn up by the Specialty Groups on the basis of the accepted *Standards of Practice*. Hence, even more

time would pass before we have a fully effective *Code of Ethics and Standards of Practice*. If we can bring a document to a vote in Richmond and it is accepted there, the Specialty Groups will have the final *Standards of Practice* to work with, and may well be able to have commentaries ready by 1991. The Board would like to keep the momentum going and this plan of action would help tremendously to complete the long delayed acceptance of the new *Code and Standards*.

Another important argument in favor of our plan is that we need the updated *Code of Ethics and Standards of Practice* in connection with the Referral System. Elsewhere in this *Newsletter* you will find mention of this very important FAIC initiative. The point to be made here is that this is an excellent educational program, which will allow us to inform others about our profession. The literature which is being prepared for the Referral System, and which will tell the user how to use and evaluate the information received, refers to our *Code of Ethics and Standards of Practice*. It would be quite inefficient, to say the least, if we had to make our references now to the existing text, knowing full well that in the near future substantial revisions will take place and then in another year change this literature to accommodate the new *Code of Ethics and Standards of Practice*. Hence, we would like to be able to refer to the revised text, but if the vote on the acceptance of the revision would not take place until June 1991, this becomes impossible.

This *Newsletter* contains an article by Carolyn Rose, the Chair of the Membership Committee, on the revised application process for PA status. I will return to this later, but let me remind you that a significant number of Associates are so uncomfortable with the extant *Code of Ethics and Standards of Practice* that they feel that they cannot in good conscience sign to abide by it. As intended, the revised *Code of Ethics and Standards of Practice* will go far to alleviate a large number of these objections. The Board feels that an early acceptance of the revised version is extremely important for the success of its drive to have all conservation professionals within AIC become Professional Associates.

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Finally, there is one more reason to bring the revised *Code of Ethics and Standards of Practice* to a vote in Richmond. We hope for a record turn-out at the annual meeting in 1990. Of course, we also hope for a good attendance in Albuquerque. And we fully trust that the hard work of both the Local Arrangements and Program Committees will result in irresistible offerings which will attract large numbers of attendees. However experience teaches us that meetings held on the east coast or in central states have a significantly larger attendance than meetings held in the western part of the country. The Board feels that it is very important that as large a number of members as possible take part in the vote on the acceptance of the revised *Code of Ethics and Standards of Practice*. We, therefore, would prefer to call for this vote in Richmond. In order to make all this possible and provide the membership with an adequate opportunity for input and comments, the Board has planned the following timetable. The Ethics and Standards Committee will meet in February to discuss the comments of the Board and to prepare a final draft. This draft will be submitted to the Board for preliminary endorsement at its meeting later in the same month and will then be mailed to the membership who will have about two weeks to return reactions, comments and suggestions. The Committee will then evaluate the comments received from the membership and, where appropriate and applicable, make adjustments in the text. The final document will then be sent to the Board who will be polled on a final endorsement. Following this, the endorsed text will be sent to all members in mid-April together with the slate of officers and Bylaws changes. In Richmond, we will have the opportunity to discuss the proposed new *Code of Ethics and Standards of Practice*. However, since we will want to bring the acceptance of the document to a vote, no substantial changes will be possible at that time. Therefore, the Board urges you to take your opportunity for comments and suggestions in March very seriously.

Some of the other decisions and events from the November Board meeting which I would like to share with you also illustrate that we are making good progress in several directions. The Membership Committee submitted a proposal for a new application procedure for PA status, together with a newly designed application form. I urge you to read the Membership column by Carolyn Rose, to which I referred earlier. Carolyn explains this new process which relies on peer review by the sponsors of the applicant rather than the highly formalized review by the Membership Committee that has been the basis of the application procedure until now. The proposed procedure and application form met with the Board's full and enthusiastic approval. Let me once again explain the Board's position. The response to the membership questionnaire of last year showed that the majority of the members saw AIC as an organization primarily, but not exclusively, for conservation professionals. A large majority did not want to change the present membership structure, but at the same time, was dissatisfied with the application process for Professional Associate membership and concerned with the disenfranchisement of a majority of our members. As is the norm for professional organizations, AIC restricts voting rights to professionals. At present the large majority of professional members are Associates and the application process is one of the major reasons for their reluctance to convert to Professional Associate status. The Board is of the opinion that any member of AIC who is a conservation professional and can support that claim with the signatures of sponsor-

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Copy must be typed double-spaced and sent to the AIC National Office; the next deadline is February 1, 1990. We reserve the right to edit for brevity and clarity.

The AIC accepts Position Available Ads only from equal opportunity employers. The cost of Position Available/Grants and Internships Ads is: \$.75 per word for members and \$1.50 per word for non-members (excluding position title); minimum charge is \$50.00.

The cost of Commercial Ads is 1/4 column \$125; 1/2 column \$200; 1/2 page \$300; full page \$500. Deadlines for space reservation are February 1, April 1, June 1, August 1, October 1, and December 1.

Newsletter staff: Katherine Betts, Editor. Marcia M. Anderson, Production Editor. Rebecca Rushfield, Contributing Editor.

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ing professional members of AIC, and who is prepared to pledge adherence to the *Code of Ethics and Standards of Practice*, should be a professional member, able to fully participate in the organization. Therefore the Board requested that the Membership Committee study this matter and design a new application procedure which would enable us to reach the goal of full enfranchisement of all conservation professionals within AIC. The Membership Committee has admirably performed this task. The Board now calls upon all those Associate members who qualify for PA status to apply as soon as possible, so that they can start to exercise their rights and, indeed, duties, to participate as professionals in our organization. Remember, if you apply now, you can be a voting member in Richmond, where we are going to decide on a large number of very important issues, including the revised *Code of Ethics and Standards of Practice* and significant changes in the AIC Bylaws.

The Strategic Planning Task Force met the day before the Board meeting and discussed the draft of the Strategic Plan which AIC's Executive Director, Sarah Rosenberg, had prepared with input from the individual task force members. The task force came up with a final draft, which it submitted to the rest of the Board. The full Board discussed the document at length, and decided on a number of largely editorial changes. Sarah will incorporate these changes and write summaries of this lengthy document. The Board hopes to adopt the complete plan, which covers the period 1990-92, at its February meeting. We will discuss the Strategic Plan with the new AIC Advisory Council as well as the membership at the Richmond meeting. Meanwhile, Sarah deserves to be complimented on an enormous task so well done!

Last, but by no means least, the Bylaws Committee submitted its proposed amendments to the Bylaws. These amendments mainly reflect proposed changes in the voting for Officers (by Mail), the nominating process and the terms of Office, all of which result directly from your answers to the membership questionnaire! The Board appreciated the good work of the Bylaws Committee and fully endorsed the proposed amendments.



There were many other items and issues which came up for discussion and while each was important and interesting, I do not have space here to elaborate on them. However, several are highlighted elsewhere in this *Newsletter*.

I hope that you will share my feeling that AIC is positioning itself to enter the next decade, the last one of this century, well prepared to meet the challenges ahead. There are many tasks and much hard work awaiting us, but we are on the road! Your Board is full of enthusiasm and optimism, but we need the collaboration and participation of all members if we are to succeed in making 1990 the year in which we close out a decade fully geared up for the next one!—Lambertus van Zelst

## From the Executive Director

First, the staff and I would like to extend to all of you our best wishes for a Happy New Year. We look forward to meeting the challenges of the coming decade confident of your continued support and ready to help you in any way we can.

Preparation of the first draft of AIC's Strategic Plan has occupied a substantial amount of staff time during the past two months. As you may recall, when I took over at AIC, development of this plan was the highest of the three priority activities which I identified as essential for stabilizing the AIC so that it might work more effectively for the membership. With your fine response to the membership questionnaire, the help of the strategic planning task force and the support of the Board, we are well on our way to achieving this goal. The first draft was favorably reviewed by the Board at its November 30th meeting. Some revisions were decided upon and will be made. Because of the considerable length of the full plan, I will prepare a shorter version for publication. The short and long versions are scheduled for approval by the Board at its February meeting. We expect to have a completed Strategic Plan to present to you well ahead of our annual meeting in Richmond.

Improving membership services was, and continues to be, high among the staff's other major priorities. We have made good strides in this direction as is evidenced by this year's retention rate and membership growth. In 1988, 260 members (10% of 2490) did not renew their membership. This rate dropped to 7% (199 of 2609) in July of 1989 and at least ten of those have since reconsidered and renewed their membership. As of September we enrolled 318 new members resulting in a net increase in 1989 membership of 119. Our goal for 1990 is to enlist 400 new members and bring our total membership to more than 3,000. If you work with colleagues who are not yet members of AIC, please urge them to join. A call to the office is all they need to do to start the process. Application forms are sent on the day the calls are received.

Good progress is also being made on implementation of the Referral System funded by the IMS. Margaret (Peggy) Holben Ellis has prepared the first draft of the informational brochure to accompany each response to a request for referral. The draft is being reviewed by the referral task force. Training of our staff to implement the referral system began on November 2nd at the AIC office with two very interesting and informative sessions conducted by Ginny Naudé. Training continued with on-site visits to the Library of Congress, National Museum of American History, Hirshhorn Sculpture Garden, National Gallery

of Art, and the Freer Gallery. A staff training reference manual is to be prepared by Ginny. The staff truly appreciated and enjoyed this opportunity to learn more about the conservation profession. Referral data has been entered in the computer. We also have a written opinion from our attorney which allows us to proceed with implementation of the system. The system will be announced officially in January with a mass mailing to museums, large and small. In the meantime, the referral system has enabled us to respond to a surge in demand for information created by two recent natural disasters—hurricane Hugo and the Loma Prieta earthquake. Lists of conservators who checked off "disaster recovery" on the referral form have been provided to museums and other agencies in the Charleston and San Francisco areas.

The preliminary program and other information concerning the upcoming annual meeting in Richmond is presented elsewhere in this *Newsletter*. The registration form, airline and hotel reservation information and a special brochure singing the praises of Richmond will be mailed to you in mid-February. The staff and I join Carol Sawyer and the other members of the Local Arrangements Committee in extending a special invitation to you to attend what promises to be a fine scholarly conference. There will be a one-day tour to Williamsburg, local tours of historically significant sites, a good sprinkling of social events including receptions at the Virginia Museum of Fine Arts and the Valentine Museum, and many other opportunities to meet and greet old friends and make new ones. Remember the deadline for the advantageous Early Bird registration fee is April 16, 1990. Beth is also hard at work on the logistical arrangements for Albuquerque (1991) and Puerto Rico (1992).

A turnover in staff at our normally dependable printer has resulted in an uneven print run of the Fall issue of the *Journal*. Please check your copy to see if you have some pages missing or any other problems. Return defective copies to us or just call the office and we will replace it with a new one. Marcia Anderson sold a record number of ads—13 in all for this issue. If you order materials and supplies from any of these vendors, please tell them you saw their ad in the *JAIC*. I am pleased to report that fourteen articles were submitted for review for this cycle deadline—November 1st submission with notification of editorial decision by February 1st. We are particularly grateful to have Elisabeth West FitzHugh and Marcia Anderson working with us on the *JAIC*. Lis has added three new editors to the present editorial staff: Laurence Pace, Catherine Sease, and Paul Whitmore. Marcia's new procedures for tracking the progress of manuscripts are working remarkably well.

With respect to legislative matters, the Senate and the House of Representatives held their hearings on the Visual Artists' Rights Act of 1990. They are working on a redraft of the Act which is taking into account testimony presented at recent hearings. Copies of all the testimony are available in the office. Both the House and Senate expect to mark-up the Act early this year, when Congress re-convenes in late January.

At this writing, December 4th, we have 312 responses to the salary survey. The results will be tabulated in January and presented in the March *Newsletter*.

John Lambrou is still at the National Rehabilitation Hospital and responding well to therapy. The other staff members are hard at work implementing the decisions of the Board, helping the Specialty/Sub Groups with special projects, and responding to each new challenge as it arises.—Sarah Z. Rosenberg



# Membership Committee

## PA Application Changes

The results of the recent AIC Strategic Planning Questionnaire indicated that the consensus of the membership was that: "all conservation professionals should be voting members." There also was a clear mandate from the membership to retain the present membership categories. Therefore, the AIC Board recommended that all conservation professionals who are not currently Fellows or Professional Associates (PA's), be encouraged to apply for PA status and requested that the Membership Committee develop "a shortened procedure to facilitate admitting as PA's all conservation professionals who: a) can demonstrate their professional status and b) agree to sign and abide by the *Code of Ethics and Standards of Practice*."

In response, the Membership Committee has worked to develop a procedure which would facilitate the application process while maintaining professional standards. The new Professional Associate application process involves filling out a more simplified form, which will be reviewed by the applicant's three sponsors, according to the same criteria used by the Membership Committee. This peer review process will not only speed up the application procedure, but should relieve some of the apprehension associated with Membership Committee review.

To be truly effective, however, this process will require a commitment from current Fellows and PA's, not only to contribute their time to a fair professional review, but also to make a special effort to encourage all eligible Associates to become professional members of AIC.

New application forms will be sent to all Associate members during the first week in January. The next deadline for PA membership applications is **February 28** for those who would like to become voting members before the Richmond Annual Meeting and have their membership status changed for the new referral system. We look forward to receiving your applications.—Carolyn Rose, Chair, The Membership Committee.

## New Professional Associates

The Membership Committee is pleased to announce that the following members have become professional associates: **Christine del Rey, Patricia Ewers, Michael Lee, and Jane Merritt.**

## Specialty Group Liaison

I am happy to report that all of the Specialty and Sub Groups have submitted their Rules of Order to the AIC Board of Directors for approval. Pending minor changes in wording in some cases, all of the Rules have been approved, bringing the groups in line with AIC's legal and tax obligations. Kudos to all of you who worked on the revisions and completed this sometimes numbing task!

The Specialty Groups can now begin to focus their energies on the completion of another task which has generated great

interest over the years—a specialty-specific commentary on the *Standards of Practice*. More than three years ago, the membership was asked to submit, through their Specialty Groups and directly to the Ethics and Standards Committee, ideas and comments for the revision of the *Code of Ethics and Standards of Practice*. As explained by Lambertus van Zelst in his column, the Committee and AIC Board are making every effort to produce a final version of the *Code and Standards* for the Richmond meeting. Your input over the years and in the next few months will determine the content of that document. With the hope for approval of the *Code and Standards* in Richmond, we will begin the final phase of the revisions—this will be the interpretation, by the Specialty Groups, of the *Standards of Practice* according to the specific practices of that specialty. Between now and June, the Specialty and Sub Groups are being asked to produce a draft document which will be used for discussion at their Group meetings. This is a chance for you to make the *Standards of Practice* a practical, working document. For example, with regards to documentation, book conservators may want to more closely circumscribe what would be considered adequate photographic documentation for a treatment report; and furniture conservators may at times consider drawing to be more appropriate than photography. While you will not be voting on this particular document at the Richmond meeting, this may be your only chance for open discussion before the final version is produced for a vote in Albuquerque. This is an important function of the Specialty/Sub Groups and it is essential that you provide input to your Chairpersons so that he or she can produce a document by which you feel you can abide. Let them hear from you! I know that your input will be appreciated.—Leslie Kruth, Director, Specialty Group Liaison

## Call for Nominations

The Nominating Committee, Inge-Lise Eckmann, Chair, Terry Drayman Weisser, and Marilyn Kemp Weidner, present the following 1990-1991 slate of officers:

- President: Paul Himmelstein (incumbent)
- Vice President: Sara Wolf Green
- Secretary: Jean Portell, Dianne van der Reyden (incumbent)
- Treasurer: Virginia Naudé (incumbent), John W. Twilley
- Director: Martin Burke, Rustin Levenson

In accordance with the Bylaws, the Nominating Committee solicits further nominations from the membership. Such nominations must be received by the committee by **February 25, 1990**. Each nomination must be accompanied by the signatures of three members as sponsors, a letter from the nominee indicating willingness to serve if elected, and a 150 word biography.

Nominations for all officers and the one Director must be Fellows.

Please send nominations to: Inge-Lise Eckmann, Chair, Nominating Committee, San Francisco Museum of Modern Art, 401 Van Ness Avenue, San Francisco, CA 94102.



## Deadline for Endowments

The deadline for receipt of applications to all FAIC Endowment Funds for 1990 grants is **February 1, 1990**. Complete applications should be sent to the FAIC office. The five FAIC Endowment Funds which provide financial support to AIC members are as follows:

**George Stout Memorial Fund**—may be used to defray, in part, expenses of students attending professional meetings.

**Professional Development Fund**—The Professional Development Fund may be used to defray costs related to any seminar, course or other educational endeavor intended to support the professional development of an AIC member. The course of study or educational project is not restricted to the development of conservation treatment skills, but may promote the development of related skills such as management, techniques for identification of materials, and improved research methods. All applicants must be beyond the status of student. The Carolyn Horton Fund, part of the Professional Development Fund, is specifically reserved for assistance to members of the Book and Paper Specialty Group. The purpose of this award is to further a conservator's professional knowledge, e.g., by attending a seminar or meeting.

**Small Session Fund**—may be used to defray costs of small conservation-related sessions that benefit AIC members.

**Publications Assist Fund**—may be used to provide non-interest bearing, reimbursable loans to defray costs of publications related to conservation.

**Professional Award Fund**—may be used to provide awards for exceptional effort and performance related to the benefit of conservation. This is an honorary award and is made on the basis of substantiated recommendation, not individual application.

## Annual Giving Campaign

*Special thanks to the following donors to the Annual Giving Campaign (donors of gifts received after November 29, 1989 will be included in the next Newsletter):*

Nancy Ash • Mr. & Mrs. Robert Asleson •  
Katheleen Betts • Dante De Florio, Jr. • Marian  
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Katherine Singley • Dianne van der Reyden •  
Lynn Wick • Ralph Wiegandt • Mr. & Mrs. Charles  
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## Professional Development Fund Donations In Memory of Keiko Keyes

Northeast Document Conservation Center • Harry  
Ransom Humanities Research Center: Mary Baughman,  
Barbara Brown, Sue Murphy, Karen Pavelka, James  
Stroud, Valerie Tresse, and Frank Yezer • Mr. &  
Mrs. Charles Williams

## AIC PROFILE: Marcia Anderson



While she finds producing publications for AIC members rewarding, Marcia Anderson, AIC Publications Coordinator, notes that it's the work of the AIC members that makes her job particularly interesting. Her background in museology gives Marcia an appreciation of the work

of conservators, and she enjoys the opportunities to learn more about it.

After receiving her B.A. in art history at the College of William and Mary, Marcia completed a Master's Degree in Museum Education at the George Washington University. This led to an internship in the Smithsonian's Office of Elementary and Secondary Education, and then to a permanent position in the Smithsonian's Office of Museum Programs (OMP) where she spent the next four years. She first became involved in producing museum publications while editing OMP's *Museum Studies International* and *Native American Museums Program Newsletter*.

As AIC Publications Coordinator, Marcia compiles and copyedits the *AIC Newsletter*, coordinates the manuscript review process and production of the *Journal*, produces the *Annual Directory* and annual meeting publications, writes press releases and recruits advertisers. A fanatic about maintaining production schedules, she finds that her biggest challenge is "having to depend on dozens of procrastinating contributors to meet their submission deadlines in order to meet production deadlines. Nevertheless, producing publications can be very rewarding because it allows you to be creative and provides tangible and lasting products."



## Keiko Mizushima Keyes

Keiko Mizushima Keyes, an internationally acclaimed conservator of art, died at her home in Woodacre, California on November 21. She was 50 years old.

Keiko was born in Himeji, Japan and was educated in art history at International Christian University, Tokyo, and psychology of art at Sarah Lawrence College. She was an accomplished musician and composer when she began her career in conservation. She studied Japanese scroll mounting and general paper conservation with Iwataro Oka, President of the Mounter's Association for National Treasures and Important Cultural Properties, Kyoto, Japan. She later worked at R.E. Lewis, Fine Prints and then as a conservator at the Fine Arts Museums of San Francisco with Roy Perkinson, Robert Futernick and Pauline Mohr. In 1975, she opened an independent conservation studio at her home in Woodacre.

Keiko was renowned as an art conservation consultant, researcher and teacher in the conservation of works of art on paper and was a leading expert in the treatment of Japanese woodblock prints. She was a Fellow of the American Institute for Conservation and the International Institute for Conservation. In 1976 and 1977, she was professor of paper conservation at Cooperstown Graduate Conservation Training Program, and later taught at Oberlin College, John F. Kennedy University, and the University of California. She collaborated with her husband Roger Keyes, a noted art historian, in teaching seminars on Japanese prints and together they wrote a book entitled *The Theatrical World of Osaka Prints*, among numerous other publications.

She served as conservator to museums around the world, including The Allen Art Museum, Musees Royaux d'Art et d'Histoire in Brussels, The Kimbell Art Museum, The Cleveland Art Museum, The Virginia Museum of Fine Arts, The Philadelphia Museum of Art, Stanford University Art Museum, The Santa Barbara Museum of Art, The Grunewald Collection at U.C.L.A., and the National Park Service. Her treatment of privately owned prints and drawings also extended world-wide to collections in such cities as New York, Tokyo, London, Paris, and Cologne.

Keiko published and lectured widely and is responsible for many innovative solutions to art conservation problems. She combined intellectual and scientific acumen with the highest standards of craftsmanship. A pioneer in blending the best of Eastern and Western restoration methods, Keiko developed and introduced many treatment approaches that are now in widespread use. Notable among these is a safe method for reducing disfiguring staining by exposure to light. She also perfected procedures for pulp filling damaged or missing areas of paper, and a friction drying method for flattening paper.

Keiko was well-known for her ability to understand the complex range of factors affecting the condition and care of works of art. Through her teaching and writing, she profoundly influenced the field of art conservation with her unique methods and treatment philosophy. She once wrote, "Works of art on paper are intimate objects. They are usually small in size and were meant to be seen at close range. They

are often limited in the materials they depend on for experience. Many are done in black and white or single colors. The interplay of the paper with the medium is always crucial to the visual effect. In treating works of art on paper we must be aware of the subtle qualities of texture, tone, and three-dimensionality that they have, and adjust our methods of treatment to preserve these qualities. This is easier said than done, perhaps; but I hope that you have already begun to experience the subtleties in your work with paper, and have been able to accommodate them in your working methods."

For those of us who knew her professionally, we have lost a great colleague, and for those of us who knew her personally, we have lost a great friend. She is survived by her husband, Roger Keyes; a daughter Aenea Keyes; her parents Mr. and Mrs. Usaburo Mizushima of Sendai, Japan; and two brothers, Nobuyuki Makamura, also of Sendai, and Yasuhiko Mizushima of Saga, Japan.—Robert Futernick

*Many AIC members have expressed an interest in donating to the FAIC's Professional Development Fund in memory of Keiko Keyes. Several donations have already been received, and the donors are listed on page 6. The FAIC is pleased to accept these gifts.*

## Norman Spencer Brommelle

Norman Spencer Brommelle, former Secretary-General of the International Institute for Conservation of Historic and Artistic Works (IIC) died November 19 at the age of 74.

After a career in scientific research on metalurgy and spectroscopy, 1937-1948, Norman Brommelle's interests turned to art conservation and he joined the National Gallery, London, in 1949 as a picture restorer. From 1960 until his retirement in 1977, he held the post of Keeper of Conservation at the Victoria and Albert Museum, London. He became the Director of the Hamilton Kerr Institute in 1978; relinquishing the post in 1983, he continued as the Institute's Scientific Adviser until 1985. He also served 10 years as External Examiner to the Institute of Archaeology of London University.

Norman Brommelle joined the IIC in 1953 as a Fellow and became its Secretary-General 1958, an honorary position which he held until his resignation in 1987. He was responsible for all twelve of the Institute's International Congresses, and in particular for the structure of the technical programme; he also edited the preprints of the five most recent Congresses. In addition, he was active with other national and international conservation organizations. He served as Coordinator of ICOM's Working Group on Wood; was IIC's official observer on the Directory Board of the ICOM-CC; and was a member of the advisory Committee of the Getty Conservation Institute in Los Angeles.

Henry Hodges (*The Independent*, November 29, 1989) writes "...in all his interests Norman Brommelle showed a concern for quality, and the international body of art conservators must be grateful that he was able to impose this predilection upon the publications and congresses for which he was responsible."



## ANNOUNCEMENTS

■ **Coping With Natural Disasters.** The International Council of Museums Committee for Conservation (ICOM) has formed a standing committee to make recommendations on the subject of natural hazard reduction to cultural property. This is in response to the United Nations Resolution 42/169 of December 11, 1987 to establish the international decade for "Natural Disasters Reduction" to be launched on January 11, 1990. A nucleus of a National Committee, formed in response to Barbara Robert's announcement of June 1, 1989 to the general session of the American Institute for Conservation, will be expanded to include representatives from other national organizations concerned with this problem.

The goal of this committee is to facilitate the process of national preplanning and response. In order to coordinate both short term and long term goals for disaster planning, salvage, and preservation efforts, this committee will work to collaborate with relevant agencies to coordinate activities to exchange information. The committee plans to set up procedures to gather emergency plans from institutions of cultural property and state, local and regional organizations.

If your institute has existing disaster plans that may be shared with the field, or if you or your organization have an interest in this subject or have had experience with natural or man-made disasters, please contact: Margaret A. Fikioris, Textiles Conservation, Winterthur Museum, Winterthur, DE 19735; or Jane K. Hutchins, Textile Department, Museum of Fine Arts, 465 Huntington Avenue, Boston, MA 02115.

■ **Union Carbide Signs Exclusive Paper Preservation Agreement with Wei T'o Associates.** An exclusive agreement for use of Wei T'o Associates, Inc. technology to preserve books, documents, maps, works of art and other paper-based materials has been signed by Union Carbide Chemicals and Plastics Company Inc. (UCC&P).

The Specialty Chemicals Division of UCC&P is assessing various marketing and facility options to provide archives, libraries, museums and other institutions in the United States and internationally with preservation services. The Wei T'o process complements Union Carbide's parylene technology for strengthening embrittled paper.

■ **Conservation Assessment Program Established.** The Institute of Museum Services (IMS) has allocated more than \$500,000 for a pilot funding program—The Conservation Assessment Program (CAP)—as an adjunct to the Conservation Project Support Program, to provide museums with an alternate way of requesting grants for general conservation sur-

veys. The National Institute for Conservation of Cultural Property (NIC) will administer the CAP and will assist applicants in finding appropriately trained conservation assessors.

Objects and Architectural conservators are needed to participate in the program as assessors. The CAP Advisory Group recommended that assessors should have: evidence of conservation training; at least five years of experience in the conservation field; and have conducted at least two general surveys or assessments. Contact: Mary Estelle Kennelly, CAP Coordinator, NIC, 3299 K. Street, NW, Suite 403, Washington, D.C. 20007; (202)625-1495.

■ **Training Program for Central American Collections Care.** Beginning in July 1990, the Smithsonian Institution's Office of Museum Programs and the Center for the International Exchange of Scholars will be sponsoring a group of Central American conservators, curators and museum professionals responsible for collection care in their museums to study conservation and preventive care practices in the United States. Their research will be aimed at determining the application of techniques and procedures practiced in the United States to conditions in Central American museums. The program will involve two weeks at the Smithsonian followed by a ten-week residency in a U.S. museum, and then a return to the Smithsonian to participate in planning a follow-up workshop on "The Theory, Practice and Ethics of Conservation and Collection Care" to be held in Costa Rica in 1991.

Museums interested in more information about this program or in hosting a fellow should contact: Gayle Edmunds, Office of Museum Programs, A&I 2235, Smithsonian Institution, Washington, D.C. 20560; (202)357-3101.

■ **Conservation Grant Seminar Scheduled for May 8 in Chicago—One Day Prior to AAM Conference.** A one-day symposium, "Grant Writing, Fundraising and Management Strategy for Conservation Programs," featuring representatives from granting institutions and guest speakers will be held on May 8, at the Art Institute of Chicago. The seminar will offer attendees an opportunity to understand specific guidelines and eligibility rules for each granting agency's conservation programs. Guest speakers will discuss corporate funding avenues, grant writing and administrative management for conservation activities. Presenters will include representatives from IMS, NEA, NEH, and the J. Paul Getty Trust; Marshall Field, President of the Art Institute of Chicago and Chairman of the Field Corporation; Nike Whitcomb, Presi-

dent of Whitcomb Associates; Hugh Genoways, Director, University of Nebraska State Museum; Roger Mandle, Deputy Director, National Gallery of Art; and Arthur Schultz, Chairman of the National Committee to Save America's Cultural Collections and member of the President's Committee on the Arts and Humanities. Contact: Barry Bauman, Director, Chicago Conservation Center, 730 N. Franklin Street, Suite 701, Chicago, IL 60610; (312)944-5401.

■ **WAAC Update.** The outgoing president of the Western Association for Art Conservation (WAAC), Debra Evans, chaired a highly informative and otherwise successful annual meeting for the organization in Honolulu, October 5-7. Nearly 100 members attended. Abstracts of the talks presented at the meeting are being published in the January 1990 issue of the WAAC Newsletter. The text for a talk given by Veronica Fernandez de Castro (a conservator from Mexico City), "The Conservation and Restoration of Mural Paintings in Tomb No. 5 at Huijzoo Oaxaca," will also be included.

The following 1990 WAAC Board members were elected in July and August: Mark Watters—President; Glenn Wharton—Vice President; Joanne Page—Secretary-Treasurer; Janice Schopfer, Nancy Odegaard and

**February 1, 1990**

*is the next deadline for  
submission of manuscripts to the  
AIC Journal.*

*Papers should be sent to:  
Elisabeth West FitzHugh, Editor,  
care of the AIC Office.*

**1990 Deadlines**

**for PA Applications:**

**February 28 and July 15**  
*(see page 5 for more information)*

**for Fellow Applications:**

**January 15 and July 15**



Patricia Tuttle-Leavengood—Members-at-Large; and Chris Stavroudis—Newsletter Editor.

For information on WAAC membership, contact: Joanne Page, Assistant Paper Conservator, Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036; (213)857-6167. Annual dues, payable in July, are \$20 for individuals, and \$25 for institutions.

■ **The Intermuseum Conservation Association announces its most recent grant award from the Andrew W. Mellon Foundation for advanced conservation training and related education programs.** In October, the ICA received another three year appropriation of \$285,000 to support the 1990-1992 intern/fellowship training program, curatorial and technical seminars, staff development, publication and research professionals. Funds in support of the ICA's 1989-1990 training program have also been received from the National Endowment for the Arts and the J. Paul Getty Trust, and the Samuel Kress Foundation provided support for a week long workshop on the conservation of Japanese woodblock prints. For 1989-90, the Ohio Arts Council continues its funding of the Laboratory through a Major Institutional Support Grant of \$35,027 which defrays expenses related to the daily operations of the Oberlin facilities. The OAC grant will continue through 1991.

#### New Headquarters

■ **The National Institute for The Conservation of Cultural Property is pleased to announce the relocation of its principal offices to:** The Papermill, Suite 403, 3299 K Street, NW, Washington, D.C. 20007; (202)625-1495; FAX (202)625-1485.

■ **The Northeast Document Conservation Center will move in the spring of 1990 to a new facility in an office park in Andover, MA. This will be climate controlled and will double the size of NEDCC's present space.**

#### Information Wanted

■ **The Peale Family Papers at the National Portrait Gallery is seeking information about paintings by, or attributed to, Rembrandt Peale (1778-1860), for a catalog raisonne that will eventually be published.** The project is interested in obtaining information concerning location and ownership of such works and conservation reports of a technical nature. All information collected is kept confidential, but such information is highly useful in helping to determine authenticity, dates, and working methods. We would be glad to share accumulated information with conservators working on Rembrandt Peale portraits. Write to: Dr. Lillian B. Miller, Editor, The Peale Family Papers, National Portrait Gallery, F Street at Eighth, N.W., Smithsonian Institution, Washington, D.C. 20560; (202)357-2174.

## Conservation Science Questionnaire

A newly formed task force on conservation science has been recently recognized by the AIC. The objectives are to:

- Promote the interaction between conservation scientists and conservators within the AIC. A session on conservation science at the annual meeting of the AIC, planned for sometime in the future.
- Investigate the possible need for a specialty subgroup in conservation science within the AIC. This subgroup would emphasize research concerns by both conservators and scientists alike.
- Investigate the need for standardization of certain research techniques and methods of reporting and interpreting data.
- Isolate areas of interest or need for scientific research to support the field of conservation.

The task force on conservation science is addressing the issue of statistics in conservation research as an example of the types of issues and problems which may be dealt with by a specialty subgroup of the AIC. Presentations on the information gathered will be presented at the Richmond Annual Meeting.

The following is a questionnaire to determine the need and interest in a specialty subgroup. Your participation in the questionnaire with comments and suggestions on the need for and the role of a specialty subgroup in conservation science, would be greatly appreciated.

*Please return the questionnaire by March 1, 1990 to:* Mary F. Striegel or Eric F. Hansen, The Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, CA 90292.

#### PART I

1. Are you a:

- ☐ Conservator  
☐ Conservation scientist  
☐ Other \_\_\_\_\_

#### PART II

*For the following questions, please circle one number as follows:*

- 0 = Never  
1 = Seldom  
2 = Sometimes  
3 = Often  
4 = Frequently  
5 = Always

1. How often do you find the currently published or presented results of research in conservation science pertinent to your work?

0 1 2 3 4 5

2. Do you have difficulty incorporating the research results of conservation science into conservation practice?

0 1 2 3 4 5

3. Are the results of pertinent research easily accessible?

0 1 2 3 4 5

4. At meetings where conservation research is presented, is it communicated in a clear and understandable manner?

0 1 2 3 4 5

5. Are published reports of conservation research written in a clear and understandable manner?

0 1 2 3 4 5

6. Do you feel that the amount of professional interaction between conservators and conservation scientists is adequate?

0 1 2 3 4 5

7. Do you feel that the quality of professional interaction between conservators and conservation scientists is adequate?

0 1 2 3 4 5

8. In your conservation work, do you routinely perform or use any type of quantitative analysis?

0 1 2 3 4 5

9. If analysis is performed, is some form of statistics applied?

0 1 2 3 4 5

10. Do you have a working knowledge of statistical analysis?

0 1 2 3 4 5

11. Have you used any statistical software packages?

0 1 2 3 4 5

12. Have you ever collaborated with a statistician on experimental design, data analysis, or data interpretation?

0 1 2 3 4 5

13. If a pool of statisticians were available to you for consultation or collaboration, would you be interested in including one in any research programs?

0 1 2 3 4 5



14. If a refresher course or other short term training program were available on experimental design and statistical analysis of conservation research data, would you be interested in attending?

0 1 2 3 4 5

15. Is color measurement and interpretation of color theory directly applicable to your work?

0 1 2 3 4 5

16. Have you ever been involved in color measurement as part of a conservation research effort?

0 1 2 3 4 5

17. Have you ever been called upon by a curator, art historian, or art collector to make an authenticity or regional provenance judgment about a work of art?

0 1 2 3 4 5

18. Would you find a list of consulting experts in various fields within or relevant to conservation science useful to your work?

0 1 2 3 4 5

### PART III

*Please circle one answer for each question.*

1. If a specialty group for conservation science was formed within the AIC, to include both conservation scientists and conservators who participate in or have an interest in conservation research, would you join?

yes no don't know

2. If the specialty group held a session at the annual AIC meetings, would you attend?

yes no don't know

3. Do you think that, given the degree to which conservation research is already incorporated into the activities of the other specialty groups, a separate group for conservation science would be superfluous?

yes no don't know

4. Do you think that there are problems and issues a conservation science specialty group could address that are not priorities for any of the other specialty groups?

yes no don't know

### PART IV

Please list any issues you would especially like to see a conservation science specialty group address, give any additional comments you may have on the subject, or give more detailed responses to any of the previous questions.

## *Please Check Your Journal!*

*Please skim through your Fall 1989 Journal to check for missing pages or poor print quality.*

*If your Journal is defective, please notify the AIC Office.*

*You will be provided with a replacement copy.*

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## Objects



The efforts of all those who have submitted abstracts for the 1990 Annual Meeting Objects Specialty Group Session are greatly appreciated. The subjects of the papers cover a diversity of topics and promise to be stimulating and informative.

As was discussed in our business meeting in Cincinnati, Jeff Maish is preparing to send out the January issue of the new *Archaeological Conservation Newsletter* to the entire membership of the Objects Group. This newsletter is intended to bridge the gap between professional conservators and archaeologists and to educate archaeologists about current conservation materials and methods. It should serve to keep both communities informed of what is going on in the field in terms of excavations and available training. It comes as an outgrowth of the recent interest in disseminating conservation information to the archaeological professional by several members of our specialty group. At the business meeting, there was some opposition to the request that the Objects Group fund it. It was decided to donate \$400 to the newsletter on a one-time basis in order to distribute it to all group members and to study alternatives. Included in this upcoming issue is a survey instrument that will poll members' opinions of the newsletter and ask for suggestions. Please fill it out and send it back so that we can publish the results in the May AIC Newsletter and discuss the issue at the next business meeting, in Richmond. We would appreciate your cooperation and constructive comments.—Paul S. Storch, Chair.

## ARCHITECTURE

As we wrap up another holiday season and find ourselves slogging through winter proper, it's hard not to look forward to spring, warmer days and the next AIC Annual Meeting; Virginia should be lovely in May. It is with these thoughts that I remind you of the 1990 Architecture Specialty Group Tour: The Architecture of Jefferson and Madison.

We will have greater access to the four historic sites, Monticello, Montpelier, Poplar Forest and Jefferson's Academical Buildings, than is usually allowed. Often, we will be visiting when the facility is closed to the public. Each institution will provide a host, knowledgeable in the concerns of conservators, who has been invited to accompany the group from the start so that we will be prepared to spend our time at each stop efficiently. Additionally, we have requested copies of any descriptive materials available, written or audiovisual, so that we will be able to see these on the bus, enroute to the site.

There has been significant interest in the Tour already and many have made reservations. Since we will limit the number of participants, I strongly urge anyone interested to make a reservation as soon as possible. Additional information is available in the November Newsletter, or from Tom Taylor, ASG Chair, PO Box 148, Williamsburg, VA 23187; (804)220-7432

or from Bruce Mason, ASG Secretary/Treasurer, 876 Main Street, Warren, RI 02885; (401)847-1546. Reservations should be accompanied by a check for \$50.00 made out to AIC, with "ASG Tour" indicated in the memo area, and sent to Bruce Mason.

Interestingly, there is a timely article in the Fall '89 issue of the *Preservation Forum*, the quarterly publication of the National Trust for Historic Preservation, entitled "A Lively Dialogue Focuses on Montpelier's Future." The article presents several opinions of participants of the Madison Conference held in June '89, by the National Trust for Historic Preservation, which called the meeting to discuss whether Montpelier should be restored to the Madisonian era or preserved in its present form. Today, the building, as transformed by William du Pont and his daughter Marion, is very different from the home of James and Dolly Madison; they too, had extensively remodelled the relatively simple structure that the President had inherited from his father. More than with other artifacts, buildings are often surrounded with a sense of living history.

Sadly, we learned that J. Henry Chambers, FAIA, died on August 15, 1989. Harry, who gave a paper at our session in Cincinnati, was a highly respected preservation architect and the immediate past chair of the AIA Committee on Historic Resources.—Bruce Mason, Secretary/Treasurer.

## CIPP CONSERVATORS IN PRIVATE PRACTICE

**COMMITTEE REPORTS:** The Nominating Committee of CIPP is chaired this year by Christine Smith, who will be assisted by Daniel Clement and Jean Portell in the selection of nominees to fill the positions of Vice Chair, Secretary, and two Directors. Members interested in making a contribution to the governance of CIPP or who would like to suggest a nominee are asked to contact the Nominating Committee for additional information. Officers who are just completing the first year of their two year terms are Mary Lou White (Chair), Nathan Stollow (Director), and Fonda Thomsen (Treasurer).

**ANNOUNCEMENTS:** Christine Smith, (Director, Conservation of Art on Paper, Washington D.C.) is the source of the tip on the Multi-Purpose Tote described in the previous Newsletter. I inadvertently omitted credit for her contribution in the November issue. All members are invited to send reports of new and useful gadgets or suggestions for adaptive uses of common materials, etc. to the CIPP Information Officer (Holly Maxson).

**MULTI-USE CLOTHES DRYING RACK:** The following suggestions were submitted by several paper conservators who utilize the same piece of equipment in a variety of ways. The hinged folding rack (58" l x 25" w) is made of strong, rust-resistant, epoxy-coated steel and is intended for the drying of sweaters over a bathtub.

Because the rack can be locked in a number of positions, the late Keiko Keyes used it to create a humidity chamber for



smaller objects. Covered by a tent of polyethylene, humidity is introduced either with an ultrasonic humidifier from above or with a tray of warm water. If ultrasonically humidified, the work can be covered by Gore Tex on the table top to prevent any condensation from directly wetting the object. Alternatively, a piece of thin cotton sheeting can be placed just beneath the polyethylene plastic sheet to absorb condensation. If tray-humidified, a rigid screen or plastic "eggcrate" can be suspended across the rungs of the rack to hold the object above the tray.

A second use of this same drying rack was suggested by Elizabeth Wendelin (private paper conservator, Horsham, PA). She employs the rack as a tabletop easel, by locking it in an intermediate position. The paper object is supported on a sheet of foam-core with paper corners while inpainting or during steam-induced backing removal. The supporting board is easily clamped to the thin metal frame.

When not using the rack for either of these purposes, I suspend it across two beams just below my 8 foot ceiling (on which I also store oversized board, etc. It can also be hung on hooks against the wall or in a closet.) In this position, it serves as a drying rack for freshly washed polyester film, sheets of polyester web, damp blotters and felts, fiberglass screening and other washing supports, and Japanese brushes.

The rack is available from the Fuller Brush company for \$24.95. (Catalog # 14627 B, Phone: 1-800-522-0024). It has been seen in other catalogs, but we are not certain it has a locking mechanism at the joint.—Holly Maxson, Vice Chair.

## An Invitation

*From The National Antique Dealers  
Association (NADA)*

Conservation Professionals are invited to join the NADA as Associate Members within the category "Suppliers to the Industry." Members receive the monthly bulletin, may attend conventions at dealer member rates, and may participate in both business and personal insurance offerings.

In order to stimulate the development of a mutually beneficial collaboration between dealers and conservators, it is hoped that conservator members will contribute articles on their specialties, as they relate to antiques dealers, to the *NADA Bulletin*.

To apply for NADA membership: submit name, address, phone, specialty with AIC, proof of AIC membership, and a \$65.00 check for annual dues to: Colonel Sheridan Pat Moran, in care of Village Antiques, 4323 El Prado Blvd., Tampa, FL 33609.

## Paintings



I want to thank several of you for coming forward with ideas for talks for the Annual Meeting in May. I was hoping to report on the talks selected, but the deadline for the *Newsletter* is a few days prior to our receipt of proposals for general session talks which are being passed on

to the Specialty Groups.

Meanwhile, Jay Krueger is hard at work on the *Postprints* which you should be receiving in the not too distant future.

For those of you who may have had trouble reaching me, I apologize. I am on a leave of absence from Winterthur Museum for several months and working on another project, while Winterthur does much needed renovation of the HVAC systems in the Conservation Labs. From now until at least April 1st, the best place to reach me is at my home:

Baltimore, MD 21217. My answering machine is

Be on the lookout for the next *Newsletter*. It should be chocked full of information. Yours truly—Wendy Samet, Co-chair.

## Photographic Materials



### AIC MEETING IN RICHMOND:

The day for the PMG Session has been set for Sunday, June 3, the last day of the AIC Annual Meeting in Richmond. We hope that the terrific program will draw

record numbers of attendees, despite the unfortunate scheduling. A tentative outline of speakers and topics will be included in an upcoming *Newsletter*.

**PMG 1991 WINTER MEETING IN OTTAWA:** Believe it or not, local arrangements coordinators Greg Hill, John McElhone and Anne Maheux are already absorbed in preparations for a stimulating and truly wintry PMG winter meeting. This site promises to hold one of our most exciting and entertaining meetings yet, tentatively scheduled for mid-February. A third day will be added to the program to accommodate a refresher course on "The Production and Printing of Historic Photographic Print Materials," and a tour of the Canadian Conservation Institute. More detailed information will be forthcoming.

**STUDENT SPEAKER STIPENDS:** Two modest stipends were awarded to two photographic conservation students who presented papers at the PMG meeting in Kansas City. This was the first occasion that any PMG speaker was awarded an honorarium; in the past, all speakers, including students, have appeared on a voluntary basis. A discussion regarding the topic of student speaker honoraria took place at our business meeting in Kansas City. A committee, including David Horvath (Secretary/Treasurer), Robin Siegel (Program Chair), and Doug Nishimura, is in the process of developing a proposal for an



informal policy to address this issue. Anyone interested in expressing opinions regarding student honoraria should contact any of the committee members. The committee's proposal will be presented at the PMG business meeting in Richmond.

**HISTORIC PMG PHOTOS WANTED:** The PMG Archives includes not only the written records of our splendid organization, but also some photographic records of PMG meetings and its illustrious members. However, gaps in our photographic holdings have recently become evident. If any of our members have snapshots taken over the years that might be donated to PMG's permanent files, please contact Connie McCabe. Of particular interest are those early (and perhaps amusing) pix. A PMG Photo Album is in the making, and depending on the response to this solicitation, the album will be included as part of the entertainment portion of the Ottawa program.—Constance McCabe, Chair.



## Book and Paper

As Conservators and members of the Book and Paper Group, we all mourn the passing of a beloved friend and respected colleague, Keiko Keyes, who passed away on November 21, 1989. As a tribute to her contributions to the field of paper conservation, we would like to suggest that the Book and Paper Specialty Group Meeting of the AIC Annual Meeting in Richmond, Virginia, be dedicated to her memory. In the near future, the BPG will be asked to participate in plans for a more comprehensive and lasting tribute to Keiko and her impact on all of us.

T.K. McClintock reports that the Call for Papers has had a very positive response and the program is shaping up nicely. The final decision on speakers and the program will be made in December and the final program will be available by February 1990.

The BPG Board and Committees have had many telephone conversations in recent months, in an effort to bring each other up-to-date with current activities. We are planning to send a mailing to the membership this month (December), in order to keep you abreast of these discussions. In the mailing, we plan to include the minutes of the Cincinnati meeting, an additional call for nominations, and reports from the various committees. Brief reports follow from several of the committees.

The BPG Board and Committees have had many telephone conversations in recent months, in an effort to bring each other up-to-date with current activities. We are planning to send a mailing to the membership this month (December), in order to keep you abreast of these discussions. In the mailing, we plan to include the minutes of the Cincinnati meeting, an additional call for nominations, and reports from the various committees. Brief reports follow from several of the committees.

**PAPER CONSERVATION CATALOGUE:** The sixth edition of the Paper Conservation Catalogue was mailed to the BPG Membership, beginning in early November. If you have not received your copy by the publication of this Newsletter, please call Karen Kittredge [redacted]. The Board of the PCC has been working tirelessly on the reapplication for a continuing support grant from the NEH, which in the past three years has paid for the computer, mailing costs and our editorial assistant, Karen Kittredge. However, this grant has not covered the many hours of volunteer work from the dedicated Editorial Board or printing costs.

**THE BOOK CATALOGUE:** The *Book Catalogue Compendium* of book production techniques is well underway with out-

lines and bibliographies being produced for sewing, boards, endpapers and edge treatments. A draft version of at least the first two categories will be available for review and comments in Richmond. Compilers are still needed for endbands and forwarding. Anyone interested in serving as either a contributor, compiler or reviewer to the *Compendium*, please contact: Elinore Stewart at [redacted].

**BPG ANNUAL:** As reported in the November issue, the *Annual* will go to press in December and the membership should expect their copy in early 1990.

**CALL FOR NOMINATIONS:** The Nominating Committee of the Book and Paper Group is looking for members who are interesting in running for the positions of Vice Chair or Assistant Program Chair. The Vice Chair position is a two year position. The person who is elected to the Assistant Program Chair position will act as an assistant Program Chair the first year and will become Program Chair the second year. Elections will take place by postal ballot during the spring of 1990. The results will be announced at the Annual BPG Business Meeting in Richmond. If you are interested, or know of someone who is interested, or if you have any questions, please contact Elizabeth Kaiser Schulte, [redacted], Ardmore, PA 19003; [redacted].—Victoria Blyth-Hill, Chair.

## Textiles



We have received some excellent abstracts from our call for papers and we will be putting them into a program that we hope will be both interesting and useful for the next Meeting in Richmond, VA. There is still some room for a few papers in the informal short-presentation section, so we would like you to think about studio techniques, equipment tips or interesting projects that you might like to share. Think of it as a verbal poster session - keep us abreast of developments in the field!

We would also like to solicit ideas from the members for projects in which the Group can become involved. One recent suggestion has been to produce a membership roster, like the one organized by the Objects Group, to share not just address information (which is available, after all, in the *AIC Directory*) but areas of interest or specialization. Members of the Objects group have found their roster to be helpful, particularly in promoting collaborative research, perhaps we might, too. Please contact: Mimi Leveque, Research Laboratory, Museum of Fine Arts, 465 Huntington Ave., Boston, MA 02115. I will circulate these ideas in the Spring mailing.

**MEETING REMINDERS:** There are two upcoming symposia of interest to Group members: The Upholstery Conservation Symposium, at Colonial Williamsburg, Williamsburg, VA, February, 2-4, 1990, and the Carpet Conservation Symposium, January 30-31, 1990, at the Textile Museum, Washington, D.C. We hope many of our members can attend.—Mimi Leveque, Chair.



## Wood Artifacts



**CATALOG:** I would like to thank those of you who have responded to the call for involvement in this project. We have five categories with people committed to be compilers. They are: Brian Howard, [redacted] for Adhesives; Mel Wachowiak, [redacted] for Analysis; James Wermuth, [redacted]

[redacted] for Consolidation; Steve Pine, [redacted] for Hardware; and Kathryn Gill and Sherry Doyal, [redacted] for Upholstery. The membership of WAG is encouraged to call these people with suggestions (or questions) and send them copies of reports, papers or articles which include materials, techniques, or concerns that should be included in any overview of that particular topic. Compilers are now drafting outlines of the topics and beginning to gather materials. The project will only succeed through the efforts of many of the members of WAG contributing at least a little. After all, the *Catalog* is intended to represent the state of the art (and craft) as currently practiced by the membership.

It should be emphasized that compilers need not be the ultimate authority on any category but should be fairly familiar with the subject. What is necessary is that they are good organizers. Remember that there are no deadlines to meet for publication so that participation need not be a burden. I encourage more of you to join the project.

**UPHOLSTERY SYMPOSIUM:** The February Upholstery Conservation Symposium to be held at Colonial Williamsburg promises to be of considerable value to the profession. The potential for scholarly, practical information is high. I urge the membership of WAG to attend. For details regarding the symposium, refer to the Conferences, Courses and Seminars section in this *Newsletter*.

**GILDING SYMPOSIUM:** The GCS Planning Committee reports that most of the manuscripts have been reviewed by their assigned technical editors. The managing editors, Deborah Bigelow, Elizabeth Cornu, Greg Landrey, and Cor Van Horne are now reviewing the technical editors' comments and will soon be contacting the authors to review the editorial work completed to date. On behalf of the Planning Committee, Deborah Bigelow would like to express her appreciation to our many colleagues who did such an outstanding job in reviewing the manuscripts. Deborah Bigelow, Project Director; Bill Adair, Elizabeth Cornu, Lauren Donner, Gregory Landrey; Cor Van Horne; and Don Williams; Planning Committee Members.—Steve Pine, Chair.

### *The Future of the Past*

*The Future of the Past*, a program on art and restoration, will be part of the Infinite Voyage Series this year.

The film will feature Florence, Cologne and stained glass, the Parthenon, the Statue of Liberty, and a talk by Richard Wolbers of The Getty Institute.

The program is produced by WQED in Pittsburgh, and is scheduled to be aired by PBS on February 28; check your local listing for time and station.

## MATERIALS

### Update on Tubes and B-72

I have found a new, friendly supplier of tubes! Unipac Supply Company bills itself as "Stocking Jobbers of Collapsible Metal Tubes" and can be reached at P.O. Box 98026, Pittsburgh, PA 15227; [redacted] They stock over 30 different sizes, but I think the most useful are small: 5/8" (diameter) x 4" (length) Tin with Mastitis Tip (long and thin); and large: 1" x 6" Aluminum Nasal Tip. Prices vary as to quantities, and minimum order is 1 gross (144) - roughly \$30-40 (plus UPS).

Conservation Materials still carries medium size plain aluminum tubes: 3/4" x 4 1/8" with Nasal Tips, packages of 64 for \$19.39. And for those of you who "can't be bothered" making your own adhesive, CM has imported the new B-72 adhesive produced by HMG (in a purple tube; the blue tube is still cellulose nitrate), at \$3.02/tube. I have not yet tried it, but I would welcome comments.—Stephen P. Koob.

### Pliacre Epoxy Putty Given New Formula

Ginny Naudé in Philadelphia and Sharon Morrison in Baltimore both report that recent batches of Pliacre have not appeared to produce the same working or curling properties as the product used in conservation since the early 70's. The manufacturer claims that only the color has been changed. The new color, gray, is too strong to tint with another color. Other changes observed include: stickier to mix, longer setting time, and more brittle when dry.

### *A Unique Donor*

Murray Lebwohl, retired and in private practice, has provided the FAIC with valuable contributions by occasionally requesting that his clients make a donation to the FAIC, in lieu of payment to him, for conservation work he performs. His generosity to the FAIC has been greatly appreciated.

Other members are encouraged to follow Mr. Lebwohl's unique example of support for the FAIC!



**Henry Toering** is the new Bindery Supervisor at Brown University Library. Before coming to Brown, Henry was the first Mellon Intern in the Newberry Library's Conservation Department.

**Daphne Wood Murray** was sworn in as Director of the Institute of Museum Services (IMS) on October 17, 1989. Murray, an experienced museum professional, will become the fifth Director of the IMS, an independent federal agency responsible for increasing and improving museum services. Murray said, "I believe that museums are an integral part of a viable society. As such, they educate, preserve our heritage, and sustain a general system of value. I consider it an honor to provide leadership to a program that fosters these activities."

**Randall (Randy) Butler** has accepted the position of Coordinator, Special Collections and Archives, Northern Arizona University (Flagstaff), beginning January 2, 1990.

**Hilary A. Kaplan** has assumed the position of Conservator at the Georgia Department of Archives and History. Ms. Kaplan was formerly Head of the Conservation Department for Emory University Libraries.

**Robert J. Strauss**, Executive Director/President of the Conservation Center for Art and Historic Artifacts in Philadelphia, PA, has announced that he will be leaving his position as of March 30, 1990.

**Robert McCarroll**, of the Rocky Mountain Regional Conservation Center, has just returned from 9 days in Caracas where he led a workshop in basic paper conservation techniques as part of the Venezuelan National Seminar on the Conservation of Cultural Properties. Robert will now begin preparing for a month-long project at the Federal University of Ouro Preto, Brazil in July 1990.

**Richard Baker**, formerly Chief Conservator at the American Antiquarian Society, Worcester, MA, has moved to St. Louis and started a private practice in library and archives conservation. His new address is: [REDACTED], St. Louis, MO 63117; [REDACTED].

**Jan Jasik** has left the Society for the Preservation of New England Antiquities (SPNEA), establishing a part-time private practice in the conservation of furniture finishes. He can be contacted at: [REDACTED], Farmington, MA 01701; [REDACTED].

The Williamstown Regional Art Conservation Laboratory has announced that **John R. Dennis** will assume the position of Objects Conservator in January. Mr. Dennis has, for the last six years, been a partner in the objects conservation firm of Dennis and Craine Associates, of Cambridge, MA and New York City.

The Pennsylvania Academy of the Fine Arts in Philadelphia is pleased to announce that **Thomas Wollbrinck** of the Winterthur Art Conservation Program began an internship in Paintings Conservation at the Academy in September working with **Mark Bockrath**, Paintings Conservator. **James Vallano**, formerly of the Buffalo State Col-

lege Art Conservation Department, spent the month of March working at the Pennsylvania Academy while interning at The Art Museum, Princeton University. **William Brown**, also formerly of the Buffalo State College Art Conservation Department, spent the month of August working at the Academy while interning at the North Carolina Museum of Art.

The following people are serving Conservation Analytical Laboratory postgraduate internships: **Sarah Dove**, who received a masters from Gateshead Technical College and most recently served an internship at the Yale Center for British Art, is with **Konstanze Bachmann** in the Paper Conservation Laboratory at the Cooper-Hewitt. **Stephen Collins**, who received an MA in museology from John F. Kennedy University and recently attended the Scientific Principles of Conservation course at ICCROM, is with **Mary Ballard** in the Textiles Conservation Laboratory at CAL. **Julie Lauffenburger**, who received a masters in the Conservation Training Program at SUNY Buffalo and interned at the Walters Art Gallery, is with **Carol Grissom** in the Objects Conservation Laboratory at CAL. **Madeline Hexter**, who received a masters from the Conservation Training Program at Winterthur/University of Delaware and interned at the J. Paul Getty Museum, is with **Steve Mellor** at the National Museum of African Art.

The Smithsonian Institution's Conservation Analytical Lab announces two new employees: **Charles Tumosa**, Head of Analytical Services and **Melvin Wachowiak**, Furniture Conservator.

The Northeast Document Conservation Center announces that **Susan Nash Munro** has been appointed wallpaper conservator. In addition, **Ellen Weir**, **Kiyoshi Imai**, and **Catherine Badot-Costello** have joined the permanent staff. **Michael Lee** has been promoted to Associate Conservator.

**Robert Mussey** has left his position as Chief Furniture Conservator at SPNEA to begin private practice December 1, 1989 as Robert Mussey, Inc., 291 Hillside Street, Milton, MA 02186; (617)696-1103. Employees are to be announced.

**Jane Carpenter Poliquin**, formerly of The Brooklyn Museum, has opened a private practice in objects conservation near Portland, ME. Her address and telephone number are: [REDACTED], Cumberland, ME, 04110; [REDACTED].

**John McElhone** has been appointed Assistant Conservator, Photographs at the National Gallery of Canada where he has been working since 1986. He can be reached at the Gallery: Restoration and Conservation Laboratory, 380 Sussex Drive, P.O. Box 427, Station A, Ottawa, Ontario, K1N 9N4; (613)991-0011.

**Virginia M. Deucher** has rejoined the staff of the National Museum of American History Department of Conservation, as MOVE Conservator for collections being rehoused at the Museum Support Center.



# CONFERENCES COURSES & SEMINARS

## Conferences

February 2-3, 1990. Washington, D.C. **The Role of the Architect in Historic Preservation: Past, Present and Future.** A national symposium in celebration of the centennial of the American Institute for Architects' formal commitment to historic preservation—1890-1990. Contact: Committee on Historic Resources, AIA, 1735 New York Ave., NW, Washington, D.C. 20006.

March 29, 1990. Washington, D.C. **Exhibits and Conservation: A Delicate Balance,** the 5th Annual National Archives Preservation Conference. For registration information call the Conference Coordinator: (202)523-1546.

May 7-11, 1990. Chicago, IL. **The Society for the Preservation of Natural History Collections: 5th Annual Meeting.** Hosted by the Field Museum of Natural History. The tentative program includes sessions on pest control, museum hazards and safety, problem solving, and a symposium on conservation of exhibit specimens. For further information, contact: David Willard, Bird Division, Field Museum of Natural History, Roosevelt Rd. at Lake Shore Drive, Chicago, IL 60605; (312)922-9410, ext. 269.

May 9-13, 1990. Chicago, IL. **"Congress of Ideas,"** American Association of Museums Annual Meeting. Will feature over 90 program sessions of interest to museum professionals, and will focus on cultural issues facing museums and the communities in which they exist. Contact: AAM, 1225 Eye Street, NW, Washington, D.C. 20005; (202)289-1818.

May 21-28, 1990. Quebec, Canada. **The International Institute for the Conservation of Artistic and Historic Works - Canadian Group 16th Annual Meeting.** Pre-conference workshop theme will be "Museum Architecture and Conservation." The workshop will be held May 21-24, 1990 at the Musée de la civilisation. The conference itself will deal with various aspects of conservation and take place May 25-28 at the Old Seminary. A day of cultural activities is planned between these events. Anyone with a professional interest in cultural property management and conservation or museum architecture may attend. For workshop information contact: Sylvie Maril [redacted] for conference information contact: Claude Payer [redacted]; or write IIC-CCG Congrès 1990, C.P. 155 Succ. B, Québec, G1K 7A6 Canada.

## General

March 8-10, 1990. Washington, D.C. **Gender Perspectives: The Impact of Women on Museums.** A national seminar to take place at the Smithsonian Institution. Timed to coincide with Women's History Month, it will be a fol-

low-up to the 1986 Smithsonian National Conference on "The Changing Role of Women in Museums." The seminar is open to both men and women and will focus on issues of scholarship, education and communication, and will examine the impact of gender perspectives on those areas. Registration deadline: February 22. Contact: Artemis Anna Zenetou, Seminar Coordinator, A&I Room 2225, Smithsonian Institution, Washington, D.C. 20560; (202)357-4789.

March 12-16, 1990. Washington, D.C. **Display Materials Workshop.** (#C-012)\*

April 3-5, 1990. Washington, D.C. **Dye Workshop.** (#C-008)\*

May 8, 1990. Chicago, IL. **Grant Writing, Fundraising and Management Strategy for Conservation Programs.** A one-day symposium organized and hosted by the Chicago Conservation Center. Please see the "Announcements" section of this *Newsletter* for additional details. Contact: Barry Bauman, Director-Painting Conservator, Chicago Conservation Center, 730 N. Franklin Street, Suite 701, Chicago IL 60610.

June 11-14, 1990. Oberlin, OH. **Picture Frames Conservation.** Conducted by the Internuseum Conservation Association. Instructor: Jonathan Thornton, frame conservator, Associate Professor, Objects Conservation, Art Conservation, Buffalo State College, NY. This workshop will present a range of materials and treatment techniques for the conservation of picture frames. Workshop demonstrations and participation will acquaint participants with cleaning, including the use of gelled cleaning agents; structural repair, including the use of composition and microballoon bulked fill materials; and various traditional and non-traditional in-gilding and in-painting methods. Contact: ICA Frames Workshop, Allen Art Building, Oberlin, OH 44074.

July 17-20, 1990. Washington, D.C. **Color: Theory and Practical Measurement.** (#C-014)\*

\*Contact: the Training Secretary, CAL/MS, Smithsonian Institution, Washington, D.C. 20560; (301)238-3700.

## Architecture

January 27, 1990. Washington, D.C. **Monitoring of Structures.** A one-full-day seminar dealing with structural and environmental monitoring sponsored by the Washington Chapter of the Association for Preservation Technology (APT) and the Decatur House, NTHP. The course will be conducted at the Decatur House Carriage House. Contact: APT, Washington Chapter, 6504 Allegheny Ave, Takoma Park, MD 20912; (301)279-2612.

March 19-23, 1990. Williamsburg, Virginia. **RESTORE Intensive Workshop in Masonry Conservation.** The program is designed to teach state-of-the-art architectural restoration skills and preservation technology to craftsmen, contractors, architects and others in the building trades. The workshop will offer five-days of

instruction through lectures, laboratory demonstrations, and field-workshop sessions. Contact: Jan C. K. Anderson, Executive Director, RESTORE, 160 South Street, New York, NY 10038; (212)766-0120.

## Textiles

January 30-31, 1990. Washington, D.C. **Carpet Conservation Symposium.** The Textile Museum is sponsoring a symposium on the conservation of oriental carpets. For further information and registration forms, please contact: The Conservation Department, The Textile Museum, 2320 "S" Street, NW, Washington, D.C. 20008.

February 2-4, 1990. Williamsburg, VA. **Upholstery Conservation Symposium.** An international Upholstery Conservation Symposium highlighting strategies and programs for preservation and treatment of the upholstered environment in historic houses, museums and private collections from the 17th through the 20th centuries. For more information contact: Marc Williams, Project Director, American Conservation Consortium, Ltd., 87 Depot Road, East Kingston, NH 03827; (603)642-5307.

March 30-31, 1990. Surrey, England. **Conservation of Furnishing Textiles.** Two-day conference which will consist of one-and-a-half days of talks and an optional half-day visit. It is proposed that talks should cover all aspects of furnishing textiles in the context of their care and conservation. It is intended to publish papers which will be made available for sale after the conference. Contact: Ms. Ann French, Burrell Collection, Pollock Country Park, 2060 Pollockshaws Road, Glasgow G43 1AT, England.

November 8-9, 1990. Washington, D.C. **Textiles and Costumes on Parade: Exhibition Successes and Disasters.** 10th Preservation Symposium of The Harpers Ferry Regional Textile Group to be held at the Smithsonian Institution's National Museum of American History. Registration contact: Katherine Betts, Anderson House Museum, 2118 Mass. Ave., N.W., Washington, D.C. 20008; (202)785-2040.

## Book and Paper

March 1990. Washington, D.C. **The Paper Suction Table: Treatments, Techniques, Fabrication.** (#C-011)\*

April 23-May 5, 1990. Amsterdam. **SAAR The Amsterdam Academy for Restoration Two-Week Course on Paper Conservation.** Application deadline January 1, 1990. Contact: Mrs. Willemeijn't Hooft, c/o The State Training Program for Restorers, Ministry of Welfare, Public Health and Culture, Gabriël Metsustraat 8, 1071 EA Amsterdam, The Netherlands; (020)767-933.

September 1990. Washington, D.C. **Drying and Flattening of Paper: Science and Techniques.** (#C-013)\*

September 17-21, 1990. Mt. Carroll, IL. **The Repair of Tears and Losses with an Em-**



phasis on Pulp. A five-day refresher workshop on a variety of techniques for making, matching and using paper pulp in conservation treatments. Contact: Mary Wood Lee, Director, Campbell Center, P.O. Box 66, Mt. Carroll, IL 61053; (815)244-1173.

\* Contact: the Training Secretary, CAL/MS, Smithsonian Institution, Washington, D.C. 20560; (301)283-3700.

## Ethnographic Materials

April 23-25, 1990. Washington, D.C. **Mechanics and Structure of Cultural Objects.** Contact: the Training Secretary, CAL/MS, Smithsonian Institution, Washington, D.C. 20560; (301)283-3700.

June 11-29, 1990. The Getty Conservation Institute, Marina del Rey, CA. **Consolidation of Painted Ethnographic Objects.** A three-week course on adhesives and consolidants used for the stabilization of ethnographic painted objects. The aim of the course is to review methods and materials required to plan and implement a comprehensive treatment program for painted objects. The course is intended for conservators responsible for the care and treatment of ethnographic collections. It is open to international participation and will be taught in English. There is no registration fee for this course. Contact: GCI Training Program, 4503 Glencoe Ave., Marina Del Rey, CA 90292; (213)822-2299; Fax: (213)821-9409.

September 17-21, 1990. Mt. Carroll, IL. **Basic Identification of Vegetable Fibers for Ethnographic Conservators.** A five-day course in the identification of fibers from Oceania, Africa and the Americas. The course will be organized by Campbell Center and the Field Museum and taught by Skip Palenik, Senior Research Microscopist, McCrone Associates. Contact: Mary Wood Lee, Director, Campbell Center, Box 66, Mt. Carroll, IL 61053; (815)244-1173.

## Paintings

January 29, 1990. London, England. **Dirt and Pictures Separated.** The UKIC, in conjunction with the Tate Gallery, will hold a symposium on the removal of dirt from vulnerable surfaces. The intention is to look in detail at the difficult and time-consuming problem of cleaning the surfaces of unvarnished paintings. The symposium will be held in the Clore Lecture Theatre at the Tate Gallery. The program will involve 10 lectures and discussion time. Contact: UKIC, 37 Upper Addison Gardens, London, England, W14 8AJ.

August 13-24, 1990. The Getty Conservation Institute, Marina del Rey, CA. **New Methods in the Cleaning of Paintings.** A two-week workshop for experienced conservators responsible for the care and treatment of paintings. Application Deadline: April 15, 1990. Contact: The Training Program, Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, CA 90292; (213)822-2299; Fax (213)821-9409.

## Wood Artifacts

March 5-10, 1990. Washington, D.C. **Examination, Analysis, and Documentation of Furniture.** (#C-010)\* Covers the subject areas of evaluating wooded objects through physical and visual examination; scientific analysis, e.g. instrumental analysis for both organic and inorganic materials, wet chemical analysis, microscopy and microscopic sectioning; photodocumentation and photographic methods and techniques using visible and non-visible light; general documentation procedures including use of data bases and computer generated documents. The course will also include a review of organic materials, e.g. resins, waxes, oils, proteins, adhesives, cellulose, lignin, etc. Knowledge of chemistry and analytical procedures is strongly encouraged.

September 10-12, 1990. Washington, D.C. **Adhesives for Furniture Conservation.** (#C-007)\* Course will review the technology and deterioration of adhesives in wooden objects, the treatment of adhesive failure, and the manipulation and use of adhesives during furniture conservation treatments. Special emphasis will be placed on techniques, deterioration and treatment of veneered surfaces. General chemistry and woodworking (especially veneerwork) recommended.

December 3-6, 1990. Washington, D.C. **Structural Conservation of Furniture.** (#C-101)\* Course will survey traditional and contemporary construction techniques including joinery, carving, turning, etc., and structural deterioration and conservation treatments, e.g. stabilizing and replacing damaged structures, and fabricating new components. Conservation or cabinetmaking experience recommended.

\*Lecture portions of classes offered for the Furniture Conservation Training Program at the Smithsonian Institution's Conservation Analytical Lab; attendance is limited. Contact: the Training Secretary, CAL/MS, Smithsonian Institution, Washington, D.C. 20560; (301)283-3700.

## PUBLICATIONS

**Role of Science in Conservation Training.** The proceedings of the interim meeting of the ICOM Committee for Conservation Working Group on Training in Conservation and Restoration, 6-10 October 1986, British Museum. Fourteen of the fifteen papers presented are recorded in the *Proceedings*. Contact the International Council of Museums Committee for Conservation for ordering.

**The American Archivist**, Fall 1989 (volume 52, number 4) is devoted to the final report and recommendations of The Working Group on Standards for Archival Description. The special issue of *The American Archivist* is available for purchase for \$15.00 plus postage. Contact: Teresa M. Brinati, Managing Editor, Society of American Archivists, 600 South Federal, Suite 504, Chicago, IL 60605.

National Gallery of Art. **Retaining the Original—Multiple Originals, Copies, and Reproductions.** *Studies in the History of Art, Volume 20*, 1989. Symposium proceedings, jointly sponsored by the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, and The Johns Hopkins University, Baltimore, 8-9 March 1985. Distributed by University Press of New England, 17 1/2 Lebanon Street, Hanover, NH 03755; (603)646-3054. Price: \$35.00 paperback.

S. Haig Zeronian and Howard L. Needles, Editors. **Historic Textile and Paper Materials II: Conservation and Characterization.** ACS Symposium Series No. 410, 1989, 272 pages, cloth-bound. Provides a comprehensive critical review of the different methods for paper and textile conservation, with an emphasis on the latest research in the field. Fifteen chapters cover: conservation and degradation of textiles; characterization and preservation of textiles; conservation, degradation and preservation of paper. US and Canada \$54.95; export \$65.95. Contact: American Chemical Society, Distribution Office, Dept. 341, PO Box 57136, West End Station, Washington, D.C. 20037; (800)227-5558.

Roger M. Rowell and Jamie Barbour, Editors. **Archaeological Wood.** Advances in Chemistry Series No 225, 1990, 350 pages, cloth-bound. Explores the use of chemistry techniques in the analysis of archaeological wood. U.S. and Canada \$79.95, Export \$95.95. Contact: American Chemical Society, Distribution Office, Dept. 341, PO Box 57136, West End Station, Washington, D.C. 20037; (800)227-5558.

Science and Technologie de la Conservation et de la Restauration des Oeuvres d'Art et du Patrimoine. A semi-annual publication which first appeared in June 1988, its articles focus on restoration projects and research into artists' techniques undertaken in French museums. Available from: EREC (S.T.C.R.), 68 rue Jean-Jaurès, 92800 Puteaux, France, 280 FF per year.

**Denkmalspflege in Österreich**, 1989, 174 pp. illus. This volume provides an overview of monument conservation activities in Austria with papers focusing on history, research and the financing of conservation. Available from: Bundesdenkmalamt, Hofburg, Säulensiege, A-1010 Wien, Austria.

**L'Entretien des Objets de Musée. Manipulation, Transport, Entreposage** 1989, 60 pp., illus. 12 Fr. A publication intended for collectors and museum employees who handle objects. Individual chapters deal with specific types of objects. Available from: Secrétariat ICOM-Suisse, Musée historique, Steinenberg 4, 4051 Bâle, Switzerland.

**Naturwerkstein in der Denkmalspflege** 1987, 1012 pp., illus. DM 278.20. The various chapters (by different authors) cover historic building materials, reconstruction techniques, conservation techniques, and the scientific basis for monument conservation. Available from: Ebner Verlag, Karlstrasse 41, D-7900 Ulm, Federal Republic of Germany.



# GRANTS & INTERNSHIPS

## Conservation Fellowships

The Los Angeles County Museum of Art (LACMA) has three, one-year, full-time fellowships available in conservation specialty areas of objects, paper, and research. The objects fellowship emphasizes technical study, examination and treatment of the works of art in LACMA's Tibetan Thangka collection with a collection survey and storage evaluation along with technical examinations and treatments. The research fellow will study/analyze artists' materials/techniques and study the properties or restoration materials/techniques. Requirement: Graduate of a recognized conservation training program, will consider practicing conservator with similar training or experience. Fellowships available now, with start date to be determined upon mutual agreement; \$1,500 per month salary and benefits (\$1,540 for research fellow); travel allowance for study/research allocated at discretion of supervisor. For all three fellowships, submit resumé and cover letter stating specific area of interest in conservation and list three academic or professional references to: Scott Setterberg, Personnel Manager, Los Angeles County Museum of Art, 5905 Wilshire Boulevard, Los Angeles, CA 90036. AA/EOE. Fellowships supported by the Getty Grant Program, the IMS Grant Program and/or the National Endowment for the Arts.

## Mellon Fellow - In Paper Conservation

The Museum of Modern Art, New York, offers a one-year advanced fellowship in the conservation of works of art on paper beginning in September 1990. The applicant should be a graduate of a recognized conservation training program or have equivalent experience. The candidate will work on a range of treatments and participate in activities connected with exhibitions in a busy museum.

There will also be good opportunities for research and technical analysis in areas of interest in modern/contemporary art on paper. The whole Conservation Department is well-equipped for analytic studies. One half-day a week can be used for visiting galleries and museums or for any activity connected with artists' work, technical studies, etc.

Stipend: \$21,000 plus benefits, which includes a month's vacation. Applicants should send a resumé with references to: Antoinette King, Director of Conservation, The Museum of Modern Art, 11 West 53rd Street, New York, NY 10019. Equal Opportunity Employer m/f.

## Postgraduate Fellowships

The Philadelphia Museum of Art will offer postgraduate fellowships in paintings and objects conservation to begin September 1, 1990. They are intended for individuals who have completed a graduate training program in art conservation or have equivalent experience. Each fellowship includes a stipend of \$18,000 plus health insurance and a travel supplement of \$3,000.

Applicants should submit to the address below: a statement of the candidate's interest in applying for the fellowship; resumé; transcripts of undergraduate courses of academic study; and several samples of examination reports and treatment records with photographs. Two supporting letters from conservation professionals familiar with the candidate's work and one letter of personal reference should be sent directly to: Marigene H. Butler, Head of Conservation, Philadelphia Museum of Art, P.O. Box 7646, Philadelphia, PA 19101-7646. Application deadline is March

1, 1990. Final decisions will be made by March 31, 1990.

## Two Year Advanced Internship Art on Paper or Book Conservation

The Northeast Document Conservation Center, moving in the spring to a new climate controlled facility in Andover twice its present size, is again offering an advanced internship in paper or book conservation. The position will be supported by the Andrew W. Mellon Foundation. To begin in August or September 1990, it will run for two years and will include liberal travel benefits. Applicants should have completed a graduate conservation program or have equivalent educational and work experience with a specialty in either art on paper or book conservation. Candidates should enjoy working productively on a variety of historic and artistically important materials. Since 1980, NEDCC advanced internships have provided excellent learning opportunities rich in hands-on experience. Following the internship, there is a good chance of a permanent position at NEDCC. Please send a letter of intent, resumé, and three letters of recommendation to: Mary Todd Glaser, NEDCC, 24 School Street, Andover, MA 01810. State whether your interest is in flat paper or book conservation. Deadline: March 1, 1990.

## Paper Conservation Intern

Nine-month, non-renewable internship for paper conservation student who would work in the Conservation Bindery and the Paper Conservation Laboratory under Deborah Evetts, Book Conservator, and Patricia Reyes, Mellon Conservator, at the Pierpont Morgan Library.

Salary from September 1, 1990 to May 31, 1991 - \$15,000 (3/4 of annualized salary of \$20,000). Additional benefits include health and major medical insurance, 17 days paid vacation, and support for attending the AIC conference.

Candidates should have completed three years of training in a recognized conservation school or have equivalent training and professional experience. U.S. citizenship or permanent residency required.

Send resumé, a short description of interests, letters of support from two conservation professionals familiar with your work, and copies of two reports on conservation treatments accomplished since the completion of academic training or apprenticeship to: Miss Evetts or Mrs. Reyes at the Pierpont Morgan Library, 29 East 36th Street, New York, NY 10016.

Applications will be received until the position is filled.

## Postgraduate Conservation Fellowships

The Walters Art Gallery is offering an Andrew W. Mellon Fellowship from September 1990 through August 1991, and renewable for a second year. The position is open to candidates with a specialization in either Painting or Object Conservation.

Pending notification of funding approval, a second position, with a specialization in Painting Conservation, may be available for the same period.

Conservation treatments will be chosen to serve the Fellows training requirements and interests as well as the museum's priorities. A research project related to the collections of The Walters and culminating in a publishable paper will also be an important component of the Fellowship. In all other respects, Fellows serve as active staff members of the Division of Conservation.

The stipend for the first year of the Fellowship will be \$21,000 plus benefits, with a travel/research allowance of \$3,100.

Candidates should have graduated from a recognized conservation training program, or have equivalent experience.

Send a letter of application with curriculum vitae to: Terry Drayman Weisser, Director of Conservation and Technical Research, The Walters Art Gallery, 600 N. Charles Street, Baltimore, MD 21201. Equal Opportunity Employer m/f.

## Getty Senior Fellowship

The Art Conservation Department of Buffalo State College announces its first Getty Senior Fellowship which will enable a mid-career conservator or allied professional (e.g. art historian, curator, scientist) to spend from 4 to 11 months in the department within the period of August 1, 1990 - June 30, 1991. The Fellow will be expected to carry out, either alone or in collaboration with department colleagues, at least one special study or research project that will be of significance to conservation. He/she will interact with department faculty and students by contributing to various components of the department's instructional program. The Fellowship stipend is \$2,500 per month. An initial application, consisting of a resumé and an outline of proposed fellowship activities, must be submitted by March 1, 1990 to: Director, Art Conservation Department, RH 230, Buffalo State College, 1300 Elmwood Ave, Buffalo, NY 14222. Information on the complete Fellowship application procedure and deadlines, as well as on the department, will be provided on request. Funding of the Fellowship is provided through a 1985 Getty Conservation Institute endowment grant.

## Post Graduate Research and Teaching Fellowship

The Conservation Center of the Institute of Fine Arts invites applications for the 1990-1991 Post Graduate Research and Teaching Fellowship.

Purpose: To strengthen the discipline of conservation by supporting the work of young conservators and encouraging interaction between them and the faculty and students of the Institute of Fine Arts and Conservation Center.

Eligibility: Recent graduates of a graduate level conservation training program.

Stipend: \$20,000, 12 month appointment, September 1990-August 1991 (renewable).

Duties: The Fellow is expected to pursue his or her own research while at the Conservation Center. The Fellow shall supervise student projects and help with the conservation/laboratory and instrumental instruction. It is hoped that the Fellow will contribute to the intellectual life of the Institute on all levels, including an informal sharing of knowledge with the Institute's faculty and students. Applications: Applications, including a curriculum vitae and a statement of proposed research should be sent to: M. Holben Ellis, Chairman, Conservation Center, 14 East 78th Street, New York, NY 10021.

# POSITIONS AVAILABLE

## Textile Conservator

The Panhandle-Plains Historical Museum is seeking a Senior Textile Conservator or an Associate Textile Conservator for its Conservation Center. The individual will independently perform all aspects of textile conservation including consultation, examination, treatment, and documentation for outside clients and the Museum. With the responsibility for managing a modern, well-equipped textile conservation laboratory, the conservator will have a unique opportunity to help determine the future directions of the Center. Candidates should be graduates of a recognized textile



conservation training program or have equivalent training and experience. Salary and position commensurate with qualifications. Contact: D. Ryan Smith, Director, Box 967, W.T. Station, Canyon, Texas 79016.

### Textile Conservator

The Textile Conservation Workshop, a regional textile conservation laboratory in South Salem, New York is offering a permanent staff position to a qualified applicant. Responsibilities will include the analysis, treatment and documentation of the wide variety of textile artifacts received by the laboratory. Duties also include participation in field service surveys, on-site projects and writing of survey reports.

Experience and knowledge in textile conservation methodology, as well as relevant academic training, which may include art, art history, textiles, polymer chemistry or conservation, are required for this full time position. Salary is competitive, based on experience.

Send letter of application, with resumé and two references to: Patsy Orlofsky, Executive Director, The Textile Conservation Workshop, South Salem, NY 10590.

### Art Conservator I Paper Art Conservator I Textiles

The Conservation Services Laboratory of the Detroit Institute of Arts seeks individuals qualifying for the above positions. Candidates must have a Master's degree in Art Conservation or a combination of education and training to warrant equivalent recognition. Significant experience in the conservation of works of art, knowledge of artistic materials and various techniques used in dating and authenticating works of art are required. Responsibilities include the examination, technical analysis, preparation of condition reports for systematic catalog, care and treatment of works of art from the permanent collection of the DIA and various museums throughout the State of Michigan, work on exhibitions hosted or organized by the DIA, domestic or international travel and other related duties. Salary commensurate with experience: Level I (Assistant) \$24,700 to \$27,800. Generous benefits. For information about these positions contact: Mrs. Mildred Coleman, the Detroit Institute of Arts, 5200 Woodward Avenue, Detroit, MI 48202; (313) 833-1929.

Non-residents may apply, but must establish residence in the City of Detroit at time of hire. Send resumé in confidence no later than February 5, 1990 to: Mr. Michael Jozwik, Personnel Department, City of Detroit, 314 City County Building, Detroit, MI 48226; (313) 224-3718. A MERIT SYSTEM/EQUAL OPPORTUNITY EMPLOYER.

### Archivist and Manuscripts Curator

Applications are invited for the above professional position at the Cline Library, Northern Arizona University. Advertised position. Salary: \$24,000. 12-month contract with academic professional status. Job description is available upon request. Send letter of application, resumé, and names and addresses of three references to: Jean D. Collins, University Librarian, Cline Library, P.O. Box 6022, Flagstaff, AZ 86011; (602)523-6802. Review of applications will begin December 15, 1989. Northern Arizona University is an Equal Employment Opportunity—Affirmative Action employer, with the advancement of women and minorities as an institutional commitment.

### Conservation Positions

Associate or Assistant Conservation Chemist and Assistant Textile Conservator sought for the Los Angeles County Museum of Art (LACMA). Both are civil service positions and subject to all applicable

rulings thereof. Chemist position (level to be determined by the successful candidate's qualifications and experience) responsibilities are in the technical study of works of art and conservation science research, as well as functioning as immediate assistant to the Senior Conservation Chemist. The Associate or Assistant Conservation Chemist position requires an MS or BS, respectively, in the physical sciences, or equivalent education, and previous experience in the technical study of art objects or conservation science. Assistant Textile Conservator is the immediate assistant to the Textiles Conservator and participates in: examination, treatment and preservation of LACMA's costumes and textiles; conservation activities associated with loans, temporary and travelling exhibitions; and research. This position requires a BA/BS and an advanced degree or certificate from a recognized conservation training program or a similar level of training and experience. Both positions available immediately. Benefits package competitive; under applicable rules, salary commensurate with experience with the starting salary for the Associate and Assistant Positions respectively being \$2,598 and \$2,268 per month. To apply: submit curriculum vitae or resumé, including a list of any published scholarly articles, and three professional and/or academic references with phone numbers to: Scott Setterberg, Personnel Manager, Los Angeles County Museum of Art, 9505 Wilshire Boulevard, Los Angeles, CA 90036. AA/EOE.

### Objects Conservator

The History Division of the Natural History Museum Foundation of Los Angeles County seeks to fill a position as conservator of objects.

Responsibilities include a full range of conservation work including maintenance and treatment of a diversified collection, recommendations on storage and handling, and development and operation of a conservation laboratory and facilities. Applicant should be able to work independently and to organize and manage projects.

Applicants are sought with the following qualifications: Degree or certification in conservation or the equivalent from an accredited institution, plus significant work experience in museum or conservation center; mechanical aptitude for performing conservation treatments on collection materials; interpersonal skills; familiarity with preservation and conservation issues; management and planning experience; grant writing experience. Salary range of \$37,000-\$46,000, to be determined by education and experience.

All applicants must satisfy an employee eligibility verification. The Foundation is an active Equal Opportunity Employer. Application materials, including resumé and names of three references must be submitted by January 31, 1990 to: Donald Chaput, History Division, Natural History Museum, 900 Exposition Boulevard, Los Angeles, CA 90007.

### Conservation Assistant

The Brooklyn Museum is seeking an advanced conservation assistant to examine Museum collections to be included in an exhibition of Spanish Colonial art scheduled for 1992. The successful candidate should have graduate training in conservation or the equivalent. The assistant will work under the direct supervision of staff objects conservators and complete a survey of polychrome wood, silver, and leather objects selected by the curatorial staff for inclusion in the 1992 exhibition. The survey will be used to establish conservation treatment priorities and installation requirements. The assistant will research and identify materials and techniques of selected objects. The identifications will be designed to answer curatorial questions and will contribute to the interpretation of these collections in the catalog entries. This position is funded by the National Endowment for the

Humanities. Send resumé to: Personnel Department, The Brooklyn Museum, 200 Eastern Parkway, Brooklyn, NY 11238, U.S.A. M/F/EOE.

### Objects Conservator

The Brooklyn Museum seeks a conservator of objects. Candidate should have museum experience and be able to work with a diversified collection. Duties will include conditioning, maintaining and treating our collections and carrying out other department responsibilities, such as making recommendations on handling, loans and acquisitions, and working with interns. The candidate should have a degree in conservation or the equivalent, plus significant work experience. Send resumé to: Personnel Department, The Brooklyn Museum, 200 Eastern Parkway, Brooklyn, NY 11238, U.S.A. M/F/EOE.

### Costumes and Textiles Conservator

The Brooklyn Museum is seeking a conservator of textiles and costumes. Each candidate should have museum experience and be able to work with a diversified collection. The candidates should have a degree in conservation or the equivalent, plus significant work experience. Under the direction of the Chief Conservator, and coordinated with the activities of the Museum's Conservation Department, the successful candidate's duties will include conditioning, maintaining and treating our collections of flat and three dimensional textiles, and carrying out other Conservation Departmental responsibilities, for example making recommendations on loans, handling, storage, reviewing acquisitions, and working with interns and maintaining the laboratory. The conservator will assist in the start-up of a museum-wide conservation program to care for the Museum's entire collections of textiles and costumes. Send resumé to: Personnel Department, The Brooklyn Museum, 200 Eastern Parkway, Brooklyn, NY 11238. U.S.A. M/F/EOE.

### Architectural Conservator (Associate)

The Colonial Williamsburg Foundation is seeking an Associate Architectural Conservator beginning early 1990 to specialize in preserving brick structures. Will monitor maintenance activities that impacts on original brickwork and the condition of deteriorating brickwork for condition reports. Analyzes brick and mortar to determine composition of homemade bricks, conducts research to test new materials and methodologies, performs laboratory procedures for analyzing brick and mortar, develops and carries out conservation of historic structures. Position requires a bachelor's degree in an architectural history or preservation program, plus 3 years practical experience in architectural conservation and detailed knowledge of brick manufacturing, mortar deterioration mechanisms and architectural conservation methodologies. Competitive salary, excellent benefits and relocation paid. Send resumé to: Employment Specialist, The Colonial Williamsburg Foundation, P.O. Box C, Williamsburg, VA 23187.

### Executive Director

The Conservation Center for Art and Historic Artifacts (CCAHA) seeks a dynamic, professional leader. The conservation center is a nonprofit regional conservation laboratory specializing in the conservation of works on paper including art on paper, library and archival materials, photographs, and other paper-related materials for over 175 member-institutions and other private and institutional clients. Additional services provided include consultation and educational programs. Under the authority of a board of directors, the executive director is responsible for overall administration and operations, including management of a \$650,000 annual budget and a 20-member staff,



marketing of services, fund raising, and long-range planning.

Position requires strong administrative skills and proven ability to represent institution publicly. Training in conservation need not be a requirement. Significant relevant experience in management required.

Send application, resumé, and three references to: Search Committee, The Conservation Center for Art and Historic Artifacts, 264 South 23rd Street, Philadelphia, PA 19103.

#### Assistant Objects Conservator

Museum Specialist/GS-1016-09, \$23,846.00 per annum, \$11.43 per hour. Duties: Conducts systematic, second-level condition surveys of archaeological, ethnographic, and historical artifacts in the Center and in field areas; submits survey reports and treatment proposals for review; and treats those objects using approved proposals. This position is temporary, subject to funding; initial appointment not to exceed one year. Qualifications: 3 years general and 2 years specialized experience or 4 years college and completion of graduate study can be substituted for up to 1 year of the required specialized experience.

Apply: Submit SF-171 or make written inquiry to request Recruitment Bulletin No. 90-01 and necessary forms. Completed applications must be received by February 1, 1990. Resumes or other application materials are not acceptable. Send inquiries or completed forms to: Personnel, Western Archaeological and Conservation Center/National Park Service, P.O. Box 41058; Tucson, AZ 85717.

#### Faculty Position in Historic Preservation

Assistant or associate professor level. The Graduate School of Architecture, Planning and Preservation of Columbia University is seeking applicants for a full-time teaching position in the Historic Preservation program's building conservation sector. Applicants should have recognized standing in the field and have demonstrated experience in research, practice, and the development of academic programs. Qualifications should include a graduate degree in architecture, building conservation, or related fields; teaching and/or professional experience; laboratory skills; and demonstrated capabilities in pre-modern and modern structures and landscapes. The applicant should be proficient and able to teach introductory and advanced conservation science and corresponding labs in addition to his/her area of expertise. Salary and rank will be commensurate with training and academic performance. The appointment will begin on July 1, 1990. Application Procedure:

By April 1, 1990, applicants should respond with a letter of interest, curriculum vitae, names of three ref-

erences, and examples of their work. Materials should be sent to: Bernard Tschumi, Dean, Graduate School of Architecture, Planning and Preservation, 402 Avery Hall, Columbia University, New York, NY 10027.

Columbia is an equal opportunity/affirmative action employer and encourages applications from women and minorities.

#### Senior Object Conservator

The Milwaukee Public Museum, recognized as one of the top five natural and human history museums in the United States, has an opening for the position of Senior Object Conservator. The responsibilities include the management of the Conservation Section, supervision of staff, involvement in planning of exhibition and storage renovations, grant writing and the treatment and preservation of a wide range of objects.

This is a permanent position, in the Executive Compensation Plan, with a salary range of \$42,364 - \$52,955 - \$58,250 depending upon qualifications. The ideal candidate should have a graduate degree in conservation or the equivalent and a minimum of five years experience in a conservation laboratory. Please send resumes to: Dr. Barry Rosen, Director, Milwaukee Public Museum, 800 West Wells Street, Milwaukee, WI 53233. Equal Opportunity Employer.

#### Paper Conservator

The Menil Collection in Houston, Texas, seeks an experienced conservator of works of art on paper for a full-time position. The conservator's responsibilities will include establishing priorities for the preservation of a substantial and important collection of prints, photographs, and drawings, executing appropriate treatments, and advising on matters related to the exhibition and study of paper. The applicant's work experience, technical skill, and writing ability must allow for independent judgement and autonomous treatments that are thoroughly investigated and clearly documented. A prerequisite for this position is an interest in exploring the issues of conserving modern art and researching the materials, techniques and ideas employed by artists represented in the collection. Excellent benefits and a competitive salary commensurate with experience, academic credentials, and training will be offered. Candidates should send a curriculum vitae and list of professional references to:

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Carol Mancusi-Ungaro, Chief Conservator, The Menil Collection, 1511 Branard, Houston, TX 77006.

#### Assistant Objects Conservator

The Shelburne Museum in Vermont seeks an Objects Conservator for an 18 month IMS funded position to conserve selected pieces from Shelburne's comprehensive Folk Art collection. Applicants should have experience in conservation of painted surfaces and a graduate degree in conservation or equivalent experience.

Applicant will work with other conservators and interns in a newly expanded and renovated conservation laboratory. Project is scheduled to begin between March and June 1990. Annual salary \$21,500 plus travel and benefits. Deadline for Application is January 31, 1990. Interviews will be held in February. Applicants should send resumé and letter of interest to: Valerie Reich, Conservation Department, Shelburne Museum, Route 7, Shelburne, Vermont 05482. Call: (802)985-3346 x 354 for more information.

#### Furniture Restorer

Sotheby's Restoration is looking for an expert furniture finisher with a wide range of traditional finishing experience. Must be able to train apprentices and supervise. All major benefits at \$24,000. Please send resumes to: Sotheby's Restoration, P.O. Box 213, Claverack, NY 12513.

**AIC**

**Newsletter**

**The American Institute for  
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and Artistic Works**

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# Newsletter

THE AMERICAN INSTITUTE FOR CONSERVATION  
OF HISTORIC AND ARTISTIC WORKS

Volume 15, Number 2

March 1990

## The Results Are In: 1989 AIC Salary Survey

In November 1989, as part of our strategic planning effort, the AIC conducted a salary survey of the membership. Four-hundred and eleven members out of a total of 2,264 individual members (18 percent) responded to the questionnaire. A complete tally of the responses to all questions is presented on pages 10 and 11. Some interesting results concerning income distribution are: 32 percent of the respondents earn less than \$25,000 and 25 percent earn between \$30,000 and \$40,000 per year. Although 19 percent earn between \$40,000 and \$60,000, only 8 percent earn more than \$60,000.

Income distribution by geographic location does not vary much except that the Southeast has the highest percentage (14 percent) earning between \$10,000 to \$15,000 and the smallest percentage earning between \$30,000 and \$50,000. Many responding members (45.7 percent) gain all of their income from non-profit institutions. Another 16.6 percent earn between 70 and 90 percent of their income from non-profit institutions; 18.4 percent earn all their income as self-employed conservators in private practice. Distribution of income by specialties shows conservation scientists and administrators earn most and textile conservators earn least.

With respect to fringe benefits relating directly to AIC: 26 percent of the respondents indicated that their employers pay their AIC dues; the majority (71 percent), however, receive no dues support. Funds for travel to the annual meeting are received by 44 per-

cent; 50 percent have their registration fees paid; and 38 percent receive per diem. Partial support is provided to approximately 17 percent of the respondents. About 39 percent get no support to attend the annual meeting.

The salary survey shows the AIC demographics as follows: an overwhelming majority of the respondents are white, most are female, most are 30 to 39 in age, and most work in the mid-Atlantic states. The difference between apprentice and academic training of the respondents is small (6 percent). A clear majority have more than ten years of experience.

The results of this survey are critical to and form an integral part of the strategic plan. Moreover, the survey points out the need for conservators to work with other professional staff at cultural non-profit institutions to increase salary levels in the entire field.

The Board and staff extend special thanks to the members who took time from their busy

schedules and made the effort to complete the survey. Their help is truly appreciated. Should you have questions about any aspects of the data, please write or call.

### *Something for Everyone...*

I hope you're all planning to come to Richmond for the Annual Meeting. I think its going to be one of the best meetings in a long time.

The traditional schedule of a two day general session followed by two days of specialty group sessions has been changed so that some specialty groups will meet Thursday afternoon and Friday morning, while others will meet all day Sunday. The papers for the general session are an interesting mix and some are provocative—thanks to the many people who submitted proposals for consideration. A special section of the general session will discuss mass treatments, ethical, technical and political considerations, a topic which cuts across all specialties. The pre-session will deal with the conservator's role in traveling exhibitions, and the general (business) meeting will include a presentation of the *Strategic Plan* and a discussion and vote on the new *Code of Ethics and Standards of Practice*. This is an important document and we hope you will participate in its final acceptance.

The Virginia Museum of Fine Arts and the Valentine Museum will host receptions for meeting participants and the local arrangements committee has organized several tours to nearby sites.

Again, let me urge you to plan to attend. There will be something for everyone, plus the chance to meet with old friends and make new ones. I'm looking forward to seeing all of you in Richmond.—Paul Himmelstein, Vice President, and Program Chair.



## From the President

This *Newsletter* contains many highly interesting points of information including Paul Himmelstein's invitation to the annual meeting in Richmond. I hope that many of you will heed his call and make plans to attend. This will be a very important meeting featuring discussions of the new *Code of Ethics and Standards of Practice*, changes in the *Bylaws*, and the *Strategic Plan*. The new arrangement of the program looks truly exciting. Indeed, this is a meeting that you will not want to miss.

Another section of this *Newsletter* which you may find especially interesting contains the results of the 1989 Salary Survey. A brief analysis of the data prepared by our Executive Director, Sarah Rosenberg, appears on page 1. There are many questions which can be raised by close scrutiny of this information. However, one issue seems to me worth special mention and discussion.

Although the answers to the question on ethnic background are not likely to surprise many of us, they certainly should cause us all serious concern. Minority representation in our profession is negligible: 94 percent of the respondents were white, 1 percent black, 2 percent Hispanic, 2 percent Asian, and 0.5 percent Native American! These numbers are clearly neither representative of the population as a whole nor of the community of users and supporters of cultural institutions.

This problem is not unique to conservation; it is pervasive throughout the museum profession. Last month, as the official representative of AIC, I attended the winter meeting of the AAM Council. One of the major, if not most important and urgent issues discussed at the meeting was the same problem: our institutions do not represent the multi-cultural diversity of our society in staffing or programming.

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The *Newsletter* is mailed to members for \$8 per year as a portion of annual membership dues.

Opinions expressed in the Letters to the Editor column are those of the contributors and not official statements of the AIC. Responsibility for the materials/methods described herein rests solely with the contributors.

Copy must be typed double-spaced and sent to the AIC National Office; the next deadline is April 1, 1990. We reserve the right to edit for brevity and clarity.

The AIC accepts position available ads only from equal opportunity employers. The cost of Position Available, Grants and Internships, and Classified Ads is: \$.75 per word for members and \$1.50 per word for non-members; minimum charge is \$50.00. Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1.

The cost of Commercial Ads is: 1/4 column \$120.00; 1/2 column \$200.00; 1/2 page \$300; one full page \$500.00. Deadlines for space reservation are February 1, April 1, June 1, August 1, October 1, and December 1.

Newsletter staff: Katherleen Betts, Editor. Marcia M. Anderson, Production Editor. Rebecca Rushfield, Contributing Editor.

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We should not underestimate the seriousness of this situation! Of course, there is the fundamental moral aspect, which we could discuss at great length. But for those who are inclined to forego such ethical discussions, preferring a practical approach, let me raise another argument. Our nation's cultural institutions, as tax-exempt non-profits, as well as recipients of grants from government agencies, are dependent on the political goodwill of the voters. Many of the ethnic groups which traditionally have been silent minorities have recently actively established communal identities and demand fair and equitable representation in all aspects of public life. Should the museum community alienate these groups, there could be serious repercussions, certainly in times of economic stress, in the areas of tax legislation and government support.

Clearly the museum profession, including the conservation component, faces a great challenge. We have to attract a much larger representation of minority groups to our profession. At the same time, as our salary survey as well as that of AAMD indicates the monetary rewards are hardly a reason for anyone to consider a career in these fields. Hence, we will have to go out and convey to minority groups what makes us choose and enjoy our profession—the intangible rewards which studying, working and being in close contact with the artifact bring us.

AIC's *Strategic Plan* has been finalized and the Board will present it for discussion to the membership and to the newly formed Advisory Council in Richmond. One major programmatic section of this plan deals with the outreach activities of AIC and includes a program for outreach to schools and colleges, with special attention to minority recruitment. Clearly AIC cannot deal with this enormous problem in isolation. This is an issue which affects the museum community as a whole and AIC will need to collaborate and coordinate its efforts closely with AAM and other related organizations. At the AIC Advisory Council Meeting, we will certainly raise this issue for further discussion and try to identify methods of concerted action. Meanwhile, I think that we all should give serious thought to how we can address this challenge: making our profession responsive to and representative of the cultural diversity of our society. I welcome your thoughts, comments and ideas!—Lambertus van Zelst.

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## From the Executive Director

If days of the year could be given awards, the first of February would win the one for the most deadlines proclaimed by the office and missed by our members. We must admit puzzlement about how deadlines set a year in advance (with timely reminders) managed to be missed. One notable exception is students at conservation training programs who met their February 1 deadline for submission of applications to the FAIC endowment funds: thirty-nine arrived on schedule.

February first was also the deadline for receipt of dues renewals prior to penalty fees taking effect. I am pleased to report that this year many more members (1,679 members out of 2,535—or 66 percent) have renewed on time. A second renewal notice was sent in late January. Members whose dues were paid and received in the office after January 26th can disregard the second notice. Prompt payment will be greatly appreciated from those who have yet to send in their checks.

We are making good progress attracting new members. As of February 2nd, we have enrolled 73 new members. Our goal for 1990 is 400. Please continue to urge your colleagues who are not members, or institutions that should be, to join the AIC. A call to the office is all that is needed to start the process. Application forms go out on the same day that calls are received.

Registration packets for the 1990 annual meeting were mailed in late February. Members who have not yet received a packet should contact the AIC office. Remember the DEADLINE for the advantageous "Early Bird" registration is APRIL 19th. The staff joins Paul Himmelstein, Program Chair, in inviting you to attend our 18th annual meeting which, as Paul notes elsewhere in this *Newsletter*, promises to be the best ever.

The complete results of the salary survey appear in the center fold. Four hundred and eleven members (18 percent) out of a total of 2,264 responded to the questionnaire—a somewhat smaller response than the membership needs survey garnered (30 percent). The results of the survey are critical to and form an integral part of the *Strategic Plan*.

And speaking of the *Strategic Plan*, the final draft is scheduled for review by the Board at its forthcoming meeting (February 26-27). Copies of the *Plan* will be mailed to the membership in mid-April. The mailing will also include the slate of officers for 1990-91, proposals for changes in the bylaws, and the proposed revision of the *Code of Ethics and Standards of Practice*. Please study these documents carefully and come prepared to vote on the proposed bylaws changes, the slate of officers, and the *Code of Ethics and Standards of Practice*—three more good reasons for attending the Richmond meeting.

We are heartened by the increase in the number of articles submitted to the *JAIC* for review. We now have a good pool of articles under review for the Fall 1990 issue. Authors of articles accepted for the Spring issue have been notified, the manuscripts are being copyedited, and we expect to have the Spring issue in the mail to you in May. If you gave a paper at the Cincinnati meeting and have not yet submitted a manuscript to the *JAIC*, please do so. Other original manuscripts are also welcome. We are also pleased to announce the availability of the *JAIC Cumulative Index*.



*A teddy bear in distress is the subject of one of the many recent requests for referrals received by AIC.*

Every day brings us many requests for referrals—by phone and in writing—some more urgent than others. One recent request, accompanied by the photo shown above, read: "I have rescued from my attic, where it has lain for 40 years, a very old teddy bear, it must be at least 65 to 70 years old, the sawdust stuffing has settled, is not distributed properly in the limbs and torso. It is badly in need of restoration, which I cannot attempt myself. It is 22" tall, and has the long snout that makes it look very realistic. The arms are movable at the shoulders, the legs at the hips, and the head turns...." Our newly devised computer system was equal to the task. We responded quickly to this, as we do to a wide variety of other less unusual requests.

The legislative front has been quiet of late. Congress reconvened on January 23rd, but has yet to mark up the Visual Artists' Rights Act of 1990. In March, I plan to attend the annual "Arts Advocacy Day" on Capitol Hill and will acquaint legislators with AIC concerns and views. I will also attend the reauthorization hearings for the NEA, NEH, and IMS and report on these in the next *Newsletter*.

I am sad to relate that, despite having made considerable progress toward recovery from his accident in early September, John Lambrou is still unable to take up his former duties and, to our regret, will not be returning to the AIC. Despite the ever increasing work-load, the other staff members are holding the fort and doing excellent work. All the staff look forward to seeing you in Richmond.—Sarah Z. Rosenberg.

### REPAIR CALF

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## A Thank You From the JAIC Editor

As Editor of the *Journal of the American Institute for Conservation* I receive important help from the associate editors and manuscript reviewers. I depend on their expertise, and their advice is invaluable to me in making decisions about manuscripts submitted for publication. I intend to see that the *Journal* meets the best professional standards and this means that the quality of the papers should be high.

Six associate editors have been on the Editorial Board for a number of years and they have made a very real contribution to JAIC. They are: Meg Loew Craft, Robert Futernick, Norman Muller, Richard Newman, Leslie Smith, and Christopher Tahk. In addition, four associate editors have recently been added to the Board. They are: Robert Espinosa, Laurence Pace, Catherine Sease, and Paul Whitmore. I am very pleased to welcome them to the Editorial Board.

Each manuscript is reviewed by at least two reviewers, and their comments enable the associate editor to make recommendations to the editor. Being a reviewer takes time and objectivity as well as knowledge of a particular subject. It is not an easy job. These reviewers have rendered an important service to JAIC. Below is a partial list of reviewers who have served over the past few years. We will publish an addendum.

Carol Aiken  
John Arney  
Timothy Barrett  
Sandra R. Blackard  
Victoria Blyth-Hill  
Marigene Butler  
Jane Carpenter-Poliquin  
W. Thomas Chase  
E. Rene de la Rie  
Robert Espinosa  
Eugene Farrell  
Inge Fiedler  
Melanie Gifford

Helen Alten  
Norbert Baer  
Fred Billmeyer  
Susan S. Blakney  
Martin Burke  
Gregory Byrne  
Robin Chamberlain  
Bruce Christman  
Antoinette Dwan  
Don Etherington  
Robert Feller  
Gary Frost  
David Goist

Virginia Greene  
Patricia Hatchfield  
Paul Himmelstein  
Benita Johnson  
Jay W. Krueger  
Margaret Leveque  
Andrew Lins  
Barbara Mangum  
Walter McCrone  
Heiki Miksh  
Richard Newman  
Thomas Parker  
Roy Perkinson  
Mary K. Porter  
Brian L. Ramer  
Dan Riss  
Max Saltzman  
Catherine Sease  
Katherine Singley  
Leon Stodulski  
Donna Strahan  
Dianne van der Reyden  
Judith Walsh  
George Wheeler  
Richard Wolbers

Eric Hansen  
Klaus B. Hendricks  
Norman Indictor  
Alexander Katlan  
Dan Kushel  
Henry Lie  
William P. Lull  
Helen Mar Parkin  
John M. Messinger II  
Robert Mussey  
Scott Odell  
Charles Patterson  
Dennis Piechota  
Alan Postlethwaite  
George Reilly  
Carolyn Rose  
Norma Searle  
Chandru Shahani  
Carol Snow  
Nathan Stelow  
Paul A. Tucker  
David Von Endt  
Terry Weisser  
Marc Williams

Recently a number of AIC members have volunteered to be reviewers and I appreciate their willingness to help. They are:

Sharon D. Blank  
Michael Heslip  
Ellen Pearlstein  
Julie A. Reilly  
Paul Storch

Carol Grissom  
Ian Hodgkinson  
William A. Real  
Sally Y. Shelton  
Judith Walsh

Finally, I want to thank Marcia Anderson, Production Editor, for her efficient coordination of the manuscript review process and production of the *Journal* and for her help in maintaining our schedule. Our intent is that contributors wait a minimum amount of time to hear the status of their papers and to have the *Journal* appear on schedule.—Elisabeth West FitzHugh, Editor, JAIC.

## AIC PROFILE: Robert Dilworth



Since joining the AIC staff as Administrative Assistant last October, Robert Dilworth has been busy administering the FAIC Referral System, answering hundreds of requests for information and publications and processing endowment

applications, but he has found time for special projects as well. He has completed the first *JAIC Cumulative Index* (which is now available from the AIC Office), and the *Preprints Cumula-*

*tive Index*, (which will appear in the 1990 Abstracts), and he has instituted a membership inquiry-tracking database.

Originally from the D.C. area, Rob graduated from the College of William and Mary with a double major in economics and English. He believes this background has been useful as it combines analytical with communication skills, but he notes that his college art history classes have helped him the most with his AIC duties—especially with the referral system.

His future plans include the pursuit of a graduate degree in architecture. In the meantime, he hopes to initiate and complete new projects and learn more about the various aspects of AIC.

Rob observes that, "It's nice to work for an organization that's involved in something as positive as conservation. I could never become cynical about promoting it."



## Health and Safety Committee

The AIC Board has asked the Health and Safety Committee to report on OSHA changes that influence the membership. For that reason, the committee has asked Monona Rossol to write an article on the important OSHA "Right-to-Know" laws. Monona lectures widely on health and safety issues, is Director of Arts, Crafts, and Theater Safety, is an industrial hygienist, as well as being on the Health and Safety Committee.—Patricia Hamm, Chair, Health and Safety Committee.

### Art Conservation and the Right-To-Know

Concerns about health and our environment have resulted in the enactment of more regulations to control and restrict our use and disposal of products and chemicals. This article will concentrate on those health, safety and environmental laws which affect our jobs, especially "Right-to-Know" laws.

#### OCCUPATIONAL HEALTH AND SAFETY LAWS—

Both the United States and Canada have very complex regulations governing the relationship between employer and employee. However, whether the regulations are called the Occupational Safety and Health Act (OSHA in the U.S.) or Occupational Health and Safety Act (OHS in Canada), their main purpose is very simple—to protect workers.

The OSHA general duty clause reads, in part, that the "employer shall furnish...employment and a place of employment which are free from recognized hazards." The Canadian OHS Act requires employers and supervisors to "take every precaution reasonable in the circumstances for the protection of a worker."

These brief general statements serve as the foundation for complex regulatory structures. The regulations address chemical exposures, noise, ladder and scaffold safety, machinery guarding, and a host of other subjects. Although the regulations are not very reader-friendly, all of us should become as familiar with them as possible.

If you do not have the regulations at hand, call your nearest Department of Labor and obtain a free copy. Ask for the General Industry Standards (CFR 1900-1910) in the U.S., and the Regulations for Industrial Establishments in Canada. If you do large restoration jobs on site in the U.S., ask for the Construction Industry Standards (29 CFR 1926/1910).

**THE RIGHT-TO-KNOW**—Among these federal regulations in the U.S. and Canada are the recently instituted "Right-to-Know" laws. In the U.S., the federal right-to-know law is called the OSHA Hazard Communication Standard (HAZCOM). Originally covering only manufacturers, this federal law was extended to cover all employers (including non-manufacturing) in September 1987. This happened only after a number of states had already enacted similar regulations. As a result, essentially ALL employees in the United States now are covered by either a state or federal right-to-know law. Even federal workers, so long exempt from OSHA regulations, come under HAZCOM.

There is a similar history in Canada with the resulting enactment of the federal Workplace Hazardous Materials Information System (WHMIS) on October 31, 1988. (About a year later, the United Kingdom also instituted similar laws.)

For the most part, these U.S. and Canadian federal and state/provincial laws require employers to:

1. institute hazard communication programs (often these must include a formally written plan);
2. make a complete inventory of and evaluate all chemicals;
3. ensure that all containers of chemicals in the workplace are properly labeled;
4. obtain Material Safety Data Sheets (MSDSs) on all potentially hazardous products;
5. provide workers access to the inventories and MSDSs;
6. formally train all employees who are potentially exposed to toxic chemicals.

**WHO IS AFFECTED?**—ALMOST ALL EMPLOYEES in the U.S.\* are covered by state right-to-know laws or federal HAZCOM. All employees in Canada are covered by a federal or provincial Workplace Hazardous Materials Information System (WHMIS). All employers in workplaces where hazardous materials are present, therefore, are required to develop programs and train their employees. (The employer is the person or entity that takes the deductions out of the paycheck.)

\*Employees of state and local governments in those states (about 25 states) without an OSHA-approved state plan are still exempt.

**SELF-EMPLOYED CONSERVATORS/TEACHERS** are NOT covered, but may be affected by the laws. For example, if they work as independent contractors or teach at a site where there are employees, all the products and materials they bring onto the premises must conform to the employer's right-to-know program labeling requirements. The way these products are used must also conform.

**TEACHERS IN THE U.S.** have a unique obligation arising from the fact that they usually can be held liable for any harm classroom activities cause their students. To protect their liability, teachers should formally transmit to students right-to-know training about the dangers of classroom materials and processes.

On the ethical side, schools and universities should be leading the right-to-know movement. The art conservation curriculum should include formal health and safety training at levels far above the basic training required by law.

**COMMUNITIES IN THE U.S.** are also affected because these laws interconnect with the community right-to-know laws, also known as the Superfund Amendments and Reauthorization Act (SARA). SARA is administered by the Environmental Protection Agency. SARA affects the way schools, museums, businesses, and other organizations store toxic substances, handle waste, and many other activities. In fact, certain federal or state right-to-know data such as chemical inventories must be made available to individuals in the community if they request it.

**STEPS TO ACHIEVE HAZCOM/WHMIS COMPLIANCE**—First, find out which law applies to you. Call your local Department of Labor and ask them whether you must comply with a state/provincial or federal right-to-know.

Then, ask your Department of Labor for a copy of the law and the regulations which apply to you. Also ask for explanatory materials. Some of the government agencies have prepared guidelines to take you through compliance, step by step.



Although there are small differences between the U.S. and Canadian laws (e.g. the definition of "hazardous" varies, and the Canadian law requires information in French), the two laws require employers to take similar steps toward compliance:

1. Inventory all workplace chemicals. Remember, even products such as bleach and cleaning materials may qualify as hazardous products. List everything. (This is an excellent time to cut down paper work by trimming your inventory; dispose of old, unneeded or seldom-used products.)
2. Identify hazardous products in your inventory. Apply the definition of "hazardous" in the law which applies to you. Generally, this means any chemical which poses either a physical or health hazard. Physically hazardous materials include combustible liquids, compressed gases, flammables, organic peroxides, oxidizers, and unstable/reactive chemicals. Health hazards include chemicals which have either acute or chronic health effects.\*\*
3. Assemble Material Safety Data Sheets (MSDSs) on all hazardous products. Write to manufacturers, distributors and importers of all products on hand for MSDSs. Require MSDSs as a condition of purchase for all new materials.
4. Check all product labels to be sure they comply with the law's labeling requirements. Labels must include: identity of the chemical and hazard information in the form of words, pictures and/or symbols. Consult labeling requirements for your specific federal or state/provincial regulation. Products which do not comply must be eliminated or relabeled. An unlabeled or improperly labeled container is a violation.
5. Prepare and apply proper labels to all containers into which chemicals have been transferred. Chemicals in unlabeled containers which are used up within one shift need not be labeled.
6. Consult MSDSs to identify all operations which use or generate hazardous materials. Be aware that non-hazardous materials when reacted, heated or burned may produce toxic emissions.
7. Make all lists of hazardous materials, collections of MSDSs, and other required written materials readily available to employees. (HAZCOM also requires a written program which details all procedures.)
8. Implement a training program (see Training below.)
9. Check to see if you are responsible for additional state and provincial requirements. In the U.S., the Supreme Court recently upheld (July 3, 1989) the right of states to enforce certain amendments (additions) to the federal HAZCOM law.

\*\*Excluded from this rule under HAZCOM are articles which are not deemed hazardous or which are regulated under other laws. These include: hazardous waste; tobacco and tobacco products; wood or wood products (however wood dust comes under HAZCOM); articles (defined as manufactured items); consumer packaged food, drugs, cosmetics, or alcoholic beverages (for sale or for personal consumption in the workplace); drugs to be administered to patients; and consumer products which are to be used in the same manner as a normal consumer would use them. WHMIS and some state right-to-know laws may differ slightly.

**TRAINING**—All employees in both the U.S. and Canada should already have been trained. If this is not the case, it is imperative to begin as soon as possible. Additional training

should take place whenever new employees are hired or new materials or processes are introduced. Some state laws require yearly retraining as well.

The amount of time the training should take is not specified. This is because the law intends the training requirements to be performance oriented—that is, the employees must be given whatever information they need to understand the hazards of their specific jobs and how to work safely. Often short quizzes are used to verify that the employees have understood the presentation.

Basic training for conservators and teachers usually can be accomplished in a full day. The information which must be communicated includes:

1. The details of the hazard communication program that the employer is conducting, including an explanation of the labeling system, the MSDSs and how employees can obtain and use hazard information.
2. The physical and health hazards of the chemicals in the work area. This should include an explanation of physical hazards, such as fire and explosions, and health hazards, such as how the chemical enters the body and the effects of exposure. Employees should be taught those basic concepts needed to evaluate chemical hazards such as Threshold Limit Values, evaporation rates, and the meaning of other terms found on MSDSs.
3. How employees can protect themselves. This should include information on safe work practices, emergency procedures, use of personal protective equipment, and explanation of the ventilation system and other engineering controls to reduce exposure.
4. How the employer and employees can detect the presence of hazardous chemicals in the work area. This should include training about environmental and medical monitoring conducted by the employer, use of monitoring devices, the visual appearance and odor of chemicals, and any other detection or warning methods.

**ENFORCEMENT**—Many art conservation businesses and schools still may not comply with the right-to-know. Some may hesitate to comply because they are concerned about the cost. It's true. Budgets can be stretched when staff time is allocated to taking the inventory, collecting MSDSs and training employees. OSHA is aware of these expenses and has estimated the cost of compliance for various industries including museums and art galleries (Standard Industrial Code 84) and educational services (SIC 82). OSHA expects the cost of compliance to be budgeted.

Today, OSHA gives more citations for hazard communication violations than for any other rule infraction. (*Outlook: Occupational Safety and Health*, Bureau of National Affairs Special Report, January 10, 1990.) I have participated in program development and training in two cited museums. I can assure you, it is better to set up your program before you are cited, than to do it "under the gun."

Once right-to-know laws are in place, it usually is not difficult or expensive to maintain them. And, in my opinion, the right-to-know laws are creating a much-needed uniform and professional system of chemical awareness, storage and handling in conservation.—Monona Rossol, M.S., M.F.A., Industrial Hygienist.



## Annual Giving Campaign

On behalf of the FAIC Board, I would like to thank everyone who has contributed to the Annual Giving Campaign. As you may already know, last year's interest from the Endowment Funds provided assistance to thirty-seven students to attend the 1989 annual meeting. Forty applications are now being reviewed for the 1990 awards. With your continued support we will be able to provide grants to worthy applicants to the George Stout Memorial Fund, Professional Development Fund, Small Session Fund, and Publications Assist Fund, as well as maintain the other activities of the Foundation.

I also want to take this opportunity to ask those members who have yet to send in their donations, to please join the individuals listed below in supporting the activities of the Foundations.—Virginia Naudé, AIC Treasurer.

### Contributors to the FAIC Annual Giving Campaign (received since the publication of the January Newsletter)

Carole Abercaugh	Gary Wade Alden
Lawrence Bauer	David Bauer
Arthur Beale	Kory Berrett
Deborah Bigelow	Stephen Bonadies
Ruth Bowman	Jeanne Brako
Constance Brooks	Barbara Brown
Barbara Buckley	Marjorie Bullock
Jane Carpenter-Poliquin	Neil Cockerline
Mark Doren	Ursula Dreiholz
Betsy Palmer Eldridge	Echo Evetts
Elisabeth West FitzHugh	Maria Hitchings
Fodera Fine Art Conservation	S.N. Hlopoff
Babette & Daniel Gehrnich	Florence Hodes
Helen Ingalls	Nancy Joan Heller

Douglass Kwart  
Kate Lefferts  
Jack Lucas  
Harold Mailand  
Walter McCrone  
Dr. Pieter Meyers  
Virginia Naudé  
Robert Pilette  
Philip Quatralo  
Patricia Reyes  
Sarah Z. Rosenberg  
David V. St. John  
Shelley Sturman  
F. Christopher Tahk  
Alice Warshaw  
Terry Weisser  
Sara Wolf Green  
Joyce Zucker

Library Binding Service  
Rustin Levenson  
Jane Lynn Merritt  
Helen Mar Parkin  
Eleanor Meldahl  
Lisa Mibach  
Yolanda Davila Ortega  
Jean Portell  
Mr. & Mrs. Brian Ramer  
Ingrid Rose  
Nancy Lee Snow  
Janet Stone  
Jane Sugarman  
Carolyn Tomkiewicz  
Irvin Weiss  
Rosamond Westmoreland  
Shannon Zachary

### Contributions made in memory of Keiko Keyes to the FAIC Professional Development Fund (received since the publication of the January Newsletter):

Doris Hamburg	Edward & Maxine Rosston
Leslie Kruth	Richard Kerschner

## Endowment Application Review

The FAIC has put together a pool of reviewers for the 40 applications received for the 1990 Awards. Each applicant is rated by four reviewers. Notification of the results of the review panel will be mailed to all applicants by the end of March. This should allow ample time for students who applied to the George Stout Memorial Fund to take advantage of the "early bird" registration rate for the annual meeting.

## Letters to the Editor

### AATA will not include AIC Abstracts

After reading the "Letters to the Editor" column in the September 1989 *Newsletter* we felt compelled to express our editorial policy, as affected by the discontinuation of the *Preprints*.

At its late 1988 meeting, the AATA Board of Editors articulated a policy that disallows publication of abstracts when no published paper exists. Thus we cannot publish abstracts of abstracts or conference presentations for which only an abstract is published.

We will of course continue to abstract published conference proceedings as long as the papers are published in their entirety.

While we appreciate the concerns regarding the lack of peer review and the potential danger of using an unrefereed publication as a reference tool, we feel that the AIC membership should be aware that this decision will cause AATA to cover only those papers which are eventually published in the *Journal*.

*nal.*—Jessica Brown, Managing Editor, AATA, The Getty Conservation Institute.

### Response from the AIC President

Although I did not think my comments in the September *Newsletter* "Letters to the Editor" column implied any assumptions regarding the publications policy of AATA, the above articulation of that policy is welcome. If anybody received the impression that AATA publishes abstracts of nonexistent papers, they will now stand corrected.

Rather than giving in to a certain temptation to regard Ms. Brown's letter, especially the last paragraph, as an outside attempt to revive an internal debate, I would like to accept this information in the collegial spirit in which it is doubtlessly offered. As such, it seems to be another excellent argument to convince authors of papers presented at the annual meeting to submit them subsequently for publication in the *Journal*.—Lambertus van Zelst.



**Mary Frederickson** has just returned from Belem, Brazil where she was the conservation lecturer in an international seminar on the "Making of Exhibitions - Constructing Realities." The seminar was a joint venture of the Smithsonian Institution's Office of Museum Programs and the Museo Emilio Goeldi of the Amazon.

**Michael D. Connolly** has resigned from his position of seven years as Objects Conservator at the Indianapolis Museum of Art. He can be reached at: 706 East 81st Street, Indianapolis, IN 46240; (317)253-7351.

The Pacific Regional Conservation Center is pleased to announce that **Laurence A. Pace** has accepted the position of Senior Painting Conservator. His new address is: PRCC-Bishop Museum, P.O. Box 19000-A, Honolulu, HI 96817.

**Roberta Chalfant** has changed her name to **Roberta Pilette**.

The University of Iowa Libraries is pleased to announce the appointment of **Pamela Spitzmueller** as University Conservator. Ms. Spitzmueller came to Iowa from the Library of Congress where she was Rare Book Conservator for six years.

The Data and Archival Damage and Control Centre, owned by **Helene Donnelly**, was the winner of the BBC Radio Times Enterprise Award for Small Businesses, presented by HRH The Princess Royal, in September.

**Ronald S. Harvey** has left the position of Chief Conservator at the Milwaukee Public Museum to open a private practice in objects conservation and consulting near Camden, Maine. His new address is: [REDACTED], Lincolnville, ME 04849.

**Clifford Craine** is pleased to announce the formation of Daedalus, Inc. a private practice in the conservation of sculpture, archaeological artifacts, monuments and architectural ornaments. Daedalus, Inc. is the successor to Dennis and Craine, Associates. The address remains the same.

**Steven Pine** has accepted a position as Furniture Conservator at the Bayou Bend Collection of the Museum of Fine Arts, Houston. He can be reached there as of March 1. His new address is [REDACTED], Houston, TX 77219; [REDACTED].

**Csilla Z. Felker-Dennis**, formerly Conservator of Objects and Sculpture at the Harvard University Art Museums at the Center for Conservation and Technical Studies, has moved to Williamstown, MA. She will be working part-time, participating in conservation surveys, teaching, and contract-based conservation work. She can be contacted at: [REDACTED], Williamstown, MA 01267; [REDACTED].

At the invitation of the Musée du Louvre, **Gustav Berger** flew to Paris in December 1989 to examine two Neorama paintings by Jean-Pierre Alaux and to advise on how to restore them. These Neoramas, "The Basilica of St. Peter's in Rome," and "The Interior of Westminster Abbey" are the only survivors of the huge transparent dioramas which were invented by Daguerre, and became popular in Europe and the United States in the 1830's.

The Paintings Conservation Department at the National Gallery of Art in Washington, D.C. announces the following: A new conservation technician, **Barbara Pralle**, joined the staff in October, replacing **Kristin Casaletto** who is studying Italian

and art history in Florence. **Elizabeth Walmsley** took up the term position as assistant conservator for the Systematic Catalogue, to examine 15th - 18th century French paintings in the collection. **Julie Caverne**, from the Queens Training Program, began her year-long internship in September. **Carol Christensen** completed her research on Gauguin's painting techniques and plans a publication. She and **Michael Swicklik** are doing a small study of Van Dyck's painting techniques. **David Bull**, head of the department, completed the long treatment on Bellini and Titian's *Feast of the Gods* and has finished a publication with **Joyce Plesters** on the painting's technique, as well as a small exhibition and film on the painting's history and treatment. **Susanna Pauli's** study on El Greco's techniques is completed, as is **Ann Hoenigswald's** on Van Gogh, both of which will appear in publications. **Ellen Cunningham**, **Joi Goodman** and **Cathy Whitney** have joined the clerical staff.

The Objects Conservation Department of the National Gallery of Art reports the following: **Albert Marshall** has begun his Mellon Research project on painted outdoor sculpture. **Daphne Barbour** was recently promoted to the position of Associate Object Conservator. **Brian Ramer** is working on a contract funded by the Getty Grant Program to study French sculpture from the 17th to 19th centuries for the Gallery's publication of the systematic catalog of its collections. **Judy Ozone** and **Shelley Sturman** wrote a chapter on Curatorial Care of Ceramic, Glass, and Stone Objects for the National Park Service Museum Handbook.

**Robert McCarroll** of the University of Denver and **Anton Rajer** of the State Capitol of Wisconsin taught seminars on the conservation and restoration of cultural patrimony in Caracas, Venezuela in October 1989.

**Plan Now to Attend!!**  
AIC 18th Annual Meeting  
Richmond, Virginia  
May 29-June 3, 1990



## The Architecture of Jefferson and Madison

### 1990 ASG Tour

See the  
Architecture  
column for details.





## ANNOUNCEMENTS

■ **The Study Group on Stitching**, a committee of The Textile Conservation Group (TCG), presented research to date at a recent TCG meeting. The Study Group has been led by Julia Swetloff for the past eighteen months, and the general topic of the investigation has been "Threads."

Presentations included the results of a questionnaire distributed to textile conservators in September 1989, a bibliography, technical definitions, general testing and engineering information, and information about threads and yarns currently used by respondents to the questionnaire.

A resource packet including handouts and summaries of many of the committee member's presentations, plus some other materials, was distributed and is still available (\$10.00 including postage). A new committee leader, Teresa Knutson, Mellon Intern at Los Angeles County Museum of Art, was chosen and directions for this continuing project were discussed.

Participation in the Study Group on Stitching is open to all members of The Textile Conservation Group and anyone else interested in joining. Contact: Teresa Knutson, Los Angeles County Museum of Art, 5905 Wilshire Boulevard, Los Angeles, CA 90036, before June 1, 1990. She is also distributing the resource packet. For information about membership in The Textile Conservation Group, contact: Mary Buonocore Kaldany, Membership Secretary, 65 Hudson Avenue, Haverstraw, NY 10927.

### Corrections

■ In the January 1990 *Newsletter*, Paul Himmelstein was incorrectly identified as "incumbent" for the office of AIC president.

■ In the November 1989 *Newsletter*, the price and availability information of *Industrial Ventilation* was incorrectly reported. The correct information follows:

*Industrial Ventilation: A Manual of Recommended Practice* available from: The American Conference of Governmental Industrial Hygienists, Inc., 6500 Glenway Avenue, Building D-7, Cincinnati, OH 45211-4438; (513)661-7881. The manual is updated every two years. The current edition is the 20th edition which was published in the spring of 1989. The cost is \$40.00.

■ **National Fish and Wildlife Forensics Laboratory**. In July 1989, the U.S. Department of the Interior, Fish and Wildlife Service opened a new forensics laboratory. Its primary mission is to "make species-specific identifications of wildlife parts and products seized as evidence, and ... to match suspect, victim and crime scene together through examination of physical evidence." Because the expertise needed to prosecute crimes against endangered species sometimes parallels that required to determine the nature and origins of cultural artifacts, an announcement about the new government laboratory and its staff will be made at the AIC Annual Meeting. For those who will be unable to attend, the address is: National Fish and Wildlife Forensics Laboratory, 1490 East Main Street, Ashland, OR 97520; (503)482-4191.

■ **The Feast of the Gods Display at The National Gallery of Art**. Following four years of research and restoration, Giovanni Bellini's *The Feast of the Gods* is now back on display at the National Gallery of Art, Washington, D.C. The exhibit is accompanied by a didactic display including color photographs of *The Feast of the Gods* before restoration, a full-scale radiography, an infrared reflectogram, and enlarged photographs of pigment cross sections. In addition, a film shot on location in Venice and in the NGA Conservation Department is narrated by David Bull, Head of Painting Conservation. Incorporating computer graphics and before-and-after photographs, Bull discusses the complex history of the painting that was painted by Bellini and partially repainted by Titian, while also pointing out the role that the Duke of Ferrara's court painter, Dosso Dossi, had in the history of the painting.

*The Feast of the Gods: Conservation, Examination, and Interpretation* with articles written by David Bull and Joyce Plesters has been published in conjunction with the exhibit as part of the *Studies in the History of Art* series. Copies may be obtained at the National Gallery of Art Bookstore, or through: the NGA Mail Order Department, 2000B South Club Drive, Landover, MD 20785; (301)322-5900. Cost: \$15.00 plus \$2.50 postage and handling; orders from outside the U.S.A. should be prepaid by check or money order in U.S. dollars plus \$5.00 postage and handling.

The exhibition will remain on view through April 29, 1990 and will then travel to Venice, Italy.

■ **Information Wanted**. In *ICOM News*, Vol. 42, No. 3, 1989, J. Caen, professor of the "Stained Glass Restoration" section of the Royal Academy and the Higher Institute of

Fine Arts, Antwerp, Belgium, writes that he would like to correspond with foreign colleagues. In addition, he would appreciate information on centers that are active in the field of stained glass—the names of professors, academies, universities, etc. Write to: J. Caen, Professeur de la section "Restauration Vitraux" Académie Royale et Institut Supérieur des Beaux Arts, Mutsaertstraat 31, 2000 Antwerpen, Belgium.

■ **New Headquarters**. The Northeast Document Conservation Center announces that it will move its headquarters to space in Brickstone Square, in Andover, MA in the Spring of 1990. The Center's new space is located in the former American Woolen Mill, built in 1921 in the Shawsheen Village Historic District as part of the first planned industrial community in the United States. The original use of the building as a textile mill is highly compatible with NEDCC's current use as a conservation laboratory.

### Your Dues Makes the Continued Operation of AIC Possible

Those who have not paid their 1990 dues are urged to do so quickly—please remember that a \$15.00 late fee now applies (as of February 1, 1990).

Thanks again to all who have sent in their 1990 dues.

### Journal Deadline

The next deadline for submission of articles to the *Journal of the American Institute for Conservation* is May 1, 1990. Papers should be sent to: Elisabeth West FitzHugh, care of AIC, [redacted] Street, NW, Suite [redacted] Washington, D.C. 20036.

### Membership Deadlines

The next deadline for submission of Professional Associate and Fellow Applications is July 16, 1990.



# 1989 AIC Salary Survey—Results

## Demographics

### Regional Distribution

Mid Atlantic	131	32.3%
New England	70	17.2%
Mid West	67	16.5%
Pacific Coast	57	14.0%
South East	23	5.7%
Canada	18	4.4%
Europe	13	3.2%
Mountain Plains	4	1.0%
Latin America	1	0.2%
Mexico	0	0%
Other	22	5.4%
<b>TOTAL</b>	<b>384</b>	

### Experience

1-2 years	36	9%
3-4 years	57	14%
5-6 years	54	13%
7-9 years	74	18%
>10 years	185	46%
<b>TOTAL</b>	<b>406</b>	

### Membership Status

Fellow	99	24.6%
PA	44	10.9%
Associate	248	61.5%
Other	12	3%
<b>TOTAL</b>	<b>403</b>	

### Training

Apprentice	209	53%
Academic	185	47%
<b>TOTAL</b>	<b>398</b>	

### Age

< 30 years	23	6%
30-39 years	223	55%
40-49 years	106	26%
50-59 years	36	9%
>60 years	21	5%
<b>TOTAL</b>	<b>409</b>	

### Ethnic Background

White	379	94%
Black	4	1%
Hispanic	9	2.2%
Asian	9	2.2%
Native American	2	0.5%
<b>TOTAL</b>	<b>403</b>	

### Allied Degree

Yes	165	43%
No	220	57%
<b>TOTAL</b>	<b>385</b>	

### Sex

Male	153	38%
Female	251	62%
<b>TOTAL</b>	<b>404</b>	

## Income Distribution

### By Geographic Location

	Overall		New England		Mid Atlantic		Southeast		Mid West		Pacific Coast	
<10K	19	5%	4	6%	6	5%	1	5%	2	3%	2	4%
10-15K	21	5%	3	4%	5	4%	3	14%	2	3%	3	6%
15-20K	29	7%	3	4%	11	9%	0	0%	3	5%	5	9%
20-25K	60	15%	6	9%	18	14%	5	23%	15	23%	9	17%
25-30K	64	16%	14	21%	22	17%	7	32%	12	19%	4	7%
30-40K	100	25%	19	28%	30	23%	3	14%	16	25%	15	28%
40-50K	54	13%	11	16%	21	16%	1	5%	7	11%	6	11%
50-60K	24	6%	5	7%	5	4%	1	5%	5	8%	5	9%
60-70K	11	3%	2	3%	5	4%	0	0%	0	0%	2	4%
70-80K	7	2%	1	1%	3	2%	0	0%	0	0%	2	4%
>80K	12	3%	0	0%	2	2%	1	5%	2	3%	1	2%
<b>TOTALS</b>	<b>401</b>		<b>68</b>		<b>128</b>		<b>22</b>		<b>64</b>		<b>54</b>	<b>100%</b>

### By Job Title

	Dept. Head		Senior Cons.		Assoc. Cons.		Asst. Cons.		Cons. Asst.	
<10K	5	5%	0	0%	1	2%	2	5%	0	0%
10-15K	1	1%	1	1%	1	2%	2	5%	2	15%
15-20K	3	3%	1	1%	4	7%	6	15%	4	31%
20-25K	6	7%	7	9%	16	29%	16	39%	5	38%
25-30K	8	9%	19	24%	13	24%	10	24%	2	15%
30-40K	30	33%	31	39%	12	22%	4	10%	0	0%
40-50K	17	18%	14	18%	6	11%	1	2%	0	0%
50-60K	12	13%	5	6%	0	0%	0	0%	0	0%
60-70K	7	8%	0	0%	1	2%	0	0%	0	0%
70-80K	1	1%	2	3%	1	2%	0	0%	0	0%
>80K	2	2%	0	0%	0	0%	0	0%	0	0%
<b>TOTALS</b>	<b>92</b>		<b>80</b>		<b>55</b>		<b>41</b>		<b>13</b>	

## Specialties and Distribution of Income

	Total	<10K		10-15K		15-20K		20-25K		25-30K	
Archaeological	35	2	6%	3	9%	3	9%	6	17%	7	20%
Architecture	5	0	0%	0	0%	1	20%	0	0%	1	20%
Book & Paper	130	7	5%	4	3%	8	6%	27	21%	23	18%
Ethnographic	12	0	0%	2	17%	1	8%	3	25%	2	17%
Objects	52	1	2%	1	2%	4	8%	4	8%	8	15%
Painting	84	2	2%	7	8%	4	5%	5	6%	9	11%
Photographic	12	0	0%	1	8%	0	0%	4	33%	2	17%
Sculpture	6	0	0%	0	0%	2	33%	1	17%	1	17%
Textile	41	4	10%	3	7%	6	15%	10	24%	4	10%
Wood	16	1	6%	0	0%	0	0%	0	0%	4	25%
Cons. Science	8	0	0%	0	0%	0	0%	0	0%	2	25%
Cons. Admin.	5	0	0%	0	0%	0	0%	0	0%	0	0%
Cons. Educ.	2	2	100%	0	0%	0	0%	0	0%	0	0%

	30-40K		40-50K		50-60K		60-70K		70-80K		>80K	
Archaeological	7	20%	1	3%	4	11%	0	0%	0	0%	0	0%
Architecture	1	20%	2	40%	0	0%	0	0%	0	0%	0	0%
Book & Paper	33	25%	17	13%	4	3%	1	1%	2	2%	2	2%
Ethnographic	3	25%	0	0%	2	17%	0	0%	0	0%	0	0%
Objects	13	25%	7	13%	4	8%	4	8%	0	0%	3	6%
Painting	25	30%	14	17%	7	8%	3	4%	3	4%	4	5%
Photographic	2	17%	3	25%	0	0%	0	0%	0	0%	0	0%
Sculpture	1	17%	1	17%	0	0%	0	0%	0	0%	0	0%
Textile	8	20%	3	7%	1	2%	1	2%	1	2%	0	0%
Wood	4	25%	3	19%	1	6%	1	6%	0	0%	2	13%
Cons. Science	2	25%	2	25%	1	13%	0	0%	0	0%	1	13%
Cons. Admin.	1	20%	1	20%	1	20%	1	20%	1	20%	0	0%
Cons. Educ.	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%



# 1989 AIC Salary Survey Results (continued)

## Sources of Income (403 respondents)

	Non-Profit Institution		For Profit Institution		Partnership		Self - employed		Fellow/ Intern	
100%	184	45.7%	21	5.2%	14	3.5%	74	18.4%	7	1.7%
90-70%	67	16.6%	8	2%	2	0.5%	16	4.0%	3	0.7%
70-50%	12	3%	4	1%	0	0%	5	1.2%	1	0.2%
50-30%	8	2%	2	0.5%	1	0.2%	7	1.7%	3	0.7%
30-10%	7	1.7%	1	0.2%	2	0.5%	30	7.4%	1	0.2%
<10%	9	2.2%	2	0.5%	2	0.5%	41	10.2%	1	0.2%

## Apprentice/Program Trained

	Apprentice		Program		Totals	
<b>Titles</b>						
Dept. Heads	46	51%	44	49%	90	100%
Senior Cons.	42	54%	36	46%	78	100%
Assoc. Cons.	18	33%	36	67%	54	100%
Asst. Cons.	14	34%	27	66%	41	100%
Cons. Asst.	11	85%	2	15%	13	100%

	Apprentice		Program		Totals	
<b>Status</b>						
Fellow	41	42%	56	58%	97	100%
PA	22	51%	21	49%	43	100%
Associate	137	57%	104	43%	241	100%
Other	5	42%	7	58%	12	100%

	Apprentice		Program		Totals	
<b>Age</b>						
<30 yr	7	30%	16	70%	23	100%
30-39 yr	91	42%	126	58%	217	100%
40-49 yr	67	64%	38	36%	105	100%
50-59 yr	30	86%	5	14%	35	100%
60+ yr	14	78%	4	22%	18	100%

	Apprentice		Program		Totals	
<b>Income</b>						
<10K	10	56%	8	44%	18	100%
10-15K	12	60%	8	40%	20	100%
15-20K	16	55%	13	45%	29	100%
20-25K	31	52%	29	48%	60	100%
25-30K	31	49%	32	51%	63	100%
30-40K	46	47%	52	53%	98	100%
40-50K	22	43%	29	57%	51	100%
50-60K	15	63%	9	37%	24	100%
60-70K	6	60%	4	40%	10	100%
70-80K	6	100%	0	0%	6	100%
>80K	10	83%	2	17%	12	100%

	Apprentice		Program		Totals	
<b>Source</b>						
100% non-profit	82	46%	97	54%	179	100%
90-70%	36	55%	30	45%	66	100%
70-50%	4	33%	8	67%	12	100%
50-30%	8	100%	0	0%	8	100%
30-10%	3	60%	2	40%	5	100%
<10%	5	63%	3	37%	8	100%
100% profit inst.	10	50%	10	50%	20	100%
100% selfemployed	48	67%	24	33%	72	100%
100% partnership	5	38%	8	62%	13	100%

## BENEFITS

	100%		PARTIAL		NONE	
Medical	140	34%	146	36%	125	30%
Dental	81	20%	104	25%	226	55%
Pension	84	20%	143	35%	184	45%
Profit share	8	2%	8	2%	395	96%
Life insurance	96	23%	75	18%	240	58%
Disability ins.	101	25%	74	18%	236	57%
AIC travel	182	44%	74	18%	154	38%
AIC registration	207	50%	48	12%	155	38%
AIC per diem	157	38%	86	21%	167	41%
Other travel	140	34%	101	25%	170	41%
Other registration	152	37%	90	22%	169	41%
Other per diem	125	30%	101	25%	184	45%
AIC dues	105	26%	15	4%	291	71%

## Vacation

1 week	4	1%
2 weeks	66	16%
3 weeks	79	19%
4 weeks	136	33%
none	126	31%
TOTAL	411	100%

## Bonus

Yes	37	9%
No	373	91%
Total	410	100%

## Use of Institutional Facilities

Allowed	97	User fee paid	28
Not allowed	130	No user fee	104

## Rates (percentages based on total number of respondents for each rate class)

### Personal

	Daily			Hourly	
<200	36	15%	<30	46	17%
\$200-299	63	26%	\$30-39	50	18%
\$300-399	61	25%	\$40-49	57	21%
\$400-499	43	18%	\$50-59	62	23%
\$500-599	27	11%	\$60-69	31	11%
\$600+	10	4%	\$70+	25	9%
TOTAL	240		TOTAL	271	

	Exam			Report	
<30	24	25%	<30	21	23%
\$30-39	15	15%	\$30-39	13	14%
\$40-49	18	19%	\$40-49	13	14%
\$50-59	18	19%	\$50-59	19	21%
\$60-69	7	7%	\$60-69	9	10%
\$70+	15	15%	\$70+	17	18%
TOTAL	97		TOTAL	92	

### Institutional

Daily		Hourly	
<200	17 13%	<30	29 19%
\$200-299	27 21%	\$30-39	20 13%
\$300-399	39 31%	\$40-49	35 23%
\$400-499	28 22%	\$50-59	37 25%
\$500-599	10 8%	\$60-69	12 8%
\$600+	5 4%	\$70+	17 11%
TOTAL	126	TOTAL	150

Exam		Report	
<30	15 28%	<30	15 25%
\$30-39	3 6%	\$30-39	3 5%
\$40-49	14 26%	\$40-49	13 22%
\$50-59	9 17%	\$50-59	12 20%
\$60-69	4 8%	\$60-69	5 8%
\$70+	8 15%	\$70+	11 19%
TOTAL	53	TOTAL	59

	Exam		Report		
<30	15	28%	<30	15	25%
\$30-39	3	6%	\$30-39	3	5%
\$40-49	14	26%	\$40-49	13	22%
\$50-59	9	17%	\$50-59	12	20%
\$60-69	4	8%	\$60-69	5	8%
\$70+	8	15%	\$70+	11	19%
TOTAL	53		TOTAL	59	





## Book and Paper

Members of the BPG should, by now, have received their mailing, which includes the minutes of our 1989 business meeting in Cincinnati, Call for Nominations for the positions of vice-chair and assistant program chair, the program for our next meeting in Richmond, and various reports from our special committees. If you have not received this informative package, please contact: Sylvia Rodgers Albro, Secretary/Treasurer-BPG, Conservation Office LMG-38, Library of Congress, 2nd Avenue and Independence, Washington, D.C. 20540; or call (703) 892-6738 early evening. Please think about the information contained in this mailing and respond as solicited—we look forward to your input and support.

We also hope that the BPG program will stimulate our membership to make early arrangements to attend the 1990 AIC Annual Meeting in Richmond. Thinking ahead to the 1991 annual meeting, the BPG is responsible for the update session and I would like to begin soliciting suggestions from all of you. This subject will be brought up again at the Richmond meeting, but please start to think about what and who you would like to represent the BPG's most recent achievements to the rest of the membership.

The BPG Board is planning to meet in late March in Washington, D.C. to discuss a variety of pressing subjects, including those mentioned above. Fortunately, this meeting coincides with other professional travel and will allow the majority of the Board to meet without much expense to the membership. We will relay the proceedings of this meeting to you at the earliest possible moment, either at the Richmond meeting or in the first mailing thereafter.

One last issue that needs your attention is the recent article in the January AIC Newsletter: Lambertus van Zelst's discussion of the *Code of Ethics and Standards of Practice*. He is encouraging all of us to contemplate the *Standards* which we will receive prior to the Richmond meeting and prepare any recommendations for minor changes well in advance.

We look forward to your response to our mailing and hope that you will contact the appropriate Board or committee member if you have questions or suggestions. Thank you all for your participation in the Book and Paper Group.—Victoria Blyth-Hill, Chair.

## Photographic Materials

### AIC MEETING IN RICHMOND:

The very persuasive Program Chair, Robin Siegel, has organized an impressive PMG session for June 3rd at the AIC Annual Meeting in Richmond, with assistance



from Valerie Baas, chair for the "Tips" session. Following is a list of speakers and the titles of their presentations:

**Hugh Phibbs**—*Securing Problem Photographs in Housings*; **Jim Wallace**—*The Bourges-Bruehl Collection: Reproducing Color from Glass Separation Negatives*; **Gwendolyn P. Jones**—*Cased Images at the New York Historical Society: Survey and Conservation*; **Doug Nishimura**—*Image Permanence Institute Update*; **Peter Adelstein**—*Update on Standards: What does Archival Mean?*; **Gary Albright**—*Planning for the Treatment of a Large Collection of Photographs*; **Constance McCabe**—*Deteriorated 19th Century Negatives: Recent Analytical Studies*; **Nancy Reinhold**—*An Investigation into Commercially Available Drymount Tissues*; **Barbara Lemmen**—*Adhesive Tapes for Rebinding Daguerreotypes*.

Speakers for the "Tips" session will include Sarah Wagner, Kate Maynor, Roy Perkinson, and Debbie Hess Norris.

On the evening preceding our session, a dinner is planned for PMG members to be held at Sam Miller's Warehouse for a modest \$15.00 (payable with your registration fees). The menu sounds fab. Details will be included in the next PMG mailing.

## PHOTOGRAPHIC MATERIALS CONSERVATION

**CATALOG:** A discussion took place at the last PMG business meeting in Kansas City regarding research needs for the fields of photograph conservation and preservation. A decision was made to begin addressing this issue by formally describing conservation and preservation procedures commonly used with photographic materials. Many of the approaches to the care and conservation treatment of photographs are similar to those described by the AIC Book and Paper Group's excellent *Catalog*. A committee was formed to investigate the possibility of using the *Book and Paper Catalog* as a model for the development of a similar photographic materials catalog. The committee, which includes Sarah Wagner, Nora Kennedy, and John McElhone, will discuss their ideas at the Richmond PMG business meeting. Anyone wishing to share ideas should contact one of the committee members.—Constance McCabe, Chair.

## Wood Artifacts



**CATALOG:** Three more compilers have volunteered. They are Greg Landrey [redacted] for Finished Surfaces; Valerie Reich [redacted] for Painted Surfaces; and Michael Podmaniczky [redacted] for Compensation. Please call them and contribute information on those topics.

All compilers should be aware that we will have a meeting with the editorial committee while at the annual meeting in Richmond. I'll call each of you with specifics of when and where we will meet. All compilers should have at least generated a full outline of their topic that can be reviewed by that time. If you know in advance that you will not be able to attend, then you should get a copy of your outline to me before the meeting.



**ANNUAL MEETING:** We will make three good presentations at the update session and ten good presentations at the WAG Specialty Group Session this year. Details of the topics and presenters will be available in next month's registration packet.

**OTHER:** I am leaving Tryon Palace for another position. My new address will be Bayou Bend Collection, P.O. Box 13157, Houston, TX 77219; (713) 529-8773.—Stephen Pine, Chair.

## ARCHITECTURE

**ANNUAL MEETING:** The Program Committee, comprised of Tom Taylor, Bruce Mason, and Peter Wollenberg, has completed the schedule for the Richmond meeting. This year, the ASG will have sessions on Thursday afternoon and Friday morning. The Thursday sessions will focus on principles of practice, so that we may be best prepared to address the substantial task of interpreting the revised *Standards of Practice* for our conservation specialty. The ASG must aggressively accept this responsibility in this time of transition so that our young group will be fully enfranchised in the AIC. Friday morning will start with case studies, emphasizing the interaction of the various disciplines involved in the preservation effort. The sessions will conclude with a panel discussion entitled "Principles of Practice for Architectural Conservation," from which we will draw a consensus for our *Standards of Practice* review. The ASG luncheon and business meeting will follow immediately, in an adjoining room. The update session will be held on Saturday morning, at which time we will present a detailed review of the exemplary restoration of the Wickham House, a part of the Valentine Museum in Richmond.

The Program Committee received many more abstracts than could be accommodated in the Richmond sessions; it was very difficult to select from so many worthy papers. The ASG officers thank Peter Wollenberg for his valuable participation in this review.

**1990 ASG TOUR: THE ARCHITECTURE OF JEFFERSON AND MADISON:** There are still openings for our tour of four historic sites, Monticello, Montpelier, Poplar Forest and Jefferson's Academical Village, to be held immediately before the Richmond meeting.

Thomas Jefferson, who both designed and lived at Monticello and at Poplar Forest, his retreat, believed the Academical Village was his most important architectural effort. The Village, a fascinating complex of buildings, enclosed passageways, gardens and walls, provided for all aspects of a student's life. Montpelier, another architectural gem of the period, served as Madison's plantation where he raised tobacco and grains, continuing a family tradition. The institutions that administer these historic sites have generously waived all admission fees and will provide tour leaders to efficiently guide our visit and answer our questions. For our visit, we have been granted access to many restricted areas not open to the public. The tour group will be kept small in order to minimize crowding, to maximize the feasibility of seeing behind the scenes, and to facilitate any special requests.

The tour will leave from the Richmond Marriott Hotel, the site of the AIC meeting, at 11:00 A.M., Tuesday, May 29th, and

return 5:00 P.M., Wednesday, May 30th. Generally, two to three hours will be spent at each site. The package will include all transportation, via deluxe motor coach (cushy seats, TV/VCR, lounge, etc.), accommodations at the Best Western Cavalier Inn, Charlottesville, VA, two box lunches, and a dinner. The cost for the package is \$135.00 per person, double occupancy, or \$150.00 per person for a single. The tour is open to all ASG members, on a first come first served basis. A \$50.00 deposit is required with a reservation, which is 100% refundable until May 1st, and 100% refundable after that if the vacancy can be filled. The tour is entirely a function of the Architecture Specialty Group and is not an AIC sponsored pre-session event or tour. All questions and correspondence concerning this tour must be directed either to: Tom Taylor, [redacted] Williamsburg, VA 23187; [redacted] or to: Bruce Mason, [redacted], Warren, RI 02885; [redacted]. Reservations should be accompanied by a check for \$50.00 made out to AIC, with "ASG Tour" indicated in the memo area, and sent to Bruce Mason.

This is the last chance that I will have to remind you of this fantastic opportunity before the final date that reservations can be accepted, April 13, 1990. We will be announcing this tour to other preservation related organizations, such as APT, so let us know if you're interested as soon as possible. We have just begun tentative planning for a future tour, which would include additional hands-on training aspects; your support is needed to make these events successful.—Bruce Mason, Secretary/Treasurer.

## Paintings



There is not a lot to report this month. I know it seems ridiculously early, but Jay Krueger and I have been working incredibly hard putting together this year's meeting. The format is going to be somewhat different. We have been assigned to

meet on Thursday afternoon and Friday morning with the Paintings luncheon following the morning meeting on Friday.

We have also been asked by AIC to come up with a new proposal for the *Standards of Practice* for the Specialty and to discuss this at the meeting in hopes that we can submit a final draft for approval the following year. In order to have time for an adequate discussion, I have set aside 5:00 to 6:00 on Thursday evening. I realize that this may interfere with a CIPP dinner, but I scheduled it when I did so that no one will have to miss the substance of another meeting. If you have any thoughts or suggestions for our new specialty-specific *Standards of Practice* please contact me and I will see that they get to the right people. We will have another time set aside for discussion with a moderating panel after the Friday morning session which will be dedicated to the subject of cleaning paintings.

Just when you thought it was safe to return to the studio, it's time for Studio Tips II! At the Richmond Painting Specialty Group meeting, Jim Bernstein will be coordinating a sequel to last year's popular session on "Studio Tips, Up-dates and Brief Contributions." Conservators and students are encouraged to scour their minds and studios, and to come forward with techniques, materials, organizational methods, and research that they wish to share with their colleagues. The sessions will retain



their informal character. However, this year, we would like to group presentations together by topics (for example examination, documentation, treatment, studio design, on-site methods, new products). At this time, all that is needed is for interested participants to contact Jim, giving him an indication of the tip(s) or topic(s) to be presented and an estimate of the time that will be needed for each (5 to 10 minutes max., please). If you missed last year's session, ask colleagues who attended or see AIC Paintings Specialty Group *Postprints* for examples. Submit abstracts to: James Bernstein, [REDACTED], San Francisco, CA 94114; [REDACTED]. All in all, I am getting rather excited about the meeting. I think it will be both fun and packed with good information.

Jay and I are not the only ones working on meetings to be. Ross Merrill is hard at work on a conference on packing works of art for transit, that will take place in London, 1991. See the "Call for Papers" in the Conference Section of this *Newsletter* for more details.

Until the next *Newsletter*...—Wendy H. Samet, Chair.

## Textiles



**ELECTIONS:** Nominations for all positions are still open. If you would be willing to serve or know of someone who would make a good candidate for the positions of vice-chair, secretary or treasurer, please contact one of the members of the Nominating Committee before March 15. Please bring your talents and ideas to the

Group! Contact: Jeanne Brako, [REDACTED] Audrey Spence, [REDACTED]; or Marlene Jaffee, [REDACTED]

**RICHMOND MEETING:** This year at the AIC Annual Meeting in Richmond our session will be on Sunday at the end of an intense week, but we hope to offer you a stimulating program. We will meet early—at 8:30 A.M.—(horrors!) for the business meeting but we will have an array of coffees, teas and breakfast breads to get you going. By popular demand, we will have breaks with refreshments throughout the day. We hope to have a wonderful evening get-together on Saturday night, before the TSG meeting. Deborah Bede has been planning a special textile tour followed by a dinner in Historic Richmond. We look forward to seeing you there!

Prior to the annual meeting, TSG members will receive an information packet with the 1989 minutes, the 1990-91 slate of candidates, and other pertinent items, including more about our planned evening.—Mimi Leveque, Chair.

# CIPP

## CONSERVATORS IN PRIVATE PRACTICE

**CALL FOR NOMINATIONS:** The Nominating Committee, Christine Smith, Daniel Clement, and Jean Portell, are pleased to present the following slate of officers for the 1990-1991 election, to be held by mail this coming April.

- **Vice Chair:** Scott Haskins, Arthur Page.
- **Secretary:** James Swope, Dinnie Whitson.
- **Directors:** Susan Blakney, Roger Broussal, Gina McKay Lodge, Lisa Mibach, Margaret Watherston.
- **\*Nominating Committee:** Carol Aiken, Clifford Craine, Holly Maxson, Shelley Paine, Karen Yager.

The Nominating Committee solicits further nominations from the membership. All nominations must be received by the Committee before **MARCH 20**, and must be accompanied by the signatures of three sponsoring CIPP members, a letter from the nominee indicating his/her willingness to serve if elected, and a biography of 100 - 125 words. Please send all nominations immediately to: Christine Smith, [REDACTED] Alexandria, VA 22305.

\* Nominating Committee members will be elected by the members present at the CIPP Session of the annual meeting in Richmond.

**RICHMOND CIPP SESSION:** Thursday, May 31, 1990, 5:30 -7:00 P.M.; **Program**—CIPP Round Table Discussion; **Topic**—Conservatism in Conservation; **Moderator**—Dr. Nathan Stolow, Conservation Consultant, Williamsburg, VA. **Panelists:** Charles Olin, Paintings Conservator, Great Falls, VA; Phoebe Dent Weil, Sculpture and Objects Conservator, St. Louis, MO; James Wermuth, Architectural and Marine Structures, Conservator, Newport, RI; Pamela Young Randolph, Works of Art on Paper, Conservator, Williamsburg, VA. This round table discussion will focus on the present day policy to emphasize preventive conservation and minimal treatment and will define what this covers in the main conservation disciplines. There are contrary opinions to these conservative trends; Is minimal or non-treatment applicable in most cases and does this merely postpone necessary conservation intervention to some future date with attendant risks? While each speaker will present his/her own point of view based on experience in the private and public conservation work sectors, reference will be made to opposing attitudes. Audience participation will be invited to fill in any gaps not covered by the panelists, thereby ensuring a lively and balanced exchange of viewpoints. **Dinner buffet with cash bar**—7:00-8:00 P.M. Business Meeting—8:15-9:00 P.M. **Informal Ideas & Issue Session**—9:00 P.M.

**ANNOUNCEMENTS:** As of the last mailing, the CIPP membership totalled 365, with 351 members from North America, and the remainder from Argentina, Australia, Czechoslovakia, Israel, Mexico, Puerto Rico, the United Kingdom, West Germany, and Yemen. As more conservation professionals enter the private sector (See Jan. 1990 issue of *AIC Newsletter*), there are even more reasons to contribute your skills and experience as independent practitioners to the organization. Individuals interested joining CIPP are encouraged to contact: Arnold B. Wagner, Chair of the Membership Committee, (212) 580-4984.

The Summit Institute for Small Business (Mesa, AZ) has announced a free trial subscription to its monthly newsletter, the Small Business Advocate. Dedicated to the small business owner and self-employed entrepreneur, the newsletter covers the latest strategies in small business finance, taxation, legal, and political issues. Call: 1-(800)-SBA-NEWS for a trial subscription.—Holly Maxson, Vice Chair.



# CONFERENCES COURSES & SEMINARS

## Call for Papers

1991. London, England. **The Packing Conference.** Four major institutions carrying out research into art in transit are working in collaboration. Projects are currently in progress at the Canadian Conservation Institute, Ottawa, Ontario; the National Gallery of Art, Washington, D.C.; the Smithsonian Institution's Conservation Analytical Laboratory, Washington, D.C.; and the Tate Gallery, London. A workshop at which the results of the research will be presented is planned for 1991. The goal of the workshop is to present current findings and recommendations for the packing and transport of paintings in a manner that will unite both theoretical and practical considerations. The initial workshops will serve as a prototype for a series of additional workshops that will be held around the world. Because interaction between speakers and participants is important in a workshop format, the attendance will be necessarily limited to a small number of invited participants. The preprints of the session will be available for general dissemination immediately after the workshop and a handbook on *Art in Transit*, summarizing much of what is presented in the workshops, will be completed and available the following year. This delay will give the speakers and participants time to make revisions before the handbook is available for general dissemination.

## Conferences

March 29, 1990. Washington, D.C. **Exhibits and Conservation: A Delicate Balance**, the 5th Annual National Archives Preservation Conference. For registration information call the Conference Coordinator: [REDACTED].

May 3-4, 1990. Winnipeg, Canada. **Museums and Information: New Technological Horizons.** A conference exploring the potential of computer-based information and communications systems for museums, co-sponsored by the Manitoba Museum of Man and Nature and the Canadian Heritage Information Network (CHIN). Contact: Doug Leonard, Manitoba Museum of Man and Nature, 190 Rupert Avenue, Winnipeg, MB, Canada R3B 0N2; (204)956-2830.

May 7-11, 1990. Chicago, IL. **The Society for the Preservation of Natural History Collections: 5th Annual Meeting.** Hosted by the Field Museum of Natural History. The tentative program includes sessions on pest control, museum hazards and safety, problem solving, and a symposium on conservation of exhibit specimens. For further information, contact: David Willard, Bird Division, Field Museum of Natural History, Roosevelt Rd. at Lake Shore Drive, Chicago, IL 60605; (312)922-9410, ext. 269.

May 9-13, 1990. Chicago, IL. **"Congress of Ideas," American Association of Museums Annual Meeting.** Will feature over 90 program sessions of interest to museum professionals, and will focus on cultural issues facing museums and the communities in which they exist. Contact: AAM, 1225 Eye Street, NW, Washington, D.C. 20005; (202)289-1818.

May 21-28, 1990. Quebec, Canada. **The International Institute for the Conservation of Artistic and Historic Works - Canadian Group 16th Annual Meeting.** Pre-conference workshop theme will be "Museum Architecture and Conservation." The workshop will be held May 21-24, 1990 at the Musée de la civilisation. The conference itself will deal with various aspects of conservation and take place May 25-28 at the Old Seminary. A day of cultural activities is planned between these events. Anyone with a professional interest in cultural property management and conservation or museum architecture may attend. For workshop information contact: Sylvie Marcl [REDACTED] for conference information contact Claude Payer [REDACTED] or write IIC-CG Congrès 1990, C.P. 155 Succ. B, Québec, G1K 7A6 Canada.

August 26-31, 1990. Dresden, German Democratic Republic. **The 9th Triennial Meeting of the ICOM Committee for Conservation.** To receive the registration form and visa application, write to: ICOM-CC 90, ICOM-Nationalkomitee der DDR, Brüderstrasse 10, 1020 Berlin, DDR.

## General

March 12-16, 1990. Washington, D.C. **Display Materials Workshop.** (#C-012)\*

April 3-5, 1990. Washington, D.C. **Dye Workshop.** (#C-008)\*

April 12, 1990. Buffalo, NY. **The Basics of Preserving Art and Historic Artifacts.** Will be held at the Art Conservation Department, Buffalo State College. \*\*

May 7, 1990. Binghamton, NY. **Safeguarding Collections on Exhibit: The Conservation Function.** Will be held at the Robertson Center for the Arts and Sciences. \*\*

May 8, 1990. Chicago, IL. **Grant Writing, Fundraising and Management Strategy for Conservation Programs.** A one-day symposium organized and hosted by the Chicago Conservation Center. Please see the "Announcements" section of this *Newsletter* for additional details. Contact: Barry Bauman, Director-Painting Conservator, Chicago Conservation Center, 730 N. Franklin Street, Suite 701, Chicago IL 60610.

June 11-14, 1990. Oberlin, OH. **The Conservation of Picture Frames.** Offered at the Inter-museum Conservation Association. Instructor: Jonathan Thornton, objects and frame conservator and Associate Professor, Objects Conservation, Art Conservation Department, Buffalo State College, NY. This workshop will present a range of materials and treatment techniques

for the conservation of picture frames. Lectures, demonstrations and workshop participation will acquaint participants with cleaning methods, structural repair, and various traditional and non-traditional ingilding and inpainting methods. Contact: ICA Frames Workshop, Allen Art Building, Oberlin, OH 44074; (216)775-7331.

July 17-20, 1990. Washington, D.C. **Color: Theory and Practical Measurement.** (#C-014)\*

\*Contact: the Training Secretary, CAL/MS, Smithsonian Institution, Washington, D.C. 20560; (301)238-3700.

\*\* Seminar on conservation issues for small museums and historical agencies. Sponsored by the New York State Conservation Consultancy in cooperation with the New York State Historical Services Agencies. Contact: Deborah Crichton, New York State Conservation Consultancy, c/o Lower Hudson Conference, 2199 Saw Mill River Road, Elmsford, NY 10523; (914)592-4901.

## Architecture

March 19-23, 1990. Williamsburg, Virginia. **RESTORE: Intensive Workshop in Masonry Conservation.** The program is designed to teach state-of-the-art architectural restoration skills and preservation technology to craftsmen, contractors, architects and others in the building trades. The workshop will offer five-days of instruction through lectures, laboratory demonstrations, and field-workshop sessions. Contact: Jan C. K. Anderson, Executive Director, RESTORE, 160 South Street, New York, NY 10038; (212)766-0120.

May 29-30, 1990. Richmond, Virginia. **The 1990 ASG Tour: The Architecture of Jefferson and Madison.** A behind the scenes look at four important historic sites: Monticello, Poplar Forest, Montpelier, and Jefferson's Academical Village. Please see the "Architecture" column in this *Newsletter* for details.

## Textiles

March 30-31, 1990. Surrey, England. **Conservation of Furnishing Textiles.** Two-day conference which will consist of one-and-a-half days of talks and an optional half-day visit. It is proposed that talks should cover all aspects of furnishing textiles in the context of their care and conservation. It is intended to publish papers which will be made available for sale after the conference. Contact: Ms. Ann French, Burrell Collection, Pollock Country Park, 2060 Pollockshaws Road, Glasgow G43 1AT, U.K.; Tel. 041 649 7151.

November 8-9, 1990. Washington, D.C. **Textiles and Costumes on Parade: Exhibition Successes and Disasters.** 10th Preservation Symposium of The Harpers Ferry Regional Textile Group to be held at the Smithsonian Institution's National Museum of American History. Registration contact: Katherine Betts,



Anderson House Museum, 2118 Mass. Ave., N.W., Washington, D.C. 20008; (202)785-2040.

## Book and Paper

April 27-28, 1990. The Huntington Library, San Marino, CA. **Joints and Board-to-Text Attachment.** Two one-day workshops sponsored by the Samuel H. Kress Foundation. Instructor: David Brock. Contact: Kathleen Orlenko, The Huntington Library, 1151 Oxford Road, San Marino, CA 91108; (818)405-2199.

September 1990. Washington, D.C. **Drying and Flattening of Paper: Science and Techniques.** (#C-013)\*

September 17-21, 1990. Mt. Carroll, IL. **The Repair of Tears and Losses with an Emphasis on Pulp.** A five-day refresher workshop on a variety of techniques for making, matching and using paper pulp in conservation treatments. Contact: Mary Wood Lee, Director, Campbell Center, P.O. Box 66, Mt. Carroll, IL 61053; (815)244-1173.

\* Contact: the Training Secretary, CAL/MS, Smithsonian Institution, Washington, D.C. 20560; (301)238-3700.

## Ethnographic Materials

April 23-25. Washington, D.C. **Mechanics and Structure of Cultural Objects.** Contact: the Training Secretary, CAL/MS, Smithsonian Institution, Washington, D.C. 20560; (301)238-3700.

June 11-29, 1990. The Getty Conservation Institute, Marina del Rey, CA. **Consolidation of Painted Ethnographic Objects.** A three-week course on adhesives and consolidants used for the stabilization of ethnographic painted objects. The aim of the course is to review methods and materials required to plan and implement a comprehensive treatment program for painted objects. The course is intended for conservators responsible for the care and treatment of ethnographic collections. It is open to international participation and will be taught in English. There is no registration fee for this course. Contact: GCI Training Program, 4503 Glencoe Ave., Marina Del Rey, CA 90292; (213)822-2299; Fax: (213)821-9409.

September 17-21, 1990. Mt. Carroll, IL. **Basic Identification of Vegetable Fibers for Ethnographic Conservators.** A five-day course in the identification of fibers from Oceania, Africa and the Americas. The course will be organized by Campbell Center and the Field Museum and taught by Skip Palenik, Senior Research Microscopist, McCrone Associates. Contact: Mary Wood Lee, Director, Campbell Center, Box 66, Mt. Carroll, IL 61053; (815)244-1173.

## Paintings

August 13-24, 1990. The Getty Conservation Institute, Marina del Rey, CA. **New Methods in the Cleaning of Paintings.** A two-week

workshop for experienced conservators responsible for the care and treatment of paintings. Application Deadline: April 15, 1990. Contact: The Training Program, Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, CA 90292; (213)822-2299; Fax: (213)821-9409.

September 3-7, 1990. Brussels, Belgium. **Cleaning, Retouching and Coatings.** The 13th International Congress of the International Institute for Conservation of Historic and Artistic Works (IIC) will deal with technology and practice for easel paintings and polychrome sculpture. The Congress will take place in Brussels, Belgium in collaboration with the Institute Royal du Patrimoine Artistique and under that patronage of HM King Baudouin. For further information, contact: IIC, 6 Buckingham Street, London WC2N 6BA, UK; (441)839-5975; fax: (441)976-1564.

## Photographic Materials

June 7-12, 1990. Philadelphia, PA. **Photography Sesquicentennial Project Conference.** In celebration of the 150th anniversary of photography. The Conference will examine photography's past, present and future. The meeting will be held at the Penn Tower Hotel and the University Museum of the University of Philadelphia. For more information contact: the Project, (215)968-8124.

June 17-20, 1990. George Eastman House, Rochester, NY. **The Society for Imaging Science and Technology 3rd International Image Preservation Symposium.** For more information contact: The SPSE, (703)642-9090.

## Wood Artifacts

September 10-12, 1990. Washington, D.C. **Adhesives for Furniture Conservation.** (#C-007)\* Course will review the technology and deterioration of adhesives in wooden objects, the treatment of adhesive failure, and the manipulation and use of adhesives during furniture conservation treatments. Special emphasis will be placed on techniques, deterioration and treatment of veneered surfaces. General chemistry and woodworking (especially veneerwork) recommended.

December 3-6, 1990. Washington, D.C. **Structural Conservation of Furniture.** (#C-101)\* Course will survey traditional and contemporary construction techniques including joinery, carving, turning, etc., and structural deterioration and conservation treatments, e.g. stabilizing and replacing damaged structures, and fabricating new components. Conservation or cabinetmaking experience recommended.

\*Lecture portions of classes offered for the Furniture Conservation Training Program at the Smithsonian Institution's Conservation Analytical Lab; attendance is limited. Contact: the Training Secretary, CAL/MS, Smithsonian Institution, Washington, D.C. 20560; (301)238-3700.

## PUBLICATIONS

*Effects of Air Abrasives on the Surface Texture of Metals* by Michael D. Connolly. Published in April 1986 for the compendium series of the Cultural Department of the School of Conservation, the Royal Academy of Fine Arts, Copenhagen, Denmark. The research covers the testing of eighteen abrasives in the blast cleaning operation on two different metal surfaces. An accelerated corrosion test was conducted on a representative series of the steel specimens. A listing of the manufacturers of blast cleaning equipment and suppliers of abrasives follows the discussion of the test results. The experimental work was performed at the Queen's University Art Conservation Programme, Kingston, Canada. Cost: \$18.00 U.S. per copy, inclusive of postage and handling. The report is available from the author at: 706 East 81st Street, Indianapolis, IN 46240. Residents from outside of North America will be billed for additional postage. Make checks payable to Michael D. Connolly.

*The Survey: conservation facilities in museum and galleries.* United Kingdom Institute for Conservation. July 1989. UK museum conservators state their concerns for museum collections: storage, status and skills shortages. In 1987-88 all museums and professional conservators in the UK were surveyed by the UKIC; the findings are reported in this document. For more information contact: Victoria Todd, UKIC, 37 Upper Addison Gardens, London W14 8AJ; 01-603-5643.

*Concise Encyclopedia of Wood and Wood-Based Materials.* Arno P. Schniewind, editor. Alphabetically organized, with 73 articles by over 60 leading authorities on wood, newly written or revised from the *Encyclopedia of Materials Science and Engineering*, this encyclopedia covers the whole range of knowledge and current research in wood science. Published: January 1990; price: \$125.00; ISBN: 0-262-19289-6; 354 pages with index. Available from: The MIT Press, 55 Hayward Street, Cambridge, MA 02142.

## Computer Users: Current or Potential

*Come and discuss the who, what, why and where of computers for conservation. Attend the Conservation Computer Breakfast at the 1990 Annual Meeting. Bring along your samples in hardcopy and software form.*

*Questions? Contact: Lisa Mibach, [redacted], Oberlin, OH 44074;*



## CLASSIFIED

For Sale - Possible partnership, owner relocating. Oil painting restoration practice, New York City, \$130,000 gross. Contact: C. Sanchez, [redacted] c [redacted], Brooklyn, NY 11201.

## GRANTS & INTERNSHIPS

### Textile Conservation Internship Biltmore House

Biltmore House, an historic house museum, is offering a three-month summer internship, preferably to a student in a training program or to someone with equivalent experience.

The intern will work specifically on the Tapestry Conservation Project that is currently in progress. At this time, the project is in the stabilization and consolidation phase on two of the collection's tapestries. The intern will also assist in the dye laboratory and the textile wet-cleaning process. The intern will also be exposed to the total museum environment and have an opportunity to be involved in some curatorial projects.

The internship provides a stipend. Please send letter of intent, resumé, and references to: Patricia Ewer, Textile Conservator, The Biltmore Company, #1 North Park Square, Asheville, North Carolina, 28801.

### Objects Conservation Fellowship Cleveland Museum of Art

The Conservation Department of The Cleveland Museum of Art, supported by the Andrew W. Mellon Foundation, offers a Fellowship in Objects Conservation. The fellowship will be for one year.

Application is open to graduates of training programs in conservation, or to conservators with at least five years of equivalent training. The Fellow's work will concentrate on decorative arts and sculpture in the Museum's permanent collection.

Fellows receive a yearly stipend of \$18,400, Museum health benefits, and \$3,000 for travel and research needs. Research time is allotted apart from vacation time.

Applicants should send a resumé and letter of application by April 30 to: Bruce Christman, Conservator of Objects, Conservation Department, The Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106.

### Conservation Fellowships LA County Museum of Art

The Los Angeles County Museum of Art (LACMA) has three, one-year, full-time fellowships available in conservation specialty areas of objects, paper, and research. The objects fellowship emphasizes technical study, examination and treatment of the works of art in LACMA's permanent collection. The paper fellow will study LACMA's Tibetan Thangka collection with a collection survey and storage evaluation along with technical examinations and treatments. The research fellow will study/analyze artist's materials/techniques and study the properties of restoration materials/techniques. Requirement: Graduate of a recognized conservation training program, will consider practicing conservator with similar training or experience. Fellowships available now, with start date to be determined upon mutual agreement; \$1,500 per month salary and benefits (\$1,540 for research fellow); travel allowance for study/research allocated at discretion of supervisor. For all three fellowships submit resumé and cover letter stating specific area of interest in conservation and list

three academic or professional references to: Scott Setterberg, Personnel Manager, Los Angeles County Museum of Art, 5905 Wilshire Boulevard, Los Angeles, CA 90036. AA/EOE. Fellowships supported by the Getty Grant Program, the IMS Grant Program and/or the National Endowment for the Arts.

### Advanced Level Internship Furniture Conservation Museum of Fine Arts, Boston

The Furniture Conservation Lab of the Museum of Fine Arts, Boston, Massachusetts, offers a two-year advanced-level internship. Under the supervision of the Furniture Conservator, the intern will be involved in the examination, treatment and documentation of a wide range of furniture, Medieval through the Contemporary, European and American. The intern will be encouraged to design and execute a publishable research project during the training period, which is expected to begin in July 1990.

Qualifications: A graduate degree or certificate from a recognized graduate conservation training program or equivalent apprentice experience. Applicants should have a background in woodworking and cabinetry skills, and familiarity with marquetry, ivory, tortoise shell and metal inlays, and gilding, as well as in finishing and a knowledge of historic structural techniques. The stipend, supported by funds from the Getty Grant Program of the J. Paul Getty Trust, is \$16,500 for the first year and \$17,500 for the second, plus travel allowance and medical benefits. Applications will be accepted through April 15, 1990.

Interested candidates should submit: transcripts of undergraduate and graduate courses of academic study, a resumé that includes a short description of the candidate's interest in the internship and letters of support from two professionals familiar with the candidate's work. All materials and inquiries should be directed to: Sandra Matthews, Employment Manager, Museum of Fine Arts, 465 Huntington Avenue, Boston, MA 02115. Screening and selection will be done by a committee consisting of the heads of the Museum conservation facilities and a curator. The applicant will be notified of a final decision by May 1, 1990. An Affirmative Action/Equal Opportunity Employer.

### NEA Fellowship Paintings Conservation Intermuseum Conservation Association

The Intermuseum Conservation Laboratory is offering a one-year NEA Fellowship in paintings conservation, beginning September 1990. Working in close collaboration with the Laboratory's conservation staff, the NEA Fellow will have the opportunity to work on outstanding examples of American, Asian and European art from the collections of the Association's 29 member museums.

The successful candidate will have access to modern technical facilities and equipment, the expertise of the Laboratory's professional staff, and the resources of Oberlin College's graduate-level Art Department, library, and art museum located in a shared complex.

Research is encouraged and funds will be available for the Fellow to undertake independent study as a part of the fellowship experience. Fellows will also participate in the Laboratory's well-known educational seminars and visiting expert program which sponsors guest speakers in conservation and related fields throughout the year.

Graduates of conservation programs or individuals with equivalent experience are invited to apply for this fellowship. Interested candidate should send a letter of interest, current resumé, and letters of reference from those familiar with your work, along with offprints and photo duplication of recent treatments, if available, by March 31, 1990, to: Jeannine Love, Assistant Director, Intermuseum Conservation Association,

Allen Art Building, Oberlin, OH 44074; (216)775-7331.

### Getty Fellowship Paintings or Paper Conservation Intermuseum Conservation Association

The Intermuseum Conservation Association Laboratory is offering a one-year J. Paul Getty Trust Fellowship in paintings or paper conservation, beginning September 1990. Working in close collaboration with the Laboratory's conservation staff, the Getty Fellow will have the opportunity to work on outstanding examples of American, Asian, and European art from the collections of the Association's 29 member museums.

The successful candidate will have access to modern technical facilities and equipment, the expertise of the Laboratory's professional staff, and the resources of Oberlin College's graduate-level Art Department, library, slide collection, and art museum located in a shared complex.

Research is encouraged and funds will be available for the Fellow to undertake independent study and travel, with the expectation of a complete project of publishable quality at the conclusion of the 12 month fellowship period.

This position is competitive and open to non-U.S. citizens having completed a recognized program in conservation training, or having the equivalent in experience. Interested candidates should send: a letter of interest, current resumé, three letters of reference from those familiar with your work, offprints and photo duplication of recent conservation treatments, if available, by March 31, 1990, to: Jeannine Love, Assistant Director, Intermuseum Conservation Association, Allen Art Building, Oberlin, OH, 44074; (216)775-7331.

### Advanced Internship: Objects Conservation Saint Louis Art Museum

The Saint Louis Art Museum, supported by the National Endowment for the Arts, is offering an advanced internship in objects conservation. The Museum's collections provide broad experience with sculpture, decorative arts, archaeological and ethnographic materials. Application is open to individuals who have completed a graduate training program in art conservation or have equivalent experience.

Applicants should send resumé with references and sample examination and treatment reports by March 15, 1990 to: Diane Burke, Objects Conservator, The Saint Louis Art Museum, Forest Park, St. Louis, MO 63110. Equal Opportunity Employer.

### Advanced Internship: Objects and Gilt Surface Conservation Williamstown Regional Lab

The Williamstown Regional Art Conservation Laboratory is offering a one year advanced internship in objects and gilt surfaces to begin in September of 1990. This is intended for an individual who has completed a graduate training program in art conservation or has equivalent education and work experience. The internship includes a stipend of \$19,000, health insurance, plus a \$2,800 allowance for travel and research.

The intern will examine and treat a wide variety of materials, including sculpture, ceramics, glass, stone, metal, and gilded frames.

Serving the paintings, paper, furniture, sculpture and objects collections of 39 member museums throughout the Northeast, the Williamstown Regional Art Conservation Lab offers an intern the opportunity to work on a wide range of high quality objects under the supervision of experienced conservators and teachers.

Please send a letter of intent, resumé, and three letters of recommendation to: Gary Burger, Director, Williamstown Regional Art Conservation Laboratory,



## POSITIONS AVAILABLE

### Associate Metals Conservator Colonial Williamsburg

Will administer conservation treatments and supervise and schedule daily operations of the Metals Conservation Laboratory. Surveys the condition of the metals collections and establishes conservation priorities. Requires detailed knowledge of metals conservation practices and materials, excellent oral and written communication skills and completion of a graduate level conservation program or equivalent experience. Competitive salary, excellent benefits and relocation paid. Submit Colonial Williamsburg Application and resumé to: Employment Specialist, The Colonial Williamsburg Foundation, P.O. Box C, Williamsburg, VA 23187. EOE/AA. Applications may be obtained by calling: (804)220-7000.

### Assistant Conservator San Francisco Museum of Modern Art

The San Francisco Museum of Modern Art is seeking an Assistant Conservator. Completion of a conservation graduate program (or equivalent experience) with an emphasis in paintings conservation is required. Some experience in paper conservation is also desirable. Excellent salary and benefits package. Interested candidates should send resumé and three references to: Patti Brady, Personnel Director, San Francisco Museum of Modern Art, 401 Van Ness Avenue, San Francisco, CA 94102. The San Francisco Museum of Modern Art is an equal opportunity employer; qualified minorities are encouraged to apply.

### Furniture Conservator Philadelphia Museum of Art

The Philadelphia Museum of Art is seeking applicants for a two-year grant-funded position for the survey, examination and treatment of American furniture housed in the Museum's various historic houses, and objects on long-term loan to area institutions.

Qualifications for the position include a certificate from a recognized conservation training program or an equivalent apprenticeship experience and subsequent experience. Applicants should possess a broad range of woodworking and cabinetry skills, expertise in veneers, marquetry, inlay, and experience conserving oil, wax, shellac, and painted finishes. Responsibilities require knowledge of historic structural techniques and will include written documentation of examinations and treatments. Salary is commensurate with experience and includes benefits.

Interested applicants should submit to the address below: statement of the candidate's interest; resumé; several samples of examination reports and treatment records with photographs; and supporting letters from conservation professionals familiar with the candidate's work. All materials and inquiries should be sent to: Marigene H. Butler, Head of Conservation, Philadelphia Museum of Art, P.O. Box 7646, Philadelphia, PA 19101-7646.

### Objects Conservator Dallas Museum of Art

The Dallas Museum of Art is a broad-based, public museum of Fine Art, Decorative Art, and Design located in downtown Dallas. Its collections number more than 15,000 items including: European and American paintings, prints, sculpture, and decorative art, with significant holdings in furniture and silver; important collections of contemporary paintings and

sculpture, African sculpture, and of Pre-Columbian ceramics, sculptures, gold, and textiles; as well as small collections of Asian art, and Oceanic art and textiles.

The museum is seeking an experienced objects conservator whose experience encompasses a variety of the media. Interested candidates should have a degree from a recognized conservation program or have equivalent training of not less than five years. The conservator will be a member of the senior staff of the museum with responsibility for the care of the collections, including: evaluation of the collections, treatment, advising on acquisitions and loan requests, and coordinating contractual conservation services. Monitoring environmental conditions of the storage and display of works from the permanent collection and temporary exhibitions are also regular duties of the position.

The candidate should be highly motivated, capable of working independently, but also effective in communicating with other staff. Salary dependent upon qualifications and experience. Good benefit package. Send letter of application, resumé and salary history to: Scott Gensmer, Director of Personnel, Dallas Museum of Art, 1717 North Harwood Street, Dallas, Texas 75201; (214)922-1240.

### Specialist III Senior Conservator, Phased Treatment The New York Public Library

Applications are invited for the position of Senior Conservator (Phased Treatment) in the Conservation Division of the Research Libraries under the supervision of the Head of the Conservation Lab. The successful candidate will assist in the design, implementation, and operation of a new program. The program will address preservation needs of the general Research Library collections, including protective enclosure, archival processing and rehousing, collections storage and handling operations, collection maintenance, production encapsulation and reformatting, and other "phase" conservation activities for a wide range of materials. Initially, will train and oversee 2-3 FTE in production of phase boxes and work with the senior staff on a development plan for an addition to the Conservation Office designated for phase treatment and collection maintenance operations. Will recommend equipment, participate in hiring and training of new staff, assist in developing specifications and procedures for treatment, and perform treatment when necessary. Qualified applicant will have substantial experience in the field of conservation and will have a graduate degree in conservation from an accredited graduate training program or equivalent training and experience. Familiarity with the preservation problems of large research libraries and experience in a production-oriented conservation treatment facility highly desirable.

Salary \$31,356 annually. For immediate consideration, send letter of application and resumé to: Francine Feuerman, The New York Public Library, Human Resources Department, 8 West 40th Street, New York, NY 10018. Equal Opportunity Employer M/F.

### Assistant Paintings Conservator The Carnegie Museum of Art

The Carnegie Museum of Art seeks an Assistant Paintings Conservator. The successful candidate's responsibilities will include the full range of conservation work, such as examination and treatment of paintings from a diverse collection, advising on safe handling, packing, storage, and installation procedures, making recommendations on loans and acquisitions, supervising interns, conducting research and taking part in an active exhibitions program that includes the triennial Carnegie International exhibitions. The candidate will also have the opportunity to take part in the development of the Andy Warhol Museum, scheduled to open in 1992, and to assist in the preparation of over 900 Warhol paintings for exhibi-

tion. Applicant should have an advanced degree from a conservation training program or equivalent experience, sufficient knowledge and initiative to work independently, and good interpersonal skills. Prefer individual with interest and experience in conservation of contemporary art. Position is full time and includes benefits package and some travel. Send resumé by May 15 to: William Real, Conservator, Carnegie Museum of Art, 4400 Forbes Ave., Pittsburgh, PA 15213. EOE.

### Assistant Conservator Oriental Institute Museum-Chicago

The Oriental Institute Museum of the University of Chicago is seeking a full-time assistant conservator of archaeological materials to work in a small laboratory under the supervision of the Conservator. Responsibilities encompass a full range of conservation work including treatment and maintenance of an extensive collection of ancient Near Eastern artifacts. Applicants should have a degree in conservation or the equivalent, additional experience an advantage. Position opens July 1, 1990. Salary: \$20,000-22,000 depending on experience, plus benefits.

Send letter of interest, resumé, and the names of three references by May 18, 1990 to: Laura D'Alessandro, Conservator, Oriental Institute Museum, 1155 E. 58th St., Chicago, IL 60637. An Affirmative Action/Equal Opportunity Employer.

### Preservation Coordinator National Archives

The National Archives and Records Administration (NARA) is seeking an experienced conservator to implement and oversee preservation and conservation programs in the NARA regional archives system. Candidates must have at least one year of specialized experience at or equivalent to the GS-11 level, which has equipped them with the knowledge of the theories, principles, practices, and techniques of archival and/or library preservation. Applicants will also be evaluated on their conservation bench skills; ability to apply technical information obtained through consultation or research and to impart knowledge through writing and teaching; and skills required to plan and monitor work, diagnose conservation and preservation problems, and assess quality of completed conservation work.

Among other duties, incumbent will hire and supervise conservators for regional conservation labs, design and implement a training curriculum for preservation technicians, edit a preservation newsletter for the regions, and visit regional archives and laboratories on associated preservation and conservation matters. The position is located in the Document Conservation Branch, Preservation Policy and Services Division, Office of the National Archives, Washington, D.C.

Salary: GS-12 @ \$35,825. Further information may be obtained by contacting: Norvell Jones or Mary Lynn Ritzenthaler, (202) 837-6000 for Vacancy Announcement NN-90-04B, and relevant forms, call Dick Sullivan, (202) 837-6000.

### Furniture Conservator Tryon Palace Restoration Complex

Tryon Palace Restoration is a state historic site comprised of five historic buildings exhibiting a collection of decorative arts from 1750 to 1875.

Responsibilities: Direction of conservation activities including treatments, supervision of contract conservators and housekeeping staff, pest control plan implementation, supervision of environmental controls survey, refinement of storage, hiring and supervision of conservation technician, and regional information for other state institutions.

Qualifications: Masters degree in Art Conservation or equivalent training, (combination of specialization in furniture and generalist background preferred), good interpersonal skills, ability to communicate effectively, initiative, and ability to network.



Salary: \$20,772-\$31,428 depending on qualifications, medical and retirement package. Send resumé, transcript and three references to: William Widener, Tryon Place Restoration, P.O. Box 1007, New Bern, NC 28560.

#### Objects Conservator Henry Ford Museum

Conservation Department, Collections Division Henry Ford Museum & Greenfield Village. The museum collection is one of the largest, most significant, and diverse of any history museum in the world. The Conservation Department is an important and acknowledged contributor to the museum's achievements. The department continues to professionalize its staff and facilities, is a full participant in the museum's very active and creative exhibits program, and is the leading player in the newly formed museum-wide collections care initiative.

We encourage conservators with interest and competence in several of the following areas to send resúmes: analysis, treatment and care of painted and finished surfaces, especially of wood and metal; treatment and care of objects made of wood, especially furniture; the conservation of functional objects; problems and solutions of collections care and maintenance.

The position calls for abilities in problem solving and working well with a variety of people in a dynamic setting. The successful candidate will be mature, well-grounded in the principle of conservation, and be a graduate of a recognized training program or have equivalent and commensurate background and training. Several years experience preferred, but a person with a good balance of training and experience is desirable.

Submit resumé no later than May 15, 1990, along with salary history to: Director of Personnel & Labor Relations, Henry Ford Museum & Greenfield Village, P.O. Box 1970, Dearborn, MI 48121. Equal Opportunity Employer.

#### Mural Restoration New Haven, CT

Proposals are now being accepted by the Department of Cultural Affairs for the City of New Haven, Connecticut, for restoration work to be done on five, large, oil on canvas Works Progress Administration (WPA) murals located in a New Haven middle school.

Budget: \$43,000. Resúmes are required. For more information, contact: Joanne Rees, Public Art Planner, (203)787-8956.

#### Objects Conservator Kansas Museum of History

The Kansas Museum of History is seeking a conservator of objects. Responsibilities include examination and treatment, condition surveys, and recommendation of proper storage and exhibition of a large, eclectic collection of historic objects. These state-owned artifacts are housed at the museum and fifteen historic sites. The museum has a total conservation staff of three, located in three well-equipped labs.

Candidates with the following education and experience will be considered: an undergraduate degree and two years conservation experience; or a graduate degree in art, art history or a related field and one year conservation experience; or a graduate degree in conservation including internship; or six years conservation experience.

The position is civil service, State of Kansas, Range 22, with a beginning annual salary of \$23,784 plus benefits with merit increases to \$33,444. Send a letter of application, resumé, university transcripts and two references by April 1 to: Susanne Benda, Chief Conservator, Kansas Museum of History, 6425 SW Sixth Street, Topeka, Kansas 66615; (913) 272-8681. EOE/AA Employer.

#### Supervisory Museum Specialist: Chief Conservator National Park Service

The National Park Service seeks a Supervisory Museum Specialist (Chief Conservator) with a specialty in one or more of the following areas: objects, furniture, metals, or archaeology, to manage a program of collection conservation throughout the North Atlantic Region. Applicants must have extensive experience in managing collection conservation programs, as well as considerable treatment experience. Duties include conducting systematic surveys of the collections, developing collection storage plans, managing the treatment of a variety of objects, and supervising a staff of six. The position is with the federal government and is based in Boston, MA. The salary is, GS-12, \$35,825-\$46,571. For application information, contact: either John Maounis, Regional Curator, or the Personnel Office, (617)223-5109.

#### Sculpture/Objects Conservator Private Practice

Sculpture/Objects. Significant work experience required following the completion of either a major graduate program or comparable training. Salary, benefits \$30,000+, commensurate with capability and productivity. Contact: John Scott Conservators, New York, NY 10001.

#### Assistant Conservator: Objects and Sculpture Private Practice

A Boston area private practice is seeking an assistant conservator interested in working on wide range of materials from diverse cultures including archaeological objects, sculpture and architectural ornament. Applicant should be a graduate of a conservation training program or have equivalent experience. Reply in writing to: Clifford Craine, Daedalus Inc., 17 Tudor Street, Cambridge, MA 01239.

#### Associate or Assistant Conservator J. Paul Getty Museum

The J. Paul Getty Museum has an opening in the Department of Decorative Arts and Sculpture Conservation. Duties include assisting the Conservator in all aspects of conservation, preservation, documentation, and analysis of the collection, which includes decorative arts and sculpture in a wide range of media from the Middle Ages to the 19th century. Duties also include designing and implementing treatments and maintaining contact with other professionals in the field. The position is for an objects conservator with experience with European sculpture and works of art in metal, stone, terracotta, glass, and ceramics. Minimum qualifications are a degree from a recognized conservation program or equivalent experience. Foreign languages are desirable, but not necessary. Salary commensurate with experience and training. Excellent benefits. Send letter of application, resumé, and salary history to: Director of Personnel, PO Box 2112, Santa Monica, CA 90406. EOE.

#### Mural Conservator Federal Government

The National Capital Region, General Services Administration (Federal Government), is presently creating bidding documents (control number RDC98072) for the conservation of the Department of Agriculture Administration Building's mural on canvas by Gilbert White (12'6" x 63'0"), dated 1934, as well as the decorative fresco painting on the ceiling and surround-



### AIC Bookshelf: New Publications Available

- **JAIC Cumulative Index.** The cumulative index of the *Journal of the American Institute for Conservation* covering Volumes 16 through 28, 1977-1989. Indexed by author, title and subject.
- **Upholstery Conservation: Preprints of a Symposium Held at Colonial Williamsburg, Feb 2-4, 1990.** The *Preprints* is an impressive volume of 462 pages with approximately 130 photographs. It contains 31 papers by an international group of authors.

**To order:** please complete this form and return to the AIC office, 1400 16th Street, NW, Suite 340, Washington, D.C. 20036. Orders must be prepaid in U.S. dollars drawn on U.S. banks.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY, STATE, ZIP \_\_\_\_\_

Publication	Cost	Quantity	Postage	Total
JAIC Index	\$10.00		included	
Upholstery Preprints*	\$30.00			
Total Enclosed				

\*for each Preprints volume add \$3.00 U.S., \$5.00 Canada and Mexico, all other locations: \$10.00 Parcel Post with Special Handling (1-3 months) or \$27.00 Air Mail



ing faux stone surfaces. The art is located in a thirty foot, curved stairwell at 1200 Independence Avenue, SW, Washington, D.C.

Bidding documents will be ready late May, 1990, with 30 days to prepare your bid. A conservator qualifications questionnaire is included. It is desired that the work involving scaffolding be performed in August, 1990.

This notice and similar ones in regional newsletters will be the only notification of this contract. If you wish to receive bidding documents please write and provide your mailing address to: Ms. Andrea Mones-O'Hara, Regional Fine Arts Officer, GSA-NCR-WQG, Room 7062, 7th and D Streets, SW, Washington, D.C. 20407. For more information, call: (202)472-3173.

Additional upcoming conservation projects will be announced in this forum.

#### Textile Conservator Indiana State Museum

Indiana State Museum is seeking a textile conservator with strong technical experience. Applicants must have a commitment to the care of historical collections and be familiar with outside conservation resources for paper, objects, decorative arts, and furniture.

Must be a graduate of a recognized conservation program or have equivalent experience as an apprentice in a recognized artifact conservation laboratory. A minimum of two years of applied experience in textile conservation, under the supervision of a qualified conservator. Send resumé and salary history to: Conservation Laboratory, Collections Department, Indiana State Museum, 202 North Alabama Street, Indianapolis, Indiana 46204.

#### General Objects Conservator Missouri Historical Society

Missouri Historical Society-History Museum located in St. Louis, Missouri, responsible for managing the preservation of a diversified general collection, is looking for a Conservator/General Objects. Conservator will establish a conservation program; develop guidelines for the packing and moving of the collection to a new facility; make recommendations and arrangements for preservation of artifacts by outside contractors; carry out in-house conservation treatments; write grants; oversee environmental conditions throughout the museum's collection areas; train staff, interns and volunteers in basic preventative conservation procedures. Selected candidate will have the opportunity to set up own lab in a new facility. Requires: Degree in conservation, museum studies or related field with certification in conservation, minimum of three years work experience in a museum environment. Position available immediately.

Interested candidates should submit resumé and cover letter, including salary requirements to: Human Resources Coordinator, Missouri Historical Society; Jefferson Memorial Building in Forest Park, St. Louis, MO 63112-1099.

#### Assistant Curator of Conservation The University of Michigan

Educational Background: B.A. or B.S. with graduate degree or diploma in Conservation, and internships of significant experience in the conservation of archaeological objects or inorganic and organic materials. Knowledge of textile conservation desirable.

Museum Duties: Monitor and evaluate objects in storage and on exhibition; provide conservation treat-

ments, including complete documentation; train and supervise volunteers and interns; review objects for teaching, loans, and exhibition and assist in exhibition design to maintain appropriate environmental conditions; research techniques of treatment and preventive conservation; present and publish professional papers; present public lectures on conservation and Museum activities; provide professional conservation evaluations and information; research and prepare applications for outside funding to support conservation activities. Contact: Professor Elaine K. Gazda, Director, Kelsey Museum of Archaeology, The University of Michigan, 434 S. State Street, Ann Arbor, MI 48109-1390; (313)763-3559.

#### A Complete Line of Blotting Papers For the Conservator From Paper Technologies Inc.

**P.T.I. #112 Waterleaf:** 100% cotton fiber, acid-free, 300 gsm.  
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Applications: Aqueous treatment of works of art, blotter in leaf casting, spine lining material for edition binding, shelf-lining of archival collections, lining material for museum quality picture framing.

**P.T.I. #65 Waterleaf:** 100% cotton fiber, acid-free, 175 gsm.  
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**P.T.I. #545 Waterleaf:** 100% cotton fiber, acid-free, 545 gsm.  
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## Newsletter

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# Newsletter

THE AMERICAN INSTITUTE FOR CONSERVATION  
OF HISTORIC AND ARTISTIC WORKS

Volume 15, Number 3

May 1990

## The New PA Application Process is Working!

One hundred and eighteen applications for Professional Associate membership were received by the February 28 deadline—far surpassing the average number of 15 per cycle. Of these applicants, 77 percent joined AIC more than five years ago, 63 percent have been members for more than seven years, and 36 percent have been AIC members for more than ten years. The Membership Committee was very pleased to see a large number of applications from members who have been active in the conservation profession for many years and have been qualified for professional membership for some time.

Most important to the Committee, however, was the professional concern demonstrated by PA and Fellow evaluators of these applications during the process. Committee members received several phone calls from sponsors, checking to make sure that they were reviewing the applicants appropriately, and asking the same questions which the committee often ponders about. Furthermore, only one applicant provided information for the training requirement that did not include training necessary for their current practice. Therefore, of the applications that

were not approved this time, most were because they lacked sponsors, or because of concerns that the sponsors had about the qualifications of the applicant. It is this commitment to maintaining professional standards by the current professional membership that is making the new process work. And ultimately, it will be the continued commitment of these professional members that will strengthen our organization and make it more democratic.

It is estimated that there are perhaps 1,000 or more members who are qualified for professional membership, either as practicing conservators, or as conservation scientists, administrators and educators. The Membership Committee is counting on the efforts of the professional members of AIC to encourage and support qualified members to become PAs. The next deadline for PA applications is **July 15, 1990**. (See page 6 for the listing of new PAs and Fellows and for additional information on the current activities of the Membership Committee.)—Carolyn Rose, Chair, Membership Committee.

## Adventure Awaits You

*Get even more out of the Annual Meeting. . .  
See something new!*

When you filled out your annual meeting registration form, did you overlook the fascinating tours available to you during your stay in Richmond? If so, look back at the program and plan on arriving in Richmond a day early to relax and enjoy the cultural heritage and historic attractions unique to the Richmond area. Tours are planned to cover Civil War landmarks, the stomping grounds of Thomas Jefferson, the James River Plantations, and, of course, Richmond itself. Even if you have already registered for the meeting, it's not too late to register for one or more of the available tours. If you would like more information on any of the tours, contact the AIC office.

*Take a trip back in time . . .  
sign up for the Williamsburg tour today !*

The AIC is pleased to announce that the scheduled tour to Williamsburg, during the Richmond AIC annual meeting, has been expanded. Wallace Gusler, Conservator, Colonial Williamsburg Foundation, has graciously agreed to accompany our group during the tour of the Dewitt Wallace Museum and will provide his special insights on the collection. Additionally, he has made arrangements for the Williamsburg conservation labs to be open to the AIC group during the afternoon, if you haven't visited Williamsburg before, don't miss out on the opportunity for a special tour from the conservator's point of view.

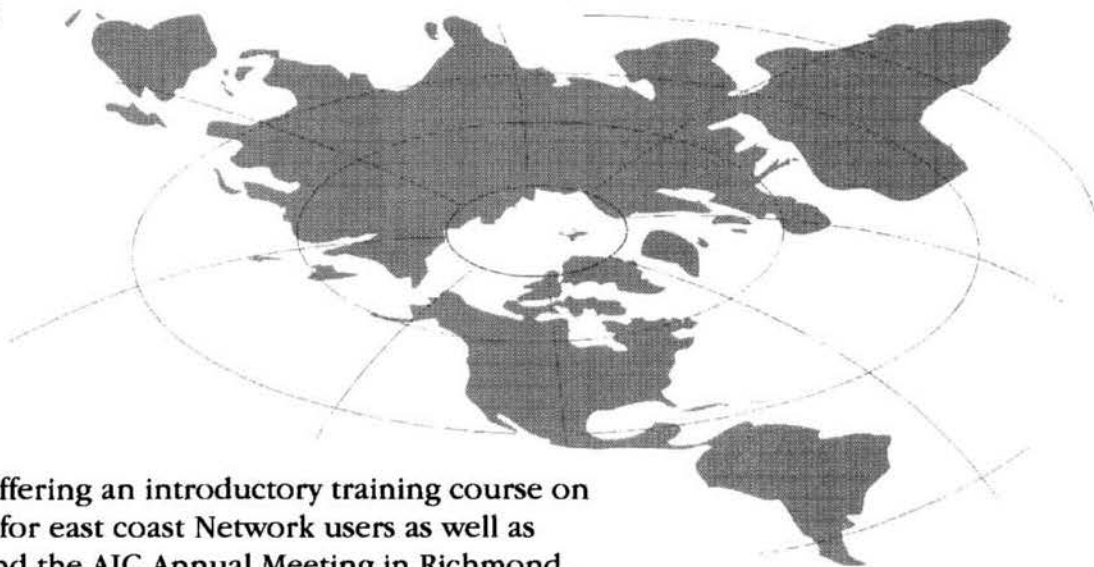


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# *Conservation Information Network*

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## **Introductory Training Course Richmond, VA June 4, 1990**



User Services will be offering an introductory training course on Monday, June 4, 1990 for east coast Network users as well as users planning to attend the AIC Annual Meeting in Richmond. The course, hosted by the Virginia Museum of Fine Arts in Richmond, will take place directly after the AIC Annual Meeting, which closes on Sunday, June 3.

The introductory course is designed for beginning Network users. In addition to a thorough overview of the Conservation Information Network and the electronic mail system, the session will focus on searching with menus and commands in the bibliographic database, suppliers database, and materials database and on the basics of using electronic mail. Capturing search results to disk, printing, and reconnecting to a disconnected session will also be covered.

Participants will receive a training handbook and exercises to use for practice and review after the completion of the course.

The course will run from 9 a.m. to 4 p.m. with a one hour break for lunch. The course is offered free of charge to Network subscribers on a first-come, first-served basis. To register for the course, please call User Services at [REDACTED].

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**Date:**

Monday, June 4, 1990

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**Location:**

Virginia Museum of Fine Arts  
Boulevard and Grove Ave.  
Richmond, VA 23221

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**Time:**

9 a.m. to 4 p.m.

---

**To register contact:**

User Services  
Getty Conservation Institute  
4503 Glencoe Ave.  
Marina del Rey, CA 90292  
(213)301-1067

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## From the President

This is my last President's column; two years have flown by. I think that they have been good years for AIC and, without going into an exhaustive list of all that went on, it might be interesting to highlight a few of the accomplishments.

The organization is now on a reasonably solid financial basis, thanks to the combined efforts of Treasurers Sara Wolf Green and Ginny Naudé, and Executive Director, Sarah Z. Rosenberg. The latter also deserves kudos for the organization of the National Office, including the move to new quarters and the recruitment of a talented and dedicated staff. All of you who deal with the office on a regular or occasional basis will agree that great progress has been made.

AIC now has a better understanding of what its goals and priorities are and where it wants to go. The *Strategic Plan* took a lot of work, but the result was worth it. The participation of the membership in the process, fundamental to the success of the exercise, was excellent; the responses to the membership questionnaire and the salary survey gave us invaluable information and insights.

AIC is thriving with activity. The referral system was implemented and is now fully operational. The office staff, trained by Ginny Naudé and a group of volunteers, handles several requests daily. The *Journal*, with a new editorial review policy in place and with increased administrative support from the office, is seeing a steady increase in submitted manuscripts. The next issues will be much larger than what you are used to and we may soon have to go to an increased publication frequency. For the annual meeting, a Program Advisory Committee was established by Paul Himmelstein and the first results will be visible in Richmond, where the structure of the program will look quite different from what it has been traditionally.

The *Strategic Plan* commits us to many more intensive outward-oriented activities: outreach, public education, public relations, awareness raising, etc. A good start has been made. Our persistent lobbying on the Hill resulted in the inclusion of an appropriately worded exemption for conservation in the Visual Artists' Rights Bill. We got ourselves involved in the IMS reauthorization process and later alerted you to the imminent dangers for conservation resulting from the difficulties in the NEA and NEH reauthorizations. Doris Hamburg is setting up a national network of member volunteers for various types of public education and PR activities. Our ties with related professional organizations were strengthened; among other activities the AIC has started to systematically sponsor sessions at their annual meetings, beginning with AAM and CAA. Most importantly, in Richmond, the first meeting of the newly formed AIC Advisory Council will take place where representatives of regional conservation organizations and related associations will discuss with AIC's Board, Committee and Specialty Group Chairs how we all can collaborate in the pursuit of our goals.

AIC is making the internal changes necessary to stay active and successful in the 1990's. Concerned with the disproportionate number of PAs relative to the Associates among our professional members, the Board asked the Membership Com-

mittee to study and re-evaluate the application procedure. The new procedure which they came up with has already proven to be a great improvement and has enticed a much larger enrollment of PAs. In Richmond, we will vote on the Bylaws changes which will streamline AIC's governance appreciably. Above all, we will discuss the latest draft of the *Code of Ethics and Standards of Practice*. The Ethics and Standards Committee has made great strides in the urgently needed revision of this document and we are getting close to the completion of the process.

While significant advances have been made, much work still remains to be done. My colleagues on the Board who will stay on for next year and the Executive Director and her staff are fully committed to carrying through on the program. Above all, however, the involvement of all of you, the members, is prerequisite to success. AIC is a volunteer organization. This is a strength as it allows the organization to draw upon the extensive talents and dedication present among the membership. It also means, that it depends on the willingness of each of you to make your contribution. To those of you who have stayed on the sidelines so far, I want to underline how rewarding an experience it is to participate in the functions of our organization. Please do come forward and offer to help out in whatever way you can and when you are asked to serve on a committee, task force, as a specialty group officer, or on the Board, do it! Remember, AIC is an organization of us all, for us all and by us all!

Finally, I want to thank all those persons with whom it has been such a pleasure to collaborate these past two years. My talented, dedicated and delightful colleagues on the Board who became such good friends I will miss working with you! Sarah and the members of the office staff—your cheerful, enthusiastic and attentive support was, and will continue to be, essential! The chairs and members of committees and officers of Specialty Groups with whom I got to work—your interest in and dedication to the organization was always inspiring. Last, but certainly not least, all of you who wrote or called with comments, suggestions and support—you made this an unforgettable experience which I have enjoyed immensely. Thank you all very much and keep up the good work.—Lambert van Zelst.

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## Open Call for Nominations for 1990/91 Nominating Committee

In accordance with the AIC Bylaws, Section VI 2(d), the Nominating Committee consisting of three members, one of whom may be a Professional Associate or Associate, are elected at each annual meeting.

To facilitate the process, the Board is calling for nominations ahead of the annual meeting. Please send nominations to Bert van Zelst, AIC President, care of the AIC office, by **May 25**, or present them to him at the annual meeting before **June 1**. Each nomination should include the membership category of the nominee and a willingness to serve statement and must be signed by two AIC members.

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The Newsletter is mailed to members for \$8 per year as a portion of annual membership dues.

Opinions expressed in the Letters to the Editor column are those of the contributors and not official statements of the AIC. Responsibility for the materials/methods described herein rests solely with the contributors.

Copy must be typed double-spaced and sent to the AIC National Office; the next deadline is June 1, 1990. We reserve the right to edit for brevity and clarity.

The AIC accepts position available ads only from equal opportunity employers. The cost of Position Available, Grants and Internships, and Classified Ads is: \$.75 per word for members and \$1.50 per word for non-members; minimum charge is \$50.00. Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1.

The cost of Commercial Ads is: 1/4 column \$120.00; 1/2 column \$200.00; 1/2 page \$300; one full page \$500.00. Deadlines for space reservation are February 1, April 1, June 1, August 1, October 1, and December 1.

Newsletter staff: Katheleen Betts, Editor. Marcia M. Anderson, Production Editor. Rebecca Rushfield, Contributing Editor.

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## From the Executive Director

By this time you should have in hand the slate of officers for 1990-91 accompanied by their biographical sketches and position statements; the proposed bylaws changes; information about the proposed revisions to the *Code of Ethics and Standards of Practice*; a copy of the referral brochure; and a copy of the *Strategic Plan*. We are indebted to the various committees, task forces, and the Board for the timely completion of all these efforts. I look forward to hearing your views on these documents and the chance to talk with you, in person, at the Richmond meeting.

Membership renewal as of March 31st was 84%. A third renewal notice was mailed in early April. Prompt payment will be greatly appreciated from those who have yet to send in their checks. Final notices will go out in May and those not responding within the thirty-days notice required by the bylaws will be dropped from the membership rolls. As of April 1st, we have enlisted 140 new members—79 Associates, 21 Institutions and 40 Students. Please continue to urge your colleagues who are not members, or institutions that should be, to join the AIC. Elsewhere in this *Newsletter*, Carolyn Rose reports on the fine response we have had to our first effort to increase the number of Professionals Associates. The next deadline for receipt of PA applications is **July 15th**. If you are eligible to apply please do so. Call the office. Application forms will be sent on the day we receive your call.

The Spring issue of the *Journal* should reach you before you depart for the annual meeting. We are heartened by the positive comments made by authors regarding the newly established editorial policies and review procedures.

The pace of activity on the legislative front has increased dramatically. The House Subcommittee has marked-up the Visual Artists' Rights Act of 1990. The exemption for conservators is still in tact. The Senate Subcommittee should mark-up their version at the end of April. Both Subcommittees are committed to passing the Act in 1990.

On March 11 and 12, I attended "Arts Advocacy Day" and heard testimony from actors, Ron Silver, Alec Baldwin, Olympia Dukakis; painters, poets and authors including Larry McMurty; and legislators, Senator Clairborne Pell (D-RI) and Representative Pat Williams (D-MT). All of them spoke about the importance of the reauthorization of the National Endowment for the Arts without the restrictive language proposed by Senator Jesse Helms (R-NC).

I also attended House hearings on the reauthorization of the NEA and heard John Frohnmayer, Chairman, speak eloquently about the work of the NEA. He noted that President Bush is recommending NEA reauthorization without restrictive language and urged the members of the Subcommittee on Postsecondary Education to do the same. He explained that the NEA is responsible for the grants it funds and bases its decisions on the results of the panel review process which he equated with the American jury system. Frohnmayer said, "I start with the proposition that Congress does not want to micromanage the Arts Endowment, but does want to assure that taxpayers' money is reasonably spent." Toward that end, he delineated the changes undertaken by the NEA to "improve the process to make it more responsive, and more visible to the American people." Others testified to the fine work of the



NEA, its role in promoting creativity, and the important influence it has had on the communities all across the nation. Congressman Paul Henry (R-MI) asked panelists how they would vote if the question came down to funding NEA with restrictive language or not funding it at all. All those testifying agreed that they would seek to change the options posed and could not support restrictive language which they considered tantamount to infringement on first amendment rights.

The Senate Reauthorization Hearings on the Institute of Museum Services were less emotionally charged than those of the NEA. Daphne Wood Murray, Director, IMS and Dr. Willard L. Boyd, Chairman, National Museum Services Board and President, Field Museum of Natural History were the first to testify. They were followed by representatives of the museum community including Dr. Joel N. Bloom, President, American Association of Museums, and President and Director of the Franklin Institute Science Museum and Planetarium. Copies of their testimony are available from the AIC office. Of particular interest was the testimony presented by Daphne Wood Murray. In describing the various programs funded by IMS, she noted that "The Conservation Project Support Program" begun in 1984, has been extremely successful in assisting museums in developing long-range conservation plans." In her written testimony, Ms. Wood points out that Section 32 of the reauthorization legislation "adds 'conservation' to the types of resources that are to be represented by the membership of the National Museum Services Board. This addition emphasizes the importance of conservation concerns to IMS programs, the museum community and the general public."

AAM President, Joel Bloom, and others also spoke about the importance of collections care, adequate storage facilities, and climate control in exhibiting and preserving our cultural heritage. Others, like Judith O'Sullivan, President and Chief Executive Officer, the Museums at Stony Brook, testified about the important role IMS Conservation grants played in emergency treatment, assessment and survey of their collections.

Senator Pell (D-RI) asked several questions about the need for additional conservation training programs in the United States to meet the enormous needs of collections care and treatment. At the conclusion of the hearings, I gave him a copy of AIC's brochure, *Conservation Training in the United States* which he was pleased to have. There is a great deal more to report but space does not permit telling it all. I would be pleased to discuss the hearings with you. If you would like additional information, please call or write. As you may already know, the Congressional Record of the hearing includes all of the questions and answers. The IMS hearing was held on March 23 and the NEA on March 21st. We are certainly living through some very interesting times in the history of federal funding for the arts and humanities. If you have not yet written to your congressional delegation urging them to support reauthorization of the IMS, NEA, and NEH, please do so now. Information on who to contact about reauthorization of these agencies was included in the April mailing. Let your voice be heard.

Daphne Wood Murray has accepted our invitation to talk about the IMS at the opening of our Richmond meeting and will join us for the reception at the Virginia Museum of Fine Arts. It is not too late to plan to attend our 18th Annual Meeting. The staff and I look forward to welcoming you to Richmond.—Sarah Z. Rosenberg.

## JAIC : A Status Report

Contributors to the JAIC might like to know how the timing of the editing and production process of the *Journal* works. Here are a few numbers. During the last part of 1989, after I became Editor in September, 30 articles were either already in the mill—thanks to the diligence of the previous Editor—or were considered in the three-month review cycle starting November 1. Of these, five were rejected, six appeared in the Fall 1989 issue, five in Spring 1990, five are scheduled for Fall 1990, and the remaining nine were returned for minor or major revision. Some of these should appear in the Fall issue. In the February 1 review cycle, eleven papers were circulated and, by the time you read this, the authors will have received a response from me. On May 1, another review cycle began.

We want to expedite every article; a three-month review cycle is the minimum time period needed for reviewers to prepare their reviews, for the Associate Editors to report back to me, and for me to make a decision based on their advice. Furthermore, the authors must have the opportunity to make the revisions which we request. When the manuscript is revised and returned, the Associate Editor concerned is asked to confirm that the requested revisions have been carried out. In some cases, when major revisions are necessary, we ask that the author resubmit the paper and it goes through another complete review cycle. You, the authors, can speed up the process by preparing revised manuscripts without delay and by returning corrected galley proofs promptly.

Editing and production begins August 1 for the Spring issue and February 1 for the Fall issue. This allows time for editing by the professional copy editors, final editing by the Editor, galley correction by the authors and the complete desktop publishing process handled by Marcia Anderson.

The purpose of all this? To produce a high quality journal, on schedule, and to keep our authors informed. I would like to produce balanced issues whenever possible, but I can see this is not always going to be easy because I depend on the papers which are ready to go at a given time. Here I need some help from you, potential contributors. We have had a number of excellent papers on conservation techniques and materials, and on concerns related to collections management such as fumigation. We need more papers on case histories and treatments. I know there are many talented conservators out there, working on interesting projects that their colleagues would like to know about. Write them up—the paper can be long or short—and submit them to the JAIC for publication.—Elisabeth West FitzHugh, Editor, JAIC.

**August 1, 1990**

*is the next deadline for submitting papers to  
the AIC Journal.*

Papers should be sent to: Elisabeth West FitzHugh, care of the AIC office, [redacted] Street, N.W., Suite [redacted] Washington, D.C. 20036. The *Guidelines for Authors*, containing style guidelines for JAIC submissions, is now available from the AIC office.



## Membership Committee

The new PA process is working (see cover story)!

The Membership Committee has suggested a name change for the Professional Associate Membership category. The Committee suggested to the Board that the word "Associate" should be deleted from this category, because the term implies an affiliated membership. The current PA category would be called "Professional Member," further distinguishing this category from Associate membership. Others have suggested to the Committee that the name be changed to "Member," as is used in other professional organizations.

For our next meeting, the Board has asked the Membership Committee to reconsider the meaning of Fellowship as an additional activity in the implementation of the *Strategic Plan*. Should Fellows be nominated as they are in many other professional organizations? Should the evaluation criteria for Fellows consider other factors than those currently evaluated or should they remain the same? At present, training, experience, professional contributions to the field, and a demonstration that one abides by the *Code of Ethics and Standards of Practice*, and sponsorship are required. Should contributions to the field be more heavily weighed in the evaluation process?

What is your opinion on the name change and the meaning of Fellowship? Are there other concerns that the Membership Committee should consider? We would like to hear from you.

We will be meeting on May 21 to discuss these matters. Please contact one of us before that time. Membership Committee: Carolyn L. Rose, Chair, Karen Garlick, Harold Mailand, Edward Sayre, and Faye Wrubel.

The Membership Committee is pleased to announce the following new Fellow and new Professional Associates:

### Fellow

Nicholas Veloz

### Professional Associates

Christy Cunningham Adams	Alexandra Jessup Altman
Sandra Amann	Laura Stirton Aust
Muffie Austin	M. Susan Barger
Pamela Barrios	Deborah Bede
Sharon Blank	Mark Bockrath
Suzanne Deal Booth	Ann Boulton
Alton Bowman	Constance Brooks
Barbara Buckley	Marjorie Bullock
Mary Ann Butterfield	Carrie Ann Calay
Jeff Capestany	Kathryn Carey
Anthony Ciambella	Thurid Clark
Elizabeth Coombs	Ann Brooke Craddock
James Craven	Christine Daulton
Nancy Demyttenaere	Susan Duhl
Robert Espinosa	Madeleine Fang
Matthew Fleischman	Sonja Fogle
Christopher Foster	Kathleen Francis
Maria Fredericks	Tamsen Fuller
Babette Gehnrich	Louise Genest-Cote
Joseph Hammer	Eric Hansen
Suzanne Hargrove	Mark Harpaiter
Barbara Heller	Rose Holdcraft

Nikki Horton  
Gary Hulbert  
Hilary Kaplan  
Alexandra Klingelhofer  
Martha Little  
Joanna Mankowski  
Susan B. Martin  
Constance McCabe  
Thomas McClintock  
Don Menveg  
L. Cleo Mullins  
Maureen Russell Neil  
Linda Ogden  
Patsy Orlofsky  
Joanne Page  
Alice Boccia Paterakis  
Beverly Perkins  
Jerry Podany  
Nancy Purinton  
Chandra Reedy  
Stanley Robertson  
Elaine Schlefer  
Ann Seibert  
Bruce Shaw  
Martha Smith  
Jill Norton Sterrett  
Linda Stiber  
Jane Sugarman  
Hanna Szczepanowska  
Thomas H. Taylor, Jr.  
Richard Trela  
Paula Volent  
Terry Boone Wallis  
Karen Zukor

Helen Houp  
Marlene Jaffe  
Nora Kennedy  
Janet Koch  
Barbara Mangum  
Terry Marsh  
Bruce Mason  
Robert McCarroll  
Elisabeth Mention  
Karen Motylewski  
Claire Munzenrider  
Gisela Noack  
David Olin  
Rose Orlowska  
Susan West Pallant  
Pia DeSantis Pell  
Andrea Pitsch  
Alan Postlethwaite  
Stephen Ray  
Mary Lynn Ritzenthaler  
Linda Roundhill  
Nancy Schrock  
Betty Seifert  
Sharon Shore  
Marcia Steele  
Eleanore Stewart  
Linda Strauss  
Ann Svenson-Perlman  
Valentine Talland  
Suzanne Thomassen-Krauss  
Patricia Tuttle-Leavengood  
Charles von Nostitz  
Mark Watter

### Position Statement Correction

The AIC regrets the following two misprints in Dianne van der Reyden's position statement as a candidate for the office of Secretary: *JAIC* should read *AIC*, and *SA* should read *SAA* (for the Society of American Archivists).



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## Endowment Award Recipients

The FAIC Board is pleased to announce the following recipients of 1990 George Stout Memorial Awards:

Christopher Augerson	Julie Baker
Richard Barden	Johanna Bernstein
Peter Bornstein	Susan Buck
Nancy Beth Buschini	Scott Carroll
Gayle Clements	Margaret Contompasis
Rachel Danzing	Mark Fenn
Laurie German	Margaret Gleason
Michele Hamill	Susan Herion
Marycolette Hruskocy	Abigail Hykin
Patricia Janney	Rebecca Johnston
Gwendolyn Jones	Jeffrey Kimball
Emily Klayman	Barbara Lemmen
Meredith Montague	Petria Noble
Nancy Pollak	Robert Proctor
David Rasch	Nancie Ravenel
Nancy Reinhold	Ronna Rivers
Christopher Shelton	Gwen Spicer
Laurence Ullman-Glass	Katharine Untch
Camilla Van Vooren	Frederick Wallace
Jill Whitten	Leslie Williamson

Special thanks to the following members who reviewed this year's applications to the Endowment Funds.

Kathryn Carey	Katherine Eirk
Margaret Holben Ellis	Margaret Geiss-Mooney
Dare Hartwell	Richard Kerschner
Jay Krueger	Linda Scheifler

## Annual Giving Campaign

We are heartened by the fine response to the 1990 Annual Giving Campaign. As of April 1st, we have donations totaling \$5,410-only \$590 short of our \$6,000 goal. If you have not yet sent in a donation, please do so and help us meet our goal. The FAIC Board and staff thank the contributors listed below for their generous support of our activities.

David Alyward	Julie Bogacki
William Brown	Susan Conway
John and Christa Cook	Michel Lareuse Corporation
David Walsh	Elizabeth Wicks

Contributions made in memory of Kieko Keyes to the FAIC Professional Development Fund (received since publication of the March Newsletter):

Cathy Baker	Elisabeth Eldridge
Betty Fiske	
Friends of the Dard Hunter Museum	
Pauline C. Mohr	Elizabeth Kaiser Schulte

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**(201) 469-6446 fax (201) 469-1147**

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# SPECIALTY GROUPS

## Architecture

The time for the annual meeting is almost here. I hope that all Architecture Specialty Group members will be able to come to Richmond to participate in the programs and activities that we have been planning over a year. The ASG sessions on Thursday and Friday will include eleven excellent papers and a panel discussion focusing on "Principles of Practice for Architectural Conservators." On Saturday the ASG will present an update session on the exemplary restoration of the Wickham House, part of the Valentine Museum. A light breakfast has been arranged for Friday, just before our morning session, convenient to the Monroe and Jefferson Rooms where we will be meeting. The ASG luncheon will be held on Friday, after the panel discussion, followed immediately by the ASG business meeting. An Architecture meeting is scheduled for Thursday night.

The general (business meeting) will be especially important this year because the AIC is at present revising the *Code of Ethics and Standards of Practice*. It is imperative that those members with experience in architectural conservation continue to consider critically the proposed revisions. For the Architecture Specialty Group to continue to thrive in AIC we must be able to embrace these fundamental documents. The draft sent to the general membership can, with some changes in terminology and accommodation of the differences inherent in architectural conservation, credibly guide all of our professional activities.

In conjunction with the *Standards of Practice* revision, the Specialty Groups have been asked to comment formally on the *Standards*. These statements will become Commentaries to the *Standards of Practice* and are intended to reflect our interpretation or elucidation of the *Standards* with respect to our conservation specialty. The Commentaries will be written over the next year and presented to the ASG membership at the 1991 meeting in Albuquerque. To accomplish this substantial task, a committee will be established at the business meeting. If you would like to participate on this committee, or if you have some ideas of what we should include in the Commentaries, contact an ASG officer.

Copies of the ASG Rules of Order that were adopted last year and approved by the AIC Board of Directors will be available at the business meeting. If you would like a copy, but will not be able to attend the meeting, please let me know.—Bruce Mason, Secretary/Treasurer.

## Objects



The Objects Group meeting program for the upcoming annual meeting has been finalized. It includes many varied and interesting presentations. I feel that the new format of the meeting should be less hectic and provide for more interchange of information and ideas between sessions. My thanks go out to Cap Sease, Objects Group

Program Chair, and the speakers in advance for helping to put the program together.

*Archaeology Conservation Newsletter* (ACN) editor and publisher, Jeff Maish, reported the results of the ACN opinion survey that was sent out with the winter 1989 issue. At the 1989 meeting, the Objects Group membership voted to support a study of members' opinions as to how the ACN should be financially supported and if such a publication is needed in the sub specialty of archaeological conservation. A return of 16 percent (69 out of 422 surveys) was received and tallied. Of the respondents, 73 percent were conservators and 11 percent archaeologists, 16 percent unidentified. The majority of the respondents were AIC members, with only 7 percent being members of the Society for American Archaeology (SAA). The response to the question of how the ACN should be supported showed that 73 percent felt the AIC should support the ACN, with 27 percent against. The feeling from the "Comments" section is that the AIC should support the publication be it through affiliation or finance. The ideal financial solution would be mixed, placing the burden of financing the ACN on those specifically interested in the newsletter and not on the Objects Group as a whole. This could be accomplished through an optional payment to the AIC Objects Group; through outside subscriptions and with any financing the AIC as a whole could provide. Perhaps with AIC support/affiliation, other organizations could be approached and the financing for the ACN could become more broadly based.

Full reports of the survey results will be available on Thursday, May 31 at the start of the Objects Group session. If you wish to obtain a copy prior to the meeting, please contact Paul Storch at the South Carolina State Museum. A formal proposal for support of the ACN will be presented during the Objects Group business meeting at 11:30 A.M., Friday, June 1.

We will also need to discuss specifics of the revised *Standards of Practice*. The most important questions will involve report requirements and standards. Please bring your copies of the recent mailing which included the proposals for the new *Standards of Practice*. We will need to incorporate any comments into a working document for the AIC Ethics and Standards Committee to incorporate into the final document which will be voted on at the 1991 annual meeting.

I look forward to seeing everyone in Richmond.—Paul S. Storch, Chair.

## Wooden Artifacts



Preparations are complete for the annual meeting and I hope that everyone will attend. The WAG meeting will be very good. There will be a broad range of materials, periods and subjects presented. Some presentations are treatment oriented and some are analytical with treatment implications. There are ten presenters in all. WAG will also present a part of the update portion of the general session.



Since this is our year to have our group meeting on Sunday, I've tried to keep the schedule as compact as possible and still give enough time to get the information across. This will allow the meeting to end just before 3:30 P.M. Please be sure to arrange your plans to leave after this time. I know that there is often a tendency for people to leave early after a long week but the program is strong in the afternoon and worth attending. Stick it out if you can!

There will be *Preprints* again this year thanks to the efforts of Don Williams and the presenters. Following the lead of past years, the business meeting will be held just before lunch (both to insure good attendance and to keep the meeting succinct). A number of issues of concern to the WAG membership will be addressed and I would like to identify them for your prior consideration:

(1) A draft document will be reviewed for discussion regarding the January 1990 *Newsletter*, concerning WAG's interpretation of, or special considerations towards, the *Code of Ethics and Standards of Practice*.

(2) The support for the *WAG Catalog*.

(3) The possible establishment of a Nominating Committee for WAG officers for next year's elections.

(4) The possible yearly commitment of a portion of WAG funds yearly towards a small scale publication of hard-to-find resource materials (i.e. rare books, foreign texts, recipe books, etc.) and the establishment of a committee to handle that activity.

(5) Identification of interest in refresher or update courses.

(6) There will be an update by Deborah Bigelow on the *Gilding Conservation Symposium Publication*.

Work on the *Catalog* will continue with a meeting of the compilers while we are at Richmond. Priorities need to be identified and strategies developed that will help move the project along. The project has great potential!

I hope to see everyone in Richmond.—Steven Pine, Chair.

## CIPP CONSERVATORS IN PRIVATE PRACTICE

**RULES OF ORDER:** The AIC Board has approved the most recent revision of the CIPP Rules of Order. They will be available prior to the CIPP meeting and voted on by the membership at the CIPP business meeting. CIPP trusts that the membership will continue to focus on the mission of the group. There is a lot of work to be done and we're counting on you to help CIPP plan for the new decade!

**RICHMOND CIPP SESSION:** Thursday, May 31, 1990: Program (5:30–7:00 P.M.); Dinner Buffet with Cash Bar (7:00–8:00); Business Meeting (8:15–9:00); Informal Idea & Issue Session (9:00–...).

Moderated by Dr. Nathan Stollow, the principals in the round table discussion, entitled *Conservatism in Conservation*, are Charles Olin, Phoebe Dent Weil, James Wermuth, and Pamela Young Randolph.

Focusing on current trends in preventive conservation and minimal treatment, each speaker will present his/her own point

of view based on experience in the private and public conservation work sectors. Due to the cross-section of conservation specialties represented by the speakers, we hope to cover a lot of ground and generate a balanced exchange of viewpoints. In this light, audience participation is essential. Please prepare some questions in advance, e.g. Does the conservative trend promote "minimal" or localized treatments which are ultimately more invasive than overall treatment? Are small institutional collections that have depended on outside funding for conservation treatment now losing it due to the recent emphasis on funding collection surveys?

Because of CIPP's evening schedule, a buffet and cash bar has been incorporated between the program and the business meeting. Sue Blakney reports that the buffet supper, THE EXECUTIVE EXPRESS, is similar to the Cincinnati buffet, and reservations must be made in advance when the meeting registration form is returned to the AIC office. WE'LL SEE YOU THERE!!!

**MEET YOUR COLLEAGUES:** Cleo Mullins, one of our colleagues in private practice in Richmond, can be contacted at any time prior to the meeting for local lore and personalized information on Richmond's restaurants, night spots, and bed & breakfast alternatives. She's looking forward to hearing from you at: [REDACTED]

Arnold B. Wagner will be lecturing at New York's West Side Arts Coalition, April 11, on his recently concluded restoration of a Tibetan mural and subjects relating to permanence in techniques and media.

**ANNOUNCEMENT:** The CIPP Research and Education Committee is looking for new members. Please send your resumé to the CIPP Board of Directors, c/o Mary Lou White, Chair, for consideration.—Marilyn Kemp Weidner.

**WEIGHTY LAB TIP:** For conservators who salvage and convert objects made from lead and iron to weights for use in their work. Jane Sugarman (Greensboro, NC) and Lyn Koehnline (Chapel Hill, NC) have suggested a brilliant solution to the problem of covering and cushioning lead ingots available from plumber suppliers. She drops each ingot (or two connected ingots) into the toe of a white cotton athletic tube sock, twists the sock at the upper end of the weight, and doubles it back over the weight, continuing until the sock is used up. This cuddly cover protects the conservator and the object from the metal surface, and is fully removable for washing when it becomes soiled. (Note: This works equally well on iron window sash weights.) —Holly Maxson, Vice-Chair.

## Photographic Materials



**PMG MAILING:** All PMG members should have received a packet in the mail by now. Included are important documents and announcements that should be carefully reviewed. Among the more pressing issues are the PMG Guidelines and the PMG Commentary on the *Code of Ethics and Standards of Practice*. Two documents require your

prompt response: the message regarding possible closure of the Brazilian Photo Preservation Center (see page 10), and the questionnaire regarding the development of a PMG *Photographic*



*Materials Conservation Catalog.* If you have not received your packet, please contact David Horvath.

**CALL FOR LETTERS:** Due to severe budget cutbacks by the newly installed government of Brazil, their National Program for Photographic Preservation of INFOTO/FUNARTE is in serious jeopardy of being shut down. Established in 1982, this program is the only one of its kind in the world devoted solely to the study, treatment, and duplication of photographic materials.

Please send letters of support to encourage the new Brazilian government to allow this program to continue. Letters should be sent to the following address as soon as possible: Mr. Ipojuca Pontes, Secretaria da Cultura, Presidencia da Republica, Brasilia, D.F. 71000, BRASIL.

Please keep a copy of your letter for possible future reference. For more information, please refer to your packet or contact Peter Mustardo at: [REDACTED]

**PHOTO ALBUM:** Submissions are still sought for the PMG Photo Album!!! While there has been some response, more gaps must be filled. PMG winter meetings have been held at the following sites: Austin (1981), Rochester (1982), Chicago (1983), Louisville (1984), Philadelphia (1985), Charleston (1986), New Orleans (1987), and Kansas City (1989). If you recall attending any of those meetings, and if you may have carried a camera, please check your shoe boxes for snapshots. Major voids include Austin, Rochester, Louisville, Charleston and Kansas City.

**OFFICIAL VOLUNTEER PMG PHOTOGRAPHER NEEDED:** You may be aware that the system for collecting PMG photographs leaves something to be desired . . . Anyone willing to shoot a few happy snaps during PMG functions, please call Connie McCabe. PMG will provide film and processing. —Constance McCabe, Chair.

## Book and Paper



The Board of the Book and Paper Group met in Washington, D.C. on Saturday, March 24, 1990 to discuss pressing issues of concern to our membership. Board members present were: Victoria Blyth-Hill, Chair; Marc Hamly, Vice Chair; T.K. McClintock, Program Chair; Sue Beaman Murphy,

Assistant Program Chair; Sylvia Rogers Albro, Secretary/Treasurer. Also attending were Kate Maynor as Chairperson for the *Paper Conservation Catalogue* and Marian Dirda who reported on Preservation Briefs.

The most pressing issue was the revision of the new *Code of Ethics and Standards of Practice*. The BPG Board discussed this topic at length and feels that, even after the intense reworking by the Ethics and Standards Committee, acceptance by the AIC membership without further consideration at Richmond would be premature. We have written to Bert van Zelst expressing our concerns.

We want to encourage the BPG membership to once again read the revised *Code of Ethics and Standards of Practice* and compare them with the standing *Ethics and Standards* which are published in the 1989-90 *AIC Directory*. We hope that you will take the time to evaluate the comparison and bring your thoughts to the AIC business meeting in Richmond. Please remember that

any changes which are voted on will have a far reaching impact on our future standing as professionals.

We also discussed our 1991 responsibility for the update session at the AIC annual meeting in Albuquerque. We have outlined a preliminary list of topics and potential speakers and want to encourage all of you to send us your suggestions regarding advances in the field of book and paper conservation which will best represent us to the rest of the AIC membership.

Marian reported on the following: Conservators and Preservation Librarians from the AIC-BPG, the Society of American Archivists, the American Library Association, regional conservation centers and cooperative library preservation programs met in March to establish a national cooperative information project. The project aims to produce brief, accurate printed answers to questions that the public commonly asks about paper based collections. The "Preservation Briefs" are directed toward museum and historic society staff, librarians, archivists, and the public. Topics to be included in the series must be able to be explained on an introductory level in 1-4 pages, with references for additional reading. A preliminary list of topics was developed under the broad heading of environment, storage and display, paper deterioration, and specific collection materials. Participants envision that the series would bear the imprint of the NCIP, but would be available for photocopying and distribution to anyone. To get the project underway, the advisory board is looking for existing public response sheets that could be used with little or no revision. The project would contact the author for permission to reprint the piece (with credit to the author). Anyone who is interested in the project and would be willing to share existing publications is urged to contact Marian Dirda, AIC-BPG representative, or Merrily Smith, Project Director, both at the Library of Congress.

You should have received the ballot for the positions of vice-chair and assistant program chair in mid-April. Take a moment to vote and please return to Liz Schulte by May 19, 1990. The results of the election will be announced at the BPG business meeting in Richmond. See you all there! —Victoria Blyth-Hill, Chair.

## Textiles



The Nominating Committee has announced the slate of candidates for the 1990-91 Textile Specialty Group Officers. They are: Vice-Chair—Mary Ann Butterfield; Secretary—Deborah Lee Trupin (incumbent), and Sharon Shore; Treasurer—Kathy Francis, and Ronnee Barnett.

Thank you to Marlene Jaffe, Jeanne Brako and Audrey Spence for serving on the Nominating Committee. Specialty Group members will be receiving a mailing in a few weeks which will include a ballot with brief biographies of the candidates.

We are looking forward to seeing everyone in Richmond. In addition to a very full and exciting program on Sunday, we have planned an evening get-together for Saturday night. During the reception that evening at the Valentine Museum, we will be given a tour of the Textile Department. We will then adjourn to a local restaurant in the historic area for a festive dinner. Details will be announced in the mailing. For those of you who have



wondered what "All Day Break Package" is on your registration forms, this year we will be having our own refreshments served to us before the meeting, (including muffins) so that you can have breakfast on us, and during morning and afternoon coffee breaks. This means that not only will everyone have enough caffeine, but we won't have to roam around looking for coffee, which will help us stay on schedule. Members of the Textile Specialty Group will be able to partake of the refreshments without cost; others can help themselves by paying a small fee (see your registration form to sign up). See you in Richmond!—Margaret Leveque, Chair.

## Paintings



We are looking forward to seeing everyone in Richmond in a few weeks. The final program contains several good papers and discussion sessions. One of the major topics of discussion will undoubtedly focus on the latest revision of the *Code of Ethics and Standards of*

*Practice*. As per instructions from the AIC Board, each specialty group is to prepare a Commentary on the *Code/Standards*. The Commentary will address a number of specific topics which may vary in terms of emphasis or approach from specialty group to specialty group. Our committee of Elizabeth Packard, Sian Jones, Michael Swicklik, and Wendy Samet will work on preparing a draft Commentary which will be mailed out to the membership prior to the meeting so that an informed discussion can take place. It seems that much of the final impact of the *Code and Standards* will hinge on this committee's work, so please take the time to review all three documents prior to the meeting. If you have any specific comments regarding the Commentary, contact one of the members of the committee.

A second discussion will center on the *Paintings Conservation Catalog*. We are arranging to have a guest speaker from the Book and Paper group to relate their experience with structuring and publishing the *Paper Conservation Catalog*. Once again, I request that each of you borrow a copy of the *Paper Conservation Catalog* and spend some time with it. We will consider possible candidates for this important working group. As will be brought out in the discussion, much of the *Catalog* work will be delegated to subcommittees, but I would imagine that the first few years, which will be devoted to format and structure, general outline, etc., will be critical to the success of this endeavor.

Now is also the time to consider possible candidates for vice-chair of our specialty group. Please encourage likely prospects and don't overlook yourself if you are interested in serving in this capacity.

One last note. If anyone has not received a copy of the *Postprints* from the Cincinnati meeting, please contact me. Extra copies are available and can be purchased for \$10.00. Extra copies of the New Orleans *Postprints* also remain, and a one-time offer of a mere \$15.00 for the complete set is available. Think in terms of that deserving friend or relative, or start a set for the studio library.—Jay Krueger, Vice-Chair.

## PEOPLE

**Margaret (Randy) Ash, Margaret Little, and Tony Rajer** conducted a two-week conservation seminar in La Paz, Bolivia this past November. The seminars were devoted to painting and ceramic conservation and were co-sponsored by the Bolivian Institute of Culture and the Central Bank of Bolivia. This was the third annual Bolivian training seminar for museum and conservation institute staff.

**Carl Patterson** has joined the staff of the Denver Museum of Natural History as the Museum Conservator. He has left the position of Director/Chief Conservator of the Rocky Mountain Regional Conservation Center, University of Denver, to resume a career with a museum.

**Olivia Primanis** has been appointed Conservator-in-Charge of Book Conservation at the Harry Ransom Humanities Research Center of the University of Texas at Austin. The Center is also pleased to announce that **Maria Antonieta Palma**, from the National Library of Chile, will serve an internship in the Book Conservation Section from April through December 1990.

**Günter Neugebauer** has joined Moscovici Conservation as frame conservator. Mr. Neugebauer has worked in Germany and has spent the last several years in Italy working for the Italian Ministry of Arts.

At the invitation of the Graduate School for Conservation of the Academy of Fine Arts in Vienna (Austria), **Gustav A. Berger** will give a week-long course on his methods of treating paintings using various BEVA products, May 14-19, 1990. In addition, he will present two lectures at the International Symposium on Natural and Synthetic Varnishes hosted by the Regional School for Conservation "Trinita" in Botticino, Italy, May 21-26, 1990: "Varnishes as Protective Coatings" and "Varnishes as Inpainting Media."

**Laura Gorman** will be at the Art Institute of Chicago for six months as Special Project Conservator, working on Asian material under an NEA Grant.

**Maria Fredericks** has accepted the position of Associate Conservator for Library Collections at the Winterthur Library. She can be reached at: The Winterthur Library, Winterthur, DE 19735; (302)888-4633.

**Janet English** has accepted a position as Assistant Paper Conservator with McKay Lodge Fine Arts Conservation Laboratory, Inc. of Oberlin, Ohio.

**Donald A. Moore** is the new Deputy Executive Director for Programs and Policy at the American Association of Museums. Moore comes to AAM after serving for eight years as the founding Executive Director of Dance/USA.

**July 15, 1990**

is the next deadline for receipt of  
**PA and Fellow applications**

Contact the AIC office to receive an application.



## Theft at the Isabella Stewart Gardner Museum

On March 18, 1990 the following works of art were stolen from the Isabella Stewart Gardner Museum:

Vermeer, *The Concert*, oil on canvas, 72.5 x 64.7 cm

R Rembrandt, *A Lady and Gentlemen in Black*, oil on canvas, 131.6 x 109 cm, inscribed at the foot: Rembrandt: 1633

Rembrandt, *The Storm on the Sea of Galilee*, oil on canvas, 161.7 x 129.8 cm, inscribed on the rudder: Rembrandt [sic] F::/1633

Rembrandt, *Self-Portrait*, Etching, 1 3/4 x 2 in, (Bartsch 2, Rovinski 2, Hind 57)

Govaert Flinck, *Landscape with an Obelisk*, oil on panel, 54.5 x 71 cm, inscribed faintly at the foot on right: R.16.8 (until recently this was attributed to Rembrandt)

Manet, *Chez Tortoni*, oil on canvas, 26 x 34 cm

Degas, *La Sortie du Pesago*, pencil and watercolor on paper, 10 x 16 cm

Degas, *Cortege aux Environs de Florence*, pencil and wash on paper, 16 x 21 cm, (this and the above were originally in a single frame)

Degas, *Three Mounted Jockeys*, black ink, white, flesh and rose washes, probably oil pigments applied with a brush on medium brown paper, 30.5 x 24 cm

Degas, *Program for an artistic soirée*, charcoal on white paper, 24.1 x 30.9 cm

Degas, *Program for an artistic soirée*, a less finished version of the above, charcoal on buff paper, 23.4 x 30 cm (this and the above were originally in a single frame)

Bronze *Ku*, Chinese, Chang Dynasty, 1200-1100 B.C.

Gilt metal *Eagle Finial* from a Napoleonic flag staff

If you are approached for conservation or restoration consultation regarding any of the above works of art, or if you are aware of a conservator who has been contacted, please notify authorities at: The Isabella Stewart Gardner Museum, (617) 566-1401. If you require further information regarding the appearance of these works of art, please direct your inquiries to: Karen Haas, Acting Curator, at the above telephone number.

## Information Wanted

■ In an appeal separate from but related to the theft, the conservation department at the Isabella Stewart Gardner Museum is seeking information regarding digitized image documentation of works of art.

■ I am looking for hand-hammered copper plate for use in research. If you possess oil paintings that are on this support and are beyond restorable condition, or if you are aware of other sources, please contact: Mark Stevenson, Paper Conservation, National Gallery of Art, Washington, D.C. 20565; (202)737-4215.

## Funding

■ **Revised Guidelines.** The Humanities Projects in Museums and Historical Organizations, in the National Endowment for the Humanities' Division of General Programs, has issued revised guidelines. The program supports projects—principally interpretive exhibitions—that are based on sound scholarship and that foster public understanding and appreciation of the humanities. The next application deadlines are June 8 and December 7, 1990. Potential applicants are encouraged to contact program staff about project ideas and to submit preliminary drafts of applications six weeks before the deadline. Contact: Humanities Projects in Museums and Historical Organizations, Room 420, NEH, Washington, D.C. 20506; (202)786-0284.

## NEDCC Offers

### Preservation Services

■ **Disaster Assistance.** On November 14, 1989, three conservators from the Northeast Document Conservation Center (NEDCC) in Andover, Massachusetts, provided a conservation clinic, in Charleston, South Carolina, to offer assistance to the general public for their "Hugo" damaged books, photographs, documents and works of art on paper. The clinic was hosted by the Charleston Museum and included the conservator from the South Carolina State Archives.

NEDCC established a disaster assistance program soon after its founding in 1973, to aid libraries, archives, museums, historical organizations, and other repositories which suffer damage from fire, water, or other disasters. PALMCOP, a state based cooperative in South Carolina, also serves as a resource for information and preservation and disaster planning for institutions in the state. For information on PALMCOP contact: Sharon Bennett, Chairman, The Charleston Museum, 360 Meeting Street, Charleston, SC 29403. In addition to disaster assistance, NEDCC's field service office provides information on

preservation planning and disaster preparedness. To receive handouts on disaster planning contact: Karen Motylewski, Director of Field Service, NEDCC, 24 School Street, Andover, MA 01810; (508)470-1010.

■ **Preservation Information Handouts.** The NEDCC announces the continued availability of a packet of preservation information. The handouts are continually revised to include new developments. Topics covered in the packet include drying books, emergency salvage, disaster planning, preservation suppliers and services, removal of fasteners, storage enclosures for photographic prints and negatives, custom fitted boxes for books, surveying of conservation/preservation needs and others.

To receive the recently revised packet, please send a check or money order for \$7.50, payable to NEDCC, to cover postage and handling to: Karen Motylewski, Director of Field Services, NEDCC, 24 School Street, Andover, MA 01810. The Field Service Office continues to provide the full basic preservation packet containing twenty seven handouts for \$12.00, and a smaller packet of handouts on photographic preservation information for \$6.00.

■ **Microfilm Training.** The NEDCC recently has been awarded two grants from the Office of Preservation of the National Endowment for the Humanities. One provides funds to be used to expand the microfilm training program currently being offered by NEDCC. The expanded microfilm training program will facilitate the rapid expansion of microfilming activities at research institution. The week-long workshops offered by NEDCC will be held in Andover four times per year. They will emphasize developing contracts with vendors and implementing quality control procedures. Workshops will include class instruction and hands-on sessions in NEDCC's microfilming laboratory.

## Angels: Note

Thirty-nine Angels are confirmed for our day—May 28, 1990—at the Virginia Historical Society. The main categories for attention are: general objects storage, textiles, oversized books, historic photographic materials, painting backing boards, and 6,000 tiny objects which need rehousing from file cabinet folders.

The VHS is very graciously providing a special dinner at Virginia House on May 27, accommodations at the University of Richmond on the nights of May 27th and 28th, and meals on the 28th. We will begin organizing ourselves at the dinner on May 27th,



so please plan to arrive by mid-afternoon at the airport so that you can be picked up and taken to the University.

A soccer tournament has booked all available (non-AIC) rooms in Richmond; because of the scarcity of housing, no further Angels can be accepted this year.

Basic supplies and tools will be on hand, but please bring any tools you find indispensable for storage, cleaning and rehousing.

All confirmed Angels will have received more detailed information directly from Stacy Rusch at the VHS, but please call her at (804)342-9674 if you have questions about accommodations, or want to confirm the presence of supplies or tools.—Lisa Mibach, (216)775-1404.

### Pomerantz Papers Available

During the summer of 1988, the papers of paintings conservator Louis Pomerantz were given by his widow, Mrs. Else Pomerantz, to the Archives of American Art. These records have been arranged, inventoried, and can now be consulted by researchers at the Archives in Washington, D.C. According to a preliminary inventory, the collection includes treatment records organized by client, research and teaching materials, slides, photographs, x-rays, and audiotapes. The papers of the Pomerantz Institute are not included.

For information about the collection, contact: Judy Throm, Archives of American Art, Smithsonian Institution, Washington Center, AA-PG Building, 8th and F Streets, N.W., Washington, D.C. 20560; (202)357-2781. The papers are stored off-site so please call ahead when arranging to use them.

The Archives of American Art is one of several institutions that have accepted archives of private conservators. As a result of the Archives Task Force recommendations in 1988, AIC coordinates placement of conservation records within established libraries and archives, and maintains a central file of data concerning these records. Information about other collections will appear in future *Newsletters*. If you have questions, contact: Nancy Schrock, AIC Archives Liaison, 15 Cabot Street, Winchester, MA; (617)721-1229.

### IIC-CG/GC Calendar Call

Are you an accomplished doodler? A would-be illustrator? A conservation trivia expert? Now is your chance for international fame! The International Institute for Conservation-Canadian Group has decided to publish a 1991 calendar.

Drawings and information from around the world are solicited. Each calendar page will be faced by a black ink drawing/cartoon which is hoped will depict a light-hearted approach to the profession. The format is as follows: 7.5 x 10 inches; horizontal format;

no grey tones except cross hatching and stippling. In addition to the twelve large illustrations, any small sketches or conservation-related information received will be considered, e.g. famous dates in conservation, conference dates; training information.

All submissions become the property of the IIC-CG. Contact: Mary Laidlaw, IIC-CG, P.O. Box 9195, Ottawa, Ontario, Canada, K1G 3T9, ENVOY:CINV.IIC.CAN; or call the Canadian Parks Service at (613)993-2125 or Fax (613)993-9796.

### NGA Publications

The National Gallery of Art has issued a reminder that *Artists' Pigments: A Handbook of their History and Characteristics Volume I* is still available. Edited by Robert L. Feller, the book is an encyclopedic reference for the practicing artist, art historian, conservator, curator/connoisseur and conservation scientist. The paperback is available through the NGA Bookstore or the NGA mail order department, 2000B South Club Drive, Landover, MD 20785. The hardcover edition is also available. Credit card orders may be placed by calling [redacted].

*Volume Two* edited by Ashok Roy of the National Gallery of London will soon be available. *Volume III* edited by Elisabeth West FitzHugh will follow. Plans are underway for *Volume IV*.

## MATERIALS

### Climate Monitoring Product

I have recently found a climate monitoring product that works like a paperless hygrothermograph. It is called the DataBear™. It is a small, self-contained datalogger with data channels for temperature sensor, relative humidity sensor and a third spare channel. Each of two active channels can store up to 3840 readings at user programmable intervals from less than one second to several days. The stored data is downloaded to a Macintosh™ computer with an included cable. Software supplied with DataBear™ for the Macintosh™ allows one to plot the data in several ways and to print some plots. The data can also be stored in text files for use in spreadsheets and other programs.

The device measures 3.6 x 5 x 1.5 inches and uses AA batteries for power. I tested one for several weeks and found it very useful and easy to place in museum and historic house settings. Its small size made it easy to hide in room settings or to place within a case. As another example of versatility, I used the inexpensive optional temperature probe, which is on a meter long cable, to monitor temperature differences between a room and the spaces between framed artifacts and the adjacent wall.

The manufacturer has third party software references for using the DataBear™ with MS-DOS computers to program and download data. More software would be needed for plotting with MS-DOS machines.

The source for this product is: Mr. Leon Langan, Langan Products, Inc., 2660 California Street, San Francisco, CA 94115; (415)567-8089.—David Lee Colglazier, Conservator, Old Sturbridge Village.

### The "Eliminator" Metal Cleaner

The Marrick Company of Indianapolis, Indiana, markets a metal cleaning product called "The Eliminator" Rust Remover. It is a water based concentrate whose active ingredient is a proprietary "detergent" (i.e. most likely a cholate or sequestrant). It contains ethylene glycol and a red dye. The manufacturer's recommendation is to use it in a 1:7 solution with water to remove rust from gun barrels without disturbing the bluing. A 1:3 solution is recommended for dissolving heavy grease such as cosmoline. It can also be used for cleaning finished wood.

The effect of the 1:7 solution was tested on newly patinated machine cut steel nails. No adverse effects were observed after soaking the nails in the solution for 36 hours. The solution has been used on a limited basis to clean antique firearms parts in the lab with the same results as those given by tetrasodium EDTA 10% is distilled water. The Eliminator works slightly faster than the EDTA solution and is more effective in dissolving grease. The EDTA works only on chelating the Fe ions in the corrosion products.

Although further testing is needed to observe the effects on wood, the Eliminator solution appears to be a useful product for metal cleaning, especially on greasy machinery parts. It would obviate the need for degreasing with toxic solvents first and it is itself, non-toxic. It is already used and endorsed by many gunsmiths and gunsmithing schools around the country. It is available in small quantities from gun stores and in gallon and larger quantities directly from the company.—Paul S. Storch, Chief Conservator, South Carolina State Museum.

### Correction

The phone number listed in the 1989-90 AIC *Directory* (pages 143 and 201) for the Queens University Art Conservation Program is incorrect. The correct number is: [redacted].



# CONFERENCES COURSES & SEMINARS

## Call for Papers

1991. London, England. **The Packing Conference.** Four major institutions carrying out research into art in transit are working in collaboration. Projects are currently in progress at the Canadian Conservation Institute, Ottawa, Ontario; the National Gallery of Art, Washington, D.C.; the Smithsonian Institution's Conservation Analytical Laboratory, Washington, D.C.; and the Tate Gallery, London. A workshop at which the results of the research will be presented is planned for 1991. The goal of the workshop is to present current findings and recommendations for the packing and transport of paintings in a manner that will unite both theoretical and practical considerations. The initial workshops will serve as a prototype for a series of additional workshops that will be held around the world. Because interaction between speakers and participants is important in a workshop format, the attendance will be necessarily limited to a small number of invited participants. The preprints of the session will be available for general dissemination immediately after the workshop and a handbook on *Art in Transit*, summarizing much of what is presented in the workshops, will be completed and available the following year. This delay will give the speakers and participants time to make revisions before the handbook is available for general dissemination.

February 26, 1991. Williamsburg, VA. **Conference on the Colorfastness of Materials Exposed to Natural or to Manufactured Sources of Light.** Co-sponsored by the American Association of Textile Chemists and Colorists and the Inter-Society Color Council. The program committee is soliciting papers on all aspects of the effects of light on the colorfastness of materials. Abstracts must be received by June 1, 1990. Contact: Jacqui Welker, PPG Industries, 3800 West 143rd Street, Cleveland, OH 44111.

## Conferences

May 21-28, 1990. Quebec, Canada. **The International Institute for the Conservation of Artistic and Historic Works - Canadian Group 16th Annual Meeting.** Pre-conference workshop theme will be "Museum Architecture and Conservation." The workshop will be held May 21-24, 1990 at the Musée de la civilisation. The conference will deal with various aspects of conservation and take place May 25-28 at the Old Seminary. For workshop information contact: Sylvie Marcil [redacted]; for conference information contact: Claude Payer ( [redacted] ); or write IIC-CCG Congrès 1990, C.P. 155 Succ. B, Québec, G1K 7A6 Canada.

August 26-31, 1990. Dresden, German Democratic Republic. **The 9th Triennial Meeting of the ICOM Committee for Conservation.** To

receive the registration form and visa application, write to: ICOM-CC 90, ICOM-Nationalkomitee der DDR, Brüderstrasse 10, 1020 Berlin, DDR.

## General

May-October, 1990. New York, NY. **Gilding Courses.** Weekend and two-week courses in gilding, water and oil gilding, glass gilding and advanced gilding. Contact: Peter and Frances Binnington c/o Kelly Ingram, 7 Belmont Circle, Trenton, NJ 08618; (609) 392-5252.

June-September, 1990. Mt. Carroll, IL. **Conservation Refresher Courses.** For complete list of courses available contact: Mary Wood Lee, Director, Campbell Center, P.O. Box 66, Mt. Carroll, IL 61053; (815)244-1173.

June 11-14, 1990. Oberlin, OH. **The Conservation of Picture Frames.** Offered at the Inter-museum Conservation Association. Instructor: Jonathan Thornton, objects and frame conservator and Associate Professor, Objects Conservation, Art Conservation Department, Buffalo State College, NY. This workshop will present a range of materials and treatment techniques for the conservation of picture frames including cleaning methods, structural repair, and various traditional and non-traditional ingilding and inpainting methods. Contact: ICA Frames Workshop, Allen Art Building, Oberlin, OH 44074; (216)775-7331.

July 17-20, 1990. Washington, D.C. **Color: Theory and Practical Measurement.** (#C-014). Contact: the Training Secretary, CAL/MS, Smithsonian Institution, Washington, D.C. 20560; (301)238-3700.

August 6-9, 1990. Mt. Carroll, IL. **Works of Art in Transit: Packing and Shipping.** Prerequisite: Experience or training in the assessment of condition of museum objects. The course will briefly review procedures in object assessment, security in the packing area, on the loading dock and in transit, record keeping, and selecting modes of transport. Registration deadline: June 15, 1990. Contact: Mary Wood Lee, Director, Campbell Center, P.O. Box 66, Mt. Carroll, IL 61053; (815)244-1173.

November 8-10, 1990. **Public Symposium - Conserving Michigan's Cultural Heritage for the 21st Century.** Will include keynote addresses by distinguished scholars, panel presentations by conservators and other archival, library, and museum professionals, poster panel exhibits, tours of conservation facilities at Henry Ford Museum and Greenfield Village; and a roundtable discussion on what must be done if Michigan's cultural heritage is to be properly conserved. Contact: Michigan Humanities Council, Nisbet Building, Suite 30, 1407 S. Harrison Road, East Lansing, MI 48823.

## Architecture

May 29-30, 1990. Richmond, Virginia. **The 1990 ASG Tour: The Architecture of Jefferson and Madison.** A behind the scenes look at four important historic sites: Monticello,

Poplar Forest, Montpelier, and Jefferson's Academical Village.

## Textiles

July 9-12, 1990. Mt. Carroll, IL. **Care of Textiles.** Instructor: Jane Hutchins. The course will familiarize participants with the chemical and physical structure of textile fibers, their individual properties and the causes and effects of deterioration. Registration deadline: June 1, 1990. Contact: Mary Wood Lee, Director, Campbell Center, P.O. Box 66, Mt. Carroll, IL 61053; (815)244-1173.

November 8-9, 1990. Washington, D.C. **Textiles and Costumes on Parade: Exhibition Successes and Disasters.** 10th Preservation Symposium of The Harpers Ferry Regional Textile Group to be held at the Smithsonian Institution's National Museum of American History. Registration contact: Kathleen Betts, Anderson House Museum, 2118 Mass. Ave., N.W., Washington, D.C. 20008; (202)785-2040.

## Book and Paper

July 9-August 3, 1990. New York, NY. **Columbia Rare Book School 1990.** This summer Columbia University will again offer various five-day non-credit courses on topics concerning rare books and special collections. Contact: Rare Book School, School of Library Service, Columbia University, 516 Butler Library, New York, NY 10027; (212)854-4734.

September 1990. Washington, D.C. **Drying and Flattening of Paper: Science and Techniques.** (#C-013). Contact: the Training Secretary, CAL/MS, Smithsonian Institution, Washington, D.C. 20560; (301)238-3700.

September 17-21, 1990. Mt. Carroll, IL. **The Repair of Tears and Losses with an Emphasis on Pulping.** The course will include introductory demonstrations and discussions, but will emphasize hands-on workshop sessions with the instructors. Contact: Mary Wood Lee, Director, Campbell Center, P.O. Box 66, Mt. Carroll, IL 61053; (815)244-1173. Registration Deadline: August 1, 1990.

October 1-November 30, 1990. Venice, Italy. **International Course on Conservation and Restoration of Book Materials.** Advanced practical work and lectures on all aspects of the conservation and restoration of book materials (treatment of paper, including Japanese techniques) and parchment. Binding of parchment leaves and use of parchment as a binding material. Binding in leather. Repair of bindings. Binding of modern library materials. Conservation of shelved material. Climate controlled cases for display purposes. Participants: Conservators with practical experience in the principal techniques used in the restoration of book materials, with at least five years working experience. Language: English (basic Italian useful). Contact: UNESCO, Venice Liaison office, Piazza S. Marco 63, I-30124 Venezia, Italy; tel: 3941/5209988; fax: 3941/5237614. Closing date: May 30, 1990.



## Ethnographic Materials

June 11-29, 1990. The Getty Conservation Institute, Marina del Rey, CA. **Consolidation of Painted Ethnographic Objects.** A three-week course on adhesives and consolidants used for the stabilization of ethnographic painted objects. The aim of the course is to review methods and materials required to plan and implement a comprehensive treatment program for painted objects. The course is intended for conservators responsible for the care and treatment of ethnographic collections. It is open to international participation and will be taught in English. Contact: GCI Training Program, 4503 Glencoe Ave., Marina Del Rey, CA 90292; (213)822-2299; Fax: (213)821-9409.

July 9-12, 1990. Mt. Carroll, IL. **Care of Ethnographic Collections.** The care of ethnographic materials in fine arts and historical museums can pose both technical and ethical problems. Questions regarding storage, handling, cleaning, and exhibit may require policies and practices at variance with those normally in place within the institution. The course will cover materials commonly encountered in Native American, Pacific and African objects, including hides, fur, feathers, horn, shell, bone and vegetable fibers. Contact: Mary Wood Lee, Director, Campbell Center, P.O. Box 66, Mt. Carroll, IL 61053; (815)244-1173. Registration Deadline: June 1, 1990.

September 17-21, 1990. Mt. Carroll, IL. **Microscopic Methods for the Identification of Plant Fibers of Ethnobotanical Interest.** The course will be organized by Campbell Center and the Field Museum and taught by Skip Palenik, Senior Research Microscopist, McCrone Associates. Contact: Mary Wood Lee, Director, Campbell Center, Box 66, Mt. Carroll, IL 61053; (815)244-1173. Registration deadline: August 1, 1990.

## Paintings

September 3-7, 1990. Brussels, Belgium. **Cleaning, Retouching and Coatings.** The 13th International Congress of the International Institute for Conservation of Historic and Artistic Works (IIC) will deal with technology and practice for easel paintings and polychrome sculpture. The Congress will take place in Brussels, Belgium in collaboration with the Institut Royal du Patrimoine Artistique and under the patronage of HM King Baudouin. For further information, contact: IIC, 6 Buckingham Street, London WC2N 6BA, UK; (441)839-5975; fax (441)976-1564.

## Photographic Materials

June 7-12, 1990. Philadelphia, PA. **Photography Sesquicentennial Project Conference.** In celebration of the 150th anniversary of photography. The Conference will examine photography's past, present and future. The meeting will be held at the Penn Tower Hotel and the University Museum of the University of Philadelphia. For more information contact: the Project, (215)968-8124.

June 17-20, 1990. George Eastman House, Rochester, NY. **The Society for Imaging Science and Technology 3rd International Image Preservation Symposium.** For more information contact: The SPSE, (703)642-9090.

## Science

October 27-28, 1990. Cambridge, MA. **Enzyme Treatments: The Science and the Applications in Conserving Artistic/Historic Works.** Sponsored by *Technology and Conservation* and the MIT Museum, this meeting will provide a broad overview of the properties of enzymes and the suitability of different classes of enzyme systems to conservation problems, and will then relate these to various enzyme based methods for removing animal and starch adhesives, stains, and other materials and discolorations which can adversely effect the integrity and/or appearance of artistic works and historic objects. Contact: *Technology and Conservation*, One Emerson Place, Boston, MA 02114; (617)227-8581; or Robert Hauser, New Bedford Whaling Museum; (508)997-0046.

## Wood Artifacts

May - October 1990. New York, NY. **Finishing/Furniture.** Weekend courses on finishes for antique furniture. Contact: Kelly Ingram, 7 Trenton, NJ 08618; [redacted]

September 10-12, 1990. Washington, D.C. **Adhesives for Furniture Conservation. (#C-007)\*** Course will review the technology and deterioration of adhesives in wooden objects, the treatment of adhesive failure, and the manipulation and use of adhesives during furniture conservation treatments. Special emphasis will be placed on techniques, deterioration and treatment of veneered surfaces. General chemistry and woodworking (especially veneer-work) recommended.

December 3-6, 1990. Washington, D.C. **Structural Conservation of Furniture. (#C-101)\*** Course will survey traditional and contemporary construction techniques including joinery, carving, turning, etc., and structural deterioration and conservation treatments, e.g. stabilizing and replacing damaged structures, and fabricating new components. Conservation or cabinetmaking experience recommended.

\*Lecture portions of classes offered for the Furniture Conservation Training Program at the Smithsonian Institution's Conservation Analytical Lab; attendance is limited. Contact: the Training Secretary, CAL/MS, Smithsonian Institution, Washington, D.C. 20560; (301)238-3700.

## PUBLICATIONS

*Conservation of Ancient Egyptian Materials* ed. by S.C. Watkins and C.E. Brown. London: United Kingdom Institute for Conservation. 106 pp. figs., photos. £10. Available from: UKIC, 37 Upper Addison Gardens, London, W14 8AJ, England. The preprints of a conference

organized by the Archaeology Section of the UKIC and held in Bristol on December 15-16, 1988. Papers include: Conservation methods used in the Ashmolean and Petrie Museums, painting techniques on stone and wood, the conservation of two pre-dynastic mummies at the British Museum, collection storage at the Manchester Museum, and the use of methyl- and hydroxypropyl celluloses in the reattachment of paint to polychromed wood.

*Inter Folia: Manuel de conservation et de restauration du papier* by Anne Liénardy and P. Van Damme. Brussels: Institut royal du Patrimoine artistique 1989, 248 pp., 600 Belgian francs. In French. Available from: Institut royal du Patrimoine artistique, 1 parc du Cinquantenaire, 1040 Brussels, Belgium. Contains an in-depth study of the causes of deterioration of paper, recommendations for preventative conservation, reports on research on deacidification, bleaching and adhesives, and an annotated bibliography and glossary.

*Proceedings from Symposium 88* CCI is now accepting orders for the complete set of audio tapes (19 cassettes) of the proceedings of Symposium 88, The Conservation of Historic and Artistic Works on Paper, held in Ottawa, Canada, October 3-7, 1988. The cost for this set of tapes is \$150.00 Canadian. Cheques should be made payable to: Receiver General for Canada. Payment must accompany each order. Copies of the Abstracts from Symposium 88 are available for \$10.00. Cheques for the purchase of the Abstracts should be made payable to Symposium 88. All inquiries and orders should be sent to: Extension Services, Canadian Conservation Institute, Department of Communications, 1030 Innes Road, Ottawa, Ontario, Canada K1A 0C8.

*Polymery-chemie, vlastnosti a zpracování, konserve a restaurování kulturních památek* [Polymers-chemistry, properties and processing, their use in conservation and restoration of cultural heritage]. Scientific Papers of the Prague Institute of Chemical Technology, Vol. S18, Prague, Czechoslovakia. 361pp., price Kcs 35. 23 papers in Czech (with English summaries) on topics ranging from artificial sandstone to Italian violin varnish.

*The Effects of Acid Deposition on Buildings and Building Materials* by United Kingdom Buildings Effects Research Group. 106 pp. price: £11.25, 1989. Available from: HMSO Publication Centre, P.O. Box 276, London, SW8 5TD, England. The report discusses rates of weathering comparing urban and rural areas and reporting how different materials demonstrate differing sensitivities to pollutants. It also identifies areas where further research is needed.

*Practical Building Conservation* by J. Ashurst and N. Ashurst. 5 volumes in the series: English Heritage Technical Books. Price: £68.50 set; £14.95 individual volume 1988. Available from: Gower Publishing Co., Ltd., Gower House, Croft Road, Aldershot, Hants GU11 3HR, England. Each volume covers all aspects of conservation from simple physical procedures to complicated chemical processes. Vol 1: Stone Masonry; Vol. 2: Terracotta, Brick and Earth; Vol. 3: Mortars, Plasters and Renders; Vol. 4: Metals; Vol. 5: Wood, Glass and Resins.



## CLASSIFIED

### Private Practice Wanted

On behalf of a client, we are seeking to purchase an established practice in objects, paper or paintings on the East Coast. If you are considering retirement, relocation, etc., we would like to discuss this possibility. Our client has a decade-old conservation and restoration firm - absolute discretion assured. Elaine Jones, [redacted], Newton, NJ 07860.

## GRANTS & INTERNSHIPS

### Getty Internships

#### Williamstown Regional Art Conservation Laboratory

The Williamstown Regional Art Conservation Laboratory received a one-year grant from the J. Paul Getty Trust for the support of post-professional conservation training. One intern in frames and one in objects will be selected for this program which will begin in September of 1990. These are intended for individuals who have completed a graduate training program in art conservation or have equivalent education and work experience. Each internship includes a stipend of \$19,000, health insurance, plus an allowance for travel and research.

The frame intern will focus primarily on the examination and treatment of gilded frames. Applicants should have experience with frame technology and materials as well as gilding practices, and should possess some woodworking abilities.

The objects intern will examine and treat a wide variety of materials including ceramics, glass, stone, and metal.

Serving the paintings, paper, furniture, sculpture and objects collections of 39 member museums throughout the Northeast, the Williamstown Regional Art Conservation Lab offers an intern the opportunity to work on a wide range of high quality objects under the supervision of experienced conservators and teachers.

Please send a letter of intent, resumé and three letters of recommendation to: Gary Burger, Director, Williamstown Regional Art Conservation Laboratory, Inc., 225 South Street, Williamstown, MA 01267. The applications deadline is June 30, 1990.

### Conservation Fellowships Detroit Institute of Arts

Five fellowships are available at the Conservation Services Laboratory, Detroit Institute of Arts, beginning 1 September 1990. Application for one or two Andrew W. Mellon fellowships in objects, paper and textiles and a one-year NEA fellowship in paintings and analysis of museum materials are now being accepted. The paintings, objects, paper and textiles fellows will participate in the full range of laboratory work, doing examinations, technical analyses, and treatment of works of art from the permanent collection and various museums in the state of Michigan.

The Advanced Fellow in the Analytical Chemistry Laboratory will conduct materials analysis studies of art works and other museum materials using Polarizing or Fluorescent Microscopy, XRF, XRD, AES and/or FT-IR. All Fellows will be required to complete a research project with related travel, on a topic determined during the year, which results in a paper of publishable quality.

Each Fellowship carries a stipend of \$19,000/year plus \$2,500 travel allowance. The conservator posi-

tions require graduation from a recognized conservation training program or equivalent educational and work experience, and the analytical position requires a B.S. in Chemistry (M.S. preferred) together with a strong instrumental analysis background. The analytical position requires, in addition, undergraduate and graduate transcripts. Health benefits are available. Interested parties should submit a resumé and three professional and/or academic letters of recommendation to: Barbara Heller, Head Conservator, Conservation Services Laboratory, The Detroit Institute of Arts, 5200 Woodward Avenue, Detroit, MI 48202; (313) 833-7920.

### NEA Master Apprenticeship Program Internship in Textiles or Paintings The Saint Louis Art Museum

The Saint Louis Art Museum received a grant from the National Endowment for the Arts for a one-year internship beginning Fall 1990. The internship is available in either Textile conservation or Paintings conservation. The stipend is \$16,000, plus a \$2,000 travel allowance.

Conservation treatments will be chosen to serve the candidate's training requirements and interests, as well as the museum's priorities. Candidates should have graduated from a recognized training program or have equivalent experience.

Interested candidates should send a letter of application and a curriculum vitae to: Ms. Sandra Tudos, Human Resources Department, Saint Louis Art Museum, Forest Park, St. Louis, MO 63110. The Saint Louis Art Museum is an Equal Opportunity Employer.

### Internship/Advanced Apprenticeship in Textile Conservation Textile Museum

The Textile Museum is seeking an advanced intern/apprentice in textile conservation for a one-year position beginning in the fall, 1990. The Laboratory specializes in ethnographic and archaeological textiles, and part of the internship will include a research project on archaeological textiles. This position, funded by the Getty Grant Program carries a stipend of \$18,000 plus \$1,000 for travel and educational expenses. Application deadline: July 1, 1990. Please send resumé, list of references and a summary statement explaining your expectations of internship training to: Conservation Department, The Textile Museum, 2320 "S" Street, NW, Washington, D.C. 20008.

### Research Fellowship Old Sturbridge Village

Old Sturbridge Village, an outdoor living history museum in Sturbridge, Massachusetts, announces its second annual Research Fellowship to be awarded to a scholar working in the social history and material culture of rural New England from 1790 to 1850. The project need not be limited to rural New England or to this period, but must relate significantly to the Village's time and place. The fellowship is for a 6- to 12-week period (prefer spring and fall semester) with a stipend of \$2,500. For application information, please contact: Dr. John Worrell, Director of Research, Old Sturbridge Village, 1 Old Sturbridge Village Road, Sturbridge, MA 01566; (508)347-3362, ext. 302. Application deadline: July 1, 1990.

### Kress Paper Conservation Intern Royal Academy of Arts, London

Kress Paper Conservation Intern at the Royal Academy of Arts, London. Six months, starting Fall 1990. For details contact: the Librarian, Royal Academy of Arts, Piccadilly, London W1V 0DS, U.K.

## POSITIONS AVAILABLE

### Assistant Conservator American Museum of Natural History

The American Museum of Natural History is seeking an Assistant Conservator to carry out conservation treatments on objects for Mangbetu exhibition. Will examine and treat objects as well as work closely with mount-makers. Must have at least 3 years of work experience, preferably on ethnographic artifacts, or graduate level degree from conservation training program. Generous benefits. This is a term position for one year. Submit resumé to: Susan Kroll, Personnel Department, American Museum of Natural History, 79th Street at Central Park West, New York, NY 10024-5192. An Equal Opportunity Employer.

### Paper Conservator The Nelson Atkins Museum of Art

The Nelson-Atkins Museum of Art seeks a 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 hiring, supervising, and training of a paper technician, and possibly summer trainees from a graduate program. Other requirements would include good organizational skills, leadership ability, good verbal skills, and ability to work well with all levels of the Museum's staff as well as the Museum's patrons. The Conservator would report to the Chief Conservator.

Candidates should be graduates from an accredited conservation program or have equivalent experience, plus additional experience in the field. Position title (assistant, associate, or conservator) will be based upon the level of experience. The salary is in the low to mid 30's, depending on experience. Fringe benefits include medical and dental insurance plus a retirement program.

Send resumé with references to: Forrest R. Bailey, Chief Conservator, The Nelson-Atkins Museum of Art, 4525 Oak Street, Kansas City, MO 64111-1873. EOE M/F.

### Assistant Paper Conservator University of Texas HRHRC

The University of Texas at Austin Harry Ransom Humanities Research Center is seeking applicants for the position of Assistant Conservator II. Currently the Conservation Department has six conservators, three preservation staff and three exhibition staff. The successful candidate will be responsible for the care and conservation treatment of literary, archival and artistic works on paper in the Center's collections and will actively participate in the Center's preservation, collection maintenance and exhibition programs.

Requires a bachelor's degree, graduation from a conservation training program, or three years' experience as a trainee or apprentice in a conservation laboratory, within the field of paper conservation.

Annual salary in the range of \$16,812 - \$19,164. No state or local income tax. Competitive benefits package. Working hours are 8 A.M. to 5 P.M. Monday-Friday.

Send letter of interest, resumé and references to: James Stroud, Chief Conservation Officer, The University of Texas at Austin, Harry Ransom Humanities Research Center, P.O. Drawer 7219, Austin, TX 78713-7219. An equal opportunity/affirmative action employer.



### Objects Conservator Smithsonian Institution

The National Museum of African Art of the Smithsonian Institution is recruiting for an assistant conservator. The Museum's activities include extensive exhibition and loan programs, active acquisitions policies and collection conservation. The incumbent will perform a full range of conservation duties including preventative maintenance, treatment and developmental conservation appropriate to African Art objects. The position offers museum related, but independent, work. Salary is \$24,705 per year with benefit options. Candidates must have one-year of professional experience. Candidates should submit an application for federal employment (SF-171), a curriculum vitae, and supplemental information to: the Smithsonian Institution, Office of Personnel Administration, Branch 2, P.O. Box 23293, Washington, D.C. 20026-3293, Attn: 90-2062. Applications must be received by June 15, 1990. Equal Opportunity Employer - St0035970000.

### Objects Conservator New Jersey Private Practice

Talented individual needed to assist lab director working on objects from archaeological through contemporary art (metals, stone, ceramics, plastic, wood, etc.); private practice in suburban New Jersey. Will assist in facilities and collection surveys, technical analysis, project evaluation and design, help direct lab staff. Program graduate with three-to-five-years practical experience or apprentice trained with five-to-eight-years experience. \$27,000-\$32,000 plus exceptional benefit package.

Send resumé to: Director of Conservation Services, Stoneledge, Inc., 17 Robert St., Wharton, NJ 07885.

### Paintings Conservator Museum of Fine Arts, Houston

The Museum of Fine Arts, Houston is seeking a Paintings Conservator who will develop and oversee the operation of a newly formed conservation department. The museum has a large encyclopedic collection of art which includes European and American paintings with strengths in Italian Renaissance, Impressionist, post-Impressionist and 20th century art. Responsibilities will include formulating conservation policies and procedures, being involved in the planning and construction/remodelling of conservation lab, evaluating and reporting on the condition of art objects (collections, loans, acquisitions), engaging in research and instruction (lectures, workshops) on conservation, carrying out conservation treatments on works of art (cleaning, conserving, and restoring). Candidates should have expertise in paintings conservation through degreed work, apprenticeship, internship, work experience (or some combination of these); demonstrated artistic and visual ability, dexterity and finesse; firmly grounded knowledge of art history and techniques; broad knowledge of conservation practices and contacts in the field; strong communication, administrative, and supervisory skills. B.A. or B.S. required; diploma or advanced degree in conservation (or equivalent work/study program); five years experience in paintings conservation. Starting salary \$30,000/year minimum to \$50,000/year maximum depending on qualifications and experience, plus excellent benefits. To apply, send application letter, resumé, and three references to: Personnel, Box 6826, Houston, TX 77265. Deadline for applications is 7/31/90. EOE.

### Conservation Assistant I University of Michigan

Duties: Under close supervision of Conservation staff, is taught to perform in sequence book and paper conservation treatments. Treatments include: paper

conservation techniques such as drycleaning, washing, deacidifying, resizing, flattening, mending, encapsulation, and matted; constructing conservation bindings in various styles and materials, such as case structures, unsupported sewing styles, split board, and post bindings; construction of dropspine boxes and other protective enclosures. Documents treatments and maintains records. Assists Head, Conservation and Conservation Assistant II with various projects as assigned. This position reports to the Head of Conservation.

Qualifications: Some experience in conservation, under the supervision of an experienced conservator. Ability to perform craftwork with care, precision, patience, and attention to detail, as demonstrated in work samples. Ability to respond to the diverse preservation needs of a large research library. Ability to work effectively with others.

Application: Applications should submit resumé and 5-10 slides of conservation and craftwork. A portfolio will be required for on-site interviews.

Salary and Leave: Minimum salary of \$15,990 dependent on previous relevant experience. 96 working hours of vacation per year; 15 days of sick leave per year with provisions for extended benefits.

Retirement: TIAA/CREF Retirement plan.

Apply to: Library Personnel Office, 404 Hatcher Graduate Library, University of Michigan, Ann Arbor, MI 48109-1205.

Deadline: Applications received before June 30, 1990 will be given first consideration.

The University of Michigan is a non-discriminatory, affirmative action employer.

### Assistant Textile Conservator Cathedral Church of St. John the Divine, New York

Must have either completed a comprehensive training program or finished a formal academic program in textile conservation. Experience in the field of textile conservation is highly desirable.

We are a general textile conservation laboratory with emphasis on large scale textiles, especially tapestries. A background in dye chemistry is encouraged 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 interns or apprentices. Annual salary plus 12 days vacation the first year. Specified holidays and benefits: Textile Conservation Laboratory, 1047 Amsterdam Ave., New York, NY 10025; (212)316-7523.

### Conservation Positions The Brooklyn Museum, New York

Conservation Assistant: The Brooklyn Museum seeks a conservation assistant to participate in the treatment and mount preparation of North American Indian objects for an upcoming exhibition, under the supervision of staff objects conservators. The exhibition "Objects of Myth and Memory: American Indian Art at The Brooklyn Museum," is scheduled to open on February 22, 1991. Materials represented in the collection include basketry, fiber, wood, hide, feathers, ceramic and metals. This position is full-time, 7 1/2 months, beginning in August 1990. Position pending funding. Preference will be given to students in formal conservation programs or those with equivalent experience.

Conservation Assistant: The Brooklyn Museum seeks an advanced conservation assistant to examine Museum collections to be included in an exhibition of Spanish Colonial art scheduled for 1992. The Assistant will work under the direct supervision of staff objects conservators and complete a survey of polychromed wood, silver and leather objects selected by the curatorial staff for inclusion in this exhibition. The survey will be used to establish conservation

treatment priorities and installation requirements. The Assistant will research and identify materials and techniques of selected objects. These identifications will be designed to answer curatorial questions and will contribute to the interpretation of these collections in the catalog entries. The position is full-time for nine months, and is funded by the National Endowment for the Humanities. The candidate should have graduate training in conservation or the equivalent.

For both positions, resumé should be sent to: the Personnel Department, Brooklyn Museum, 200 Eastern Parkway, Brooklyn, NY 11238. M/F EOE.

### Professional Librarian Position Northern Arizona University

Applications are invited for the following professional position at the Cline Library, Northern Arizona University. New Position: Curator of Photography, \$22,000. 12-month contract with academic professional status.

Job description is available upon request. Send letter of application, resumé, and names and addresses of three references to: Jean D. Collins, University Librarian, Cline Library, P.O. Box 6022, Flagstaff, AZ 86011-6022; (602)523-6802. Review of applications will begin April 15, 1990.

Northern Arizona University is an Equal Employment Opportunity-Affirmative Action employer, with the advancement of women and minorities as an institutional commitment.

### Head of Conservation The Australian Museum

The Australian Museum is seeking to fill the position of Head of the Materials Conservation Division. The successful candidate will be responsible to the Director for the development and management of the Museum's conservation programs including directing the work of up to 15 permanent and temporary staff, participating in the development of Museum policy, cooperating with other Divisions to achieve the Museum's goals and disseminating information.

Essential: Demonstrated ability to lead professional and support staff, develop and manage complex conservation and information management programs, maximize commercial opportunities within the conservation field and formulate major policy. Degree or equivalent in conservation or related field with 5 years ethnographic conservation experience. Effective communication skills and willingness to implement EEO policy.

Desirable: Experience in conservation research and treatment of anthropological and natural history collections from the Australian and Pacific region, and a minimum of five years conservation management experience.

The position may be filled initially for a period of up to two years according to Section 33/34 of the New South Wales Public Sector Management Act.

Equality of employment opportunity is a Public Service policy. No smoking in the work place is Australian Museum Policy.

The successful application would receive AUS \$42,600, range \$44,915 and be eligible for some financial assistance towards removal expenses. Further information can be obtained from the Director, Dr. D.J.G. Griffin. Applications, including the names and addresses of three professional references, should be made on Form 59 and forwarded to the Staff Manager by 30 May 1990, at the following address: The Australian Museum, 6-8 College Street, Sydney, N.S.W. 2000, Australia; Tel: (2)339-8111; Fax: (2)360-4350.



**Collections Assistant  
New York City Board of Education**

The New York City Board of Education seeks individual to work with a diverse collection of murals, paintings, sculpture, works on paper, and stained glass. Duties include designing and equipping an art storage area, assisting in inventory of collection, matting and framing, designing vandal proof installations for small artworks, and supervising relocation of artworks. There is growth potential to assist in the development of conservation RFPs and the evaluation of proposals.

Qualifications: B.A. in Art History or Studio Art with a minimum of two-years museum experience (or equivalent) with knowledge of conservation.

Board will offer a one-year assignment with option of renewal. Salary range \$25,000 to \$30,000. Send resumé and letter of interest to: Michele Cohen, Program Director, Public Art for Public Schools, New York City Board of Education, 28-11 Queens Plaza North, Rm. 513, L.L.C., NY, 11101.

**Assistant Paintings Conservator  
Yale University Art Gallery**

Completion of conservation graduate program (or comparable training) with one additional year of museum experience required.

The successful candidate will have a full range of responsibilities, including some travel, and will play an active role within the museum. New conservation studio. Excellent university research facilities. Salary commensurate with experience. Excellent benefits. EOE.

Send resumé to: Kristin Hoermann, Chief Conservator, Yale University Art Gallery, P.O. Box 2006 - Yale Station, New Haven, CT 06520. Arrangements can be made to meet with Chief Conservator at the AIC Meeting in Richmond by calling in advance: (203)432-8241.

**Preservation Officer  
Princeton University Libraries**

Responsible to the University Librarian and/or the Deputy University Librarian for all preservation and conservation activities within the libraries. Duties include overseeing all preservation and conservation treatment activities, as well as for coordinating them with other library programs. Works closely with relevant personnel in all departments. Responsible for monitoring conformance to existing policies and the development of new policies in the preservation aspects of disaster preparedness, equipment, and supplies, keeping abreast of current developments, and monitoring local environmental conditions. Oversees special preservation projects, including those funded by grants, keeping statistics and preparing reports and monitors preservation endowment funds. Supervises the conservator of Rare Books and Special Collections, the Head of Treatments for General Collections and the staffs in general preservation and preservation microfilm preparation and control. Extensive knowledge of library preservation and conservation and the ability to work cooperatively with a wide variety of staff required. Demonstrated planning and administrative abilities as well as strong communication skills, both written and oral, required. Successful experience in supervision of preservation and conservation staff, successful experience in policy formulation, the Master's degree from an accredited library school or equivalent training and experience highly desirable. Salary and rank dependent upon qualifications and experience. To ensure full consideration, candidates should send applications (resumé, and names, titles, addresses and phone numbers of three references to be contacted) postmarked by June 1, 1990, to: Preservation Officer Search Committee, c/o Personnel Librarian, Princeton

**Winterthur®  
MUSEUM AND GARDENS**

WINTERTHUR MUSEUM AND GARDENS, a world renowned museum of Early American Decorative Arts and Horticulture, is seeking experienced individuals to fill four positions in the Conservation Section of the Museum Collections Division, three in Textiles and one in Objects. Conservation activities at Winterthur address three key areas: conserving the Museum's extensive collections, teaching in the Winterthur/University of Delaware Art Conservation Program and engaging in productive professional activities including research.

**ASSOCIATE CONSERVATOR/CONSERVATOR, TEXTILES**

Responsible for remedial care and preservation of Winterthur's historic textiles and rug collections and supervision of textile conservation staff. A Masters degree in conservation or related field and 5-8 years work experience in textile conservation preferred or equivalent combination of work experience and education required, prior supervisory experience desired.

**ASSISTANT CONSERVATOR, TEXTILES**

Responsible for participatory and independent remedial conservation work on the Museum's textile collection which includes examination and documentation of the object as well as proposals for its treatment and execution of those treatments. Masters degree in conservation or equivalent combination of work experience and education required.

**ASSISTANT/ASSOCIATE CONSERVATOR, OBJECTS**

Responsible for participatory and independent remedial work on the Museum's object collection which includes examination and documentation of objects, proposals for their treatment, as well as execution of those treatments and preparation of collection condition surveys. Masters degree in conservation or equivalent combination of work experience and education required for Assistant Conservator level. Masters degree in conservation or related field and 5 years work experience in objects conservation or equivalent combination of work experience and education required for Associate Conservator level.

Winterthur offers a very comprehensive benefit package and the salary will be commensurate with education and experience.

If interested, send resume stating salary requirement to:

Human Resources Division  
Winterthur Museum and Garden  
Winterthur, DE. 19735

or  
contact Albert Albano, Sr. Conservator  
at AIC Conference  
May 29 - June 3

Equal Opportunity Employer

University Libraries, One Washington Road, Princeton, NJ 08544. AA/EOE.

**Assistant Paintings Conservator  
The Carnegie Museum of Art**

The Carnegie Museum of Art seeks an Assistant Paintings Conservator. The successful candidate's responsibilities will include the full range of conservation work, such as examination and treatment of paintings from a diverse collection, advising on safe handling, packing, storage, and installation procedures, making recommendations on loans and acquisitions, supervising interns, conducting research and taking part in an active exhibitions program that includes the triennial Carnegie International exhibitions. The candidate will also have the opportunity to take part in the development of the Andy Warhol

Museum, scheduled to open in 1992, and to assist in the preparation of over 900 Warhol paintings for exhibition. Applicant should have an advanced degree from a conservation training program or equivalent experience, sufficient knowledge and initiative to work independently, and good interpersonal skills. Prefer individual with interest and experience in conservation of contemporary art. Position is full time and includes benefits package and some travel. Send resumé to: William Real, Conservator, Carnegie Museum of Art, 4400 Forbes Ave., Pittsburgh, PA 15213. EOE.

**Objects Conservator  
Minnesota Historical Society**

Minnesota Historical Society has reopened the position of objects conservator with supervisory



status. Responsibilities include recommending, carrying out and documenting treatments; involvement in exhibit planning; monitoring storage environment and recommending changes as appropriate; and providing advice and education on the care and preservation of objects. Requirements include graduation from an accredited conservation program or equivalent plus significant work experience. Salary range is \$27,269 - \$36,644 plus excellent benefits. Application deadline is June 30, 1990. Send resumes to: Bob Herskovitz, Head of Conservation, Minnesota Historical Society, 222 Plato Street, St. Paul, MN 55107. AA/EOE.

#### Paper Conservator San Francisco Museum of Modern Art

The San Francisco Museum of Modern Art is seeking a Paper Conservator. Requirements include a graduate degree in art conservation (or equivalent training), plus a minimum of three years experience beyond training, and familiarity with the conservation of twentieth century works of art. Previous supervisory experience is desired. In addition to caring for the Museum's collection of prints and drawings, the Paper Conservator is also responsible for the care of the Museum's extensive photography collection. Excellent salary and benefits package. Interested candidates should send a curriculum vitae and three references to: Patti Brady, Personnel Director, San Francisco Museum of Modern Art, 401 Van Ness Avenue, San Francisco, CA 94102. The San Francisco Museum of Modern Art is an equal opportunity employer; qualified minorities are encouraged to apply. Interested candidates may be interviewed at the Richmond AIC conference.

#### Objects Conservator The Carnegie Museum of Art

The Carnegie Museum of Art seeks an Objects Conservator to care for its collections of European and American decorative arts and sculpture, antiquities, Asian objects, and ethnographic objects. Successful candidate will design and equip a new objects conservation lab, survey collections, establish treat-

ment programs, develop internships and fellowships, and attend to the daily responsibilities of the department including loan exams, recommendations on storage, handling, and exhibition procedures, research, and documentation. Applicant should be program-trained or equivalent, with 5-7 years of experience encompassing a broad range of media and periods, including contemporary. Position is full-time with benefits and travel. Send resume to: William A. Real, Conservator, The Carnegie Museum of Art, 4400 Forbes Ave., Pittsburgh, PA 15213. EOE.

#### Assistant Paintings Conservator Private Practice

A private paintings conservation practice in North-east Massachusetts is seeking an assistant paintings conservator. The candidate will be expected to maintain strict standards and work independently in carrying out all aspects of treatment on a wide variety of projects. Prefer recent graduate from conservation program. Flexible starting date. Send letter of interest, resume and two professional references to: Kermit Cederholm, Carmichael & Cederholm Associates, 10 St. James Place, West Townsend, MA 01474.

#### Assistant Conservator : Textiles Private Practice

A western Maryland, rural area practice is seeking an assistant interested in working predominantly with flat textiles. Recent graduate from recognized conservation program, textile college or equivalent experience. Salary, benefits commensurate with capability and productivity. Contact: T.P.A., P.O. Box 606, Sharpsburg, MD 21782. Will interview at AIC conference.

#### Paper Conservator Baltimore Museum of Art

The Baltimore Museum of Art is seeking an experienced conservator to take primary responsibility for the care and treatment of the Museum's extensive collection of prints, drawings and photographs. In addition, the successful candidate will be responsible

for the daily management of the paper conservation department and its fully-equipped laboratory. The department presently consists of a full-time assistant paper conservator and a part-time consultant conservator. A technician, a part-time matter/framer and administrative support are also available. The conservators enjoy a close, collegial relationship with the curators of the department of Prints, Drawings and Photographs.

Candidates for the position should be graduates of a recognized training program or equivalent. Experience in a museum or established conservation center is essential. Applicants should be able to work independently and to organize and manage treatment projects, records and correspondence. Salary is commensurate with experience, with generous benefits available. To apply, please submit a resume with names of three references to: Mary Sebera, The Baltimore Museum of Art, Art Museum Drive, Baltimore, MD 21218.

#### Paper Conservator Rocky Mountain Regional Conservation Center

The Rocky Mountain Regional Conservation Center seeks an experienced conservator of works of art on paper for a full-time position. The conservator's responsibilities will include establishing priorities for the conservation of a wide variety of prints, photographs, and drawings, executing appropriate treatments, and advising on matters related to the exhibition and care of paper. The applicant's work experience, technical skill, and writing ability must allow for independent judgement and autonomous treatments that are thoroughly investigated and clearly documented.

Applicant will work with other conservators in a laboratory encompassing four separate departments.

Excellent University of Denver benefits. Salary commensurate with experience.

Candidates should send resume to: Director, RMRCC, 2420 S. University Blvd., Denver, CO 80208.



### AIC/FAIC Bookshelf : New Publications Available

- *The Feast of the Gods*. VHS Videotape. Produced on location in Venice, Ferrara, Mantua and in the Conservation Laboratory at the National Gallery of Art, this film delves into the extraordinary mystery surrounding the 1514 Bellini painting. It probes the past and, with the use of X-rays, cross-sections, infrared photography, special effects, and computer graphics, takes the viewer into the very structure of the painting. Host: David Bull. Producer: Byron McKinney Associates in association with the National Gallery of Art. 27 minutes.

- *Upholstery Conservation: Preprints of a Symposium Held at Colonial Williamsburg, Feb 2-4, 1990*. The *Preprints* is an impressive volume of 462 pages with approximately 130 photographs. It contains 31 papers by an international group of authors.

Publication	Cost	Quantity	Postage	Total
Feast of the Gods	\$30.00		\$3.00	
Upholstery Preprints*	\$30.00		see below*	
Total Enclosed				

\*for each Preprints volume add \$3.00 U.S., \$5.00 Canada and Mexico, all other locations: \$10.00 Parcel Post with Special Handling (1-3 months) or \$27.00 Air Mail

To order: please complete this form and return to the AIC office, [redacted] Street, NW, Suite [redacted], Washington, D.C. 20036. Orders must be prepaid in U.S. dollars drawn on U.S. banks.

NAME \_\_\_\_\_

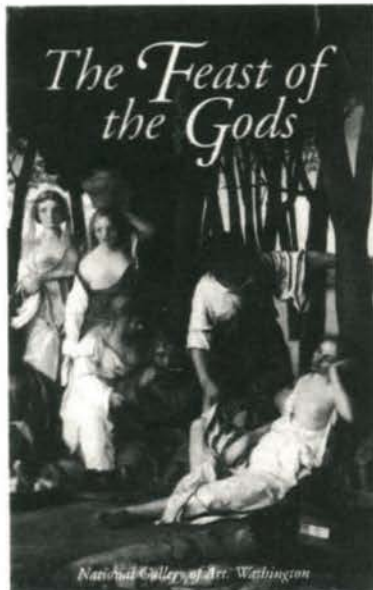
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**Furniture Conservator  
Bradywicks**

Bradywicks is looking for a full-time experienced furniture conservator. The individual must be skilled in structural and finish repair and be able to supervise and train others. Benefits include medical and dental insurance. Salary commensurate with experience. To apply, send letter and resumé to: Lynn Wicks, [redacted], Santa Barbara, CA 93103.



A videotape produced by the National Gallery of Art on the Feast of the Gods is now available through the FAIC. See page 19 for information.

**P.T.I. Archival Boxboard**

A single ply acid-free and lignin-free board in light tan color, 20 pt caliper, having a very smooth surface. This grade is made from selected chemical pulp and is buffered with approximately 3% calcium carbonate. We have paid particular attention to producing a sheet of maximum folding endurance and excellent surface integrity. Specifically, P.T.I. attempted to address the problem of surface failure of the board when velcro straps are used to clasp phase boxes.

Mostly intended for library conservation related applications, such as making phase boxes, dividers, and map folders, this grade is also well suited for lightweight matting and mounting, lining of drawers, and for heavy duty lining in museum quality picture framing.

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**AIC**

**Newsletter**

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# Newsletter

THE AMERICAN INSTITUTE FOR CONSERVATION  
OF HISTORIC AND ARTISTIC WORKS

Volume 15, Number 4

July 1990

## 18th Annual Meeting Highlights

### Richmond Acclaimed *Best* — and Proves *Biggest* — Meeting Ever!

A complete report of the AIC's 18th Annual Meeting in Richmond, May 29–June 3, 1990, will be presented in the September *Newsletter*. The following is a summary of meeting highlights.

**Elections:** Board of Directors: Paul Himmelstein—President; Sara Wolf Green—Vice-President; Dianne van der Reyden—Secretary; Virginia Naudé—Treasurer; Kory Berrett—Director, Committee Liaison; Martin Burke—Director, Specialty Group Liaison; Doris Hamburg—Director, Public Information. Nominating Committee: Newly elected members are Sarah Fisher, Chair (one-year term); Leslie Kruth (two-year term); and Lambertus van Zelst (three-year term).

**Proposed Bylaws changes:** All of the Bylaws changes were voted on and approved.

**Discussion of Code of Ethics:** See President's column.

**Preprints to be reconsidered:** The AIC Board will study the various options for preparation of a volume that will contain papers presented at annual meetings.

**Awards:** Rutherford John Gettens Merit Awards for outstanding service to the AIC were presented to: Marjorie Cohn, Elisabeth West FitzHugh, Sue Sack, and Marilyn Weidner. Honorary membership was conferred on Paul N. Perrot, Director, Virginia Museum of Fine Arts.

**Future meeting sites selected:** 1993—Seattle, Washington; 1994—Buffalo, New York; 1995—Minneapolis, Minnesota. The 1991 meeting will be held in Albuquerque, New Mexico. In 1992, we will celebrate AIC's 20th Annual Meeting and the Columbian Quincentenary in San Juan, Puerto Rico.

### Special Summer Issue

This is a special abridged issue of the AIC *Newsletter*. Due to an overlap of the AIC 18th Annual Meeting in Richmond and the AIC *Newsletter* production schedule, several columns will not appear in this issue, but will return in September. These include the AIC and FAIC News, Letters to the Editor, Materials, Announcements, Publications, and People columns.

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## Call for Papers

### 19th Annual Meeting Albuquerque, New Mexico — June 4–9, 1991

AIC members who wish to present a paper at the general session of the 1991 Annual Meeting in Albuquerque, New Mexico should submit an abstract no later than **October 1, 1990**. The papers will be reviewed by a program committee chaired by the Vice-President. Acceptances will be mailed on **November 5, 1990**. Completed camera-ready abstracts suitable for inclusion in the AIC *Abstracts* will be due in the AIC office by **February 19, 1991**.

Abstracts should present a summary of the subject matter to permit an evaluation of the paper's quality and significance. Papers submitted should be particularly suited to oral presentation, either because of extensive photographic materials or suitability for open discussion, rather than with numerous →



graphs and charts or other materials more suited to publication. The committee will consider the following factors: 1) the general interest of the paper and its practical usefulness for the AIC membership; 2) suitability for oral presentation; 3) quality of the paper's content and the significance of its results; and 4) the importance of having an overall balance to the meeting. Papers judged more suitable for a Specialty Group session will be passed on to the appropriate group.

The paper must be one not previously published. AIC retains the right of first refusal for the *AIC Journal* for any paper given at the annual meeting.

A section of the general session will deal with special issues that arise in the conservation treatment of sacred objects. Contributions are invited which deal with treatment as well as ethical and philosophical issues. The scope of the program will be both multicultural and international.

Abstracts should be sent to: Sara Wolf Green, AIC Vice-President and Program Chair, The Textile Museum, 2320 S Street, NW, Washington, D.C. 20008. Please contact her with any questions at (202) 667-0441.

## From the President

It is a pleasure to be writing to you after our very successful meeting in Richmond. A full report will appear in the September *Newsletter*. Here, I want to let you know about one important matter that was addressed at the meeting.

There was extensive discussion during the annual meeting regarding the *Code of Ethics and Standards of Practice*. It became apparent that there is a great deal of confusion and misunderstanding over the proposed revisions to this important document.

As a result of the sizable membership response to the April draft circulated for comment, the Board had decided, in consultation with the Standards and Ethics Committee, to postpone a vote on a new document until next year at the earliest, and to use the time at the Richmond meeting to clarify areas of concern. It is now clear from the many discussions that took place during the annual meeting that we must set aside the process to reexamine, as a group, what the fundamental nature of the *Code of Ethics and Standards of Practice* should be. The Board has, therefore, decided that an open forum and intensive discussion with the membership, including a poll, is essential.

The Board trusts that these activities will lead to a document that we can support and agree to uphold. As always, the members of the Board are eager to hear from AIC members about their concerns and ideas. Please feel free to call or write to any of us.—Paul Himmelstein.

**August 1, 1990**

is the next deadline for submissions to the *AIC Journal*. Contact the AIC office for the new *Guidelines for Authors*. Short communications, as well as papers, are encouraged.

## The FAIC Referral System

### *The Referral System is working!*

The FAIC Referral System has been running since the beginning of April. Over 1200 members of the AIC are listed as providers of conservation services based on the information each member submitted along with 1990 membership renewals. The office has been handling about 35 requests a week. There were 62 requests for conservators of photographs following an article in *Country Living* but a more typical breakdown shows paper as the materials category most often requested. Objects, textiles, and paintings follow in frequency of requests within a specialty.

### *Is the Referral System Working as Well as it Could?*

We need to hear your comments to make the system truly effective in helping museums and collectors identify appropriate conservation services. Please call the office to tell us if you think it is working well or to report any problems you find with the mechanics of the system.—Virginia Naudé, Chair, FAIC Conservation Referral System Task Force.

## In Memoriam

On Saturday, June 2, 1990, AIC member Skip Dickinson and his wife, Mary Dickinson, were killed in an airplane accident in Gaithersburg, MD. They were en route to Washington, D.C. from the AIC Richmond meeting when the landing gear on their private plane malfunctioned. Skip was a trained architect and became interested in conservation issues while working at Steel Fixtures Manufacturing Company in Topeka, KS. He later formed his own company, Delta Designs, Ltd., where he designed a system to produce storage cabinets that had a non-reactive finish. The entire museum field has benefitted from this design and his other efforts to produce high quality products for conservators.

## Conservation Science Task Force

Detailed results and conclusions of the work of the 1989-90 Conservation Science Task Force will be published in the September *Newsletter*. Any members interested in forming a new group to continue the work of the Task Force in 1990-91, or with any suggestions or comments, please contact any of the following previous members of the Conservation Science Task Force—Eric Hansen, Mary Striegel, Chandra Reedy, or Phoebe Dent Weil.

**July 15, 1990**

is the next deadline for receipt of PA and Fellow applications. Contact the AIC office to receive an application.



## Objects



Would you like to see information presentations and discussion groups replace the standard format of papers in the Objects Group in 1991 in Albuquerque? Please let me know whether you would like to include any or all of the following: 1. Brief presentations of studio tips. 2. Short panel presentations of issues in several areas such as: pest control; indoor air pollution; exhibition and storage

materials; experimental design for short term testing and long-term research projects; identification of HVAC problems. Subject presentations would be followed by an ample question and answer session. 3. A problem-solving afternoon of small discussion groups organized in such areas as: decorative arts; sculpture; archaeological; ethnographic; outdoor sculpture, in which brief (5 minute or less) presentations are made and discussed (with slide viewers or photographs), followed by reassembly of the whole group, a summary of the subjects covered in each group and time for questions. 4. Traditional presentation of papers.

Your interest and participation will be critical to the success of a change in format. Please let me know whether you might like to attend this sort of program, and what you might like to contribute. The deadline for abstracts is **October 1, 1990**, so we'll have to get started now!—Pam Hatchfield, Program Chair, Museum of Fine Arts, Research Laboratory, 465 Huntington Avenue, Boston, MA 02115; (617)267-9300 ext. 467; FAX (617)267-0280.

## Textiles



Abstracts are being solicited for the 1991 Textile Specialty Group meeting. Papers on any topic will be welcome, especially topics of interest to paintings and textile conservators that could be presented at a joint session. Please send abstracts (200-500 words) by **October 1, 1990** to: Deborah Bede, Museum of Fine Arts, 465 Huntington Avenue, Boston, MA 02115.

Please start thinking about papers for next year in Albuquerque; we would like to include short presentations as we have done for the last few years. Also keeping in mind that we are considering a half-day textile meeting and a full-day joint session with the Paintings Specialty Group. If we do this, it will mean that we will have some papers on the last day of the conference again—which will be Saturday next year. The decision to have the joint session will be based on your response to the idea and on the abstracts we receive.

Many thanks to everyone who made our meeting in Richmond such a great success.—Deborah Bede, Chair.



## Wooden Artifacts

The Richmond meeting is over and it is now time to point out that we need presentations for next year. This is the first call for papers for the 1991 Annual Meeting in Albuquerque. All abstracts should be in the hands of the Chair by **October 1, 1990**.

At the suggestion of a few members at the Richmond meeting, I would like to devote one to two hours to a "Shop Tips" program with short subjects lasting no longer than ten minutes each. Since we won't

be meeting on Sunday next year, we can expect to have a very full meeting.

Those of you who are interested in obtaining a copy of *Preprints 1990* from the Richmond meeting should contact the AIC office. The price again is \$10.00 plus \$3.00 postage and handling for U.S. orders and \$10.00 for foreign orders.—Steve Pine, chair.



## Photographic Materials

**Call for Papers:** The 8th PMG Winter Meeting will be held in Ottawa, Ontario on Friday and Saturday, February 22nd and 23rd, 1991. Those who wish to present a paper or a conservation treatment tip should contact:

Program Chair, Robin Siegel at [redacted]. In addition, the Local Arrangements Committee is arranging a special workshop session for Thursday, February 21st. More information regarding registration for the workshop session will be announced in the next *Newsletter*.

**Student Speaker Stipends:** It's official! The attending PMG members at the Richmond meeting voted unanimously to earmark a limited amount of PMG funds for student stipends. These stipends (\$150 maximum per student) are meant to encourage students to become involved in PMG activities and to participate in the PMG Winter Meetings as speakers. In addition, Winter Meeting registration fees will be waived for accepted student applicants. Students eligible for the stipends must apply for funding in advance. Contact: Secretary/Treasurer, David Horvath, for application information at [redacted].—Connie McCabe, Chair.

The AIC *Newsletter* (ISSN 0887-705X) is published bimonthly by the American Institute for Conservation of Historic and Artistic Works, 1400 16th Street, NW, Suite 340, Washington, D.C. 20036, (202)232-6636. Second-class postage paid at Washington, D.C. POSTMASTER: Send address changes to AIC Newsletter, 1400 16th Street, N.W. Suite 340, Washington, D.C. 20036.

The *Newsletter* is mailed to members for \$8 per year as a portion of annual membership dues.

Opinions expressed in the Letters to the Editor column are those of the contributors and not official statements of the AIC. Responsibility for the materials/methods described herein rests solely with the contributors. Copy must be typed double-spaced and sent to the AIC National Office; the next deadline is August 1, 1990. We reserve the right to edit for brevity and clarity.

The AIC accepts position available ads only from equal opportunity employers. The cost of Position Available, Grants and Internships, and Classified Ads is: \$.75 per word for members and \$1.50 per word for non-members; minimum charge is \$50.00. The cost of Commercial Ads is: 1/4 column \$120.00; 1/2 column \$200.00; 1/2 page \$300; one full page \$500.00. Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1.

Newsletter staff: Kathleen Betts, Editor. Marcia M. Anderson, Production Editor. Rebecca Rushfield, Contributing Editor.

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## Book and Paper



A report by the Chair on the Richmond meeting will appear in the September *Newsletter*. New Officers: Sylvia Albro, Secretary/Treasurer, and I, will continue on to complete our two-year terms; Sue Murphy automatically becomes Program Chair; T.K. McClintock elected Vice Chair; Carol Turchan elected Assistant Program Chair.—Victoria Blyth-Hill, Chair.

**Call for Papers:** Our new Assistant Program Chair, Carol Turchan, and I look forward to next year when we will be actively planning your 1991 meeting in Albuquerque, New Mexico for the first week of June (it will not conflict with Memorial Day weekend). So that we can begin forming next year's program, please send your abstracts to Sue Murphy, BPG Program Chair, by **October 1, 1990**: The Conservation Department, P.O. Box 7219, HRHRC, The University of Texas, Austin, TX 78704; (512)471-9117. Please call if you have questions.

**Update:** The Book and Paper Group (and the Paintings Group) will be responsible for presenting the Update Session at the 1991 annual meeting, assessing news and developments during the past 3-4 years in book and paper conservation. The following categories have been suggested by your BPG Board: 1. Introduction, 2. Scientific Testing and Analysis, 3. Innovations and Advancements in Techniques and Materials Used in Treatments, 4. Philosophical Considerations in Reformatting for Libraries and Archives, and 5. Catalogs and Publications. The deadline for submission of abstracts for the Update Session is **October 1, 1990**. During the next month or so, members will be contacted to act as coordinators for the five segments, following which they will be contacting some of you individually for your input and assistance. The names, addresses and telephone numbers of the coordinators will be listed in the next *Newsletter*. Meanwhile, you can address all of your questions and comments to me at the above address.—Sue Murphy, Program Chair.

**Call for Nominations:** The 1990-91 Nominating Committee of the Book and Paper Group, James Stroud, Connie Brooks and Roberta Pilette, seeks nominations for the positions of chair, secretary/treasurer and assistant program chair. Nominations taken from the floor at the 1990 Book and Paper Group Business Meeting are as follows: Chair—Sue Murphy, Abigail Quandt; Secretary/Treasurer—Jane Dalrymple-Hollo; Assistant Program Chair—Marc Reeves, Paula Volent. The Committee intends to provide a minimum of three and a maximum of four candidates for each position. The Committee will select the final slate from nominations provided during the Business Meeting and those submitted to the Committee prior to September 30, 1990. In the event an insufficient number of candidates is nominated, the Committee will independently solicit candidates for the available positions. In accordance with the Rules of Order of the BPG, the election will be held by postal ballot and mailed to the membership two months prior to the AIC annual meeting in Albuquerque. Be sure to contact your nominee to ensure his or her willingness to serve. Send nominations by September 30, 1990 to: James Stroud, HRHRC, P.O. Box 7219, University of Texas, Austin, TX 78713—Victoria Blyth-Hill, Chair.

## CIPP CONSERVATORS IN PRIVATE PRACTICE

**First Call for Papers:** Planning has already begun for next year's annual meeting in Albuquerque. CIPP members are encouraged to submit ideas and abstracts of interest to our members for presentation at next year's session. The deadline for receipt of submissions is **October 1, 1990**. Contact: Mary Lou White, [redacted] or Scott Haskins, [redacted]

Special thanks must go to Nathan Stolow, moderator, and panelists Pamela Young Randolph, Charles Olin, Phoebe Dent Weil, and James Wermuth for their presentations at the Round Table Discussion at this year's CIPP Session.

The newly elected CIPP officers are: Vice-Chair—Scott Haskins; Secretary—Mary (Dinnie) Whitson; Directors—Lisa Mibach and Susan Blakney. Mary Lou White will continue as Chair. The new members of the Nominating Committee are: Carol Aiken (Chair), Holly Maxson and Karen Yager. Many thanks to our outgoing officers, Holly Maxson, Judith Eisenberg, and Roger Broussal for all of their hard work and dedication during their tenure.

News and information for the CIPP Specialty Group column should be directed to: Cleo Mullins, Richmond Conservation Studio, 1322 W. Broad Street, Richmond, VA 23220; (804)358-2006.—Cleo Mullins, Information Officer.

## Architecture

The recently concluded meeting of the Architecture Specialty Group in Richmond was a great success; a full report will appear in the next *Newsletter*. It is now time to start planning the 1991 meeting in Albuquerque.

**Call for Papers:** If you would like to present a paper at the next meeting, you must submit an abstract to the Chairman of the Program Committee by **October 1, 1990**. No theme has been set for the meeting but the papers should focus on a current issue, project or research. The Program Committee for next year will be Lorraine Schnabel (chair), Charles Phillips, and Tom Taylor. They will be responsible to the ASG Chair for organizing and moderating the paper and panel discussion sessions in Albuquerque. Abstracts may be sent to Lorraine at: [redacted] Corona, NY 11368; [redacted] 1. The Program Committee will forward to the Publications Coordinator a copy of each paper to be presented for publishing in the ASG Preprints/Postprints. Caroline Blydenburgh has volunteered to serve as publications coordinator. Mirna Goldberger has asked to serve as Student Liaison; details of her activities will be announced in a future *Newsletter*.—Bruce Mason, Secretary/Treasurer.

## Paintings



This is the first call for papers for the 1991 annual meeting in Albuquerque. In addition to the Paintings Group sessions, we are also participating in an Update Session with the Book and Paper Group. We might try to focus the presentations towards a topic of interest to both groups, or simply address subjects of interest to the general membership. Any comments or suggestions would be welcomed. Please forward these ideas along with abstracts for specific presentations to me (not to the AIC office) by **October 1, 1990**. —Jay Krueger, Chair, Perry Huston and Associates, 7440 Whitehall, Fort Worth, Texas 76118.

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# CONFERENCES COURSES & SEMINARS

## Call for Papers

March/April 1991. The SSCR (Scottish Society for Conservation and Restoration) is organizing a two-day conference on areas of interest to both paper and textile conservators. Abstracts for papers to be presented at the meeting are invited from practicing conservators, curators and conservation scientists under the following headings: 1. Cleaning (enzymes, water quality, dry and solvent cleaning etc.); 2. Support and Lining (choice of adhesives and backings etc.); 3. New Equipment/Technology (specialized use of low pressure tables, sharing equipment etc.); 4. Science and Analysis (simple methods of fiber identification, sizes, finishes and coatings etc.) Please send abstracts of proposed papers by September 30 to: Linda Eaton, Royal Museum of Scotland, York Buildings, Queen Street, Edinburgh EH2 1JD Scotland. For further information contact: Linda Eaton [redacted] or Fiona Butterfield [redacted].

## Conferences

August 5-10, 1990. Washington, D.C. **Annual Meeting of the ICOM Committee for the Training of Personnel.** Topic: Museum Training as Career-Long Learning in a Changing World—Career Development: A Shared Responsibility. For registration information contact: Sheri Price, Office of Conference Services, S. Dillon Ripley Center, Suite 3123, Smithsonian Institution, Washington, D.C. 20560. For program information contact: Jane R. Glaser, Chairperson, Office of Museum Programs, A&I 2235, Smithsonian Institution, Washington, D.C. 20560.

August 26-31, 1990. Dresden, German Democratic Republic. **The 9th Triennial Meeting of the ICOM Committee for Conservation.** To receive the registration form and visa application, write to: ICOM-CC 90, ICOM-Nationalkomitee der DDR, Brüderstrasse 10, 1020 Berlin, DDR.

## Study Tours

September 4-17, 1990. **US/ICOMOS Preservation Tour of Spain.** Visiting Madrid, Segovia, Avila, Caceres, Trujillo, Merida, Seville, Carmona, Cordoba, Granada, and Toledo. Of special interest is the 16th-century Royal Mill Mint in the old town of Segovia, which is being restored as a numismatic museum. The study leader will be William J. Murtagh. Contact: US/ICOMOS, 1600 H Street, N.W., Washington, D.C. 20006; (202)842-1866.

## General

May-October, 1990. New York, NY. **Gilding Courses.** Contact: Peter and Frances Binnington c/o Kelly Ingram, [redacted], Trenton, NJ 08618; [redacted].

June-September, 1990. Mt. Carroll, IL. **Conservation Refresher Courses.** For complete list of courses available contact: Mary Wood Lee, Director, Campbell Center, P.O. Box 66, Mt. Carroll, IL 61053; (815)244-1173.

July 17-20, 1990. Washington, D.C. **Color: Theory and Practical Measurement.** (#C-014). Contact: Training Secretary, CAL/MS, Smithsonian Institution, Washington, D.C. 20560; (301)238-3700.

November 8-10, 1990. **Public Symposium - Conserving Michigan's Cultural Heritage for the 21st Century.** Contact: Michigan Humanities Council, Nisbet Building, Suite 30, 1407 S. Harrison Road, East Lansing, MI 48823.

## Textiles

November 8-9, 1990. Washington, D.C. **Textiles and Costumes on Parade: Exhibition Successes and Disasters.** 10th Preservation Symposium of The Harpers Ferry Regional Textile Group to be held at the Smithsonian Institution's National Museum of American History. Registration contact: Kathleen Betts, Anderson House Museum, 2118 Mass. Ave., N.W., Washington, D.C. 20008; (202)785-2040. Registration deadline: October 11, 1990.

February 26, 1991. Williamsburg, VA. **Conference on the Colorfastness of Materials Exposed to Natural or to Manufactured Sources of Light.** Co-sponsored by the American Association of Textile Chemists and Colorists and the Inter-Society Color Council. Contact: Jacqui Welker, PPG Industries, 3800 West 143rd Street, Cleveland, OH 44111.

## Book and Paper

July-August 1990. Argyll, Scotland. **Corran Beg Workshops.** Courses include: Design for Book-binding; The Multi-Section Book, and Papier Maché: Variations. Contact: Adferm by Lochgilphead, Argyll PA31 8QN, Scotland; (44)8525 600.

July 9-August 3, 1990. New York, NY. **Columbia Rare Book School 1990.** Contact: Rare Book School, School of Library Service, Columbia University, 516 Butler Library, New York, NY 10027; (212)854-4734.

July 21-August 2, 1990. Royal Oak, MD. **Paper and Book Intensive 1990.** A concentrated working session for specialists in the book arts, papermaking and conservation. Contact: Tim Barrett, PBI 90, UI Center for the Book, School of Art and Art History, University of Iowa, Iowa City, IA 52240.

September 17-21, 1990. Mt. Carroll, IL. **The Repair of Tears and Losses with an Emphasis on Pulping.** The course will include introductory demonstrations and discussions, but will emphasize hands-on workshop sessions with the instructors. Contact: Mary Wood Lee, Director, Campbell Center, P.O. Box 66, Mt. Carroll, IL 61053; (815)244-1173. Registration Deadline: August 1, 1990.

September 1990. Washington, D.C. **Drying and Flattening of Paper: Science and Techniques.** Contact: Training Secretary, CAL/MS, Smithsonian Institution, Washington, D.C. 20560; (301)238-3700.

sonian Institution, Washington, D.C. 20560; (301)238-3700.

September 17-21, 1990. Mt. Carroll, IL. **Microscopic Methods for the Identification of Plant Fibers of Ethnobotanical Interest.** The course will be organized by Campbell Center and the Field Museum and taught by Skip Palenik, Senior Research Microscopist, McCrone Associates. Contact: Mary Wood Lee, Director, Campbell Center, Box 66, Mt. Carroll, IL 61053; (815)244-1173. Registration deadline: August 1, 1990.

## Paintings

September 3-7, 1990. Brussels, Belgium. **Cleaning, Retouching and Coatings.** The 13th International Congress of the International Institute for Conservation of Historic and Artistic Works (IIC) will deal with technology and practice for easel paintings and polychrome sculpture. For further information, contact: IIC, 6 Buckingham Street, London WC2N 6BA, UK; (44)839-5975; fax (44)976-1564.

## Science

October 27-28, 1990. Cambridge, MA. **Enzyme Treatments: The Science and the Applications in Conserving Artistic/Historic Works.** Sponsored by *Technology and Conservation* and the MIT Museum, this meeting will provide a broad overview of the properties of enzymes and the suitability of different classes of enzyme systems to conservation problems, and will then relate these to various enzyme based methods for removing animal and starch adhesives, stains, and other materials and discolorations which can adversely affect the integrity and/or appearance of artistic works and historic objects. Contact: *Technology and Conservation*, One Emerson Place, Boston, MA 02114; (617)227-8581; or Robert Hauser, New Bedford Whaling Museum; (508)997-0046.

## Wood Artifacts

May - October 1990. New York, NY. **Finishing/Furniture.** Weekend courses on finishes for antique furniture. Contact: Kelly Ingram, [redacted], Trenton, NJ 08618; [redacted].

September 10-12, 1990. Washington, D.C. **Adhesives for Furniture Conservation (#C-007).** Course will review the technology and deterioration of adhesives in wooden objects, the treatment of adhesive failure, and the manipulation and use of adhesives during furniture conservation treatments. Contact: Training Secretary, CAL/MS, Smithsonian Institution, Washington, D.C. 20560; (301)238-3700.

## Architecture

September 8-9, 1990. Montreal, Canada. **Museums in Historic Buildings.** The accommodation of museum functions in historic buildings—whether they were originally designed as museums or recycled into them—presents a paradox: the environmental conditions imposed by collection conservators, along with other requirements of today's museums, are difficult to meet without modifications to



the building fabric that are often considered inappropriate by architectural conservators. The symposium will focus on this dilemma. Members of the audience are invited to bring their experiences and their questions with them. The objective of the symposium is to develop a series of guidelines for consideration when accommodating museum functions in historic buildings. This symposium, which is organized by the Association for Preservation Technology (APT) International and the AIC, will build upon the May 1990 Workshop on "Conservation and Museum Architecture" of the IIC-CG. It is part of the 1990 APT International Conference. Contact: APT Symposium, c/o Conference Office, McGill University, 3450 rue University, Montreal, Canada H3A 2A7; (514)398-3770; Fax: (514)398-4854.

## CLASSIFIED

### Lab Equipment for Sale

Equipment for sale from private conservation practice: microscope stand roll around—\$2,600; Hoist easel roll around—\$2,000; 2 Boom roll around lights—\$1,000 each; 3 tubes for lights—\$35; 2 mobile fume extractors—\$1,100 each; picture holder for motor easel—\$125; motorized easel—\$3,000; Zeiss loop headset with case—\$1,200; custom made exam table 52 x 60 x 40 inches high, formica top and vertical painting storage below—\$900. Contact: Mr. Cook, [redacted] Sandwich, MA 02563; [redacted].

## GRANTS & INTERNSHIPS

### Conservation Fellowships Detroit Institute of Arts

Five fellowships are available at the Conservation Services Laboratory, Detroit Institute of Arts, beginning September 1, 1990. Application for one or two year Andrew W. Mellon fellowships in objects, paper and textiles and a one-year NEA fellowship in paintings and analysis of museum materials are now being accepted. The paintings, objects, paper and textiles fellows will participate in the full range of laboratory work, doing examinations, technical analyses, and treatment of works of art from the permanent collection and various museums in the state of Michigan.

The Advanced Fellow in the Analytical Chemistry Laboratory will conduct materials analysis studies of art works and other museum materials using Polarizing or Fluorescent Microscopy, XRF, XRD, AES and or FT-IR. All Fellows will be required to complete a research project with related travel, on a topic determined during the year, which results in a paper of publishable quality.

Each Fellowship carries a stipend of \$19,000/year plus \$2,500 travel allowance. The conservator positions require graduation from a recognized conservation training program or equivalent educational and work experience, and the analytical position requires a B.S. in Chemistry (M.S. preferred) together with a strong instrumen-

tal analysis background. The analytical position requires, in addition undergraduate and graduate transcripts. Health benefits are available. Interested parties should submit a resumé and three professional and/or academic letters of recommendation to: Mildred J. Coleman, Personnel Officer, The Detroit Institute of Arts, 5200 Woodward Avenue, Detroit, MI 48202; or call (313)833-1929.

### Textile Conservation Internship Cathedral Church of St. John the Divine

The Textile Conservation Laboratory at The Cathedral Church of St. John the Divine, New York, offers a one-year internship in textile conservation with possibility of renewal for an additional year. This position is made possible by the Getty Grant Program. The annual stipend is \$18,000 with full benefits and 12 days vacation. Additional funds may be possible to attend related seminars and meetings.

The Textile Conservation Laboratory is a general textile conservation facility with emphasis on large-scale textiles and a focus on tapestries. Applicants should have a strong textile background and should have completed a formal academic program in textile conservation or have undergone a comprehensive apprenticeship in the field.

Applicants should send resumé, including brief letter stating goal in textile conservation, with a list of references to: The Textile Conservation Laboratory, The Cathedral Church of St. John the Divine, 1047 Amsterdam Avenue, New York, NY 10025.

### Getty Internships State Conservation Center of South Australia

The State Conservation Center of South Australia is offering two one year advanced level conservation internships funded by the Getty Grant Program of the J. Paul Getty Trust.

The internships will be in the areas of: Textiles, Paintings, Objects, Paper, Scientific and Technical Services. Applications will be accepted for all of these areas and the two best applicants will be selected.

The State Conservation Center is a regional conservation center established in 1986 to service the needs of nine state funded museums. A commercial program provides services to other cultural institutions, government departments, the corporate sector and private individuals. The range of artifacts treated at the Center is diverse, providing interns with an opportunity to undertake a wide range of conservation treatments under the supervision of experienced conservators.

Both interns will receive a stipend of A\$20,000, travel to Australia with some internal travel expenses also provided. The internships are scheduled to begin on September 24, 1990.

Please send a letter indicating your area of special interest and curriculum vitae together with the names, telephone numbers and FAX numbers of three referees to: Ian Cook, Director, State Conservation Center of SA, 70 Kintore Ave, Adelaide, South Australia 5000, Australia, FAX 61 8 223 1456; phone 61 8 223 1766.

### Preservation Administration Intern Stanford University, CA

The Stanford University Libraries is seeking candidates for an eleven month internship in Preservation Administration. The internship is funded from the Andrew W. Mellon Foundation in

an effort to give qualified candidates the opportunity to apply administrative skills to preservation activities in a large research library environment. The intern will participate in administrative assignments as well as a conservation treatment project. Qualified candidates must have an MLS from an ALA accredited library school and formal training or demonstrated equivalent in training or experience, as well as education or experience in preservation. Experience in a library or archives is preferred. Assistant Librarian \$28,000—\$38,750. Submit letter of application, complete statement of qualifications, resumé of education and relevant experience, and names and addresses of 3 references by July 13, 1990 to: Delia Jacob, Library Human Resources Department Chief, Stanford University Libraries, Stanford, CA 94305-6004. Cite #001-AIC on all correspondence EOE/AA.

### Kress Paper Conservation Intern Royal Academy of Arts, London

The Samuel H. Kress Foundation has generously agreed to fund a six-month internship working on the Royal Academy's Collection of works of art on paper from the collection of the oldest Fine Arts institution in Britain.

The work will consist of essential preliminary conservation in preparation for the opening of a new print room in 1991. The intern will work with the Curatorial Assistant for Works on Paper and the Royal Academy's consultant paper conservator.

Salary \$9,500, to start in Fall 1990. A program of visits to major centers of paper conservation in the United Kingdom is included in the internship.

Candidates, who must hold U.S. citizenship, should have recently graduated from a conservation program, and preferably had some practical experience.

For further particulars, please write to: the Librarian and Head of Education, Royal Academy of Arts, Piccadilly, London, England W1V 0DS; (071-439-7438). Application should be made, addressed to the above officer, by letter, accompanied by a c.v. and two professional references.

### Postgraduate Fellowship in Paper Conservation Philadelphia Museum of Art

The Philadelphia Museum of Art will offer a postgraduate fellowship in paper conservation to begin September 1, 1990, pending funding. It is intended for individuals who have completed a graduate training program in art conservation or have equivalent experience. The fellowship includes a stipend of \$18,000 plus health insurance and a travel supplement of \$3,000.

Applicants should submit to the address below: statement of the candidate's interest in applying for the fellowship; resumé; transcripts of undergraduate courses of academic study; and several samples of examination reports and treatment records with photographs. Two supporting letters from conservation professionals familiar with the candidate's work and one letter of personal reference should be sent directly to: Marigene H. Butler, Head of Conservation, Philadelphia Museum of Art, P.O. Box 7646, Philadelphia, PA 19101-7646.



# POSITIONS AVAILABLE

## Special Projects Coordinator AIC, Washington, D.C.

The American Institute for Conservation of Historic and Artistic Works seeks an individual with excellent written and oral skills to develop and coordinate educational outreach activities. Responsibilities include research, development, implementation, and evaluation of special programs for members, allied professional organizations, and the general public. Requirements are three years related experience; excellent communication, organizational, and management skills; grant writing know-how; word processing (WordPerfect preferred); ability to deal with a wide variety of people and situations. A graduate degree in conservation, art history, museology, or related field preferred. Salary commensurate with experience, excellent benefits. Please submit letter, resumé, and salary history by August 1st to Executive Director, AIC, 1400 16th St. N.W., Suite 340, Washington, D.C. 20036.

## Assistant Textile Conservator Cooper-Hewitt Museum, New York

The Cooper-Hewitt Museum, Smithsonian Institution seeks a part-time Textile Conservator for a temporary assignment (1 year). The duties include assisting the Senior Textile Conservator in all aspects of conservation, preservation, documentation, and analysis on the textile collection which includes a wide range of flat textiles, costumes, and costume accessories. Particular emphasis will be given to exhibition preparation and storage. The Assistant Textile Conservator will work both independently and under supervision. Candidates must have a degree from a recognized conservation training program or the equivalent experience. The full-time salary of \$24,705 (GS-9) will be prorated for the part-time position. Benefit options are available. The position will begin in November 1990. Send letter of application and resumé to: Textile Conservator Search, Cooper-Hewitt Museum, 2 East 91 Street, New York, NY 10128, by September 3, 1990. Only U.S. Citizens may apply. AA/BOE.

## Conservator Norton Simon Museum, Pasadena, CA

The Norton Simon Museum is seeking a conservator to oversee the conservation and documentation of the works of art in its collection. Responsibilities include recommendations on storage, handling, and hazard mitigation, and recommendations for the treatment and preservation of a wide range of objects. Candidate should have a degree in conservation and an interest in a diversified collection. Specialization in paper conservation is preferred. Salary commensurate with training and experience. Send resumé to: Personnel Department, Norton Simon Museum, 411 West Colorado Boulevard, Pasadena, CA 91105.

## Conservator for Outdoor Sculpture Chicago Park District

The Chicago Park District, An Equal Opportunity Employer, seeks a Conservator to establish and maintain a program for the conservation of 100 outdoor sculptures of metal and stone.

Responsibilities include: inspection, treatment, training and supervision of staff.

Qualifications: a Bachelors degree as well as a graduate of a Conservation Training Program or equivalent conservation experience; and a minimum of three years experience working with outdoor sculpture. Salary: \$33,000 excellent benefits.

For a more detailed description contact: William Tappens, Department of Research and Planning, Chicago Park District, 425 East McPettridge Drive, Chicago, IL 60605.

## Mural Conservator Federal Government, Washington, D.C.

The National Capital Region, General Services Administration (GSA) has created documents (control number RDC98071) for the stabilization/conservation of the Department of the Interior Building's penthouse murals (oil on plaster) by Woodrow Wilson Crumbo, Gerald Lloyd Nailor, and Allan C. Houser, dated 1940. The artwork is located on the Eighth Floor, South Penthouse, (formerly Employees' Lounge), Main Interior Building, 18th and C Streets, NW, Washington, D.C. Mr. Bernard Rabin has prepared the initial survey of GSA.

"Requests for proposals" packages will be available in mid-July, 1990, with 30 days to prepare your response. Award will be made in September 1990. A conservator qualifications questionnaire will be included in the "request for proposal" package. This must be submitted, even if you have previously provided a copy for a different proposal request.

If you wish to receive the proposal package, please write or fax a note of interest, providing your mailing address and phone number to: Ms. Andrea Mones-O'Hara, Regional Fine Arts Officer, GSA-NCR-WQG, Room 7062, 7th and D Streets, SW, Washington, D.C. 20407. For more information, call: (202)708-8173. Fax: (202)708-4983.

This notice and similar ones in regional newsletters will be the only notification of this contract.

## Book Conservator The Smithsonian Institution Libraries

The Smithsonian Institution Libraries seeks a book conservator to restore and conserve valuable library materials. SIL collections include over 40,000 rare books and manuscripts. Incumbent performs all aspects of book conservation, including mending, sewing, binding, aqueous and non-aqueous treatments, as well as examination and documentation of treatments, in well-equipped conservation laboratory. Other activities including participation in in-house workshops; assistance with emergency preparation training, and preparation of exhibits with Chief Conservator and Chief of Special Collections. SIL's Book Conservation Laboratory staff includes conservators, interns and volunteers. Qualifications: Knowledge of historical and current binding techniques; paper chemistry; production and quality of bookbinding materials; and impact of environment on library materials. Bachelor's degree or equivalent combination of education and specialized experience in book conservation. Work experience in a library conservation facility desirable. GS-9 (salary \$24,705). Position open until filled. For application information and forms, please call Virginia Carter, (202) 638-1111. The Smithsonian Institution is an equal opportunity employer.

## Conservation Coordinator Guggenheim Museum, NY

The Solomon R. Guggenheim Museum is seeking a Conservation Coordinator. Available late summer or early fall 1990. Salary \$18,000. The Coordinator will assist in the routine operation of the conservation department and the care of the museum's collections. Duties will include assisting the Department Head with correspondence, information gathering, technical and art historical research, assisting conservators in examination, documentation and treatment of collection works, maintenance of all conservation records and supplies, upkeep of Conservation Department equipment and aid to the staff in routine custodial duties.

The candidate should have an interest in conservation and museum work, but no prior conservation experience is required. The Candidate should have some prior office experience including a strong background in computers and word processing. Please send resumé and letter of application to: Paul M. Schwartzbaum, Assistant Director for Technical Services, Guggenheim Museum, 1071 Fifth Avenue, New York, NY 10128.

## Assistant Paintings Conservator Private Practice, MA

A private paintings conservation practice in Northern Massachusetts is seeking an assistant paintings conservator. The candidate will be expected to maintain strict standards and work independently in carrying out all aspects of treatment on a wide variety of projects. Prefer recent graduate from conservation program. Flexible starting date. Send letter of interest, resumé and two professional references to: Kermit Cederholm, Carmichael and Associates, 10 St. James Place, West Townsend, MA 01474.

## Furniture Restorer and Conservator Bordentown, NJ

English, formally trained, antique furniture restorer/conservator seeks skilled craftsman in structural, veneer, inlay, carving and new reproduction furniture work. Museum quality restorations done in our New Jersey studio. Salary is commensurate with experience.

Submit resumé, along with salary history to: Michele Zekas, Office Manager, Mark Reed Furniture Restoration and Conservation, 102 Farnsworth Avenue, Bordentown, NJ 08505; (609)298-0716.

## Paintings Conservator Paper Conservator Detroit Institute of Arts

The Conservation Services Laboratory of the Detroit Institute of Arts seeks individuals qualifying for the above positions. Candidates must have a Master's degree in Art Conservation or a combination of education and training to warrant equivalent recognition. Significant experience in the conservation of works of art, knowledge of artistic materials and various techniques used in dating and authenticating works of art are required. Responsibilities include the examination, technical analysis, preparation of condition reports for systematic catalog, care and treatment of works of art from the permanent collection of the DIA and various museums throughout the state of Michigan, work on exhibitions hosted or organized by the DIA, domestic or international travel and other related duties. Salary commensurate



with experience: Level II (Assistant) \$30,200 to \$32,800. Generous benefits. For more information about these positions contact: Ms. Mildred J. Coleman, Personnel Officer, at the Detroit Institute of Arts, 5200 Woodward, Detroit, MI 48202; or call (313)833-1929. Non-residents may apply but must establish residence in the city of Detroit at time of hire. Send resumé in confidence no later than July 30, 1990 to: Mr. Michael Jozwik, Personnel Department, City of Detroit, 314 City-County Building, Detroit, MI 48226; or call (313)224-3718. A Merit System/Equal Opportunity Employer.

#### Art Conservator III Textiles Detroit Institute of Arts

The Conservation Services Laboratory of the Detroit Institute of Arts seeks individuals qualifying for the above position. Candidates must have a Master's degree in Art Conservation or a combination of education and training to warrant equivalent recognition. Significant experience in the conservation of works of art, knowledge of artistic materials and various techniques used in dating and authenticating works of art and supervisory skills are required. Responsibilities include the examination, technical analysis, gallery preparation, preparation of condition reports for systematic catalog, care and treatment of works of art from the permanent collection of the DIA and various museums throughout the State of Michigan, work on exhibitions hosted or organized by the DIA, domestic or international travel and other related duties. The museum has one of the greatest collections of historic and archaeological textiles in the country. Salary commensurate with experience: Level III - (Section Head) \$34,000 - Generous benefits. For information about this position contact: Mrs. Mildred Coleman, the Detroit Institute of Arts, 5200 Woodward Avenue, Detroit, MI 48202; (313)833-1929.

Non-residents may apply, but must establish residence in the City of Detroit at time of hire. Send resumé in confidence no later than July 31, 1990 to: Mr. Michael Jozwik, Personnel Department, City of Detroit, 314 City-County Building, Detroit, MI 48226; (313)244-3718. A Merit System/Equal Opportunity Employer.

#### Senior Book Conservator The New-York Historical Society

The New-York Historical Society is seeking an experienced full-time Senior Book Conservator to implement a conservation program and manage its new, well appointed Book Conservation Laboratory.

Knowledge of conservation ethics, practices and techniques employed with library materials as evidenced by advanced study in conservation or verifiable certification of advanced training. Knowledge of historical bindings and demonstrated ability to perform advanced conservation techniques. Good written and oral communication is required as are effective interpersonal and organizational skills and an ability to supervise staff. MLS desirable but not required.

Under the general direction of the Associate Librarian for Preservation is responsible for the daily operation of the Book Conservation Laboratory. Performs and documents conservation treatments on rare and special materials, plans and supervises a phased treatment program, organizes and oversees efficient operation of routine book repair operations. Trains and evaluates the skills of Conservation Laboratory technical staff and establishes and monitors production and quality of work. Prepares short and long range conservation goals, budgets, monthly and yearly reports. Advises staff on collections condition and recommended treatment. Provides condition reports on materials to be exhibited or loaned and supervises treatment and installation. Establishes and monitors conservation related standards, policies and procedures. Purchases and provides for the repair and maintenance of equipment. Researches sources, monitors quality, and initiates orders for conservation supplies and materials. Assists in the preparation of disaster plans and provides consultation and assistance in disaster response, including training staff and volunteers on the Emergency Response Team. Works

with the Associate Librarian and other professional staff in determining the direction and priorities of the Preservation Program and the associated educational and informational needs of the institution. Participates in committees as appropriate and serves on the Preservation Advisory Council. Performs related duties as required.

Salary based on experience and qualifications. Excellent benefits package. Available immediately. Further information contact: Duane A. Watson, Associate Librarian for Preservation. Letters of Reference to: Personnel Office, the New-York Historical Society, 170 Central Park West, New York, NY 10024-5194.

#### Tapestry and Rug Restorer Chevalier Conservation, Stamford, CT

Qualified, highly experienced Tapestry and Rug restorer to work in our new facility. Excellent working conditions, exposure to fiber analysis and wet cleaning in our laboratory. Salary commensurate with experience. Please send resumé to: Chevalier Conservation, 500 West Avenue, Stamford, CT 06902. NO PHONE INQUIRIES, PLEASE.

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# Newsletter

THE AMERICAN INSTITUTE FOR CONSERVATION  
OF HISTORIC AND ARTISTIC WORKS

Volume 15, Number 5

September 1990

## The Richmond Meeting—Another Record Setter!

In the program announcement for AIC's 18th annual meeting in Richmond, Paul Himmelstein, then program chair and vice-president, predicted that the Richmond meeting would be "the best ever." Attendance figures and papers presented proved him right. **Nine hundred and ninety-three** people registered for the Richmond meeting—an all time record and only 7 short of our 1,000 goal. Conservators from across the nation, Canada, Europe, and other parts of the world presented 125 papers. Topics ranged from conservation of Fabergé objects, the rejoining of a long separated Sienese panel painting, the treatment of a parabolic reflector (similar to the ones used in space), and treatment and policies for insect and pest control in museums. Among other topics presented were the restoration of the Cabildo Pedimental Sculpture in New Orleans, the technical investigation of the origins of five ancient Greek and Roman marble artifacts, deteriorating 19th-century glass negatives, and Richmond chemist William James Barrow's role in the transfer of knowledge from paper chemistry to paper conservation. At a special thematic session—Mass Treatments—conservators explored ethical dilemmas and other problems that arise in preserving thousands of artifacts threatened by sudden disasters. Members may purchase *Abstracts* of all papers presented for \$8.00 from the AIC office.

Presentation of these and other papers was preceded by a pre-session dealing with the conservator's role in traveling exhibitions. Among the questions discussed at the pre-session were: What is the safest method for transporting delicate illuminated manuscripts? How can paintings 20' by 10' be sent from one country to another? and What are the special issues in preparing several hundred African ethnographic objects for a traveling exhibition?

Paul N. Perrot, Director, Virginia Museum of Fine Arts, welcomed all of the registrants to Richmond and gave a stirring keynote address at the opening of the conference. Daphne Wood Murray, Director of the Institute of Museum Services (IMS) also addressed participants at the opening session noting the importance of conservation within the museum field and discussed IMS conservation support initiatives.

This year, the specialty update sessions were presented by the **Wooden Artifacts** and **Architecture** groups. Next year, the responsibility for organizing this session will fall to the **Paintings** and **Book and Paper** groups. In 1992, **Textiles and Objects** will present this session, followed by **Photographic Materials** and **Architecture** in 1993. [continued page 2]

## IMS, NEH Award Grants

### NEH Funds *Paper Conservation Catalog*

The National Endowment for the Humanities has awarded the Book and Paper Specialty Group a three-year grant in the amount of \$72,559 to continue development of the highly successful *Paper Conservation Catalog*. These funds will be used to prepare three new editions of the *Catalog*. Among the topics to be covered in the forthcoming eighth, ninth, and tenth editions are: fiber identification; mold and foxing treatments; dry cleaning; hinge tape and adhesive removal; inpainting; and encapsulation, as well as solvent, enzyme, and suction table treatments.

The *Paper Conservation Catalog* is a unique preservation-related publication dedicated to the compilation of a comprehensive body of knowledge on collections care of materials in libraries, archives, and art and history museums. It presents detailed information on how to preserve such works on paper as prints, drawings, maps, manuscripts, and printed documents. The methods, materials, and expertise compiled in the *Catalog* provide an understanding of the complexities of conservation—

*Call for Posters*  
see back cover



problems and treatment methods. Kate Maynor, Project Director, noted that, "It is a highly regarded tool for designing collections' preservation programs."

The majority of the work on the *Catalog* is carried out by a dedicated group of professional conservators who volunteer hundreds of hours each year. The editorial board includes: Catherine I. Maynor, Project Director; Sylvia Rodgers Albrow; Margaret Sarah Bertalan; Antoinette Dwan; Janet English; Meredith P. Mickelson; Catherine Nicholson; Kimberly Schenck; and Dianne van der Reyden. Karen Kittredge serves as editorial assistant.

Copies of the 3rd-6th editions, prepared with the support of the first NEH grant, are currently available from the AIC office. The 7th edition will be completed in September.

## IMS Funds "Natural Disaster Mitigation Workshop"

The Institute of Museum Services (IMS), a federal agency that offers project support for museum services across the nation has awarded a Professional Services Program grant in the amount of \$15,920 to the FAIC to conduct a workshop on disaster mitigation for all types and sizes of museums. This award represents 32 percent of the total budget (\$34,536) needed to hold the workshop.

This one and one-half day workshop will provide a unique opportunity for museum professionals to learn firsthand about disaster planning, prevention, and relief. The program will include presentations by museum directors, conservators, other museum professionals who have developed or executed disaster plans, as well as sociologists, experts in weather and geological services and representatives of the governmental agencies that handle disaster preparedness and emergencies.

The workshop will be held June 3-4, 1991 immediately preceding the AIC's 19th annual meeting in Albuquerque, New Mexico. Organizers of the workshop include Jane K. Hutchins, Conservator and Project Director; Barbara Roberts, Consultant, Museum Hazard Mitigation and Emergency Response Coordinator; and Margaret Fikioris, Conservator.

## Richmond Meeting (continued)

The Richmond meeting provided several "firsts." Carol Aikin presented a fascinating public lecture before an audience of more than 200 at the Virginia Museum of Fine Arts. The audience sat spellbound as they listened to her speak on "Fabergé: The Inside Story." The lecture was illustrated with a breathtaking array of colored slides depicting the challenges of working with these delicate and precious objects. Carol's presentation was an extraordinary example of how conservators can work with education divisions of museums to enhance public awareness of the conservation field.

Another "first" was the meeting of the newly established AIC Advisory Council consisting of the Board, committee chairs, Specialty/Sub Group chairs, and representatives of regional guilds and allied professional associations. The Council reviewed AIC's *Strategic Plan* and discussed areas of mutual interest, in particular outreach activities.

Additional "firsts" were: presentation of Rutherford John Gettens Merit Awards for outstanding service to the AIC to Mar-

jorie B. Cohn, Elisabeth West FitzHugh, Susanne P. Sack, and Marilyn Weidner (see their profiles pages 3-4); a computer-users breakfast organized by Lisa Mibach and attended by seventy-six conservators interested in sharing information on a variety of software programs; a Conservation Science Task Force meeting; an evening session on coping with natural disasters; JAIC editorial board luncheon meeting; informal sessions with program officers from the IMS, NEA, and the Getty Grant Program; and a luncheon talk and slides of the 1989 conservation tour to China led by Terry Drayman Weissner and Donna Strahan.

Two hundred and thirty people attended the banquet/dance which honored Paul Perrot, who was elected an Honorary Member, and the Gettens Merit Award winners. A delegation of Russian conservators visiting the United States were special guests at the banquet. They exchanged lively and warm greetings with the diners through a skilled interpreter, and showed their expertise on the dance floor.

Other highlights: a truly elegant opening reception hosted by Paul Perrot in the sculpture gardens of the Virginia Museum of Fine Arts and an evening tour of the Museum; and a lovely Saturday evening reception in the gardens of the Valentine Museum with a tour of the Wickham House and museum. These festive events gave participants a taste of that unique southern hospitality.

As in previous years, students from the conservation training programs presented an array of interesting and well-researched papers. Their presentations were followed by an update on the activities of NIC presented by its President, Larry Reger. An evening round table discussion sponsored by the CIPP dealt with "Conservatism in Conservation."

Planning for the 19th annual meeting in Albuquerque is underway. The pre-session, "Natural Disaster Mitigation," the special session on conservation treatment of sacred objects, other scholarly presentations, and tours to Santa Fe and Taos are but a few of the attractions that could make the 1991 meeting yet another record setter. **Mark your calendars now—June 3-8, 1991—and plan to attend.**—Sarah Z. Rosenberg.

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## Paul Perrot Awarded Honorary Membership



During the annual meeting in Richmond, Honorary Membership in AIC was conferred upon Paul N. Perrot, Director of the Virginia Museum of Fine Arts. This award serves to recognize the highly important contributions he has made to the conservation profession in the United States and internationally.

Born in Paris, Perrot later immigrated to the U.S.A. and studied at the Institute of Fine Arts, New York University. In 1952, he began a 20-year tenure with the Corning Museum of Glass, the last 12 of which he served as its director. In 1972, he moved to Washington, D.C. assuming the duties of Assistant Secretary for Museum Programs at the Smithsonian Institution, a position he held until 1984. As Assistant Secretary, he embarked upon an intensive program of national and international activities, many of which benefited the cause of conservation worldwide.

Internationally, Perrot directed his attention to ICOM, ICOMOS and ICCROM. His ICOMOS activities led to his membership in the International Consultative Committee for the Preservation of Moenjodaro, Pakistan. His many years of ICCROM participation, including fourteen years on the Council, ten years on its Finance and Programme Committee, and two years as president, were recognized by the ICCROM General Assembly last May with the ICCROM Award. Numerous students from all over the world who attended courses in Rome,

including many American conservators, can attest to the importance of this contribution.

Nationally, one of his greatest contributions to the cause of conservation came with the establishment and his stewardship of the National Museum Act (NMA). This funding program, administered through the Smithsonian Institution, concentrated its activities quite specifically on conservation training and research. Now defunct after failing reauthorization, the NMA was the only federal funding source to support individual students, including those studying overseas in specialties not offered by U.S.A. programs. Moreover, American training programs, and through them countless conservators trained in those years, were direct beneficiaries of NMA grants.

When the National Conservation Advisory Council (NCAC), the predecessor of the National Institute for Conservation (NIC), was established, Perrot played a very important role in encouraging and supporting this new entity. He provided office facilities at the Smithsonian, and through NMA, funding for operational expenses. This support was continued when NIC was incorporated.

Perrot was, and is, always ready to promote the cause of conservation and to lend his direct support and influence on its behalf. In the early years of the Institute of Museum Services, his quiet work behind the scenes was instrumental in establishing its strong conservation orientation. During his many years of activity within AAM and U.S. ICOM, Perrot has countless times advocated the interests of conservators and of the AIC.

This is the first time that AIC has conferred its highest honor upon someone who is not a conservation professional. By honoring Dr. Perrot, we gratefully acknowledge immense contributions made by an art historian, museum director and policy maker, who shares our ideals and convictions and has acted accordingly.—Lambertus van Zelst.

## Gettens Award Recipients—Profiles and Career Highlights

The Rutherford John Gettens Merit Awards for outstanding service to the AIC were presented at the annual AIC banquet in Richmond to Marjorie B. Cohn, Elisabeth West FitzHugh, Susanne P. Sack, and Marilyn Kemp Weidner.

**MARJORIE B. COHN** received her B.A. from Mount Holyoke College and her A.M. from Radcliff College. Both degrees were in art history, but she had extensive experience as a printmaker and decided in 1961 to apprentice at the Fogg Art Museum as a paper conservator, rather than pursue a career as an art historian. After 27 years as a paper conservator, art historical urges overcame her and she became a curator of prints. In the interim, her aptitude led her to specialize in the study of historical print and drawing techniques, as well as in the treatment of works of art on paper and teaching.

**ELISABETH WEST FITZHUGH** has been associated with the Department of Conservation and Scientific Research of the Freer Gallery of Art, Smithsonian Institution, from 1956 to 1965 and from 1968 to the present. She is currently conservation

scientist in the Department which has also served the Arthur M. Sackler Gallery since 1987. Her interests in recent years have focused on the history and identification of pigments and she has authored or co-authored several articles on pigments. She is editor of Volume 3 of *Artist's Pigments; a Handbook of their History and Characteristics* in the series being published by the National Gallery of Art, Washington, D.C. She holds a B.A. in chemistry from Vassar College and a Diploma in the Archaeology of Western Asia from the University of London. She was treasurer of IIC-American Group from 1970 to 1973, and vice-president and president of the AIC from 1982 to 1986. Since 1989 she has been editor of the *Journal of the American Institute for Conservation*.

**SUSANNE P. SACK** began her conservation training in 1956 as an apprentice under Sheldon B. Keck. She has served AIC in many capacities through committee work, and was involved with the founding of AIC as well as its predecessor or-



ganization IIC-AG for which she served as president. In her own words, she further describes the highlights of her career:

"Among the highlights of my career are receiving the Rutherford John Gettens Merit Award, serving AIC and . . . IIC-AG, working in Florence, Italy after the flood of November 1966, discovering a lost painting by the American painter William Williams, working with a few wonderful collections over a number of years. . . and training in conservation with Sheldon Keck. . . I not only learned conservation from Sheldon, but also about museums and the art world. It was at this time that I met John Gettens and was privileged to know him. He was a delightful person, forthright, ever questioning and giving of his knowledge.

What seems most important as I think over the last thirty-four years is that we have become a profession. We have a *Code of Ethics and Standards of Practice*. We are recognized for our work. No longer is there only one company making one color of rag board. No longer is it unusual to send a conservator with an exhibition to monitor its condition. It is wonderful and rewarding to see that from our very modest beginnings in 1957 when IIC-AG was formed. . . we now have a substantial and significant organization in AIC with impact in many areas. I hope that we and our sister organizations will continue to grow and educate an even wider audience. And I hope we will never lose our integrity and deep concern for the objects we care for.

When we started IIC-AG, we did not know what the future of conservation would be, but we did know that there was a need for more activity in conservation, training of professional conservators, and more exchange of information on materials and techniques. I marvel at the growth of the organization in the continuing tradition of its founders. I am pleased to have contributed to the process and am deeply honored to be a recipient of the Gettens Award.—Susanne P. Sack.

**MARILYN KEMP WEIDNER** has been an active member of the IIC-AG and AIC since 1959. Her involvement has included service as chair of the Committee on Paper Conservation (1965-72), chair of the Board of Examiners for the Certification of Paper Conservators (1979-84) and, as chair of the CIPP Research and Education Committee (1985-present). She has conducted a private conservation practice, Weidner Fine Art Conservation Laboratory, in Philadelphia since 1960, and in addition has been an Adjunct Conservator of Art on Paper at The Art Museum, Princeton University, since 1985. From 1977 to 1984 she was the chief conservator at the Conservation Center for Art and Historic Artifacts in Philadelphia. Throughout her career she has shared her knowledge with other conservators through teaching and publications. Among her achievements is the invention of the suction table in 1972 which revolutionized the treatment of works of art on paper.

## Call for Gettens Award Nominations

The Board is accepting nominations for 1991 Rutherford John Gettens Awards. Please send the name(s) of qualified candidates, with a one-page rationale describing reasons for recommendations, to the AIC Board by November 15, 1990.

## Call for Papers

### 19th Annual Meeting Albuquerque, New Mexico — June 3-8, 1991

AIC members who wish to present a paper at the general session of the 1991 annual meeting in Albuquerque, New Mexico should submit an abstract no later than **October 1, 1990**. The papers will be reviewed by the Program Committee chaired by the vice-president. Acceptances will be mailed on **November 5, 1990**. Completed camera-ready abstracts suitable for inclusion in the *AIC Abstracts* will be due in the AIC office by **February 19, 1991**.

Abstracts should present a summary of the subject matter to permit an evaluation of the paper's quality and significance. Papers submitted should be particularly suited to oral presentation, either because of extensive photographic materials or suitability for open discussion, rather than with numerous graphs and charts or other materials more suited to publication. The committee will consider the following factors: 1) the general interest of the paper and its practical usefulness for the AIC membership; 2) suitability for oral presentation; 3) quality of the paper's content and the significance of its results; and 4) the importance of having an overall balance to the meeting. Papers judged more suitable for a Specialty Group session will be passed on to the appropriate group.

The paper must be one not previously published. AIC retains the right of first refusal for the *AIC Journal* for any paper given at the annual meeting.

A section of the general session will deal with special issues that arise in the conservation treatment of sacred objects. Contributions are invited which deal with treatment as well as ethical and philosophical issues. The scope of the program will be both multicultural and international.

Abstracts should be sent to: Sara Wolf Green, AIC Vice-President and Program Chair, The Textile Museum, 2320 S Street, NW, Washington, D.C. 20008. Please contact her with any questions at [REDACTED].

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## From the President

I want to begin by thanking two people who have given so much to AIC. Bert van Zelst served as a director and then president during a time of great difficulty for our organization. Space does not permit me to list all the problems that faced us, but let me say that without Bert's tireless efforts on our behalf it is likely that AIC would not be in the strong position it is in today. His wise and often witty leadership has set a standard that I hope I shall be able to approach. Leslie Kruth served three years as director; during her tenure, she acted as Specialty/Sub Group liaison, a position of particular importance on the Board. She helped guide the groups through a time of change and growth with enormous good humor and clear vision. Leslie also served as FAIC Board liaison for review of applications for endowment funds. Bert and Leslie will truly be missed on the Board, and we owe them both a huge debt of gratitude. They will continue to serve AIC as members of the Nominating Committee, and Leslie will also continue as a corresponding member of the FAIC Strategic Planning Task Force.

Also leaving positions within AIC are Inge-Lise Eckmann, Chair of the Nominating Committee this year, who, along with her committee members, performed wonderfully a difficult and often under appreciated task. We owe them our sincerest thanks. And finally, I want to thank Elisabeth Batchelor, outgoing chair of the Ethics and Standards Committee, and all of the members of that committee: Meg Craft, Bob Futernick, Carol Mancusi-Ungaro and Liz Lunning, for the enormous job they have done during the last several years. While there have been differences between the Board and the committee, the work carried out by the committee has been of the utmost importance to AIC. The revisions to the *Code of Ethics and Standards of Practice* have naturally aroused very strong feelings in all of us exactly because this document is at the heart of our profession. Without the committee's work as a base, this crucial activity would have been impossible to contemplate. They have raised the central questions that we as a profession must answer in order to grow and mature (see Ethics Committee Report page 7). We owe them all our deepest thanks for the very difficult and fine work they have carried out. I trust that they will all be available for consultation as the process continues.

While we have (temporarily) said goodbye to some colleagues, it is a great pleasure to welcome two new people to the Board. Martin Burke is the new director and will be the Board liaison with Specialty/Sub Groups. He will also have responsibility for reviewing applications for FAIC endowment grants. He has a full plate before him. Sara Green isn't completely new to the Board, having served two years as treasurer, but it is a great reassurance to have her back as vice-president and program chair. She is already very hard at work planning our future AIC meetings and working with the Program Committee to plan AIC sessions at allied professional organizations. Sara will be reporting in the near future on our plans for these sessions, so I will say only that we will be participating in the 1992 SPNCH meeting to be held in Madrid and expect to be represented on the programs of AAM, APT, AASLH, CAA and SAA in the next several years. As noted in the *Strategic Plan*, the

Board has given this activity high-priority and we hope to obtain some outside funding to support it.

I would also like to welcome Stephen Bonadies as the new chair of the Bylaws Committee, and Sarah Fisher as the chair of the Nominating Committee. Both of them have served AIC very ably in the recent past, and I am happy to be able to look to them for continuing help and support.

Nancy Carlson Schrock has been reappointed Conservation Archives Placement Liaison. She will report on her activities in the next *Newsletter*.

In connection with our annual meeting in Richmond, we held our first Advisory Council meeting which included representatives from allied professional organizations, regional guilds and committee and Specialty Group chairs. Participants discussed AIC's *Strategic Plan*, noted areas of mutual interest and suggested future collaborative efforts. I would also like to report briefly on the question of *Preprints*. The Board has had discussions with Lis FitzHugh, Editor of the *JAIC* concerning various alternatives for publishing the papers presented at the general session of the annual meeting (see *JAIC News* page 7). We will discuss a proposal from Lis at our September meeting and we expect to agree on a suitable procedure at that time. A more detailed report will appear in the next *Newsletter*. Here, let me urge those of you who have been hesitant about submitting a paper to the *Journal*, to get that paper in the mail! As you know the editor, managing editor and editorial board have revised the procedures for handling submitted papers, and authors have been experiencing a refreshing pace in their dealings with the *Journal*. Things will happen with surprising speed when you get your act together and write that paper you've been thinking about for twelve years. We can't read your mind, so write!

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Opinions expressed in the Letters to the Editor column are those of the contributors and not official statements of the AIC. Responsibility for the materials/methods described herein rests solely with the contributors. Copy must be typed double-spaced and sent to the AIC National Office; the next deadline is October 1, 1990. We reserve the right to edit for brevity and clarity.

The AIC accepts position available ads only from equal opportunity employers. The cost of Position Available, Grants and Internships, and Classified Ads is: \$.75 per word for members and \$1.50 per word for non-members; minimum charge is \$50.00. The cost of Commercial Ads is: 1/4 column \$120.00; 1/2 column \$200.00; 1/2 page \$300; one full page \$500.00. Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1.

*Newsletter* staff: Katherine Betts, Editor. Marcia M. Anderson, Production Editor. Rebecca Rushfield, Contributing Editor.

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In May, I attended the AAM Council meeting in Chicago as the AIC representative. A number of important issues were discussed, but two have the most importance to us. First, AAM is writing a new *Code of Ethics for Museums*. A draft document was circulated for comment to members of the Council. AIC, with the important help of our Ethics and Standards Committee, submitted suggested revisions to the draft, especially where it dealt with conservation. We will follow this document closely. Secondly, the reauthorization of the NEA was discussed. I am certain that all of you are aware of the debate that has taken place during the past several months concerning the NEA. I can only say that there is still the possibility that the NEA will cease to exist, and I urge you again to write your Senators and Representatives to urge them to vote to reauthorize the NEA without restrictions.

I am extremely pleased to be able to announce two new grant awards. The NEH has awarded a second three-year grant to fund the *Paper Conservation Catalog* (see page 1), and IMS has accepted our application for support of the 1991 AIC pre-session (see page 2). Congratulations to Kate Maynor, Project Director, the editorial board of the *Catalog*, and to Jane Hutchins, Barbara Roberts, and Margaret Fikioris organizers of the pre-session workshop. These are both extremely important projects, and I am delighted that funding agencies have recognized the contributions they will make both to our field and to the museum profession. I urge other Specialty Groups to consider applying for support for their projects. As always, the staff and Board are available and want to help to develop applications. Please call any of us.

Finally, I want to congratulate the new Professional Associates of AIC and thank the 53 Associates who have submitted PA applications for the July 15th deadline. These applications will be considered at the fall meeting of the Membership Committee. The combined total of these two groups is 171, 79 short of our goal of 250 new PA's a year. These figures are encouraging, but not satisfactory. We need more PA's and Fellows! WHERE ARE YOU? We need you. AIC needs new blood to chair committees, to serve on the Board, to vote in elections. Only by having all of our professional members as voting members can we possibly hope to accomplish what we must accomplish. It's up to you. Talk to your colleagues. Get them to apply. HELP THEM WITH THE APPLICATION. DO IT NOW.

In closing, let me again urge you to contact any member of the Board with your questions or suggestions. We try to keep you informed of our activities, but we aren't always able to be as complete as we should be. Active, participating members are essential for AIC's continued growth and success.—Paul Himmelstein.

## From the Executive Director

Studies conducted by experts in the personnel field reveal that professionals of all kinds rate job satisfaction as the factor most important to them when they evaluate employment opportunities. I am pleased to report that the AIC staff got a good dose of job satisfaction from the success of our 18th annual meeting in Richmond. A complete report of events contributing to the success of the meeting appears on the front page of this *Newsletter*. Here I want to thank the 993 attendees, the speakers and session chairs, the exhibitors, and all of the volun-

teers who made our meeting in Richmond "the best ever." The staff is particularly heartened by the kind comments made to us at the meeting and the complementary letters we received after the meeting. Believe me, we truly appreciate being appreciated.

With the 1990 meeting barely behind us, we have turned our attention to the 1991 meeting in Albuquerque. And, once again, we need your help. This time we ask that you help us to locate new exhibitors. We continue to search for ways to increase the number of exhibitors at our meetings for several reasons. First, we want to keep members abreast of all the latest products and services available. Secondly, exhibitors are a good source of non-dues income. We now have a list of more than 300 manufacturers of products and providers of services used by conservators. We would like to add to this database and ask that you take a few minutes to list for us the conservation suppliers and services that you use. Please send your list to Beth Kline. If you prefer, give us a call.

The spring issue of the *Journal* reached most members before they had departed for the annual meeting. The fall issue includes eight articles on topics as diverse as measuring atmospheric corrosion in microclimates and removing naturally aged synthetic picture varnishes. The *Journal* also sports a new look based on the style sheet prepared by the copy editors under the direction of Editor, Elisabeth West FitzHugh. The qualitative and quantitative improvements in the *Journal* also contribute to staff job satisfaction. Marcia Anderson continues to do an outstanding job of monitoring the submission and review process, working with our copy editors, and attracting advertisers. The cumulative indices for both the *Journal* and *Preprints* were mailed to all members at no cost in mid-July. If you have not received your copy, please let us know. Additional copies are available at \$10.

Marcia and Beth have also been hard at work preparing the 1990-91 *Directory* which went to the printer in July. Marcia sold a record number of ads for the *Directory*—twenty-three in all. If you use the products or supplies advertised, please let the vendors know that you saw their ad in the *Directory*. If you know of products or services that would be of interest to the membership, please send us your suggestions of potential advertisers to contact for forthcoming issues of the *Journal* and *Newsletter*.

Ninety-two percent of our members renewed their membership in 1990. Given the fact that some members may have left the field to pursue other interests, this high rate of renewals bodes well for the AIC. It is also the best retention rate since we began to maintain computerized membership records in 1987. As of July 26th, we have 2,528 paid-up members. Please continue to urge colleagues who are not yet members, or institutions that should be, to join the AIC. We can't do it without you!

Fifty-three Professional Associate (PA) applications were received for the July 15, 1990 deadline making the total for the year 171—79 short of our goal of 250. The next deadline for receipt of PA applications is **January 15, 1991**. Fellows and PAs should be sponsoring eligible members in their area of specialty. Our goal is to have 250 more enfranchised members by the end of 1991 to make up for the shortfall in 1990.

Membership renewal notices for 1991 will be mailed in early November (see box page 17). We hope to exceed our retention record for 1990 and we count on your continued support of the



AIC—the national professional membership association that represents your interests and advocates on your behalf to cultural institutions, government agencies, public and private foundations, the business community, and the general public.

Now to the legislative front. The House of Representatives passed the Visual Artists' Rights Act of 1990 with the exemption for conservators in tact. On June 28, the Senate Judiciary subcommittee voted to accept the House version of the act (H.R.2690) with the exception of the "waiver" of the artists' rights and the "integrity" clauses. This action leaves the provision to exempt legitimate conservation practices from the moral rights section on distortion and mutilation as it is in the House bill. On the issues of "waiverability" and "integrity," the Senate panel voted to retain the language of the original Senate bill. Mark-up of this legislation by the full Senate Labor and Human Resources Committee is yet to be scheduled. A vote on the floor is anticipated in early fall.

The battle over the reauthorization of the National Endowment for the Arts continues. Yet again, at this writing, reauthorization has been postponed until after the August recess. The House schedule in September is likely to be packed and time for discussion may be limited. Representative Pat Williams (D-MT) chairman of the House subcommittee that launched the NEA reauthorization process, said "It will be a matter of shoe-horning it in." The postponement is attributed to a lack of confidence in the outcome of the debate and failure to reach agreement on proposed amendments to the legislation. Approximately twenty-six amendments have been proposed, including one developed by Representatives Tom Coleman (R-MO) and Steve Gunderson (R-WI) which would funnel 60 percent of NEA grant money to state arts agencies. This legislation appears to be unacceptable to House Speaker Tom Foley (D-WA). If the reauthorization process is put off too long, it may have to be resolved in the appropriation process. There is some speculation on Capitol Hill that the fight over reauthorization may be postponed indefinitely while a special commission created last year to study the NEA completes its assignment. In the meantime, the NEA's existence could be extended for a year through a catch-all money bill. On the other hand, Representatives Ralph Regula (R-OH) and Paul Henry (R-MI) have drafted restrictive language that they would include in the appropriations bill, even if the NEA reauthorization legislation does get to the House floor. The final outcome is anyone's guess. We'll keep you posted.

I attended the July meeting of the National Museum Services Board (NMSB), a presidentially appointed panel which governs the IMS. Their deliberations focused on the reauthorization process and evaluation and discussion of the General Operating Support Program. In addition, Arthur Beale, NMSB, reported on the Conservation Project Support Program and Rebecca Danvers, Director of Programs, IMS, reported on the Professional Services Program. The House appropriations committee mark-up of the 1991 IMS bill includes a \$310,000 increase in the Conservation Project Support program over and above the President's budget. Senate mark-up of the IMS appropriations bill has yet to be scheduled.

As detailed on page 1 of this *Newsletter*, the National Endowment for the Humanities has awarded the Book and Paper Specialty Group a three-year grant in the amount of \$72,559 to continue development of the highly successful *Paper Conservation Catalog*. Here, the staff offers congratulations to Kate

Maynor, Project Director, and the editorial board of the *Catalog* for putting together yet another persuasive proposal to the NEH. We look forward to helping in completion of the present three-year grant award and in implementing the new one. This project exemplifies ways in which additional publications can be made available to the membership and reflects the high priority members have assigned to sharing information through publications. The AIC staff is available to help other Specialty Groups contemplating similar projects. Feel free to call me to discuss your ideas.

And speaking of grant awards, congratulations and thanks go to Jane Hutchins and her committee, and to Paul Himmelstein for the successful application they prepared to the IMS for funding AIC's pre-session in Albuquerque (see page 2). Beth Kline deserves special thanks for handling the financial and logistical preparations of the grant application in a timely manner.—Sarah Z. Rosenberg.

## JAIC News

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Members who attended the annual meeting in Richmond know that the subject of publication of the general session papers was raised there in two ways. A petition had circulated, signed by 200 people, requesting reinstatement of the *Preprints*, and a motion was introduced at the business meeting asking the AIC Board to study the options leading to a volume containing these papers.

At the business meeting I said that the JAIC editorial board was sympathetic to the sentiments expressed in the petition and in the motion. We support the possibility of publication of these papers in some form after the meeting, and are willing to work with the Board and the AIC office toward this goal. There are various options which might involve the *Journal*, and we intend to make some recommendations to the AIC Board at its next meeting on September 17–18. I am well aware that AIC members regard publications as the most important function of AIC, and I hope we can make a constructive contribution to this end.—Elisabeth West FitzHugh, Editor, *Journal of the American Institute for Conservation*.

## Ethics Committee Report

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The Committee for Ethics and Standards, chaired by Elisabeth Batchelor, with committee members: Carol Mancusi-Ungaro, Bob Futernik, Liz Lunning and Meg Craft (resigned 1989), was formed in 1984 by the Board of the AIC and was charged with the difficult task of rewriting the *Code of Ethics and Standards of Practice*. In 1989 the committee was increased to include corresponding members: Barbara Appelbaum, Steve Prins, Paul Banks, and Elisabeth West FitzHugh. The members of this committee resigned from their posts at the AIC meeting in Richmond. The following is an account of the events which led up to this resignation.

In many long and hard hours we first concentrated on the *Code of Ethics* and worked it through completely. We removed unnecessary repetitions, tried to simplify language, and made



the document more positive and inspiring. We also removed sections that we thought reflected normal good business practice which were probably needed originally, but we thought that they could be left out because the profession had grown and become more mature. Each ethical issue was discussed thoroughly and every possible scenario thought through, especially in regards to all of the different specialties in our profession.

The committee members also worked individually on separate parts of the *Code*. Liz Lunning did a great job moving us forward in thinking and language. It was our philosophical discussions that provided the basis for the latest draft and helped us sort out the sometimes difficult philosophical and ethical issues.

All of the members of the committee are mature professionals from different specialties. We did not always agree, but opposing views provided enlightening discussions. The document sent to the membership in March reflected the work of the committee only on the *Code of Ethics*. To speed up the process, the Board reworked the *Standards* without the committee and sent out the document to the membership, which the committee thought was premature.

The committee's next task would have been to work through the *Standards*, making sure that they were all standards and not ethics, eliminate unnecessary duplication, and then structure the *Standards* in such a way that a standard always referred to an ethic in the *Code*. If necessary, this document would have been interpreted by the different specialty guidelines. We thought that we could have produced a new draft reflecting these changes by the fall. All of these issues were discussed at the business meeting in Richmond.

We also tried to clarify what the committee perceived as two different sets of mind within the AIC, in what the *Code* should do and look like—one represented by the Board and the other represented by the committee. These very broad philosophical differences are not easy to put into words. In summation, the committee wanted a more guiding, inspirational document and the Board wanted a document that provided stricter language, reflecting the necessity to enforce the *Code*. The committee thought that the strict language would interfere with the philosophy of guidance and more general standards.

In the discussion following the presentation, the main issue addressed by the membership was that the rewriting of the *Code* should not be rushed. A vote was taken on a motion presented by Pieter Meyers to help in the decision if the *Code* should be finished with the committee's philosophy. The vote resulted in a small, majority win for the committee to proceed without rush. While the close vote was indicative of the confusing issues, we think it also showed that the membership has to take time and think very long and hard if they want a guiding or an authoritative document.

Following the business meeting, the committee had a very good discussion with the Board. Unfortunately, it became clear that because of this philosophical split, we did not have the full confidence of the Board. That afternoon, the committee submitted their resignations. The whole committee shares a sadness that we will now be on the sidelines, but maybe it is time for a new approach and fresh thinking. We wish the new committee good luck. We also urge the membership to stay involved and devote adequate time to these important issues.—Elisabeth Batchelor for Bob Futernik, Carol Mancusi-Ungaro and Liz Lunning.

## Conservation Science Task Force Report

The Conservation Science Task Force presented their 1989–90 activities during an evening session attended by over fifty people at the annual meeting in Richmond. The purpose of the task force is to develop a forum for the AIC to address issues affecting the direction and quality of conservation research of both conservators and conservation scientists. There are two primary motivations for developing this forum. One is to encourage conservators to take a more active role in incorporating scientists as advisors, collaborators, or reviewers when planning and analyzing the results of studies of a technical nature. The second is to encourage scientists to include conservators as collaborators in experimental work on, or clinical trials of, conservation treatment materials and methods.

Eric Hansen, a scientist at the Getty Conservation Institute (GCI), introduced the topic of methods to improve the relevancy of research to the practicing conservator. He first commented on similar activities in the United Kingdom and the formation there of a Task Force for Conservation Science to promote similar aims by the Conservation Unit. He presented a summary of areas where immediate research is a high priority, as initially determined through a survey of the chairs of the Specialty/Sub Groups. The Book and Paper group, the Photographic Materials group, the Wooden Artifacts group, the Objects group and Conservators in Private Practice responded to that survey. Several groups expressed a need for studies of scientific method and experimental design specific to each field of conservation. He suggested that two current monographs, which will be available in the fall or winter of 1990 through the GCI, will offer help in this area. *Principles of Experimental Design for Conservation Research*, by Dr. Terry Reedy and Dr. Chandra Reedy, is written specifically for conservators or conservation scientists, and *Evaluation of Procedures Used in Accelerated Photochemical Aging Testing of Museum and Archival Materials*, by Dr. Robert Feller, is conceived as a handbook for conducting accelerated aging tests.

Hansen concluded by saying that the conservator, through the Sub Groups, could take a greater responsibility for increasing the relevance of conservation research. A model is the Photographic Materials group, who communicated their interests in detail at the meeting of the Fading Committee in 1988. Isolating areas in need of special attention or focus for technical studies might expedite the solving of specific problems conservators face in their practice. Interested conservators could help identify these areas and set priorities which could then be made available to conservation scientists and scientists outside the field in order to provide information and promote collaborative efforts. The task force could serve as a clearing house for this activity, and disseminate the results to the general AIC membership. As a beginning step, the Book and Paper group will poll their members on this subject in 1990–1991.

Dr. Chandra Reedy, Coordinator of the Ph.D. program in Art Conservation Research at the University of Delaware, analyzed the response to a questionnaire about conservation science issues that had been published in an issue of the *AIC Newsletter* highlights included:



1. The amount of interactions of conservators and conservation scientists is too low.
2. Many respondents routinely produce quantitative data, yet statistical analysis of that data is rarely applied.
3. Most researchers have no working knowledge of statistics.
4. Most have never used a statistical package or collaborated with a statistician; many respondents would be interested in statistical collaboration if they had the opportunity.
5. Many would like to attend a short-term training course on experimental design and statistical analysis in conservation research.
6. Many respondents find color measurement directly applicable to their work, although few are actually involved in collecting such data themselves.
7. A list of consulting experts was viewed as potentially highly useful by an overwhelming number of respondents.
8. Many respondents would be interested in joining a specialty group on conservation science if it were established.
9. Even more would plan to attend a specialist session if one were held at an annual meeting.
10. Most respondents felt that a separate group focusing on conservation science could address problems and issues that are not priorities for the current specialty groups.

A chi-square test was used to see if there were any differences between the responses of those who identified themselves as conservators and those who identified themselves as conservation scientists. The results show that there is no significant difference between the responses of conservators and the responses of conservation scientists for all questions regarding relevance and accessibility of the conservation science literature, evaluation of amount and quality of interaction between conservators and conservation scientists, interests in joining a new specialty group or attending a special session at an annual meeting, and perceived usefulness of a consultant list. The only differences found were in the answer to questions concerning past laboratory and statistical activities. Not surprisingly, the scientists reported a much greater involvement.

However, there is no significant difference between the interest of conservators and that of the scientists in attending a short course on experimental design and statistics for conservation research. This may suggest that conservators, although lacking a strong background in this area, would like to learn more about it and perhaps become more involved in the future. Also interesting is that there is no difference between the percentage of conservators and scientists who report that they are asked to make authenticity and provenance decisions. This shows that new information on technical and scientific methods for improving the reliability of such decisions should be disseminated to conservators as well as museum scientists. A report submitted to the AIC Board includes complete details of the questionnaire results. A copy can be obtained by contacting Dr. Reedy.

Dr. Mary F. Striegel, GCI Scientist, presented results of a conservation research survey and a prototype research resource directory. The prototype directory shows the potential usefulness of such information and exemplifies the type of directory which could be produced and updated on a regular basis if implemented by the AIC office or some other group. The prototype is not a final product and was presented in draft form for critique and comment. The groups most likely to benefit

from the research resource directory are conservators in private practice, conservators in small institutions which are without research facilities, and those working in laboratories without specialized equipment and expertise in certain areas.

Her presentation included a brief history of the prototype directory, a review of similar directories, a description of the information solicited, and the results of the research survey, the organization of the prototype directory, and comments on uses of and suggested improvements to the directory. Copies of the prototype were available.

The initial mailing list for the research survey was compiled from members listed in the *AIC Directory* as conservation scientists, and individuals listed in the *ICCROM International Index of Conservation Research* as working in the North American continent. While the list is not comprehensive, it provided an initial list from which the prototype directory could be formed. The research survey included questions on contact information (name, position, institution/firm, and address), research specialty and interest, analytical facilities available, and analytical services offered. There was a 47 percent reply from the 148 surveys mailed. Suggestions are to have a separate section for institutions, to divide the research interest listing into separate sections for active research and more general research interest, to include the estimate duration of active projects, and to include telephone and fax numbers. A copy of the prototype is available from Dr. Striegel.

Phoebe Dent Weil, a conservator at Washington University Technology Associates, presented remarks on the perspective of the conservator. She commented that every conservator is continually confronted with problems begging for exploration, with questions for which previous solutions do not adequately apply, and with the need for reliable evaluation of available materials and methods. Unfortunately, it is typical that many questions are not adequately explored for lack of time, professional resources, funding and other exigencies. We under-utilize the scientific expertise at our disposal and have failed to activate the great potential in both quality and quantity of scientific investigations that should be a vigorous and highly central area of our professional scope.

The Conservation Science Task Force has recommended that the AIC Board support an augmented task force on a long-term basis. It is our hope that members from each Sub Group will show their support and interest by volunteering to act as a task force member.

Much discussion among attendees followed the report. Although the questionnaire indicated strong interest in a conservation science Specialty Group, a few of the scientists present were vocal in their opposition. Their opinion is that such a group would isolate scientists, that communication and collaboration among such scientists is already adequate, and that the current meetings of scientific societies provide ample opportunity for interaction among conservation scientists. They also felt that the current practice of incorporating conservation science papers within the Specialty Group sessions is adequate.

The task force noted other options than forming a Specialty Group, such as occasional special programs at annual meetings and a permanent task force in regular communication with the Specialty Groups. The primary purpose of the task force is to encourage more communication and collaboration between conservators and conservation scientists, rather than to organize activities or communication avenues among scientists alone. The



task force hopes to identify activities that could supplement rather than replace, conservation science activities that take place elsewhere (such as at scientific meetings). These should be activities that are best done within the AIC and that involve and mutually benefit both conservators and scientists.

The task force also noted that an increased profile for conservation science within the AIC might attract more scientists to become members and to attend the annual meeting, where conservators could meet them and discuss mutual interests and concerns. Since most conservators do not have funding to attend scientific meetings, the AIC annual meeting is the primary forum for their interaction with conservation scientists and for keeping abreast of current research work. During an informal polling prior to and during the questionnaire dissemination, the task force discovered that a surprising number of central figures in North American conservation science are not members of AIC and never attend the meetings. They may feel that there is little for them to gain and their contributions are not wanted. Special programs that involve these people and presentation of their current research which would bring conservators directly in contact with them may be desirable.

Many excellent ideas and suggestions were imparted to the task force during the lively discussion that took place. These will be taken into consideration if task force activities are developed for a second year.—Eric Hansen.

## FAIC NEWS

### Annual Giving Campaign Goal Met

The FAIC Board and staff thank all the contributors to the 1990 Annual Giving Campaign who have helped us to meet our \$6,000 goal. A complete list of donors will appear in the 1990 *Annual Report*. Donations received after the publication of the May *Newsletter* are listed below.

National Strategies	Mrs. Roa Lynn
Mrs. Verna Holland	Gustav and Mira Berger
Erwin Bruening	Lydia Vagts
Dina Brovarone	Alan Peusler

We truly appreciate your generous support of FAIC activities.

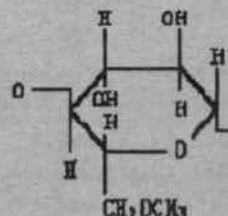
Recent contributions made in memory of Kieko Keyes to the FAIC Professional Development Fund include:

Martina Yamin & Marildi Hitchings  
Margaret Lawson

### Strategic Plan

The FAIC Strategic Planning Task Force has prepared a draft of sections 1–5 for consideration by the Board at its September 18th meeting. Members of the task force are Sara Wolf Green, Virginia Naudé, Martin Burke, Leslie Kruth (corresponding member), and Sarah Rosenberg. If you have any ideas or suggestions, please contact task force members.

### Methyl Cellulose Paste Powder



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### Endowments

Martin Burke replaces Leslie Kruth, whose term on the FAIC Board has expired, as liaison for endowment awards. A flood of letters from this year's George Stout Memorial Fund recipients continues to attest to the success of the program. One student wrote, "The AIC meeting gave me an opportunity to meet conservators with whom I hope to interface for many years, brought me up-to-date on current research in several areas and hopefully, in light of what I learned at the meeting my own thinking and abilities as a conservator will be enhanced." Your donations help us to support this and other programs of the FAIC.

### AIC Directory Supporters

Twenty-three conservation suppliers helped support the production of the 1990-91 AIC Directory by advertising. When you contact these valued advertisers, please be sure to let them know you saw their ad in the AIC Directory.

### We'd Like to Have Your Input

Are there any conservation-related suppliers that you deal with who may be interested in advertising in AIC publications or in exhibiting at our annual meetings? If so, we hope to hear from you. Please contact Marcia Anderson, Publications Coordinator, at [redacted] and we will be happy to provide potential advertisers with an advertising information packet.



## Architecture

The Architecture Specialty Group presented a very full program at its second annual meeting in Richmond, and our group was not alone. The impressive array of very pertinent presentations offered in the general and Specialty Group sessions can be bewildering. For those members who could not come to Richmond, or who, like me, left on Sunday wondering where the time went, here are some highlights.

The ASG tour of the Architecture of Jefferson and Madison, held just before the AIC meeting, was a great success. At each of the four sites visited, the 20 participants met with key individuals responsible for the conservation of the historic properties. Travis McDonald and Andy Ladygo presented the archaeological evidence, results of their preliminary analysis, and possible options in the interpretation and treatment of Poplar Forest. At Monticello, Bill Beiswanger and Andy Johnson emphasized current conservation concerns and treatments, some necessitated by the impact of over 500 thousand visitors annually. Following the presentation, the staff of Monticello graciously hosted a reception in the lovely historic gardens. Murray Howard guided us through Jefferson's Academical Village, including the Rotunda and associated structures flanking the quadrangle (built in various styles to serve as models for study), discussing the problems inherent in preserving buildings that are still used for their original purpose. The last stop was Montpelier, where Christopher Scott and Ann Miller detailed their efforts to properly interpret an historic building with extensive grounds that has been repeatedly remodeled by a succession of private owners.

The first Architecture group session, on Thursday afternoon, was opened by Hugh Miller who offered some revealing questions to ask when analyzing the needs of a historic structure. Andy Ladygo presented the first paper, an interesting historical view of the conservation profession, that stressed some legal concerns for conservators and suggested court records as a source for early building practices. Charles Phillips, Myrna Saxe and Frank Matero each presented their experiences in selecting and utilizing a team of allied preservation professionals to deal with the enormous range of issues and considerations present when treating a historic structure.

For the remainder of Thursday afternoon and the first half of the Friday morning session, seven excellent papers were presented. Andy Johnson spoke on visitor impact at Monticello, Gibson Worsham and Joel Snodgrass detailed recent case studies, Steven Weintraub and Nathan Stollow discussed environmental surveys and control systems, and Nick Pappas and Dennis Brown made more general assessments of the state of architectural conservation.

The Friday morning Architecture group session concluded with a lively panel discussion entitled "Principles of Practice for Architectural Conservation." The panel was asked to focus on some of the recurring fundamental issues that had been addressed in the formal presentations. Such dialogue begins the codification of our professional activities into a coherent standards of practice document. The ASG luncheon and business meeting followed the panel discussion. After the chairman's, secretary's, and treasurer's reports, the 26 members present discussed the need to increase the membership's involvement in several important activities of the ASG. Tom Taylor presented a draft of proposed changes to the *Rules of Order* to provide for the formation and function of committees. The following committees/liaisons were considered and volunteers solicited: Standards of Practice/Commentaries Committee, Program Committee, Student Liaison, Publications Coordinator, a Coordinator/Committee to investigate the feasibility of a future ASG site visit, possibly in the Caribbean.

On Saturday, Eryl Platzter and Travis McDonald eloquently presented the restoration of the Wickham House at the ASG update session as a case study of current Architectural Conservation practices. The technical, ethical and practical considerations of the restoration, the planning

and organizational dilemmas of a project of this scale, and the accepted and rejected treatment proposals were freely discussed. Everyone had an opportunity to tour the Wickham House and ask additional questions of the update session speakers at the Valentine Museum reception on Saturday night.

**Call for Papers:** If you would like to present a paper at the next meeting, you must submit an abstract to: Lorraine Schnabel, Chairman of the Program Committee, at: 108-52 42nd Avenue, Corona, NY 11368; (718)651-3901 by **October 1, 1990**. Papers should focus on a current issue, project or research.—Bruce Mason, Secretary/Treasurer.

## Wooden Artifacts



In this column, I would like to report on the WAG meeting in Richmond. As expected, the presentations for both the update session and WAG session were well done and informative. As a reminder, the *Preprints* for the WAG session can be obtained from the AIC office. In the future, the sale of WAG *Preprints* will be handled by the AIC office exclusively; they will not be sold at the meetings.

**Call for Papers:** Please keep in mind that planning for next year's presentations begins now. This is a second call for papers to be presented at the 1991 AIC annual meeting in Albuquerque, NM. The deadline for submission of papers for the WAG session is **October 1, 1990**.

To re-cap the WAG business meeting (the full body of which will be presented at the next annual meeting), I'll review from Andrew Zawacki's report.

**Old Business:** The financial report stated a balance of \$10,410.55 as of the end of March 1990; the final draft of the WAG *Rules of Order* was presented and approved; during a Gilding Symposium Proceedings update, it was reported that the first round of technical editing is nearly complete, and a publisher is being sought. Don Williams reported that reimbursement for these services rendered will not be authorized by the AIC Board until a contract is signed by a publisher. To prevent a loss of momentum on the project, Don asked that the chair be authorized to pay the editors up to \$6,000 on behalf of the Gilding Committee until funds can be released by the Board. A motion was made and carried to grant a \$6,000 loan for a period of one year, at which point it would be reconsidered if not repaid. Greg Landrey noted that the Gilding Symposium project has been extremely involved and difficult to complete. He made a motion that the WAG membership recognize the hard work of the committee, especially Deborah Bigelow who has volunteered a great deal of her time to steer the project toward completion. The motion carried with a round of applause.

During a WAG *Catalog* update, it was reported that 19 categories have been identified. Ten compilers have completed initial outlines and will be looking for further input from the membership. There may be a publication in 1991.

**New Business:** The chair reported on the first meeting of the Advisory Council. It identified its major goal as being a vehicle through which increased interaction between AIC and other organizations of similar interests could occur. Those organizations in attendance supported the effort and indicated the avenues of interaction that may be pursued.

A committee was formed within WAG to examine the issues and needs involved in our specialty in regards to generating a body of material that can be used by WAG to develop a standards of practice (SOP) document. Mel Wachowiak will chair this effort. He will be contacting those who volunteered to begin this important task soon. A



mailing of questionnaires is expected to canvas the membership regarding key points with the SOP. A document will be presented for discussion at the next business meeting.

The need for surface cleaning workshops tailored to WAG interests was identified by a show of hands. Both individual and institutional efforts to fill this need have been surfacing. Rick Parker of Parker Restorations in Arkansas still has a couple of openings for a course next July. SPNEA and MIT are both holding programs (availability not known) during 1990. CAL will develop a course on the subject, also to be held at a date late in 1991.—Steve Pine, Chair.



## Textiles

**Second Call for Papers:** Abstracts are being solicited for the 1991 Textiles Specialty Group meeting. Papers on any topic will be welcomed, especially those on topics of interest to textile and painting conservators that could be presented in a joint session. Please send abstracts (200-500 words)

by October 1, 1990 to: Deborah Bede, Museum of Fine Arts, 465 Huntington Ave., Boston, MA 02115.

For those of you who couldn't make it to Richmond, we had a terrific meeting, one of our best ever! Saturday night we had a TSG dinner party at the Peking Pavilion in the Slip District; with 53 people attending, this dinner was a rousing success. The TSG paid for two students to attend the dinner who otherwise could not have joined us; we hope to make this a group policy in the future. The business meeting was held on Sunday morning and several topics of interest to the TSG membership were discussed. The AIC Ethics and Standards Committee has asked each Specialty Group to provide guidelines for documentation specific to each specialty. A volunteer committee was formed to compile this; for more information contact me at the above address. Another committee to formulate a disaster checklist was formed; for information contact: Jane Hutchins at [REDACTED]. The production of TSG postprints has been proposed, which would mean an increase in dues. It has also been suggested that the position of secretary and treasurer be combined due to lack of work for these positions singly. The minutes of the meeting and a more in-depth discussion of these topics will be sent to TSG members in the fall.

**Election Results:** officers for 1990-91 are: Chair—Deborah Bede; Vice-Chair—Mary Ann Butterfield; Treasurer—Kathy Francis; and Secretary—Deborah Trupin. Thanks to Marlene Jaffe, Jeanne Brako and Audrey Spence for serving on the Nominating Committee last year and doing an excellent job. The Nominating Committee for 1991 is: Audrey Spence, Mimi Leveque, and Zoe Annis-Perkins.

The papers presented this year were particularly interesting and pertinent. The general topics "Large and Unusual Problems in Textile Conservation" and "Hidden Hazards and Reexamination of Treatments," were addressed by eleven papers, followed by five short presentations on various topics. The papers were stimulating and varied; abstracts can be found in the 1990 Abstracts available from AIC.

The TSG will be presenting an update session at the AIC general session in 1992 in Puerto Rico. We will be looking for papers that reflect either current practice or new developments in textile conservation, rather than unusual treatments. The other update session in 1992 will be presented by the Objects Specialty Group. Please start thinking about your paper topics now.

The Harpers Ferry Regional Textile Group will be holding its 10th Preservation Symposium, "Textiles and Costumes on Parade: Exhibition Successes and Disasters" on November 8 and 9, 1990 in Washington, D.C. For more information contact Katherine Betts at [REDACTED]. Initial Registration deadline is October 11.

On September 30—October 3 the American Association of Textile Chemists and Colorists International Conference and Exhibition will be held in Boston. For more information contact the AATCC at (919)549-8141.—Deborah Bede, Chair.

## Book and Paper



**Report of the Chair:** For those of you who were unable to attend the Richmond meeting, you missed a wonderful program and action packed week of meetings and receptions. For those of you who attended, thank you for your participation and support. Many thanks to Irene Preston for arranging the generous BPG reception at the Museum of the Confederacy. Thanks also to out-going officers and all of the members of our hardworking committees for their splendid efforts, not only in organizing the Richmond BPG meeting, but in their positive spirit of cooperation throughout the year.

The BPG membership will be receiving a mailing in late September which will include the minutes of our business meeting and various topics not covered in this issue of the AIC Newsletter. Briefly, at the BPG business meeting, your Board was given permission by the membership present to meet this winter. At this meeting we will discuss many issues of concern to us, especially the update session and standards of treatment documentation. The AIC Board is encouraging the Specialty Groups to begin thinking about and writing down documentation guidelines, i.e. an outline of standards of treatment documentation which we, the BPG, would expect our membership to abide by. Obviously this is an extremely complex and far reaching project that covers a broad range of factors within our own specialty. If anyone has ideas or suggestions, or would like to head a committee regarding an approach to this request, please step forward!

NEH awarded another three-year grant for the *Paper Conservation Catalog*. Our wholehearted congratulations and thanks to Kate Maynor, Project Director, and the editorial board of the *Catalog* for their continuing efforts and the successful award (see page 1).—Victoria Blyth Hill, Chair.

**Call for Nominations:** The 1990-91 Nominating Committee of the Book and Paper group, James Stroud, Connie Brooks and Roberta Pilette, continue to seek nominations for the positions of chair, secretary/treasurer and assistant program chair. Please see the July 1990 AIC Newsletter for more details on procedures. Send nominations by September 30, 1990 to: James Stroud, Harry Ransom Humanities Research Center, P.O. Box 7219, University of Texas, Austin, TX 78713.

**Report from the Program Chair:** Update: The following members have agreed to act as coordinators for the update session of the BPG next June in Albuquerque. Please address your contributions and questions to them. Introduction: Roy Perkinson, Boston Museum of Fine Arts, Department of Prints and Drawings, 465 Huntington Ave., Boston, MA 02115; (617)267-9300. Scientific Testing and Analysis: Dianne van der Reyden, Conservation Analytical Lab, MSC, Smithsonian Institution, Washington, D.C. 20560; (301)238-3037; Fax: (301)238-3709. Innovations and Advancements in Techniques and Materials Used in Treatments: T.K. McClintock, T.K. McClintock Conservation, 1 Fitchburg Street, C-219, Somerville, MA 02143; (617)666-9010. Philosophical Considerations in Reformatting for Libraries and Archives: Maria Fredericks, Winterthur Museum, Winterthur Library, Winterthur, DE 19735; (302)888-4633. Catalogues and Publications: Kate Maynard, National Museum of American Art, 8th and G Streets, NW, Smithsonian Institution, Washington, D.C. 20560; (202)357-2685; Fax: (202)786-2607.

Many thanks to members who have already contributed or offered to contribute to the update; that information has been sent to the respective coordinators. Input from the membership is essential to an effective update.

**Second Call For Papers:** Please send your abstracts for the BPG session in Albuquerque to: Sue Murphy, BPG Program Chair, Department of Conservation, HRHRC, P.O. Box 7219, The University of Texas, Austin TX 78713-7219; Fax: (512)471-9646 by October 1,





## Objects

**Annual Meeting:** We would like very much to thank Paul Storch and Cap Sease for putting together an interesting and very successful meeting in Richmond this year. Our papers focused on research and treatment in the area of consolidants, ranging from parylene to cellulose ethers, and on the museum environment, drawing

on expertise in the areas of HVAC engineering and environmental pollutants, in addition to case studies in pest management. Papers also included technical and materials studies in the area of stone and metals, as well as organic materials such as skin, ivory and bone, and several case studies of treatments of metals and stone. We offer heartfelt thanks to all the speakers for their excellent presentations.

**Business Meeting Summary:** Old business included a discussion of the results of the opinion survey conducted on the *Archaeological Conservation Newsletter* and a vote to support the *Newsletter* for the next two years (Jeff Maish). Proposed changes to the *Rules of Order* were accepted by AIC. New business included the election of Pam Hatchfield to be 1991 program chair; approval of funding for the revision and reprinting of the 1984 AIC publication, *Protein Chemistry* (Carolyn Rose); discussion of topics and format change for the 1991 meeting (Ginny Naudé and Pam Hatchfield); proposal for the 1992 AIC conference pre-session on gilded metals (Terry Weisser); discussion of possible topics for the 1992 update, including storage and exhibition environments and materials (Sara Wolf Green); discussion of a post-discussion for 1991 on Native American issues (Bettina Raphael); discussion of repatriation of Native American objects (Nancy Davis); addition of a cash bar for the Objects group at the end of one day's program.

**Second Call for Papers:** We have had an enthusiastic response to the idea of altering the presentation format for the Objects group next year. The studio tips and problem solving session are of great interest to many of you who have responded. The small discussion group format will probably include the following simultaneous sessions: Sculpture; Decorative Arts; Archaeological Materials; Ethnographic Materials. The small groups format will include five minute presentations by individuals using photographs or slide viewers, followed by discussions. After this session, presentations in each small group will be summarized to the Objects group as a whole. Presenters in the small groups are encouraged to bring handouts and/or posters, as appropriate. Please let me know of your particular interests so that we can incorporate them into the program!

A number of people have expressed interest in a panel discussion with an extended question and answer session on the following topics: 1. pest control; 2. exhibition and storage materials; 3. experimental design for short-term testing and long-term research; 4. indoor air pollution and HVAC problems. This format may not leave time for additional presentations of traditional papers next year, so if you have strong feelings about one or the other, please let me know as soon as possible. Please send brief abstracts to me by **October 1, 1990** if you would like to contribute to the small discussion groups, the studio tips session, or would like to participate in the panel discussion (either as a panelist or to ensure that certain subjects are covered), or if you would like to present a traditional paper. The meeting in Albuquerque promises to be an exciting one!—Pam Hatchfield, Program Chair, Museum of Fine Arts, 465 Huntington Ave., Boston, MA 02115; (617)267-9300 ext. 467; Fax: (617)267-0280.

# CIPP

## CONSERVATORS IN PRIVATE PRACTICE

**Announcement of New Officers:** We would like to thank the outgoing officers, Holly Maxson, Judith Eisenberg, and Roger Broussal. We also appreciate the excellent work done by Christine Smith, Daniel Clement and Jean Portell of the Nominating Committee in the preparation of the slate and the election process. The new CIPP officers are: Vice-Chair—Scott Haskins; Secretary—Mary (Dinnie) Whitson; Directors—Lisa Mibach and Susan Blakney; Nominating Committee—Carol Aiken, Chair; Holly Maxson, and Karen Yeager. They join Mary Lou White, Chair; Fonda Thomsen, Treasurer; and Nathan Stolow, Director. All of the CIPP officers welcome your ideas and input. Please contact us with ideas and issues which you feel CIPP should address.

**Report of the Richmond Meeting:** Our thanks go to Susan Blakney for her efforts in making the logistical arrangements for the meeting.

The Thursday evening schedule began with a round table discussion "Conservatism in Conservation," which was moderated by Dr. Nathan Stolow. Panelists Pamela Young Randolph, Charles Olin, Phoebe Dent Weil, and James Wermuth each presented their thoughts and views on the matter. Each speaker's comments were followed by a brief question and answer period. Dr. Stolow and the participants hope to transcribe the discussion and to make the information available in a condensed form to the membership. Cost and availability will be announced at a later date.

The round table discussion was followed by a buffet dinner and cash bar after which the CIPP business meeting was called to order by Mary Lou White, Chair. The minutes of the Cincinnati business meeting and the CIPP Treasurer's report were presented and accepted as read. The nominating committee was then elected by ballot with very little discussion; the revised CIPP *Rules of Order* were presented, voted on, and approved by the membership present. The new CIPP *Rules of Order* conform to the requirements of the existing AIC guidelines.

During the discussion of program suggestions for the Albuquerque meeting, Jose Orraca proposed that CIPP develop and present a pre-session which would focus on how to start a private art conservators business. As proposed, the pre-session would provide information on both the legal aspects and the basic business principles which persons beginning a private practice would need to know. Many of the members felt that, since most CIPP members are already practicing conservators, a program related to conducting, rather than starting, a private business was more appropriate. Jose's suggestion was formalized by a motion, seconded, discussed, and approved by the members present. Note: Subsequent to the Richmond meeting, the CIPP Executive Board learned that it was not possible to schedule a full-day's pre-session before the Albuquerque meeting. At the July meeting of the CIPP Executive Board, it was decided that an afternoon session will be held on the first day of the AIC meeting which will cover much of the same material as suggested in the initial proposal. Further information will follow. Please contact Mary Lou White [redacted] or Scott Haskins [redacted] if you are interested in participating in the planning of this session. Announcement of the new officers concluded the meeting.

**Second Call for Papers/Topics for Albuquerque 1991:** CIPP members are encouraged to submit ideas and abstracts of interest to our members for presentation at next year's and future sessions. We need your feedback to give you a program which fulfills your expectations. The deadline for receipt of submissions is **October 1, 1990**. Contact: Scott Haskins. News and information for the CIPP Specialty Group Column should be directed to: Cleo Mullins, Richmond Conservation Studio, [redacted], Richmond, VA 23220; [redacted]—Cleo Mullins.



## Photographic Materials



### PMG Session at Richmond:

Thanks to the efforts of excellent speakers and the Program Chair, Robin Siegel, the PMG session at this year's AIC annual meeting was one of the group's best. Proceedings from the meeting will be included in the *Topics in Photographic*

*Preservation* Volume IV, to be published in March of next year. At the PMG business meeting, three subjects of particular interest were discussed. Plans are underway to establish a photographic materials conservation catalog, similar to the BPG's *Paper Conservation Catalog*. For those who wish to volunteer, please contact Nora Kennedy or Sarah Wagner. In addition, the final revision of the AIC-PMG Guidelines were approved by the attending membership. The issue of Specialty Group commentaries on the AIC *Standards of Practice* was discussed at length. The consensus of the group was to await specific instructions from the AIC office and Ethics Committee before considering the issue further.

**Winter Meeting:** Theme for presentations: Imagine, if you will, stereo photographic views—before and after treatment—projected for your 3-D viewing pleasure! As part of the upcoming PMG winter meeting, a theme for presentations will be the Conservation of Stereo Photographs. Projection of 3-D stereo slides will be possible. Presentations may be technical or purely entertaining, and they may be brief.

**Second Call for Papers & Reminder to Students:** A reminder to those of you who plan to present a paper or a conservation tip at the February 1991 Winter Meeting—Please call Robin Siegel by October 15th if you are interested in participating. Abstracts are not due until January 25th. Students who wish to apply for speaker stipends should contact David Horvath.

**Workshop Session and Tour at the Ottawa Meeting:** The announcement at the PMG business meeting of plans for an historic photographic processes workshop pre-session at the Ottawa winter meeting has already generated much interest. Registration for the workshop will be limited to 15 participants and, unless space permits, enrollment will be limited to practicing conservators who are PMG members. Qualified applicants should contact: Greg Hill [redacted]. Call as soon as possible; applications will be taken on a first come, first serve basis. For those PMG members who are unable to attend the workshop, tours and evening events are planned for the Thursday preceding the meeting.

**Call for Nominations:** The PMG Nominating Committee is formulating the slate for election of the new PMG officers to serve the 1991-93 term. Officers up for election include: chair, secretary/treasurer, and program chair. If you wish to have someone's name placed on the slate, please call one of the committee members: Nora Kennedy, Debbie Hess Norris, or Lynne Gilliland.—Connie McCabe, Chair.

## Paintings

Our annual meeting in Richmond was quite successful, due in great part to Wendy Samet's efforts in pulling the program together. I think this sets the standard for future meetings, and on behalf of the Paintings group, I would like to thank her for keeping us focused and moving forward.

Those of you who were able to attend the meeting know that Christine Daulton was elected to serve as our new vice-chair. She seems to be

quite enthusiastic and is looking forward to the coming year's adventures. Her first adventure will be getting the *Postprints* assembled and off to the printer so that you can receive them in time for holiday reading. We also established our first two committees: Sarah Fisher will chair the Refresher Course committee and Wendy Samet will chair the Paintings Catalog committee. Hopefully, in the next column we will be able to give you an update on the activities of both committees.

Other business news includes the raising of dues from \$5.00 to \$15.00 per year (the student rate will be \$5.00). This generous increase will allow us to discontinue the deficit spending of the past few years, as well as to accommodate the ever increasing expenses of the annual meetings. It should also allow for other activities such as developing the *Paintings Catalog*.

Planning for next year's meeting is underway, but given the fact that only one abstract has been submitted, the program remains fairly open. Many favorable comments were forthcoming regarding the sessions which were devoted to specific topics, and I think we will continue with this approach. The Tips session was well received, as always, and will make yet another appearance in Albuquerque.

In addition to the Paintings program, we are considering a joint session with the Textile group next year where each group would share a half day of their full day schedule for papers of mutual interest. These might be materials or research oriented, or presentations of treatments of a more interdisciplinary nature. We will need member input to make both sessions worthwhile, so please take the time to consider possible talks. The deadline for receipt of all abstracts remains **October 1, 1990**. Please mail all abstracts and correspondence regarding the meeting in Albuquerque directly to me.

In addition to the Paintings group sessions, we will also be participating in an update session with the Book and Paper group. This will be a part of the general session papers at the meeting, and the format and content have yet to be determined. As I write this column, I am attempting to locate a "willing volunteer" to coordinate this session for the Paintings group. As always, your comments and suggestions are welcomed.

The Painting Specialty Group Refresher Course Committee is looking for suggestions for future refresher courses. The most popular requests so far have been: 1. Modified, shorter courses on Richard Wolbers' cleaning techniques adapted for private conservators and small museums. 2. Recent advances in lining techniques and humidification systems. 3. Wooden panel treatments, comparing traditional and newer techniques for panel backings and reinforcements. 4. The composition and use of new varnishes and additives for varnishes. 5. McCrone microscopy courses. 6. Inpainting technique courses. Please contact the committee with your suggestions and offers to organize courses. Remember the courses should be essentially self-supporting and small enough to allow a relaxed and stimulating interchange of ideas from all participants. The committee members are: Sarah Fisher, Chair; Carole Abercaugh, and Dinnie Whitson.—Jay Krueger, Chair.

## IN MEMORIAM

### Jimmy Evans

Jimmy Evans, Photograph Conservator at the J. Paul Getty Museum, died suddenly of a cerebral hemorrhage. Those of us who knew Jimmy and shared his love of life and photographs will miss him very much. His death is a heartfelt loss not only to his friends and colleagues, but to the field of photographic conservation to which he was so committed. Donations may be sent in Jimmy's name to "Being Alive" at the following address: [redacted], Los Angeles, CA 90029. "Being Alive" is an organization that provides information, care and community services to persons who have tested HIV positive.





## Gerry Hedley

July 21, 1990 marked the death of IIC Fellow, Gerry Headley, at the age of 41. Mr. Headley was awarded a certificate of paintings conservation from Courtauld Institute of Art, London University in 1972 and continued on to a distinguished career in the field of conservation.

In 1985, he was elected a Fellow of the IIC and in 1989 was appointed to the Technical Committee for the selection and editing of papers at the IIC 1990 Congress. He had also been appointed as one of four overall moderators for the selection, editing and program planning of the ICOM Committee for Conservation triennial meetings. A Full Member of the Association of British Picture Restorers, he had contracted with Getty Trust Publications to act as joint editor and major contributor of a three volume work on *The Conservation of Paintings*. Volume 1 was scheduled for publication in 1992. Most recently, he had been awarded a SERC Research Grant to pursue dynamic thermal analysis of paint and paper in conjunction with the Institute of Archaeology and Birkbeck College. Mr. Headley's presence in the conservation field will be sorely missed.

## James Roth

James B. Roth, 80, former paintings conservator at the Nelson Art Gallery in Kansas City, Missouri, died May 19, 1990 after a long illness. Before his retirement in 1973, Jim enjoyed a long and successful career in the field. Jim was born in California, Missouri on May 11, 1910. He attended the Kansas City Art Institute and in 1933 he began to work at the newly opened Nelson Art Gallery. He became interested in art conservation while assisting a French restorer, Marcel Rouguon, who was hired to work on the collection. He read and studied all that was available on the subject and in 1938, he received a Carnegie Grant to study at the Fogg Museum. He returned to the Nelson to establish and head the restoration department. In 1939 he also employed the skills he learned at Harvard to execute three large panels in the traditional gesso and tempera method. These are still installed in a Kansas City church. An especially noteworthy project came in 1953 when Jim discovered what appeared to be a design layer beneath a 12th century Chinese wall panel which had been given to the gallery. He devised a method to separate the two layers and uncovered a rare 10th century painting beneath.

Jim was recognized for his high degree of professionalism and exemplary craftsmanship. His services were in high demand throughout his forty-year career and his clients included many galleries and private collectors across the country. He lectured at seminars and public meetings and was active in the early formation of the IIC-AG and served on its executive council. He spent six weeks as a visiting professor at the conservation department at New York University.

On the personal side, Jim was an avid sailor and remained active as a painter throughout his life. He is remembered by me as a loving grandfather whose emphasis on the highest degree of skilled craftsmanship remains an inspiration.—Holly Krueger.

## To The President:

Craig has presented me with the beautiful certificate of my Rutherford John Gettens Award from the AIC. She had called me from Richmond to alert me that I would receive some token of esteem, but I had no idea of the importance—preeminence—of the occasion. As a Fogg conservator from 'way back, I am more honored that I can say, both to receive the award from the American Institute for Conservation and also to have my name associated with Gettens.

I am assuming that I have been so honored because of my labors for the *Journal* over the years and also perhaps because of my own teaching and publications, which have tried always to hook technical examination and analysis to historical understanding. These efforts were tremendously important to me from the purely selfish point of view of professional growth and personal friendships. I can only hope that my travels through the world of curatorship and, for the time being, directorship will allow me opportunities comparable to those I found in conservation.

Now it is a delicious frosting on the cake to discover that my efforts have been valued by others. Please convey to all my friends on the Board my very sentimental appreciation of the honor that you have given me.—Marjorie B. Cohn, Acting Director, Carl A. Weyerhaeuser Curator of Prints, Harvard University Art Museums, Cambridge, MA.

## To The Editor:

The AIC *Bylaws* provide for four "Standing Committees": Membership, Ethics and Standards, Appeals, and Nominating Committees. The relationship between these committees, the AIC Board and the membership has caused unnecessary confusion. This was evident during the recent dealings between the Board and the Ethics Committee. The AIC *Bylaws* and the *Roberts Rules of Order*, our parliamentary authority, are very clear in stating the parameters under which these committees can function.

Standing Committees are to be differentiated from other committees in that they are specifically provided for in the *Bylaws* and that they "are constituted to perform a continuing function" (*Roberts Rules of Order*, 481). As opposed to other committees which can be formed by the Board and therefore serve at the pleasure of the Board, "A Standing Committee of a society reports to the assembly of the society, and not to the executive Board of Directors unless the bylaws provide otherwise." (*Roberts Rules of Order*, 482). The framers of the *Bylaws* clearly understood the obvious danger inherent in having Standing Committees function under the aegis of the Board when they wrote that "no member . . . [of a Standing Committee] . . . may also be on the AIC Board of Directors" (AIC *Bylaws*, VI:2). Standing Committee members are appointed by the AIC Board.

Under the above regulations each Standing Committee must be allowed to define its own agenda, consult with the Board if it so desires, communicate with the membership and present to the membership whatever motions they feel are needed and in keeping with their area of interest.—Jose Orraca, Conservation of Photographs, New York, NY.



## Virginia Conservation Association Formed

A group of about 65 conservators in Central Virginia have joined to form the Virginia Conservation Association (VCA). Meetings will be held the last Thursday of alternating months beginning in September 1990. For more information on the organization, please contact: Wallace Gusler, President, at [redacted] or Cleo Mullins, Membership Chairman, at [redacted].

## Winterthur Chemistry Requirements Change

Chemistry requirements for admission into the University of Delaware/Winterthur Art Conservation Program have been recently changed. For 1991 admission the Program will require both Organic Chemistry I and II, each with lab, in addition to General Chemistry I and II with labs. Physical Chemistry or Instrumental Analysis will no longer be accepted in lieu of Organic Chemistry II. Please contact: Joyce Hill Stoner, Director, Art Conservation Program, 303 Old College, University of Delaware, Newark, DE 19716.

## AAM Announcements

■ **AAM/ICOM Membership.** The American Association of Museums (AAM) has announced that membership in AAM/ICOM will be open to non-AAM members as of January 1, 1991. (AAM/ICOM is the United States National Committee of ICOM, the International Council of Museums.) The fee schedule is payment of AAM/ICOM membership dues—\$42 for individuals, \$420 for institutions—plus a \$10 service charge. For a membership brochure or fees information, contact: Dr. Mary Louise Wood, Director, International Affairs and AAM/ICOM, 1225 Eye Street, NW, Suite 200, Washington, D.C. 20005.

■ **The Committee on Museum Professional Training (COMPT)** was granted standing professional committee status at the American Association of Museums annual meeting in Chicago in May. The purpose of COMPT expands the goals of the former Museum Studies Committee; it will be concerned with the entire spectrum of training options/opportunities available to aspiring or current museum professionals in the U.S.A. Contact: Bryant F. Tolles, Jr., Chair, COMPT, c/o Museum Studies Program, 301 Old College, University of Delaware, Newark, DE 19716; (302)451-1251.

## New NIC Database

The National Institute for the Conservation of Cultural Property (NIC) announces the establishment of the Collections Care Information Service. The service is designed to help museum staff with collections care responsibilities by providing access to a database of over 1,500 bibliographic entries through a toll-free number. The following topics are available: General Information; Basic Collections Care; Collections Management; Law, Ethics and Policies; Disaster Preparedness; Environmental Control: Pest Management; Environmental Control: Illumination; Environmental Control: Pollution and Pollution Control; Environmental Control: Temperature and Relative Humidity; Exhibitions and Packing for Shipment; Architectural Conservation; Natural Science Collections; Safety and Health; Collections Storage; Informatics: Documentation and Computerization. The Collections Care Information Service is partially funded by the Institute of Museum Services and the Bay Foundation. This is a pilot project and is scheduled to run through January 1991. The services will be available 10 A.M. to 5 P.M. E.S.T., Monday through Friday. Users outside the Washington D.C. area telephone: [redacted]; within Washington D.C. telephone: [redacted].

## IMS Announces CAP Grants

The Institute of Museum Services announces the availability of grants from the National Institute for the Conservation of Cultural Property Conservation Assessment Program (CAP), contingent on 1991 appropriations. CAP provides funds for independent, professional conservation assessments of the applicant museum's collections and environmental conditions, and where appropriate, historic structures. CAP grants enable museums to have an on-site general conservation assessment of the museum by conservation professionals. A limited number of awards will be available on a non-competitive, first come, first served basis. Applicants from last year's waiting list will automatically receive applications which will be mailed in September. To request an application, or for further information, contact: NIC, 3299 K Street, N.W., Suite 403, Washington, D.C. 20007; (202)625-1495.

## NY Archives Week

The second annual New York Archives Week will be held October 1-7, 1990 with a series of events ranging from gala performances to film festivals and walking tours.

Throughout the week, archivists and archival educators will present lectures and symposia. Call: [redacted] for a schedule of events.

## Information Wanted

■ **Computer Applications Task Group Formed.** At the Computer Breakfast Meeting at the AIC annual meeting in Richmond, an interest was expressed in gathering and making available a list of the computer applications currently in use in the conservation field. A Computer Applications Task Group was formed to compile the list. If you are using a computer application of any kind that you think is worthy of consideration by your colleagues, please provide the task group with the following information: 1. Program name; 2. Program format: i.e. word processing, spreadsheet, database, other; 3. System requirements; 4. Peripherals required; 5. Short description of program functions; 6. Short evaluation of strengths and weaknesses if possible; 7. Name and address of program supplier; 8. Cost of program; 9. Sample report or screen print; and 10. Your name, address and phone. This information will be compiled and copies will be made available by the task group. Please send to: Frances W. Mayhew, [redacted], University of Delaware, Newark, DE 19716; [redacted].

■ **Expansion of Twinrocker Handmade Paper.** We intend to increase the number of conservation papers we make by three and we would appreciate your suggestions as to what colors and fibers would be most useful. Please send us samples of your three favorite papers, but please identify them if you can. Also please tell us which Twinrocker papers we should continue to make. Contact: Kathryn Clark, Twinrocker Handmade Paper, P.O. Box 413, Brookstone, IN 47923; (317)563-3119.

■ **Fire Proof Filing Cabinets.** The Data and Archival Damage Control Centre (DADCC) in London is currently undertaking research into associated problems with old, secondhand or so-called reconditioned fire proof filing cabinets. DADCC would like to hear from anyone who has experienced problems with fire proof cabinets and to what extent their records were damaged. We are going to produce a report upon completion of the research carried out in conjunction with reputable manufacturers by December 1991. Free copies of this report will be available on request from: Helene M. Donnelly, DADCC, 4 Bridge Wharf, 156 Caledonian Road, London N1 9UU, England; 071-837-8215; Fax: 071-278-0221.



## Resources Available

■ **IPC Special Offer.** Volumes 1, 4, 12 and 13 of the *Paper Conservator* are being offered for £5 to IPC members and £7.50 to non-members. Volume 5/6 (Health and Safety Manual) is £6. All other volumes are £9 each to members and £13.50 to non-members. As of October 1, 1990 the normal price for the *Paper Conservator* will be £10 to members and £15 to non-members. Contact: Clare Hampson, IPC, Leigh Lodge, Leigh, Worcester, WR6 5LB, England.

■ **Preservation Plan Available.** Rosa Lowinger's paper, "The Care and Conservation of Public Contemporary Sculpture," presented at the AIC annual meeting in Richmond made reference to the Dade County Master Plan for preservation of the county art collection. Copies of the plan may be obtained by contacting: Rosa Lowinger, Sculpture Conservation Studio, 2046 Broadway, Santa Monica, CA 90404; (213)828-0200.

■ **Symposium Tapes Available.** "Grant Writing, Fundraising and Management Strategy for Conservation Programs," a symposium hosted by Barry Bauman, Director and Painting Conservator of the Chicago Conservation Center, was conducted in May. Tapes of the symposium are available for \$35.00. Contact: Barry R. Bauman, Director-Painting Conservator, Chicago Conservation Center, 730 N. Franklin, Suite 701, Chicago, IL 60610.

■ **New SSCR Quarterly Magazine.** The Scottish Society for Conservation and Restoration (SSCR) has launched a quarterly news magazine, the *SSCR Journal*. As well as news and listings, it contains features on conservation issues, conference reviews, etc. Contact: Fiona Butterfield, SSCR Membership Secretary, 100 Holeburn Road, Newlands, Glasgow, G43 2XN, Scotland; 041-637-4149.

## New Facilities

■ **New Seattle Art Museum.** A new Seattle Art Museum which will triple the museum's space for the display of its permanent collection, including holdings in Asian, African, Pacific Northwest, and contemporary American art, will open in downtown Seattle in 1991. The new building, designed by architect Robert Venturi, will include a conservation laboratory. Seattle will be the site of the AIC 21st annual meeting in 1993.

■ **WCCFA Expands.** The Western Center for the Conservation of Fine Arts has added treatment of works of art on paper to its services. The expansion required a renovation of WCCFA's second floor to house the paper lab, as well as a conference room/research

library and offices. In conjunction with the expansion, WCCFA up-graded its HVAC systems to include temperature humidity control and fume extraction throughout the facility.

■ **Jensen Conservation Services, Inc.** is pleased to announce its new location, with expanded facilities, allowing more and better service to clients. Jensen Conservation Services, Inc., having grown from the private practice of Mayda Goodberry Jensen, includes the conservation of sculpture, archaeological artifacts, monuments, architectural ornaments, and textiles. The new mailing address is: [REDACTED], Omaha, NE 68137-2332; [REDACTED].

■ **Chevalier** is pleased to announce the opening of Chevalier Conservation, a state of the art facility for the maintenance of fine rugs and tapestries: [REDACTED], CT 06902; [REDACTED].

## NY State Program Announces Awards

The New York State Program for the Conservation and Preservation of Library Research Materials Announces its 1990-91 Awards:

■ **Discretionary Grant Program** for the Conservation and Preservation of Library Research Materials: thirty-eight institutions received awards for projects to be carried out from April 1990 through March 1991. Awards will be used to support preservation activities such as regional cooperative preservation programs, microfilming manuscripts and printed materials, professional conservation treatment of research materials including photographs, maps, and historic documents, and for general preservation surveys to assess collection preservation needs, determine environmental control requirements, and help develop long-range preservation plans.

■ **Awards to New York State's comprehensive research libraries:** eleven libraries are designated as comprehensive research libraries. Each of these libraries receives an annual grant of \$90,000 to support its ongoing preservation activities. In addition to the annual grant, the Coordinated Preservation Projects Program provides \$350,000 annually for the support of cooperative conservation/preservation activities among the eleven libraries; five projects were recommended for funding. For a complete list of award recipients and projects, or for additional information about the 1990-91 awards and the Conservation/Preservation Program contact: Conservation/Preservation Program, New York State Library, 10-C-47 Cultural Education Center, Albany, NY 12230; (518)474-6971.

## Journal Deadline

The next deadline for submission of papers to the *AIC Journal* is **NOVEMBER 1, 1990**. Short contributions, as well as longer papers, are welcome. Please be sure to obtain the new *Guidelines for Authors* from the AIC office before submitting your paper.

Please note the *Journal* has the right of first refusal for papers presented at the general session and the update session of the annual meetings. (The update session is considered by the Board to be part of the general session).

## Membership Deadlines

The 1991 deadlines for submission of Professional Associate and Fellow applications are: **January 15 and July 15**.

Application forms are available from the AIC office.

## Membership Renewal

Renewal notices will be mailed in early November. Please call the office if you don't receive your notice.

The 1991 AIC membership dues will remain unchanged with the exception of the Paintings Group whose 1991 dues will be \$15.00 for regular members and \$5.00 for students.

## Have You Retired?

If you retired in 1990 or plan to retire in 1991, be sure to take advantage of the reduced retiree membership rate of \$30.00. Retirees retain all of their previous AIC membership entitlements.

Other membership categories that may be of interest include:

Institutional (\$130.00) and Student (\$30.00).

Contact the AIC office for more information.



# CONFERENCES COURSES & SEMINARS

## Call for Papers

March/April 1991. The SSCR (Scottish Society for Conservation and Restoration) is organizing a two-day conference on areas of interest to both paper and textile conservators. Abstracts for papers to be presented at the meeting are invited from practicing conservators, curators and conservation scientists under the following headings: 1. Cleaning (enzymes, water quality, dry and solvent cleaning etc.); 2. Support and Lining (choice of adhesives and backings etc.); 3. New Equipment/Technology (specialized use of low pressure tables, sharing equipment etc.); 4. Science and Analysis (simple methods of fiber identification, sizes, finishes and coatings, etc.). Send abstracts of proposed papers by September 30 to: Linda Eaton, Royal Museum of Scotland, York Buildings, Queen Street, Edinburgh EH2 1JD Scotland. For further information contact: Linda Eaton [redacted], or Fiona Butterfield [redacted].

July 19-21, 1991. West Lafayette, IN. Ninth Annual Conference on Textiles. Sponsored by the Charles Babbage Research Centre, University of Manitoba, Winnipeg, Canada, and *Ars Textrina* a refereed professional journal; will be co-hosted by the Department of Consumer Sciences and Retailing, and Creative Arts at Purdue University. Scholars in textile history, theory, practice and development are encouraged to submit previously unpublished original research papers for presentation at the conference. Possible topics include history of textile technical or aesthetic design, trade patterns, or economics; textile conservation and/or restoration; innovative manipulation of fabric structures; aesthetic concepts in fabric structures. Papers will be refereed for presentation at the conference as well as publication in *Ars Textrina*. At least one author of the paper must attend the conference and present the paper. The deadline for receipt of typewritten abstracts, maximum of two pages, is April 1, 1991. Contact: Dr. Cheryl Nelson, Department of Consumer Sciences and Retailing, 313 Matthews Hall, Purdue University, West Lafayette, IN 47907; (317) 494-8316.

September 16-20, 1991. Ottawa, Canada. *Saving the Twentieth Century: The Degradation and Conservation of Modern Materials: Symposium 91*. Call for papers. Will be hosted by the Canadian Conservation Institute. The conference theme will be the conservation of objects made from modern materials. The focus will be synthetic and modified natural polymers, metals and composites as they relate to museum collections. Contact: Cliff McCawley or David Grattan, Symposium 91, Canadian Conservation Institute, Department of Communications, 1030 Innes Road, Ottawa, Canada K1A 0C8; (613)998-3721.

## Conferences

October 22-24, 1990. Amsterdam, Netherlands. *Restoration 90*. The third international trade fair for restoration and conservation techniques. Geared toward everyone involved in the restoration and conservation of cultural heritage including works of art, books, libraries, archives or monuments and their interiors, historic gardens and landscapes. Will include an exhibition of supplies and services, and keynote speakers. Contact: RAI International Exhibition and Congress Centre, Restoration '90, Europaplein, 1078 GZ Amsterdam, Netherlands; tel: 3120-5491212; fax: 3120-464469.

May 6-11, 1991. Ottawa, Ontario, Canada. The 6th Annual Meeting of the Society for the Preservation of Natural History Collections. Will be hosted by the Canadian Museum of Nature. The program will include: council and committee meetings, technical sessions and tours, a three-day conference, and a two-day training workshop, "Practical Approaches to Preventive Conservation for Natural History Collections" given by the Canadian Conservation Institute. Contact: G. R. Fitzgerald, Canadian Museum of Nature, Earth Sciences (Paleobiology), P.O. Box 3443, Station D, Ottawa, Ontario, K1P 6P4, Canada.

## General

May-October, 1990. New York, NY. *Gliding Courses*. Contact: Peter and Frances Binnington c/o Kelly Ingram, [redacted], Trenton, NJ 08618; [redacted].

October 10-13, 1990. Richmond, VA. *Museum Computer Network Conference*. The 1990 annual conference will examine integrated computer systems in museums. Connections among such diverse systems as facilities management, research support, and collections management will be considered along with the impact of new and developing technologies on staff members. Contact: Museum Computer Network, c/o School of Information Studies, Syracuse University, Syracuse, NY 13244; (315)443-5612; fax: (315)443-1954.

October 11-12, 1990. Salem, MA. *Considering Conservation in the Design of Museums: A Two Day Seminar*. To be conducted by the Northeast Document Conservation Center (NEDCC) and the New England Museum Association (NEMA) at the Peabody Museum. The program is designed to meet the needs of museum directors and other professionals in decision making positions, architects currently engaged in museum facility design, and trustees and board members of museums planning construction or renovations. The program will present a synthesis of view points from architects and engineers, museum directors, conservators and curators. The agenda will cover: developing an architectural program, mediating between collections conservation and design needs, consultant and project management, and avoiding the pitfalls of a defective physical plant. Contact: NEMA at [redacted].

October 17-18, 1990. Oberlin, OH. *Disaster Prevention and Recovery: Creating a Plan for Your Museum*. An intensive two-day

seminar for museum administrators, registrars and other personnel responsible for the well being of the institution's collections and records. It will provide participants with the rationale, methodology, sample outlines, bibliographies and guidance necessary to begin preparing a disaster plan for their institutions. Barbara Roberts, Conservator of Decorative Arts in private practice and Chair of the ICOM Ad Hoc Committee on Hazard Mitigation will lead the panel of distinguished speakers. Contact: Intermuseum Conservation Association, Disaster Prevention and Recovery Seminar, Allen Art Building, Oberlin, OH 44074; (216)775-7331.

October 22-24, 1990. Washington, D.C. *Mechanics of Materials and Structure of Cultural Objects (#C109)*. Conservation Analytical Laboratory Conservation Training Program Course. \*

November 8-10, 1990. *Public Symposium - Conserving Michigan's Cultural Heritage for the 21st Century*. Will include keynote addresses by distinguished scholars, panel presentations by conservators and other archival, library, and museum professionals, poster panel exhibits, tours of conservation facilities at Henry Ford Museum and Greenfield Village; and a roundtable discussion on what must be done if Michigan's cultural heritage is to be properly conserved. Contact: Michigan Humanities Council, Nisbet Building, Suite 30, 1407 S. Harrison Road, East Lansing, MI 48823.

November 13-16, 1990. *Display Materials Workshop (#C107)*. Conservation Analytical Laboratory Conservation Training Program Course. \*

February 21-23, 1991. Washington, D.C. *College Art Association Annual Conference*. Will include the Studio Art Session, "Conservation and Artistic Intent" chaired by Susan Bandes, Director of the Kresge Art Museum, and co-sponsored by the National Institute for Conservation. Contact: College Art Association, 275 7th Avenue, New York, NY 10001; (212)691-1057.

\*Contact: The Training Secretary, CAL/MS, Smithsonian Institution, Washington, D.C. 20560; (301)238-3700.

## Textiles

October 29-November 2, 1990. Washington, D.C. *Identification of Natural Dyes on Historic Textiles (#C105)*. Conservation Analytical Laboratory Conservation Training Program Course. \*

November 7, 1990. Washington, D.C. *Textile Pests: Biology, Prevention, Control (#C106)*. Conservation Analytical Laboratory Conservation Training Program Course. \*

November 8-9, 1990. Washington, D.C. *Textiles and Costumes on Parade: Exhibition Successes and Disasters*. 10th Preservation Symposium of The Harpers Ferry Regional Textile Group to be held at the Smithsonian Institution's National Museum of American History. Registration contact: Kathleen Betts, Anderson House Museum, 2118 Mass.



Ave., N.W., Washington, D.C. 20008; (202)785-2040. Registration deadline: October 11, 1990.

February 26, 1991. Williamsburg, VA. **Conference on the Colorfastness of Materials Exposed to Natural or to Manufactured Sources of Light.** Co-sponsored by the American Association of Textile Chemists and Colorists and the Inter-Society Color Council. Contact: Jacqui Welker, PPG Industries, 3800 West 143rd Street, Cleveland, OH 44111.

\* Contact: The Training Secretary, CAL/MS, Smithsonian Institution, Washington, D.C. 20560; (301)238-3700.

## Book and Paper

September 1990-May 1991. New York, NY. **Dieu Donn  Papermill Lecture Series: Handmade Paper as an Artists' Material—History and Technology of Handmade and Artists' Papers.** Lectures focusing on handmade paper as an artists'/conservators' material. Lectures will be held in various locations in NYC every second Wednesday of each month. For full schedule contact: Dieu Donn  Papermill, Inc., 3 Crosby Street, New York, NY 10013; (212)226-0573.

November 28-30, 1990. Washington, D.C. **Drying and Flattening of Paper: Science and Techniques (#C013).** Conservation Analytical Laboratory Conservation Training Program Course. \*

\* Contact: The Training Secretary, CAL/MS, Smithsonian Institution, Washington, D.C. 20560; (301)238-3700.

## Science

October 27-28, 1990. Cambridge, MA. **Enzyme Treatments: The Science and the Applications in Conserving Artistic/Historic Works.** Sponsored by *Technology and Conservation* and the MIT Museum, this meeting will provide a broad overview of the properties of enzymes and the suitability of different classes of enzyme systems to conservation problems, and will then relate these to various enzyme based methods for removing animal and starch adhesives, stains, and other materials and discolorations which can adversely affect the integrity and/or appearance of artistic works and historic objects. The use of enzymes for treating paper, paintings, fur, photographs, textiles, and ethnographic materials will be reviewed. An enzyme bibliography and glossary will be provided to participants. Contact: *Technology and Conservation*, One Emerson Place, Boston, MA 02114; (617)227-8581; or Robert Hauser, New Bedford Whaling Museum, (508)997-0046.

## Wooden Artifacts

May-October 1990. New York, NY. **Finishing/Furniture.** Weekend courses on finishes for antique furniture. Contact: Kelly Ingram, [redacted], Trenton, NJ 08618; [redacted].

September 10-12, 1990. Washington, D.C. **Adhesives for Furniture Conservation (#C-007).** Course will review the technology and deterioration of adhesives in wooden objects, the treatment of adhesive failure, and the manipulation and use of adhesives during furniture conservation treatments.\*

December 3-6, 1990. Washington, D.C. **Structural Conservation of Furniture (#C-101).** Course will survey traditional and contemporary construction techniques including joinery, carving, turning, etc., and structural deterioration and conservation treatments, e.g. stabilizing and replacing damaged structures, and fabricating new components. Conservation or cabinetmaking experience recommended.\*

February 18-22, 1991. Washington, D.C. **Coatings for Furniture Conservation. Coatings I (#C102).\***

April 29-May 2, 1991. Washington, D.C. **Coatings II (#C103).\***

July 29-August 2, 1991. Washington, D.C. **Coatings III (#C104).\***

November 4-7, 1991. Washington, D.C. **Conservation of Gilt Wood (#C201).\***

\*Lecture portions of classes offered for the Furniture Conservation Training Program at the Smithsonian Institution's Conservation Analytical Lab; attendance is limited. Contact: the Training Secretary, CAL/MS, Smithsonian Institution, Washington, D.C. 20560; (301)238-3700.

## Architecture

November 17-19, 1990. New York, NY. **The Future of Jewish Monuments.** An international conference on the preservation of historic Jewish sites and structures will provide the setting for historians, architects, preservationists, and members of the larger Jewish community to address the issues of preserving monuments of Jewish heritage, and to compare their activities, and learn from each others' experiences and expertise. An exhibition, held in the Joseph Gallery of the Brookdale Center will accompany the conference. Contact: Samuel Gruber, Jewish Heritage Council, World Monuments Fund, 174 East 80th Street, New York, NY 10021; (212)517-9367.

## PUBLICATIONS

**Dirt and Pictures Separated.** S. Hackney, J. H. Townsend, and N. Eastaugh, editors. United Kingdom Institute for Conservation, London, 1990. 56 pp., illus, 9.00. Available from: UKIC, 37 Upper Addison Gardens, London, W14 8AJ, England. Preprints of a conference organized by the UKIC and the Tate Gallery, held in London in January 1990. Topics covered include the origin and composition of surface dirt within a museum environment, the mechanisms by which dirt adheres to a painting's surface, methods for the removal of dirt from a painting's surface, and framing methods which prevent the deposition of dirt on a painting's surface.

**Proceedings from the Joseph V. Columbus Tapestry Symposium.** Proceedings of the symposium held at the National Gallery of Art in October 1989. To be published by early 1991. Authors include: Edith Standen, Isabelle van Tichelen, Nobuko Kajitani, Wendy Hefford, Candace Adelson, Liliane Masschelein-Kleiner, Karen Finch, and Carol Bier. Contact: Mary Ashton, National Gallery of Art, DCL-Textiles, Washington, D.C. 20565; (202)842-6451.

**Chemicals in Conservation: A Guide to Possible Hazards and Safe Use.** Amanda Clydesdale. Published by the Scottish Society for Conservation and Restoration (SSCR). This is the 2nd edition of the guide (the first edition was published in 1982). Provides information on nearly 300 chemicals and commercial products with up-to-date information on exposure and threshold limits, etc. ISBN 0 9508068 46. In loose leaf format cost is £24 plus £3 postage and handling (surface mail). Contact: Paul Wilthew, SSCR Treasurer, West Latch, Haddington, East Lothian, EH41 4JN, Scotland.

**New Construction for Older Buildings: A Design Sourcebook for Architects and Preservationists.** Peter H. Smeallie and Peter H. Smith. Wiley 1990; \$54.95. Designed to offer practical solutions to real-world situations. Actual examples supplied by architects and designers throughout the country illustrate the various ways professionals have successfully applied their knowledge in projects that combine old and new architecture. Contact: John Wiley and Sons, Inc., 605 Third Ave., New York, NY 10158; (212)850-6000.

Mark Your Calendars Now!

Plan to attend  
the AIC 19th Annual Meeting  
June 3-8, 1991

Albuquerque, New Mexico





**Anik Morrow** has joined the Intermuseum Conservation Laboratory, Oberlin, OH as paintings conservator. Trained in Italy, she was previously conservator with the Canadian Conservation Institute, and recently completed an advanced internship at the Center for Conservation and Technical Studies, Harvard University Art Museum.

**Angela Lakwete** has been awarded a Hagley Fellowship to study towards a doctorate in the Hagley Program in the History of Industrial America. This is a cooperative program with the Department of History, University of Delaware and the Hagley Museum and Library. She leaves the Detroit Institute of Arts Conservation Services Laboratory after four and a half years as head textiles conservator. She can be contacted at: University of Delaware, Department of History, 401 John Ewing Hall, Newark, DE 19716; (302)451-2371.

**Anna M. Fine**, formerly the assistant conservator responsible for exhibitions at The Textile Museum, Washington, D.C., has established a private practice and can be reached at: [REDACTED], N.W., Washington, D.C.; [REDACTED].

**Robert A. McCarroll** is now Chief Paper Conservator for Western Center for the Conservation of Fine Arts, directing the newly created paper department. He may be reached at: [REDACTED], Denver, Co 80204; [REDACTED].

**Frank G. Matero**, formerly director of the Center for Preservation Research and assistant professor of architecture at Columbia University, has accepted the position of associate professor of architecture and director of the Architectural Conservation Research Laboratory at the University of Pennsylvania's Graduate Program in Historic Preservation. He may be reached at: The Graduate School of Fine Arts, 102 Meyerson Hall, The University of Pennsylvania, Philadelphia, PA 19104-6311; (215)898-3169.

While teaching at the Academy of Fine Arts School for Restoration and Conservation in Vienna this spring, **Gustav Berger** was awarded the Austrian Cross of Honor for Science and Art, First Class for his life-long dedication to conservation.

**Julia Swetsoff** has accepted the position of assistant conservator for exhibitions at The Textile Museum, beginning in October.

**Cynthia Flood Hughes** has accepted the position of Getty conservation intern at The Textile Museum for one year to work on archaeological textiles.

**Nan Lane Terry** is pleased to announce the opening of Lane Conservation, a fully equipped laboratory and studio for the conservation of costume and textile art at: [REDACTED], Brookline, MA 02146; [REDACTED].

**Robert Aitchison** and **Mark Watters** of Aitchison and Watters, Inc. and **Paula Volent** are pleased to announce the formation of their new partnership, Aitchison, Watters and Volent Conservators of Art on Paper and the opening of their new paper conservation studio at: [REDACTED], Los Angeles, CA 90038; [REDACTED]; Fax [REDACTED].

**Patricia Gordon Michael** has assumed her duties as the sixth director of the American Association for State and Local History. Michael comes to AASLH from the Staten Island In-

stitute of Arts and Sciences where she has been executive director since 1984.

**Margaret (Meg) Geiss-Mooney** is pleased to announce the arrival of her two new assistants, **Laura Elise** and **Elizabeth Erica**.

The Office of Fellowships and Grants of the Smithsonian Institution has awarded six Conservation Analytical Laboratory postgraduate internships to students graduating from conservation training programs: **Michael O'Malley**, Queen's University, Kingston, Ontario, will be at the National Museum of American Art with **Stephano Scafetta**; from Winterthur, **Catherine Anderson** will be at the National Museum of American History with **Martin Burke**, and **Susan Heald** will be at the Cooper-Hewitt with **Lucy Commoner**; **Jessica Johnson** from the Institute of Archaeology, London, will be with **Greta Hansen** and **Natalie Firnhaber** at the National Museum of Natural History; **Christa Hofmann**, Academy of Fine Arts, Vienna, will be with **Dianne van der Reyden** at CAL; and **Paul Messier**, SUNY Buffalo will be with **Timothy Vitale** at CAL.

CAL 1990 summer internships were awarded to: **Rebecca Rudolph**, **Bonnie Halvorson**, and **Emily Klayman**. The CAL preprogram internship was awarded to **Nancy McRaney**.

**Susan Nash Munro** has assumed the duties of wallpaper conservator at the Northeast Document Conservation Center. With Ms. Munro's arrival, the wallpaper conservation services program of the NEDCC will expand to meet a demand which has grown markedly in recent years for treatment of historic wall coverings.

**Laura Gorman** has accepted the position of senior objects conservator at the Milwaukee Public Museum, beginning October 15, 1990.

**Jose Orraca** announces the opening of a new conservation facility at 3 Maple Street, [REDACTED], Kent, CT 06757; [REDACTED]. He will also be available at his New York City address on Wednesdays and Thursdays for consultation and treatment.

After 15 years at the Royal Ontario Museum, **Susan Wilson** has left to become the conservation coordinator for the community museums in Ontario. She can now be reached at: Community Museums and Heritage Organizations, Heritage Branch, Ministry of Culture and Communications, 77 Bloor Street West, Toronto, Ontario M7A 2R9, Canada.

**Irene Brueckle**, a paper conservator from West Germany, is the recipient of the first Getty Senior Fellowship at Buffalo State College. She began a research project and her contribution to the Art Conservation Department's instructional program in August.

**Margaret A. Fikioris** is pleased to announce the opening of her private practice consulting in conservation and specializing in collections management, survey, and archival storage design. She may be contacted at: [REDACTED], PA 19348; [REDACTED].





# AIC / FAIC Bookshelf

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## PUBLICATIONS

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Written Documentation (Member: <del>\$8.25</del> \$7.00 / Non-Member: <del>\$16.50</del> \$14.50)			
Photodocumentation for Conservation: Procedural Guidelines and Photographic Concepts and Techniques (Member: <del>\$7.50</del> \$6.75 / Non-Member: <del>\$15.00</del> \$13.50)			
Japanese Scroll Paintings—A Handbook of Mounting Techniques (Member: <del>\$10.00</del> \$9.00 / Non-Member: <del>\$20.00</del> \$18.00)			
On Picture Varnishes and Their Solvents (Member <del>\$10.00</del> \$9.00 Non-Member: <del>\$20.00</del> \$18.00)			
Curatorial Care of Works of Art on Paper (Member: <del>\$14.00</del> \$12.50 / Non-Member: <del>\$16.95</del> \$15.00)			
Textiles and Museum Lighting ( <del>\$9.00</del> \$7.00)			
Textile Treatments Revisited ( <del>\$9.00</del> \$7.00)			
20th Century Materials, Testing & Textile Conservation ( <del>\$9.00</del> \$7.00)			
<b>AIC JOURNAL, PREPRINTS &amp; ABSTRACTS</b>			
* Please refer to your JAIC and Preprints indices for contents of available volumes. Please <b>CIRCLE</b> desired volumes			
<b>Journal of the American Institute for Conservation</b>			
Volumes 10:1, 11:1, 12:1, 13:1, 14:1 (Member <del>\$3.50</del> \$3.00 / Non-Member <del>\$7.00</del> \$6.25)			
Volumes 10:2, 11:2 (Member <del>\$6.00</del> \$5.25 / Non-Member <del>\$12.00</del> \$10.75)			
Volumes 15:1, 15:2, 16:1, 16:2, 17:1, 17:2, 18:1, 18:2, 19:1, 19:2, 20:1, 20:2, 23:1, 23:2, 24:2, 25:1, 26:2, 27:1, 27:2, 28:1 (Member <del>\$9.00</del> \$8.00 / Non-Member <del>\$18.00</del> \$16.00)			
<b>AIC Preprints</b>			
7th, 8th, 9th, 10th Annual Meeting, 1979-82 ( <del>\$12.00</del> \$10.50)			
13th, 14th Annual Meeting, 1985-86 ( <del>\$15.00</del> \$13.50)			
15th Annual Meeting, 1987 ( <del>\$18.00</del> \$16.00)			
16th Annual Meeting, 1988 ( <del>\$21.00</del> \$18.75)			
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## MATERIALS

### Sprayers: Dependable, Fine Misting, Without CFC'S

A variety of sizes and types of spray tools are available from Milwaukee Sprayer Manufacturing Co., Sure Shot Division, 5635 West Douglas Ave., Milwaukee, WI 53218; (800)558-7035. Ranging from 6 oz to 32 oz capacity, in bodies of stainless steel, steel, brass, and aluminum, and with various types of exterior finishes, the sprayers are powered by air, not aerosols. Both adjustable and fixed nozzles are available for different types of liquids and for different stream shapes. Nozzle extensions, for directing a spray into recesses, are also available. Internal working parts are corrosion-resistant. Our lab uses the stainless steel body with an adjustable nozzle positioned for the finest mist in the course of treating art on paper with water, ammonium hydroxide, and calcium hydroxide solutions. The atomizing air is supplied by a foot-pedal bicycle pump with an extra-long cord. The pump sits on the floor and we replenish pressure by foot, leaving our hands free for conservation. There is no need to interrupt work to pump the sprayer. It does not spit, leak or clog. It produces a consistently fine mist. The company has a useful brochure and will sell direct.—Christine Smith.

### Rubber Stamps

A selection of rubber stamps is now available to make the inevitable chore of slide labelling both neat and time efficient. The labelling stamps include most of those phrases which are commonly used by conservators in photodocumentation (Before treatment, After Treatment, etc.). Custom orders are welcome. Contact: Conservation Slide Labeling, P.O. Box 460808, San Francisco, CA 94146-0808; or call Jill Sterrett at: (415)282-3018.

### Mini-Casting Kit

I have recently stumbled upon a nifty "mini-casting kit" developed by British sculptor/founder David Reid. His kit uses a modified lost-wax ceramic shell process that can cast objects up to about 5 inches tall. It is fueled by a small propane torch (included) and is well suited for using inside a fume hood for reproducing small, missing metal parts. The kit has an instruction manual and everything needed for casting, including a furnace, gas burner, hose and regulator, ceramic shell material, wax, burnout dome and stand, gloves, tongs, bronze and crucible. It sells for about \$275. Contact: Katharine Untch, [redacted], San Jose, CA 95135.

## GRANTS & INTERNSHIPS

### Internships in Conservation National Gallery of Art

The Conservation Division of the National Gallery of Art is pleased to announce its program of conservation internships funded by the Getty Grant program. Each internship will be awarded for a one-year period. Candidates will be considered who are in their final year of graduate study or who have recently completed a graduate program or equivalent training in painting, objects or textile conservation, or conservation science. A total of three appointments will be made based on the qualifications and skills of the candidates. The one-year stipend is \$15,000. The inter-

ships will commence in September 1991. Internships are awarded without regard to age, sex, race, or nationality of the applicant.

Responsibilities will include: regular inspections of works from the collection, preparation of examination and treatment reports, treatment of works of art from the Gallery collection, and technical analysis of conservation materials and works of art.

Application deadline: January 18, 1991. Contact: Michael Skalka, Coordinator of Conservation Programs, Conservation Division, National Gallery of Art, Washington, D.C. 20565, U.S.A. for a brochure describing application procedures.

### Internships in Conservation Science National Gallery of Art

The Conservation Division of the National Gallery of Art is pleased to announce its program of Conservation Internships funded by the Getty Grant program. Each internship will be awarded for a one-year period. Candidates will be considered who are in their final year of graduate study or who have recently completed a graduate program or equivalent training in one of the sciences. A strong interest in art conservation is essential and additional training in art history is highly recommended. The Scientific Research Department is one of four departments, including painting, object and textile conservation, that is seeking applicants for a total of three internship positions. The one-year stipend is \$15,000. The internships will commence in September 1991. Internships are awarded without regard to age, sex, race, or nationality of the applicant.

Responsibilities will include: investigation of artists' materials and techniques, and testing and analysis of conservation products. The intern will participate in the solution of problems that are presented to the Scientific Research Department by the conservation and curatorial departments and in long-term research projects.

Application deadline: January 18, 1991. Contact: Michael Skalka, Coordinator of Conservation Programs, Conservation Division, National Gallery of Art, Washington, D.C. 20565, U.S.A., for a brochure describing application procedures.

### Charles E. Culpeper Advanced Training Fellowship in Painting Conservation National Gallery of Art

The National Gallery of Art is pleased to announce that it will offer an Advanced Training Fellowship in Painting Conservation supported by the Charles E. Culpeper Foundation. The fellowship will commence in September of 1991 for a two-year period with potential extension for a third year. The fellowship will be devoted to conservation treatments at the National Gallery of Art and research related to the collections. By the end of the appointment, the fellow will be expected to produce a publishable paper based on research completed during the fellowship. The two-year fellowship includes a stipend and funds for travel and research. The stipend for each year is \$19,500 plus a \$3,000 allowance for travel.

Only candidates with serious interest in Painting Conservation who have graduated from a recognized training program or have equivalent training of not less than five years will be considered. Candidates should have a proven record of research ability. Fellowships are awarded without regard to age, sex, race, or nationality of the applicant.

Interested candidates should write to: Michael Skalka, Coordinator of Conservation Programs, Conservation Division, National Gallery of Art, Washington, D.C. 20565, U.S.A. to receive a brochure describing the program and outlining the application procedure.

## POSITIONS AVAILABLE

### Conservation Officer National Library of New Zealand

The National Library of New Zealand holds major national heritage collections of manuscripts, archives, drawings and prints, photographs and printed ephemera, as well as books.

The position is for a manager to head a small preservation team of specialists working in a well appointed laboratory in the new National Library building. The Conservation Officer will also have overall responsibility for the Library's copying programme carried out by the Microfilm Production Unit.

Duties: The Conservation Officer will be expected to: assist in the formulation of conservation and preservation policy; carry out surveys of the collection and advise on storage; in consultation with the curators of the specialist collections draw up programmes and implement them; ensure that library staff are trained in appropriate handling techniques; and advise other libraries and institutions on conservation matters some of which is on a cost recoverable basis.

Qualifications: Formal or equivalent training in conservation. Managerial and training experience. Proven consultation and negotiating skills.

Salary: NZ \$42,758-\$50,057. Assistance with removal expenses available to appointee and family. Starting date: early 1991.

To obtain a full job description and/or apply, please send resumé and names of three referees relevant to professional qualifications to: Mrs. F. Dienes, Director, Collection Management, National Library of New Zealand, Private Bag, Wellington, New Zealand, 6001; Fax: 0064-4743-042. Applications must be received by September 30, 1990.

### Training Program Coordinator Getty Conservation Institute

Three coordinators share the responsibility for the coordination of the projects of the Training Program. Each Coordinator is expected to develop an on-going international program of activities in his/her area of expertise related to cultural properties conservation. These activities—aimed at enhancing training for professional conservators, archaeologists, cultural property managers, and policy makers—include short courses, long-term training programs, professional meetings and conferences, and the editorial production of teaching materials.

The Coordinator is responsible for the organization of these training activities; including assessing the need for courses and programs, and improvements in conservation teaching methodology; and developing and designing proposals for training projects in consultation with the Program Director. Coordinator's work may include definition of objectives and scope of the project, identification of audience, development of syllabus in consultations with the department, instructors and other consultants, and all on-going projects coordination. Under the direction of and reporting to the Training Program Director, the Coordinator is responsible for all phases of the project, from initial proposal through development and implementation to conclusion and evaluation. Related activities include preparation of budgets and reports, and maintaining close contact with other programs of the Getty Conservation Institute and the J. Paul Getty Trust, and with the conservation field in general.

Qualifications should include advanced training in conservation, archaeology, ethnography and/or architecture; an advanced arts or science degree; a minimum of three to four years of conservation-related work; proven managerial skills and good writing ability; and experience in teaching. Knowledge of foreign languages desirable. Must be free to travel.



Salary commensurate with experience and qualifications. Excellent benefits.

Inquiries/applications to: Rona Sebastian, Associate Director, Administration Services, The Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, CA 90292-5637, U.S.A.; Fax: (213)821-9409.

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**Assistant Objects Conservator  
South Carolina State Museum**

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The South Carolina State Museum Commission is seeking an assistant conservator to assist the Chief Conservator in all aspects of conservation on a varied collection of historical, industrial, natural history and art objects. The South Carolina State Museum is a newly opened, dynamic museum whose main foci are exhibits and educational programs. The Conservation Department, operated from a large and well-equipped lab, supports these functions through exhibit preparation, maintenance of exhibits, exhibit planning, pest management, and statewide services.

The responsibilities of the position will include the above mentioned duties plus object examination and treatment, statewide services information outreach, supervising students and volunteers, and administrative duties.

Requirements include a graduate degree or equivalent from a recognized conservation program specializing in three-dimensional historical and/or decorative art objects from the 18th through 20th centuries, (experience with textiles is preferred), and 1-2 years postgraduate internship or work experience in an established objects laboratory. Starting salary is \$25,000 per annum plus the state benefits package. Application deadline is November 1, 1990. Please send a letter of interest and a current resumé to: Paul S. Storch, Chief Conservator, South Carolina State Museum, P.O. Box 100107, Columbia, SC 29202-3107. AA/EOE/MFVH.

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**Director  
Intermuseum Conservation Laboratory**

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Director search reopened. The Intermuseum Conservation Laboratory seeks creative leader to take over all responsibilities of leadership of a regional art conservation center. ICA serves a core membership of 27 museums and historical agencies in a 10 state area, and provides education services internationally. The center's current treatment focus is the conservation of paintings and works of art on paper.

The successful candidate must be able to lead the organization effectively in areas of staffing, membership, fundraising, financial planning, and program development, including focus of services, education, training, and research. The director has the opportunity to innovate and develop new areas of programming within the concept of a service organization. The position offers a highly competitive salary, with generous benefits.

Applications are invited from experienced candidates from a variety of disciplines including conservation, administration, museum management, business, or some combination thereof. Please send resumé with letter of interest detailing relevant experience to: Director Search Committee, Intermuseum Conservation Laboratory, Allen Art Building, Oberlin, OH 44074. This position will remain open until filled.

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**Textile Science  
University of Delaware**

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Description: Assistant/Associate Professor of Textile Science. Nine month contract, tenure track. Ph.D. in Textile Science, Textiles and Clothing, Textile Chemistry or related area. Degree assured by September 1, 1991. Send vitae and concise summary of proposed research. Have official graduate transcripts and three letters of recommendation sent to: Virginia Ahrens, Search Committee Chair, Department of Textiles, Design and Consumer Economics, University of Delaware, Newark, DE 19716. Applications should be received by November 1, 1990. The University of

Delaware is an Equal Opportunity Employer which encourages applications from Minority Group Members and Women.

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**Senior Paper Conservator and  
Assistant Paper Conservator  
Bishop Museum**

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The Pacific Regional Conservation Center (PRCC) at the Bishop Museum seeks applicants who will have the opportunity to manage and carry out a wide variety of examinations, treatments, consultations, surveys, and educational activities. The Center has a diverse membership of 32 museums, historical societies and libraries in Hawaii and the Pacific. Experience with both archival and fine arts materials is desirable. Applicants must be able to adapt to the challenges of a regional center and work in a productive, energetic, teamwork environment in new custom-designed conservation laboratories. Salaries are commensurate with experience. Send resumé and letter of application to: Personnel Officer, Bishop Museum, P.O. Box 19000-A, Honolulu, HI 96817. An equal opportunity employer.

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**Conservator/General Objects  
Missouri Historical Society**

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Responsible for managing the preservation of a diversified general collection including a large collection of Native American ethnographic material. Conservator will establish and manage a conservation program; develop guidelines for the packing and moving of the collection to a new facility; make recommendations and arrangements for preservation of artifacts by outside contractors; carry out in-house conservation treatments; write grants; oversee environmental conditions throughout the museum's collections areas; train staff, interns and volunteers in basic preventative conservation procedures. Will have the opportunity to set up own lab in a new facility. Requires a degree in conservation, museum studies, or related field with certification in conservation; minimum three years work experience in a museum environment. Position available immediately. Please send resumé, cover letter, and salary requirements to: Madge Buchanan, Missouri Historical Society, Jefferson Memorial Building, Forest Park, St. Louis, MO 63112. EOE.

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**Assistant/Associate Paintings Conservator  
Cincinnati Art Museum**

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An Assistant/Associate Paintings conservator position will be available at the Cincinnati Art Museum. Duties will include preventive care, examination and treatment of the permanent collection and participation in all aspects of conservation under the direction of the Chief Conservator. Requirements: graduate of a recognized conservation program or equivalent experience. Send salary requirements with resumé and three references to: Elisabeth Batchelor, Assistant Director, Collections, Cincinnati Art Museum, Eden Park, Cincinnati, OH 45202. An EOE employer.

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**Assistant/Associate Objects Conservator  
Cincinnati Art Museum**

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An Assistant/Associate Objects Conservator position will be available at the Cincinnati Art Museum. Duties will include preventive care, examination and treatment of the permanent collection and participation in all aspects of conservation under the direction of the Chief Conservator. Requirements: graduate of a recognized conservation program or equivalent experience. Send salary requirements with resumé and three references to: Elisabeth Batchelor, Assistant Director, Collections, Cincinnati Art Museum, Eden Park, OH 45202. An EOE employer.

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**Textile Conservation Technician  
North Andover, MA**

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The Textile Conservation Center of the Museum of American Textile History seeks a Conservation Technician. Responsibilities include the examination, treat-

ment and documentation of a wide variety of fabrics. Candidates should have excellent sewing skills, experience in a variety of textile techniques and familiarity with the properties and history of textiles. Competitive salary, excellent benefits.

Send letter, resumé and names (with addresses and telephone numbers) of two references to: Textile Conservation Center, Museum of American Textile History, 800 Massachusetts Ave., North Andover, MA 01845.

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**Preservation Officer  
Princeton University Libraries**

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**Search Extended.** Responsible to the University Librarian and/or the Deputy University Librarian for all preservation and conservation activities within the libraries. Duties include overseeing all preservation and conservation treatment activities, as well as for coordinating them with other library programs. Works closely with relevant personnel in all departments. Responsible for monitoring conformance to existing policies and the development of new policies in the preservation aspects of disaster preparedness, equipment, and supplies, keeping abreast of current developments, and monitoring local environmental conditions. Oversees special preservation projects, including those funded by grants, keeping statistics and preparing reports and monitors preservation endowment funds. Supervises the conservator of Rare Books and Special Collections, the Head of Treatments for General Collections and the staffs in general preservation and preservation microfilm preparation and control. Extensive knowledge of library preservation and conservation and the ability to work cooperatively with a wide variety of staff required. Demonstrated planning and administrative abilities as well as strong communication skills, both written and oral, required. Successful experience in supervision of preservation and conservation staff, successful experience in policy formulation, a Master's degree from an accredited library school or equivalent training and experience highly desirable. Salary and rank dependent upon qualifications and experience. To ensure full consideration, candidates should send applications (resumé, and names, titles, addresses and phone numbers of three references to be contacted) postmarked by November 1, 1990, to: Preservation Officer Search Committee, c/o Personnel Librarian, Princeton University Libraries, One Washington Road, Princeton, NJ 08544. AA/EOE.

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**Conservation Coordinator/Paintings Technician  
Artech Fine Art Services, Seattle, WA**

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Energetic individual sought to run conservation department in nationally recognized art-services corporation. Applicant must have thorough knowledge of general conservation principles, with hands on experience in paintings conservation, and excellent organizational and communications skills. Department handles a wide range of activities, including: routine cleaning of paintings, conservation and maintenance responsibility for large public art collections, coordination of projects from a diverse clientele, and presentation of seminars in conservation standards and art safety.

Position has been part-time in the past, but may extend to full time. Full time salary approximately \$20,000, depending on experience. Send resumé and letter of interest to: Artech Inc., 169 Western Ave. West, Seattle, WA 98119, Attn. Conservation Search.

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**Object Conservation Technician  
National Gallery of Art**

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The National Gallery of Art seeks a Technician for the Object Conservation Department. Responsibilities include monitoring and ordering supplies and equipment, logging art objects in and out of laboratory, labelling slides and photographs, maintaining reports and other laboratory files, and maintaining off-print files. The technician assists object conservators in a



number of tasks including: condition checks of exhibition objects, annual inspection of NGA collections, photograph and x-radiography of objects, cleaning laboratory, and minor procedures in the treatment of works of art following demonstrated abilities.

This is a short-term contract position at \$10.50/hour, available immediately, with the potential for longer employment.

To apply: Submit a Standard Form 171 and a cover letter explaining your interest in working in a conservation laboratory, together with details about any previous experience, and names and telephone numbers of references. Please send application materials to: Shelley Sturman, Head of Object Conservation, National Gallery of Art, Washington, D.C. 20565. Equal Opportunity Employer.

**Restorer  
Metropolitan Museum of Art**

**Position:** Restorer, Grade 17, Watson Library (Bindery). Responsibilities include: handling the physical processing, repair and conservation treatment of library materials; assisting in the instruction and supervision of volunteers; handling the maintenance of equipment and conservation facility and departmental records; working on all aspects of binding, conservation and preservation for the MMA libraries system; and other duties as assigned.

**Qualifications:** experience in bookbinding is required with demonstrated skills in book repair, bookbinding, boxmaking and paper repair. Good organizational skills with the ability to work and communicate well with people. Starting date as soon as possible. Salary: \$23,470.

To apply: send cover letter with resumé to: Elizabeth Biltchik, Personnel Associate, Employment Office, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028.

## CLASSIFIED

**Private Practice Wanted**

On behalf of a client, we are seeking to purchase an established practice in objects, paper, or paintings on the East Coast. If you are considering retirement, relocation, etc., we would like to discuss this possibility. Our client has a decade old conservation and restoration firm—absolute discretion assured. Elaine Jones, [redacted], Newton, NJ 07860.

## CALL FOR POSTERS

**AIC 19th Annual Meeting, June 3-8, 1991**

**Albuquerque, New Mexico**

Authors wishing to present a poster at the 1991 annual meeting in Albuquerque should submit a **camera-ready** abstract no later than **DECEMBER 15, 1990**. Camera-ready abstracts should be a maximum of two pages and should be prepared according to the following specifications:

- Typewritten, single spaced, with a 1" margin all around;
- Use courier 10 or 12 pitch type face if possible; **dot matrix print will not be accepted**;
- Paper: should be 8 1/2" x 11"; use clean, white paper; do not use erasable or colored paper;
- Heading: include the following (in all caps, boldface if possible): title of poster, author's name, affiliation and address.
- Send flat; **do not fold to mail**.

Notice of acceptance of posters and guidelines for their preparation will be sent out by January 15, 1991. Abstracts of accepted posters will be included in the AIC 1991 *Abstracts*.

The poster material should fit on one board measuring 4'x4'. However, posters are not limited to "poster" format. Some very successful past posters have included videotape recordings, computers, light boxes, and hands-on displays. Special requirements should be described in a letter accompanying the abstract.

Please respond by **DECEMBER 15** to: Shelley Sturman and Barbara Berrie, Poster Session Co-Chairs, Conservation Division, National Gallery of Art, Washington, D.C. 20565; (202) 842-6432; Fax: (202)842-2356.

**AIC**

**Newsletter**

***The American Institute for  
Conservation of Historic  
and Artistic Works***

**1400 16th Street, NW  
Suite 340  
Washington, D.C. 20036**

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# Newsletter

THE AMERICAN INSTITUTE FOR CONSERVATION  
OF HISTORIC AND ARTISTIC WORKS

Volume 15, Number 6

November 1990

## W. Richard West to Deliver Keynote Address in Albuquerque

We can look forward to a very interesting and informative program for the Albuquerque meeting beginning with the pre-session on natural disaster mitigation. Presentations and discussion at this session by specialists of information networks, weather and geological services, governmental authorities, experts in the sociology of emergency networks and responses, conservators and other museum professionals who have developed or executed disaster plans, will provide all of us with a unique opportunity to learn first hand about disaster planning, prevention and relief.

The general session will be opened with a keynote address by W. Richard West, Jr., recently appointed director of the National Museum of the American Indian. His remarks will set the stage for the special session on conservation of sacred objects. I hope that all of you will plan to attend the Albuquerque meeting June 3-8, 1991.

In addition to planning the program for the AIC general session, the Program Committee has been busy working on the implementation of the *Strategic Plan* through outreach to allied professional organizations. Paul Himmelstein has mentioned two of these projects; the successful APT meeting in Montreal and the plans with SPNCH for the 1992 meetings on the conservation of natural history collections in Madrid. An AIC-sponsored session on the role of the conservator in traveling exhibitions has received preliminary approval from the Program Committee for the 1991 AAM annual meeting in Denver.—Sara Wolf Green, Vice-President and Program Chair.

## Postprints to Replace Preprints

Pursuant to the decision made at the September meeting of the AIC Board of Directors, papers presented at the general session of the annual meeting will appear in a regular issue of *JAIC* early in the following year, i.e. those from the 1991 meeting will appear in spring 1992. The AIC Board had already made the decision to budget for three issues of the *Journal* in 1992; one issue will be *Postprints* of the annual meeting.

Authors of the papers presented in the general session will be asked to submit their papers, ready for publication according to the *JAIC* "Guidelines for Authors," by August 1st after the annual meeting. These papers will go through the regular quarterly review cycle. (The August 1st review cycle will be devoted solely to papers from the annual meeting. No other papers can be reviewed during that cycle.) The papers will then continue through the regular editorial and production process—edited by the copy editors, with final review by the editor. An abstract will be published of any paper which is not submitted for publication, or is submitted too late, or which requires extensive revision that cannot be completed in time for publication.

This is a good opportunity to remind you of how the review process works. I assign each paper submitted to *JAIC* to an associate editor, and that editor in turn selects at least two appropriate reviewers for that paper. The associate editor makes a recommendation to me based on the reviewer's reports and his/her own opinion. I make a final decision and inform the author, sending copies of the reviews; these are normally transmitted to the author anonymously, but the reviewer can choose to include his/her name. Articles are accepted as submitted, or subject to minor or major revision, or they may be rejected.

Thus "peer review" does not mean that some ogre is going to read your paper and rip it apart indiscriminately. It means that it will be read by your professional colleagues who know something about your subject and who make their comments for constructive reasons. It has advantages both for the authors and for the *Journal*. The aim is to produce a more professional publication, and to assist the author to produce a paper which will be a lasting contribution to the conservation field.

I realize that timely appearance of these papers in print is important to AIC members. I hope that all of us—authors, reviewers and editors—can work together to produce the *Postprints* issue of *JAIC* without delay.—Elisabeth West Fitz-Hugh, Editor, *JAIC*.

*Call for Posters: See page 2*



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The Newsletter is mailed to members for \$8 per year as a portion of annual membership dues.

Opinions expressed in the Letters to the Editor column are those of the contributors and not official statements of the AIC. Responsibility for the materials/methods described herein rests solely with the contributors. Copy must be typed double-spaced and sent to the AIC National Office; the next deadline is December 1, 1990. We reserve the right to edit for brevity and clarity.

The AIC accepts position available ads only from equal opportunity employers. The cost of Position Available, Grants and Internships, and Classified Ads is: \$.75 per word for members and \$1.50 per word for non-members; minimum charge is \$50.00. The cost of Commercial Ads is: 1/4 column \$120.00; 1/2 column \$200.00; 1/2 page \$300; one full page \$500.00. Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1.

Newsletter staff: Katherine Betts, Editor. Marcia M. Anderson, Production Editor. Rebecca Rushfield, Contributing Editor.  
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14. I certify that the statements made by me above are true and complete		

*Fall Sale on AIC/FAIC Publications Extended*  
Most AIC/FAIC publications will be 10-20% off the regular price until December 31, 1990.  
See your September Newsletter or contact the AIC office for more information.  
(Please note: JAC issues 10:1 and 27:1, and Textile Treatments Revisited are now out-of-stock)



## From the President

In my column in the September *Newsletter* the question of annual meeting *Preprints* was included on the list of topics for the next Board meeting. I am delighted to report that our discussions with Elisabeth West FitzHugh resulted in a plan to publish *Postprints* of annual meeting papers in the *JAIC*. A third annual issue of the *Journal* will be devoted to papers presented at the annual meeting, and will be scheduled for publication in early spring. All concerned with this endeavor are committed to maintaining the quality of the *Journal*. (For procedural details see "Postprints Replace Preprints" page 1.) We are confident that this will answer the need for timely dissemination of information, while guaranteeing the widest possible distribution of high quality articles.

It is a great pleasure to announce that Debbie Hess Norris has accepted the position of chair of the Ethics and Standards Committee. The Board has revised the committee's charge so that their work will begin with a study of the fundamental nature of the *Code of Ethics and Standards of Practice*. We have asked the committee to look into the ways the present *Code* is used by conservators, by other museum professionals, and by the public, and to identify specific areas of difficulty. We believe that this first step will lay the ground work for an informed discussion about possible changes in the *Code*.

As part of our continuing program of outreach to allied professional organizations, AIC was co-organizer with the Association for Preservation Technology (APT) International of the symposium *Museums in Historic Buildings*, held in conjunction with APT's annual meeting in Montreal. The one-and-one-half-day event drew a very diverse audience of architects, engineers, architectural conservators, collections managers, conservators, museum directors, and others. Following a series of presentations with the various preservation requirements of collections and historic structures, and the problems of accommodating both, the 165 participants adopted a draft statement, "The Preservation of Historic Structures and the Collections Housed in Them." A working group within APT has been formed to continue work begun at the symposium, and it is likely that a second session will be held at the 1991 APT meeting in New Orleans. We are pleased at the strong presence of AIC in a joint project with APT, particularly since the issues addressed at the symposium are faced by many institutions as they develop plans for renovation and expansion. I urge all of our members who are interested in participating in this subject to contact APT for more information.

At the NIC Board meeting in July, plans for the SOS! (Save Outdoor Sculpture) project were presented. The interest generated by this project will be of enormous benefit to the field in general and specifically, to AIC members. We look forward to working closely with NIC on this and other matters.

Plans for an international conference on the preservation of natural history collections, to be held in Madrid in 1992, are advancing under the direction of SPNCH. AIC sits on the Planning Committee and has provided modest support to be used as seed money for publication of the conference proceedings. The Board feels this conference will provide an important interna-

tional forum for the exchange of information in a vital new field and is happy to be able to help.

Finally, the Board has taken several steps to address the continuing need to improve communication with AIC members and the groups which represent them. In Albuquerque, the Board will meet for several hours with the heads of the Specialty/Sub Groups and chairs of committees to discuss matters of mutual concern. We hope that this Advisory Group will serve as a better forum for continuing interchange than the luncheon meetings which it replaces. The Advisory Council, which met for the first time last year, will continue in a slightly changed form serving as a venue for the exchange of information and ideas with external groups.—Paul Himmelstein.

## From the Executive Director

November 9th marks the beginning of my fourth year as your executive director. We have come a long way together, met many challenges, suffered some trials and tribulations, capitalized on opportunities whenever and wherever possible, and made good progress toward achieving our organizational goals. Let's keep moving forward together!!

The federal budget deficit and tumultuous events in the Middle East portend difficult times ahead. Fortunately, the AIC is relatively well poised to meet these challenges but your help and involvement are even more important now. We need your help to identify new members, exhibitors, and advertisers. And, we need to enfranchise more of our members. If every Fellow and PA sponsors just one eligible member in their area of specialty, the number of voting members will double. Associate members and PAs pay the same membership dues. There is no added cost to becoming a PA except for the one time filing fee of \$15. The next deadline for receipt of PA applications in the AIC office is **January 15, 1991**. Call the office today for PA application forms.

The fall issue of the *Journal* is scheduled to be mailed in early November. Barring unforeseen circumstances, you may

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have it in hand soon. By this time, you also should have received the 1990-91 AIC Directory. Please read your listing carefully and let us know if you detect any errors.

Membership renewal notices for 1991 were mailed in late October. Again, we count on your support and urge you to get your renewal in promptly. Second and third notices are expensive to process and late fees can hurt one's personal budget. This mailing also includes the revised referral services questionnaire and a letter from Ginny Naudé, AIC Treasurer, asking your support for FAIC initiatives. If you wish to be listed in the Referral System, please note the changes in the questionnaire, complete the form, and return it with your membership renewal. Your response to Ginny's appeal is also very important to us. Donations to the FAIC Annual Giving Campaign help to support our educational activities and special projects and to operate the Referral Service. Our goal this year is to have EVERY MEMBER donate to the fund—no matter how small the donation.

On the legislative front, the Visual Artists' Rights Act of 1990 still awaits Senate mark-up by the full committee and a floor vote. As for the battle over the NEA, things are looking up. On October 11, the House passed a compromise bill crafted by Pat Williams (D. MT) and Thomas Coleman (R. MO) to reauthorize the NEA for three years. The bill imposes no content restrictions on work that may be funded by the NEA, but provides penalties for artists whose NEA funded works are deemed obscene by a court. It is based on the premise that only the courts, not the NEA, can determine what is obscene. The bill includes a new section on "Arts Education" to encourage quality arts programs in schools at all levels and through other groups concerned with arts in education. The percentage of NEA grant money funneled to state arts agencies is raised from the current level of 20 percent to 27.5 percent. The bill also spells out a series of procedural changes regarding review panels and grant making. At this writing, the Senate has yet to bring the matter up for action on the floor. The margin of victory in the House (349-76) should help propel the reauthorization bill through the Senate without content restrictions.

Plans are well underway for our 19th annual meeting to be held June 3-8, 1991 in Albuquerque, New Mexico. Claire Munzenrider, Museum of International Folk Art, Santa Fe, will chair the Local Arrangements Committee. Tours are being planned to Taos and Santa Fe. Hotel rates are reasonable (\$58-68 singles, \$64-74 doubles). Jane Hutchins and her committee have put together a fine group of speakers for the pre-session workshop on natural disaster mitigation. Sara Wolf Green, Program Chair is organizing the general sessions (see page 1). Members of the Book and Paper and Paintings Specialty Groups are busy preparing the update session. Early indications are that the Albuquerque meeting will be another winner. Mark your calendars now and plan to attend June 3-8, 1991.—Sarah Z. Rosenberg.

### ***Your Dues Make the Continued Operation of AIC Possible!***

*Renewal notices were mailed in late October. Please pay your 1991 membership dues promptly, complete the membership and referral questionnaire, and mail today. A late fee of \$15 will be assessed as of February 1, 1991.*

## **Need for Photos and the Written Word**

In our efforts to broaden AIC outreach, we are collecting copies of photographs (prints or transparencies) which depict conservators at work or dramatic treatment views. The goal is to build AIC resources for showing through photographs, as well as the written word, what conservators do. Please look through your existing photographs and consider sending these as well as new images, as they are made. We hope to use them in AIC materials and in articles in other publications. For example, photographs are being sought for the AIC brochure which is being rewritten and will be reissued. Please send the photographs to the AIC office.

A reminder . . . please send articles about conservation as you see them printed in newspapers and magazines. Conservation articles from the past year were posted in Richmond. I would like to continue to collect articles for posting at the annual meeting so we can see more of what is being published. It will also help to build a resources list for future contacts.

Finally, please contact me if you would like to write about conservation subjects for assorted publications. AIC receives requests from a range of allied organizations. If you do not want to write but know of an interesting subject for an article, please let me know.

My new mailing address is: [REDACTED], N.W., Washington, D.C. 20008; [REDACTED]. Thank you for your help.—Doris A. Hamburg, Director, Public Information Officer.

## **Congratulations to New PAs**

The Membership Committee would like to congratulate the forty new Professional Associate members of AIC. Their names are listed on page 5. Fourteen remaining applications will be reviewed at the next committee meeting on October 12, and it is expected that many of these applications also will be approved.

Acceptance into PA membership sometimes is delayed because applicants do not have three sponsors or because some of the sponsors are not PAs or Fellows. More often, information on the application does not demonstrate clearly that the applicant has had two years of supervised training in conservation or in an appropriate discipline for those who are applying as a conservation scientist or administrator, for example. Future applicants can greatly speed up the review of their application if training is clearly defined in terms of years and months and whether the training was full- or part-time. It is also important that the sponsors, who are the key reviewers in this process, ensure that the application is clear and meets the evaluation criteria before it is sent to the Membership Committee. Although the PA application process has been simplified, the standards for professional membership remain the same. By signing one's name as a sponsor, the reviewer also confirms that the applicant is able to abide by the *Code of Ethics and Standards of Practice*, including appropriate documentation.

Another area about which both sponsors and committee members are concerned is determining an equitable method for evaluating those applicants who are primarily self-taught and have been practicing conservation for a number of years. The Education and Training Committee will be assisting us in this



area as they have by providing guidance for apprenticeship training.

At our meeting in October, committee members will be developing methods of soliciting input from the entire AIC membership concerning the meaning of Fellowship. Most likely, you will receive a questionnaire requesting your opinions. We also are planning a forum for discussing this question at the annual meeting. What should Fellowship in our organization mean?

In conclusion, we need your help in encouraging all of those members who should be PAs to become professional members of AIC. There still are hundreds of qualified conservation professionals in our organization who do not have professional status. Take an active role! Volunteer to sponsor an application for the **January 15** deadline.

### New Fellows

Julie Anne Reilly

J. William Shank

### New Professional Associates

Albertson, Rita

Baird, Genevieve

Baker, Mary

Cox, Ruth Barach

Dalrymple-Hollo, Jane

Driesse, Anne

Filter, Susan

Freeman, Jane Klinger

Gardner, Joan

Gates, Sarah

Gordon, Eric

Hatchfield, Pamela

Hunter, Marion

Hurt, Perry

Jorgensen, Elisabeth

Kaldany, Mary

Kaminitz, Marian

Konefal, Irene

Kuniej, Cynthia

Levitan, Alan

Maish, Jeffrey

McCormack, Halina

McElhone, John

McNally, Rika

Mowery, J. Franklin

Neuman, Ingrid

O'Neill, John

Ozone, Judy

Portue, Thomas

Ransick, Leslie

Riley, Sarah

Saxe, Myrna

Stollman, Sasha

Thomson, Christine

Tomkiewicz, Carolyn

Twomey, James

Von Endt, David

Von Imhoff, Christoph

Wimsatt, Justine

Woodward, Jean

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## FAIC NEWS

### Endowment Deadline

The deadline for receipt of completed applications to all FAIC endowment funds for 1991 grants is **February 1, 1991**. Complete applications (an application without referral information is considered incomplete) should be sent to the FAIC office.

FAIC endowments include: **The George Stout Memorial Fund**, to support lectures and defray the cost of student attendance at professional meetings; the **Small Session Fund**, to support professional sessions such as Refresher Courses; the **Publications Assist Fund**, to provide non-interest bearing loans to defray costs of publications related to conservation; and the **Professional Development Fund**, to defray costs related to seminars, courses or other educational endeavors intended to support the professional development of PAs and Fellows.

### Reviewers Needed

The FAIC will be reviewing endowment award applications in February. Each application is sent to three AIC members for review and comment before presentation to the FAIC Board. We are currently updating our reviewer file. If you would like to be considered to review applications, please send your name and address to the FAIC Acting Executive Director, Sarah Z. Rosenberg. Reviewers may be asked to review up to 12 applications for the various award categories, the number assigned will depend upon how many applications are received. There is a small stipend for services rendered.

### Donations

The FAIC Board and staff thank the following donors for gifts received after the publication of the September *Newsletter*: Schweitzer Japanese Prints, Inc, Virginia Smith, and Terrell Hunt.

### Carolyn Horton Fund Award 1991

Professional book and paper conservators who are members of AIC's Book and Paper Specialty Group may apply for the Carolyn Horton Fund Award 1991. The purpose of the award is to enable conservators to continue their education and training; this could include attendance at professional meetings, seminars, workshops, or any other events that would enhance their knowledge and skills. This award is named in honor of Carolyn Horton who has been a leading conservator in the field for over fifty years and is now retired. Those eligible to apply for the award must submit an application, along with a resumé, before **February 1, 1991**. To obtain an application write to: Carolyn Horton Fund Review Panel; FAIC, 1400 16th Street, N.W., Suite 340, Washington, D.C. 20036. In addition, two letters of reference will be required; these may be from non-AIC members. The amount to be awarded in 1991 will be at least \$500. Applicants will be notified by March 15 and the award will be sent before April 15, 1991.



## Benjamin Bishop Johnson

Ben Johnson, 52, former head of conservation at the Los Angeles County Museum of Art (LACMA), died in Los Angeles on September 3rd of heart failure.

Ben was born in Hopewell, Virginia, and graduated from the College of William and Mary with a B.A. in mathematics in 1960. He received an M.A. in art history from New York University in 1963, and a Certificate in Art Conservation from the newly-established Conservation Center at N.Y.U. as the first graduate of the program in 1964. Following studies at the Uffizi Gallery in Florence, and the Institute Royal de Patrimoine Artistique in Brussels, he began his professional career in Washington, D.C. in 1965 as conservator of American paintings at the Freer Gallery of Art, and as a private conservator caring for paintings at Dumbarton Oaks and several museums of the Smithsonian Institution, including the National Portrait Gallery.

In 1967 Ben moved to Los Angeles where he established the Los Angeles County Museum of Art Conservation Center. Under his direction, the laboratory became one of the leading conservation laboratories and the first one on the West Coast. His frequent interactions with museum trustees, directors, curators, and collectors contributed greatly to the recognition of the field of conservation and its significance in the operation of the museum.

His interests covered works of art of all periods. He lectured widely, gave formal courses in art history and conservation at UCLA and USC, and published various important technical studies and review articles. He trained many conservators through an active internship and fellowship program at LACMA and later in private practice.

After Ben retired in 1979 for health reasons, he maintained his interest in conservation and art collections. Initially he provided conservation services for paintings but later, through his business Artcare Inc., he increased his activities as a consultant to private collectors for paintings and pre-Columbian art. He recently co-wrote and produced the film, *Divine Mind*, about Leonardo da Vinci for the Program for Art on Film sponsored by the J. Paul Getty Museum and the Metropolitan Museum of Art.

Ben Johnson was a fellow of both AIC and IIC. He served on the AIC Board of Directors from 1977 to 1980 and was FAIC executive director from 1979 to 1981. Under his direction, the George Stout Memorial Fund was established.

Ben's courage, dignity and love of life throughout his long illness were a great inspiration to those who knew him. He maintained to the last moment his complete involvement with and dedication to conservation, art and art history.

Ben is survived by his wife Christine, a son Mark, a daughter Elena, and his parents, C.E. and Mary Lee Johnson of Hopewell, Virginia. The family has requested that any memorial contributions be made to the Diabetes Association, 3460 Wilshire Blvd., Suite 900, Los Angeles, CA 90010.—LACMA Conservation Center.

**Martha Goodway**, metallurgist of the Smithsonian Institution's Conservation Analytical Laboratory, was elected president of the Historical Metallurgy Society at its annual general meeting at the Science Museum in London on May 5, 1990.

**Sarah Lowengard**, an independent textile conservator in New York City, has joined Testfabrics, Inc. as a museum-related services consultant. She may be reached at: Testfabrics, [REDACTED]; or at her New York City number, [REDACTED].

**Alice Boccia Paterakis** was awarded a second Samuel H. Kress Fellowship for Advanced Training in Conservation for the 1989-90 academic year to complete her MAC degree at Queen's University, Kingston, Ontario, Canada.

**Christie Peterson**, formerly head of objects restoration at Bradywicks, has entered into private practice under the firm name of Mei Ping Art Restoration in Santa Barbara, CA; [REDACTED].

**Jan Sabota** has been appointed founding director of The Bridwell Book Conservation Laboratory at Southern Methodist University in Dallas, Texas. Mr. Sabota comes to Southern Methodist from Geneva, Ohio where he has been practicing fine bookbinding in the private sector for the past five years as owner of the Saturdays' Book Arts Gallery.

**Linda V. Ellsworth** has been appointed executive director of the Conservation Center for Art and Historic Artifacts (CCAHA) in Philadelphia, PA. She is currently the director of the Mid-Atlantic Regional Office of the National Trust for Historic Preservation.

**Ellsworth H. Brown**, president and director of the Chicago Historical Society, was installed as president of the American Association of Museums (AAM) at its 85th annual meeting in Chicago in May. He succeeds **Joel N. Bloom**, president of the Franklin Institute Science Museum in Philadelphia.

**Julie Goldman**, conservator in private practice and contract worker at the Western Regional Paper Conservation Laboratory in San Francisco, CA, will be studying the conservation of 19th-century ukiyo-e Japanese prints in the studio of Ms. Mari Yamaryo in Tokyo, Japan for three months. She is a Kress grant recipient.

**Susan Sayre Batton** has left her position as head of treatments, Princeton University Library to work on a special project at the Los Angeles County Museum of Art. The project focuses on Tibetan thangkas and is coordinated by the paper conservation department.

**Yoshiyuki Nishio** has assumed a new position in the Department of Asiatic Conservation at the Museum of Fine Arts, Boston, MA.

NEDCC is happy to announce the following additions to its staff: **Walter Newman** has returned to NEDCC as senior conservator, and **Deb Wender** is back as the new assistant conservator in the bindery. Advanced interns, funded by the Mellon, Getty and Kress Foundations and the NEA, are: **Julie Fitzgerald**, **Todd Pattison**, and **Stephanie Watkins**. Two third-year interns will spend 1990-91 at NEDCC: **Emily Klayman** from Buffalo State College and **Richard Horton** from Columbia University.



## 1990-91 Directory Corrections

Julia Stevenson: correct phone number: [REDACTED]  
 BookMakers: correct phone number: [REDACTED]  
 (see ad on page 217)  
 Nicholas Veloz: is incorrectly listed as a Professional Associate. He is a Fellow.

The following students are interning with Dianne van der Reyden at the CAL Paper Conservation Laboratory this fall: **Christa Hofman**—a CAL advanced intern from a conservation program in Vienna; **Olga Souza**—a third year student from Columbia University; and **Danielle A. Nguyen**—a recent graduate of Cornell University and recipient of a Smithsonian Minority Student Academic Internship. **Laurence Ullman-Glass**, from the Art Conservation Program at SUNY Buffalo, is interning with **Roland Cunningham** and **Jia-sun Tsang** in paintings conservation.

**Nancy McRaney** is interning with **Mary Ballard** in textiles conservation, and will later work with **Roland Cunningham** in paintings conservation. Swiss paintings conservator **Martine Barras** is a volunteer in the paintings conservation laboratory, and **Leonard Hardis** is in the Furniture Conservation Laboratory.

The Furniture Conservation Training Program (FCTP) of the Conservation Analytical Laboratory graduated its first class on August 31, 1990. The commencement address was delivered by **Paul N. Perrot**. The following students were awarded a master's degree in furniture conservation from Antioch University in conjunction with the FCTP curriculum: **David L. Bayne**, **Joseph J. Godla, Jr.**, **F. Carey Howlett**, and **Michael Sandor Podmaniczky**. FCTP certificates were awarded to **Steven Johnstone-Mosher** and **Mark D. Minor**, and to those students listed above.

The University of Delaware/Winterthur Museum Art Conservation Program announces that the following students have been accepted for 1990-91 academic year: **Stefan Dedecek**, **Deborah Duerbeck**, **Kathy Gillis**, **Jo Anne Hill**, **Barbara Johnson**, **Alison Luxner**, **Marianne Martin**, **Patricia O'Regan**, **Michael Peyton**, and **Lydia Vagts**. The program's third year students, their internship sites and majors are: **Lisa Bruno**—Cleveland Museum of Art, objects; **Susan Buck**—SPNEA Conservation Center, furniture; **Mark Fenn**—Wyndam House, Salisbury England, objects; **Michele Hamill**—Library of Congress, paper; **Barbara Lemmen**—National Archives of Canada, photo; **Laura Mau**—Fogg Art Museum, Harvard University, objects; **Nancy Pollak**—Pennsylvania Academy of Fine Arts, paintings; **David Rasch**—Field Museum of Natural History, natural history; **Nancy Reinhold**—Art Institute of Chicago and Chicago Historical Society, photo; **Ronna Rivers**—Williamstown Regional Conservation Lab, paper. The program is pleased to congratulate the following 1990 graduates: **Catherine Anderson**, **Julie Baker**, **Laurie German**, **Hope Gumprecht**, **Susan Heald**, **Shelley Svoboda**, **Camilla Van Vooren**, **Thomas Wollbrinck**, and **Helen Young**.

The Conservation Center of the Institute of Fine Arts, New York University is pleased to announce that the following students have been accepted for the 1990-91 year: **Samantha**

**Alderson**, **Monica DiLisio**, **Heather Galloway**, **Elizabeth Hendrix**, **Nancy Fryer Markus**, and **Jilleen Nadolny**. In addition, **Chandana Sikund** from India has been accepted for one year as a special student. Two advanced students will be interning as follows: **Ellen Pratt**—Paintings Conservation, Museum of Modern Art, New York; **Jennifer Sherman**—Paintings Conservation, Fine Arts Museums of San Francisco, California.

The Buffalo State College Art Conservation Department announces its 20th incoming class: **Lorraine Brevig**, **Jan Burandt**, **Irena Calinescu**, **Rachel Cleveland**, **Anne Downey**, **Donna Farrell**, **Lisa Kronthal**, **Tracey Shields**, **John Vitagliano**, and **Rhonda Wozniak**. They join the present second year students: **Christopher Augerson**, **Scott Carroll**, **Suzanne Gramly**, **Kathryn Hebb**, **Abby Hykin**, **Robert Proctor**, **Moyna Stanton**, **Bruce Suffield**, **Jill Whitten**, and **Barbara Wojcik**. The department's third year students, their internships and majors are: **Theresa Andrews**—Palace of the Legion of Honor, Fine Arts Museums of San Francisco, paper; **Richard Barden**—The Walters Art Gallery, objects; **Nancy Buschini**—Center for Conservation and Technical Studies, Harvard University, objects; **Rebecca Johnston**—Provincial Archives of British Columbia, paper; **Emily Klayman**—Northeast Document Conservation Center, paper; **Meredith Montague**—Los Angeles County Museum of Art, textiles; **Laurence Glass**—Conservation Analytical Lab, Smithsonian Institution, paintings; **Gwen Spicer**—New York State Bureau of Historic Sites, Peebles Island, textiles; and **Frederick Wallace**—Balboa Art Conservation Center, paintings. The Department is pleased to congratulate the following 1990 graduates: **Cecile Davis Mear**, **Mary Fahey**, **Scott Merritt**, **Paul Messier**, **Linda Nieuwenhuizen**, **John Steele**, **Katharine Untch**, **Robert Wald**, **Stephanie B. Watkins**, and **Marlene Worhach**.

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## Textiles



Please keep thinking about papers you would like to present in Albuquerque. The response to the call for papers was excellent. To accommodate those of us who were having a busy autumn, we accepted abstracts until November 1.

TSG members should soon be receiving a mailing that will bring you up-to-date on our meeting last year, as well as on some topics that we would like to discuss and possibly vote on this year. Any comments will be welcome—send them to me or another officer.—Deborah Bede, Chair.

## Book and Paper



**Report of the Chair:** The summer lull is over and once again activities for your Board and committees are picking up. A majority of the Board and the update coordinators met in Boston at the end of October, at little expense to the BPG membership due to coinciding travel plans, to work on our obligation for the 1991

meeting in Albuquerque. Many thanks go to Sue Murphy and Carol Turchan who are not only responsible for the BPG program, but the update as well, and I encourage all the membership to help in these efforts. A very special thanks to the update coordinators, whose names were listed in the September *Newsletter*, and who have agreed to take this extra responsibility into their already busy schedules.

Sylvia Rodgers-Albro, Secretary/Treasurer, did a wonderful job of transcribing the business meeting agenda from the BPG meeting in Richmond and getting the mailing off to you in a very timely fashion. This is the first time that you have had the opportunity to review the minutes of the previous meeting before a year has gone by. I hope that you will take the time to read the minutes and Eric Hanson's enclosure and respond accordingly.—Victoria Blyth-Hill, Chair.

**Paper Conservation Catalogue:** The seventh edition of the *Paper Conservation Catalogue*, "Support Problems" and "Spot Tests," was published in the second week of October and you should be receiving it shortly. A third topic in this edition, "Washing," will be published separately in the beginning of December. Work on the new three-year NEH grant began in October. The editorial board extends its thanks to all those who worked so hard on this year's edition.—Kate Maynor, Head of PCC Project.

**Report of the Program Chair:** Albuquerque: The response to the call for papers has been somewhat slow this year. Assistant Program Chair, Carol Turchan, and I will be meeting soon to come up with some fresh additions to the program for Albuquerque. Some thought has been given to special sessions on topics which were expressed as of interest in the survey a few years ago, such as exhibition of book and archival materials, packaging materials used in transit, reports on international meetings, etc. This may be our opportunity to be creative! If you have any suggestions, please call one of us so we can brainstorm together. Your ideas are always appreciated. Decisions on papers and topics will be made by the end of December and the final program should be available by the end of February.

**Update:** Plans for the update are going along splendidly. We are still in the formative stages, so please keep your ideas coming. Some of you have been particularly helpful and we are very grateful.—Sue Murphy, Program Chair.

## Wooden Artifacts



**Call for Papers:** November 26 will have to be the final deadline for submission of abstracts for our specialty meeting. By the end of that week, I'll have to submit the official list of presenters to the AIC office. In response to a general expression of interest there will be a segment of the meeting devoted to a "Shop Tips" program. Both what works well and what should be avoided will be helpful to others. Don't be shy. This has worked well in the past and each presentation need not be longer than five or ten minutes.

As usual, all topics concerning wooden artifacts are appropriate for the meeting. I'd like to suggest that it could be very timely to present topics that raise questions concerning how actual treatments do or do not reflect the current *Code of Ethics and Standards of Practice*. We'll be considering what we as a specialty want to present to the Board as a statement of what we consider to be our standards at this meeting and could use more food for thought.—Steve Pine, Chair.



CONSERVATORS IN  
PRIVATE PRACTICE

**Nominating Committee:** The CIPP Nominating Committee is now entertaining nominations for the offices of chair, treasurer, and one director. Members who would like to suggest nominees or who are themselves willing to fill any of these essential posts are urged to contact: Carol Aiken, Chair, [redacted]; Holly Maxson [redacted]; or Karen Yager [redacted] by December 8. The completed slate of officers is scheduled to be submitted to the Board for review on January 1, 1990.

**Albuquerque 1991:** Scott Haskins is currently working on the program for the CIPP annual meeting. An afternoon-long session is planned for the first day of the AIC meeting which will cover starting a private art conservation business and estimating the cost of projects. If you are interested in participating in the planning of this session or if you have suggestions, please contact: Scott Haskins, [redacted].

**CIPP Handbook:** At the July meeting of the CIPP executive board the possibility of preparing a *Handbook* similar to that of the Book and Paper Specialty Group was discussed. The proposed *Handbook* would be an on-going project resulting in a loose-leaf notebook that would include information on contracts, documentation, working with dealers, and other subjects of interest to the membership. The Board is soliciting responses and suggestions from the members on this important issue. Contact: Scott Haskins, [redacted].

**New Newsletter:** The McKay Lodge Fine Arts Conservation Laboratory of Oberlin, OH, recently published the premiere issue of *The McKay Lodge Conservation Report*. Future issues of the newsletter, edited by conservators Gina McKay and Robert Lodge, will contain technical information, treatment presentations, and historical research as well as information on the activities of the laboratory. The publication is available free to interested art professionals in the laboratory's service area and may be obtained by writing to the laboratory at: 10915 Pyle-South Amherst Road, Oberlin, OH 44074.

News and information for the CIPP column should be directed to: Cleo Mullins, Richmond Conservation Studio, [redacted], Richmond, VA 23220; [redacted].—Cleo Mullins.





## Photographic Materials

### 1991 PMG Winter Meeting:

The PMG will hold its winter meeting in Ottawa, Canada, February 22-23. A pre-meeting workshop will be held on February 21st on the "Production and Use of Historical Printing Materials" and will include hands-on experience with salted paper prints, cyanotypes, albumen prints and platinum prints. If time permits, several other processes will be demonstrated. The workshop enrollment is limited to fifteen PMG members on a first-come-first-served basis. Those interested in participating are requested to respond in writing with a brief description of why you feel this workshop will be of value to you. The registration fee will be \$40.00 U.S. Please send letters of request to: Greg Hill, Conservation Treatment Division, National Archives of Canada, Room B145, 395 Wellington Street, Ottawa, Ontario, Canada K1A-0N3. Also offered on the afternoon of February 21st is a tour of the Canadian Conservation Institute. Those interested in the tour should respond by January 31st to the above address or by phone, [redacted].

The PMG meeting will officially begin on Friday morning at the National Gallery of Canada and will continue through Saturday evening. A reception will be held on Thursday evening at the National Gallery of Canada and will include a tour of the conservation laboratory and an introduction to the Gallery's photograph collection by Chief Photograph Curator, Jim Borcoman. The National Archives will host a reception on Friday evening and will include a tour of the conservation facilities.

**Notice to Speakers:** Speakers who wish to give presentations in 3-D should contact Connie McCabe for technical details regarding mounting stereo slides. Student speakers who are applying for stipends should contact committee members David Horvath, Robin Siegel or Doug Nishimura. Conservation tipsters should contact Valerie Baas.

**Business Meeting:** The agenda for the PMG business meeting is already taking shape. Among the issues to discuss (believe it or not), the site for the 1993 PMG winter meeting! Please begin to think about suggestions for locations. PMG members who wish to have other items placed on the agenda should contact Connie McCabe.

**PMG Mailing:** PMG members should expect to receive a packet in the mail by mid-December. Among other things, the packet will include winter meeting and hotel registration materials, and the PMG ballot for new officers. If you wish to have any other materials included in the mailing, please contact Connie McCabe by November 15th.

**Photograph Conservation Conferences Planned for 1991 and 1992:** Two conferences are planned during the next two years that will involve the conservation of photographs. The International ARSAG Meeting, "Conference of Conservation of Photographs, Drawings, Manuscripts and Printed Papers," will be held in Paris, September 30-October 3, 1991. Organizers of the ARSAG symposium are anxious for participation from those active in the photograph conservation community; contact: ARSAG, 36, Rue Geoffroy Saint Hilaire, 75005 Paris, France.

Ian and Angela Moor are planning to host a five-day conference tentatively entitled, "The Imperfect Image . . . Photographs: Their Past, Present and Future" to be held April 6-10, 1992, in the English Lake District of Britain. The Moors hope to bring together persons involved in photograph conservation from throughout the world to exchange information regarding photographic history and developments and research into photograph preservation and conservation. More information is forthcoming.—Constance McCabe, Chair.



## Objects

The Objects group program for Albuquerque is shaping up into two formats: a forum discussion session and an informal small group session. Each subject in the forum will be introduced by two speakers and then opened for discussion. This session will focus on three areas: 1) exhibition and storage materials/short term experimental design for testing materials; 2) HVAC and indoor air pollution; and 3) environmental monitoring equipment.

The small group discussion session will include concurrent informal presentations of problems and/or solutions in the areas of decorative arts and sculpture (these two areas may be broken down into specific materials such as glass and ceramics, stone, metals and organic materials depending on interest). Other groups will include outdoor sculpture, 20th-century materials and functional/historical objects, and possibly health and safety issues and conservation administration. Presenters in the small groups are encouraged to bring photographs for poster-like presentation or slides. The small group session will be followed by a summary of the subjects covered by each group and time for questions. Depending on response, formal papers may still be given.

Because of the unusual nature of the program this year, abstracts will be plentiful, less formal, and shorter in length than usual. Please send an abstract today if you would like to present in either the small groups or the forum discussion. This format is intended to encourage a wider range of participation than the presentation of traditional papers allows. We hope to have plenty of time for everyone who wishes to present their current interests in the small groups. If you know you will be at the Albuquerque meeting, please let me know which small group you might be interested in attending.

The success of this program depends upon your active participation; please contribute to your specialty group! The deadline is December 1 for submission of abstracts (brief abstracts for discussion groups and 250-word abstracts for formal papers).—Pam Hatchfield, Program Chair, AIC Objects Specialty Group, Museum of Fine Arts, Research Laboratory, 465 Huntington Avenue, Boston, MA 02115; (617)267-9300; Fax (617)267-0280.

## Architecture

Plans for Albuquerque: The program committee is reviewing the abstracts submitted for the October 1, 1990 deadline and is developing an interesting program of sessions and activities. There will be four sessions in Albuquerque: one session of papers concerning adobe and its conservation; a session of general papers on current issues, projects or research; a session where students may present papers on architectural conservation topics; and a panel discussion on documentation that will focus on some of the issues raised by the standards committee.

In addition to presenting a number of papers on adobe, the ASG is investigating other opportunities offered by our visit to Albuquerque, located east of the Zuni Mountains and the continental divide. The ASG tour held before the Richmond meeting was a great success; with similar planning and continued support of the enthusiastic ASG membership, a field trip to visit the pueblos and indigenous architecture of scenic northern New Mexico just might be possible.

At the ASG business meeting we will be voting to amend the Rules of Order, adopted June 4, 1989. The proposed changes provide for the formation and function of committees, and activity not addressed by the original document. A copy of the current Rules of Order, with these proposed additions, was distributed to the members at the business meeting in Richmond. Please contact either Tom Taylor, ASG Chair, or Bruce Mason, ASG Secretary/Treasurer, if you have any questions or need a copy.



**Committee Activities:** The Architecture Specialty Group has formed a standards committee to begin the process of codifying the practice of architectural conservation. Its first task will be to propose what constitutes appropriate documentation for the great range of activities and treatments inherent in architectural projects in which the conservator may be a practitioner, consultant or supervisor. A draft will be presented to the ASG membership for review. Standards adopted by the ASG will be incorporated in the *AIC Standards of Practice* currently under revision. The committee members, each serving a one-year term are: Thomas H. Taylor, Jr., Ph.D. (chair); Ann Beha, AIA; Raymond Pepi, Architectural Conservation; Myrna Saxe, Conservator; Shelly Sass, Architectural Conservator. The publications coordinator, Caroline Blydenburgh, is compiling the papers presented in Cincinnati and Richmond for a *Postprints* of our first two meetings. If you presented a paper at an ASG session, please assist Caroline in this onerous task so that your valuable insights may reach a larger audience.—Bruce Mason, Secretary/Treasurer.

## Paintings



Planning continues for next year's meeting in Albuquerque. A handful of abstracts have found their way to my desk, and hopefully more are on the way. I am pleased to announce that there seems to be considerable interest in the concept of joint sessions with other specialty groups, and I

am optimistic that an informative and thought provoking session will result from our collaboration with the Textile group.

Barbara Heller has agreed to serve as coordinator for the Paintings update session. As you may recall, this session will be shared with the Book and Paper group and will be a part of the general session presentations.

Committee news is quite brief in that absolutely no one has contacted Sarah Fisher regarding possible refresher course topics. There appeared to be widespread interest at the Richmond meeting in reviving and expanding the scope of these courses, and several ideas were suggested. Unless the membership responds, this will be a missed opportunity. A call or letter will not automatically commit you to develop or host the course, but would merely be an indication of your interest in a given topic and in possibly attending a course if one were scheduled. Your suggestions for new topics are also welcomed.

The *Catalog* Committee is starting off slowly but gaining momentum and is hoping to have a draft outline of the table of contents to present in Albuquerque. One suggestion was to include reviews, descriptions, courses, notes, etc. from future refresher courses in the *Catalog*. Work on the *Postprints* from the Richmond meeting is ahead of last year's pace, so you actually may be receiving these before the New Year.

One last note. I received a call from the publisher of *Picture Framing Magazine*, and there might be some interest in starting a "technical answers" column in this widely distributed trade magazine. He initially wanted a conservator to write the definitive article on what framers should and should not attempt to do in the realm of conservation, but after some discussion he felt that this approach might be more useful in the long run and be viewed as less condescending or threatening. This would seem to be a good opportunity for a conservator (or group of conservators) to provide sound recommendations to specific questions. If anyone is interested, please contact: Mr. Bruce Gherman [REDACTED]

Call with your comments and suggestions.—Jay Krueger, Chair.

## 1991 FAIC Endowment Deadline

Applications for 1991 FAIC endowment funds must be postmarked by February 1, 1991.  
See page 5 for more information.

## 1991 Membership Deadlines

The deadlines for submitting Professional Associate and Fellow applications are **January 15, and July 15, 1991.**

Contact the AIC office for more information.

## Missing an Issue?

Most back issues of the *Journal* and *Preprints* are still available for purchase and are **10-20% off** the regular price until December 31, 1990.

Please see page 21 of the September *Newsletter* or contact the AIC office for information on availability and ordering.

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## Funding Deadlines

■ **NHPRC.** The National Historical Publications and Records Commission's (NHPRC) Records Program has announced its grant application deadlines for Fiscal Year 1991. Specific types of proposals are considered against each deadline. The deadlines are **February 1, 1991**, and **June 1, 1991**. The NHPRC, a statutory body affiliated with the National Archives and Records Administration, is at the center of a growing national effort to guarantee that documentary records are not lost to the ravages of time and neglect and to ensure that these records are available for all to use. For more information, program guidelines or to discuss possible proposal ideas, contact: the Records Program, NHPRC (NPR), National Archives Building, Washington, D.C. 20408; (202)501-5610.

■ **MAP II.** Non-competitive grants from the Institute of Museum Services are available to participate in the AAM's Museum Assessment Programs. The Collections Management Assessment (MAP II) provides valuable assistance in the development or re-evaluation of collections policies, procedures and documentation. MAP II results in better long-range planning for collections management, a clearer understanding of collections priorities and stronger policies and procedures. The next deadline is **January 26, 1991**. Contact: Museum Assessment Programs, American Association of Museums, 1225 Eye Street, NW, Washington, D.C. 20005; (202)289-1818.

## Photo Preservation Lab Funded

The Northeast Document Conservation Center (NEDCC) has announced that it has received a grant of \$136,000 from the National Endowment for the Humanities to equip a state-of-the-art photographic preservation laboratory in its new headquarters at Brickstone Square in Andover, Massachusetts. The lab will expand NEDCC's capacity to copy unstable photographic negatives onto safety film. NEDCC invites institutions with photographic holdings to obtain estimates for collections in need of reformatting. The NEDCC is a non-profit regional conservation center specializing in the preservation of library and archival collections as well as art on paper. For more information contact: Mary Elizabeth Ruwell, NEDCC, 200 Brickstone Square, Andover, MA 01810; (508)470-1010.

## Collections Care Regulation Issued

On September 12, 1990 the National Park Service issued a new regulation entitled "Curation of Federally-Owned and Administered Archeological Collections." The final regulation, which became effective on October 12, 1990 appears in the Code of Federal Regulations as Part 79 of Title 36. The new regulation will foster improvements in the way Federal agencies care for collections of prehistoric and historic archeological remains and associated records that are excavated or removed in conjunction with their projects and programs. Those collections often are the only remaining evidence of places and events significant to our nation's prehistory and history because the actual archeological or historic site has been destroyed. Copies of the final regulation and two proposed amendments are available at no charge from: the Departmental Consulting Archeologist, National Park Service, Department of the Interior, P.O. Box 37127, Washington, D.C. 20013-7127. For further information, contact: Francis P. McManamon, [REDACTED].

## Information Wanted

■ **Stolen Painting.** Information wanted on oil painting by Morizot, *Road through the Woods*, stolen from home in Bethesda, Maryland on January 28, 1990. Barbizon style. Approximately 50 x 70 cm. Three tears in canvas, patched from back. Depicts a road bearing slightly to the right in the center foreground with a large tree and smaller ones behind it at left and smaller trees at right, with a field in the right background. Please contact: Howard Hallman, [REDACTED], Bethesda, MD 20817; [REDACTED].

■ **Training Directory.** The Smithsonian Office of Museum Programs is preparing a directory of mid-career training programs for museum workers. The directory is directed at non-degree granting programs which offer training for people already employed in museums. A survey of national, regional, and state organizations is currently underway. Many organizations are being contacted by letter for programing information. If you offer training programs and would like to be included in the survey please contact: Bruce C. Craig, Office of Museum Programs, Arts and Industries Building, Room 2235, Smithsonian Institution, Washington, D.C. 20560; (202)357-3101.

■ Don Guyot, of Colophon Book Arts Supply, is now inviting those interested in sponsoring his workshop in paper marbling and/or suminagashi during 1991 to contact him at: [REDACTED], NE, Olympia, WA 98506; [REDACTED].

## Intern Programming

■ **Coordinated Scheduling.** Three members of the Association of Graduate Training Programs in Conservation—Buffalo State College, University of Delaware/Winterthur, and New York University/Institute of Fine Arts—have agreed to cooperate in the scheduling of third and fourth year (pre-degree) internships for their students. It is hoped that the following coordinated schedule will help both the programs and internship hosts simplify the selection process: September–November: initial inquiries to potential internship sites; October–December: appointments for interviews scheduled; December 25–February 15: students interviewed by sites; March 1–April 1: notification of decisions. The programs are happy to cooperate with other timetables potential hosts may already have in place. The internship candidates and their programs should be advised of the interview and decision schedule at the time of the initial contact.

■ **Summer Employment.** Graduate students of the Art Conservation Department at Buffalo State College are available for conservation-related summer employment. Institutions or individuals with employment opportunities may write to the Department giving an accurate description of the proposed summer project, salary and benefits, and the application deadline. All position offerings will be posted and interested students will contact the sites directly. Department faculty will be happy to speak with potential employers regarding the positions and the availability of students. Contact: Summer Work Arrangements Program Coordinator, Art Conservation Department, Rockwell Hall 230, Buffalo State College, 1300 Elmwood Avenue, Buffalo, NY 14222; (716)878-5025.

## Call for Gettens Award Nominations

The Board is accepting nominations for 1991 Rutherford John Gettens Awards. Please send the names of qualified candidates, with a one-page rationale describing reasons for recommendations, to the AIC Board by November 15, 1990.



# CONFERENCES COURSES & SEMINARS

## Call for Papers

July 19-21, 1991. West Lafayette, IN. **Ninth Annual Conference on Textiles.** Sponsored by the Charles Babbage Research Centre, University of Manitoba, Winnipeg, Canada, and *Ars Textrina* a refereed professional journal; will be co-hosted by the Department of Consumer Sciences and Retailing, and Creative Arts at Purdue University. Scholars in textile history, theory, practice and development are encouraged to submit previously unpublished original research papers for presentation at the conference. Possible topics include history of textile technical or aesthetic design, trade patterns, or economics; textile conservation and/or restoration; innovative manipulation of fabric structures; aesthetic concepts in fabric structures. Papers will be refereed for presentation at the conference as well as publication in *Ars Textrina*. At least one author of the paper must attend the conference and present the paper. The deadline for receipt of typewritten abstracts, maximum of two pages, is April 1, 1991. Contact: Dr. Cheryl Nelson, Department of Consumer Sciences and Retailing, 313 Matthews Hall, Purdue University, West Lafayette, IN 47907; (317) 494-8316.

September 16-20, 1991. Ottawa, Ontario, Canada. **Saving the Twentieth Century: The Degradation and Conservation of Modern Materials: Symposium 91.** Call for papers. Will be hosted by the Canadian Conservation Institute. The conference theme will be the conservation of objects made from modern materials. The focus will be synthetic and modified natural polymers, metals and composites as they relate to museum collections. Contact: Cliff McCawley or David Grattan, Symposium 91, Canadian Conservation Institute, Department of Communications, 1030 Innes Road, Ottawa, Ontario, Canada K1A 0C8; (613)998-3721.

September 30-October 3, 1991. Paris, France. **Conference on Conservation of Photographs, Drawings, Manuscripts and Printed Papers.** Symposium aims to present scientific testing and analysing, methods to store, to consult, conservation treatments of drawings, manuscripts, printed papers, photographs and mass treatments. Primarily intended as an interdisciplinary forum for exchange between scientists, curators, conservators, the corporate sector and private individuals. Languages will be English and French; simultaneous translation provided. Contact: ARSAG, 36, rue Geoffroy Saint Hilaire, 75005 Paris, France; 33-1-45-87-06-12. Fax: 33-1-47-07-62-95.

April 1-4, 1992. Manchester. **Institute of Paper Conservation Third Conference.** Major themes will include albums and sketchbooks, sizing and resizing, 19th-century works of art, studies in book conservation and scientific papers. Conference will be held at the Univer-

sity of Manchester Institute of Science and Technology; accommodations will be provided on campus. Those wishing to speak at the conference should write for guidelines before submitting papers. Contributions from professionals in related disciplines will be welcome. Contact: the Conference Secretariat, Millstream Europe Ltd. South Harting, Petersfield, Hampshire, GU31 5LF, England; 44-730-825711; Fax: 44-730-825763.

## Conferences

February 21-23, 1991. Washington, D.C. **College Art Association Annual Conference.** Will include the Studio Art Session, "Conservation and Artistic Intent" chaired by Susan Bandes, Director of the Kresge Art Museum, and co-sponsored by the National Institute for Conservation. Contact: College Art Association, 275 7th Avenue, New York, NY 10001; (212)691-1057.

May 6-11, 1991. Ottawa, Ontario, Canada. **The 6th Annual Meeting of the Society for the Preservation of Natural History Collections.** Will be hosted by the Canadian Museum of Nature. The program will include: council and committee meetings, technical sessions and tours, a three-day conference, and a two-day training workshop, "Practical Approaches to Preventive Conservation for Natural History Collections" given by the Canadian Conservation Institute. Contact: G. R. Fitzgerald, Canadian Museum of Nature, Earth Sciences (Paleobiology), P.O. Box 3443, Station D, Ottawa, Ontario, K1P 6P4, Canada.

## General

March 17-19, 1991. Los Angeles, CA. **Project Success Through Problem Solving: A workshop for mid-career professionals with responsibility for museum collections.** The workshop is designed specifically to clarify management problems associated with museum collections. It teaches powerful concepts and practical tools to: solve tough organization problems, improve implementation, manage complex change, and increase team effectiveness. Send letter of application documenting support from museum administration, resumé, and description of current duties to: Meeting and Continuing Education Department, American Association of Museums, 1225 Eye Street, NW, Washington, D.C. 20005;

(202)289-1818. Applications must be received by January 18, 1991.

May 6-7, 1991. Marina del Rey, CA. **Preventive Conservation: Museum Collections and Their Environment.** Two-week course designed to provide mid- to senior-level conservators with current technical information on control of the museum environment. In addition to dealing with technical environmental issues, will focus on implementing preventive conservation policies and practices within the museum organization itself. Topics will include: the building envelope, heating, ventilating, and air conditioning systems; planning, design, construction, and renovation of museum buildings; deterioration of materials, monitoring and modifying the museum environment; pest management; and managing change within the museum. Application deadline: December 31, 1990. Contact: The Training Program, The Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, CA 90292; (213)822-2299. Fax: (213)821-9409.

October 6-18, 1991. Kingston, Ontario, Canada. **Preventive Conservation for Geological Collections.** The Art Conservation Department at Queen's University in Kingston, Ontario, in conjunction with the Canadian Museum of Nature, is planning a two week course on the preventive conservation of geological collections. Designed for conservators, curators and collection managers who have or share responsibility for the maintenance of mineralogical, paleontological or petrological collections. Participants will learn how to assess and mitigate the risks to a collection from each of the agents of deterioration. Topics include: collecting, examination and documentation, storage hardware and materials, climate control and environmental monitoring, exhibitions, packing for transportation, and the care of labels, archives and other ancillary materials. The format will include lectures, discussions, exercises and workshops. Accommodations will be available on campus. Enrollment will be limited. Contact: Director, Art Conservation Department, Queen's University, Kingston, Ontario K7L 3N5, Canada.

## Textiles

February 26, 1991. Williamsburg, VA. **Conference on the Colorfastness of Materials Exposed to Natural or to Manufactured Sources of Light.** Co-sponsored by the American Association of Textile Chemists and

Mark Your Calendars Now!

Plan to attend  
the AIC 19th Annual Meeting  
June 3-8, 1991

Albuquerque, New Mexico





Colorists and the Inter-Society Color Council.  
Contact: Jacqui Welker, PPG Industries, 3800  
West 143rd Street, Cleveland, OH 44111.

## Book and Paper

September 1990-May 1991. New York, NY. **Dieu Donn  Papermill Lecture Series: Handmade Paper as an Artists' Material—History and Technology of Handmade and Artists' Papers.** Lectures focusing on handmade paper as an artists'/conservators' material. Lectures will be held in various locations in NYC every second Wednesday of each month. For full schedule contact: Dieu Donn  Papermill, Inc., 3 Crosby Street, New York, NY 10013; (212)226-0573.

November 28-30, 1990. Washington, D.C. **Drying and Flattening of Paper: Science and Techniques (#C013).** Conservation Analytical Laboratory Conservation Training Program Course. Contact: The Training Secretary, CAL/MS, Smithsonian Institution, Washington, D.C. 20560; (301)238-3700.

## Wooden Artifacts

December 3-6, 1990. Washington, D.C. **Structural Conservation of Furniture (#C-101).** Course will survey traditional and contemporary construction techniques including joinery, carving, turning, etc., and structural deterioration and conservation treatments, e.g. stabilizing and replacing damaged structures, and fabricating new components. Conservation or cabinetmaking experience recommended.\*

February 18-22, 1991. Washington, D.C. **Coatings for Furniture Conservation. Coatings I (#C102).**\*

April 29-May 2, 1991. Washington, D.C. **Coatings II (#C103).**\*

July 29-August 2, 1991. Washington, D.C. **Coatings III (#C104).**\*

November 4-7, 1991. Washington, D.C. **Conservation of Gilt Wood (#C201).**\*

\*Lecture portions of classes offered for the Furniture Conservation Training Program at the Smithsonian Institution's Conservation Analytical Lab; attendance is limited. Contact: the Training Secretary, CAL/MS, Smithsonian Institution, Washington, D.C. 20560; (301)238-3700.

## Architecture

November 17-19, 1990. New York, NY. **The Future of Jewish Monuments.** An international conference on the preservation of historic Jewish sites and structures will provide the setting for historians, architects, preservationists, and members of the larger Jewish community to address the issues of preserving monuments of Jewish heritage, and to compare their activities, and learn from each others' experiences and expertise. An exhibition, held in the Joseph Gallery of the Brookdale Center will accompany the conference. Contact: Samuel Gruber, Jewish Heritage Council, World Monuments Fund, 174 East 80th Street, New York, NY 10021; (212)517-9367.

February 17-23, 1991. Valletta, Malta. **Conservation: Planning—Design—Technology.** An international conference on architectural conservation organized by the National Heritage Group of the University of Malta in collaboration with the Foundation for International Studies, Malta. The themes will include town and country planning, urban and architectural design, and the conservation of historic buildings and monuments (including the conservation of building materials). The conference will include both plenary sessions, with invited speakers, and practical workshops. Contact: Michael Formosa Gauci, International Programmes Coordinator, Foundation for International Studies, University of Malta, St. Paul's Street, Valletta, Malta. Tel: 234121/224067. Fax: (356)230551.

## Photography

February 27-March 1, 1991, and March 20-22, 1991. **The Preservation and Conservation of Photographic Materials.** London, England. Three-day course designed for those with the responsibility for the care of photographic collections.\*

April 29-May 10, 1991. London, England. **Conserving Photographs.** Practical workshops for experienced conservators aimed at introducing basic knowledge and skills in the conservation of photographic images.\*

March 13-15, 27-29, and April 17-19, 1991. London, England. **Mounting Photographs for Storage and Display.** An introduction to mounting techniques, methods and materials for the preservation storage and display of historic photographic processes.\*

February 20-22, March 6-8, and April 10-12, 1991. London, England. **The Identification of Photographic Processes.** An in-depth examination of the process and materials characteristics necessary for the identification of historic photographic processes.\*

\*Contact: Ian and Angela Moor, The Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London, SE23 1HU, England; 081-690-3678.

## PUBLICATIONS

**Textile Conservation and Research.** Mechthild Flury-Lemberg. Bern: Abegg-Stiftung, 1988. 532 pp; illus, bibliography, index, technical catalog. Published on the occasion of the 20th anniversary of the Abegg Foundation. Covers textile conservation methods employed at Abegg-Stiftung; identification and dating of textiles; and training in textile conservation. Available from: Abegg-Stiftung, CH-3132 Riggisburg, Switzerland.

**Insect Pests in Museums.** David Pinniger. London: Institute of Archaeology Publications, 1989. 45 pp; illus. Provides practical advice on the detection, prevention and control of insect pests in museum storage areas. Illustrates and describes major pest species. Describes safe and effective use of insecticides in museums. Available from: Institute of Archaeology Publications, 31-34 Gordon Square, London WC1H-0PY, United Kingdom.

**Produits Synth tiques Pour la Conservation et la Restauration des Oeuvres d' Art. Part 3: Utilisation des Produits Synth tiques 2.** Association Suisse de Conservation et Restauration. 111 pp. The proceedings of a seminar held in Interlaken, November 19-21, 1987. Papers in French or German cover the use of synthetic materials in textile conservation, paper restoration, paintings restoration, sculpture conservation, the consolidation of murals, and contemporary art. Available from: Association Suisse de Conservation et Restauration, Attn: Doris Steinmann, Birchstrasse 33, 8472 Seuzach, Switzerland. 45 Swiss francs.

**Our Past Preserved: A History of American Library Preservation 1876-1910.** Barbra Buckner Higginbotham. Traces the development of such techniques as care and handling of library materials; pest control; repair and binding; emergency planning; and temperature control, lighting, and other environmental safeguards. Looks at books, pamphlets, periodicals, and maps, as well as the influence of rare book and manuscript handling on preservation techniques. Available from: G.K. Hall and Co. Publishers, 70 Lincoln Street, Boston, MA 02111-2685; (617)433-3990. \$38.50.

**The Source: A Museum Reference Manual.** Compiled by the Oklahoma Field Advisory Service. The loose-leaf binder contains checklists, articles, and resources for many aspects of museum operation including: collections preservation, safety, security and disaster planning, and historic preservation. Fourteen chapters, plus an index of resource organizations and associations. 600 pages, supplements and updates will be issued periodically. Available from: The Oklahoma Museums Association, Kirkpatrick Center, 2100 NE 52, Oklahoma City, OK 73111. \$30 within OK; \$40 outside.

**Basic Conservation of Archival Materials: A Guide.** Published by the Canadian Council of Archives (CCA). Guide is written for archivists working in small to medium sized archives and stresses preventive conservation and maintenance of the collection, rather than actual conservation treatment of individual objects. Available from: CCA, 344 Wellington Street, Room 5078, Ottawa, Ontario K1A-0N3; (613)995-2373. \$10.00 Canadian.

**The Artist's Complete Health and Safety Guide.** Monona Rossol. North Light Books, 1990. Up-to-date resource for proper use of art materials. Provides information on art materials ingredients, health and safety laws, proper protective equipment, and nontoxic products. Available from: North Light Books, 1507 Dana Avenue, Cincinnati, OH 45207; (800)289-0963. \$16.95, plus \$3.00 for first book, and \$1.00 for each additional copy.

**Keeping House.** Sheila Stainton. 60 minute video. Based on *The National Trust Manual of Housekeeping* by Stainton and Sandwith, and intended for the staffs of historic houses. Six sections deal with basic principles of care for ceramics, books, furniture, metalwork, and floors. An introduction discusses environment and housekeeping tools. Available from: National Trust Postal Shopping Service, P.O. Box 101, Melksham, Wiltshire, SN12-8EA, England; 011-44-22-5705676; \$175 plus postage.



# GRANTS & INTERNSHIPS

## Internships in Conservation National Gallery of Art

The Conservation Division of the National Gallery of Art is pleased to announce its program of conservation internships funded by the Getty Grant program. Each internship will be awarded for a one-year period. Candidates will be considered who are in their final year of graduate study or who have recently completed a graduate program or equivalent training in painting, objects or textile conservation, or conservation science. A total of three appointments will be made based on the qualifications and skills of the candidates. The one-year stipend is \$15,000. The internships will commence in September 1991. Internships are awarded without regard to age, sex, race, or nationality of the applicant.

Responsibilities will include: regular inspections of works from the collection, preparation of examination and treatment reports, treatment of works of art from the Gallery collection, and technical analysis of conservation materials and works of art.

Application deadline: January 18, 1991. Contact: Michael Skalka, Coordinator of Conservation Programs, Conservation Division, National Gallery of Art, Washington, D.C. 20565, U.S.A. for a brochure describing application procedures.

## Internships in Conservation Science National Gallery of Art

The Conservation Division of the National Gallery of Art is pleased to announce its program of Conservation Internships funded by the Getty Grant program. Each internship will be awarded for a one-year period. Candidates will be considered who are in their final year of graduate study or who have recently completed a graduate program or equivalent training in one of the sciences. A strong interest in art conservation is essential and additional training in art history is highly recommended. The Scientific Research Department is one of four departments, including painting, object and textile conservation, that is seeking applicants for a total of three internship positions. The one-year stipend is \$15,000. The internships will commence in September 1991. Internships are awarded without regard to age, sex, race, or nationality of the applicant.

Responsibilities will include: investigation of artists' materials and techniques, and testing and analysis of conservation products. The intern will participate in the solution of problems that are presented to the Scientific Research Department by the conservation and curatorial departments and in long-term research projects.

Application deadline: January 18, 1991. Contact: Michael Skalka, Coordinator of Conservation Programs, Conservation Division, National Gallery of Art, Washington, D.C. 20565, U.S.A., for a brochure describing application procedures.

## Charles E. Culpeper Advanced Training Fellowship in Painting Conservation National Gallery of Art

The National Gallery of Art is pleased to announce that it will offer an Advanced Training Fellowship in Painting Conservation supported by the Charles E. Culpeper Foundation. The fellowship will commence in September of 1991 for a two-year period with potential extension for a third year. The fellowship will be devoted to conservation treatments at the National Gallery of Art and research related to the collections. By the end of the appointment, the fellow will be expected to produce a publishable paper based on research completed during the fellowship. The two-year fellowship includes a stipend and funds for

travel and research. The stipend for each year is \$19,500 plus a \$3,000 allowance for travel.

Only candidates with serious interest in Painting Conservation who have graduated from a recognized training program or have equivalent training of not less than five years will be considered. Candidates should have a proven record of research ability. Fellowships are awarded without regard to age, sex, race, or nationality of the applicant.

Interested candidates should write to: Michael Skalka, Coordinator of Conservation Programs, Conservation Division, National Gallery of Art, Washington, D.C. 20565, U.S.A. to receive a brochure describing the program and outlining the application procedure.

## Getty Grant Internship The San Francisco Museum of Modern Art

The San Francisco Museum of Modern Art is offering a two-year internship in paintings conservation through a grant from the Getty Foundation to commence in early 1991. Applicants should have completed a graduate training program (or have equivalent apprenticeship experience). Experience beyond academic training is desirable, as is an interest in twentieth-century art. The internship carries an annual \$20,000 stipend with some additional funds available for travel. Interested candidates should send a curriculum vitae and names of three references to: J. William Shank, Senior Conservator, San Francisco Museum of Modern Art, 401 Van Ness Avenue, San Francisco, CA 94102. The San Francisco Museum of Modern Art is an equal opportunity employer.

## Andrew W. Mellon Advanced Training Fellowship in Object Conservation National Gallery of Art

The National Gallery of Art is pleased to announce that it will offer an Advanced Training Fellowship in Object Conservation supported by the Andrew W. Mellon Foundation. The fellowship will commence in September of 1991 for a two-year period with potential extension for a third year. The fellowship will be devoted to conservation treatments at the National Gallery of Art and research related to the collections. By the end of the appointment, the fellow will be expected to produce a publishable paper based on research completed during the fellowship. The two-year fellowship includes a stipend and funds for travel and research. The stipend for each year is \$19,500 plus a \$3,000 allowance for travel.

Only candidates with serious interest in Object Conservation who have graduated from a recognized training program or have equivalent training of not less than five years will be considered. Candidates should have a proven record of research ability. Fellowships are awarded without regard to age, sex, race, or nationality of applicant.

Interested candidates should write to: Michael Skalka, Coordinator of Conservation Programs, National Gallery of Art, Washington, D.C. 20565 to receive a brochure describing the program and outlining the application procedure. The application deadline is January 18, 1991.

## Two Year Advanced Internship in Art on Paper or Book Conservation Northeast Document Conservation Center

The Northeast Document Conservation Center, now occupying a new state-of-the-art facility in Andover, is again offering an advanced internship in paper or book conservation. The position will be supported by the Andrew W. Mellon Foundation. To begin in August or September 1991, it will run for two years and will include liberal travel benefits. Health insurance will be provided. Applicants should have completed a graduate conservation program or have equivalent educational and work experience with a specialty in either art on paper or book conservation. Candidates should enjoy working productively on a variety of his-

toric and artistically important materials. Since 1980, NEDCC advanced internships have provided excellent learning opportunities rich in hands on experience. Please send a letter of intent, resumé, and three letters of recommendation to: Mary Todd Glaser, NEDCC, 100 Brickstone Square, Andover, MA 01810. State whether your interest is in flat paper or book conservation. Salary for the first year is \$20,500 with an increase the second year, plus a total of \$3,000 for travel/research. Application deadline: March 1, 1991.

## Conservation Fellowships Metropolitan Museum of Art, New York, NY

The Andrew W. Mellon Foundation through the Metropolitan Museum of Art awards annual conservation fellowships for training in one or more of the following Museum departments: Paintings Conservation, Objects Conservation (including sculpture, metalwork, glass, ceramics, furniture, and archaeological objects), Musical Instruments, Arms and Armor, Paper Conservation, Textile Conservation, The Costume Institute and Asian Art Conservation. Fellowships are one year in duration with the possibility of renewal for a second year. Previous training and experience is not required for applicants in Asian Art Conservation. The stipend is \$15,000 based on twelve months, plus \$2,500 for travel expenses. Interested candidates should contact Pia Quintano, Coordinator for Fellowships, Office of Academic Programs, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028, for application guidelines. The application deadline for 1991-92 fellowship year is January 11, 1991.

The L. W. Frohlich Charitable Trust, through the Metropolitan Museum, awards a two-year fellowship in the Department of Objects Conservation. Fellowship applications 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 and treatment of art objects. The next L.W. Frohlich Awards will be made for a 1992-94 fellowship.

The Starr Foundation through the Metropolitan Museum awards fellowships for training in the conservation and mounting of Asian Paintings. This apprenticeship program includes learning the properties of various materials such as silk and paper, the use of specialized tools, carpentry and the development of technical, practical, and manual skills. Since work in this field requires the use of specialized materials and tools, no prior experience is required. Duration of the grant is determined by annual review and the amount of the stipend will depend on funds available. Candidates should send a brief letter stating interest in the program to: Sondra M. Castile, Asian Art Conservation, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028.

## POSITIONS AVAILABLE

### Conservator Museum of Fine Arts, Boston

The Museum of Fine Arts, Boston seeks a Conservator to assume the overall management of Paintings Conservation. Will be responsible for conservation restoration and analysis of paintings, all administrative duties and supervision of staff of five. The successful candidate must be a leader in the field with a degree from a recognized conservation program or equivalent, scholarly publications, and at least eight years of experience including performing difficult and highly complex tasks and developing methods and techniques to meet new and changing conservation problems. Must be an able teacher and lecturer; ability to work well with the public and with museum colleagues most important.



Please send resumé to: Sandra Matthews, Employment Manager, Museum of Fine Arts, 465 Huntington Avenue, Boston, MA 02115. Deadline for application is December 1, 1990. An Equal Opportunity Employer.

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**Conservators**  
**Page Conservation, Washington, D.C.**

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Page Conservation, Inc. seeks qualified conservators for full-time temporary (9 months) mural conservation project. Project will commence January 1991 and will require temporary housing near site. Housing allocation will be provided. Candidates should have a degree in Art Conservation or a combination of education and training to warrant equivalent recognition. Experience in the treatment of murals is preferred. Salary commensurate with training and experience. Please submit letter of application and resumé to: Arthur Page, Page Conservation, Inc. 1300 Seventh Street, N.W. Washington, D.C. 20001.

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**Assistant/Associate Paintings Conservator**  
**RMRCC, Denver, CO**

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The Rocky Mountain Regional Conservation Center, University of Denver, Denver, Colorado currently has a conservation position open. This is a full time professional position in a well established department in a regional conservation laboratory. Candidates should be graduates of recognized training programs and have museum and laboratory experience. Equivalent training and experience will be considered.

The Assistant Paintings Conservator position includes assisting the conservator in all aspects and operations of the Paintings Conservation Department. The candidate should have significant experience in the conservation of works of art, along with knowledge of materials and techniques used in authentication. The applicant must be able to interact within a multi-departmental center and with a diversified clientele.

The position is available immediately. Salary is commensurate with training and experience and would include a comprehensive University of Denver benefits package. The position is likely to include interesting travel. Denver boasts a fabulous climate with mountains readily accessible. Interested candidates should send a letter of application and resumé including references to: RMRCC, Attn: Coordinator, 2420 S. University Blvd., Denver, CO 80208.

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**Assistant Textile Conservator**  
**RMRCC, Denver, CO**

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The Rocky Mountain Regional Conservation Center seeks a full-time Assistant Conservator of Textiles. Responsibilities will include the assessment of textile condition, surveys, collections care consulting, lecturing, and the part-time supervision of student aides. Must be available to travel.

Background should include training in Textile Conservation. Salary commensurate with experience. Excellent benefits. Travel allowance.

Send letter of introduction, resumé and names of three references to: Terri Schindel, Rocky Mountain Regional Conservation Center, 2420 S. University Blvd., Denver, CO 80208. For more information, call: (303)733-2712. Position immediately available.

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**Conservator of Costumes and Textiles**  
**Chicago Historical Society**

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Responsible for examination, technical analysis, and the care and treatment of the museum's collection. Conservator manages the newly installed Hope B. McCormick Costume Conservation Laboratory, supervises volunteer and temporary staff, and works closely with curatorial and institutional staff members. MA or equivalent experience and a minimum of three years museum-related experience are required. Position available January 1, 1991. Send resumé, three references, and letter of application to: Marge Mel-

gaard, CHS, Clark Street at North Avenue, Chicago, IL 60614. EEO/M/F/H/V.

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**Paper Conservator**  
**Detroit Institute of Arts**

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The Conservation Services Laboratory of the Detroit Institute of Arts seeks individuals qualifying for the above position. Candidates must have a Master's degree in Art Conservation or a combination of education and training to warrant equivalent recognition. Significant experience in the conservation of works of art, knowledge of artistic materials and various techniques used in dating and authenticating works of art are required. Responsibilities include the examination, technical analysis, preparation of condition reports for systematic catalog, care and treatment of works of art from the permanent collection of the DIA and various museums throughout the state of Michigan, work on exhibitions hosted or organized by the DIA, domestic or international travel and other related duties. Salary commensurate with experience: Level II (Assistant) \$31,500 to \$34,200. Generous benefits. For more information about the position, contact: Ms. Mildred J. Coleman, Personnel Officer, at the Detroit Institute of Arts, 5200 Woodward, Detroit, MI 48202; or call (313) 833-1929. Non-residents may apply but must establish residence in the city of Detroit at time of hire. Send resumé in confidence no later than November 30, 1990 to: Mr. Michael Jozwik, Personnel Department, City of Detroit, 314 City-County Building, Detroit, MI 48226; or call (313) 224-3718. A merit system/equal opportunity employer.

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**Library Conservator**  
**Columbia University Libraries**

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Primary responsibility for managing the Columbia University Libraries conservation program, including: managing the Conservation Laboratory; planning and developing treatment procedures and methods for both circulating and special collections; performance of treatments, primarily on special collections materials; training and supervision of Conservation Lab technical staff; coordination of the Library's disaster recovery program; and assisting in grant projects, exhibits, and environmental monitoring; and serving as an information resource. The Conservator reports to the Assistant Director for Preservation and participates in the Library's overall preservation program, including liaison with other library departments, staff and user awareness, publications, committees, and system-wide planning for preservation. The Conservator will have the opportunity to guide reorganization of the Lab into two units, one for special collections and the other for circulating materials; and to fill a new position of Conservation Lab Supervisor, which will assume responsibility, under the Conservator, for the circulating collections unit.

In addition to an undergraduate degree, requirements are: knowledge of conservation practices and procedures, as demonstrated by a minimum of two years' professional experience (post internship and apprenticeship) in a research library environment; evidence of the ability to perform a wide range of conservation treatments; creativity; supervisory capabilities; ability to work in a fluid, complex organization and to communicate effectively both verbally and in writing. Successful completion of a formal program in the conservation of library materials is desirable. Preference will be given to candidates with an accredited MLS degree.

Salary ranges are: Librarian I: \$29,000—\$37,700; Librarian II: \$31,000—\$41,850; Librarian III: \$34,000—\$49,300. Excellent benefits include assistance with University housing and tuition exemption for self and family.

Send resumé, listing names, addresses and phone numbers of three references, to: Kathleen Wiltshire, Director of Personnel, Box 35, Butler Library, 535 West 114th Street, New York, NY 10027. Preference

will be given to applications received by November 30, 1990. An affirmative action/equal opportunity employer.

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**Furniture Conservator**  
**Metropolitan Museum of Art**

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The Objects Conservation Department of The Metropolitan Museum of Art is seeking a conservator or a conservator-in-training to assist in the ongoing conservation treatment of a series of 15th century Italian wood intarsia panels in the Museum's collection. Responsibilities include: examination and documentation of materials, construction, and condition; structural consolidation and restoration; and surface treatments. The individual will work under the supervision of the project directors. Excellent wood-working skills and some conservation experience are required; experience with marquetry and/or intarsia is especially sought. Starting date: as soon as possible. Terms: contractual employment, with possible annual renewal, through project completion (1992). Salary negotiable, depending on experience.

To apply: send resumé with cover letter to: Antoine M. Wilmering, Associate Conservator, Objects Conservation, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028. EOE.

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**Conservators**  
**New York City Board of Education**

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New program seeks conservators for diverse collection, including works on paper, murals—frescoes, oil on canvas—oil paintings, stained glass, sculptures—stone, bronze, aluminum, wood, cast stone, plaster. To receive future Requests for Proposals send letter of interest indicating specialization, resumé, and two sample treatment reports to: Michele Cohen, Public Art for Public Schools, Room 513, Board of Education, Division of School Facilities, 28-11 Queens Plaza North, Long Island City, NY 11101. The Board of Education and School Construction Authority encourage the participation of M/W/LBE conservation firms.

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**Associate Scientist**  
**Getty Conservation Institute**

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Duties: The position will assist the Section Head in scientific examination and analysis of a wide variety of museum objects and materials which include pigment and mineral characterization by polarized light microscopy, X-ray diffraction, X-ray fluorescent spectrometry, evaluation of museum display materials and analysis of decorative art objects, antiquities, and paintings. The position will also be responsible for operating and maintaining analytical and materials testing equipment; testing various properties of conservation materials; participating in field projects in a specialized area; developing storage for museum artifacts, analyzing samples from art objects; proposing, designing, and implementing research projects and experiments; and supervising temporary laboratory assistants.

Qualifications: 5-7 years experience in scientific research required. Graduate degree in chemistry or other natural science, or an equivalent combination of training and experience required. PhD and coursework or experience in conservation science preferred. Good written, verbal and interpersonal skills required. High level of skill in operating and maintaining variety of scientific instruments; ability to operate personal computers. Salary commensurate with experience. Position available immediately. Contact: Personnel, Getty Conservation Institute, PO Box 11205, Marina del Rey, CA 90295.

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**Objects Conservator**  
**The Dallas Museum of Art**

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The Dallas Museum of Art is a broad-based, public museum of Fine Art, Decorative Art, and Design located in downtown Dallas. Its collections number more than 15,000 items including: European and



American paintings, prints, sculpture, and decorative art, with significant holdings in furniture and silver; important collections of contemporary paintings and sculpture, African sculpture, and of Pre-Columbian ceramics, sculptures, gold, and textiles; as well as small collections of Asian art, and Oceanic art and textiles.

The museum is seeking an experienced objects conservator whose experience encompasses a variety of the media. Interested candidates should have a degree from a recognized conservation program or have equivalent training of not less than five years. The conservator will be a member of the senior staff of the museum with responsibility for the care of the collections including: evaluation of the collections, treatment, advising on acquisitions and loan requests, and coordinating contractual conservation services. Monitoring environmental conditions of the storage and display of works from the permanent collection and temporary exhibitions are also regular duties of the position.

The candidate should be highly motivated, capable of working independently, but also effective in communicating with other staff. Salary dependent upon qualifications and experience. Good benefit package. Send letter of application, resumé and salary history to: Scott Gensemer, Director of Personnel, Dallas Museum of Art, 1717 North Harwood Street, Dallas, TX 75201; (214)922-1240.

**Conservation Supervisor**  
Municipal Archives Division, New York City  
Department of Records and Information Services

Seeking supervisor for in-house conservation treatment facility. Develops survey and treatment procedures; trains, supervises, schedules work of subordinates; prepares budget requests; orders and maintains supplies and equipment; monitors environmental conditions; prepares reports; assists administrative staff develop policies and procedures concerning preservation of historical records.

Qualifications: MA in Library Science, Preservation Administration or related field; and two-years full-time experience in archival or library materials preservation, one year of which must have been in a supervisory capacity. New York City residence required within 90 days of appointment. Salary range \$32,256-43,820.

Apply to: Kenneth R. Cobb, Director, Municipal Archives, 31 Chambers Street, New York, NY 10007; (212)566-5824. M/F EOE.

**Senior Conservator Paintings**  
State Conservation Centre of South Australia

The State Conservation Centre of South Australia is a world class, modern, highly equipped conservation organization with extensive facilities and equipment. The facility has a staff of thirty.

The Centre seeks a Senior Specialist Paintings Conservator to manage its Paintings Conservation Branch. The successful applicant will be expected to undertake conservation work: in at least one area of specialization; supervise staff; provide advice; train subordinates; ensure that appropriate management and documentation systems are maintained; become a member of the Centre's Corporate Planning and Operations Committee.

The Centre operates both State and Commercial Program providing services to the general community, businesses, regional museums, galleries and government institutions. Currently the Centre operates five major programs: Objects Conservation; Paintings Conservation; Paper and Rare Books; Scientific and Technical Services; Textiles Conservation.

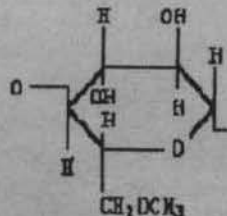
Positions at the Centre offer an outstanding opportunity for professional and career development. The Centre is within walking distance of the State's major cultural institutions including the Art Gallery, Museum, History Trust and State Library.

A five year contract is offered and the salary (from AUD \$40,000) will be negotiated on the basis of qualifications and experience as well relocation expenses.

Applications should include information on background, experience, qualifications and should include the names, addresses and telephone numbers of three referees. Applications close January 31, 1991.

Enquiries and applications to: Ian Cook, Director State Conservation Centre, 70 Kintore Avenue, Adelaide South Australia 5000; Telephone (618)223-1766; Fax (618)223-1456. The South Australian Public Service is an equal opportunity employer.

**Methyl Cellulose  
Paste Powder**



**Paper Technologies, Inc**  
25801 Obrero #4  
Mission Viejo, CA 92691  
Tel. No. (714) 768 - 7497  
Fax. No. (714) 768 - 7058

**AIC**

**Newsletter**

***The American Institute for  
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