

AIC NEWS

January 1997

Volume 22, Number 1

Regional Conservation Associations in the United States

The regional conservation guilds and associations established and operated by volunteers across various regions of the United States clearly reflect

a national tradition. This tradition was described by Alexis de Tocqueville, political scientist and historian, best known for his perceptive and scholarly analysis of the American political system in the early 19th century. Tocqueville's *Democracy in America* is one of the most profound commentaries ever written on American government and society. Many of his forecasts of social, economic, and political change have been vindicated by events. His acute descriptions and judgment of American's aptitude for "association" are as much in evidence today as they were in 1835.

The local conservation guilds that were formed and operate on the grass-roots level provide opportunities for professional exchange of ideas about conservation methods thereby promoting proficiency and practical skills. The guilds hold meetings, workshops, and lectures for their members, and many regularly publish newsletters as well as membership directories. Most collaborate with related professional groups and sponsor events to educate the general public about conservation. AIC brochures, slides, and fact sheets augment these public outreach programs. Members of these guilds are in a unique position to foster closer ties with allied pro-

fessionals and to promote public awareness about the work conservators do on the local level. AIC is indebted to them for the fine job they are doing.

At the AIC 24th annual meeting in Norfolk, the AIC Board held its first joint meeting with the newly established Advisory Council of Regional Conservation Organizations (ACRCO). One outcome of that meeting resulted from a suggestion that AIC develop a profile of the 10 regional associations. Toward that end, AIC conducted a written survey, compiled the data, and interviewed leaders of the associations. Here are highlights of what we

learned from the nine associations that responded to our survey.

The Washington Conservation Guild (WCG) was the first group formed and celebrates its 30th anniversary this year. Two others, the Western Association for Art Conservators (WAAC) and the Chicago Area Conservation Group (CACG), were established in the mid-1970s. Five more followed in the 1980s: Midwest Regional Conservation Guild (MRCG), New England Conservation Association (NECA), New York Conservation Association (NYCA), Virginia Conservation Association (VCA), and Western New York Conservation Guild (WNYCG). The Louisiana Art Conservation Alliance (LACA) was formed in 1992. Membership within these organizations ranges from approximately 500 in the largest (WCG and WAAC) to 40 in the smallest (WNYCG). Annual dues range from \$10 to \$35. WAAC and MRCG have members scattered over many states, while others like the Chicago, New York, and Washington groups are more localized.

Educational programs are developed consistent with these geographic variations and member preferences. For example, the Western Association for Art Conservators →

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AIC News (ISSN 0887-705X) is published bimonthly by the American Institute for Conservation of Historic and Artistic Works, 1717 K Street, NW, Suite 301, Washington, DC 20006, (202) 452-9545, fax: (202) 452-9328; marshaaic@aol.com

Second-class postage paid at Washington, DC. Postmaster: Send address changes to *AIC News*, 1717 K Street, NW, Suite 301, Washington, DC 20006.

AIC News is mailed to members for \$18 per year as a portion of annual membership dues.

Opinions expressed in the *AIC News* 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 office; the next deadline is January 31, 1997. We reserve the right to edit for brevity and clarity.

The AIC accepts position available ads only from equal opportunity employers. All position ads must conform to the standards for equal opportunity employment. The cost of Grants and Internships, Position Available, and Classified Ads is: \$.85 per word for members and \$2 per word for nonmembers; the minimum charge is \$50.

The cost of advertising in Supplier's Corner is \$100 for 100 words. The cost of display ads is: 1/6 page \$185; 1/3 page \$320; 1/2 page \$395; 2/3 page \$450; one full page \$625. Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1.

AIC News staff: Elisabeth West FitzHugh, Guest Editor. Sarah Rosenberg, Managing Editor. Marcia M. Anderson, Production Editor. Jennifer Middleton, Communications Coordinator. Ann Hofstra Grogg, Copy Editor.

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(WAAC) holds a three-day annual meeting at which a series of papers on conservation-related topics are presented and discussed. Papers at its fall 1996 meeting in Las Vegas covered a broad spectrum of topics, from "Ancient Maya Monumental Painted Stucco Sculpture: Characterization and Conservation" to "Gas Chromatographic Investigations of Organic Materials in Art Objects." One highlight of this meeting was approval of a new set of bylaws changing the composition of WAAC's board to include a fourth member-at-large. To reach its far-flung members, WAAC also publishes its highly regarded newsletter three times a year.

The Midwest Regional Conservation Guild (MRCG) gathers its members for biannual sessions such as its 1996 autumn meeting held at the Indianapolis Art Museum. This meeting started with a workshop, "Picture Varnishes," which included a historical

overview of varnish research, demonstrations, and presentations about varnish selection criteria. Papers presented at subsequent sessions ranged from "Examination of the Ethnographic Artifacts Using CAT Scan Imaging" to "Case Studies of Silver Treatments: Dealing with Cleaning and Lacquering of Decorative Art Objects." MRCG also publishes a newsletter to keep members abreast of events. Efforts are under way to enlist members for a disaster recovery task force and to survey available area resources such as large freezer facilities in the area.

The close geographic proximity of the Washington Conservation Guild (WCG) members, by contrast, allows them to meet monthly from October to May to hear colleagues present papers on an array of conservation topics. Last spring WCG, in collaboration with the National Park Service and the National Archives, organized a highly successful museum exhibit lighting seminar and workshop. WCG is also actively engaged in public outreach programs and has been very effective in educating the public on how to become informed consumers of conservation services. The guild has produced a traveling exhibition booth featuring educational materials about conservation, which has been displayed at antique fairs, events such as the Library of Congress Preservation Awareness Workshop and D.C. Museum Walk as well as the AIC annual meeting in Norfolk. For the D.C. Museum Walk, conservators set up booths at various museums where they demonstrated a variety of skills in gilding, fabrics, printing, and objects conservation that allowed hands-on participation by visitors.

The New York Conservation Association (NYCA), with a mailing list of about 400, is the only guild that is not yet a membership organization, although it is in the process of becoming one. Funds are derived largely from event admissions and an annual fund raiser. NYCA holds meetings every six weeks or so from September to May and has offered workshops on timely topics. It has collaborated with such organizations as the Municipal Art Society and the New York Microscopical Society.

To bridge gaps among conservators, curators, and other museum, library,

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Americans of all ages, all conditions, and all dispositions, constantly form associations. They have not only commercial and manufacturing companies, in which all take part, but associations of a thousand other kinds—religious, moral, serious, futile, general or restricted, enormous or diminutive. . . . If it be proposed to inculcate some truth, or to foster some feeling by the encouragement of a great example, they form a society.—Alexis de Toqueville, *Democracy in America*, ed. Richard D. Heffner, 1956, p. 198

and archives professionals in its area, the Virginia Conservation Association (VCA), is organized as an association of both conservators and interested persons working in these cultural institutions as well as universities. It has a booth at the Virginia Association of Museums annual meeting every year and strives to promote understanding of conservation among related professionals and the public. Providing good forums for discussion and interchanges of information and ideas, regularly planned meetings, special symposiums, and studio talks at varied sites are integral parts of its program. Held at Sherwood Forest, former home of President John Tyler, VCA's fall meeting featured a presentation on architectural design in early America by an architect from Colonial Williamsburg who examined the related aspects of architecture and conservation.

The New England Conservation Association (NECA), by contrast, is composed primarily of conservation professionals. Nonetheless, it reaches out to allied professionals such as the New England Museum Association at whose annual meeting it presented a day-long symposium, "Leading the Parade: Museums at the Vanguard of Community Change." Among the NECA lectures presented in 1996 were "History of the Conservation of

Bronzes," "The Conservation of Southern Furniture," and a series of student presentations.

The smaller associations—the Chicago Area Conservation Group (CACG), the Louisiana Art Conservation Alliance (LACA), and the Western New York Conservation Guild (WNYCG)—mirror the other associations in terms of programming, and all also do a considerable amount of outreach to allied professionals and the general public. In fall 1995 WNYCG members spent a weekend as consultants at Sagamore Lodge, a historically protected Vanderbilt site, and volunteered conservation services. In spring 1996, the guild also presented a series of lectures on general resources in conservation as well as specific disciplines at a conference hosted by the Genesee Country Museum in Mumfordsburg, New York. This effort was well received by the target audience—private collectors and representatives of smaller western New York institutions and historical societies—and was deemed successful by both the museum and the guild. Similarly, LACA, which holds quarterly meetings, recently hosted a timely, well attended public program in New Orleans centered on prevention and treatment of termite damage. Held in a historic wood-frame house during termite season, the minisymposium was presented to the public and Louisiana Association of Museums Conference attendees as a postconference activity. CACG is a very informal group and welcomes members from allied professions, actively encouraging registrars, librarians, archivists, and others interested in conservation in its area to attend its meetings and to join. It has organized a Disaster Recovery Team and worked to increase public awareness of conservation in the Chicago area. An additional association, the Bay Area Art Conservation Group (BAACG) recently hosted an AIC Focus Group in San Francisco.

The American proclivity to band together in associations for a common cause, observed by Tocqueville in a quieter, simpler time well over a century ago, continues to serve us well even in the complex world of today.—Sarah Z. Rosenberg

Regional Conservation Associations & Guilds

Bay Area Art Conservation Group (BAACG)

Margaret Geiss-Mooney
1124 Clelia Ct., Petaluma, CA 94954
(707) 763-8694

Chicago Area Conservation Group (CACG)

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2600 Keslinger Rd., Geneva, IL 60134
(630) 232-1708; craig1708@aol.com

Louisiana Art Conservation Alliance (LACA)

P.O. Box 71473
New Orleans, LA 70172-1473

Midwest Regional Conservation Guild (MRCG)

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New England Conservation Association (NECA)

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(617) 396-9495

New York Conservation Association (NYCA)

John Scott, Treasurer
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Virginia Conservation Association (VCA)

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Richmond, VA 23220
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Washington Conservation Guild (WCG)

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Washington, DC 20026
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Western Association for Art Conservation (WAAC)

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Western New York Conservation Guild (WNYCG)

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Buffalo, NY 14222
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From the President

Debbie Hess Norris

During my tenure as president, I have worked with the AIC Board to further enhance vital partnerships among AIC and affiliate organizations. AIC must continue to work with our affiliates to positively promote an awareness and understanding of conservation at both the national and regional levels. To do so effectively, it is absolutely essential that we all work together in a collaborative and cooperative way.

Toward this end I had the opportunity to speak at the annual conferences of both the Mid-Atlantic Association of Regional Archives (MARAC) and the Mid-Atlantic Association of Museums (MAAM). I enjoyed both meetings immensely. Active participation in the regional meetings of our allied professionals is crucial, and I thank all members who have routinely and generously donated their time and expertise to these events.

In another cooperative venture, the AIC Task Force on Disaster Mitigation, Response, and Recovery met with the National Working Group on Disaster Training for Cultural Institutions. With AIC as the convenor, this working group is developing a training course curriculum and an accompanying manual intended to train trainers in disaster response. A team-taught pilot workshop is scheduled for mid-June. I will be reporting on this initiative at an international symposium on risk preparedness for cultural properties to be held in Japan in January, two years after the Great Hanshin-Awaji earthquake. We must continue to develop and implement national and international cooperative initiatives to ensure that, in the event of a disaster of any proportion, well-informed professionals are available for on-site assistance.

Recently, AIC was asked by American Association of Museums (AAM) to assist in the development of their Strategic Plan by identifying the main issues or conditions that will affect museums in the next three-to-five years. In doing so, we considered eco-

nomic, political, technological, and socio-demographic factors, and, most important, their direct implications for AAM.

Briefly, our detailed response noted that:

AAM must work with museums to convincingly articulate the value and uniqueness of museums to their communities. Collections must be made relevant, and all staff members must work to become better educators and active participants in cooperative and innovative programming. (In a provocative keynote address on the necessity of museums at the past MAAM meeting, Dr. David Glassberg spoke of the vital importance of memory, trust, and place. He noted that museums must continue to effectively serve as sites of collective memory. Using genuine artifacts, these institutions can and must serve as a connecting link between the local and the global.)

AAM should encourage its constituency to use care of collections as marketing and fund-raising tools. The importance and value of the preservation of our cultural heritage are non-partisan issues, strongly supported by the public. In a 1996 Gallup poll commissioned by the National Institute for Conservation of Cultural Property, 95 percent of those surveyed agreed that collections in our nation's museums, libraries, and historic houses need to be preserved. Thus collection management and care can be recognized as a high priority by the public and by potential funders.

AAM must help museums increase the cultural diversity of their boards and staff to closely reflect the demographics of the U.S. population.

AAM must work to emphasize and promote the use of technology in research, education, and collections care. At the same time, the limitations of this technology must be well understood.

In a recent meeting of the AAM Council of Affiliates, organizations and associations including the Council of American Jewish Museums, Association of Youth Museums, Museum Trustee Association, American Association for Museum Volunteers, Association of Science-Technology Centers, and Council for Museum Anthropology met to discuss the strategic planning

process, to share assumptions about the major issues museums will face at the turn of the century, and to develop a response representative of the members of the council.

As we begin 1997, let us remember and give thanks to those individuals who have further advanced the practice and promoted the importance of our profession and who have enriched our lives. As examples, I celebrate two individuals who passed away in 1996 and who were at different stages of their professional careers.

Dr. Klaus Hendriks was an internationally recognized expert in the field of photograph preservation. He published widely and lectured extensively on the preservation and restoration of photographic materials and contributed greatly to the important and vital activities of national and international professional organizations and committees. Klaus was a talented educator, a dedicated mentor, a trusted colleague, and a wonderful friend.

David Toman, my undergraduate advisee, was tragically killed in a bicycle accident in mid-November. He had a positive outlook on life, a strong interest in and passion for art conservation, and an infectious smile. In response to an exam question last semester David wrote, "An understanding of the past and its peoples will enlighten members of society toward the future. The past is stored and recorded in cultural objects, and it is our job as conservators and curators to preserve these materials for the enjoyment and education of future generations." This is the memory, trust, and place that Dr. Glassberg spoke about so eloquently and that captures the spirit of our profession.

To all our members, I thank you for your friendship and support and your continued work on behalf of AIC. I look forward to working with you in the New Year.

AIC News January Guest Editor and Vacancy

Thanks are extended to Elisabeth West FitzHugh who served as guest editor for this issue of the *AIC News*. Applications are invited for the position of *AIC News* editor, which is advertised on page 27.

From the Executive Director

Sarah Z. Rosenberg

In early November, I was invited to participate in a Trend Analysis Panel looking into the future of association governance. The panel, convened by the American Society of Association Executives Foundation, included chief executive officers and presidents representing a wide range of trade and professional associations—from the Industrial Safety and Equipment Association to the Society for American Archaeology.

The "conventional wisdom" tells us that society has been fundamentally transformed from the Industrial Age to the Information Age. Strategic planning experts now contend that even the notion of an "Information Age" has become inadequate because we are awash in information—so much so that the next piece of information often is virtually valueless. Donald M. Morris, president of a management consulting firm, believes that we are now on the threshold of a "Knowledge Age," that "knowledge and its resulting insights will be the coin of the realm," and that "transition to the Knowledge Age will affect every trade, profession, philanthropy, and commercial activity" (*Thriving in the Knowledge Age: A Survival Guide for Your Association*, Foundation of the American Society of Association Executives, 1996). The purpose of our panel discussion was to look at the impact of this transition to the Knowledge Age on association governance, structure, and culture.

We began with a simple premise: Organizations that meet their members' and customers' needs for knowledge and insight will prosper. Given this premise, we addressed the following questions: Will governing boards as we know them today become irrelevant? Will the present structure—configuration of volunteers and staff—be adequate? And how will the Knowledge Age affect association culture—core beliefs, values, motivations, and

the use of power?

Among the trends and speculations discussed that may affect success and survival in the Knowledge Age were these: Associations will become learned intermediaries between members and data, organizing and providing information in discrete units; teams of members, directors, and staff will be organized to solve problems; associations will continue to be the guardians of values—codes of ethics and standards; networking, one-on-one relationships, collaborations, and flexible strategic alliances will be key to success; board meetings may be limited to addressing strategies with the recognition that planning in the Knowledge Age differs from the traditional linear process, is perpetual, and needs to tolerate a high degree of uncertainty; the emphasis will be on what is happening to the profession from the human perspective; technology will change the structure, culture, and coherence of organizations; associations will be structured to involve a public component in planning; core values and a shared vision for the future will be paramount.

The Trend Analysis Panel was thought provoking and raised some very difficult questions, the answers for which are complex and often illusive. I think AIC is well into the Knowledge Age. Our Strategic Plan has taken many of the trends described above into account. In survey after survey our membership has ranked publications first among member services, evidence of the value members place on knowledge and its integral importance in their work. Examination, research, knowledge, skill, and integrity define our core values.

In the new year, I will be working with our board, committees, and task forces to determine how we can apply what we are learning to position AIC and the conservation profession to be strong players in the Knowledge Age. Building an intelligent organizational structure and fostering creativity in the workplace will help us meet the challenges we will surely have to face in the new millennium, and in fact are already beginning to face. The work ahead will require your continued involvement and help. Building a strong future for our association and profession requires dedication and con-

tinuation of the commitment shown by the hundreds of volunteers who work with the staff. At this time of the year we are particularly grateful to the Program Committee, the Specialty Group program chairs, and the Local Arrangements Committee for their hard work in developing the program, social activities, and public outreach events for our 25th annual meeting in San Diego.

Elsewhere in this newsletter are reports of the activities of several of our key committees and task forces whose contributions are vital to the culture and well-being of AIC. Many thanks for your ongoing support, and best wishes for the new year. In staff changes, we regret to report the departure of Vanessa York, who has accepted a position with the public information office at the National Gallery of Art, and we welcome her replacement Jennifer Behr. Jennifer is a graduate of Washington University in St. Louis, where she majored in sculpture and art history. Her pursuit of the arts has included an internship in the public programs department at the Walters Art Gallery. As always, the staff and I welcome your comments and suggestions. We truly appreciate hearing from you.

Membership News

The Membership Committee is pleased to announce the following new Fellows and Professional Associates.

Fellows

Beverly Perkins Elizabeth Wendelin
Faith Zieske

Professional Associates

Anne Applewhite	Larry V. Bowers
Gregory S. Byrne	Kenn Darity
Monica J. Dilisio	Monique C. Fischer
Kathleen Giesfeldt	Amanda Hegarty
Katherine Holbrow	Karen B. Jones
Jeffrey C. Kimball	Dorothy Mahon
Laurence A. Pace	Michelle Scalera
Joseph Sembrat, Jr.	Jack Soultanian, Jr.
Janine Wardius	

JAIC News

I am pleased to announce that Dr. Judith Bischoff has agreed to join the JAIC Editorial Board as an associate editor for conservation science. Judy holds an M.S. degree in inorganic chemistry from the University of Kansas and a Ph.D. in organic chemistry from the University of Connecticut. She has held research fellowships at the Conservation Analytical Laboratory and at the Detroit Institute of Arts and has also served on the chemistry faculty of the Illinois Wesleyan University. She is currently a faculty member of the Conservation Department of the State University College at Buffalo, where she teaches conservation science. Judy has a strong publication record and will be a very helpful addition to the editorial board.

1996 Reviewers

The following individuals served as manuscript reviewers for JAIC during 1996. (Reviewers who did not consent to have their names listed are not included.) The associate editors and I are deeply indebted to them for their unstinting assistance as we work toward the goal of a truly professional publication.—Chandra Reedy, Editor-in-Chief

Al Albano	Sylvia Rodgers Albro
Helen Alten	Harriet Beaubien
James Bernstein	Kory Berrett
Judy Bischoff	Victoria Blyth-Hill
Mark Bockrath	Craig Bowen
Irene Brückle	Marigene Butler
Elena Charola	Jim Coddington
Elizabeth Easton	Eugene Farrell
Hugh Glover	Virginia Greene
Carol Grissom	Barbara Hamann
James Hamm	Eric Hansen
Pamela Hatchfield	Paul Jett
Robert J. Koestler	Stephen Koob
Julie Lauffenburger	Judith Levinson
Christopher Maines	Carol Ungaro
Barbara Moore	Richard Newman
Michael Palmer	Ellen Pearlstein
Abigail Quandt	Julie Reilly
Mervin Richard	Anne Rosenthal
Sue Sack	Shelley Sass
Catherine Sease	Carol Snow
Nathan Stelow	Tom Strang
Linda Strauss	F. Christopher Talik
Christine Thomson	Amparo R. de Torres
Karen Treutelman	Frank Zuccari

Peer Review: What is it, and Why Do We Need it?

The AIC Publications Committee has been charged by the AIC Board with increasing the quality and number of peer-reviewed publications. It is important, therefore, that AIC members—both those who read the literature and use it in their work and those who contemplate writing articles—understand the critical role of peer review in the advancement of a professional field and the distinction between peer-reviewed and non-peer-reviewed publications.

The Benefits of Peer-Review

All established fields in the sciences and humanities create and use peer-reviewed literature to assure the advancement of meritorious ideas, to provide a forum for open discussion of conflicting or contrasting points of view, to create a public and permanent record, and to provide an arena for individuals to receive credit for their contributions. For those who contribute articles to the literature, review by colleagues before publication assures that the article is the best it can be, that distractions of poor writing are edited out, and that all points are clearly explained. Because reviewers raise potential areas of disagreement before publication, authors have the opportunity to defend their ideas within the original text against the points most likely to be contentious. The published article includes both conclusions and the data on which they are based so that readers can judge whether the conclusions are warranted. Colleagues who have disagreements with, or substantive comments about, the published paper can then publish those ideas in letters to the editor in the same journal. (It should be noted that in the journals of many fields, the letters to the editor column includes ongoing, long-term, and sometimes very "lively" disagreements among some of the

most famous professionals in their fields; readers commonly turn to these columns even before reading the articles in each issue.) Through peer-reviewed publications, all of us in the field are brought up to date and are protected against basing our conservation work on written material that, if not actually erroneous, may be strongly disputed. In addition, but equally important, a permanent and widely accessible record of the development of our ideas is created, and future conservation professionals can move ahead with the assurance that they are not duplicating work previously done by others. For a profession like conservation, peer-reviewed literature builds a coherent body of knowledge, practice, and norms that can be referred to by professionals within the field as well as by allied professionals and lay persons.

In fields such as ours, where written ideas, not physical products, are the means by which personal contributions are marked, the primary way an individual gets credit for his or her contribution is by becoming part of the permanent record of the field. That is the reason the original date of submission of articles is noted in JAIC articles.

Readers outside the conservation field or whose specialties are in other conservation subfields benefit from the practice of peer review because, although they may not be able to assess the reliability of a particular article, they are reassured by its appearance in a peer-reviewed journal. That it was accepted for publication is evidence of its quality.

It has been pointed out that conservators most often read the conservation literature to find small tidbits of information that they can put to immediate use in their daily work. In this context, it is especially important that articles be peer reviewed, with a forum for correction or comment; otherwise conservators would have to risk using applications at their peril. It is also important that applications be supported by more fundamental notions and broad purposes, by ethical constraints, by reliable current scientific research, and by reviews of techniques used in the past. Peer-reviewed literature allows us to build on the achievements of others.

Preprints, Postprints, and Proceedings

As many of you are aware, until 1988 AIC published a volume of preprints for general sessions of the annual meeting. These were replaced with a volume of abstracts in the hope that authors would more readily submit papers to the *AIC Journal* for peer review. Then specialty groups began publishing the full text of papers given at their sessions, but as postprints rather than preprints. Introductory material in the volumes does not always clarify whether the articles are published as presented or were rewritten based on discussion at or after the meeting. Thus a large number of papers are published annually, without benefit of peer review.

Some organizations publish "proceedings," a somewhat different type of publication, after a meeting. "Proceedings" consist of papers from a meeting, usually edited for publication, and transcripts of discussion held at the meeting. Although not the same as peer review, this process can give the reader some idea of the level of acceptance reached by the papers as given, and it gives the authors an opportunity to refine their texts based on comments from their peers.

Specialty Group Publications and the AIC Journal

The high production quality of the specialty group publications and the level of professional activity they record are very impressive. It is disheartening, however, that this entire body of literature is not peer-reviewed, while, at the same time, the *AIC Journal* is begging for submissions. There is another consideration raised by the proliferation of non-peer-reviewed literature at the expense of the *Journal*: the increasing isolation of individual specialties. Few of us can take the time to read volumes from outside our own specialty; this isolation prevents those in each specialty from learning from others and increases the likelihood that descriptions of processes and research findings will need to be repeated. More important, it works against our critical need to reaffirm our common

purpose as members of one profession. *JAIC* is available to all conservation professionals, as well as to lay persons and allied professionals, all of whom can benefit from and contribute to the richness of the discussion.

A Plea to the Membership: Publish in the AIC Journal

The Publications Committee understands that the process now used in the production of the *AIC Journal* may seem cumbersome, and even painful, to authors who submit papers. However, the turnaround time for papers submitted is, in fact, shorter than that of many comparable journals. We also understand that many conservation professionals believe that only highly technical or "scientific" papers are welcome. On the contrary, the journal requires only that articles meet AIC's definition of the field: "Conservation activities include examination, documentation, treatment, and preventive care, supported by research and education."

Many people also feel that only data from new research is appropriate for submission. Yet some long-standing treatment methods and research findings that "everyone knows" remains unpublished. The content of papers need not be new to conservation professionals; it may simply be new to the literature. Thus review articles dealing with a common treatment method, preservation practice, or examination technique, its history and appropriate uses, are particularly welcome and extremely valuable.

Both the Publications Committee and the journal's Editorial Board are eager to receive feedback from the membership, particularly prospective authors, on the above issues. It is a simple fact that someone has to write the literature that AIC members indicate they want to read. It may be that few conservation professionals are in a position to reap personal benefit from *JAIC* publication, but the profession as a whole does, and the Publications Committee is looking for ways to help published authors receive more credit for their contributions as well as for more AIC members to join their ranks. We all need to hear a wider variety of voices with differing points of view,

from conservation professionals worldwide, in many different kinds of institutions and professional practices and with many different specialties.

Conservation has now become too big a field and in possession of far too much serious technical information to progress without a more comprehensive peer-reviewed literature. What we think of as common knowledge must be put into writing, or else it remains unconfirmed, unreliable, and unshared. The field of conservation is coming of age. The Publications Committee urges each of you to consider submitting an article to the *AIC Journal* and becoming a part of this important process.

A Historical Footnote

It is perhaps unfortunate in the history of our field that from the 1930s, that is, from the earliest time that American conservators began to think of themselves as members of a profession, conservation meetings were part of those of the American Association of Museums (AAM), a group that does not and has never had the structure of a scientific society with a peer-reviewed literature. Preliminary recent inquiries by the Publications Committee indicate that those early AAM Art Technical Section meetings left no traces in writing—not even lists of speakers and topics discussed. (If anyone has any files on the AAM Art Technical Section before the founding of International Institute for Conservation-American Group, please let us know.) It is probably true, however, that those meetings had, as some of our meetings still have, a dual purpose: sharing technical data among ourselves and explaining ourselves to nonconservators. In any case, the lack of a record of those meetings is an early indication that from our very beginnings we, who are committed to the preservation of material culture, tend to forget to preserve in proper written form the development of our own ideas. We need to learn from our own experience.—Barbara Appelbaum, Chair, AIC Publications Committee

Slate for 1997 AIC Board

The AIC Nominating Committee is very pleased to present the following slate of candidates for election to the AIC Board for 1997:

President (two-year term)

Jay Krueger

Vice President (two-year term)

Deborah Bede, Pauline Mohr, and Elizabeth Kaiser Schulte

Director, Committee Liaison (three-year term)

Michele Marincola, Jerry Podany, and Shelley Sass

Will A. Real, secretary, and Betsy Palmer Eldridge, treasurer, will continue to serve in the second year of their two-year terms. Beverly Perkins, director, public information, will serve the third year of her three-year term. Kathleen Garland, specialty group liaison and John Burke, director, professional education will serve the second year of their three-year terms.

The Nominating Committee sincerely thanks those who have agreed to run for office, those who considered running (several of whom expressed interest in running in the future), and all who offered guidance and helpful suggestions.

Nominations from the Membership

The Nominating Committee is encouraged by the increase in the number of excellent candidates participating in the 1997 election. We want to remind you that the membership is invited to nominate additional qualified candidates for the open positions.

The positions of president and vice-president must be filled by a Fellow; the director, committee liaison, may be filled by a Professional Associate or a Fellow. Nominations in writing must be accompanied by the signatures of three AIC members in good standing (Fellow, Professional Associate, or Associate), a brief biographical sketch of the nominee, and a signed copy of the willingness-to-serve statement. All

correspondence regarding further nominations, including requests for copies of the willingness-to-serve statement and guidelines for the biographical sketch, should be sent to: Melissa Meighan, Conservation Department, Philadelphia Museum of Art, P.O. Box 7646, Philadelphia, PA 19101-7646; fax: (215) 236-4465. All nominations must be received no later than **February 20**. Potential nominees are encouraged to discuss the duties of the office they are considering with the current holder of that office. In addition, please feel free to call members of the Nominating Committee to discuss any aspect of the nominating and election process.—Melissa Meighan, Chair, Margaret Holben Ellis, Martin Burke

Health and Safety News

AIC Health and Safety Committee had a wonderfully productive meeting in Washington, D.C., the weekend of November 22. Committee members capitalized on this opportunity, designed as a planning meeting for the *Health and Safety Handbook*, to chart a broad course for health and safety activities through the next year based on our new charge from the AIC Board. Our committee aspires to provide conservators with timely information pertinent to health and safety issues through publications as well as activities at the annual meeting. We expect to continue producing a yearly feature article for the newsletter and to sponsor our traditional Health and Safety Luncheon Lecture at the annual meeting. In addition, the committee is hoping to inaugurate several new health and safety events for our meeting in San Diego. Though meeting site logistics may temper some of our plans, events being considered include respiratory fit testing and a personal protective equipment "show and tell." We are hoping to expand the traditional practice of displaying books on a table into a specialized publications fair. Please stay tuned for details as our plans materialize.

I am delighted to report that excellent planning efforts were made on

behalf of the *Health and Safety Handbook*. We agreed that conservators working in conservation treatment laboratories are the target audience. The handbook's content will include published materials from related fields as well as materials submitted by the conservation community for refinement, editing, and publication. The committee is pleased to announce that the first *Handbook* project will be an annotated bibliography of significant publications for 1995-96 together with those indispensable resources fondly known as "holy writings." This bibliography will be supplemented by a technical resource list. These materials will be issued to the membership via hard copy and also will be available online through the Conservation On-Line (CoOL) database. It is anticipated that this project will be completed during the first half of 1997. Thereafter, Health and Safety Committee members plan to serve as managing editors and liaisons with compilers of future *Handbook* sections.

During the second half of 1997, the Health and Safety Committee will conduct two surveys. Using a representative sampling, the first survey will investigate the use of chemicals in conservation treatment labs to determine types of chemicals used and those used most frequently. The results of this survey will help us to identify and procure in-depth documentation on commonly used chemicals for inclusion in the *Handbook*. Our second assessment will be a statistical phone survey of the AIC membership incorporating data already collected from previous surveys. This survey will help determine which health and safety topics are of the greatest concern to practicing conservators. Responses to this second survey will be invaluable to the committee in determining subsequent *Handbook* projects. The incentive for our new ideas and activities is clearly a direct result of membership input, so keep up the good work and let us hear your comments!—Hilary A. Kaplan, Chair, Health and Safety Committee, Georgia Dept. of Archives and History, 330 Capitol Ave., SE, Atlanta, GA 30334; (404) 656-3554; fax: (404) 651-8471.

Outreach Update

In 1996, AIC received more than 500 requests for referrals, brochures, and information about conservation from telephone callers who said they found AIC's phone number in a newspaper or magazine article. Periodicals offer a direct link to the general public that have proven to be a very successful way of reaching out.

In the summer of 1996, a writer at *Martha Stewart Living* magazine contacted AIC for information for an upcoming feature article about the conservation of paintings. On receipt of this request—as with all others from the media—AIC worked quickly to provide correct and complete information for the “on-deadline” writer. The article for *Living*, which referred to AIC as a source for locating a conservator, generated more than 100 phone calls from readers. In the following months, “askMartha,” the Martha Stewart question-and-answer column syndicated in more than 160 newspapers all over the country, featured questions relating to the conservation of porcelain objects and the gilding of objects. The resulting volume of inquiries was phenomenal. Other magazines such as *Diversion* (a magazine for “physicians at leisure”), *Piecework* (a magazine for quilters), *Collector's Mart Magazine*, *Southern Accents* (a magazine of fine Southern interiors and gardens), *Country Home*, *New Orleans Magazine*, and *Veranda* (a magazine of “Southern style”) also featured articles about conservation and restoration and referred to AIC as a source for information.

In addition to prominent coverage in magazines, many newspapers also have featured articles and information about conservation and conservators. *USA Today*, the *Washington Post*, the *New York Times*, the *Boston Globe*, the *Buffalo News*, *Chicago Sun-Times*, the *New Mexican*, the *Albany Times Union*, the *San Juan Star*, and the *Philadelphia Inquirer* are among those that have run articles related to conservation. Interviews with conservators and colorful photographs help educate the public about the importance of preserving our heir-

looms and cultural properties. Several articles also mentioned conservation training, terminology, materials, and treatment processes.

We need your help to keep the spotlight on conservation! Is your newspaper listed above? If not, think about pitching an idea for a conservation article to the editor. Offering to be interviewed and providing information and photographs are wonderful ways to generate media interest in our field. As you can see from the number of inquiries AIC received in 1996, the public is interested in conservation. And, as you know, it is very important that the information contained in these articles be correct. As the experts in the field, who is better equipped to provide the media with creative, exciting ideas and accurate information? In addition, AIC is always interested in receiving newspaper or magazine clippings from our members. This information helps us stay informed. If you want to talk about ways AIC can help you promote conservation in your community, please contact: Jennifer Middleton, Communications Coordinator, 1717 R St., N.W., Washington, DC 20006; fax: (202) 452-9526; jennm@aic.com

From the Cultural Diversity Task Force

I would like to use this opportunity to bring you up to date on the work of the Cultural Diversity Task Force and to request your help and advice with some of the planned activities. First, the task force completed its first three-year term last summer, and the AIC Board has approved continuation of its activities for a second term. I want to thank the members of the first task force: Suzanne Deal Booth, Lisa Mibach, Ted Stanley, and especially Amparo de Torres, who rotates off the task force but, I'm sure, will continue to work very hard on parallel tracks through her efforts for APOYO. Everyone made great contributions to the success of

the program. I also want to welcome the new task force members, Robert Espinosa and Luis Neri Zagal, who meanwhile have already become fully involved in our work.

The major accomplishment of the task force's first term was the creation of the very successful minority summer internship project that, with generous support from the J. Paul Getty Trust, had its first round last summer. At the annual meeting in Norfolk, brief mention was made of the status of that project; I hope to present a fuller report on it and on other task force activities at the upcoming meeting in San Diego. For now, I want to express the appreciation of the task force to Teresa Gionis and Sarah Rosenberg for their very hard organizational work, to the 10 host institutions where these interns had extremely rewarding experiences, and to the AIC members who gave recruitment lectures at selected colleges and universities. The project could not have been successful without all your help and efforts. This summer internship project was foreseen to last at least three years, providing that funding could be obtained. I am happy to report that the Nathan Cummings Foundation and the American Express Foundation have provided funding for the second year (see story page 11), and preparations for this round are now under way.

At the end of this year's summer internships, we brought the interns to Washington, D.C. for a postinternship evaluation conference. Not only did this conference assemble lots of useful information for the organization of the second round, but, through an 11-minute videotape filmed at the conference, we will be able to enhance our recruitment efforts for next year's internships and our college outreach program generally. I want to thank Michael Gionis, a video editor, for recording the conference and helping to produce a captivating tape. Those who attend the San Diego meeting will have a chance to see the tape, and I am sure you will share our enthusiasm.

Meanwhile, the task force's meeting in November discussed details for next year's internship project, and explored further plans and activities. We confirmed that our outreach at the college level, as the most immediate means of introducing more people of diverse

backgrounds to our field as a potential career opportunity, can and must be expanded. One of the most efficient mechanisms to do so, in addition to the existing internship project, is for **AIC members to give presentations at local colleges and universities on their own career choices, the rewards they get from their professional activities, and the means which others can get involved in the preservation of cultural properties.** These presentations can be made during career days or as lectures arranged in collaboration with career counseling departments or with faculty in arts and sciences. To help you make these presentations AIC can now offer a loan copy of the conference videotape mentioned above and a general presentation outline, as well as printed materials, some already developed, some still to be produced. We want more students of diverse backgrounds to explore the conservation field as a career opportunity, and only you—the actual practitioners—can make this possible. Give AIC a call, or write a note, and talk with Teresa Gionis about what and where you can contribute to this effort. Of course you can also talk to any of the task force members about your ideas and suggestions.

The task force has also recognized that, for the long term, outreach at an earlier stage of educational development is a more effective means of familiarizing a wide audience with the field of conservation of cultural resources. Our colleagues in the area of natural resources have proven this point beyond question. Hence we need to start planning how to set up an outreach program at the high school level and, ultimately, even earlier, at the elementary school level. We know that there are already a number of efforts out there, some of which we are familiar with but many of which we may not have heard. Our first approach, therefore, is information gathering, and here **we urgently need your help. If you know of, or have participated in, such high school-level outreach projects at your or another institution, please let us know.** Don't assume that someone else will already have told us about it; we'd much rather hear twice about the same project than not at all. If you were actually involved, we would appreciate

your sharing your experiences with us: what worked, what didn't, and why. If you have curricular materials, programs, or evaluations, please share those with us, too. What we need to do is enough information to develop a successful project and to build a collection of curriculum materials. Ultimately, we hope to develop an AIC package for use in outreach projects at high schools nationwide. None of this will be possible without your active participation and interest. If you can and want to help, in any way, please contact Teresa Gionis [redacted] or members of the task force. We look forward to hearing from you!—Lambertus van Zelst, Chair, Cultural Diversity Task Force, Conservation Analytical Laboratory, Smithsonian Institution, Washington, DC 20560; (301) 238-3700 ext. 105; lvz@cal.si.edu

AIC Seeks Focus Group Participants

AIC is looking for 10 to 12 conservators who are in private practice to take part in a two-hour focus group meeting to be held at the Los Angeles County Museum of Art on March 18 from 5:00 to 7:00 pm. Focus groups are an effective research tool involving simultaneous interviews of individuals in a particular profession or with a common interest. The purpose of this focus group is to find out what services AIC can provide those in private practice to help them meet the challenges of the changing economic, political, and societal trends of the 1990s.

We live in an era driven by factors such as: the need to balance the federal budget; calls for reengineering of America; flat tax proposals; and unfunded federal mandates. AIC recognizes that all these factors have had and will continue to have a serious impact on economic and political power that devolves to state and local governments. For example, as unfunded federal mandates continue to pass the burden of providing essential services to state and local governments, more groups and institutions will be competing for fewer funds at the state

and local levels. The proposed flat tax may have a decidedly negative impact on philanthropy, as museums, libraries, and other cultural institutions are likely to see dramatic decreases in financial and other tangible contributions under such as arrangement. Of course we do not yet understand the full consequences of some of these trends, and we would like to hear from you on how you expect they might affect your conservation practice.

In conjunction with CIPP, AIC has already held similar focus groups, which were hosted by the Virginia Conservation Association, the Bay Area Art Conservation Guild, and the Midwest Regional Conservation Guild. We are pleased to have the opportunity to add the Western Association for Art Conservation (WAAC) to the group. The data we gather from all the various focus groups will ultimately be compiled into a questionnaire and field tested with the AIC membership.

If you would like to participate in the focus group to be held at LACMA, please contact Sarah Z. Rosenberg by **February 15** at [redacted]; fax: [redacted]

Many thanks to those willing to participate.

Labs Invited to Host Summer Interns

Conservation laboratories at museums, archives, and cultural institutions are invited to participate in the 1997 FAIC Cultural Diversity Summer Internship Project by hosting a minority undergraduate intern for 10-weeks. For more information contact Teresa Gionis at the AIC office [redacted]

New AIC E-Mail Address for General Inquiries

Questions regarding membership information, address changes, publication ordering, and other general inquiries may be e-mailed to Jennifer Behr, AIC's newly appointed administrative assistant, at [redacted]

[redacted] is no longer valid)

FAIC NEWS

Donations

We are pleased by the many donations to FAIC during October and November. The FAIC Board and staff thank the following recent donors. We truly appreciate your support of FAIC programs.

SPECIAL PATRON

Patrons of Conservation are persons who donate \$1000 each year. We are pleased to announce that RUTH BOWMAN has renewed her patronage for the sixth time. If you know of individuals or institutions who may be interested in becoming patrons, please contact Sarah Rosenberg at the FAIC office.

FAIC ANNUAL GIVING DONORS

Christy C. Adams	John Arapoff
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David Strohmaier	Jane Sugarman
Fonda Thomsen	Deborah Lee Trupin
Deb Wender	James Wermuth
Glenn Wharton	Mary Whitson
Lynn Wicks	Sidney Williston
Sara Wolf	Shannon Zachary
Joyce Zucker	

Diversity Project Funded to Continue

The FAIC Cultural Diversity Summer Internship Project will continue for a second year thanks to funding from both the Nathan Cummings Foundation, which has granted \$50,000, and the American Express Foundation, which has granted \$10,000.

As in 1996, the \$60,000 will be used to create 12 undergraduate internships for students from ethnic and racial minority groups to acquaint them with the practical aspects of the conservation profession and encourage them to consider a career in the field. The program will also have a broad impact by providing career information to large numbers of minority students through fact sheets, career day presentations, and a career brochure.

Kress Fellowships Awarded

Barbara Appelbaum, Pamela Hatchfield, and Marianne Webb are the recipients of the 1997 Kress Conservation Publications Fellowship Awards. The one-year fellowships provide a \$15,000 stipend and allow the recipients release time from their professional obligations in order to complete book-length manuscripts.

Eighteen applications were submitted for the October 1 deadline. Profuse thanks are due to review committee members for the long hours they devoted to reading and carefully considering each application. They include Patsy Orlofsky, chair, Craigen Bowen, Melanie Gifford, Ellen Pearlstein, and Mary Striegel.

BARBARA APPELBAUM is a conservator in private practice in New York City. Her book, tentatively titled *Conservation Treatment Methodology*, will attempt to systematize the wide variety of considerations that go into the decision-making process by outlining steps that can be applied by conservators in all specialties. The book will begin with an introduction discussing the rationale

for a single methodology applicable to all conservation treatment specialties, the place of a written methodology in the development of the field, and notes on terminology. A prefatory note on methodology will be followed by chapters on the time line as a means of organizing information; the ideal state of an object; setting a realistic goal; choice of materials and techniques; carrying out the treatment; documentation; and preventive conservation.

PAMELA HATCHFIELD is chief conservator of objects and sculpture at the Museum of Fine Arts in Boston. Her book, *Mitigating the Effects of Pollutants on Museum Objects*, will begin with a discussion of pollutants in museum environments and definitions of pollutants. This section will be followed by a background on the state of current research; external and internal sources of particulate and gaseous pollution; and active and passive sampling methods and electrochemical monitoring. A section on mitigation will examine strategies for minimizing pollutants in the museum environment, including choosing materials; materials testing; ventilation; vapor barriers; coatings, varnishes, and paints; adsorbants; scavengers; and vapor base inhibitors.

MARIANNE WEBB, a decorative arts conservator at the Royal Ontario Museum on Toronto, Ontario, Canada, will complete a book entitled *Technology and Conservation of Asian and European Lacquer*, which will look at lacquer from a technological point of view. Part 1, "Asian Lacquer" will include chapters on the make up of lacquer, substrates, grounds, finishing layers, decorative techniques, deterioration, and conservation. The chapter on conservation will discuss the advantages and disadvantages of current treatments, including consolidation, infilling, and inpainting. Part 2, "European Lacquer" including the Middle East and North America, will begin with a comprehensive look at the many natural resins that have been used to make Japanned furniture. Additional chapters will cover substrates, grounds, recipes and finishing techniques, decorative techniques, deterioration, and conservation.

FAIC Endowment Deadlines

Three FAIC endowments provide financial support to the membership for various AIC-related activities.

The George Stout Memorial Fund

Supports students' attendance at professional meetings and the cost of invited George Stout lecturers at annual meetings. Applicants must be AIC members.

Deadline: **February 3.**

The Carolyn Horton Fund

Supports continuing education or training of professional book and paper conservators who are members of AIC's Book and Paper Specialty Group. Funds may be applied to attendance at professional meetings, seminars, workshops, and other educational events.

Deadline: **February 3.**

The Publications Fund

Supports publications costs for the conservation field. These grants are outright awards made solely on the basis of the merits of a

publishable manuscript.

Deadline: **August 3.**

Guidelines and applications are available from the AIC office
(202) 452-9545 or
infoaic@aol.com

FUNDING DEADLINES

JANUARY 17

Smithsonian Institution, Awards for Museum Leadership

JANUARY 24

IMLS, General Operating Support

JANUARY 1-MARCH 1

Athenaeum of Philadelphia, Fellowships and Internships in Early American Architecture

FEBRUARY 1

NHPRC, State Historical Records Preservation and Access Grants

FEBRUARY 14

Smithsonian Institution, Fellowships in Museum Practice

FEBRUARY 28

IMLS (AAM), Museum Assessment Program III (MAP III)

IMLS, Conservation Project Support

MARCH 3

AAM, International Partnerships Among Museums

MARCH 14

IMLS (AAM), Museum Assessment Program II (MAP II)

IMLS, Professional Services Program

MARCH 15

NEH, Faculty Graduate Study

NEH, Seminars and Institutes

APRIL 1

National Historical Society, Historic Preservation Grants, Heritage Education Grants, and State and Local History Grants

APRIL 25

IMLS (AAM), Museum Assessment Program I (MAP I)

MAY 1

NEH, Challenge Grants

JUNE 6

IMLS, Museum Leadership Initiatives

NO DEADLINES

GETTY GRANT PROGRAM: Conservation Training Grants (Training of Mid-career Professional Conservators and Training Programs); Conservation Survey Grants; Conservation Treatment Grant

KEEPERS PRESERVATION EDUCATION FUND: Students enrolled full- or part-time in institutions of higher learning are eligible. Examples of previously funded preservation activities are: attendance at meetings, special book purchases, domestic and foreign study travel, publications, and tuition.

FOR MORE INFORMATION ON FUNDING:

American Association of Museums (AAM), Museum Assessment Programs (MAP), (202) 289-9118.

Getty Grant Program (GGP), (310) 393-4244; fax: (310) 395-8642.

Institute of Museum and Library Services (IMLS), (202) 606-8536.

National Endowment for the Arts (NEA), (202) 682-5442.

National Endowment for the Humanities (NEH), Division of Public Programs, (202) 606-8267; Division of Preservation and Access, (202) 606-8570, fax: (202) 606-8639.

National Historical Society, 741 Miller Dr., SE, Ste. D-2, Leesburg, VA 20175; (703) 779-8338; fax: (703) 779-8342.

Smithsonian Institution, Museum Studies Program, Arts and Industries Building, 900 Jefferson Dr., SW, Ste. 2235, MRC 427, Washington, DC 20560; (202) 357-3101; fax: (202) 357-3346.

ANNUAL MEETING NEWS

Compensation for Loss: Speakers Announced

The speakers for the General Session on Compensation for Loss to be held June 12 at the 25th AIC Annual meeting in San Diego will include:

ANDREW ODDY—Compensation for loss: Why do we do it?

JANE E. KLINGER—When damage is the story

JERZY CHLOPICKI—Conservation, aesthetics, or visual confusion? Conservation service for interpretive collections of 20th-century artifacts

CHRIS A. SHELTON—Minimally intrusive upholstery compensation at the Bayou Bend Collection

FRANK MATERO—Not lost but gone before: Thoughts on weathering, loss, and compensation in architectural conservation

JERRY PODANY—Putting history back: The re-restoration of the Lansdowne Heracles at the J. Paul Getty Museum

MAYA ELSTON—Graphic and digital reconstruction of losses on ancient material: Two case studies

TK McCLINTOCK—Observations on the restoration of works of art on paper

NORA KENNEDY—Issues relevant to the compensation of photographs

ERIC GORDON—How far to go: Reintegrating losses in paintings

MARK LEONARD—The development of a new material for retouching

JAMES BERNSTEIN—Inpainting insights

Angels Coordinator Needed

See announcement on page 27.

Registration Packets to be Sent in February

Expect to receive your 25th Annual Meeting registration packet in early February. The registration brochure will include lists of speakers and papers for all of the sessions as well as information on special events, workshops, and tours.

It's Time to Plan for San Diego! Low Airfares Abound

It is possible to get a low airfare to San Diego. A sample of recently advertised round-trip fares for flights to San Diego include: from Austin \$158; New York City (JFK Airport) \$357; Washington, D.C. (BWI airport) \$292; Philadelphia \$295; and Los Angeles \$78. Keep a lookout for possible fare wars after the holidays.

Final Call for Posters

Camera-ready abstracts for posters are due by **January 17, 1997**. (See the July or September *AIC News* for complete instructions.) Send your ideas, abstracts, or questions to: Helen Mar Parkin, [REDACTED] Milford, OH 45150; [REDACTED]—Anton Rajer, Chair and Helen Mar Parkin, Cochair, Poster Session

Exhibit Hall

Conservation and related suppliers and organizations are invited to take booths in the 25th annual meeting exhibit hall, June 12–14. Brochures are available from the AIC office at: [REDACTED]

Annual Meeting Schedule at a Glance

JUNE 9–10

Presession, Museum Exhibition Lighting

JUNE 11

General Session: Concepts, Literature, and Technology, Transfer from Industry to Conservation

JUNE 12

General Session, Compensation for Loss
Conservators in Private Practice Session
Research and Technical Studies Meeting

JUNE 13

Book and Paper Session
Objects Session
Paintings Session
Textiles Session

JUNE 14

Architecture Session
Book and Paper Session
Paintings Session
Photographic Materials Session
Wooden Artifacts Session

JUNE 15

Workshops

Plan to See the Sights While You're in San Diego!

Major cultural attractions in the San Diego area include:

The San Diego Museum of Art, the Museum of Contemporary Art, the Museum of Photographic Arts, the San Diego Natural History Museum, the San Diego Zoo, Mission Bay, Balboa Park, and Old Town Square.

SPECIALTY GROUPS

ARCHITECTURE



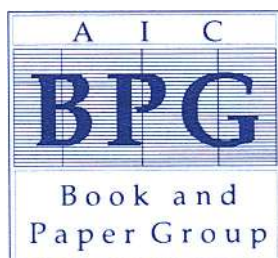
NOMINATIONS FOR ASG OFFICERS: Nominations are now requested from ASG members for positions of secretary/treasurer and program chair/vice-chair. These should be submitted to the nominating committee by February 1. ASG members will receive their ballots soon thereafter. Send nominations to: Constance S. Silver, [redacted] New York, NY 10025; [redacted]

MORGAN PHILLIPS: Morgan Phillips brought together building preservation and materials conservation and in so doing helped to forge what we now call architectural conservation. His death is a loss to us all, but is most strongly felt by those who were lucky enough to be his colleagues and friends. Sara Chase was both, and we thank her for providing us with the following excerpt from the eulogy she delivered at Morgan's memorial service in Boston. "Morgan Phillips approached historic preservation with zeal and with a ceaselessly inquiring mind. He drew from academic researchers and industrial chemists, from scientists and from other conservators, a vast amount of information. After testing both hypotheses and materials, he transformed information into solutions to some of the most perplexing preservation problems. Wit and delight polished his efforts; in addition, he could teach his methods of paint analysis and his material formulations in a most entertaining manner. Morgan's influence will be felt wherever a student learns from his articles, whenever a former colleague asks the questions Morgan would have asked and persists until good and complete answers are found, wherever and whenever historic architecture is truly conserved."

The Architecture session for the San

Diego meeting in June has shaped up nicely; many thanks to all who have contributed. The schedule is now filled, with the exception of student papers, which will be selected in the spring. The following is a sampling of some of the topics to be covered in the presentations: setting research parameters (a joint session with RATS); balancing even the most basic research with administrative constraints; archaeological/site conservation; large-scale conservation projects with a number of working teams and objectives; determining and managing complex environmental conditions; and, developing and implementing treatment plans, failures, and successes. The overall schedule for the San Diego Meeting is compact and will be run on a strict time schedule to allow for efficient movement between Specialty Group sessions. Our sessions will be held on Saturday, June 14th (Objects, the 13th) and it will be a marathon day! Bring your vitamins, folks.—Dennis Montagna, ASG Chair, National Park Service, 200 Chestnut St., Rm. 251, Philadelphia, PA 19106; (215) 597-5824; fax: (215) 597-6599; Dennis_Montagna@nps.gov

BOOK AND PAPER



Betty Fiske, program chair, and Eleanore Stewart, assistant program chair, received 28 abstracts of papers for the 1997 San Diego meeting after extending the deadline to the end of October. This is an impressive number of submissions, and thanks are extended to all who put forth the effort for their willingness to share information with colleagues. Papers have been selected to fill a day and a half program: Friday, June 13 and Saturday morning, June 14. There is a wide range of topics represented and no par-

ticular theme. The popular "Tips" session is scheduled, so please be thinking of ideas and techniques to share in 5 minutes or less. There will be a Friday luncheon, we hope with a special speaker, and a breakfast business meeting on Saturday. A reception is being planned for Saturday evening.

Of related interest for the San Diego meeting, the Library Collections Conservation Discussion Group (LCCDG) will meet Saturday afternoon, June 14 from 2:00 to 5:30 p.m., concurrently with the Photographic Materials Group. Based on a majority of responses culled from the survey, this year's focus is on three areas pertinent to book repair: (1) treatment specifications for repair, rebinding, and rehousing folio (i.e., oversized) materials, including atlases, unabridged dictionaries, and art books; (2) treatment solutions for reinforcing spiral bindings prior to shelving; and (3) treatment specifications for spine repairs and board reattachment (i.e., rebacking and its modern equivalents). If you have not yet signed up as an exhibitor and wish to do so, please contact Kate Murray or Don Swanson. The Archives Discussion Group meeting will be held Thursday evening, June 12, for an open carousel session that will focus on surface cleaning. Contact Hilary Kaplan for information.

Very special thanks are due Lyn Koehline and Jan Paris for drafting BPG Commentaries to the AIC Guidelines for Practice on the sections relating to Preventive Conservation and Treatment. They responded quickly to a request for assistance and developed discussion outlines that reflected the special concerns of BPG members, especially those relating to compensation for loss and reversibility of treatment. Thanks are also owed to Maria Grandinette, Eleanore Stewart, and Shannon Zachary who contributed to the BPG effort on the Commentaries. BPG outlines and comments were submitted for discussion at the October meeting of the Ethics and Standards Committee, where Mary Lynn Ritzen-thaler substituted for Karen Garlick in representing BPG perspectives. Draft Commentaries on these sections are

expected to be published in March *AIC News* for review by the entire AIC membership.

Openings are available on the BPG Publications Committee. Energetic people are sought who are interested in serving on the committee, which over coming months will be drafting BPG publications policy and shaping procedures to enable us to expand our already active publication program. BPG members who have not yet participated in AIC and BPG committee work should find this a satisfying opportunity and are particularly encouraged to apply. Contact: Robert Espinosa, HBL Library, Brigham Young University, Provo, UT 84602; (801) 378-2512; fax: (801) 378-6347; robert_espinosa@byu.edu

REMINDERS: The next deadline for Professional Associate and Fellow applications is May 2. Of the 918 members in BPG, 95 are Fellows and 182 are PAs; all BPG members who are not yet participating at these levels are encouraged to apply. The New Year presents a perfect opportunity to make progress with such deferred intentions! Also, as noted at the last business meeting in Norfolk, student members of BPG are fully empowered to participate in and vote at business meetings and are encouraged to do so. Please continue to access the BPG Web page for updates, as well as a vehicle to convey your ideas, questions and concerns ([redacted]), or contact Walter Henry.—Mary Lynn Ritzenthaler for Walter Henry, BPG Chair 38872 Bass Common, Fremont, CA 94536-5274; whenry@lml.stanford.edu

CIPP

CONSERVATORS IN PRIVATE PRACTICE

The CIPP Board of Directors wishes each member a happy New Year, filled with success!

NOMINATING COMMITTEE: The committee (chair, Ann Boulton, Helen Mar Parkin and Anne Zanikos) presents the preliminary slate of candidates (not the final list of candidates as mentioned in the last column) for

spring elections: vice-chair: Nancy Davis and Ron Harvey; treasurer: Peter Mecklenburg and Justine Wimsatt; director: Laurie Booth, Bettina Raphael, and Judith Rieniets; Nominating Committee: Sharon Battista, Susan Blakney, Wendy Jessup, Lisa Mibach, Catherine Rogers, and Karen Yager. The committee continues to entertain nominations from the membership until the publication of the official ballot. The CIPP Board encourages all members to consider running for office now or in the future. Your time and ideas will further improve our service to CIPP members.

ANNUAL MEETING: Planning continues for another great CIPP meeting in San Diego. As previously mentioned, the focus and speaker will probably center on aspects of marketing and ethics. In addition, we will offer members another opportunity to connect and share a wonderful meal together. In cooperation with the Ethics and Standards Committee, we plan to include a forum for discussion of the *Guidelines for Practice* scheduled for the upcoming Commentaries process. We hope to afford members another opportunity to participate directly in the examination of *Guidelines for Practice*, 4b. Security, 4c. Contracts, 4d. Fees, and 4e. Advertising. We may also discuss 4a. Health and Safety and guidelines on Examination and Scientific Investigation. Clearly, guidelines 4b. through 4e. are of particular importance to conservators in private practice. We hope to generate an abundance of insight and clarification on these topics in San Diego.

INSURANCE: As yet we have received no decision from Acceptance Insurance on whether it will develop a package for conservators. We will press for a decision as soon as possible. In response to several inquiries from CIPP members, we must clarify that AIC/CIPP does not currently offer any insurance coverage for members. For those conservators seeking coverage, we suggest contacting nearby colleagues for leads, as insurance companies are licensed by state.

FOCUS GROUP PROJECT: The Focus Group project continues, with one group recently held at the Midwest Regional Conservation Guild annual meeting. Two additional groups are planned for the Los Angeles and

New York areas.

NEXT COLUMN: Look for news on the *Business Handbook*, and the insurance package development situation.—Carrie Ann Calay, CIPP Chair, Conservation and Preservation Services, 530 Hampshire St., Unit 300, San Francisco, CA 94110-11417; telephone/fax: [redacted]

OBJECTS



Ingrid Neuman reports that the OSG session program in San Diego is coming along on schedule. See the next *AIC News* for a preview!

Thanks to the previous OSG Commentaries Committee members who laid the groundwork for much of our recent submission to the Ethics and Standards Committee but were not mentioned in my last column: Julie Baker, Lisa Bruno, Helen Ingalls, Jessica Johnson, Ebenezer Kotei, Joan Schiff, Joseph Sembrat, and Richard Trela. I am also grateful to those members who took the time to send comments and revisions at the 11th hour.

I am pleased to announce that our own Internet discussion group, OSG-L, is up and running, thanks to our E-Mail Task Force. You can subscribe by sending the following message to [redacted] subscribe osg-l. You do not need a subject header, put the message in the text area. You will receive a message back when you have been added to the list. If you are not a member of the Objects Specialty Group, you cannot subscribe and will be notified. To use OSG-L, simply send your message list regular e-mail to [redacted] and it will automatically be sent to all members of the list, and later archived on CoOL (Conservation On-Line at: <http://palimpsest.stanford.edu/>) so anyone with access to the World Wide Web can review the list activity, even if he or she is not a member. If you have

questions about the list, contact Jessica Johnson at: [REDACTED]

OSG-L should be a real "nuts and bolts" kind of tool for us, a place where we can ask questions about specific treatments, materials, and products or discuss broader issues. If you have any technical tips that you have never gotten around to writing up as an article, or if you want or have any analytical data that might have value to other conservators, send a message!

Virginia Greene, our 1996 OSG *Postprints* editor has sent me the submitted texts for review. She is currently working on the layout for illustrations for the *Postprints*. The special *JAIC* issue on fill materials is taking shape. The OSG Publications Committee is working with the authors of articles solicited for this issue. The submissions should be in final review by this time. This issue should prove to be an extremely useful tool for all of us. As an adjunct to the *JAIC* publication, we also plan to publish an annotated bibliography on the subject of fill materials. Unfortunately, our inquiry about eligibility of funding from FAIC was turned down because the bibliography is not original research. Our secretary/treasurer Katharine Untch and I are examining the possibility of funding it ourselves (I am about to send a message requesting input on this on OSG-L!).

The OSG Nominating Committee will soon be looking for candidates for program chair for the 1998 AIC meeting. This is a two-year commitment, the second year as OSG chair. (Secretary/treasurer is also a two-year position, and we are pleased to have Katy Untch for another year!) If you know of anyone interested in serving our organization, please contact Helene Gillette, Marianne Martin-Weldon, or Rosa Lowinger. I will attend the semi-annual AIC Internal Advisory Group meeting in Washington, D.C. on February 1. If you have any issues regarding the future direction of AIC that you would like me to present at the meeting, please contact me by January 24.—John Griswold Wharton and Griswold Associates, [REDACTED]

Santa Barbara, CA 93108

fax: [REDACTED]

[REDACTED]

PAINTINGS



ANNUAL MEETING: Plans are nearly complete for the annual meeting in San Diego. A full day of talks and the PSG business meeting will take place Saturday, June 14. An excellent and promising group of abstracts was submitted for review and consideration for the meeting. In December, presenters were selected, notified, and provided with guidelines for presentation and later publication of their papers. Not surprisingly, many of the abstracts strongly emphasized the annual meeting's theme—"Loss Compensation"—an activity of near-daily experience for any paintings conservator.

POSTPRINTS: Kenneth Bé, PSG vice-chair, reports that the 1996 *Postprints* is progressing very well. Printing and distribution of the publication is anticipated for spring of this year. I extend my thanks to Kenneth for his valuable assistance with the review and selection of papers for the annual meeting.

1997 BUSINESS MEETING: Please plan to attend the PSG business meeting on Saturday, June 14. Remember that the group is looking for interested candidates for vice-chair, a two-year term (the vice-chair becomes the chair during the second year), and if you have any topics for the agenda, please contact me at the address or phone numbers listed below.

PAINTINGS CONSERVATION CATALOG UPDATE: We are pleased to announce that we have received a \$25,000 grant from the Samuel H. Kress Foundation to support the production of the *Paintings Catalog*. Wendy Samet reports that the *Paintings Catalog* Editorial Board has engaged Jessica Brown, former editor of *Art and Archaeology Technical Abstracts*, to edit and format the first catalog chapter devoted to varnishes and surface coatings.

IAG MEETING: On February 1, I will attend the AIC Internal Advisory Group meeting in Washington, D.C. Meeting twice a year, the IAG advises

the AIC Board on issues, policies, and direction. If there are any issues that you wish to be presented at the meeting, please contact me by January 27.—Joan H. Gorman, PSG Chair, Upper Midwest Conservation Association, [REDACTED] Minneapolis, MN 55404; [REDACTED]; fax: [REDACTED]

PHOTOGRAPHIC MATERIALS



WINTER MEETING, SAN FRANCISCO: Registration materials were mailed to PMG members in late November for the February 7-8 winter meeting at the San Francisco Museum of Modern Art. The registration deadline is January 3, after which a \$20 late fee will be assessed. If you have not received winter meeting registration information, or have related questions, contact PMG secretary/treasurer, Nancy Reinhold, or Carol Turchan. Program inquiries should be directed to PMG program chair, Barbara Lemmen, [REDACTED]. Registration packets can be picked up Thursday evening from 6:00 to 9:00 p.m. at PMG's table in the lobby of the Hotel Milano and before the program begins on Friday and Saturday.

A full schedule has been planned, with outstanding speakers. The program is varied, including historical, research, and treatment topics, from cased photographs to digital imaging. SFMOMA curator of photography, Sandy Phillips, will deliver the keynote address, and her colleague Doug Nickel, assistant curator of photographs, will lead a tour of the museum's permanent collection gallery on Friday.

Downtown galleries in the vicinity of conference hotels, SFMOMA and the Friends of Photography will be open for "First Thursday" viewing the evening before our meeting begins. A complete gallery guide will be included in registration packets. Paul Sack has also graciously offered to open his pri-

vate photography collection for PMG on Thursday evening from 5:00 to 7:00 p.m. The collection is located in a gallery district building that also houses several photography galleries. Incidentally, a University of Southern California survey of culture in the nation's 20 most populous areas found that the San Francisco Bay Area ranked first, based on the incidence of cultural groups, radio stations, museums, and libraries.

A reception at SFMOMA, catered by the museum's cafe, will immediately follow the afternoon session on Friday. The Photographic Materials Group is very fortunate to be able to hold this meeting in the glamorous new facilities of the San Francisco Museum of Modern Art. Our thanks to the museum administration and to local arrangements people for setting up meeting facilities and researching cultural attractions in the area. We all look forward to seeing you in San Francisco.

PMG SPECIALTY GROUP LIAISON: John Burke, AIC director, professional education, is seeking a PMG representative to help plan workshops and other programs for future meetings. This is an informal responsibility that will not require much time or effort but will assure that interests of the photographic specialty are addressed. Please contact John Burke for further information: (510) 238-2266; fax: (510) 238-3806; darmabum@crl.com

KLAUS HENDRIKS MEMORIAL CONFERENCE: A conference will be planned by friends and colleagues of Klaus Hendriks. Speakers will be invited to commemorate Klaus personally and professionally, and it is hoped that a publication will result from the conference. At this stage of planning, it remains to determine on which continent it will be staged. Ottawa, Canada, and Germany are possible locations. Contact Doug Nishimura for further information or suggestions at: (716) 475-5199; dwnpph@RIT.edu—Carol Turchan, Chair, Chicago Historical Society, Clark St. at North Ave., Chicago, IL 60614-6099; (312) 642-5035 ext. 273; turchan@chicagohs.org

RESEARCH & TECHNICAL STUDIES

1997 ANNUAL MEETING IN SAN DIEGO: RATS will sponsor a half-day session within the general session of the upcoming AIC Annual Meeting in San Diego. The session "Concepts, Literature, and Technology Transfer from Industry to Conservation" promises to be an exciting and informative venture. Our speakers will include both prominent leaders within our field and special guests from industry, government, and academia. Topics may include stone decay by acidic deposition, consolidants for use with calcareous stone, coatings development for corrosion control, microbial production of cellulose, electrophoresis in the identification of proteins, and uses of literature, electronic publications, and the internet in the transfer of technology. RATS officers are hard at work to confirm the schedule now!

RATS will also sponsor a joint RATS/Architecture panel discussion during the Architecture session designed to address issues of technical studies within architectural conservation. RATS looks forward to providing diverse opinions on research approaches and discussing pertinent research needs within this field.

1997 RATS sponsored papers are being coordinated by a three member committee including Jo Hill, Allison Murray, and Rakesh Kumar. RATS again plans to sponsor technical papers within each of the participating specialty subgroups. If your specialty subgroup has not been contacted regarding the sponsored papers, please contact Jo Hill at (310) 825-1146 or jhill@fmch.ucla.edu.

COMMENTARIES UPDATE: Jim Druzik, at the Getty Conservation Institute, has generously agreed to coordinate the RATS effort to develop commentaries on sections 16 through 19 of the *Guidelines for Practice*, which deal with Justification, Sampling and Testing, Interpretation, and Scientific Investigation. RATS will provide draft commentaries on these sections to the Ethics and Standards Committee by mid-May so they may be distributed to other specialty groups in time for discussion in San Diego. We are very

pleased to have Jim managing this project and look forward to working with him over the next five months. If you are interested in being involved in the commentaries development, please contact Jim Druzik, jdruzik@getty.edu

CALL FOR NOMINATIONS: The RATS nominating committee is seeking nominations for the positions of vice-chair and secretary/treasurer. The secretary/treasurer will serve a two-year term, and the vice-chair (ideally a conservator this time) will serve a one-year term, rotating into the position of chair at the end of the year. Please contact any member of the nominating committee with your suggestions. The nominating committee consists of: Pam Hatchfield, Steve Weintraub, Susan Barger, and David Erhardt.

REVIEWERS REQUESTED: AIC recently completed a follow-up survey of its membership on the topic of research priorities for the National Center for Preservation Technology and Training (NCPTT). RATS has been asked to consider publishing the results with a detailed forward commenting on the survey and expressing a variety of opinions on the topic of research priorities. We are seeking RATS members to review the survey and develop the foreword before our San Diego meeting. Those interested in acting as reviewers or providing comments should contact Mary Striegel.

VOLUNTEERS NEEDED: The work on the resin chart has been delayed. We are asking for volunteers interested in working on this project. There are several areas of work that require attention: (1) work to design the layout, format, and presentation of the chart; (2) work to develop the information worksheet that will be used to record information about each resin; (3) work to gather and record information on each resin on the worksheets; and (4) work to review the data on the sheets and standardize units of measure, test methods, and procedures relating to the data about each resin so that the chart is consistent. If any of these areas are of interest to you please contact Julie Reilly, at (402) 595-1180; grfcc@radiks.net—Mary F. Striegel, RATS Vice-Chair, NCPTT, NSU Box 5682, Natchitoches, LA 71497; (318) 357-6464; fax: (318) 357-6421; striegelm@alpha.nsula.edu

TEXTILES



Thank you to the 14 speakers who submitted abstracts for our next meeting. We were able to accommodate all submissions this year. Sessions will cover compensation for loss, archaeological textiles, large and upholstered textiles, and introductions to two large textile labs. We would also like to have a discussion of the Treatment Commentaries so we can have a broader input. If anyone is interested in summarizing the Treatment Commentaries this year, please let me know. Vice-chair Susan Heald is currently looking for a location for our dinner and is investigating some unique restaurants. In addition, I have been working on achieving one of the AIC cultural diversity goals together with Sarah Rosenberg of AIC and Amparo de Torres, who puts together the APOYO newsletter for Latin America. We are looking into the possibility of finding funds to bring several of our colleagues from Latin America to the San Diego AIC Annual Meeting. We would like to add a half-day pre-session for their presentations. I will keep you informed of the development of this possibility. **Schulz, Vicki, Cassman, Chair, 4775 Grizzly Road, Berkeley CA 94705; phone: (415) 845-1515; 579-8800; fax: (415) 668-8928.**

WOODEN ARTIFACTS



I hope that the WAG membership has had the opportunity to read the Commentaries published in the November issue of *AIC News*. It seems that they are likely to fulfill their

intended role of helping to "define current accepted practice for the conservation professional." You may want to go back and read through the Commentaries (blue pages, middle section) if you have not already had a chance to do so.

The compilation of the postprints of the 1996 specialty group session held in Norfolk is in progress. Jennifer Baker is handling the production, while Christine Thomson and David Bayne are working with the authors. Christine is currently contacting the authors and reviewing guidelines and schedules with them.

We are looking forward to the 1997 conference in San Diego, where the theme will be "Loss Compensation." The WAG specialty group meeting is shaping up nicely. Christine Thomson has received numerous submissions to date. Please contact her directly if you need more information on the status of the program or if you still have a paper to submit. She can be reached at: **Robert Mussey-Associates, [redacted] Boston, MA 02136; [redacted]** Expect an update in the next issue of *AIC News* on the brochure project. Please keep your ideas and questions coming my way.—**Gregory J. Landrey, WAG chair, Winterthur Museum, Winterthur, DE 19735; (302) 888-4729, fax: (302) 888-4838; glandrey@udel.edu**

Deadline Reminders!

JANUARY 31 is the next deadline for submissions to the *AIC News*.

FEBRUARY 3 is the next deadline for submission of papers to *JAIC* for publication consideration. Guidelines for Authors are available from the AIC office (202) 452-9545.

MAY 2 is the next application deadline for Professional Associate and Fellow status. Contact the AIC office for an application (202) 452-9545.

1997 Directory Corrections

KENNETH S. MOSER: Correct membership category, Fellow

NANCY POLLAK: Correct telephone number [redacted]

People

ALBERTA SEBOLT GEORGE, museum president and chief executive officer of Old Sturbridge Village, and **DAVID A. UCKO**, president and chief executive officer of the Kansas City Museum, have been selected for the National Museum Services Board, a presidentially appointed body of 15 museum administrators and patrons that advises the Institute of Museum and Library Services.

GEORGE C. SKARMEAS has been named director of historic preservation architecture by the Hillier Group, the nation's third largest architecture firm. Dr. Skarmeeas will serve a national clientele working out of the firm's Princeton and Philadelphia offices.

RICHARD C. BORGES is the new executive director of the Upper Midwest Conservation Association.

SHELLEY FLETCHER, head of paper conservation at the National Gallery of Art, was recently appointed to the Print Council of America. She is the first conservator member of that organization.

The Gerald R. Ford Conservation Center announces two recent appointments. In October, **DEBORAH LONG**, joined the staff as head of the Objects Conservation Lab. For the past five years she was an assistant conservator of objects at the H. F. duPont Winterthur Museum and an assistant professor in the Winterthur/University of Delaware Art Conservation Program. In January, **RONNA RIVERS** joined the staff as head of the Paper Conservation Lab. She was with Wayne State University for the past

four years as a conservator and associate professor in both the Library Information Science Program and the History Department. Long and Rivers may be reached at: Gerald R. Ford Conservation Center, [REDACTED], Omaha, NE 68105; [REDACTED]; fax: [REDACTED]

BARBARA WOJCIK has been appointed assistant conservator at the Springfield Library and Museums Association, [REDACTED], Springfield, MA 01103; [REDACTED] ext. [REDACTED]; fax: [REDACTED]

Recent Publications

The Culture Shock Video, by Linda Kay Swenson. Funded by the National Center for Preservation Technology and Training, this video seeks to educate viewers about fire detection and suppression options available to protect cultural treasures while maintaining historic integrity. To receive a free copy of the video, contact: NCPTT, (318) 357-6464; ncptt@alpha.nsula.edu

Historic House Museums: A Practical Handbook for Their Care, Preservation, and Management, by Sherry Butcher-Youngmans. Serving as both a hands-on guide and a reference, this book examines common historic house problems such as poor repair, neglected collections, overworked staff, and inadequate staff training and offers practical advice and easily implemented solutions. A chapter entitled "Preservation and Care of the Historic House Interior" discusses controlling the environment including humidity, light, and insects and rodents. \$16.95 plus \$2.50 shipping and handling for first book, \$1.50 for each additional copy. ISBN 0-19-510660-1. Contact: Oxford University Press, 2001 Evans Rd., Cary, NC 27513; (800) 451-7556.

British Museum Press: New Books. Catalog of books published in the period January through July 1997. Among

the books listed is *Selection of Materials for Use in the Storage or Display of Museum Objects*, by Lorna Lee and David Thickett. The text explains why materials need to be tested for use with artifacts and contains a comprehensive test manual, including full test methods, drawbacks, and merits, for evaluating storage and display materials. Contact: British Museum Press, 46 Bloomsbury St., London WC1B 3QQ, UK; 44-171-323-1234; fax: 44-171-436-7315.

New series of Functional Indexes published by Gower Chemical Reference. Indexes are available on topics such as solvents, antimicrobials, antioxidants and antiozonants, and flame retardants. These reference indexes offer comprehensive international information on trade name and generic chemicals. Each index is between 400-600 pages. \$150 plus shipping and handling. Contact: Gower, [REDACTED] Brookfield, VT 05036-9704; [REDACTED] or [REDACTED] fax: [REDACTED] com; <http://www.ashgate.com/gower/>

Handbook of Paint and Coating Raw Materials. Available as both a software package and a two-volume set of books, this guide features over 11,000 products listed by trade name, chemical, function, and manufacturer. The products are cross-referenced by functional category, CAS number, and EINECS number. Electronic versions, \$450; two-volume set, \$440 plus shipping and handling. Contact: Gower, [REDACTED] Brookfield, VT 05036-9704; [REDACTED] or [REDACTED] fax: [REDACTED] <http://www.ashgate.com/gower/>

The Dictionary of Art, edited by Jane Shoaf Turner, which has been in production since the early 1980s, is now available. Published in 34 volumes, the *Dictionary* is a comprehensive art-historical reference containing contributions from 6,700 leading scholars from more than 120 countries. Over 41,000 signed articles, alphabetically organized, encompass the up-to-date research of international scholars. More than 20,000 bibliographical entries

cover a broad range of artists and other individuals who have contributed significantly to the history of art. The 15,000 illustrations included constitute the largest single collection of images in any art-historical publication. The *Dictionary* includes more than 300,000 up-to-date bibliographic citations and an index of more than 720,000 entries. ISBN 1-884446-00-0. 32,600 pages. \$8,800. To order contact: The Dictionary of Art, Grove's Dictionaries, Inc. 150 Fifth Ave., Ste. 916, New York, NY 10011; (212) 647-0182 or (800) 336-0055; dictart@pipeline.com

Gower Chemical References. Catalog of chemical reference materials available in books and electronic formats. Contact: Gower, [REDACTED] Brookfield, VT 05036-9704; [REDACTED] or [REDACTED] fax: [REDACTED] com; <http://www.ashgate.com/gower/>

1997 AIC Membership Rates

- Associate, Fellow, and Professional Associate—\$100
- Recent Graduate, Interim Year—\$75
- Student—\$45
- Retired—\$45
- Institutional—\$150

New members must add a one time \$10 filing fee. Note that the membership rate for Fellow and Professional Associate is no more than it is for Associate.

Please Send in Your Renewal Today!

1997 AIC membership renewals are now due. A \$15 late fee will be added for renewals received after February 3, 1997.

Contact the AIC office with any questions on membership dues [REDACTED]

In Memoriam

Morgan W. Phillips

Morgan W. Phillips, 53, an AIC Fellow, died on October 29, 1996 at his home in Canajoharie, New York, after a protracted struggle with depression. Morgan Phillips was a leader in the field of architectural conservation and is credited with coining the term "architectural conservator."

Morgan Phillips grew up in Rye, New York, spending summers with his family in Norfolk, Connecticut, a town that he remembered with great affection and where he is now interred. He graduated from Yale College in 1964 and enlisted in the army. During his tour of duty in New York City, he became interested in architectural preservation, afterward enrolling in Columbia University's preservation studies program, the first of its type in the country.

On graduation, he accepted a job as supervisor of buildings at the Society for the Preservation of New England Antiquities. Although Morgan Phillips humorously referred to that position as "repairing screen doors," it confronted him with an array of problems on building care whose solutions led to his subsequent research and contributions to the field. Morgan Phillips felt a strong imperative to treat buildings as cultural artifacts, preserving original and early fabric intact and in-situ. Looking about both at home and abroad for models of this approach to buildings, he found none that fully satisfied his vision. Experimenting in the society's buildings by day and reading at home by night, he tackled problems, one after another, laying the foundation for many of the research and treatment techniques that form the basis of practice in the field today.

One of Morgan Phillips's first contributions grew out of the landmark 1970 restoration of SPNEA's Harrison Gray Otis House in Boston. Beginning with the old "scratch and match" method of paint research, he came to realize the importance of pigment degradation and linseed oil binder discoloration in the reconstruction of early colors. His increasing application of these perceptions as he moved from room to room

established the principles upon which early color research has been based ever since.

He next turned to masonry and mortar issues, and he was the driving force behind the seminal Association for Preservation Technology mortar conference of 1973. In ensuing years, he studied and published widely on topics including the use of epoxies in wood repair, acrylic precipitation consolidants, the conservation and restoration of decorative paints, the replication of Lincrusta wall coverings, and the problems of wallpapers in-situ. His acrylic emulsion plaster adhesive addressed the previously unsolved problem of safely preserving architectural plaster in place and has become standard in the field.

After 22 years at SPNEA, Morgan Phillips went into private practice in upstate New York where, among other projects, he developed a waterborn epoxy consolidant under contract to the Getty Museum. The paper "The Evaluation of Consolidants and Biocides for the Preservation of Tenth and Eleventh Century Mayan Structures in Belize" by Rakesh Kumar and William S. Ginell of the Getty Conservation Institute, delivered at the 1996 AIC Annual Meeting, reported Morgan Phillips's material to be one of the most effective tried.

Morgan Phillips believed strongly in the ability of science to serve art and architecture. He defined problems and solved creatively, casting his net widely over vast areas of science and industry for helpful nuggets and working doggedly until he achieved solutions that satisfied his high standards. He inspired those he taught and worked with, communicating his passion for rigorous scholarship and uncompromising honesty. And he delighted his friends with his charming and idiosyncratic points of view. He is deeply mourned.

Morgan Phillips is survived by a sister, Andre Conklin of Harwick, New York, and a brother, the Reverend Wendel R. Phillips of Charlotte, North Carolina. Contributions in his memory may be made to the Morgan Phillips Memorial Fund, c/o SPNEA, 141 Cambridge St., Boston, MA 02114.—Brian Powell, Society for the Preservation of New England Antiquities

Susan Garretson Swartzburg

Susan Garretson Swartzburg, age 58, preservation specialist and assistant librarian for collection management at Rutgers University, died October 13, 1996 from complications of pneumonia, after returning from an international library association meeting in Beijing, China. A longtime member of AIC, she advised many universities, libraries, museums, and other cultural organizations on the organization and preservation of their collections. A tenured faculty member at Rutgers, Swartzburg was nationally and internationally known for her work in the field of preservation. Her many consultations included work with the Rutherford Public Library in New Jersey on a preservation survey of the William Carlos Williams Collection and with the Silverado Museum in St. Helena, California, on a survey of its Robert Lewis Stevenson Collection. She also evaluated Princeton University School of Architecture's collection of original slides and made recommendations for storage and handling.

Early in her career, Susan Swartzburg was at Yale University, where she planned and organized its preservation program for the research collections. At Rutgers, she served as director of the Alexander Library in 1972 and later as acting art librarian. In 1982 she became the university's preservation librarian and earned a reputation as a gifted and prolific writer. Her three books are significant contributions to the body of preservation literature, assisting countless practitioners with their preservation challenges. Two of her books are currently distributed by the Society of American Archivists: *Preserving Library Materials: A Manual* (Scarecrow Press 1995) and *Libraries and Archives: Design and Renovation from a Preservation Perspective* (Scarecrow Press 1991).

Susan Swartzburg was an adjunct instructor and lecturer at Rutgers University, Columbia University, and Queens College in New York, and she taught numerous workshops on preservation at Rutgers School of Communication, Information, and Library Studies. An exceptional mentor, she was much admired by her students for the depth of her knowledge and devo-

tion to the preservation of cultural property. Susan Swartzburg was remarkably adept at bringing parties with shared interests together, and people from diverse fields searching for information, advice, and various connections knew to seek her out. Known for her enthusiasm and boundless energy, she was generous with her time, knowledge, concern, and support. Her reward—her happiness—was to see people succeed and preservation advance. Her influence on the profession has been and will continue to be immense—through her writing, teaching, mentoring, consulting, facilitating, and generosity of spirit.

Susan Swartzburg was an active member of many cultural organizations, including the Society of American Archivists, the American Library Association, the International Federation of Library Associations and Institutions, the National Trust for Historic Preservation, and the Princeton Preservation Group, which she founded. She was also instrumental in the founding of the Book Arts Center at her alma mater, Wells College in Aurora, New York. She contributed articles to a myriad of publications, was editor of the New Jersey Library Association's preservation section newsletter, and preservation news editor of the Mid-Atlantic Regional Archives Conference newsletter. She was also associate editor of *Conservation Administration News* for many years and on the board of Abbey Publications. Surviving are her husband, Dr. Marshall Swartzburg; a son Mark; and two brothers Edwin and Frank Garretson. Those wishing to make donations in her memory may contact Ron Becker at the Rutgers University Special Collections Department, (609) 932-7006.—*The Star Ledger* (New Jersey) and Evelyn Frangakis

Worth Noting

Getty Grant Program Funds Conservation of Aachen Cathedral

The Aachen Cathedral in Germany

has received a grant of \$222,000 from the Getty Grant Program. The grant is supporting the critical first phase of conservation to stabilize the structure of the cathedral's Gothic choir. Originally constructed by Emperor Charlemagne in the eighth century, Aachen Cathedral was inscribed on the UNESCO World Heritage list in 1978 because of its architectural, cultural, and historical significance.

Over the past six centuries environmental factors such as hailstorms and fires, as well as World War II bombings, have contributed to the precarious state and structural deterioration of the choir pillars in particular. An interior examination of the pillars in 1993 revealed that their outer appearance was misleading with regards to their ailing inner state. The interior, thought to have been composed of carefully stacked blocks of heavy stone, turned out to be only a mixture of small stones, sand, and mortar, with considerably less load-bearing capacity than originally thought. The Getty Grant Program is funding a pilot project to replace the weakened stone in a pillar with stone from the original 14th-century quarry, newly reopened for this project.

Winterthur Receives Grant for Conservation of Library Materials

The Institute of Museum and Library Services (IMLS) has awarded Winterthur Museum, Garden, and Library a Conservation Project Support grant of \$31,110. The funds will be used to treat and reformat 8,420 drawings, photographs, negatives, and trade catalogs from 12 collections in the library.

Funding for Plaster Conservation at Mesa Verde to Continue

The Architectural Conservation Laboratory of the Graduate Program in Historic Preservation at the University of Pennsylvania has been awarded a second year of funding from the National Park Service, the Ballantine

Family Trust, and the Colorado Historical Society to continue research on the development of a conservation plan for the collections survey, analysis, and stabilization of the prehistoric plasters of Mug House at Mesa Verde National Park in Colorado. The cliff-dwellings of Mesa Verde rank among the most famous of Native American prehistoric sites, especially significant for the quality and extent of the surviving architecture.

The focus of the present work is to implement the results of last year's material analysis and conditions survey in a model field treatment program. Conservation issues will focus on the reattachment and stabilization of delaminating earthen plasters, many of which possess significant painted designs. Also included during this phase of work will be the installation of an environmental monitoring system to record and analyze site conditions in conjunction with short- and long-term conservation needs. Crucial to the project will be the consideration of cultural appropriateness of conservation materials and methods for Native American ancestral sites. The results of the research will be published.

Harvard Art Museums Celebrates Renovated Straus Center

The newly renovated and expanded Philip A. and Lynn Straus Center for Conservation and Technical Studies at the Harvard University Art Museums was dedicated on November 2, 1996. The center was established in 1928 by Edward W. Forbes, director of the Fogg Art Museum from 1909 to 1944, and is the oldest fine arts conservation treatment, research, and training facility in the United States. In 1994 it was named for Philip A. and Lynn Straus who donated \$7.5 million toward its operation and endowment. Located on the fourth floor of the Fogg, the center was redesigned by Samuel Anderson of Samuel Anderson Architect, New York City.

"Sam Anderson's elegant renovation of the Straus Center provides conservators and scientists at the Art Museums with laboratories, which for the first time in the long history of the

center meet the complex and demanding requirements of a world-class conservation facility," Henry Lie, director of the Straus Center and conservator of objects and sculpture explained. "After decades of working in cramped and inefficiently designed spaces we are at last in a position to fully realize our potential. In addition to enjoying the beautiful new spaces atop the Fogg, we are already convinced that our hard work in planning the labs and monitoring their construction has resulted in a design with no significant flaws or unpleasant surprises. . . . The staff is ecstatic."

Queens Offers Mid-Career Degree

Conservators with a minimum of five years experience are invited to apply for admission to the Master's of Art Conservation (MAC) (Research) degree program. In response to the need for mid-career training, this degree path is suitable for busy professionals with limited time for further studies. Students are expected to complete coursework and research during an initial eight month on-campus residency period. Degree requirements may be completed after students return to their place of employment. The MAC (Research) degree requires advanced lecture courses, research, and the completion of a thesis. Specific requirements for application include the completion of a four-year undergraduate degree as well as studio courses and a chemistry component. Contact: Coordinator of Graduate Studies, Art Conservation Program, Queen's University, Kingston, ON K7L 3N6, Canada; (613) 545-2156; fax: (613) 545-6889.

Library Seeks Papers of Conservators, Curators, and Writers

Winterthur Library is interested in acquiring the papers of 20th century figures who have studied topics of American decorative arts and material culture or who have worked as conservators of art objects. The library already has the papers of paintings con-

servators Russell and Eleanor Quandt and a portion of the papers of Sheldon and Caroline Keck. In addition, we now have collections relating to the work of historians E. McClung Fleming, Benno Forman, John Crosby Freeman, E. Alfred Jones, Jean McClure Mudge, and Gregor Norman-Wilcox.

The museum and library at Winterthur have artifact and research collections relating to objects made or used in America, 1640-1860. We are interested in completing these holdings of historic materials with collections that relate to their study and understanding. Contact: E. Richard McKinstry, Librarian, The Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Archivist, Winterthur Museum, Winterthur, DE 19735; (302) 888-4699; fax: (302) 888-4870; ermck@udel.edu.

Exhibition Explores Modern Fakes, Ancient Treasures

The traveling exhibition *Discovery and Deceit: Archaeology and the Forger's Craft*, organized by the Nelson-Atkins Museum of Art, was on display there through January 5. The exhibition will next be on display at the Michael C. Carlos Museum of Art at Emory University in Atlanta from February 8 through May 18.

A large art conservator's studio is a highlight of the show, providing museumgoers an opportunity to view x-ray and gamma-ray images and use ultraviolet light to distinguish the real from the fake. The exhibition also examines the role of traditional art historical analyses of style in authenticating works of art. Genuine treasures from great ancient civilizations—Egyptian, Near Eastern, Greek, Etruscan, and Roman—and an almost equal number of forgeries are included as well as a special section of reworked or over-restored antiquities.

In one display, viewers can look at a 3,000-year-old Egyptian relief under ultraviolet light to discover that parts of the sculpture have been repainted by modern craftsman seeking to "improve" the work. The eyes of the figures in the relief glow under ultraviolet, revealing that they were painted

with zinc white, a material not used until the 19th century. *Discovery and Deceit* also explores how many ancient works of art receive modern "cosmetic surgery" to make them look more complete and thus more salable. An example can be seen in the exhibition's marble portrait of a young Roman girl, dated to the third century A.D. Through the use of surgeon's lights, a microscope, and powerful gamma-rays, art conservators determined that the sculpture had been extensively reworked by modern craftsmen. Portions of the head had been repaired with new marble, new plaster ears were added, and a thin layer of pigment was applied to "age" the additions. Examination with gamma-rays revealed that the neck of the sculpture had been broken, and a series of metal dowels and clamps had been inserted to hold it together.

An important contribution of *Discovery and Deceit* to the study of art authentication is that the exhibition has reattributed genuine sculptures that some scholars condemned as forgeries. Chief among them is a portrait of a Roman gentleman that some scholars suggested was a fake because of its almost exaggerated expression of seriousness. A scientist from the Los Angeles County Museum of Art, John Twilley, was able to prove that portrait was genuine when he found in the deep fold of the sculpture's toga a minute trace of paint whose chemical composition was clearly ancient. To order the catalog of the exhibition, contact: Nelson-Atkins Museum Bookstore, 4525 Oak St., Kansas City, MO 64111; (816) 751-1242. \$7 in U.S. and \$8.50 foreign. Prepayment is required by check or with Visa, Mastercard, or American Express. Checks should be made payable to Nelson Gallery Foundation.

AAM Office Moves

The new address for the American Association of Museums (AAM) is: 1575 Eye St., NW, Ste. 400, Washington, DC 20005. The main telephone number will continue to be: (202) 289-1818.

University of Paris Offers Preventive Conservation Diploma

The University of Paris I Panthéon-Sorbonne has set up a DESS. (Diplôme d'Etudes Supérieures Spécialisées) in preventive conservation. This is a post master's degree diploma of one year's duration. It will commence at the beginning of 1997-98 university year. This course has been developed in collaboration with ICCROM, Institut Français de Restauration des Oeuvres d'Art, and other services of the French Ministère de la Culture et de la Francophonie. It is designed for candidates who already possess a master's degree or equivalent qualification and who also have significant experience or training in the field of conservation. A letter of application, a detailed curriculum vitae, and certified degree certificates or equivalent qualifications should be sent by March 31 to: Secrétariat de la Maîtrise de Sciences et Techniques "Conservation-restauration des biens culturels," 17 rue de Tolbiac, 75013 Paris, France.

Preservar Project Receives Award

The conservation of the monumental murals of the State Supreme Court in New York City has received an award from the Municipal Arts Society. The project, which was carried out by Constance S. Silver of Preservar, Inc., was the only conservation project to receive one of the six 1996 awards.

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SAA Calls for Award Nominations

The Society of American Archivists (SAA) invites nominations for its 1997 Preservation Publication Award, which recognizes and acknowledges the author(s) or editor(s) of an outstanding published work (audiovisual, electronic, or print) related to archives preservation and published in North America in 1996. Nominations must be postmarked by February 28. For additional information or to request a nomination form contact: SAA, 600 S. Federal, Suite 504, Chicago, IL 60605; (312) 922-0140; fax (312) 347-1452; info@archivists.org

Information Wanted

I have a 19th-century portrait in my lab that has a treatment I have never seen

before and would be interested in any available information. The painting is lined onto fiberglass that has been painted on the reverse (the side away from the painting) with aluminum paint. The paint was applied before restretching. The adhesive may be Beva, but I am not yet sure because the person who restretched it had a very hard time making the tacking edges stick and may have added materials other than the lining adhesive. The owner remembers a treatment in the 1950s to early 1960s, but I have not been able to find any records. The stretcher is also a type I have not seen: it has aluminum triangles in the corners of the stretcher that are adjusted with set screws. I would appreciate any hints as to where or by whom this treatment might have been done.—Barbara Appelbaum, [redacted]

[redacted], New York, NY 10025; [redacted]
[redacted] fax: [redacted] [redacted]
[redacted]

Conferences, Courses & Seminars

Call for Papers

July 20-24, York, England. Care of Photographic, Moving Image and Sound Collections. Submit an abstract of 150 words and biography of 50 words by April 25 to: Susie Clark, Conference Coordinator, [redacted], Graft, York, YO5 9QL, England. ▲

April 27-May 1, 1998. Budapest, Hungary. 31st International Symposium on Archaeometry. Topics include dating of organic and inorganic materials, ancient and historical technology, artifact provenance studies (metals and nonmetals), geoarchaeology, prospection, the study of biological materials, and mathematical and statistical methods. Special sessions will include discussion of the scientific aspects of experimental archaeology and the archaeometrical study of Roman limes and, polished stone artifacts. Presentations will include oral papers and posters. If interested in submitting an abstract or attending the symposium, contact: Katalin T. Biró, Hungarian National Museum, Dept. of Information, H-1450 Budapest Pf. 124, Hungary; phone/fax: 36-1-2101-338; h5852tbi@ella.hu; <http://origo.hnm.hu/ametery>

May 5-6, 1998. Glasgow, Scotland. SSCR Conference on "Site Effects: The Impact of Location on Conservation Treatments." Submit an abstract of 300-400 words. Deadline: April 1. Send to: Wendi Davidson, SSCR, Glasite Meeting House, [redacted], Edinburgh EH3 3NX, UK; 44-131-556-8147; fax: 44-131-557-5977; admin@sscr.demon.co.uk ►

Conferences

February 12-15. New York. College Art Association Annual Meeting. A session, "Conservation and Cultural Context," sponsored by AIC will feature the following speakers and top-

ics: Cathleen Hoeniger, "The Early Italian 'Primitives': Valuing Art and Its Consequences"; Charles S. Rhyne, "Changing Approaches to the Conservation of Northwest Coast Totem Poles"; Lisa Mibach, "They're Not Ours Anymore: Philosophical and Practical Changes in the Display, Storage, and Conservation of Native American Materials"; and Jose Orraca, "'For Francs or for France': Public Policy in the Conservation of Cultural Property." Contact session co-chairs Stephen Mellor, [redacted], ext. [redacted], or Rebecca Anne Rushfield, [redacted] or CAA, [redacted]

June 9-15. San Diego. AIC 25th Annual Meeting. Presession, June 9-10. General and Specialty Group Sessions, June 11-14. Workshops, June 15. (See page 13.)

General

January 29-31. San Diego. Federal and International Scientific Permits: A Workshop for Natural History Museums and Collectors. Contact: Director, Collections Care and Conservation, San Diego Natural History Museum, P.O. Box 1390, San Diego, CA 92112; (619) 232-3821, ext. 226; fax: (619) 232-0248; libsdnhm@class.org ►

Spring. New York. New York University Conservation Environment Workshops. Topics are selected to be practical in planning and managing collection environments and are intended for museum, library, and archives professionals, including conservators, curators, registrars, and directors, as well as architects, engineers, and others involved in construction and facilities management. March 3, Conservation Environments for Museums and Libraries. March 4, Fundamentals of Conservation Environment Lighting. March 5, Planning and Programming Museum, Library, and Archive Projects. Participants may register for one or all workshops. Lecturer: William P. Lull. Contact: The Real Estate

Institute, New York University, 11 W. 42d St., New York, NY 10036; (212) 790-1345.

March 18. College Park, MD. National Archives and Records Administration (NARA) Preservation Conference on "What Is Being Done to Control Insects and Fungi Now That Systematic Fumigation Has Ended?" Contact: Conference Coordinator, NARA at College Park (NNP), 8601 Adelphi Rd., College Park, MD 20740-6001; (301) 713-6705; fax: (301) 713-6653; preserve@nara.gov ►

April 2-4. London. The Interface Between Science and Conservation. Contact: Sara Carroll, Dept. of Conservation, The British Museum, Great Russell St., London WC1B 3DG, England; 44-171-323-8550; fax: 44-171-323-8636. ▼

April 21-25. Paris. Symposium of the Association for the Scientific Research on the Graphic Arts (ARSAG). Conservation: A Developing Science—Assessments and Prospects. Contact: Francoise Fleider or Sibylle Monod, ARSAG, 36, rue Geoffroy-Saint-Hilaire, 75005 Paris, France; 33-1-45-87-06-12; fax: 33-1-47-07-62-95. ▼

April 23-25. Liverpool, UK. Lasers in the Conservation of Artworks (LACONA) Conference. This conference is for conservators, scientists, art historians, and industrialists. All aspects of laser technology in conservation will be discussed, including laser cleaning, 3-D imaging, and holography. The number of participants is limited. Contact: Laser Technology, Conservation Centre, NMGM, Whitechapel, Liverpool L1 6HZ, UK; 44-151-478-4908; fax: 44-151-478-4990.

Through August. Hudson Valley, NY. Handling History, a program of 12 practicums, two historic house case studies, on-site follow-up visits by conservation faculty, and a regional field forum. Program is open to paid and volunteer staff and board members of the Lower Hudson Conference region of Westchester, Putnam, Dutchess,

Ulster, Orange, and Rockland Counties, the metropolitan New York City area, and western Connecticut. The program will involve hands-on practical training in examination, identification, handling, and care of paintings, paper, photographs, textiles, upholstery, wood furniture, ceramics, and metal and archaeological collections. Faculty: Barbara Appelbaum, objects; Nelly Balloffet, paper; Nancy Britton, upholstery; Nancy DeMyttenaere, metals; Echo Evetts, ceramics; Paul Himmelstein, environment; Ana Hofmann, photographs; Alexander Katlan, paintings; Patsy Orlofsky, textiles; and Antoine Wilmering, wood furniture. For a schedule, contact: Lower Hudson Conference, [redacted], Elmsford, NY 10523; [redacted]

May 19-22 in Santa Fe, NM, and September 23-26 in New Haven, CT. Anoxic Enclosures and Microenvironments in Museum Storage and Exhibits. Early approaches to solving the problems of pest infestations, damaging environmental interactions, and oxidation of objects and specimens have often yielded disappointing results and have even posed threats to human health and safety. Recent research has focused on the usefulness of creating and controlling enclosed microenvironments surrounding the object or specimen. This course will focus on creating, monitoring, and adapting a variety of microenvironmental systems for use in treatment, storage, and exhibition. Topics to be addressed include anoxic and thermal microenvironments used in pest control, large-scale application of microenvironments in museums, microenvironments in storage and exhibits

► See the November 1996 *AIC News* for more information

▼ See the July 1996 *AIC News* for more information

▲ See the September 1996 *AIC News* for more information

design, and control of oxidation and related processes through microenvironments. Course will include both lecture and practical sessions. Contact: Sally Shelton, Director, Collections Care and Conservation, San Diego Natural History Museum, P.O. Box 1390, San Diego, CA 92112; (619) 232-3821; fax: (619) 232-0248; libsdnhm@class.org

May 26-30. Ithaca, NY. McCrone's Microscopy for Art Conservators at Cornell. McCrone Research Institute is sponsoring a Microscopy for Art Conservators course, which will be held at Cornell University. This course is intended for art conservators and conservation scientists interested in the application of polarized light microscopy to the analysis of art objects. Methods of sampling, identification of pigments, grounds, media, and fibers are covered during four days of lectures, demonstrations, and hands-on laboratory practice. One half-day is dedicated to photomicrography. Application Deadline March 1. For information on the course and hotel accommodations contact: Tatyana Petukhova, Paper Conservator, Paper Conservation Lab, 106 Annex Library Cornell University, Ithaca, NY 14853; (607) 255-4735; tp16@cornell.edu

Architecture

January-December. Grenoble, France. International Center for Earth Construction (CRATerre-EAG) workshop series. Contact: Ecole D'Architecture de Grenoble, CRATerre-EAG, Marina Trappeniers, [redacted] BP 2636, 38036 Grenoble Cédex 2, France; [redacted] fax: [redacted]

February 19-21. Washington, DC. Window Conference and Exposition for Historic Buildings II. Contact: Window Conference for Historic Buildings, [redacted] Washington, DC 20013-7160; [redacted] ▲

June 16-19. Philadelphia. Construction Technology Conference and Exhibit for New Building Products. Conference will feature the latest building products for architects, building engineers, facility managers/owners, specifiers, and contractors. For information, contact: Construction Technology [redacted] Exton, PA 19341-1153; [redacted] 458-7689; fax: (610) 458-7171.

Book and Paper

April 6-9. London. Institute of Paper Conservation 4th International Conference. Contact: IPC Conference Secretariat, Index Communications Meeting Services, Crown House, 28 Winchester Rd., Romsey, Hampshire SO51 8AA, UK; 44-179-451-1331/2; fax: 44-179-451-1455.▶

April 21-26. Iowa City, IA. Workshop 1, "Bookbinding and the Traditional Technologies of the Commonplace World." Application deadline: January 31, 1997. (See workshop 2 for application procedure.)▶

June 23-27. Iowa City, IA. Workshop 2, "Intermediate Mending." Application deadline: March 30. Application procedure: Send your workshop preference, résumé, statement of purpose indicating why the workshop is important to you and/or your institution, your previous book or paper conservation training, and a short list of topics or experiences you could present relating to your work and/or the subject of the workshop, along with your name, address, phone, fax, e-mail, institution or business, position or job description, and social security number to: Joel Spector (Workshop 1) or Cynthia Mosier (Workshop 2), Conservation Dept., University of Iowa Libraries, Iowa City, IA 52242; (319) 335-5908; fax: (319) 335-5900.▶

Objects

March 12-14. Austin, TX. This workshop will provide an overview of current leather conservation technologies and practices of interest to individuals from all conservation disciplines. The course will be taught by Christopher Calnan, adviser on the conservation of organic material at the National Trust in England. Contact: Jessica S. Johnson, Materials Conservation Laboratory, PRC #122, 10100 Burnet Rd., Austin, TX 78758; (512) 471-6090; fax: (512) 471-6092; jsjohnson@mail.utexas.edu

March-June. Geological conservation courses. March 24-27. Conservation of Geological Sites, Vernal, UT; May 27-30. Preventive Conservation of Geological Sites, San Diego; June 1-5. Advanced Conservation of Geological Materials, San Diego; September 16-19. Identification of Geological Materials. Denver. Geological-origin specimens and objects in museums are subject to a wide range of problems causing damage and deterioration. These courses will provide an integrated overview of the nature, prevention, and treatment of deterioration of geological materials including collections in archaeology, paleontology, petrology, mineralogy, meteorites, architecture, and sculpture. Courses will include both lecture and practical sessions. Contact: Sally Shelton, Director, Collections Care and Conservation, San Diego Natural History Museum, P.O. Box 1390, San Diego, CA 92112; (619) 232-3821; fax: (619) 232-0248; libsdnhm@class.org

Photographic Materials

April 1. Andover, MA. Care of Photographs. This workshop, sponsored by the Northeast Document Conservation Center, will focus on topics such as a technical history of photographs; deterioration of photographic prints; identification of photographic prints with a hands-on component; identification, deterioration, and duplication of negatives; storage con-

cerns; and planning for photographic preservation. Enrollment is limited. Contact: Gay Tracy, NEDCC, 100 Brickstone Sq., Andover, MA 01810; (508) 470-1010; fax: (508) 475-6021; tracy@nedcc.org

Spring. London. Center for Photographic Conservation Training Courses. April 7-11, Rediscovering Historic Preservation Processes; April 7-May 23, Preservation and Conservation of Photographic Materials (certified course); April 14-16, Preservation and Conservation of Photographic Materials (theory); April 17-18, Preservation of Color Photographic Materials; April 21-23, Identification of Photographic Processes; April 24-25, Preservation of Photographic Negatives: Glass, Nitrate, Acetate, and Other Sheet and Roll Film Systems. Contact: Centre for Photographic Conservation, 233 Stanstead Rd., Forest Hill, London SE23 1HU, UK; 44-181-690-3678; fax: 44-181-314-1940.

Textiles

September 22-15. Ottawa. Textile Symposium 97, North American Textile Conservation Conference on "Fabric of an Exhibition: An Interdisciplinary Approach." To receive the registration package in March, contact: Tara Grant, Registration Coordinator, Symposium [redacted] or http://www.pch.gc.ca/cci-icc.▶

September 26. Ottawa. The Institute of Textile Science Semiannual Meeting. Contact: Peter Aspley, c/o [redacted] Kensington, ON K7L 4Z6, Canada; [redacted] fax: [redacted]

Grants & Internships

Forbes Fellowship Freer Gallery of Art

The Freer Gallery of Art, Smithsonian Institution, Washington, D.C., has established the Forbes Fellowship to be awarded annually for a project to further the scientific study of the care, conservation, and protection of works of art.

Applications are sought from individuals with a background in art conservation or conservation science. Applicants with expertise in the arts of Asia will be given preference.

Applications should include a proposal describing a specific project in six or less double-spaced pages, a description of the methodology to be used in carrying out the project, a curriculum vitae, and bibliography. Please arrange to have three letters of reference sent directly to the address below. The proposed project must be viable for, and conducted at, the Freer Gallery of Art. A stipend of \$18,800 to \$25,800 will be offered for a 12-month period based on the scholarly and professional level of the selectee. Applicants whose native language is not English are expected to have ability to write and converse in English. Applications must be postmarked by February 1, 1997, received by February 15, 1997, and addressed to: Forbes Fellowship Selection Committee, Freer Gallery of Art, Smithsonian Institution, Washington, DC 20560, USA. Inquiries may be made by telephone to: (202) 357-4880, ext. 206 or 289. Fax inquiries should be made to: (202) 357-4011. The Forbes Fellowship will be awarded for the general period of September 1, 1997, through August 31, 1998. The recipient will be notified no later than April 15, 1997.

Advanced Internship in Paintings Conservation The Baltimore Museum of Art

The Baltimore Museum of Art is offering a one-year advanced internship in paintings conservation funded by the Getty Grant Program beginning October 1, 1997. In addition to participating in ongoing collection maintenance, the advanced intern will undertake research and treatment of the museum's permanent collection, with major projects on selected traditional European and American paintings.

Application is open to graduates of a recognized conservation training program or conservators with equivalent training and expertise. An annual stipend and a travel allowance for AIC attendance or other research is provided. Benefits and professional leave are included. EOE. Interested candidates should send a letter of intent, a curriculum vitae, and names of three professional references to: Mary Sebera, senior conservator, the Baltimore Museum of Art, Art Museum Dr., Baltimore, MD 21218 by February 28, 1997.

Mellon Advanced Internships and Third-Year Internships Williamstown Art Conservation Center

The Williamstown Art Conservation Center is pleased to offer internships for the year beginning September, 1997. Applications are being accepted for third-year or advanced interns in paintings, objects/sculpture, and furniture/wooden objects. Supported by the Andrew W. Mellon Foundation, advanced internships carry with them a stipend of \$20,000, individual health insurance, and a \$1,500 research/travel allowance. A competitive stipend and research/travel allowance will also be provided for third-year interns.

The Center serves many of

the region's most prominent museums and historic sites representing some of the most important collections in the country. WACC offers an intern the opportunity to work productively on a wide range of high quality objects under the supervision of experienced conservators. A research project related to the collections of WACC's members will also be an important component of the internship.

Please send a letter of intent, résumé, and three letters of recommendation to: Doe Zottoli, WACC, 225 South St., Williamstown, MA 01267. Application deadline: February 7, 1997.

Positions Available

Organic Polymer Chemist National Gallery of Art

The National Gallery of Art is seeking an organic polymer chemist for the Scientific Research Department in the division of conservation. The purpose of the position is to study organic components of artwork and to study conservation materials using advanced analytical techniques. Typical research areas are the characterization of artists' organic materials, such as paint binding media, varnishes and dyestuffs; study of the aging of conservation materials such as coatings, consolidants, and adhesives; and the development of new conservation materials. The incumbent oversees work of junior staff members, fellows, and interns. The incumbent will propose, design, and conduct research projects, develop new analytical methods and will be expected to publish research papers. The incumbent will be responsible for the operation and maintenance of a variety of advanced analytical instruments such as GC/MS and LC/MS.

The candidate should have a

graduate degree in organic or polymer chemistry, preferably a Ph.D., and have experience with advanced analytical techniques and instrumentation. A strong interest in the field of art conservation is required and previous experience in this field is highly desirable. This is a permanent position at a GS-12/13 grade level with a starting salary of \$44,458 for the GS-12 and \$52,867 for the GS-13. Starting grade will be determined by the amount and level of experience.

Applicants must submit a résumé, or Optional Form-612. All applicants should also submit an Optional Form 306 and a cover letter outlining education, experience, and desire to work at the National Gallery. Please include the names of three references with daytime telephone numbers.

Please send application materials to: Michael Skalka, Conservation Administrator, National Gallery of Art, Washington, DC 20565. You may e-mail questions to [redacted] for general inquiry only. The National Gallery of Art is an equal opportunity employer.

Conservation Scientist National Park Service

The Division of Conservation, National Park Service, Harpers Ferry, West Virginia is recruiting a conservation scientist, GS 1301 or 1001-13. Beginning salary: \$52,867 per annum. The division's laboratory is located in Charles Town, West Virginia approximately 70 miles from Washington, D.C.

Duties include establishing and managing an analytical services laboratory to support the division's conservation laboratories and conducting research to support the NPS interpretive and curatorial programs.

Specialized experience required for this position includes: ability to convey scientific and technical information in writing; ability to manage a conservation science laboratory and technically supervise its staff

and projects; ability to conduct research in conservation science; skill in operating scientific instruments and interpreting the results; knowledge of conservation philosophy and standards of practice.

For additional information contact: Marilyn Longerbeam, Office of Human Resources, [REDACTED] Ferry, WV 25425; or call [REDACTED].

The National Park Service is an Equal Opportunity Employer.

Paper Conservator

National Archives and Records Administration

The National Archives and Records Administration seeks a paper conservator, GS-12, with some experience in other areas (i.e., bound volumes, photographic materials, textiles, woods, and/or metals). Serves as a senior conservator in a large conservation laboratory with responsibility for performing a wide range of conservation and preservation work, including examination and treatment of archival records, development of special projects, work with archival colleagues, and some teaching and training. Experience in archives or library conservation desirable. Position is located in College Park, MD. Starting salary is \$44,458. Announcement closes January 31, 1997. For a copy of the vacancy announcement or additional information, contact Pam Pope, (800) 627-1070. EOE.

Assistant Paper Conservator—
Special Project
Art Institute of Chicago

The Art Institute of Chicago seeks an assistant paper conservator for a full-time, three-year position. Responsibilities will include the examination, treatment, technical analysis, and documentation of the museum's collection of European and American prints, drawings, and 20th-century art on paper, as well as involvement with active exhibition and loan programs.

Additionally, experience with Asian works of art on paper and architectural drawings is preferred as the conservator will be expected to advise on loans, storage, and exhibition requirements, establish treatment priorities, and carry out a limited amount of treatment for these collections.

The candidate should be a graduate from a recognized conservation training program with a minimum of three years of post-graduate experience. Knowledge of art history is desirable. The salary is \$28,000 with excellent benefits provided. Please send a letter of application, résumé, and the names of three professional references to: Assistant Director of Personnel, Ms. Louise Ivers, The Art Institute of Chicago, m/c 316, 111 S. Michigan, Chicago, IL 60603. EOE.

Chicago Conservation Center

The Chicago Conservation Center is a resource facility for the conservation of paintings, textiles, works of art on paper, frames, gilded artifacts, and murals. Clients include museums, private collectors, galleries, and corporations throughout the United States. The center currently employs 15 full-time staff members including preparators. At the present, there are no position openings. Due to continued growth in all departments, however, résumés would be welcomed from individuals seeking employment. Letters of inquiry should be sent to Ms. Heather Becker, Assistant Director, Chicago Conservation Center, 73 N. Franklin, Ste. 701, Chicago, IL 60610.

AIC Vacancies

Editor
AIC News

The *AIC News*, published six times a year, provides the mem-

bership with news on national and international conservation issues, legislative affairs, new materials and research, conference reports, AIC and FAIC organizational matters, specialty group publications, and employment opportunities.

ROLE AND RESPONSIBILITIES: The editor is responsible for the content of the *AIC News*. The editor aggressively pursues the submission of timely and informative news items on conservation issues and events of interest to the membership. The editor's primary content responsibilities are for the cover story, special features, conference reports, research reports, materials, and letters to the editor. Decisions regarding the content of the cover stories, special features, and letters to the editor are made in consultation with the executive director. In addition, the editor reviews a draft of each issue and uses his/her expertise in the field of conservation to review the courses, publications, announcements, and other materials that are included. The editor works with the executive director to plan cover stories and special features. AIC's copy editor and staff have the ultimate responsibility for style, readability, layout, and proofreading.

BENEFITS: Recognizing the considerable contribution required to fill the editor's role, a stipend of \$2,500 per year is provided. The editor's expenses to attend the AIC Annual Meeting, including travel, lodging, and per diem are also paid.

EDUCATION AND SKILLS: Graduate degree in arts or sciences, broad knowledge of the art conservation field, record of previous publications, excellent writing skills, excellent interpersonal skills, and the ability to plan well ahead and meet pre-set deadlines are required. Editorial experience is preferred. Send letter of application and resume by January 22 to: AIC Board, 1717 K Street, N.W., Ste. 301, Washington,

D.C. 20006.

Membership Committee Vacancies

The Membership Committee seeks to replace two members whose terms will expire in June 1997. The Membership Committee is responsible for reviewing applications for Professional Associate and Fellows and for working with the AIC Board of Directors on membership issues.

The two new members of the committee may be either Professional Associates or Fellows. Professional Associates are especially encouraged to apply. To maintain an appropriate diversity of specialties on the committee, preference will be given to one paper conservator and one conservation scientist. Please send a letter of interest and résumé by February 15 to: Suzanne Deal Booth, Director, Committee Liaison, c/o AIC, 1717 K St., NW, Ste. 301, Washington, DC 20006.

Angels Project Coordinator

The AIC Board seeks to appoint a national coordinator for the Angels project. This is a vital outreach project valued and welcomed by the host institution. The experience has also been highly praised by participating conservators. Responsibilities for this volunteer position include identifying and coordinating the annual Angels project, in consultation with the director, public information, and the chair of the Program Committee as well as the Local Arrangements Committee and the AIC office; preparing a written report regarding the status of the Angels project for the AIC program chair for inclusion in his or her annual report to AIC Board; and preparing annual call for Angels for *AIC News*. Please send a letter of interest and résumé by February 15 to: Beverly Perkins, Director, Public Information, c/o AIC, 1717 K St., NW, Ste. 301, Washington, DC 20006.

Supplier's Corner

A paid advertising section. Inclusion does not imply endorsement of such products by AIC.

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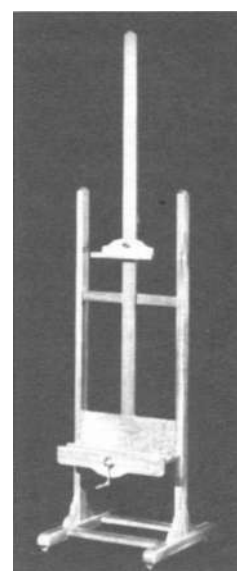
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AIC NEWS

March 1997

Volume 22, Number 2

MSDSs: Reading Between the Lines For the past decade, and longer in some states, employers have been required by the Occupational Safety and Health Administration (OSHA) to train employees to use

material safety data sheets (MSDSs). As a result, most conservators are familiar with MSDS terminology.

Many conservators, however, are dissatisfied with the quality of MSDSs. Here are some insights into a few MSDS problems, hidden meanings of terminology, and additional ways to use the data.

Whose MSDS is it?

Before reading any MSDS, consider who wrote it. MSDSs in conservation labs are primarily from three sources:

- *Large chemical manufacturers and suppliers.* MSDSs from these suppliers are almost always detailed and accurate. They usually list all ingredients and even trace impurities.
- *Industrial or consumer product manufacturers.* MSDSs from these producers vary widely in quality. They were written for use by either industrial workers or home consumers. Conservators often use these products in ways other than the manufacturer intended, and the MSDSs are not relevant for that use.
- *Suppliers to the conservation field.* Most of these small companies either distribute other manufac-

turers' products directly or repackage these products by affixing their own label to them. Sometimes they alter these products. MSDSs from these suppliers usually are modified from the original manufacturers' MSDSs. Sometimes the suppliers eliminate information, concealing the identity of the product's ingredients (see "Trade Secrets and Proprietary Ingredients," below).

Is Required Information Missing?

The OSHA hazard communication standard lists the data that

OSHA requires on MSDSs (see Appendix). Missing information or unfilled blanks are forbidden. If no data exist or data are not applicable, the manufacturer must say so. If an MSDS is missing information listed in the Appendix, you can write the company and send a copy of your letter to the OSHA office in the region in which this company is located (see Bibliography).

Exemption for Articles

OSHA does not require MSDSs on "articles." A wooden chair is an example of an article. However, an MSDS is required on wood that is going to be made into a chair because toxic sawdust will be created. Products often mistaken for articles include wood, glass, plastics, grind wheels, welding rods and wire, solder, and brick. If you are refused an MSDS on such materials, tell the manufacturer that one is required because you will be exposed to dust or fumes from the product.

The Manufacturer's Name, Address, and Emergency Phone Number

The name and address on the MSDS must match the name and →

Highlights of This Issue

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*1998 Call for Papers &
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Preservation Conservation
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AIC News (ISSN 0887-705X) is published bimonthly by the American Institute for Conservation of Historic and Artistic Works, 1717 K Street, NW, Suite 301, Washington, DC 20006, (202) 452-9545, fax: (202) 452-9328; [REDACTED]

Second-class postage paid at Washington, DC. Postmaster: Send address changes to *AIC News*, 1717 K Street, NW, Suite 301, Washington, DC 20006.

AIC News is mailed to members for \$18 per year as a portion of annual membership dues.

Opinions expressed in the *AIC News* 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 office; the next deadline is April 1, 1997. We reserve the right to edit for brevity and clarity.

The AIC accepts position available ads only from equal opportunity employers. All position ads must conform to the standards for equal opportunity employment. The cost of Grants and Internships, Position Available, and Classified Ads is: \$.85 per word for members and \$2 per word for nonmembers; the minimum charge is \$50.

The cost of advertising in Supplier's Corner is \$100 for 100 words. The cost of display ads is: 1/6 page \$185; 1/3 page \$320; 1/2 page \$395; 2/3 page \$450; one full page \$625. Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1.

AIC News staff: Elisabeth West FitzHugh, Guest Editor. Sarah Rosenberg, Managing Editor. Marcia M. Anderson, Production Editor. Jennifer Middleton, Communications Coordinator. Ann Hofstra Grogg, Copy Editor.

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address on the product's label. Some companies repackage other manufacturers' products under their own label but send out the MSDS from the original manufacturer. Instead, the law requires that the MSDS bear the repackager's name as the responsible party.

Some importers violate this law. Importers' names and addresses must be on the MSDS because they are considered the "manufacturer of record." In addition, they must produce an MSDS that meets U.S. requirements, is in English, and lists a 24-hour emergency number in this country.

Date of Preparation

The date the document was written or was revised must appear on the MSDS. In Canada, three-year-old MSDSs are automatically invalid. In the United States MSDSs should be reviewed frequently, and those that fail to incorporate up-to-date information

are easy to fix. A letter to the company pointing out omissions can include a reminder that OSHA's Hazard Communication Standard, 29 CFR 1910.1200(g)(6) gives the manufacturer only three months to incorporate significant new hazard information.

Identity of Ingredients

Only the chemical and common names of the ingredients must be listed under the federal law. However, good MSDSs provide the chemical class, other synonyms, and the Chemical Abstract Service registration numbers (CAS RNs).

Many state OSHA MSDS laws require CAS RNs. If you encounter an MSDS that does not have the CAS RNs, have a friend in one of these states write for one. Especially worth cultivating are AIC members who work in California or who are public employees in New Jersey or Massachusetts.

Trade Secrets and Proprietary Ingredients

If the manufacturer can prove that certain ingredients provide an advantage over competitors who do not know of them or use them, the manufacturer can register these ingredients as trade secrets. Once registered, only the words "trade secret" or "proprietary" and the registration number are required on this section of the MSDS. Make sure there is a registration number; if none is listed, the ingredient is not a legitimate trade secret.

Less legitimate methods may be used by some companies to obscure the identity of ingredients. They might, for example, omit the name "acetone" and identify the chemical only by the synonym "dimethylformaldehyde" (not to be confused with dimethylformamide, DMF).

OSHA requires that trade secret information be disclosed to health professionals if they suspect their patients are affected adversely by the product. However, I have found that this transaction rarely occurs, because those who receive proprietary information must sign a confidentiality agreement. This agreement carries severe penalties if the information is revealed, even acci-

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dentally, to anyone, including the patient. I find that doctors and other health professionals are reluctant to sign these binding agreements.

Sometimes telling the manufacturer that you plan to have the product analyzed gets results. In fact, if this threat upsets the manufacturer, it just might be that the substance is simple enough to actually be identified by analysis. Single substances and mixtures of common solvents are usually easy to analyze. Substances that are either too expensive or impossible to analyze include many complex organic chemicals such as pigments and dyes or complex mixtures such as paints, inks, polymer adhesives, and plastic resins.

Conservators simply should not use products whose ingredients are unknown. Every substance, including trace impurities, should be identified if good treatment records are to be created or if the research quality of an object or painting is to be preserved. No amount of hyperbole from manufacturers or from experts can substitute for knowing the composition of the product.

Occupational Limits

MSDSs must list workplace air quality limits including the OSHA permissible exposure limit (PEL), American Conference of Governmental Industrial Hygienists (ACGIH) threshold limit value (TLV), and any other exposure limit used or recommended by the chemical manufacturer or importer. These other limits might include a manufacturer's recommended limit (MRL) or a National Institute for Occupational Safety and Health (NIOSH) recommended exposure limit (REL).

The limits are useful for selecting safer chemicals. The higher the chemical's TLV, the more is allowed in the workplace air, and the more can be inhaled before a healthy adult can expect adverse effects. If the chemical is a liquid, the evaporation rate also must be considered. The more slowly the chemical evaporates, the less vapor it creates, and the less hazardous it is to work with. In fact, some very toxic solvents that evaporate slowly may not be as hazardous to use as less toxic ones that evaporate quickly.

There are hundreds of thousands of

EXAMPLES OF SOME EIGHT-HOUR, TIME-WEIGHTED AVERAGE (TWA) THRESHOLD LIMIT VALUES (TLV) IN PARTS PER MILLION (ppm)

TLV-TWA ppm	SUBSTANCES
5000	Carbon dioxide highest TLV
1000	Ethanol, some fluorocarbon propellants
100	Xylene, turpentine, mineral spirits, isoamyl alcohol
10	Carbon disulfide, chloroform, PDB, naphthalene
1	Ethylene oxide, fluorine, nitrobenzene
0.1	Dichlorvos, bromine, chlorine dioxide, chloropicrin
0.01	Demeton (Systox), hydrazine, mevinphos (Phosdrin)
0.001	Bis(chloromethyl) ether

chemicals used in the workplace, but only about 700 have limits. Many extraordinarily toxic chemicals do not have limits because they have never been studied in the detail needed to set them. Some people mistakenly interpret the lack of an OSHA PEL as an assurance of safety.

If there is no limit set for a chemical, check for acute and chronic effects listed in the MSDS's health hazard section, and consult other standard references to see if there are data that will provide better guidance.

Acute and Chronic Health Hazards

Short-term animal tests provide acute data on many chemicals. Chronic data, however, take years to develop. Most chemicals have never been studied for long-term effects. The lack of chronic data should never be interpreted as an indication of safety.

Carcinogenicity

The ratings of three agencies must be consulted when reporting carcinogens on MSDSs: the National Toxicology Program's (NTP) *Annual Report on Carcinogens* (latest edition); the International Agency for Research on Cancer (IARC) *Monographs* (latest edition); and OSHA's list in 29 CFR 1910, subpart Z. These agencies provide peer review for existing data. Deliberation can take

years. Many substances for which there are cancer-positive studies are not listed because they have never been reviewed or because their reviews are unfinished.

In fact, the majority of the substances we use have never been studied for cancer effects at all. Worse, no warnings are required on these substances even when they are almost surely cancer-causing due to their chemical structure. This issue was finally addressed in 1996 when NTP changed its criteria to include substances that are structurally related to known carcinogens and can be reasonably anticipated to cause cancer. We will not see these changes reflected in MSDSs for several years, however.

Better sources of cancer information are the *New Jersey Fact Sheets* or *Sax's Dangerous Properties of Industrial Materials* (see Bibliography).

Releases and Spills

Manufacturer's directions for dealing with spills and releases are often vague or designed for factory or chemical laboratory use. Conservators without special training who try to follow these directions may risk overexposure and injuries.

People dealing with spills need special training because no MSDS can provide spill and release information to cover all contingencies. Procedures must be adapted to accommodate the

size of the spill, the type of surface it spills on, whether the spill can get into drains in violation of EPA rules, whether the ventilation will spread toxic vapors into other areas, whether there are reactive chemicals nearby, and much more.

While MSDSs may be used for guidance, the only way to deal with spills is to design procedures in advance that are appropriate for the facility. Large institutions should have staff members trained to handle most spills. For spills beyond their capabilities, local HazMat responders can be called.

Conservators in small institutions or private practice can call HazMat responders as well, but a better strategy would be to purchase and store chemicals only in quantities that would not constitute a significant spill. Both large and small operations must have emergency procedures planned and rehearsed, have all the equipment necessary for personal protection during cleanup, have ready access to eye wash and emergency showers, and have a supply of chemical sorbents such as Hazsorb™. While MSDSs may provide some guidance for these preparations, you will need additional technical advice as well.

Control Measures

Some MSDSs provide extremely overcautious advice about respiratory protection, gloves, and eye protection. I have seen MSDSs that advise wearing a full body suit and a self-contained breathing apparatus (SCBA) for chemicals intended for use on a Q Tip™. Actually, those were reasonable precautions when the primary manufacturer wrote them for workers wading in vats of the stuff. But when such precautions are on MSDSs for consumer or conservation products, they indicate that the secondary supplier was too ignorant or too unconcerned about our safety to tailor the control measures to the label-directed use.

On the other hand, some MSDSs provide too few precautions and rely on useless phrases such as "wear gloves and eye protection," "avoid inhalation," and "use respiratory protection." Good MSDSs should be specific about type of eye wear, and other equipment that may be needed, such as eye washes, showers, aprons, foot wear, and special

ventilation. However, precise recommendations cannot be made for respirators and gloves.

To specify use of a particular respirator, it is necessary to know the airborne concentration to which the workers are exposed. There is no way to predict this concentration for all workplaces. However, it would be helpful if MSDSs indicated what type of cartridge or mask should be used if the airborne concentrations were consistent with the limitations of this equipment.

It is also impossible in most instances to specify the type of gloves that should be used. There are many different types of rubber and plastic glove materials that are formed into layers by different manufacturing methods and in varying thicknesses. All these factors influence permeability. The only reliable information is from tests done by the glove manufacturer. The MSDS, however, could warn workers about types of gloves repeatedly shown to be an ineffective barrier to that chemical.

Decomposition Products

The decomposition products listed on MSDSs usually are those that will be released during incineration at high temperatures (about 3000°F) and in oxidation. The chemicals given off during incineration are not at all like those emitted when the product burns under ordinary conditions.

For example, cellulose composed of carbon, hydrogen, and oxygen will give off only water and carbon dioxide in an incinerator. Looking at the MSDS, one might assume that burning cellulose does not release toxic substances. Cellulose burned under ordinary conditions, however, generates literally hundreds of substances. Included are carbon monoxide, carbon (in soot), many hydrocarbon gases and vapors, and tars.

Decomposition data, however, sometimes can be used to determine a product's composition. For example, if the product is an unidentified plastic resin that decomposes on incineration to carbon dioxide and water you know it is not a nitrogen-containing resin such as urethane or ureaformaldehyde, or a chlorine-containing polymer like polyvinyl chloride.

Summary

These are just some of the ways MSDS data can be used. Even seriously flawed MSDSs can be useful to document a company's lack of expertise and/or regulatory compliance. I sent one such MSDS to OSHA and got both a better MSDS and a change in the company's procedures. Every time we point out inadequacies, we strike a blow for better MSDSs. If you don't get a response to your letters or calls, ask Arts, Crafts and Theater Safety (ACTS) to help. As members of AIC, you can feel free to ask us to follow up for you.

Appendix

Required MSDS data compiled from 29 CFR 1910.1200(g)(2)(i)-(xii) and the OSHA form 174:

1. *Identity of products.* Both chemical and common names if they are single substances or mixtures that have been studied for hazards as a whole. For all other products, MSDSs must supply chemical and common names(s) for all hazardous ingredients constituting 1.0 percent of the product, carcinogens constituting 0.1 percent, or less if smaller amounts are hazardous.
2. *Physical and chemical characteristics.* Boiling point, vapor pressure, vapor density, solubility in water, specific gravity, melting point, evaporation rate.
3. *Physical hazards.* Potential for fire, explosion, and reactivity, flash point, flammable limits, stability, incompatibility, hazardous decomposition products, hazardous polymerization.
4. *Health hazards.* Both acute and chronic, signs and symptoms of exposure, and medical conditions aggravated by exposure.
5. *Primary route(s) of entry.* Skin, inhalation, and ingestion.
6. *Exposure limits.* OSHA PELs, ACGIH TLVs, and any other exposure limit used or recommended by the chemical manufacturer, importer, or employer.
7. *Carcinogenicity.* Whether the chemical is listed as a carcinogen by NTP, IARC, or OSHA.
8. *Precautions for safe handling and use.*

Hygienic practices, protective measures during repair and maintenance, and procedures for cleanup of spills and leaks.

9. *Control measures.* Ventilation, respiratory protection, gloves, eye protection, protective clothing or equipment, hygienic practices.
10. *Emergency and first aid procedures and firefighting methods and hazards.*
11. *Date of preparation or last revision.*
12. *Name, address, and telephone number of responsible party.*

Bibliography

1. *The MSDS Pocket Dictionary.* A copy can be obtained from: Genium Publishing, 1145 Catalyn St., Schenectady, NY 12303-1836; (518) 377-8854.
2. New Jersey Department of Health's *Right to Know Hazardous Substances Fact Sheets.* These provide better information than you will find on MSDSs, including more detailed chronic data, whether the chemical has ever been formally studied for cancer effects, and odor thresholds when known. They are available for \$4.00 each in hard copy. The whole database also is available on CD Rom and online services. Contact: New Jersey Department of Health, Right to Know Program, CN 368, Trenton, NJ 08625-0368; (609) 984-2202.
3. *Threshold Limit Values and Biological Exposure Indices, Hawley's Condensed Chemical Dictionary, and Sax's Dangerous Properties of Industrial Materials.* Copies can be obtained from: American Conference of Governmental Industrial Hygienists, 1330 Kemper Meadow Dr., Cincinnati, OH 45240; publications catalog: (513) 661-7881.
4. "Understanding the MSDS." Free data sheet that can be obtained from: Arts, Crafts and Theater Safety (ACTS), 181 Thompson St., # 23, New York, NY 10012-2586; (212) 777-0062.
5. A list of OSHA area offices and copies of individual standards such as the hazard communication standards can usually be obtained free from your own local area office. Look in your phone book's blue pages under either the U.S. or State Department of Labor. Otherwise,

call the Government Printing Office at (202) 783-3238. Most of its materials are not free.

Monona Rossol, Arts, Crafts, and Theater Safety in New York City. Ms. Rossol has worked as a chemist, potter, and a free-lance art conservation consultant-restorer dealing primarily with furniture, ceramics, and enamels. Since 1977, she has lectured, consulted, and written extensively in the field of industrial hygiene, with a specialty in art and conservation hazards. She has been a member of AIC since 1983.

From the President

Debbie Hess Norris

In late January I had the privilege of participating in the Kobe/Tokyo International Symposium on Risk Preparedness for Cultural Properties. During this meeting, specialists from Japan and abroad were invited to present extensive reports on emergency mitigation, response, and recovery efforts focused on both natural and man-made disasters.

This conference was held exactly two years following the devastating Great Hanshin-Awaji Earthquake that left more than 6,000 people dead, 35,000 injured, hundreds of thousands permanently displaced, and numerous irreplaceable cultural properties damaged and/or destroyed. This provocative forum reaffirmed the immediate need to increase resources for risk preparedness.

In adopting the resultant Kobe/Tokyo Declaration, all delegates vowed to strengthen the development, enhancement, and appropriate use of expert networks and to intensify risk preparedness and recovery training and educational programs for both cultural institutions and the public. The dire need to increase awareness and strengthen community, national, and international involvement in risk preparedness activities cannot be ignored. Inspiring and emotional presentations documenting cultural heritage at

risk—heartbreaking lessons for all of us—in Kobe, Cambodia, Bosnia, Lebanon, Thailand, and Malaysia (just to name a few) further confirmed the magnitude of this challenge and the vital importance of these cooperative efforts. Action is needed to avert further losses.

The United Nations Decade for Natural Hazard Reduction is nearing completion. As conservators deeply committed to the care and preservation of our cultural heritage, our work will and must continue. In the future, effective emergency mitigation and disaster response activities will be best enhanced by our reliance on professional partnerships and collaborative efforts. For example, AIC must continue to actively support and contribute to the vital activities of the National Task Force on Emergency Response. Likewise, we must contribute as needed and possible to international efforts, specifically the work of the International Inter-Agency Task Force on Risk Preparedness and Cultural Heritage.

Working together, AIC members must promote conditions that encourage the collaboration of those responsible for cultural heritage with those dedicated to emergency preparedness. We must foster a climate in which the conservation of cultural heritage is linked to the incontrovertible concern for the security of human life. At our 1997 annual meeting, a workshop will be offered by the Red Cross Disaster Services. Skills and information gained here may increase our sensitivity to the requirements of risk preparedness and prove instrumental in our response to future emergency situations of all kinds. The AIC 1998 Annual Meeting will be dedicated to emergency response and recovery. Sessions featuring emergency personnel and staged disaster scenarios will help foster a systematic interchange of information.

Please give serious consideration to the call for papers (see page 13), and plan to attend this meeting. As conservation professionals and preservation advocates, we have no greater responsibility. Collectively we must ensure that we are well prepared for the worst.

From the Executive Director

Sarah Z. Rosenberg

Washington has recovered from the festivities surrounding President Bill Clinton's inauguration, and Congress is back in session. Legislative matters are once again in the forefront. The House Appropriations Interior Subcommittee has announced its hearing dates for FY 1998 funding. Public witnesses, including representatives of the arts and humanities, are slated to testify on March 5. The National Endowment for the Humanities and the National Endowment for the Arts will testify on March 13. In the meantime, AIC joined 53 national arts and humanities organizations in signing a letter to President Clinton urging him to highlight the importance of a federal role in fostering the arts and humanities in America in his State of the Union Address. If you heard or read his speech you know that he did so (see excerpt at right). The group also thanked him for the supportive remarks he made at the recent National Medal of Arts and Charles Frankel Prize award ceremonies and for his continued commitment to the arts and humanities.

I was present at the ceremony and was encouraged by the words President Clinton chose: "Today we are on the eve of a new century. The arts and humanities are more essential than ever to the endurance of our democratic values of tolerance, pluralism, and freedom, and to our understanding of where we are and where we need to go . . . It is, after all through the arts and humanities that we unleash our individual and collective imaginations, and imagination is, in the end, the animating force of a democracy committed to constant renewal—the force that allows us to conceive of a brighter future and a better world; that allows us to overcome new challenges and grave difficulties." Truthfully, it was exciting to be close up to Robert Redford, Bill Moyers, Lionel Hampton,

Rita Dove, and all the other medal winners. While these AIC Washington-based activities are important, it is even more important (particularly at this time of the year) for grass-roots activities. I would like to urge all of you to be in touch with your members of Congress, especially the new members, as soon as possible. Get acquainted with them, and make your views known to them about the importance of preserving our cultural heritage. Tell them about the role you are playing in your community to assure that all our children and grandchildren will be able to enjoy the same aesthetic experiences as their parents and grandparents did. The key is to cite specific preservation and conservation projects you have worked on in museums, libraries, archives, and other cultural institutions in their districts. Remind them that these institutions improve the quality of life in your community and bring to it the economic benefits of cultural tourism.

The upcoming annual meeting is also foremost in our minds these days. By now you should have the registration materials in hand. The speakers and topics listed promise highly interesting and provocative sessions. As noted elsewhere in this newsletter, the meeting will also feature a special session—Latin America/U.S. Exchange of Ideas (p. 10). For a meaningful exchange to take place, it is important that our members participate. Please consider being a part of this session. The AIC staff and I join the Local Arrangements Committee in urging you to attend the meeting (see p. 11). This is one you will not want to miss. Contact your local travel agent now to get the lowest possible fares. We have negotiated very favorable hotel rates and have worked diligently to ensure that the quality of the food served at all meal functions will be consistent with what one has come to expect of fine California cuisine. We certainly hope that you can join us.

Good news on the development of AIC's WWW pages. These pages provide general information about the AIC/FAIC, brochures such as *Caring for Special Objects* and other public outreach materials, conservation specialties, disaster recovery, legislative updates, meetings and conferences, lists of publications, links to the Conserva-

tion DistList and other sites of allied organizations and funding agencies. We are now working to give our pages a more artistic look and hope to launch the site well before the annual meeting. Stay tuned.

We are heartened and highly gratified with the response from members willing to lecture about conservation at colleges and universities across the nation. The purpose is to acquaint students with the profession and recruit applicants for our Cultural Diversity Summer Internship Program. Many thanks to these members and to all of our members who volunteer hundreds of hours on committees, task forces, specialty group activities, publications, and public outreach. Please stay in touch with the office. We enjoy hearing from you.

President's Speech & Budget Support the Arts

In delivering the State of the Union Address on February 4, President Clinton made an encouraging appeal for strengthened support of the arts:

I'd like to make just one last point about our national community. Our economy is measured in numbers and statistics. And it's very important. But the enduring worth of our nation lies in our shared values and our soaring spirit. So instead of cutting back on our modest efforts to support the arts and humanities, I believe we should stand by them and challenge our artists, musicians, and writers—challenge our museums, libraries, and theaters. We should challenge all Americans in the arts and humanities to join with their fellow citizens to make the year 2000 a national celebration of the American spirit in every community, a celebration of our common culture in the century that is past and in the new one to come in a new millennium so that we can remain the world's beacon not only of liberty but of creativity long after the fireworks have faded.

Two days after delivering the speech, the President made an increased budget request for the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH). He asked Congress to appropriate \$136 million each for the NEA and NEH in FY 98—a substantial increase over the FY 97 budget of \$99.9 million for the NEA and \$110 million for the NEH. This appropriation is expected to be hotly debated as many Republicans have vowed to eliminate the NEA completely this year.

The administration's FY 1998 budget request for the Institute of Museum and Library Services (IMLS) contains an increase of \$4 million for museums over the FY 97 budget. The total request is \$26 million for the Office of Museum Services, and \$136 million for the Office of Library Services.

Editor Appointed

AIC is pleased to announce the appointment of **Lisa Goldberg** as editor of *AIC News*. Lisa is an objects conservator and is presently employed as the conservator at the Maryland Historical Trust in Crownsville, Maryland and at the Naval Historical Center at the Washington Navy Yard.

Thanks are once again extended to **Elisabeth West FitzHugh** who kindly served as guest editor for the January and March 1997 issues of *AIC News*, during the vacancy in the editor position.

JAIC News

The addition of Spanish and French abstracts along with the English version for all *JAIC* articles has proceeded very smoothly. The extra steps involved in producing and checking the translations have been incorporated into the editorial cycle without any difficulties. Thanks are due to our talented and dedicated team of volunteer translators and Jennifer Middleton, AIC Communications Coordinator.

For each abstract, one person does an initial translation, which is then reviewed and commented on by another

person; a third person then does a final check and reconciles the two opinions if necessary. Spanish translators are: Vera De La Cruz Baltazar, Silvia A. Centeno, Maria Esteva, Laramie Hickey-Friedman, Richard Trucco, and Hilda Abreu Utermohlen; the final check for all Spanish translations is performed by Amparo de Torres. French translators are: Marie-Christine Guyon, Kelly Kamborian, and Sylvie Penichon; Carole Dignard of the Canadian Conservation Institute recently volunteered to perform the final check for all French abstracts. As you can see, our French group could still use a few more volunteers.

I am pleased that the number of submissions has begun to increase lately. In addition, we have received ideas for several theme issues. Papers for the Objects Specialty Group issue (possibly two issues) on fill materials are under review in the current cycle, thanks to special efforts by the OSG Publications Committee. This committee has also agreed to work with the authors on completing any revisions that might be indicated by reviewers. I believe this group of papers will make an important contribution to the conservation literature. Many thanks are due to the OSG Publications Committee consisting of Ellen Pearlstein, Leslie Ransick Gat, and Jane Williams.

A good group of papers was submitted from the 1996 AIC annual meeting pre-session on preservation of collections. The Pre-session Organizing Committee (Meg Craft, Catharine Hawks, Jessica Johnson, Miranda Martin, and Lisa Mibach) was responsible for soliciting these papers. We expect to group these papers together as a special section in the fall 1997 issue, with a brief introduction by the organizing committee. I am particularly pleased about this special section because it contains some papers with very practical information that I believe will become widely used resources for those involved in collections care.

I am always interested in discussing ideas for other possible special theme issues or sections of related papers within an issue. Please feel free to contact me about your ideas.—Chandra Reedy, Editor-in-Chief

Membership News

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

<i>Jan Burandt</i>	<i>Timothy C. Burica</i>
<i>Mary Jo Davis</i>	<i>Anne Downey</i>
<i>Claire Gerhard</i>	<i>Kathy Z. Gillis</i>
<i>Kennis K. Kirby</i>	<i>Elizabeth Lahikainen</i>
<i>Montserrat Michele</i>	<i>Mallat Le Mense</i>
<i>Gary McGowan</i>	<i>Peter R. Nelsen</i>
<i>John A. Rita</i>	<i>Mary Schobert</i>
<i>Tracey N. Shields</i>	<i>Joan M. Young</i>

New Fellow Profiles

BEVERLY PERKINS has been a conservator in private practice in the Los Angeles area since 1993. Although her business, Art Conservation of Los Angeles, is located on the West Coast, she has been working for the past two years at the Winterthur Museum in Delaware as well. Prior to 1993, she was chief conservator at the Buffalo Bill Historical Center, and from 1987 to 1991 she was associate conservator at the Brooklyn Museum.

Beverly graduated from the University of Chicago with an M.A. in art history in 1979. She received her M.A. in conservation in 1986 from the Cooperstown Conservation Program at the State University College Buffalo. Beverly was named an AIC Professional Associate in 1990. She serves on the AIC Board of Directors as director, public information. Her professional involvement on the local level has included being an adjunct professor at California State University, Fullerton, where she taught a graduate-level seminar on conservation principles. She has presented professional papers at the 1985 AIC Annual Meeting, the 1992 Colorado-Wyoming Association of Museums meeting, and the 1995 and 1996 WAAC meetings.

Beverly would like to acknowledge several people who helped guide her into conservation: Ann Boulton, Timothy Lennon, Theodore Nightwine, Faye Wrubel, and Louis Pomerantz.—Linda Merk-Gould

FAITH ZIESKE is an associate conservator of works of art on paper and shares management of paper conservation at the Philadelphia Museum of Art. She received an M.S. in conservation from the University of Delaware/Winterthur program in 1982, where she majored in paper conservation and minored in photographic materials. Her third-year internship was divided between working at the National Gallery of Art and working for Christa Gaehde, a conservator in private practice. Following a year as a contract conservator for the Smithsonian Institution at the National Museum of American History and the Cooper-Hewitt, National Design Museum, she accepted a National Museum Act advanced internship at the Philadelphia Museum of Art. Her areas of expertise include a wide range of works of art on paper, including prints, drawings, photographs, watercolors, pastels, Indian miniatures, and East Asian works on paper.

Faith has most recently published and lectured for the AIC Book and Paper Group on the analysis of pigments, in Paul Cézanne's watercolor paintings, with an emphasis on the darkening of emerald green. Previously, she published on the treatment of two Cézanne sketchbooks. Additional subjects of research include an investigation of East Asian works on paper, involving visits to Japanese paper makers, scroll mounters, and artisans, funded by a Museum Professionals Grant from the National Endowment for the Arts, as well as a study of materials and current treatment practices for Indian miniature paintings. She has been an active member of the conservation community in the areas of education and public outreach. Her AIC service includes contributions to the *Paper Conservation Catalog* and participation on the Book and Paper Nominating Committee.—Lucy Commoner

ELIZABETH WENDELIN, now a paper conservator in private practice, received a B.F.A. from the University of Colorado in 1980 and an M.S. in paper conservation from the University of Delaware/Winterthur in 1984. After an internship year at the Conservation Center for Art and Historic Artifacts in Philadelphia, she became

assistant paper conservator there in 1984 and associate conservator in 1986 until 1989, when she opened her private practice in Horsham, Pennsylvania. Today her practice encompasses treatment of fine art and historic artifacts on paper for private individuals and public collections as well as surveys of collections. In recent years, Elizabeth has devoted time to preserving the artwork of her father, Rudolph Wendelin, which spans 70 years. The artist who drew Smokey the Bear, he is also a watercolorist, architect, illustrator (designer of five commemorative postage stamps), and sculptor. His choice of media influenced her decision to become a paper conservator.

Elizabeth has served AIC through contributions to the *Paper Conservation Catalog* on "Hinge and Tape Removal," "Surface Cleaning," and "Support Problems"; as a member of the Conservation Services Referral System Task Force, and as chair of the CIPP Nominating Committee. She also lends her singing talents to the Choral Arts Society of Philadelphia.—Judith Walsh

From the Awards Committee

AIC Celebrates Outstanding Achievements and Contributions to the Field of Conservation

AIC recognizes the value and importance of outstanding achievements and contributions to the field through a variety of awards. These awards are given not only to individuals within the field, but to organizations, institutions, and individuals who support our goals and collaborate with us to achieve our goals. Members are strongly encouraged to submit nominations for the various awards.

Honorary Member Award: to recognize outstanding contributions to the field of conservation; any member is eligible.

Rutherford John Gettens Award: to recognize outstanding service to the

AIC; any member is eligible.

Sheldon and Caroline Keck Award: to recognize sustained record of excellence in the education and training of conservation professionals; any PA or Fellow is eligible.

University Products Award: to recognize the accomplishments and contributions of conservation professionals who have advanced the field and furthered the cause of conservation through public outreach and advocacy; any PA or Fellow is eligible.

Gaylord Award: to promote professional development in collections conservation; conservation professionals in libraries and archives are eligible.

Forbes Medal: to recognize distinguished contributions to the field of conservation; nonconservators are eligible.

Recognition of Foundations and Granting Agencies: to recognize support of the field of conservation; foundations and granting agencies are eligible.

The Awards Committee was established in the fall of 1996 to maintain, monitor, and evaluate the awards selection process, promote the importance of the awards, review applications submitted and make recommendations to the AIC Board, and recommend establishment of additional awards. In addition to the chair, Liz Schulte, there are two committee members, Stephen Bonadies and Pam Hatchfield. The committee is presently working with the AIC Board to establish the AIC Award for the Conservation of Cultural Property. This award will be given to an institution in recognition of its commitment to conservation concerns and to the preservation and care of collections.

The AIC Awards Committee relies on the AIC membership to identify individuals and institutions deserving special recognition. It welcomes suggestions and nominations for the awards. For more information and nomination forms, contact: Liz Schulte, c/o AIC, 1717 K St., NW, Ste. 301, Washington, DC 20006. Currently, nominations for the Gaylord Award should be sent directly to Gaylord Brothers, [REDACTED], Syracuse, NY 13221-4901.

Outreach Update

Contest! The Prize? Books!

In the past couple of years, a number of movies, books, and plays have woven conservators into the plots. Conservators have fallen in love, been haunted, gone home, and even hung out with Ghostbusters!

The AIC public outreach office would like to hear from you. Send a list of all the fictional works from any time period, in any language, which include conservation and/or conservators in the plot to: Beverly Perkins, Conservation, Winterthur Museum, Winterthur, DE 19735; revperks@udel.edu

The prize for the longest list? All the books on the list that we can easily get our hands on.

Help Crossing the Line: NAFTA & Conservation

A request for information from the Education and Training Committee

The Education and Training Committee has been charged to advise the AIC Board regarding the addition of the conservation profession to chapter 16 of the North American Free Trade Agreement (NAFTA). Among the objectives of NAFTA is the elimination or reduction of trade barriers and to make the movement of services across borders easier among the United States, Canada, and Mexico. Efforts are under way to include the Pacific Rim countries at some point in the future. More specifically, chapter 16 addresses the easing of border-crossing requirements for members of those professions listed in this NAFTA chapter. At the moment 63 professions are listed. Each of these professions enjoys an ease of border crossing procedures through the agreement structure,

which only requires the following of listed professionals:

1. Proof of citizenship within one of the party countries (at the moment: United States, Canada, or Mexico).
2. Documentation of the offer for contract or short-term work (one year or less) in the country that the professional wishes to enter.
3. Documentation that the professional meets the minimum education or alternative credentials outlined for each profession in Appendix 1603.D.1 of NAFTA. The professional wishing to enter under this agreement must also meet all other immigration stipulations. At the moment the majority of professions listed (55 of the 63) require a baccalaureate or licenciante degree or some form of license.

The inclusion of a profession in NAFTA must be proposed by representatives of the profession from the three countries involved. Before making the proposal, the representatives initiating it must agree upon common definitions, criteria, and interpretations. Specifically, they must agree upon minimum education requirements and alternative credentials.

To better understand the impact of this proposal upon U.S. conservators, and before the Education and Training Committee begins looking at the education and alternative credentials issue, we are seeking general input from the field regarding the questions below. Your answers will help us enormously in writing a discussion paper that will be circulated to the committees, specialty groups, and other members of the Internal Advisory Group, as well as the board, for general discussion among the membership.

What do You Think?

1. If you are a conservator who regularly crosses the borders of one of the three NAFTA countries for short-term contract work (one year or less), what has been your experience with the immigration process? Has it been restrictive? complicated? Has it made your work more difficult? Or do you feel there are no serious problems with the visa, work permit, and border crossing procedures as they stand?

2. Have you had the assistance of any formal government agency, legal agency, or institution in the host country or in your own country in crossing the borders for professional work?
3. What is your opinion of easing passage across borders for conservators to carry out short-term or contract work? Do you feel it would increase your chances for more work contracts? Do you feel it would affect the conservation job market in the United States? Do you feel it would have a negative or positive effect, or no effect, upon U.S. conservators?
4. If easing of border-crossing procedures were put into effect for the conservation profession, would you seek more contract work opportunities in the two partner countries (Canada and Mexico)? Contract work would include treatment, survey, research, and teaching contracts.

While the committee highly values your opinions, we also value specific examples that support them. The committee is also pleased to receive anonymous input.

Please forward your comments to: Jerry Podany, Chair, Education and Training Committee, c/o J. Paul Getty Museum, P.O. Box 2112, Santa Monica, CA 90407; jpodany@getty.edu

People

SUSAN ANNE MATHISEN has recently joined the staff of the Conservation Center, Institute of Fine Arts, New York University, as administrative conservator. She can now be reached at: Conservation Center, Institute of Fine Arts, 14 E. 78th St., New York, NY 10021; (212) 772-5888; fax: (212) 772-5851; sam6@is6.nyu.edu

The Conservation Center for Art and Historic Artifacts, Philadelphia, announces two additions to its staff: SUSAN DUBOIS has been appointed preservation services representative and JOAN IRVING has been appointed conservator.

Upcoming Deadlines

March 20

The deadline for submitting advertising to the spring/annual meeting issue of the *Journal of the American Institute for Conservation*. Contact (202) 452-9545 or mar-shaaic@aol.com for more information

March 24

Drop Date! Members who have not paid their 1997 dues by March 24 will be dropped from the system and will stop receiving AIC publications and benefits.

April 18

The deadline for the discounted Early Bird Annual meeting registration fee. Rates increase \$25 on the 19th! Send in your registration form early to save money and to ensure a place in desired workshops and functions.

May 1

The next deadline for submitting a paper to the *Journal of the American Institute for Conservation*. Contact (202) 452-9545 or mar-shaaic@aol.com to request the *Guidelines for Authors*.

May 2

The next deadline for receipt of Fellow and Professional Associate Applications. Call (202) 452-9545 or InfoAIC@aol.com to request an application.

FAIC NEWS

FAIC Annual Giving Donors

The FAIC Board and staff thank the following recent donors to the 1997 Annual Giving Campaign. We truly appreciate your support of FAIC programs.

<i>Anonymous</i>	<i>Jane Adams</i>
<i>Sylvia R. Albro</i>	<i>Gary Alden</i>
<i>Aron Apisdorf</i>	<i>Konstanze Bachmann</i>
<i>Arthur Beale</i>	<i>Deborah Bede</i>
<i>Kory Berrett</i>	<i>Deborah Bigelow</i>
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<i>Lois Olcott Price</i>	<i>Frances Prichett</i>
<i>Eleanor Quandt</i>	<i>Leslie Rainer</i>
<i>Barbara Roberts</i>	<i>Maureen Russell</i>
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<i>Martina Yamin</i>	<i>Barbara Young</i>
<i>Nathan Zakheim</i>	

Donation to the Carolyn Horton Fund

Karen Tidwell

Donation in Memory of Sheldon Keck

Dee Minault

Cynthia Stow

Getty Grant Awarded to Support Latin American Session at Annual Meeting

The FAIC is pleased to announce that it has been awarded a grant by the Getty Grant Program that will provide \$46,600 in financial support to allow 12 conservation professionals from Latin America to attend the AIC Annual Meeting in San Diego in June. The project will extend the educational benefits of attending the large professional conference to Latin American conservation colleagues and provide an opportunity for much-needed international networking of conservation professionals. It will also be a forum in which Latin American conservators can present papers that reflect their unique perspective on a variety of current conservation issues in their countries. Simultaneous translations of the Latin American papers and other annual meeting sessions will be made available so that all those attending will be able to exchange the latest developments in conservation research, discuss new techniques, re-evaluate old techniques, and share practical pointers. Once they return home, Latin American participants will be expected to share the knowledge they gain at the meeting with the other conservators in their country. The program will be facilitated by APOYO and by FAIC.

The application deadline is **March 17**. Application information can be obtained on the Conservation DistList. For additional information contact: AIC (202) 452-9545 or InfoAIC@aol.com.

Applications will be reviewed and ranked by a selection committee. Selections will be based on the quality of abstracts of proposed papers, and an attempt will be made for the grant recipients to represent a diverse selection of specialties and a number of different countries.

AIC members are encouraged to attend the special session, Latin American/U.S. Exchange of Ideas on Tuesday, June 10.

ANNUAL MEETING NEWS

Harold M. Williams, President and CEO, Getty Trust, to Speak

FAIC is pleased to announce that the 1997 general session will be opened by Harold M. Williams, president and chief executive officer of the J. Paul Getty Trust, presenting the George Stout Lecture. You are encouraged to attend at 9:00 on Wednesday, June 11.

1997 Annual Meeting Approaches, AIC heads to San Diego: California's Birthplace

AIC's 25th annual meeting will be held from Monday, June 9, through Sunday, June 15, in San Diego. The Local Arrangements Committee and other conservators in the region hope you will attend and take advantage of the area's natural beauty, recreational opportunities, near perfect climate, and largest concentration of museums west of the Mississippi. Come, enjoy the meeting, and stay a while.

America's sixth largest city, San Diego is where California began when, in 1542, Portuguese explorer Juan Rodriguez Cabrillo became the first European to see what is now San Diego Bay. The land he saw, Point Loma, is much as it was 500 years ago—a rocky peninsula hooking into the Pacific Ocean, making the harbor an ideal anchorage. Today, two islands in the harbor are auto-accessible peninsulas: Shelter Island is the center of San Diego's yachting industry, while Harbor Island is a great place to sit and watch aircraft carriers and other ships based across the bay at North Island Naval Air Station on Coronado. When visiting San Diego, you may wish to take advantage of the complete panoramic view of San Diego Bay, Shelter Island, Harbor Island, Coronado, and downtown from the Cabrillo National Monument at the southern tip of Point Loma.

San Diego encompasses much more

than the harbor area. The Gaslamp Quarter, a historic, 16-block area, is downtown's hottest place to visit, with shops, galleries, coffee houses, theater spaces, and dozens of restaurants. The most famous attraction is Balboa Park. Just north of the central business district, the park's 1,200 lush acres contain some of the most fantastic architecture ever assembled in one place: 14 museums, art galleries, the Reuben H. Fleet Space Theater and Science Center, the Simon Edison Center for the Performing Arts (encompassing the Tony Award-winning Old Globe Theater, the Cassius Carter Center Stage, and the Lowell Davies Festival Theater), sports facilities, and the California Tower with its working 100-bell carillon. The Spreckels Organ Pavilion features concerts on Sunday afternoons. The beautiful landscaping is the legacy of botanist Kate O. Sessions, who planted trees from all over the world in the park.

Balboa Park is also the home of the world-famous San Diego Zoo, which houses 800 different species in enclosures carefully designed to resemble the animals' natural habitat. The entire zoo is designed as a 100-acre tropical garden and can be visited on foot and on a special three-mile guided bus tour. A premier attraction of the Zoological Society located north of the city is the San Diego Wild Animal Park—a 2,150-acre preserve where exotic African and Asian animals roam free.

While San Diego was the birthplace of California, the Mission Basilica San Diego de Alcalá was the birthplace of San Diego. Founded in 1769 by Father Serra, the mission, the nearby Presidio, and the town that grew at the foot of it were the first outposts of the Spanish government in Alta, California. The chain of 21 missions eventually linked San Diego and Monterey. In 1774, the original mission was moved to its present site in Mission Valley. The missions—spaced approximately one day's ride apart—were known for their hospitality toward travelers, and that tradition of hospitality continues in Mission Valley's Hotel Circle where our meeting will be held. The closest attraction

is also one of the most popular—Old Town, where the soldiers and their families continued to live even after the mission moved up river. Old Town was the heart of San Diego until the late 1800s, when Alonzo Horton built New Town by the harbor.

Established in 1968, Old Town State Historic Park preserves life in San Diego in the Mexican and early American periods. Many original 1800s structures in the six-block park have been reconstructed or restored, and interpretive displays, points of historic interests, quaint shops, and early California-style restaurants illustrate the changes that have occurred since Father Serra's time. Old Town itself is also a thriving neighborhood with many shopping and entertainment options. Bazaar del Mundo is a south-of-the-border-style shopping and dining village, complete with margaritas, mariachis, and hand-crafted treasures from around the world. On a bluff above Old Town is the Serra Museum, which is devoted to the interpretation of the historical period represented by Old Town.

Many facets of San Diego—sun, surf, scenery, shopping, and science—come together in the sparkling jewel of La Jolla. The La Jolla coast is famous for the caves that riddle its cliffs and perhaps more famous for the Scripps Institute of Oceanography, a world leader in oceanographic research and instruction, and the remarkable San Diego-La Jolla Underwater Park. The institution's Stephen Birch Aquarium-Museum overlooks the ocean and presents undersea creatures in realistic habitats as well as interactive, educational exhibits. The Salk Institute for Biological Studies, adjacent to the campus of the respected University of California at San Diego, is world renowned for medical research and is open for regularly scheduled public tours.

La Jolla's Prospect Street is sometimes called the "Rodeo Drive of San Diego" for its upscale boutiques. The shops in the Coast Walk combine shopping with a breathtaking view of the Pacific Ocean. La Jolla Cove offers a cliffside coast walk for romantic

strolls and a sheltered cove for swimming. Surfing, bicycling, and hiking through the Torrey Pines State Reserve can all be part of a visit to La Jolla.

Those attending the annual meeting will have an opportunity to visit La Jolla on Wednesday evening, June 11, for the meeting's opening reception at the Museum of Contemporary Art located on Prospect Street and overlooking the Pacific coast. In the recently renovated museum, AIC members will not only have an opportunity to enjoy the collections on display but to revel in spectacular coastal views from the terraced gardens behind the museum.

On the following evening, the Local Arrangements Committee has arranged a walking tour of Balboa Park. Three prominent museums—the San Diego Museum of Art, the San Diego Historical Society, and the Timken Museum of Art—will remain open to meeting participants. Tour participants will also get a tantalizing peek at the beautiful gardens, fountains, and architecture that make the park beloved by all San Diegans.

A fine selection of other small tour packages will be available for members to explore on their own. Detailed information will be provided onsite at the meeting registration desk. For example, the Temecula Winery Tour introduces visitors to north county's wine country, renowned for excellent regional, varietal wines. Vineyards are set among rolling hills dotted with red-tile roofed ranchos. Or take the San Diego trolley to the border and discover the cultural points of interest in Tijuana, San Diego's sister-city across the border.

Abundant opportunities for outdoor recreation include hiking in the nearby mountains, sailing, windsurfing, swimming, and sunning on the many lovely beaches. Advance inquiries can be made to our Local Arrangements Committee.

We hope you will all come to San Diego for the annual meeting and plan a few extra days to relax and enjoy all that our city has to offer. Please visit our Local Arrangements table and meet us: Janet Ruggles, Local Arrangements Chair/Receptions; Monica Jaworski, Publicity; Sarah Murray, Chair Tours Committee; Janos Novak, Betty Engel, Gary Hulbert, Patrick Edwards,

Tours Committee; Betsy Court, Volunteer Co-Chair; Laura Downey, Volunteer Co-Chair. Written thanks to materials provided by the San Diego Department of Commerce.—Janet Ruggles, Chair, Local Arrangements Committee, Balboa Art Conservation Center, P.O. Box 3755, San Diego, CA 92163; (619) 236-9702; fax: (619) 236-0141.

Key Changes Announced in Future Meeting Programming

Beginning with the 1998 AIC Annual Meeting, the AIC vice-president will no longer be directly responsible for developing the annual meeting program. A program chair for the meeting two years in advance of the current year will be appointed at each annual meeting, and that chair will be responsible for proposing the program topic and assembling a committee. After the June 1997 meeting we will have two autonomous Program Committees working on completely separate annual meeting programs at any one time. The chair of the committee reports to the AIC vice-president. This shift in duties will allow the vice-president more time to devote to other responsibilities in assisting the AIC president.

1998 Annual Meeting to Focus on Disaster Preparedness, Response, & Recovery

The first Program Committee under the new annual meeting planning arrangement is working on the 1998 annual meeting to be held in Washington, D.C., from June 2 to 7. The meeting topic, "Disaster Preparedness, Response, and Recovery," will be a continuous theme throughout the week. The committee decided to have a slightly different format for this meeting. Instead of a separate presession and general session, we will have two day-long sessions that more closely reflect the continuum of the overall theme and will coordinate with specialty group sessions as well. This is an extremely important topic for our pro-

fession—a topic on which we have been asked repeatedly by related professionals for our expert advice. While some materials specialties have excelled in this area and disaster planning has been developed over the years, the areas of immediate response and long-term recovery are still in need of further development. For most materials specialties, there is relatively little conservation information published on disaster response and even less on recovery methods or treatments.

The 1998 annual meeting will bring together a broad audience of conservators, museum professionals, and organizations such as the Federal Emergency Management Agency (FEMA), the American Red Cross, the Department of Defense, fire departments, and companies providing disaster response for businesses.

The general organization of the meeting will be as follows:

PREPAREDNESS: The first-day session will focus on general preparedness and information the conservation profession needs to know in order to better respond to disasters. Topics may include general preparedness, response and recovery for buildings, roads, and infrastructures; the psychological effects of disasters; first aid; types of fire suppression systems; types of chemical residues to expect after a disaster; and military methodology and logistics. Presenters will be primarily from related professions or organizations that do not necessarily deal with cultural materials, for instance the American Red Cross, FEMA, Department of Defense, insurance companies, and companies providing disaster response for businesses.

The "Preparedness" session coordinator will be canvassing for potential speakers. Abstracts of papers will be required and must be submitted for publication. A guide to assist in interacting with various organizations (i.e., contact roster) will be made available, as will any printed information from the speakers. For more information or to share any ideas you might have on this session, please contact: Ann Seibert, Preparedness Session Coordinator, at [REDACTED]

1998 First Call for Papers

AIC members who wish to present a paper at the "Response" session (see adjacent column at right) of the 1998 annual meeting in Washington, D.C., should submit an abstract no later than **September 1, 1997**. Oral presentations will be 25 minutes in length. Each group of presentations will be followed by a moderated panel discussion.

Abstracts should summarize the subject matter in a way that permits an evaluation of the presentation's content. The abstracts will be reviewed by the Program Committee in terms of: (1) the general interest of the paper; (2) suitability for oral presentation; (3) quality of content; and (4) contribution to an overall balance for the session. Papers judged to be most suitable for presentation at a specialty group session will be forwarded to the appropriate group. Acceptances will be mailed on October 1.

Abstracts should be double-spaced and a maximum of two pages. Send abstracts to: Program Committee, c/o AIC, 1717 K St. NW, Ste. 301, Washington, DC 20006; fax: (202) 452-9328. If you have questions about the abstracts or presentations please contact Catharine Hawks, Response Session Coordinator, at [REDACTED].

Completed camera-ready abstracts suitable for inclusion in *AIC Abstracts* will be due in the AIC office by February 17, 1998. Full manuscript drafts of each presentation will be due in the AIC office on April 3, 1998.

RESPONSE: The second-day session will focus on the experience of response to disasters that have threatened or damaged cultural property. Conservators and collections staff have dealt with the impact of numerous disasters in recent years. As a consequence, there is a rapidly expanding body of knowledge about response activities that are effective, and some that are of little value. Conservators and other related professionals who have been on the front lines in salvage efforts have a unique perspective on both the theory and practice of emergency response. Their critiques of experiences in various situations can offer insights about activities that truly foster the preservation of heritage collections and properties.

Presentations for the "Response" session should emphasize actual experience with emergency response and should address the failures and successes of the methods that were employed for given situations—major fires, floods, war or acts of terrorism, earthquakes, hurricanes, or other significant threats to cultural property. How were decisions made? What should have been done differently in light of this experience? How might problems encountered in a particular kind of emergency or disaster be handled most effectively in the future? For more information about the "Response" session, see the call for papers in the blue box at left.

RECOVERY: The one- to two-day specialty group sessions will focus on the vital issue of short- and long-term recovery treatment of cultural materials affected by disasters. The primary goal of "Recovery" sessions will be to produce a publishable current body of knowledge on the topic of disaster response for cultural material. Only from refining what we know about recovery treatments can we as a profession begin to advise better on preparedness and response. Specialty groups may wish to devote some or all of their sessions to this topic. Session formats will vary and may include formal presentations on recovery treatments and/or panel sessions for discussions. Call for Papers for "Recovery" sessions will appear in the regular specialty group session columns in the May *AIC News*. For more information,

please contact: Jane Bassett, Recovery Sessions Coordinator, at [REDACTED].

WORKSHOPS: Workshops will focus on related topics and will probably include a disaster drill and a workshop on preparing a disaster plan. Workshops may be integrated with other sessions throughout the meeting in the form of hands-on table-top demonstrations. For more information, please contact Jane Hutchins, Workshop Coordinator, at [REDACTED].

PUBLICATIONS: The Program Committee plans a single postpublication and/or thematic journal issue including all sessions, pertinent discussions, and panel sessions. A peer review process will be used. For more information on meeting publications, please contact: Donna Strahan, 1998 Program Publications Coordinator, at [REDACTED] ext. [REDACTED].

AUDIENCE DEVELOPMENT: We expect this meeting to be attended by a wide audience that includes related professionals, and we will work to develop our mailing lists. If anyone is interested in helping in this area, please contact Sarah Rosenberg, AIC Executive Director, at [REDACTED].

EXHIBITORS: The Program Committee would like to designate an AIC member to help identify potential exhibitors on the topic of disasters. If you are interested, please contact: Katharine Untch at [REDACTED].

The 1998 Program Committee welcomes ideas and suggestions and looks forward to providing a forum for meaningful contacts, presenting research and treatments, learning from each other and related professionals, and spurring further growth and refinement on this important topic. General questions and or comments may be directed to: Katharine Untch, 1998 Program Chair, at [REDACTED].

Call for 1999 Program Chairs and Topic Ideas


We are interested in receiving ideas for substantive program topics with broad appeal to our diverse membership and hearing from possible candidates for the program chair position. Contact: Jay Krueger, AIC vice-president, National Gallery of Art, Washington, D.C. 20565; (202) 842-6437.

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FUNDING DEADLINES

MARCH 14

IMLS (AAM), Museum Assessment Program II (MAP II)

MARCH 15

NEH, Faculty Graduate Study

NEH, Seminars and Institutes

APRIL 1

National Historical Society, Historic Preservation Grants, Heritage Education Grants, and State and Local History Grants

NEA, Heritage and Preservation Grants to Organizations

APRIL 10

Getty Grant Program, Architectural Conservation Grants

APRIL 11

IMLS, Professional Services Program

APRIL 15

NCPTT, Preservation Technology and Training Grants in Historic Preservation

APRIL 25

IMLS (AAM), Museum Assessment Program I (MAP I)

MAY 1

NEH, Challenge Grants

JUNE 6

IMLS, Museum Leadership Initiatives

JULY 1

NEH, Preservation and Access Program

AUGUST 1

Fulbright Scholar Program, Council for International Exchange of Scholars

NO DEADLINES

GETTY GRANT PROGRAM: Conservation Training Grants (Training of Mid-career Professional Conservators and Training Programs); Conservation Survey Grants; Conservation Treatment Grant

KEEPERS PRESERVATION EDUCATION FUND: Students enrolled full- or part-time in institutions of higher learning are eligible. Examples of previously funded preservation activities are: attendance at meetings, special book purchases, domestic and foreign study travel, publications, and tuition.

FOR MORE INFORMATION ON FUNDING:

American Association of Museums (AAM), Museum Assessment Programs (MAP), (202) 289-9118.

Council for International Exchange of Scholars, (202) 686-7877

Getty Grant Program (GGP), (310) 440-7320; (310) 440-7703.

Institute of Museum and Library Services (IMLS), (202) 606-8536.

National Endowment for the Arts (NEA), (202) 682-5442.

National Endowment for the Humanities (NEH), Division of Public Programs, (202) 606-8267; Division of Preservation and Access, (202) 606-8570, fax: (202) 606-8639.

National Historical Society, 741 Miller Dr., SE, Ste. D-2, Leesburg, VA 20175; (703) 779-8338; fax: (703) 779-8342.

Smithsonian Institution, Museum Studies Program, Arts and Industries Building, 900 Jefferson Dr., SW, Ste. 2235, MRC 427, Washington, DC 20560; (202) 357-3101; fax: (202) 357-3346.

Commentaries to the *Guidelines for Practice* of the American Institute for Conservation of Historic and Artistic Works

From the Ethics and Standards Committee

Presented below are drafts of the second set of Commentaries to the AIC *Guidelines for Practice*, which address the issues of Preventive Conservation and Treatment (*Guidelines* 20–23). They were prepared by the Ethics and Standards Committee in three, two-day working sessions during the fall and winter of 1996–97, from drafts written by the AIC specialty groups. The coincidence of content was even more striking than for the first set of Commentaries on Documentation. The quality of the drafts was also uniformly high, and so the committee's task was made easier by the tremendous work accomplished by the specialty groups.

The committee requests that you read these drafts carefully and discuss them with your colleagues if possible. If you have any specific comments, additions, or corrections that would clarify or improve these drafts, please send them by **April 15** to: Paul Himmelstein, 444 Central Park West, New York, NY 10025; aandh@village.ios.com.

The committee deeply appreciates the extraordinary enthusiasm and commitment of time and effort from the membership that this review process entails, and looks forward to continuing this cooperative endeavor.

Work on Commentary 4, Sections A–E, and Commentaries 16–19 has already begun. RATS, CIPP, and the Health and Safety Committee are preparing outlines of the appropriate Commentaries to be used as a basis for discussion at the AIC 1997 Annual Meeting in San Diego.—AIC Ethics and Standards Committee, Rae Beaubien, Karen Garlick, Richard Kerschner, Shelley Sass, and Paul Himmelstein, Chair

Commentary 20 Preventive Conservation

Preventive Conservation is the mitigation of deterioration and damage to cultural property through the formulation and implementation of policies and procedures for the following: appropriate environmental conditions; handling and maintenance procedures for storage, exhibition, packing, transport, and use; integrated pest management; emergency preparedness and response; and reformatting/duplication.

A. RATIONALE

- To extend the life of cultural property.
- To defer, reduce, or eliminate the need for interventive treatment.
- To extend the effectiveness of interventive treatment.
- To reduce the risk of catastrophic loss of cultural property.

- To provide a cost-effective method for the preservation of collections.
- To maximize the impact of the conservation professional.
- To encourage the conservation professional to employ the broadest range of preservation strategies (e.g., risk management, long-range planning, site protection).
- To encourage the conservation professional to collaborate with others who have responsibility for the care of collections and cultural property (e.g., security and fire prevention personnel, facilities or site managers, collections managers, maintenance staffs).
- To encourage the participation of others in the preservation of cultural property.
- To encourage conservation at the collection level.

B. MINIMUM ACCEPTED PRACTICE

- Before considering interventive treatment, the conservator must consider whether preventive conservation options are more appropriate.
- The conservation professional must collaborate with appropriate personnel in the process of developing and implementing preventive conservation.
- Because many preventive conservation actions are carried out by others, the conservation professional must be responsible for setting the standards under which these measures are carried out and for periodically reviewing their implementation. These standards must be in writing.
- The conservation professional must employ or recommend only those preventive conservation measures that are currently accepted practice in the profession.

C. RECOMMENDED PRACTICE

- Before making recommendations for preventive conservation measures, the conservation professional should be conversant with the preservation-related conditions (e.g., temperature, relative humidity, pests, light, pollutants, housing materials) in which a cultural property or collection exists.
- Recommendations for preventive conservation should be in written form and supported by illustrative material where appropriate (format and level of detail may vary). They should specify:
 - methods, procedures, and suitable materials;
 - personnel requirements and qualifications (e.g., in-house staff, contractor, volunteer).
- Recommendations for preventive conservation should be integrated into an organization's policies and operating procedures and the cultural property's Master Preservation Plan.
- Following treatment, recommendations for preventive conservation measures should be included in the treatment report.
- The conservation professional should participate in the education and training of others involved in preventive conservation.

D. SPECIAL PRACTICES

- Special cultural or contextual considerations may influence preventive conservation measures taken for a specific cultural property (e.g., sacred, contemporary, conceptual). In some cases a decision to allow deterioration to occur by avoiding certain preservation practices may be appropriate. Such decisions should be made only in collaboration with appropriate individuals connected with the cultural property.
- The moving of “immovable” cultural property should be used only as a “last resort” preventive conservation measure (e.g., when moving a building will prevent its destruction).

Commentary 21

Suitability

As the conservation profession has matured, the understanding of what constitutes responsible care for cultural property has broadened. This has led to the recognition that there is a range of possible appropriate treatments for any one cultural property or collection of cultural properties, no one of which is the sole “correct” treatment. The choice of a suitable treatment results from a thoughtful and informed consideration by the conservator, working in collaboration with appropriate individuals connected with the cultural property.

A. RATIONALE

- To promote an open-minded, flexible approach on the part of the conservator.
- To encourage consideration of a broad spectrum of possible actions, ranging from no treatment to extensive intervention.
- To promote treatments that are responsive and appropriate to the condition and needs of the specific cultural property, and to the cultural property in its context.
- To promote treatments that anticipate possible future developments in the field while addressing the immediate needs of the cultural property.
- To discourage fad-driven or formulaic treatments.
- To prevent unnecessary treatment.
- To encourage consideration of other factors that may have a bearing on the choice of treatment, including limits of personal competence, available resources, owner/custodial/institutional priorities, exhibit or loan requirements, and cost.

B. MINIMUM ACCEPTED PRACTICE

- The primary goal of a suitable treatment is the preservation of the cultural property itself.
- In selecting a suitable treatment, structural issues must take precedence over other considerations.
- In selecting a suitable treatment, the conservator must thoroughly consider:
 - the physical characteristics, condition, and specific needs of the cultural property;
 - context and use of the cultural property (historical, cultural, institutional, current, and anticipated);

- the physical environment in which the cultural property will be located and the likelihood of continuing care;
 - the immediate and long-term consequences of treatment, including the effect on possible future examination, treatment, research, and use;
 - the potential risks of treatment to the cultural property weighed against the anticipated benefits;
 - the limits of personal competence;
 - available resources, including personnel, facilities, equipment, and funds;
 - safety of treatment personnel, the environment, and the public.
- In selecting a suitable treatment, the conservator must first consider treatments that have been published in peer-reviewed literature and are currently accepted practice in the field. In special cases (see Commentary 22, Section D), other treatments may be considered, but they must be tested before general application.

C. RECOMMENDED PRACTICE

- When resources are limited, the conservator should consider a phased approach to the implementation of a treatment. Each phase may be completed as resources become available. Phased treatment is especially relevant to large-scale or complex projects and large collections.
- Treatments should be evaluated for suitability upon completion and periodically over time. This process should be documented to provide information to the profession.

D. SPECIAL PRACTICES

- When appropriate (e.g., large-scale projects, unusual applications and situations) testing should be carried out on mock-ups or discrete, representative portions of the cultural property to determine suitability.
- When considering the treatment of large groups of similar objects (e.g., archaeological finds, archival collections, systematics collection), a representative sample of the group should be treated to confirm suitability, and an untreated control sample should be retained.

Commentary 22

Materials and Methods

A. RATIONALE

- Some materials and methods used in the past have had a detrimental effect on cultural property, sometimes causing further deterioration and interfering with the use of newly developed analytical techniques and treatments. Often the selection of materials and methods was formulaic and not made on the basis of appropriateness to the individual cultural property being treated. It is therefore important that materials and methods be chosen that both meet the specific needs of the cultural property being treated and take into consideration the future availability of better analytical and treatment techniques.

- Materials and methods become recognized as currently accepted practice through appropriate testing and publication in peer-reviewed literature. Using materials and methods that are consistent with “currently accepted practice” will help the conservation professional to avoid the adoption of insufficiently tested materials and methods and to determine whether the use of existing materials and methods is appropriate in new treatment situations. Although selecting only those materials and methods that are “accepted” limits the conservation professional’s repertoire, it will enhance the possibility of future retreatment or analysis.

B. MINIMUM ACCEPTED PRACTICE

- Currently accepted practice is not static. Because of the changing and advancing nature of knowledge and practice in the field, all conservation professionals must continue to review the literature, monitor and review past treatments, and share with colleagues their experiences—both practical and experimental—through discussion and publication.
- The goals of treatment must be clearly defined so that appropriate materials and methods can be chosen. The materials chosen must be:
 - chemically, physically, and visually compatible with the cultural property;
 - distinguishable from the materials of the cultural property;
 - removable from the cultural property with the least damage to the cultural property;
 - the most chemically and physically stable of those appropriate; and
 - should not preclude retreatment or future analysis of the cultural property.
- The methods chosen must be within the range of competence of the conservation professional. If an appropriate method does not fall within the competency of the conservation professional, then the treatment of the cultural property should be referred to a properly qualified conservation professional.
- When no currently accepted material and method is available, treatment must be deferred and preventive conservation approaches used to stabilize the cultural property.
- The conservation professional must distinguish among those materials and methods that are part of currently accepted practice, those that have become outmoded, and those that are experimental. Materials and methods become part of currently accepted practice through:
 - replicable research;
 - objective review of past practices;
 - professional consultation and discussion;
 - industrial information (e.g., ASTM, ANSI);
 - group consensus; and
 - publication in peer-reviewed literature.
- Before general application to the cultural property, a material and method must be tested on mock-ups or on a small, unobtrusive portion of the cultural property.
- Any original or significant material removed during treatment should be documented and retained with the cultural property, in a file, or with the owner/custodian.

C. RECOMMENDED PRACTICE

- Conservation professionals should be cautious in embracing the use of new materials and methods, and it is their responsibility to understand the consequences involved in their use.
- When considering a newly published or unfamiliar material or method, the conservation professional should become informed through discussion with colleagues, personal education, field testing, and consultation with other appropriate professionals.
- Conservation professionals should participate in experimental evaluation of materials and methods in the laboratory or in field tests using mock-ups or original materials commonly considered to be historically, culturally, and aesthetically insignificant. The experimental use of materials and methods on significant cultural property is a topic requiring further discussion and debate with the field.

D. SPECIAL PRACTICE

- In emergency situations, when there is a possibility of imminent loss of the cultural property, it may be necessary to use materials or methods that are not currently accepted practice.
- In situations where there is active deterioration and preventive conservation measures will not prevent imminent loss, it may be necessary to use experimental methods or materials.
- When treating certain sacred objects, it may be necessary to employ traditional materials and methods that may not be recognized as currently accepted practice.
- In some circumstances it may be advisable to employ materials and methods that are sustainable by local communities, even if they are not recognized as currently accepted practice.
- In situations where materials will not be removable from a cultural property (e.g., consolidants), where there will be substantial chemical alteration of the cultural property (e.g., image enhancement of photographs, bleaching, patination), or where the cultural property will be used, thus requiring more robust materials (e.g., carriages, automatons, industrial machines, books), most careful consideration should be given to the choice of materials and methods, in collaboration with the owner/custodian. These situations require more extensive documentation.
- If it is not feasible to retain all removed material, representative samples should be retained and well documented.

Commentary 23

Compensation for Loss

Loss may have a structural and/or cosmetic effect on a cultural property. The baseline for determining the nature and extent of loss is the point at which the cultural property was generally accepted as completed, although compensation need not return the cultural property to this state. In conservation treatment, the actual completed state takes precedence over the artist's/maker's original intent.

A. RATIONALE

- To restore:
 - structural stability;
 - visual unity; and
 - function and use.

- To facilitate the understanding and appreciation of the cultural property (e.g., sounds of a musical instrument, shape of a broken vase, movement of an automaton).
- Compensation for loss must be detectable because:
 - the viewer may otherwise be deceived as to the nature and extent of compensation and the condition of the cultural property, which may affect evidential and monetary value; and
 - conservation professionals must be able to differentiate between original material and later additions when carrying out research and treatment.
- Compensation for loss must be reversible because:
 - more appropriate materials used for compensation may become available;
 - compensation is the aspect of treatment most often based on supposition;
 - new information may indicate that the compensation should be modified;
 - taste and fashion in presentation will change; and
 - damage to the cultural property will be minimized during retreatment.

B. MINIMUM ACCEPTED PRACTICE

- Compensation must be documented in written and graphic form. Location of compensation and materials used must be clearly identified.
- Compensation must be detectable using at least one common examination method. These methods (as employed by conservation professionals) are presently considered to include:
 - examination in visible light;
 - examination in UV and IR radiation;
 - examination under low-power magnification;
 - solubility testing; and
 - comparison of before-and-after-treatment photographs.
- Compensation must be reversible, using chemical and/or mechanical methods that will not adversely affect the remaining original material, unless this jeopardizes structural stability. An isolating layer often facilitates reversibility.
- While all compensation covers some original **material**, compensation must cover as little of the original **surface** as possible.

C. RECOMMENDED PRACTICE

- The method of detecting and the means of reversing the compensation should be specified in the documentation.
- Compensation should be detectable by the educated viewer.
- If compensation is so extensive that it forms a substantial portion of the cultural property, then the compensation should be visually apparent to all viewers. In some cases, where long-standing traditional compensation techniques produce results that are not readily apparent (e.g., tapestry reweaving, replacement carvings, furniture veneers), then thorough documentation is especially important.

- If compensation is so extensive that it covers a substantial portion of the surface, a representative example of the historic surface(s) should be retained *in situ*.
- If compensation is based on supposition because sufficient historical documentation or contextual evidence is unavailable, then compensation should be readily apparent to all viewers.
- In some cases a better aesthetic result may be achieved by compensation that removes or covers substantial original material or surface. However, the conservation professional should select a method of compensation that favors retention of original material over marginal aesthetic improvement.
- Any material that is removed during compensation should be documented, and representative samples should be retained.
- Materials used for compensation should be clearly distinguished, physically or chemically, as an addition (e.g., dots on replacement shells, stamps on new watch parts, barium in gesso fills, marks on replacement windows).

D. SPECIAL PRACTICES

- In the treatment of contemporary cultural property, the aesthetic requirements of the maker/artist may necessitate compensation practices that sacrifice original material and surface to obtain a specified result. The conservation professional should document the rationale for such a treatment.
- Compensation for losses to some sacred and ceremonial cultural property of living cultures may require more extensive intervention to restore conceptual meaning. The conservation professional should document the rationale for such treatments.
- Some compensation processes may not be reversible. These include:
 - repatination;
 - re-dyeing;
 - chemical enhancement of photographs;
 - inpainting of watercolors on paper;
 - epoxy fills; and
 - replastering of walls and the application of cementitious materials.

These compensation processes should not be used until all reversible options have been considered. The rationale for the use of nonreversible processes should be well documented.

- In some cases (e.g., period rooms, vehicles, monuments) where the surface is very badly damaged or substantially covered, the cost of retaining or revealing the surface may be prohibitive. Although the conservation of original surface is usually of paramount importance, in such cases as much of the original surface as possible should be retained and isolated, even if it is to be completely over-painted.
- In some instances, the use of a new material that obscures or replaces the original surface may be necessary (e.g., leaf casting, repatination, architectural finishes). Documentation of the original surface is essential in this situation. The rationale for the sacrifice of original surface should also be well documented.

SPECIALTY GROUPS

ARCHITECTURE



ANNUAL MEETING: Plans are complete for the ASG session on Saturday, June 14. Program Chair Molly Lambert has assembled a strong group of papers and a Sunday morning architectural tour that should be of great interest to our members and to other specialty groups. Saturday morning will begin with a joint session with the Research and Technical Studies Group (RATS) to compare and contrast ways in which architectural conservators and conservation scientists create, apply, and disseminate technical information and needs. This collaborative session builds upon the success of the "Thoughts on the Thinker" session conducted at the Norfolk meeting, cosponsored by ASG and the Objects Specialty Group. We welcome the opportunity to prepare future collaborative sessions with these and other specialty groups. The second morning session in San Diego, entitled, "Methods and Collaboration," will feature a series of individual case studies in architectural conservation. This session will conclude with presentations by two students in architectural conservation. The afternoon session will consider issues of theory and practice in the conservation of historic and prehistoric sites. An architectural tour is planned for Sunday morning. Sites to be visited include Lou Kahn's Salk Institute, Santa Margarita Chapel at Camp Pendleton, the Weaver House and other craftsman-style homes, Guajome Ranch House adobe, Mission San Luis Rey at Oceanside, Irving Gill's Americanization School at Oceanside, and Mission San Diego. These visits will feature special access and presentations on conservation activities.

COMMENTARIES: The next set of commentaries will pertain to Sections

16-19 of the *Guidelines for Practice* and cover justification, sampling and testing, interpretation, and scientific investigation. The RATS Group has a particular interest in this set of Commentaries and is already at work on a partial draft that should be available for reading and discussion at the annual meeting. ASG members who would like to work on our contribution to this set of Commentaries should contact the ASG chair. This is a varied group of Commentaries and we would like to assemble a strong team of authors.

1998 ANNUAL MEETING: The theme for the 1998 annual meeting will be "Disaster Preparedness, Response, and Recovery." AIC hopes that the specialty groups will consider this theme as they plan their sessions. This area of investigation seems particularly appropriate to our specialty group, and we urge our members to begin thinking about contributions they might make to the ASG and general sessions.—Dennis Montagna, ASG Chair, National Park Service, 200 Chestnut St., Rm. 251, Philadelphia, PA 19106; (215) 597-5824; fax: (215) 597-6599; [REDACTED]

BOOK AND PAPER



ANNUAL MEETING: From a bounty of submissions this year, we have a day-and-a-half-day session, with 18 papers. The BPG session is all day Friday, June 13, and Saturday morning, June 14. The Friday morning session includes topics on the treatment of art on paper: tracing paper, hydrogen peroxide reversion of sulfided lead white, sodium borohydride bleaching, and traditional European repair techniques, followed by the "Tips" session just before lunch. If you have a five-minute-or-less "Tip" to present in San

Diego, contact Betty Fiske or Eleanore Stewart. The Friday afternoon session focuses on books and library materials: Mexican inquisition documents, corrosive copper green pigment, scrapbooks, interventive library treatments, treatment of a vellum scroll, and compensation in medieval manuscripts. The Saturday morning theme is studies in artists' materials: binding media in Middle Eastern manuscript paintings, wax-based drawing media, construction paper, Whistler's "old" papers, photo-reproduction techniques, and identification of colonial Mexican colorants.

This year there is a lecture at the Friday ticketed luncheon: Roy Perkinson will present a one-hour talk entitled "Drawn to Blue: Investigations of the History of Artists' Blue Paper." The lecture will be open to all members even if you do not buy lunch. The ticketed breakfast business meeting will be on Saturday morning. The ticketed BPG reception, open to all members, will be on Saturday evening at the new Mingei International Museum of World Folk Art.

The Archives Discussion Group will hold an open carousel meeting on Thursday evening from 7:30 to 9:30 p.m. Discussion will focus on surface cleaning. In preparation for an exchange on surface cleaning that promises to be both lively and informative, we would be grateful for responses to the following questions.

1. When do you specify surface cleaning?
2. What products are you currently using?
3. On what paper/media?
4. What tool/equipment and procedures are used?
5. What pros and cons have you observed?

Please submit your responses by **March 15** to: Hilary A. Kaplan, Georgia Dept. of Archives and History, 300 Capitol Ave. SE, Atlanta, GA 30334; bm.gsk@rlg.org. You can also respond via a form on the BPG Web pages at: <http://palimpsest.stanford.edu/byorg/aic/bpg/archsurv.html>. Please give contact person (optional) and job title (required).

A new Electronic Media Sub-group

will meet for the first time on Friday morning. Saturday afternoon the Library Collection Conservation Discussion Group (LCCDG) will hold a workshop organized by Kate Murray and Don Swanson focusing on treatment and housing specifications for oversized bound materials, treatment of spiral bindings, and treatment specifications for spine repairs and board reattachment. PMG has been very cooperative to schedule its half-day session around our extra half-day on Saturday afternoon.—Walter Henry, BPG Chair, [REDACTED], Fremont, CA 94356-3209; [REDACTED]

CONSERVATORS IN PRIVATE PRACTICE



NEW LOGO: The CIPP Board of Directors proudly unveils our new logo, designed by director Kory Berrett. We hope our members will appreciate its many dimensions!

NOMINATING COMMITTEE: While a preliminary slate of candidates for CIPP office has been published (January *AIC News*), the board encourages CIPP members to submit additional nominations. The Nominating Committee will continue to accept nominations from the membership until the publication of the official ballot. Ballots will be mailed in early April.

INSURANCE: Director Christine Del Re has taken the helm of our insurance project. After studying the project files, she will report to the board on progress to date and suggest a future course of action. Christine plans to press Acceptance Insurance for a decision on development of a package for conservators. She will also be recruiting committee members to assist her in the ongoing search for viable insurance alternatives for our group. Please contact Christine or Carrie Ann Calay, CIPP chair, to volunteer your

time.

WINTER AIC BOARD MEETING: The CIPP Board has submitted substantial proposed changes to the Rules of Order and a concept for a CIPP presence on the Conservation On-Line Network to the AIC Board for approval.

WINTER INTERNAL ADVISORY GROUP (IAG) MEETING: CIPP was represented by Nancy Schrock, treasurer. Several issues of great concern to our group were discussed, including the AIC Education and Training Committee's final draft of comments on the Secretary of the Interior's Professional Qualifications Standards for Conservators. Important changes and additions to these draft standards have been suggested, as reported in *AIC News*. We urge every CIPP member to keep informed on this issue and to make your views known when the final draft is published in the *Federal Register* regarding this matter that will affect the future employment of conservators by the federal government. The Education and Training Committee also reported on the possible inclusion of conservators as professionals under the provisions of the North American Free Trade Agreement (NAFTA). Such an inclusion may well be of concern to us (see p. 9).

ASAE GRANT: In November 1996, the CIPP Board and AIC executive director Sarah Rosenberg assisted in the preparation of a grant proposal for the study of the current conservation "marketplace." The applicant for this grant to the American Society of Association Executives (ASAE) was Regis University in Denver, Colorado. Cathryn Baird, Ph.D. was designated as the principal researcher. One goal of the proposed study was to examine the interaction of regional centers and other not-for-profit providers with independent for-profit conservators in several target regions. We recently learned that the grant was not awarded, but we hope that Regis will resubmit the application. This study could be vital in forming an understanding of conservation as an evolving profession in a changing marketplace.

NEXT COLUMN: Look for a report on results of the winter AIC Board and IAG meetings and the progress of the *Business Handbook* project.—Carrie Ann Calay, CIPP Chair,

Conservation & Preservation Services, 530 Hampshire St., Unit 300, San Francisco, CA 94110-1417; phone/fax: (415) 552-7889; ccalay@aol.com

OBJECTS



By the time you read this, I will have attended the AIC Internal Advisory Group meeting in Washington D.C., on February 1, but since I'm actually writing this on the airplane the day before, I don't know what happened and will report all in the next column. In fact, by now, you may have already read whatever I might have posted about it on our listserver OSG-L, where you can tap into activities of our group. Jessica Johnson reported in early 1997 that she was getting an average of two requests for subscription per day and that we were approaching 30 members online. The number should be significantly higher by now. Please refer to previous issues of the *AIC News* for instructions on how to sign up if you are a member of the Objects Group. Remember, you can access an archive of the OSG-L discussions at the Website for Conservation On-Line (CoOL).

Our nominating committee is finalizing a slate of candidates. Thanks to committee members Helene Gilette, Marianne Martin-Weldon, and Rosa Lowinger. Watch for a mailing that will be going out soon after you read this.

The Objects Group has continued to pursue its resolution to encourage publication by its members. Virginia Greene's efforts have been invaluable again in producing the *OSG Postprints*, which is going to press as you read this. The OSG Publications Committee has completed the process of working with contributing authors on preparing submissions for the special issue (possibly two issues) of the *JALIC* devoted to fill materials. The papers have been submitted for review, and Ellen Pearl-

stein, Leslie Ransick Gat, and Jane Williams report that they "are thrilled about the quality and scope that the papers offer the reader. When the project is finished, the *JAIC* articles will be an extraordinary source for all conservators." An annotated bibliography on fill materials is being assembled by Patricia Griffin, and options for funding the publication are being pursued. If no outside sources can be found, I strongly encourage the OSG membership to approve the expenditure at the San Diego meeting.

Program chair Ingrid Neuman has an exciting roster to announce at the San Diego meeting. We are reserving plenty of time for group discussion, so please come prepared to contribute to what promises to be an stimulating session. Ingrid has combined two integrally related topics: "Inherent Vice" and "Revisiting Old Treatments." The three talks in the first part of the morning on "Inherent Vice" feature Patricia Leavengood and John Twilley, Mary Clerkin Higgins, and Lisa Kronthal. The rest of the morning and the afternoon will focus on "Revisiting Old Treatments," beginning with three talks on ceramics by Margaret Little and Janice Carlson, Alice Paterakis, and Tony Sigel. After the Objects lunch (delicious objects?), there will be longer talks by Peter Champe, John Steele and Karen Trentelman, Alexandra Allardt O'Donnell, and (as yet unconfirmed) Tom Stone.

Ample time for discussion of the Commentaries to the next sections of the *Guidelines for Practice* has been reserved for the end of the day. These include parts of Section 4, practice; Section 16, justification; Section 17, sampling and testing; Section 18, interpretation; and Section 19, scientific investigation. The Ethics and Standards Committee has promised to provide us with outlines for framing our discussion, which will be distributed at the session.—John Griswold, OSG Chair, Wharton and Griswold Associates, Inc., 549 Hot Springs Rd., Santa Barbara, CA 93108; (805) 565-3639; fax: (805) 565-3649; griswold@silcom.com

PAINTINGS



ANNUAL MEETING: PSG was originally scheduled to present one full day of talks on Saturday, June 14, at the San Diego meeting. With the assistance of the AIC office, we have been able to schedule an additional half-day of presentations on Friday, June 13. Seventeen papers will be presented in the one-and-a-half day program; topics include the inpainting of portrait miniatures, *rigatino* inpainting techniques, x-raying oversize paintings, and the treatment of paintings by Renoir, Pollack, Tiepolo, Jasper Johns, Grant Wood, and others. Please do not forget the PSG business meeting after lunch on Saturday, June 14.

POSTPRINTS: Kenneth Bé, PSG vice-chair, reports that the 1996 conference *Postprints* is in the production stage. Look for delivery soon!

PAINTINGS CONSERVATION CATALOG UPDATE: The news of the \$25,000 grant from the Samuel H. Kress Foundation to support the production of the *Paintings Catalog* was extremely exciting for the officers of this group and especially for the hard-working members of the editorial board. First, we thank the Samuel H. Kress Foundation for this most generous grant, without which the first chapter would be seriously delayed. Second, I would like to personally thank the Editorial Board for their special efforts, especially Sarah Fisher.

Sarah reports that the "Varnish" chapter of the *Paintings Catalog* is being reviewed by readers and is being edited and formatted by editor Jessica Brown. If the editorial board, in collaboration with the entry authors, is able to incorporate the suggested changes in the text by mid-April, the published chapter should be in your hands by the AIC Annual Meeting. If the board decides that the changes are significant enough to delay the publication, the chapter will be distributed in late summer. Sarah also mentioned that more help is required for the second chapter, on "Stretchers and

Remounting." Please contact Barbara Buckley at [redacted]—Joan H. Gorman, PSG Chair, Upper Midwest Conservation Association, [redacted] Minneapolis, MN 55404; [redacted] fax: [redacted].

PHOTOGRAPHIC MATERIALS



UK PHOTOGRAPHIC MATERIALS CONSERVATION GROUP: A letter received recently from Chris Woods, first chairman of the Photographic Materials Conservation Group in the United Kingdom, extends greetings to the PMG membership and briefly describes our new sister organization. PMCC has approximately 60 members, mostly practicing conservators caring for a variety of materials including photographs, with a small number of specialist photographic conservators. The group also includes scientists, archivists, librarians, students, and curators—profile similar to that of PMG. We also share goals and concerns, which include communication with our colleagues. The group has met as individuals since 1994 and as a body since 1995. PMG members interested in receiving information about PMCC's annual meeting in June should contact Chris Wood at: [redacted] email: [redacted]; fax: [redacted]. Angela Moor is PMCC program secretary. She is currently writing the second issue of the PMCC newsletter.

PMG WINTER MEETING: At this writing, we are making last-minute preparations for the PMG winter meeting in San Francisco. Nearly 90 participants have registered, including many from overseas. We look forward to greeting all of our friends and colleagues and will heartily welcome newcomers to our organization. PMG officers, the Local Arrangements Committee, and participating staff of the San Francisco Museum of Modern Art have all teamed up to make this a very

special meeting for all of you.

PUBLICATIONS: If you were unable attend the PMG meeting in San Francisco, you will have the opportunity to read papers presented there in volume 7 of *Topics in Photographic Preservation*, scheduled for printing following the AIC annual meeting in June: Papers for *Topics* should be submitted to Robin Siegel in camera-ready form by June 1. Chapters 1 and 2 of the *PMG Conservation Catalog*, "Exhibition Guidelines" and "Cased Photographs," are nearly ready for printing, so members can expect to receive their copies in a few months. The new AIC brochure, *Caring for Your Photographs*, is also being printed and should be available for members in San Diego. Deborah Derby wrote the text of the brochure, which was edited by Susan Barger, Nora Kennedy, and Carol Turchan.—Carol Turchan, PMG Chair, Chicago Historical Society, Clark St. at North Ave., Chicago, IL 60614-6099; (312) 642-5035 ext. 273; fax: (312) 266-2077; turchan@chicagohs.org

RESEARCH AND TECHNICAL STUDIES

ANNUAL MEETING: It's flu season. If you are sitting there reading this article and sniffing, and wondering if anything good has ever come from microorganisms, attend the RATS session, "Concepts, Literature, and Technology Transfer from Industry to Conservation," and you might find out! You will get a chance to hear prominent microbiologist R. Malcolm Brown Jr. talk about the use of microorganisms in the production of cellulose. If your life is chaotic and you want some order, check out the talk, "Chaos and Order: An Integrated Model of Stone Deterioration," by Victor Mossotti, a geochemist with the United States Geological Survey. Did you think the DNA analyses from the O. J. Simpson trial were your cup of tea? Then catch the presentation, "The Use of Gel Electrophoresis in the Characterization of Proteins in Glair: A Case Study," by Valentine Talland. David Von Endt will present "Avenues of Information Transfer for New Strategies in Conservation

Research." All this and much more will be featured at the RATS half-day session within the General Session of the upcoming AIC Annual Meeting in San Diego. We urge you to attend!

The RATS-Sponsored Paper Committee, headed by Jo Hill and including Rakesh Kumar and Allison Murray, is hard at work reviewing abstracts and selecting papers for the meeting in San Diego. RATS sponsorship of technical papers within each specialty group is designed to encourage and promote the presentation of quality scientific studies relevant to the needs of each specialty. The membership of RATS wishes to thank the members of this committee for their hard work, and we look forward to hearing the sponsored papers within each specialty group. We hope you join us!

PLANS FOR 1998: The topic for the 1998 AIC Annual Meeting is "Disaster Preparedness, Response, and Recovery." Have you worked on any research topics related to emergencies? Have you analyzed any materials from objects affected by an emergency? If you have, or if you are interested in doing so, please contact Julie Reilly at [REDACTED]—Mary F. Striegel, RATS Vice Chair, National Center for Preservation Technology and Training, NSU Box 5682, Natchitoches, LA 71497; (318) 357-6464; fax: (318) 357-6421; striegelm@alpha.nsula.edu

TEXTILES



Great news! The Getty Grant Program is going to fund the special Latin American conservation sessions at the annual meeting in San Diego on Tuesday afternoon, June 10. See page 10 for more information.

The nominating committee, Loreen Finkelstein, Claudia Iannuccilli, and Meredith Montague, submit the following candidates for the Textile Specialty Group: vice-chair, T. Rose Hold-

craft and Suzanne Thomassen-Krauss; secretary, Susan Adler, Kathleen Kiefer, and Susan Schmaltz. At this time, we would like to call for any additional nominations for these two positions. The vice-chair serves two years, the second as chair. The office of secretary is a two-year term. Names must be submitted to a member of the Nominating Committee by March 31. Officers will be voted on by mail-in ballot, which you should receive in mid-April.

Mary Ballard (AIC/Textiles) and Gail Sundstrom Niinimaa (CAC, formerly IIC-CG) are organizing an Internet e-mail distribution list for textile conservators. Please call, write, or e-mail them for further information. Mary's e-mail is: [REDACTED] Gail's is: [REDACTED]

A symposium, "Beyond Cloth and Cordage: Current Approaches to Archaeological Textile Research," will be held at an upcoming Society for American Archaeology meeting on April 3 at the Opryland Hotel in Nashville. There are 10 speakers and a discussant.

To those presenting papers at the textile session at the AIC Annual Meeting this year, please bring the following: hard copy of the presentation; presentation on diskette (IBM-compatible, Word, Wordperfect, ASCII); abstract of the paper; brief, professional biography with phone, fax, and e-mail; black and white illustrations, graphs, photos (name and figure number must be penciled on the reverse of each illustration; do not glue or tape illustrations to the hard copy).

Please let me know if you have issues you would like to raise at the business meeting in June.—Vicki Cassman, TSG Chair, [REDACTED] Berkeley, CA 94705; home: [REDACTED] work: [REDACTED] fax: [REDACTED]

WOODEN ARTIFACTS



The primary activities of our group continue to be leadership recruitment, brochure development, preparation for the upcoming annual meeting, and producing the 1996 *Postprints*.

NOMINATIONS: WAG chair Gregory Landrey, program chair Christine Thomson, and treasurer Philippe LaFargue are working on nominations for next year's positions. While the 1997 program chair assumes the role of chair for 1998, we will need individuals to carry on the duties of treasurer and program chair for 1998. Please contact any one of us with possible candidates.

BROCHURE: The AIC office reports that a 1600-word draft for a brochure on *Caring for Furniture* has been submitted and is being reviewed. This brochure will serve as a valuable reference for people who need guidance on how to be a good steward of furniture that comes under their care. Please contact me if you have any questions on the brochure.

ANNUAL MEETING: Christine Thomson is hard at work on the annual meeting. A choice restaurant has been selected for the business meeting. The speakers and their abstracts have been lined up. We will have some time set aside for discussion on the Commentaries, with particular emphasis on Sections 4 and 16-19. I hope to be able to pass along more information before the San Diego meeting. We are looking forward to terrific presentations and a large turnout this year.

POSTPRINTS: All 1996 authors should be preparing their text for final submission. Please contact Jennifer Baker or Christine Thomson if you have any questions. Last year's session was memorable for the quality of the talks. We look forward to seeing them in the postprint form.

Some final thoughts on furthering our contribution to the profession at

large: Perhaps some of us sent in *JAIC* submissions for the February 3 deadline. If not, I hope that we will continue to generate WAG contributions for the *JAIC* and prepare submissions for the May 1 deadline. The May 2 deadline is fast approaching for Professional Associate and Fellow applications. Keep in touch with any questions, thoughts, or ideas.—Gregory J. Landrey, WAG Chair, Winterthur Museum, Winterthur, DE 19735; (302) 888-4729; fax: (302) 888-4838; glandrey@udel.edu

Letters to the Editor

To the Editor:

Morgan Phillips will be deeply mourned by all who knew and worked with him, as Brian Powell pointed out in the January 1997 *AIC News*. I would like to add that Morgan received the Oliver Torrey Fuller Award for contributing the best paper of the year 1995 to the *APT Bulletin: the Journal of Preservation Technology*.

Morgan was very proud of his achievement to develop formulations and application procedures for water-borne, acrylic-epoxy consolidants for the conservation of interior plaster. In these days of increasing concern with the use of toxic, polluting, and flammable materials in conservation, Morgan felt strongly that his identification of a class of consolidants that could be used safely indoors and in confined places would be an important contribution to the field, both technically and from a safety point of view. I feel confident that he was right.

Morgan's approach to conservation practice and research could be characterized by his attention to detail, his critical review of both his own and his colleague's work and his intellectual honesty, especially with regard to the accuracy of published information. In this spirit I would like to point out two statements in Brian Powell's obituary of Morgan that need to be modified. One is that Morgan's work was carried out under contract with the Getty Conservation Institute and not our

companion organization, the Getty Museum. The other is that the epoxy consolidant mentioned is a water-compatible, rather than a water-borne, epoxy system for damp stone consolidation.—William S. Ginell, Senior Scientist, Getty Conservation Institute

To the Editor:

I was sorry to learn of the end of Carol Christensen's tenure as *AIC News* editor. This letter is to congratulate Carol on the terrific job she did with the *News*, in bringing relevant and stimulating cover stories and feature articles. The reader response to some of these essays (for example, "Regional Center," and "The Changing Conservation Job Market") is a clear indication that many others found them provocative as well. The dialogue that was elicited was the most vigorous interchange on topics of deep concern that I have ever witnessed in our field, and I for one see such an open exchange as healthy and necessary to the livelihood of the discipline. Although there is room for disagreement with some portions of Carol's articles, there is no benefit from silence. What better outlet for consideration and debate than the *News*, which reaches every member of the organization? All too often discussion is limited to small groups of like-minded colleagues, or is not broached at all.

In addition to providing a forum for discussion, the *News* has published articles useful as a reference or source material in my work. I know that a good deal of effort went into preparing these editions and I am grateful to Carol for the time spent compiling them. I hope the next editor will continue the exciting precedent that has been set.—Catherine A. Metzger

Correction

It has come to our attention that Christa Gaehde was the first conservator member of the Print Council of America; she was a member in the early 1970s. The January *AIC News* erroneously reported that Shelley Fletcher was the first conservator member of that organization.

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architecture, materials conservation, and interpretation. Grants will be awarded for environmental research studies, technology transfer, conference support, and publications support.

Environmental research projects will be considered for basic and/or applied research that focuses on: (1) investigating the role of outdoor atmospheric pollution in cultural resources decay processes; (2) developing management strategies to minimize the effect of pollutant damage; or (3) new conservation treatments for application within the preservation community. Technology transfer projects will be considered for exploratory or preliminary research that seeks to facilitate the transfer of new or emerging technologies developed for use in other disciplines to the field of historic preservation. Conference support projects shall support conferences, workshops, and symposiums that seek to share recent findings in research, education, or information management or to promote transfer of technology from other disciplines to historic preservation. Publication support projects shall collate, synthesize, review, or interpret existing knowledge in subject areas relevant to historic preservation.

Grants will be awarded on a competitive basis, pending the availability of funds. The deadline is April 15. For more information and application instructions, consult the 1997 PTT Grants Spring Guidelines, which can be obtained by fax-on-demand: [redacted]; or at one of the following Internet addresses: <http://www.cr.nps.gov/ncptt/>; <gopher://gopher.ncptt.nps.gov>; or by return e-mail, pttgrants@alpha.nsula.edu, leaving the subject and message line empty.

Preservation Program Receives Mellon Grant

The Andrew W. Mellon Foundation has awarded an \$800,000 grant to support new activities of the International Program of the Commission on Preservation and Access from 1997 to 1999. The grant will fund preservation and access initiatives in specific regions of the world, focusing particularly on Southern Europe, South Africa, and Latin America. Ongoing activities in collaboration and advocacy, biblio-

Worth Noting

NAGPRA News

A meeting of the Native American Graves Protection and Repatriation Act (NAGPRA) Review Committee will be held on March 25-27 in Norman, Oklahoma. The agenda for this meeting will include discussion of the disposition of culturally unidentifiable human remains, compliance by federal agencies, and implementation of the statute in the state of Oklahoma.

An interim rule has been published in the *Federal Register* (January 13, 1997) to implement sections of the NAGPRA. This section outlines procedures for assessing civil penalties upon museums that fail to comply with applicable provisions of the Act. This interim rule became effective on February 12 and will remain in effect until final regulations are adopted through general notice and comment rulemaking. Written comments are solicited

from Indian tribes, Native Hawaiian organizations, museums, federal agencies, and members of the public. Comments will be taken into account in developing a final rule. Comments will be accepted until **April 14**. Contact: Francis P. McManamon, Departmental Consulting Archaeologist, Archaeology and Ethnography Program (MS 2275), National Park Service, P.O. Box 37127, Washington, DC 20013-7127; (202) 343-4101. Draft summary of minutes of the meeting will be available for public inspection.

NCPTT Spring Call for Proposals

The National Center for Preservation Technology and Training (NCPTT) announces its spring call for 1997 Preservation Technology and Training Grants in Historic Preservation. NCPTT is a National Park Service initiative to advance the practice of historic preservation in the fields of archaeology, architecture, landscape

graphic access, publications, and training will also continue.

Illinois Organizes Preservation Exhibition

The Illinois Historic Preservation Agency invites historical preservation and archaeological organizations, architectural historians and organizations, historic societies and associations, genealogical societies, history museums, historical libraries, historic sites and districts, history research centers, and programs in higher education, public history, archaeology, historic preservation and architecture to showcase their projects and programs at the annual Heritage and Preservation Exhibition at the Thompson Center in Chicago, May 13-14. Contact: (312) 814-1409.

Applicants Sought for Disaster Preparedness and Response Program

The Conservation Center for Art and Historic Artifacts (CCAHA) is seeking applicants to participate in a Disaster Preparedness and Response Program funded by the William Penn Foundation. For the third year, CCAHA is offering expertise and financial support related to emergency preparedness to museums, historic houses, and other institutions with historic collections located in Bucks, Camden, Chester, Delaware, Montgomery, or Philadelphia counties. The ultimate goal of the program is to complete a tailored disaster preparedness and response plan for each participating institution. The application deadline is May 2. Contact: Ingrid E. Bogel or Virgilia Rawnsley, CCAHA, 264 S. 23d St., Philadelphia, PA 19103; (215) 545-0613; fax: (215) 735-9313.

Art Institute Opens Reinstalled Galleries

The Art Institute of Chicago has announced the recent opening of its newly reinstalled Field-McCormick Galleries of American Art. More than 15 objects were conserved and more

than a dozen chairs were reupholstered thanks to generous funding provided by the Getty Conservation Grant Program, the Community Associates, the Antiquarian Society, and the Cheney Foundation. Concern for historical accuracy and aesthetics guided the conservation of a number of chests, tables, and chairs in the collection. Conservators replaced incorrect materials and finishes and rectified inappropriate repairs that had been done in the past.

Request for Proposals

A request for proposals for the restoration of the murals in the renovated Heckscher Theater at [redacted] and [redacted] New York, will be issued this spring under the Adopt-a-Mural Program. Interested conservators can inspect the works beforehand by appointment, between 10 a.m. and 2 p.m., Monday through Friday. Contact: Oliver Hirsch, El Museo del Barrio, [redacted] ext. [redacted]

IIC-CG Disaffiliates from IIC

The IIC-Canadian Group, which formed in 1972, disaffiliated from IIC (International Institute for Conservation) in 1996 and is now the Canadian Association for Conservation of Cultural Property (CAC)/Association canadienne pour la conservation et la restauration des biens culturels (ACCR). The group's publications will change accordingly, including *JIIC-CG*, which will become *JCAC/JACCR* in 1997.

April Weekend Slated for March for Parks

The National Parks and Conservation Association (NPCA) will hold its 8th annual March for Parks on Earth Day weekend, April 18-22, in communities around the nation. Each year, citizen groups from around the United States and abroad organize March for Parks events to directly benefit their local, state, and national parks. All money raised goes to a park improve-

ment project selected by the organizers. Past projects have included repairing historic buildings. Contact: Vicki Paris at [redacted] ext. [redacted]

Recent Publications

Digital Image Collections: Issues and Practice, by Michael Ester. Focuses on what sets the digitalization of visual collections apart from other scanning projects and provides basic suggestions about planning digitization projects, practical guidelines for working with images, and discussion of future systems and infrastructure needed to provide collections of images over the long term. 36 pages. \$15, prepayment by check in U.S. dollars required. Contact: Commission on Preservation and Access, 1400 16th St. NW, Ste. 740, Washington, DC 20036-2217.

Removing Graffiti from Historic Masonry; Holding the Line: Controlling Unwanted Moisture in Historic Buildings; and Preserving Historic Ceramic Tile Floors, National Park Service Preservation Briefs, Numbers 38, 39, and 40. *Removing Graffiti from Historic Masonry* will help owners and managers of historic masonry structures find the best way to remove exterior, surface-applied graffiti without harming the surface or substrate. GPO #024-005-01158-7. 16 pages; 23 illustrations. \$1.75. *Holding the Line: Controlling Unwanted Moisture in Historic Buildings* discusses the problem of uncontrolled moisture and seeks to help owners of historic buildings understand the dynamics of moisture in order to manage the damage it causes. GPO #024-005-01168-4. 16 pages, 30 illustrations. \$1.25. *Preserving Historic Ceramic Tile Floors* provides general guidance and information on preservation, focusing on maintenance and, when necessary, selective replacement of damaged floor tiles. GPO #024-005-01169-2. 16 pages, 25 illustrations. \$1.25. Payment by check, Mastercard, or Visa to Superintendent of Documents, P.O. Box 371734, Pittsburgh, PA 15250-7054. (202) 512-2230; fax: (202) 512-1800.

1997 Archaeological Fieldwork Opportunities Bulletin, published by the Archaeological Institute of America (AIA). This comprehensive guide lists excavations, field schools, and special programs with openings for volunteers, students, and staff throughout the world. The more than 300 listings are grouped geographically and include information about the site, age requirements, application deadlines, costs, and contact information. \$9 for AIA members, \$11 for nonmembers, plus \$4 postage and handling. Prepayment by check in U.S. dollars, international money order, Visa, or Mastercard required to: Kendall/Hunt Publishing Company, Order Dept., 4050 Westmark Dr., Dubuque, IA 52002; (800) 228-0810 or (319) 589-1000.

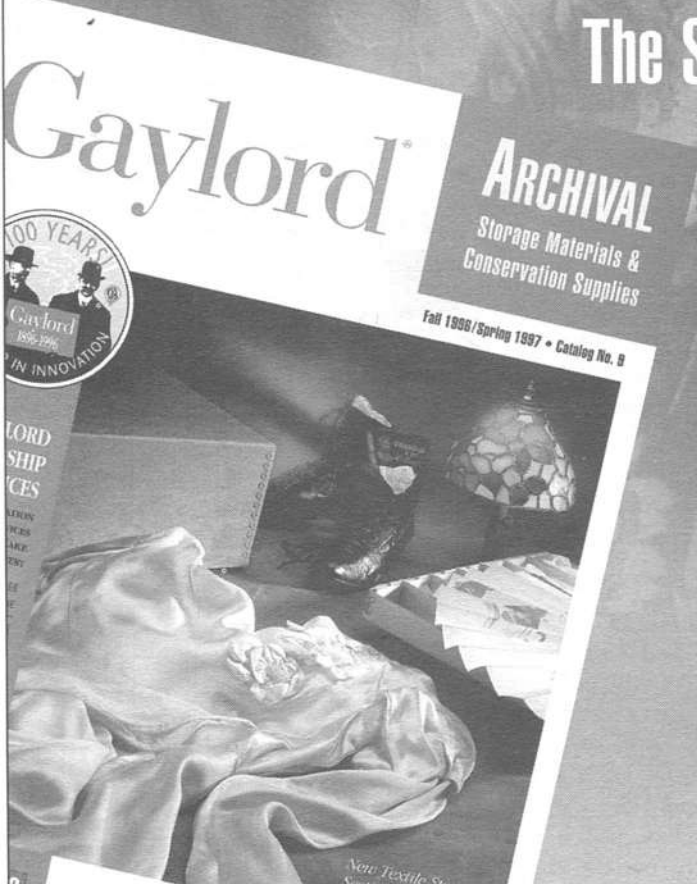
Paper Sample Book, by Elizabeth Lunning and Roy Perkinson. Published by the Print Council of America, this book includes an annotated selection of

antique and modern papers with the goal of providing a standard for their description by experts and laypersons. The 26 specimens were chosen to represent the range of color, thickness, and texture of the papers one is likely to encounter among the prints and documents of the last 600 years. 24 pages. \$150 includes postage. Prepayment by check or money order made payable to Print Council of America to: Erika Enright, Harvard University Art Museums, Fogg Art Museum, 32 Quincy St., Cambridge, MA 02138; (617) 495-2325; fax: (617) 496-3800.

Listing of Historic Preservation Information Booklets, published by the National Trust for Historic Preservation. Booklets provide concise information on basic and frequently used preservation techniques; topics cover a wide range of preservation and organizational development issues ranging from fund

raising to the preservation of historic theaters to appraising historic properties. To request a list contact: Information Series, National Trust for Historic Preservation, 1785 Massachusetts Ave. NW, Washington, DC 20036; (202) 588-6286.

For a comprehensive listing of recent conservation-related publications, refer to the *Art and Archaeology Technical Abstracts (AATA)*, published by the Getty Conservation Institute in association with the International Institute for Conservation of Historic and Artistic Works. For subscription information, contact: J. Paul Getty Trust, Book Distribution Center, P.O. Box 2112, Santa Monica, CA 90407; (818) 778-6943; fax: (818) 779-0051.



The catalog cover for Gaylord Archival Storage Materials & Conservation Supplies features the company name 'Gaylord' in a large serif font, with 'ARCHIVAL Storage Materials & Conservation Supplies' below it. A circular seal on the left says '100 YEARS Gaylord 1896-1996 IN INNOVATION'. The cover also shows images of various archival storage materials like bags and boxes. Text at the bottom of the cover reads 'Fall 1996/Spring 1997 • Catalog No. 8' and 'New Textile Storage Section 6'.

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Call for Papers

July 8–13. Madison, WI. Society for the Preservation of Natural History Collections Annual Meeting. Abstracts of 250 words are being accepted for both oral presentations and posters. The time allowed for oral presentations is 15 minutes including time for questions and discussion. Posters must fit a space 3 feet wide by 4 ft high. Deadline is April 30. Contact: Steven Krauth, Dept. of Entomology, 346 Russell Laboratories, 1630 Linden Dr., Madison, WI 53706–1598; krauth@entomology.wisc.edu

July 20–24. York, England. Care of Photographic, Moving Image and Sound Collections. Submit an abstract of 150 words and biography of 50 words by April 25 to: Susie Clark, Conference Coordinator, 3/4 Hill Top, Graft, York, YO5 9QL, England. ▲

November 18. Somerset, NJ. Eastern Analytical Symposium (EAS) Conservation Science Technical Sessions. EAS, an international analytical chemists meeting and technology exposition (November 16–21), focuses on discussion of research, methods under development, and currently accessible technologies for instrumental analysis. Since 1994 EAS conservation science sessions have featured both research and practical applications. 1997 session chairs are Jonathan Leader (leaderj@garnet.cla.sc.edu), South Carolina Institute of Archaeology and Anthropology, and John Scott [redacted] New York Conservation Center. Leader's session is on techniques for non-destructive analysis of historic shipwrecks and other submerged cultural resources. Scott's session is on technical studies and readily accessible technologies. Prospective speakers may send abstracts to chairs. For EAS newsletter and registration information contact: EAS, P.O. Box 633, Montchanin, DE,

19710-0633, USA and at www.eas.org/~easweb/

April 21–23, 1998. London. Conservation of Decorative Art. UKIC and the Victoria and Albert Museum are organizing a conference discussing the problems of diverse objects of decorative art. Papers are requested on the examination, care, treatment, training, and ethical approaches during conservation. Abstracts of 150–300 words are due by May 1, 1997 to: Conservation of Decorative Art, UKIC, 6 Whitehorse Mews, Westminster Bridge Rd., London SE1 7QD, UK; fax: 44-171-620-3761.

April 27–May 1, 1998. Budapest, Hungary. 31st International Symposium on Archaeometry. If interested in submitting an abstract or attending the symposium, contact: Katalin T. Biró, Hungarian National Museum, Dept. of Information, H-1450 Budapest Pf. 124, Hungary; phone/fax: 36-1-2101-338; h5852tbi@ella.hu; <http://origo.hnm.hu/ameury> ▼

May 5–6, 1998. Glasgow, Scotland. SSCR Conference on "Site Effects: The Impact of Location on Conservation Treatments." Submit an abstract of 300–400 words. Deadline: April 1. Send to: Wendi Davidson, SSCR, Glasite Meeting House, [redacted] Edinburgh EH3 3NX, UK; [redacted] fax: [redacted]

July 20–24, 1998. York, U.K. Care of Photographic, Moving Image, and Sound Collections, Institute of Paper Conservation conference. The aims of the conference are: to provide a platform for British research, institutions, and societies; to outline the main areas of research worldwide and likely developments for the future; and to provide a clear view of what is accepted practice. Papers are invited from conservators, curators, archivists, scientists, and manufacturers. Subjects may include approaches to the conservation of plastic supports (photographic, film, sound and video), new conservation tech-

niques, sound tracks for motion picture film, storage environment and materials, and the role of digital technology in the care of these collections. Deadline for abstracts of 150 words with provisional titles and a 50-word biography is April 25, 1997. Contact: Susie Clark, [redacted] York YO5 9QL, UK.

September 13–16, 1998. Helsinki, Finland. ICOM-CC Glass, Ceramics, and Related Materials Working Group meeting. Papers and posters will be presented September 13–15 and a one-day excursion is planned for September 16 to Tallinn, Estonia. Contributions are being accepted on the topics of glass or ceramic deterioration, conservation, and stabilization. Papers will be published in a preprints volume, which will be distributed at the conference. Submit 300-word abstracts in English for papers or posters by June 1, 1997 to: Alice Paterakis, Agora Excavations, American School of Classical Studies, 54 Souidias St., Athens 106-76, Greece; fax: 011-301-331-0964; agora@ath.forthnet.gr

Conferences

April 2–6. Nashville. Society for American Archaeology Annual Meeting. Contact: Society for American Archaeology, 900 Second St. NE, #12, Washington, DC 20002-3557; (202) 789-8200; fax: (202) 789-0284; meetings@saa.org

June 9–15. San Diego. AIC 25th Annual Meeting. Presession, June 9–10. General and Specialty Group Sessions, June 11–14. Workshops, June 15. (See page 11.)

May 30–June 3. Ottawa, Ontario. CAC Annual Conference and Workshop Conference: The preliminary schedule: May 30—the Per Guldbeck Lecture keynote presentation, followed by a session of papers and an afternoon of tours of new conservation facilities; May 31—papers in the morning and the AGM in the afternoon; June 1—full day of presentations.

Other events: May 29—reception at the Museum of Nature; May 30—reception at the National Archives of Canada Gatineau Preservation Centre after tours; May 31—banquet in the new Casino de Hull. Workshop: CAC is teaming up with the Association of Canadian Archivists (ACA) to present a workshop on the Preservation of Digital Media. It will explore the issues and concerns presented by the flood of digital media records and objects into the holdings of archives, libraries, and museums. Contact: John Grace [redacted] fax: [redacted]; www.archives.ca/cac/index.htm

General

March 18. College Park, MD. National Archives and Records Administration (NARA) Preservation Conference on "What Is Being Done to Control Insects and Fungi Now That Systematic Fumigation Has Ended?" Contact: Conference Coordinator, NARA at College Park (NNP), 8601 Adelphi Rd., College Park, MD 20740-6001; (301) 713-6705; fax: (301) 713-6653; preserve@nara.gov ►

April 2–4. London. The Interface Between Science and Conservation. Contact: Sara Carroll, Dept. of Conservation, The British Museum, Great Russell St., London WC1B 3DG, England; 44-171-323-8550; fax: 44-171-323-8636. ▼

▼ See the January 1997 *AIC News* for more information

► See the November 1996 *AIC News* for more information

▲ See the September 1996 *AIC News* for more information

★ For additional information and for a course catalog, contact: Mary Wood Lee, Campbell Center, 203 E. Seminary St., Mt. Carroll, IL 61053-0066; [redacted]

April 4 and May 2. Boston. Museum of Science lectures. April 4, "The Conservation of Renaissance Works of Art: Leonardo and His Contemporaries," by Ross Merrill. May 2, "Creating Leonardo's Horse: A 500-Year Old Vision," by Martha Hutson-Saxton. Contact: Museum of Science, (617) 589-0419.

April 21-25. Paris. Symposium of the Association for the Scientific Research on the Graphic Arts (ARSAG). Conservation: A Developing Science—Assessments and Prospects. Contact: Francoise Fleider or Sibylle Monod, ARSAG, 36, rue Geoffroy-Saint-Hilaire, 75005 Paris, France; 33-1-45-87-06-12; fax: 33-1-47-07-62-95.▼

April 23-25. Liverpool, UK. Lasers in the Conservation of Artworks (LACONA) Conference. Contact: Laser Technology, Conservation Centre, NMGM, Whitechapel, Liverpool L1 6HZ, UK; 44-151-478-4908; fax: 44-151-478-4990.▼

April 26. Orono, ME. Environmental Control for Small Repositories. Speaker is Beth Patkus. Contact: New England Archivists; (207) 581-1891; <http://www.lib.emb.edu/newengarch>

May 5 and September 23. Pittsburgh and Philadelphia. Instituting a Conservation Environment Monitoring Program. Speaker is William P. Lull. Contact: Susan W. DuBois, Preservation Services Office, Conservation Center for Art and Historic Artifacts, 264 S. 23d St., Philadelphia, PA 19103; (215) 545-0613; fax: (215) 735-9313; ccaha@shrsys.hslc.org

May 13-15. College Park, MD. Preservation Reformatting. Speaker is Susan Wrynn. Contact: Gail Pfeifle, NEDCC, [redacted]

May 19-22 in Santa Fe, NM, and September 23-26 in New Haven, CT. Anoxic Enclosures and Microenvironments in Museum Storage and Exhibits. Contact: Sally Shelton, Director, Collections Care and Conserva-

tion, San Diego Natural History Museum, P.O. Box 1390, San Diego, CA 92112; (619) 232-3821; fax: (619) 232-0248; libsdnhm@class.org

May 29-31. Florence, Italy. First European Confederation of Conservator-Restorers' Organizations (ECCO) Congress. Topics will include: the conservator-restorer's responsibility toward cultural heritage; intellectual property and author's rights; professional confidentiality; employment contracts for the conservator-restorer and trainees; safety regulations and health protection in the workshop and on-site; and professional relations and types of contracts between the conservator-restorer and private or public owners. Contact: Nathalie Ravel, ECCO, Via San Niccolò 87, I-50125 Florence, Italy; 39-55-234-27-07; fax: 39-55-247-82-69.

June 3 and November 5. Washington, DC, and Syracuse, NY. Have You Got the Blues? Architectural Records: Their Identification, Management, Storage, and Treatment. Speakers are Lois Olcott Price and Joan Irving. Contact: Susan W. DuBois, Preservation Services Office, Conservation Center for Art and Historic Artifacts, 264 S. 23d St., Philadelphia, PA 19103; (215) 545-0613; fax: (215) 735-9313; ccaha@shrsys.hslc.org

June 23-24. Madison, WI. Emergency Preparedness Conference for staff at museums in the upper Midwest will be held at the Elvehjem Museum of Art. Organized by the Upper Midwest Conservation Association. Presentations by international experts and roundtable discussions will cover emergency preparedness, response, and recovery. Participants will be provided with information to prepare and review their own plans. The conference will be followed by an on-site workshop with participant institutions during the summer and fall of 1997. Contact: Pam Richardson, [redacted]

July 12-13. Madison, WI. Quality Management, Quality Collections Care. Workshop to be held at the conclusion of the Society for the Preservation of Natural History Collections annual meeting. The goal is to improve the ability of participants to successfully implement collections care improvements at their institutions. Contact: Beth Merritt, [redacted]

Through August. Hudson Valley, NY. Handling History, a program of 12 practicums, two historic house case studies, on-site follow-up visits by conservation faculty, and a regional field forum. For a schedule, contact: Lower Hudson Conference, [redacted] Elmsford, NY 10523; [redacted]

September 8-10. Amsterdam. International Symposium of the Conservation of Modern Art. The symposium will concentrate on the material-technical problems caused by the aging of modern materials and the resulting ethical, aesthetic, and art historical dilemmas. Contact: Dionne Sillé, Foundation for the Conservation of Modern Art, Gabriël Metsustraat 8, 1971 EA Amsterdam, The Netherlands; 31-20-673-5162; fax: 31-20-675-1661.

Architecture

January-December. Grenoble, France. International Center for Earth Construction (CRATerre-EAG) workshop series. Contact: Ecole D'Architecture de Grenoble, CRATerre-EAG, Marina Trappeniers, 60 Avenue de Constantine, BP 2636, 38036 Grenoble Cédex 2, France; 33-76-40-14-39; fax: 33-76-22-72-56.

June 16-19. Philadelphia. Construction Technology Conference and Exhibit for New Building Products. Contact: Construction Technology 97, 415 Eagleview Blvd., Ste. 106, Exton, PA 19341-1153; (800) 451-1196 or (610) 458-7689; fax: (610) 458-7171.▼

September 3-4. Edinburgh, Scotland. Historic Scotland Traditional Building Materials Conference. The conference is aimed at all those using or seeking to use traditional building materials, including conservators. There has been increasing interest in the qualities of traditional building materials and a revival of their use, especially in the field of historic building conservation. This conference will draw together all aspects of this revival and air the issues of sourcing, supply, and specification that surround the use of traditional building materials. Contact: Gwen Scott, RICS in Scotland, 9 Manor Pl., Edinburgh, EH3 7DN, Scotland; 0131-225-7078; fax: 0131-220-4810.

Book and Paper

April 6-9. London. Institute of Paper Conservation 4th International Conference. Contact: IPC Conference Secretariat, Index Communications Meeting Services, Crown House, 28 Winchester Rd., Romsey, Hampshire SO51 8AA, UK; 44-179-451-1331/2; fax: 44-179-451-1455.▶

June 23-27. Iowa City, IA. Workshop 2, "Intermediate Mending." Application deadline: March 30. Send résumé, statement of purpose indicating why the workshop is important to you and/or your institution, your previous book or paper conservation training, and a short list of topics or experiences you could present relating to your work and/or the subject of the workshop, along with your name, address, phone, fax, e-mail, institution or business, position or job description, and social security number to: Cynthia Mosier, Conservation Dept., University of Iowa Libraries, Iowa City, IA 52242; (319) 335-5908; fax: (319) 335-5900.▶

October 14-18. Mt. Carroll, IL. Mycology for Conservators. Instructor: Mary-Lou Florian. Lecture and laboratory sessions on fungi and foxing. The class will review the basic biology of

fungi; culturing techniques; growth pattern analysis; metabolic products and fungal structures in the substrate; fungal stains and material degradation; prevention and eradication; testing and evaluation of conservation treatments; discussion of health hazards; and a review of the pertinent conservation literature.*

Objects

March-June. Geological conservation courses. March 24-27, Conservation of Geological Sites, Vernal, UT; May 27-30, Preventive Conservation of Geological Sites, San Diego; June 1-5, Advanced Conservation of Geological Materials, San Diego; September 16-19, Identification of Geological Materials, Denver. Contact: Sally Shelton, Director, Collections Care and Conservation, San Diego Natural History Museum, P.O. Box 1390, San Diego, CA 92112; (619) 232-3821; fax: (619) 232-0248; libsdnhm@class.org

October 14-18. Mt. Carroll, IL. Spot Testing. Instructors: Nancy Odegaard and Scott Carroll. Lecture and laboratory sessions on spot testing for the characterization of cultural property and adjunct materials. Based on NCPPT research conducted by the instructors in collaboration with research chemists to develop a directory of accurate and reliable spot tests that can be used by conservators, the class will cover a variety of microsampling techniques; testing of a variety of organic and inorganic artifact materials; testing of contextual materials, including surface deposits, soils, and stains; the effects of interference materials and the interpretation of results.*

October 14-18. Mt. Carroll, IL. Identification of Ethnographic Fibers. Instructor: Skip Palenik. Lecture and laboratory sessions on the use of the polarized light microscope in identifying plant fibers found in ethnographic artifacts. Intended to build on the basic McCrone course on fiber and pigment identification,

the class will include a review of the basics of microscopical plant anatomy and techniques for preparing fibers and mounting samples. The goal is to prepare students to conduct independent study of known plant specimens for the purpose of identifying fibers of an unknown origin used in ethnographic artifacts. Participants will assemble a set of slide-mounted samples that they may retain for basic reference.*

Photographic Materials

April 1. Andover, MA. Care of Photographs. Contact: Gay Tracy, NEDCC, 100 Brickstone Sq., Andover, MA 01810; (508) 470-1010; fax: (508) 475-6021; tracy@nedcc.org

Spring. London. Center for Photographic Conservation Training Courses. April 7-11, Rediscovering Historic Preservation Processes; April 7-May 23, Preservation and Conservation of Photographic Materials (certified course); April 14-16, Preservation and Conservation of Photographic Materials (theory); April 17-18, Preservation of Color Photographic Materials; April 21-23, Identification of Photographic Processes; April 24-25, Preservation of Photographic Negatives: Glass, Nitrate, Acetate, and Other Sheet and Roll Film Systems. Contact: Centre for Photographic Conservation, 233 Stanstead Rd., Forest Hill, London SE23 1HU, UK; 44-181-690-3678; fax: 44-181-314-1940.

May 12-16. Mt. Carroll, IL. The Bromoil Process. Instructor: David Lewis. The course includes lecture, darkroom, and practicum sessions on the making of Bromoil images. In addition to the refresher courses organized by the Campbell Center, the Mt. Carroll Center for the Photographic Arts (which is located on the Campbell Center campus) is offering a course for professional photographers that may be of interest to photographic conservators. Participants should bring their own camera and must have

darkroom experience. Black and white 35mm film will be provided, and Bromoil supplies and brushes may be purchased from the instructor.*

July 14-16 and July 17-19. Honolulu. Historic Photographic Process Workshops. Hands-on experience in 19th-century photography. Will include daguerreotype and ambrotype processes and will cover the history and conservation of 19th-century images. Contact: (800) 862-6628; <http://www.summer.hawaii.edu>

Textiles

June 9-20 and June 30-July 11. Inca, Peru. Ancient Peruvian Textiles Museum Course. Intended for students, interns, museum professionals in textiles, archaeology and museum studies. Included topics are ancient weave techniques, cultural interpretation, conservation, mounting, and storage of textiles. Space is limited. Registration deadline: April 4. Contact: Peruvian Textiles, P.O. Box 13465, Tucson, AZ 85732; fax: (520) 648-6114.

September 1-4. Stockholm, Sweden. Swedish Association for Textile Conservation (SFT) conference. The theme of the conference is "Silk, Different Aspects." In conjunction, the ICOM-CC working group on textiles will hold an interim meeting. Contact: Anna Zillén, Conference Registrar, Army Museum, Box 140 95, 104 41 Stockholm, Sweden; 08-788-95-14; fax: 08-662-68-31.

September 22-15. Ottawa. Textile Symposium 97, North American Textile Conservation Conference on "Fabric of an Exhibition: An Interdisciplinary Approach." To receive the registration package in March, contact: Tara Grant, Registration Coordinator, Symposium 97 at tara_grant@pch.gc.ca or <http://www.pch.gc.ca/cc-icc>.

September 26. Ottawa. The Institute of Textile Science Semiannual Meeting. Contact: Peter Aspley, c/o [redacted]

[redacted], Kensington, ON
K7L 4Z6, Canada; [redacted]
fax: [redacted]

Wooden Artifacts

March-May. Boston. Spring Workshops at the North Bennet Street School. Focus on training in traditional woodworking. Contact: Janet Collins, NBSS, [redacted] Boston, MA 02113; [redacted] fax: [redacted]

August 12-15. Buffalo. The historical technology and conservation of picture frames, a four-day workshop to be presented as the Art Conservation Department by Jonathan Thornton, professor of objects conservation. (The workshop is the same as those that he has presented in recent years at the Intermuseum Laboratory in Oberlin and at the college last summer. Enrollment in each session is limited to 12 participants. Contact: Art Conservation Dept., State University College at Buffalo, RH230, 1300 Elmwood Ave., Buffalo, NY 14222-1095; (716) 878-5025; fax: (716) 878-5039.

Course Listings

Through December 1997. Cultural Resource Training Directory, published by Cultural Resource Management of the National Park Service. Contact: Larry Hunter, Heritage Preservation Services, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; (202) 343-3395.

May-October. Mt. Carroll, IL. Campbell Center. Collections care level courses including core curricula for historical, archaeological, ethnographic, and natural science collections as well as shorter, more specialized collections care courses on textiles, works of art on paper, photographic collections, mating, mount making, packing and shipping, emergency response, etc.*

Grants & Internships

Advanced Fellowships in the Conservation of Modern Art San Francisco Museum of Modern Art

Two advanced fellowships will be available in mid-1997 at the new Elise S. Haas Conservation Studio of the San Francisco Museum of Modern Art. Partially funded by the Getty Grant Program, there will be one fellowship in paintings conservation, and the other in the conservation of works on paper. The paper conservation studio is also responsible for care of the museum's photography holdings. The fellowships are for a one-year period beginning in the summer or fall of 1997, with the possibility of a second year, pending funding. The fellow will gain a wide range of treatment experience in the concerns specific to twentieth-century artworks. He/she will gain experience in collaborative solutions to museum problems of installing, handling, framing, and travelling collections. The fellow will also pursue a research project of his/her choice. Some funding is available for travel and research beyond the \$22,000 annual stipend.

Applicants must be graduates of a master's level training program in conservation or have equivalent experience. They should also have a demonstrable interest in and experience with the connoisseurship, the conservation, and the history of 20th-century art. Qualified applicants only should send a letter of interest, a curriculum vitae, and the names of three references to the following individuals: For the fellowship in paintings conservation: Mr. J. William Shank, Chief Conservator, SFMOMA, 151 Third St., San Francisco, CA 94103. For the fellowship in the conservation of works on paper: Ms. Jill Sterrett, Conservator of Works on Paper, SFMOMA, 151 Third St., San Francisco, CA 94103. The San Francisco Museum of Modern Art is an equal opportunity employer. Women and minorities are encouraged to apply.

Advanced Internship in Paper Conservation National Park Service

The Division of Conservation, Harpers Ferry Center, is accepting applications for an advanced internship in paper conservation beginning in September 1997. The position, contingent on funding, could provide one (1) year of experience in the paper laboratory. Applicants should have a background in art and/or archival (not book) conservation. The position will require the candidate to assist in the examination and treatment of historic and art paper arti-

facts, conduct surveys and perform exhibit-related conservation activities on materials primarily of American manufacture.

Candidates must have a master's degree in conservation. Applications are due April 15, 1997. Applicants should submit a résumé, a short description of the candidate's interest in the position, and two (2) letters of professional recommendation to: Nancy Purinton, Paper Conservator, Division of Conservation, Harpers Ferry Center, P.O. Box 50, Harpers Ferry, WV 25425-0050.

Textile Conservation Internship Textile Conservation Workshop, Inc.

The Textile Conservation Workshop is offering a one-year internship in textile conservation funded by the National Endowment for the Arts, beginning October 1, 1997. This intensive apprenticeship program provides a concentrated laboratory experience treating a wide variety of textiles and training in outreach conservation education as well as time for research and travel.

Applicants should have a B.A. degree minimum, M.A. preferred. Qualification may be in art, history, anthropology, museum studies, textile science, or related fields. Students with diverse backgrounds and expertise in traditional skills are encouraged to apply. Please send a one-page cover letter summarizing your interest, résumé, and two letters of recommendation to: Patsy Orlofsky, Textile Conservation Workshop, 3 Main St., South Salem, NY 10590.

Advanced Internship in Exhibition Conservation National Park Service

The Division of Conservation, Harpers Ferry Center, is accepting applications for an advanced internship in the area of "exhibit conservation" beginning in September 1997. The position, contingent on funding, is intended to provide one (1) year of experience in the exhibit development process. Emphasis will be on conservation assistance, applied research, and the generation of preservation related information. Responsibilities will include working closely with the division's exhibition conservation coordinators as well as exhibit planners, designers, and production staff.

Candidates must have a master's degree in conservation. For application information, interested candidates should contact: Toby Raphael, Ethnographic Conservator, Division of Conservation, Harpers Ferry Center, P.O. Box 50, Harpers Ferry, WV 25425-0050; (304) 535-6141.

Postgraduate Fellowship in the Conservation of Cultural Materials Museum of New Mexico

The Museum of New Mexico is offering a 12 month postgraduate fellowship commencing in September 1997. The stipend award is \$21,000 with additional funds of \$2,000 for travel/study. In addition to working with senior staff at the museum, the fellow will help supervise preprogram, college-level interns from New Mexico's Native American and/or Hispanic communities. This internship will offer training and experience in treatments and cultural issues surrounding the conservation of the museum's diverse collections. The fellowship will include interdisciplinary seminars led by various scholars, conservators, scientists, and artists focusing on specific technological or cultural issues in conservation.

Applications are due April 15, 1997. An application can be made by submitting a letter of interest and curriculum vitae to: Claire Munzenrider, Chief Conservator, Museum of New Mexico, P.O. Box 2087, Santa Fe, NM 87504-2087.

Positions Available

Conservation Science Research Assistants National Gallery of Art

The National Gallery of Art is seeking two research assistants for the Scientific Research Department in the division of conservation. The incumbents will work with the gallery's scientists to study artists' methods and materials via chemical analysis, and development of stable conservation materials. A bachelor's degree in the sciences or equivalent degree, experience with advanced laboratory instrumentation and a strong interest in a career in conservation science required. Applicants with art conservation experience are preferred. Both vacancies are federal positions as Museum Technicians (Natural Science) offered at the GS-5 level with a starting salary of \$20,908. One position is permanent and the other is a one-year, temporary appointment. Candidate must submit separate applications to be considered for both positions. Please include a cover letter and three references with daytime telephone numbers. Call the gallery's vacancy request line at (202) 637-6000 to have a vacancy announcement number 97-11 (permanent) and number 97-10 (temporary) sent to you. U.S. citizenship is required. You may contact Michael Skalka, conservation administrator, at m-skalka@nga.gov for inquiries only. Equal Opportunity Employer.

Objects Conservator Mariners' Museum

The Mariners' Museum, an internationally renowned maritime museum in Newport News, Virginia, seeks a full-time objects conservator of its encyclopedic collection of more than 35,000 maritime artifacts. Highlights of the collection range from navigational instruments, figureheads, and carvings to small craft, shop models, and ceramics.

Responsibilities include care, examination, treatment, documentation, and technical analysis of a wide range of objects; interaction with curators; assisting in the museum's exhibition and loan program; advising in the display, storage, handling, and transportation of objects; and advising on the acquisition of new maritime artifacts.

Candidates must be able to assess conservation requirements, design and execute skilled treatment, manage work flow, possess good interpersonal and communications skills, and demonstrate initiative and flexibility in meeting work requirements. A master's degree from a recognized conservation training program and a minimum of three years of relevant postgraduate experience are required.

Salary commensurate with experience, excellent benefits package. Send letter of application, résumé, professional references, and salary history in confidence by April 2, 1997 to: Objects Conservator, The Mariners' Museum, 100 Museum Dr., Newport News, VA 23606.

Wooden Objects Conservators National Park Service

The National Park Service is compiling a list of wooden objects conservators interested in working on a contract basis. The work must be performed at the Division of Conservation's facility near Harpers Ferry, WV. Contracts may be intermittent and for short periods of time. Possible projects include analysis, documentation, and treatment of a wide variety of furniture and wooden objects in National Park collections. Candidates with demonstrated experience in these areas are invited to send a letter of interest and curriculum vitae to: Alan Levitan, Harpers Ferry Center, P.O. Box 50, Harpers Ferry, WV 25425.

Museum Conservator Avery Brundage Collection of Asian Art

The Asian Art Museum of San Francisco is seeking a museum conservator to manage its conservation laboratory. Reporting to the director, the conservator will supervise the conservation staff in the restoration and conservation of the museum's collection; handle all administrative duties; actively participate in the planning of the move of the collection to its new site in the Civic Center in the

year 2000; perform highly skilled work in connection with the inspection, preparation, storage, and conservation of works of Asian art; establish standards for the preservation of Asian art works within the museum; devise restoration and preservation methods and techniques; serve as resource person concerning area of specialty to the museum and the public. Annual salary: \$47,893-\$58,203. Excellent benefits.

Minimum qualifications: Master of arts degree in art conservation from a recognized college or university, or a master of arts degree in art history with a certificate in conservation from a recognized conservation training program; and five years of verifiable museum conservation experience, including at least two years of supervisory experience. To apply: Send résumé and cover letter to: Human Resources, Asian Art Museum, Golden Gate Park, San Francisco, CA 94118.

Chicago Conservation Center

Editorial note: This ad first appeared in the January issue and is being rerun due to our error in printing the street number.

The Chicago Conservation Center is a resource facility for the conservation of paintings, textiles, works of art on paper, frames, gilded artifacts, and murals. Clients include museums, private collectors, galleries, and corporations throughout the United States. The Center currently employs 15 full-time staff members including preparators. At the present, there are no position openings. Due to continued growth in all departments, however, résumés would be welcomed from individuals seeking employment. Letters of inquiry should be sent to Ms. Heather Becker, Assistant Director, Chicago Conservation Center, 730 N. Franklin, Ste. 701, Chicago, IL 60610.

Objects Conservator Williamstown Art Conservation Center

The Williamstown Art Conservation Center is seeking applicants for the position of objects conservator. Candidates must have a graduate degree in objects conservation or equivalent training; experience creating a broad range of materials and object types (including outdoor sculpture); knowledge of the current practices and materials applicable to preventive conservation; and the proven abilities to organize and manage complex projects, to supervise and communicate effectively, to work independently, and to develop and maintain professional client relations.

Responsibilities include directing all Object Conservation Department functions; performing conservation examinations and treatments both within the center and on-site; conducting facility and collections surveys; supervising staff and interns; and assisting in the development

and presentation of workshops and other educational programming.

WACC, a regional, cooperative center, serves the diverse collections of 50 plus member institutions throughout the Northeast. In addition to objects, the center treats paintings, works on paper, furniture, and wooden objects and provides analytical and outreach services to collecting institutions and the field of conservation.

Salary and benefits are highly competitive and commensurate with experience. Please send cover letter and résumé to: Director, Williamstown Art Conservation Center, 225 South St., Williamstown, MA 01267. AA/EOE.

Assistant Paper Conservator Missouri Secretary of State's Local Records Preservation Program

The Missouri Secretary of State's Local Records Preservation Program seeks experienced paper conservator for permanent, full-time position. Conservator II position provides conservation services and advanced paper conservation treatments to historic and archival collections within government. Overnight travel to perform on-site evaluations, consultations, disaster planning, presentations, and workshops occasionally occurs.

Paper conservation graduate degree or equivalent experience plus a minimum of two years bench experience is required. Annual salary: \$27,000 with benefits. Application deadline: March 31, 1997. EOE. For additional information contact: Stephanie Watkins, Senior Conservator, LRPP, P.O. Box 778, Jefferson City, MO 65102; phone: (573) 526-3866.

Objects Conservator Daedalus, Inc.

Daedalus, Inc., a nationally recognized private practice in conservation of objects and sculpture has an opening for a full-time objects conservator with an interest in conservation of sculpture, decorative arts, and archaeological objects. The individual should be a graduate of a recognized conservation training program or have equivalent experience with some practical experience beyond training. The position has the potential for great growth and advancement in an active and diverse practice. Please reply by e-mail to: [redacted], fax to [redacted], or in writing to: Clifford Craine, President, Daedalus, Inc., 17 Tudor St., Cambridge, MA 02139.

Assistant or Associate Conservator Yale Center for British Art

Full-time permanent position for an assistant or associate conservator specializing in conservation of works of art on paper. The laboratory cares for works of

art on paper in the Yale Center for British Art and the Yale University Art Gallery. Responsibilities include care, examination, treatment, documentation, and technical analysis of a wide range of art on paper and related materials, interaction with curators, assisting in exhibition and loan program, advising in the acquisition of new works of art, and participating in other departmental activities such as lecturing, the training of interns, and some administrative duties.

Applicants should have an advanced degree from a conservation program or equivalent training; the ability to design and carry out skilled treatments to the highest standards, good communication skills, and flexibility to meet needs of institution. Minimum of two years museum experience is desirable. Yale University offers a competitive salary and fringe benefits program. Starting date is flexible. Yale is an affirmative action, equal opportunity employer. Send letters of interest and résumés to: Theresa Fairbanks, Chief Conservator, Yale Center for British Art, P.O. Box 208280, New Haven, CT 06520-8280.

Collections Care Technicians Shelburne Museum

The Shelburne Museum is seeking applicants for newly created collections care technician positions. Responsibilities include hands-on routine collections care duties, such as cleaning and inspecting artifacts on exhibit and in cases; as well as artifact handling and storage improvement tasks. In addition, technicians will assist in the conservation lab one day per week. These positions are specially designed to provide practical preventive conservation experience working with artifacts. Such experience is beneficial when applying to art conservation graduate training programs or other museum studies programs. These full-time positions are limited to a term of 3 years with possible renewal, and pay \$16,640/year plus benefits. Candidates should have a bachelor's degree or equivalent and experience in handling works of art. For additional information and application contact: Richard L. Kerschner, Chief Conservator, Shelburne Museum, P.O. Box 10, Shelburne, VT 05482; or call: (802) 985-3346 ext. 361; e-mail: shel-con@together.net

Paper/Photo Materials Conservator United States Holocaust Memorial Museum

The United States Holocaust Memorial Museum seeks a museum specialist, paper conservator with proven skills in the conservation of photographic materials (black-and-white prints, negatives, glass positives, etc.). Serves as part of a dynamic conservation team. Responsibilities include the examination, treatment,

technical analysis, and documentation of the museum's collection of Holocaust-related materials as well as artifacts on loan. Teaches and trains interns, technicians, art handlers, and other museum staff. The candidate should have expert knowledge of the principles and practices of paper and photographic materials conservation, a knowledge of mid-20th-century artists' materials and techniques and a knowledge the photographic processes and materials of the first half of the 20th century. The position is located in Washington, DC, and Luthicum, Maryland. Starting salary is \$38,330 (GS11).

Applicants must submit a résumé or Optional Form-612. All applicants should also submit a narrative statement addressing education and experience and how it was obtained. Please include the names of three references with daytime telephone numbers. The announcement closes April 4, 1997. For a copy of the announcement or additional information, contact Hilda Smith, [redacted] [redacted]. Send applications to: Hilda Smith, Department of Human Resources, USHMM, 100 Raoul Wallenberg Pl. SW, Washington, DC 20024. The United States Holocaust Memorial Museum is an equal opportunity employer.

AIC Vacancies

1999 Program Chair

We are interested in hearing from possible candidates for the 1999 AIC annual meeting program chair position. Contact: Jay Krueger, AIC vice-president, National Gallery of Art, Washington, D.C. 20565; (202) 842-6437.

Bylaws Committee

The AIC Bylaws Committee seeks to replace one member whose term has expired. The committee is responsible for reviewing bylaws directives, and changes from the AIC Board prior to consideration and vote by the membership. Candidates to this committee must be Fellows. Candidates should submit a letter of interest and a résumé by April 15 to: Suzanne Deal Booth, Director, Committee Liaison, c/o AIC, 1717 K St. NW, Ste. 301, Washington, DC 20006.

Supplier's Corner

A paid advertising section. Inclusion does not imply endorsement of such products by AIC.

Treasures these days are hard to find! To unearth archetypes of early American heritage that were immaculately preserved for over a hundred years would be remarkable. But to discover a company that not only found such a cache, but dedicates itself to the finest reproductions of such creations of ancestry, is truly a treasure. VICTORIAN COLLECTIBLES is such an establishment. Since 1978 Victorian Collectibles has preserved the charm and silkscreen technology, which is the Brillion Collection, a reproduction of original compilation of over 1377 patterns of wallpaper that is in pristine condition. Contact: [redacted] Milwaukee, WI 53217; [redacted].

CONSERVATION & MUSEOLOGY TEXTS! *Touring Exhibitions* by Mike Sixsmith. This book provides comprehensive and practical guidance for both organizing and hosting touring exhibitions. *Managing Conservation in Museums* by Suzanne Keene. This reference aims to show conservators and other professionals in museums and libraries that professional management information can be useful to them as their own specialist expertise. *Manual of Heritage Man-*

agement by Richard Harrison. This title is designed to satisfy the considerable and expanding need in the heritage field for a volume of practical authoritative information on good management practice. All titles available through Butterworth-Heinemann, tel.: [redacted].

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AIC NEWS

May 1997

Volume 22, Number 3

Integrated Pest Management: Not a Fad or Fancy Term But a Valid Operational Strategy Over the past decade, museums have been embracing Integrated Pest Management (IPM) as an operational strategy for

managing their pest problems. However, 15 years ago, when pesticides were regularly used on and around collections, IPM was considered a radical idea because many curators and collections managers saw pesticides as necessary evils for protecting their collections against pests. While many of these professionals recognized that pesticides might have negative effects, insects, rodents, fungi, and other pests were considered a greater problem.

Pests and pesticides have always been of concern in museum collections. Recent publications by conservators cite historical references that document these concerns. Publications such as *Pest Control in Museums: A Status Report* (1980) (Association of Systematics Collections 1981) and its revision *A Guide to Museum Pest Control* (Foundation of the American Institute for Conservation and the Association of Systematics Collections 1988) were some of the first to discuss issues of pests, pesticide treatment options, legal and regulatory concerns, health and safety concerns, and the effects of pesticides on collections materials in an integrated and comprehensive manner. Although large institutions such as the Smithsonian Institution's Museum Support Center and the chief curator's office of the National

Park Service were developing IPM policies and implementing IPM programs by 1986, it was not until the publication of *A Guide to Museum Pest Control* and its final chapter ("Integrated Pest Management: A Program for Museum Environments" by G. D. Alpert and L. M. Alpert) that the concept of IPM was clearly articulated and made available to the greater museum community. Since then, museums and libraries have applied for and received grants to conduct pest management assessments and to develop IPM policies and programs. Assessment of pest management and IPM programs has been incorporated into

most general conservation surveys.

Integrated Pest Management is an ecosystems approach to the control of pests. Originally developed for agricultural and urban pest management, IPM for museums employs a variety of techniques to prevent and solve pest problems in an efficient and environmentally sound manner without compromising the safety of collections, museum staff, or visitors. Museum IPM programs have a two-part goal: to protect the museum and its collections against pests and to reduce the amount of pesticides that are used in the museum. Pesticides may damage collections, affect research results, and cause health problems for the museum's staff and visitors.

The components of an IPM program for museums and libraries include monitoring, identification, inspection, habitat modification, good housekeeping, treatment action, education, and evaluation. Once established, these components become cyclical activities to determine the type and extent of biological activity, to prevent pest access and survival, to establish damage and action thresholds, to develop treatment actions to modify conditions that permit pest access and survival, and to develop actions to take when an infestation is discovered.

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AIC News (ISSN 0887-705X) is published bimonthly by the American Institute for Conservation of Historic and Artistic Works, 1717 K Street, NW, Suite 301, Washington, DC 20006, (202) 452-9545, fax: (202) 452-9328; [REDACTED]

Second-class postage paid at Washington, DC. Postmaster: Send address changes to *AIC News*, 1717 K Street, NW, Suite 301, Washington, DC 20006.

AIC News is mailed to members for \$18 per year as a portion of annual membership dues.

Opinions expressed in the *AIC News* 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 office; the next deadline is May 30, 1997. We reserve the right to edit for brevity and clarity.

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The cost of advertising in Supplier's Corner is \$100 for 100 words. The cost of display ads is: 1/6 page \$185; 1/3 page \$320; 1/2 page \$395; 2/3 page \$450; one full page \$625. Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1.

AIC News staff: Lisa Goldberg, Editor. Sarah Rosenberg, Managing Editor. Marcia M. Anderson, Production Editor. Jennifer Middleton, Communications Coordinator. Ann Hofstra Grogg, Copy Editor.

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Monitoring is a significant component of any IPM program. It provides baseline information about the conditions in the museum and identifies the pest species in and around the collections. Monitoring helps to assess the efficacy of any treatment actions taken. Monitoring choices may differ depending upon the type of pest and the types of collections. Techniques can include visual inspections of harborage areas in the building and of collections as well as the use of a variety of specialized traps. All monitoring data must be documented, and the data must be regularly evaluated to determine the presence and extent of any pest problem. This information can then be used to develop an appropriate treatment strategy and assess its efficacy.

Not all organisms found in the museum environment are pests to the collection. However, their presence can indicate that the conditions are conducive to pest access and/or survival. For instance, spiders cause no

harm to museum collections, but a healthy population of spiders indicates that other insects are present in the building.

Regular inspections of the building are extremely important. Inspections of the complete interior and exterior will identify construction and maintenance problems that permit pest entry and survival. Exterior building and landscaping components can provide harborage for insects and vertebrates that can then enter the building. Improper grading and vegetation around the building can increase the amount of moisture in a building, thus facilitating the propagation of pests and mold. Similarly, dust and trash inside of a building provide nutrients and harborage for pests as well as an improved environment for mold.

Regular inspection of the collections is equally important. All pest-vulnerable materials need to be inspected on a regular schedule, but certain types of collections may require more vigilant inspection. For example, waterfowl, marine mammal specimens, and anthropological materials made from greasy proteinaceous materials are especially prone to infestation and require more frequent inspection. Similarly, certain plant specimens such as bamboo and Brassicaceae are also very prone to infestation. Regular inspection by the staff can determine which materials in each collection are those most prone to infestation by specific pests.

Treatment action includes any activity that is taken to reduce the potential for pest access and survival in the building. The selection of a treatment action depends upon the identification and extent of the problem and an understanding of the efficacy of the action to be taken. These actions can include physical changes to the building such as the installation or replacement of weatherstripping around exterior doors or an operational change such as an adjustment of custodial schedules so that debris and trash are removed from the building at the end of each day. A building maintenance plan and housekeeping program will ensure that all areas of the building, including offices, collection storage areas, mechanical rooms, electrical

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An IPM Checklist for Planning & Implementing Pest Control on Art & Artifact Collections

There are really only four questions to answer or issues to consider:

I. Is Pest Control Necessary?

A pest is an unwanted organism—animal, plant, bacteria, fungus, virus, etc.

What pest problem do you have? bats, mice, birds, rats, mold (fungus), insects

What collections in your museum are affected? basketry, ceramics, frescoes, glass, metals, paper, paintings, stone, structure (building itself), textile (wool/camelid, cotton), wood (softwood, hardwood)

Some pest problems (like fleas) may bother the staff or collection's owner, but pose no threat to artworks or artifacts. Sometimes such insects as ladybugs or such animals as geckos are inconsequential, or even beneficial, to the home or museum environment.

Many types of collections are not attacked by pests, but their housings may be susceptible to infestation. Certain collections in certain climates are usually safe; certain collections in certain climates are at risk; some collections are attacked most often.

II. Will Pest Control Be Effective?

Is there a chemical or nonchemical treatment that you are currently using?

Does the pest problem persist?

Does the pest problem return? the next week, month, season, year

Where is the pest problem?

Where does the pest come from?

What does the pest like to eat?

What is the life cycle of the pest?

What does it need to survive? food needs, harborage needs, preferred light levels, preferred temperature levels, preferred humidity, preferred living arrangements (space)

For example, some cockroaches in the United States prefer a space $\frac{3}{16}$ inch wide; they like cracks and crevices and the dark; they will eat anything organic; they like starchy food; and corrugated boxes are attractive to them.

Integrated pest management uses chemical and nonchemical methods to reduce and eliminate pest problems in the following steps:

1. Inspection

Building structure. Does the structure invite pests into the museum via the roof, eaves and ledges, doors, windows, air vents, wall crevices, drains (inside and outside), floor, attics, basements?

Cleaning. Do maintenance schedules or housekeeping policies—about food, food supplies, equipment, museum supplies, trash removal, desks and table space cleaning, flowers, indoor and outdoor plants, closets, closed spaces, floor cleaning—make the collection a better place for the pests to live?

2. Diagnosis and Reporting

Catch examples of your pest (kill but do not squish) using sticky (unbaited) traps; sticky (baited) traps; pheromone traps; or black light traps (not good for your eyes). Collect examples of pest damage and leavings. Identify the pest; go to an entomologist (also see References). Learn its preferred diet, life cycle, and habitat. Record the location and date the pests were found to determine what areas of the collection are infested.

Note: Some insects will not be attracted to baits or traps. The "carpet beetles" that attack wool in the United States and Europe like only the dead insects already in the old traps. Other insects will die on your desk or shelf and be easy to find, like the *Stegobium*

paniceum L (drugstore/spice beetle) and the *Lasioderma Serricorne* F (the cigarette beetle). Cockroaches will hide and be caught in sticky traps if the traps are placed in dark corners or damp places and if cockroaches are present. *Do not carry out pest control on a pest that does not exist!*

3. Planning Pest Management Strategy

Match the pest control to the pest and match the treatment to the particular pest: to where it lives and what it eats, to the museum, to the people who work in the museum, and to the object.

Mechanical and physical control. Decide how to change your museum structure—vents, drains, screens, doors, plants, or windows. For example, to keep birds away, remove vines and bushes from exterior walls; to keep cockroaches away, remove leaves and grass clippings.

Cultural control. Decide how to change people's work (or eating) habits in the galleries, offices, library, and storage rooms. For example, do not leave food or wrappers in wastebaskets overnight; do not leave dirty dishes in the sink.

Sanitation. Decide how to make living in the museum more difficult for the pest. For example, make sure all windows have screens; to stop cockroaches from coming up around pipes, caulk all openings.

Biological control. Decide if another organism will solve the problem. For example, a cat in the garden might help catch mice.

Chemical control. Try local treatment, specific to the habits of the insect. For example, spray cracks and crevices for cockroaches; then set baited traps in dark corners.

4. Implementing the Strategy

Inform everyone in the museum why changes need to be made and how they can help (i.e., by changing their habits).

Keep a record of what you have done—the date it was done and where it was done.

Be certain to investigate any chemical you plan to use: that it is legal and the least invasive or least toxic method available. For example, cigarette companies find the pheromone traps provide significant control of the cigarette beetles in their factories.

Be certain that methods are properly applied. For example, a pheromone trap attracts insects, so place it at a slight distance rather than in the middle of susceptible collections; thus bugs will be attracted away rather than toward the collection.

Know what dosage (concentration) to use and in what form (liquid, powder, oil-in-water emulsion, etc.).

Know how long a treatment lasts at the temperature and relative humidity of your climate, in the sunlight, or in the dark.

Be certain that it will not affect trees, plants, etc. Know how safe it is to humans (see below).

5. Evaluate the Results

Again, inspect. Monitor with sticky traps, baits, pheromone traps, or black light traps; document numbers, location, and date. Check on a regular basis (every week or every month). Survey a sample of the susceptible collection. For example, look in a different cabinet every month to inspect a different group of textiles every time.

III. How Toxic to Staff (and to Visitors) Will the Pesticide Be?

Toxic means poisonous.

Dermal toxicity refers to poison absorbed through the skin. For example, dry materials (dusts, wettable powders, granules) can be absorbed into your skin, especially on a hot, humid day.

Oral toxicity refers to poison ingested. For example, it can occur while eating or smoking or from putting your hands or your food on sprayed surfaces.

Inhalation refers to poisons breathed through your nose. For example, breathing the vapor of the pesticide (not the carrier, but the pesticide itself can cause harm.)

Acute effects are measured as LD₅₀ meaning the lethal dosage for 50 percent of the animals tested. Sometimes they are measured as LC₅₀ meaning the lethal dosage in the air for 50 percent of the animals tested. The lower the LD₅₀ or the LC₅₀, the more poisonous the pesticide.

Chronic Effects are how poisonous a pesticide is to an animal or human after small, repeated doses over a long period of time. (LD₅₀ and LC₅₀ are not a measure of chronic toxicity.)

A fumigant is a poisonous gas that kills when absorbed or inhaled. Most are highly toxic but have no residual effects.

A pesticide is a chemical or other agent that will destroy a pest or protect something from a pest. 1. A residual pesticide is a pesticide that can destroy pests or keep them from causing damage for long periods of time after it is applied (days, weeks, or months). 2. A short-term pesticide is one that breaks down almost immediately after application into nontoxic by-products.

Most chlorinated hydrocarbons (Aldrin, Dieldrin, DDT, Lindane, Chlordane) are banned in the United States and Europe. Some of these chemicals have been found in collections in museums in Europe. They are residual pesticides that have chronic effects on people and animals. Until recently, they have been widely available in Europe (in grocery stores) and in the United States. As pesticides they worked very well, but they proved to have long-lasting toxic effects.

Caution: Carbamates (Sevin, Furadan, Lannate) and organophosphates can attack a chemical in your body called cholinesterase; your nervous system will be affected. These chemicals should not be sprayed on surfaces where people might work (desks or tables in storage rooms, etc.).

IV. Will Pest Control Harm the Art Object?

It is not difficult to find out about commercial or industrial materials such as cereal grains, fruits, cinder blocks, woods, spices, and metals. Whether a museum object will be harmed is more difficult to determine. In discussing and describing infested objects with a professional pest control operator (PCO) or entomologist, use material class terms (leather, wool, softwood) and be careful to mention all composite materials (protein glue, brass fittings, silver threads).

What is best for one museum's collection will not necessarily be the best for another unless the pest, climate, conditions, and collections are exactly the same.

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—Mary Ballard, Conservation Analytical Laboratory, Smithsonian Institution

IPM: Not a Fad . . .

continued from page 2

closets, food service areas, basements, and janitor closets, are kept scrupulously clean and free of debris, and that all areas prone to pest harborage are closed off.

Many of the early efforts of IPM concentrated on monitoring for pest identification and population densities as well as the development of techniques to prevent pests from gaining access to museum and library buildings. Eradication of infestations remained a vexing issue, however. Changes in the regulations for the use of fumigants such as ethylene oxide and emerging information about its deleterious effects on a variety of museum materials coincided with the growing popularity of IPM and led to a search for alternative methods of pest eradication. Over the past two decades, conservators and conservation scientists have investigated the use of other pesticides including phosphine and sulfuryl fluoride (Vikane) as well as alternatives such as low temperature and high temperature, microwaves, gamma radiation, reduced oxygen environments such as carbon dioxide, nitrogen, and argon, and the use of oxygen scavengers such as Ageless. These new developments have come from a systematic analysis of the efficacy of treatments against museum pests as well as their limitations, including effects on collection materials and human beings. Museum staff now have an array of choices that are potentially less harmful to collections, staff, and visitors than were the fumigants used in the past.

Although IPM policies can only be implemented through the development of physical and operational changes, staff and volunteers need to know how they can help minimize pest problems in the museum environment. Education and communication are critical to the success of an IPM program.

Clearly, a primary benefit of IPM is the reduction of pesticides in the workplace. Thus, the museum's administra-

tion and governing authority are at reduced risk for litigation concerning occupation and visitor safety. Costs associated with medical monitoring as well as employee illness are reduced. IPM benefits the museum's visitors because they will be coming into a public institution that is using fewer toxic materials and, because of regular sanitation, is very clean. It benefits emergency personnel who may need to respond to fires and other types of emergencies by reducing the total amount of toxins in the institution. IPM benefits the collections because fewer chemicals will be used that may cause damage or alter their composition. Additionally, IPM requires that the stewards of the collections regularly inspect and monitor their condition. Thus the collections receive greater attention.

Finally, IPM benefits the environment because fewer nontarget organisms are at risk of pesticide exposure. As stewards of cultural and natural resources, museums are increasingly recognizing their responsibility for the global environment, and a reduction in pesticide use is a sound environmental preservation action.

As we have become more aware of the benefits of IPM and the efficacy of IPM programs, more museums are embracing the methodology.

A bibliography on integrated pest management can be obtained from Wendy Jessup.

Wendy Claire Jessup, Wendy Jessup and Associates, Inc., Falls Church, Virginia. Ms. Jessup is a conservator in private practice specializing in preventive conservation. Previously employed by the Metropolitan Museum of Art, the Museum of Fine Arts, Boston, and the Smithsonian Institution, she currently provides consulting and training services to museums, historical societies, corporations and individuals in preventive conservation and collections care. Since 1983, one area of particular interest has been the development of integrated pest management (IPM) programs.

Laws and Licensing: Federal Insecticide, Fungicide, and Rodenticide Act (FIFRA)

In developing an integrated pest management (IPM) approach for a museum facility, a licensed pest control operator (PCO) or a specialized entomologist should be consulted.

An entomologist who specializes in a particular kind of insect can be located through state departments of agriculture or environmental protection. An entomologist who specializes in urban and industrial IPM will identify the exact pest species and offer recommendations and alternatives for control. Consultants who specialize in IPM for museums, historic houses, libraries, archives, and collections have the training, field knowledge, technical understanding, and appreciation of the setting to offer practical, permanent solutions and recommendations for the prevention of infestations.

For the use of certain pesticides and others in certain concentrations, most states follow the mandates set forth on the Federal Insecticide, Fungicide, and Rodenticide Act (FIFRA), which regulates the professional use of any pesticide application. By law, one individual from each firm or branch office of a pest control company must pass a series of written exams and sometimes oral tests in particular categories. Certified individuals are legally permitted to supervise and/or apply pesticides in those categories.

If you seek the advice of a professional pest control operator (PCO), request that an individual certified in structural pest control investigate your situation and make recommendations. He or she should know precisely what pesticide products are labeled (i.e., legal and effective) for use in your particular situation and be able to explain the choices. Then, it is prudent to get a second opinion from a certified PCO from another firm. Choose firms that are members of their state trade association and/or the National Pest Control Association. The NPCA is located at: 8100 Oak St., Dunn Loring, VA 22027; (703) 573-8330; fax: (703) 573-4116.

Even if the choice is an anoxic gas treatment to disinfest a collection, state laws require that the operator be certified and licensed to fulfill safety and liability obligations. If the operator on staff does not meet this requirement, then a PCO certified in fumigation must be hired to perform the service. The use of toxic chemical fumigants follows a very restricted set of criteria: a specially certified operator is always required; the chemical fumigant is restricted by law for use on certain materials and in certain situations. Because of these constraints, the number of pest control operators licensed for fumigation in the United States is relatively small. They work closely with the chemical manufacturer of the fumigant and help to ensure that Department of Transportation, Environmental Protection Agency, United States Department of Agriculture, and state regulations are fully followed. Misuse of a fumigant, or a pesticide generally, can lead to the revocation of an operator's license, penalties, and criminal liability.—Mary Ballard, Conservation Analytical Laboratory, Smithsonian Institution and Thomas Parker, Pest Control Services, Inc.

From the President

Debbie Hess Norris

In the past year, AIC has made significant accomplishments, many of which are detailed in the 1996 *Annual Report* (page 15). I would like to focus this column, my last as president, on future directions. (Bob, my husband, has suggested I keep it short—a sort of going-away present for the membership.)

To contribute to the evolution and growth of the conservation profession, and to build on our past accomplishments, we must:

- Demonstrate that the conservation community has a legitimate means to define basic competence for the profession. *Drafting of the Secretary of the Interior's Professional Qualification Standards for Conservation* has forced us to reconsider and articulate the minimum education, training, knowledge, and expertise required of a conservation professional. This is a significant first step. As we begin to reexamine the advantages and disadvantages of a certification program, we must focus our vision on the future. In doing so, we must resolutely dedicate our energy and resources in this direction and strongly support the work of the Certification Committee. Professional certification will serve as a visible, objective, and recognized act of self-regulation.
- Sustain our work on the preparation of Commentaries to the *Code of Ethics and Guidelines for Practice*. Preparation of these documents provides us with an opportunity to clarify what defines and distinguishes professional practice.
- Continue to increase the written body of knowledge in our field. This is an essential and immediate need. Likewise, we must faithfully mentor and educate future conservation professionals.
- Actively collaborate and communicate with (not dictate to) our allied professional colleagues. Working together, we must ensure that preservation becomes a fundamen-

tal and integral part of the mission of all cultural institutions in the United States.

- Strengthen coalitions and interdisciplinary cooperative efforts with national and international professional organizations and with federal agencies. The conservation community is considerably better organized and more effective when we work in partnership with these groups. Working closely with the National Institute for the Conservation of Cultural Property, for example, remains essential. Similarly, our activities on the National Task Force on Emergency Response are of considerable importance. We must continue to provide assistance and direction to new initiatives focused on the provision of information, education, and research dedicated to disaster response and recovery.
- Do a better job communicating the relevance of conservation to society. Our ever-expanding public outreach efforts must continue. Lectures of all types advancing the value and importance of conservation are vital, as are publication of fundamental information on the care and preservation of cultural property. If the public does not understand the importance of preservation, it will not support our efforts.
- Broaden the demographic profile of our profession. In doing so, we must seek continued support for our Cultural Diversity Summer Internship Project and emphatically promote professional outreach activities in schools, colleges, and universities across this nation. We must reach out beyond our boundaries and promote professional alliances with our Latin American and Canadian colleagues.
- Develop and provide services that will specifically meet the increasing challenges of changing economic, societal, and political factors that face all conservation professionals.
- Devise strategies to meet the professional needs of collection care specialists and conservation technicians and to ensure that these individuals remain active members within AIC. The Collections Care Specialists Task Force has worked

tirelessly to develop guidelines for the training of conservation technicians. We must support their continued efforts.

- Work diligently to enfranchise a greater percentage of our membership and, in doing so, create a more democratic and less elitist organization whereby all individual members in good standing are granted the right to vote for those who represent them—the officers and directors of AIC. In doing so we will become a stronger and more effective organization. The acknowledgment that we trust and believe in our membership to act responsibly and in the best interest of AIC as a whole is paramount to our future success. (Adoption of our proposed Bylaws changes in San Diego will bring this fundamental goal to fruition immediately.)
- Work to eliminate barriers and fractious distinctions between those conservation professionals who practice in the private and public sectors as well as those who are academically and apprentice trained. In doing so, we will ensure mutual respect among our membership.
- Learn to encourage and accept change that is inevitable. The conservation profession continues to evolve, and so must AIC.

Through all of these efforts, our fundamental mission—to advance the practice and promote the importance of the preservation of cultural property through research, publication, and the exchange of knowledge and through the establishment of professional standards—must remain our primary focus.

I have been honored and privileged to serve you as president for the past four years. I thank all of you for your strong support, positive spirit, and generous service throughout my tenure. I am especially grateful for the extraordinary efforts of current and past board members and the AIC staff. I look forward to my continued involvement in this organization that has become such an important part of my life.

From the Executive Director

Sarah Z. Rosenberg

Almost a decade ago, I joined AIC as its second-ever executive director. It was a time of uncertainty about the future of AIC and what it wanted to be when it grew up. Together with various boards, committees, task forces, the help of the specialty groups, and many other volunteers we developed a workable blueprint for the next three years—AIC's first Strategic Plan. The plan was successfully implemented, as were subsequent plans. Working together we created a strong, viable, and financially sound organization positioned to meet the many challenges we have had to face in the intervening years. It was an exhilarating and rewarding experience and a great deal of fun to boot. My training and background in history—critical thinking and problem solving skills—have served me well, and with your help and guidance I learned a great deal about the conservation profession and the vital role it plays in preserving our cultural heritage. Now the time has come for me to turn my attention back to the humanities, in which I invested the first 25 years of my career, and to other matters I have too long deferred. As you may already know, I plan to retire in early July, and I want to take this opportunity to thank all of you for your support and help during my tenure as your executive director. I hope that our paths will continue to cross many times in the future.

In this, my last column, I am pleased to report that we were overwhelmed by the 218 applications received from conservators in Mexico, the Caribbean, and South America in response to our Latin America-U.S. Exchange Project, which was funded by the Getty Grant Program. Twelve applicants have received stipends to present papers at the annual meeting in San Diego (see p. 13). With many thanks to project director Vicki Cassman and to Amparo Torres, this first-ever special session

scheduled for Tuesday, June 10 has been planned and is being implemented under their leadership with help from APOYO members. Vicki and Amparo join me in urging you to attend the session to learn more about conservation practices in Latin America and to assure a meaningful exchange of information. And speaking of the annual meeting, a unique band—The Electrocarpathians—playing a wonderful mix of very danceable music, particularly Eastern/Western/Latin folk and rock, old and new, polkas and tangos, has been selected by experts on the Local Arrangements Committee. The band is sure to get everyone up and dancing at the banquet where we will celebrate AIC's 25th anniversary. The program for the various sessions and the local arrangements all promise a highly stimulating, interesting, and rewarding experience.

In legislative matters, the House Interior Appropriations Subcommittee held a public hearing on March 5 beginning deliberations on federal funding for the National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH), and the Institute for Museum and Library Services. Among the witnesses testifying that the arts and humanities serve a national purpose and deserve continued funding were Denyce Graves, internationally renown opera star who grew up in a tough Washington neighborhood near the Kennedy Center and noted that "the NEA was the pavement on the road she traveled"; Eric Hathaway, deputy sheriff in Palm Beach County, Florida, who, together with the Norton Museum of Art, organized a highly successful after-school program for disadvantaged children starved for some kind of intellectual stimulation; and Edward H. Able, American Association of Museums president and CEO, who described how the agencies help museums fulfill their public service missions. On March 13, NEA chair Jane Alexander and NEH chair Sheldon Hackney made the case for continued federal funding of their respective agencies before the House Interior Appropriations Subcommittee. Perhaps the most notable event of the hearing was an announcement by Representative Zach Wamp (R-TN) that he changed his mind about elimination of the NEA

when he learned that private giving, corporate donations, and state funding in his district were all decreasing. Once among the Republican leaders who helped forge an agreement to eliminate the NEA in 1998, he now actually called for a reevaluation of the money Congress spends on science and suggested that perhaps Congress should direct more funding to the arts and humanities. It is still a long way off before the NEA is home free, but House Majority Leader Dick Armey (R-TX) recently conceded to reporters that, although he is still opposed to the NEA, it did not appear that House Republicans would be able to muster the 218 votes needed to kill the NEA this year.

On March 6 the Institute for Museum and Library Services convened a forum to solicit expert advice and to help shape policy for its new National Leadership Grants initiative. This program which will begin in FY98 with approximately \$5 million in funding, will support leadership activities in a number of areas including joint museum and library projects. Presenters included representatives from museum and library service organizations and public and private funders. They addressed the following topics in their presentations: (1) the contributions museums and libraries make to the community; (2) the role of technology in these institutions; (3) research areas critical to the future of these institutions; (4) the role these institutions play in the national agenda; and (5) appropriateness of federal funds in dealing with the above issues. National Institute for the Conservation of Cultural Property (NIC) president Larry Reger made the case for the importance of preservation and conservation in this initiative. He cited NIC's Gallup Survey, which revealed that 64 percent of Americans visited a library or museum last year and that 95 percent agree collections need to be preserved. He also cited AIC's study, *Research Priorities in Art and Architectural Conservation*. For complete information on the forum, look at <http://www.ims.fed.US>

In staff changes, I am pleased to report that Jennifer Deskins, a recent graduate from the State University of New York at Brockport with a bachelor of science in art history, is AIC's new administrative assistant. She

replaces Jennifer Behr, who was with us for a short stint and could not turn down an opportunity to work in costume design, her first love. As is usually the case at this time of the year, the staff and I are very involved with the arrangements for the annual meeting. We look forward to meeting and greeting you in San Diego.

Creative America & the Millennium Initiative

John Brademas, chair of the President's Committee on the Arts and Humanities announced the committee's report *Creative America* at a recent press conference held at the Library of Congress. *Creative America* recommends a series of measures to revitalize American philanthropy and cultural life in the 21st century, including a new "Millennium Initiative" and a plan to protect our cultural legacy. The report specifically calls for a national initiative to renew American philanthropy for the arts and the humanities and for other charitable purposes; **an assessment of the nation's preservation needs and a plan to protect our cultural legacy**; a public-private partnership to digitize cultural materials to make them available through new technologies; a series of measures to strengthen education in the arts and the humanities; an investment in national leadership through gradual increases in funding for the grant-making cultural agencies to reach a level of spending equal to \$2 per person by the year 2000; and a White House forum on enhancing knowledge of other countries and cultures including international cultural and educational exchanges.

First Lady Hillary Rodham Clinton, the committee's honorary chair, spoke eloquently and forcefully on behalf of support for the arts and humanities at the press conference. For a copy of *Creative America*, contact the President's Committee on the Arts and Humanities, [redacted] NW, Washington, D.C. 20506; [redacted]

Health & Safety News

The Health and Safety Committee hopes you will be enticed to participate in the committee activities at this year's annual meeting in San Diego. Your responses have told us you want practical information about limiting exposure to hazardous chemicals and other health and safety risks. Kathryn Makos, MPH, CIH, senior industrial hygienist with the Smithsonian's Office of Environmental Management and Safety, will provide details on selection and use criteria for gloves, lab coats and clothing, eye goggles and face shields, and ear muffs and plugs in this year's Health and Safety Luncheon Lecture. "Line of Defense: Proper Selection of Gloves and Other Personal Protective Equipment" is scheduled for Wednesday, June 11, 12:30-2:00 p.m. (You need not buy a lunch to attend!) Kathy's presentation will include demonstrations on proper care and use of equipment. Participants will have an opportunity to handle and examine sample equipment and evaluate its appropriateness for specific conservation purposes.

Our surveys indicate that while conservators believe respiratory protection is very important, they are reluctant to pay for fit-testing. Members of the Health and Safety Committee will fit-test AIC members who already own a respirator or use sample respirators donated to the committee by industrial hygienist David Jacobi. This free event will be held on Wednesday afternoon, June 11, and Thursday afternoon, June 12. Sign up at the meeting registration desk. In order to be fit-tested, you must then verify in writing that you have no health problems that would preclude you from safely wearing a negative pressure respirator. It is highly recommended that you bring a physician's statement attesting to your medical fitness. (Negative pressure respirators are typical respirators used by conservators that cover nose and mouth and are fitted with external cartridges.)

The Health and Safety Committee will also hold a Health and Safety Fair in the conference exhibit hall. Includ-

ed in this display will be various types of personal protective equipment, technical resource material on health and safety issues in conservation, and recommended health and safety publications.—Hilary Kaplan, Chair, Health and Safety Committee, Georgia Dept. of Archives and History, 330 Capitol Ave. SE, Atlanta, GA 30334; (404) 656-3554; fax: (404) 651-8471.

Outreach Update

ANGELS UPDATE: Many thanks to all our members who signed up to work on a proposed Angels project at the San Diego meeting. We also thank Tony Rajer for his efforts in gathering a list of volunteers and trying to arrange a project in Mexico. Due to the complexity of arranging a project in another country, we were not able to complete arrangements in time this year. We all regret that there will be no Angels project for the San Diego meeting.

Michele Pagan has agreed to serve in the position of Angels coordinator for AIC. She will work on a national level to ease the job of the Local Arrangements Committee and local Angels project manager. As Angels coordinator, Michele will provide continuity from year to year. Meghan Mackey has also volunteered to assist with the Angels project. The difficulties we encountered in arranging a 1997 Angels project highlight the amazing efforts carried out by past Angels volunteers and the founder of the Angels project, Lisa Mibach.

OUTREACH TO ALLIED PROFESSIONS: Gary McGowan has agreed to work on outreach projects, thus strengthening ties between AIC and related organizations of allied professionals. Gary is a member of the Society of Historical Archaeology, the Council for North Eastern Historical Archaeology, and the Professional Archaeologists of New York City.

BOB, WE HAVE A WINNER! In the last *AIC News*, we sponsored a contest asking for lists of recent fictional books, movies, plays, etc., in which conservation played some part. Little did we know that two AIC mem-

bers, Jean Portell and Rebecca Anne Rushfield, had already been compiling a list of such works. Jean and Rebecca are also in contact with Marg Meikle who has been keeping a list of museums in fiction for the American Association of Museums. Rebecca has agreed to take this one step further and coordinate a project to annotate the references. She will be seeking volunteers to read books and watch movies. This list will be available to anyone who wishes to use it. James Hamm has won an all expense paid, um, no, that's not right . . . James Hamm has won a video of the movie *It Takes a Thief* for being the first to respond to the contest.

BROCHURES: Two new brochures, *Caring for Your Photographs* and *Caring for Your Home Videotape*, are now available from the AIC office. *Caring for Your Home Videotape* provides basic information on prolonging the life of home videotape. A useful guide for both homeowners and cultural institutions, the brochure addresses important topics such as proper environment, handling procedures, storage, recording practices, disaster situations, and reformatting. A resource list provides publications and organizations that offer more information. The brochure was written by Debbie Hess Norris, University of Delaware, with assistance from Peter Adelstein, Deirdre Boyle, Connie Brooks, Alan Lewis, Jim Lindner, and Paul Messier. *Caring For Your Photographs* is a useful guide for those who treasure photographs. Headings such as, "Maintaining a Suitable Environment," "Choosing Storage Enclosures," "Housekeeping Guidelines," "Handling Procedures," "Disaster Preparedness," and "Common Concerns and Solutions" reveal the topics discussed. A resource list provides the titles of additional publications related to caring for photographs. The brochure was written by Deborah Derby, Getty Research Institute for the History of Art and the Humanities, with assistance from M. Susan Barger, Nora Kennedy, and Carol Turchan. Other brochures are in the final editing stage, and we hope to have them available very soon. Many thanks to all the authors and reviewers for their hard work. Contact Jennifer Middleton in the AIC office to receive brochures and outreach materials.

ANNUAL MEETING: Plan to join us at the Public Outreach Lunch in San Diego, Thursday, June 12, 12:40-2:00 p.m. We hope to have a lively discussion and want to hear what you are doing to educate your community about conservation! Sign up to attend the meeting and lunch on your annual meeting registration form.—Beverly Perkins, Director, Public Information

Letter to the Editor

To the Editor:

Because of the number of letters and phone calls I have received, I am writing to clarify some issues surrounding my termination as *AIC News* editor. Last fall, the AIC Board decided it wanted to look in a new direction for editorial management and, therefore, decided not to renew my yearly contract. It asked me to stay on until the spring, but I felt it would be difficult to effectively manage the *News* under these circumstances, even for a short period, and so I resigned in October. Five years is a long time for anyone to be the editorial voice of a publication, and I understood the board's decision to seek new direction for *AIC News*.

For my part, I enjoyed my tenure as editor. I would like to thank those who expressed their appreciation for my work, both recently and during the past five years. I am sure my replacement will continue to work hard to bring news and information to *AIC News* readers.—Carol Christensen

1998 AIC Directory Now in Production

Is your listing is correct?

If you have a new street address, zip code, fax, phone number, area code, or e-mail address, contact the AIC office by **June 1** at (202)452-9545 or InfoAIC@aol.com

Advertising Space is Available

The rates are as low as \$145 and we can help with artwork. For details contact Marcia Anderson at [REDACTED]

Seminars in Conservation Technology and Collections Care for Conservators and Museum Professionals

1997
Summer Program

CONSERVATION MATTING
FRAMING AND STORAGE
July 21-23, 1997

Hugh Phibbs
Coordinator of
Graphic Conservation Services,
National Gallery, Washington, DC

HOUSEKEEPING
AS
PREVENTIVE CARE
IN
HISTORIC HOUSE MUSEUMS
August 6-8, 1997

Julie A. Reilly
Head
Gerald R. Ford Conservation Center,
Omaha, NE

Jane Merritt
Textile Conservator,
National Park Service
Harpers Ferry Center, WV

CHEMICAL MICROSCOPY OF
ART and ARTIFACTS
August 25-29, 1997

Walter C. McCrone
McCrone Research Institute,
Chicago, IL

For additional information and
brochure contact:
Conservation Center
IFA/NYU, 14 East 78th Street
New York, NY 10021
Phone 212.772.5848
Fax 212.772.5851
email.sass@is2.nyu.edu

Register early
Space is limited in all courses.

Research Priorities

RATS, working with the National Center for Preservation Technology and Training, is coordinating a subsequent publication of the ten top research priorities report prepared by Michele Derrick.

Collections Care Specialists Task Force

Carolyn Rose, task force chair, outlined the work of the task force and referred the group to a list of terms that will be reviewed by others and revised by the committee. One member suggested adding a collections care specialist or technician to the task force.

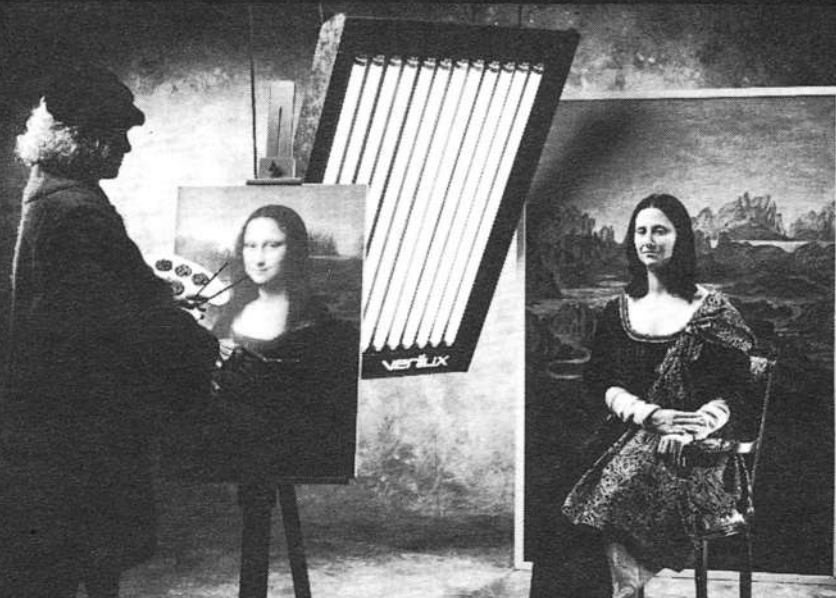
Commentaries

Paul Himmelstein, chair of the Ethics and Standards Committee, complemented all the specialty groups for their participation in the process of developing the Commentaries. He indicated that there was considerable agreement across the board. Compensation for Loss has been the most difficult section to do. The draft Commentaries for *Guidelines 20-23* (Treatment and Preventive Care) were published in March *AIC News*, and Paul asked everyone to read them carefully and to forward their comments to him.

Future Annual Meetings

Jay Krueger, AIC vice-president and program chair, explained how the new system of rotating program chairs for each annual meeting will work (see details in March *AIC News*). Katharine Untch, 1998 annual meeting program chair, reviewed the progress her committee has made and announced that the focus will be on "Disaster Preparedness, Response, and Recovery." Participants offered suggestions to make the sessions unique and enticing to our members and others we plan to attract to attend the conference. Among the suggestions were focusing on results of response, bringing conservators from all over the world to provide an international dimension, having

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a presentation by an insurance company, and including plenty of time for discussion.

Changes to the Conservation Services Referral System (CSRS)

Betsy Eldridge, AIC treasurer, explained the changes the board is considering to provide additional information to those using the system and the reasons for making these changes. All agreed that the changes would be beneficial.

Contested Elections

A brief discussion of contested elections and the need to standardize archiving AIC records concluded the meeting.

San Diego

**Register Today for
the 25th AIC
Annual Meeting,
June 9-15, in
San Diego**

Save money and avoid the long lines at the on-site registration desk—just postmark your registration by **May 19**. Contact the AIC office with any questions (202) 452-9545 or InfoAIC@aol.com

FAIC NEWS

Annual Giving Donors

The FAIC Board and staff thank the following recent donors to the 1997 Annual Giving Campaign. We truly appreciate your support of FAIC programs.

<i>Shae Avery</i>	<i>Cynthia Kuniej Berry</i>
<i>Nancy Buenger</i>	<i>Jan Cobert</i>
<i>Marildi Hitchings</i>	<i>Alexander Katlan</i>
<i>Ralph Lewis</i>	<i>Kitty Nicholson</i>
<i>Laurence Pace</i>	<i>Beverly Perkins</i>
<i>Chandra Reedy</i>	<i>Peter Wollenberg</i>

Endowment Awards

The FAIC Board is pleased to announce the recipients of the 1997 George Stout Memorial and Carolyn Horton awards. The George Stout Awards enable students to attend the AIC annual meeting and other professional meetings. The Carolyn Horton Award enables book and paper conservators to continue their education and training by attendance at professional meetings, seminars, workshops, or other events.

GEORGE STOUT FUND AWARDS

<i>Maria Berman</i>	<i>Margaret Brown</i>
<i>Jana Dambrogio</i>	<i>Edith Dunn</i>
<i>Amy Fernandez</i>	<i>Joanne Hackett</i>
<i>Robin Hanson</i>	<i>Mary Haude</i>
<i>Margot Healey</i>	<i>Stephanie Hornbeck</i>
<i>Linda Lennon</i>	<i>Deborah Linn</i>
<i>Bronwyn Lloyd</i>	<i>Nancy Love</i>
<i>Katherine May</i>	<i>Lori McCoy</i>
<i>Molly McNamara</i>	<i>Isleen Poiss</i>
<i>Chris Sokolowski</i>	<i>Paula Zyats</i>

CAROLYN HORTON AWARDS

Anne Maheux *Anne Witty*

REVIEWERS

Special thanks to the reviewers of this year's applications to the endowment funds.

<i>Carrie Ann Calay</i>	<i>Joan Gorman</i>
<i>Walter Henry</i>	<i>Maria Holden</i>
<i>Norvell Jones</i>	<i>Paul Messier</i>
<i>Elizabeth Morse</i>	<i>Sherelyn Ogden</i>
<i>James Stroud</i>	<i>Carol Turchan</i>

FUNDING DEADLINES

June 6

IMLS, Museum Leadership Initiatives

July 1

NEH, Preservation and Access Program

NIC, SOS! Achievement Prizes

August 1

Fulbright Scholar Program, Council for International Exchange of Scholars

FAIC, Publications Fund

September 2

NEH, Collaborative Research

October 1

IMLS (AAM), Museum Assessment Program I (MAP I)

NEH, Education Development and Demonstration

October 10

Getty Grant Program, Architectural Conservation Grants

November 1

American Academy in Rome, Rome Prize

NIC, SOS! Assessment Awards

December 1

William Morris Society in the United States Fellowships

NO DEADLINES

GETTY GRANT PROGRAM: Conservation Training Grants (Training of Mid-career Professional Conservators and Training Programs); Conservation Survey Grants; Conservation Treatment Grant

KEEPERS PRESERVATION EDUCATION FUND: Students enrolled full- or part-time in institutions of higher learning are eligible. Examples of previously funded preservation activities are: attendance at meetings, special book purchases, domestic and foreign study travel, publications, and tuition.

FOR MORE INFORMATION ON FUNDING:

American Academy in Rome, (212) 751-7200; fax: (212) 751-220

American Association of Museums (AAM), Museum Assessment Programs (MAP), (202) 289-9118.

Council for International Exchange of Scholars, (202) 686-7877

Getty Grant Program (GGP), (310) 440-7320; (310) 440-7703.

Institute of Museum and Library Services (IMLS), (202) 606-8536.

National Endowment for the Arts (NEA), (202) 682-5442.

National Endowment for the Humanities (NEH), Division of Public Programs, (202) 606-8267; Division of Preservation and Access, (202) 606-8570, fax: (202) 606-8639.

National Historical Society, 741 Miller Dr., SE, Ste. D-2, Leesburg, VA 20175; (703) 779-8338; fax: (703) 779-8342.

National Institute for Conservation of Cultural Property (NIC), The Papermill, 3299 K St. NW, Washington, DC, 20007; (202) 625-1495.

Smithsonian Institution, Museum Studies Program, Arts and Industries Building, 900 Jefferson Dr., SW, Ste. 2235, MRC 427, Washington, DC 20560; (202) 357-3101; fax: (202) 357-3346.

William Morris Society, [REDACTED]

ANNUAL MEETING NEWS

Participants Named for Getty Funded Latin American Session in San Diego

Twelve participants have been selected for the FAIC Latin America-U.S. Exchange Program which has been funded by the Getty Grant Program to allow Latin American conservation professionals to attend the AIC Annual Meeting in San Diego in June. More than 200 applications were submitted. The following participants will present papers that reflect their unique perspective on a variety of current conservation issues in their countries; simultaneous translation will be provided (see the March AIC News for more details on the program). You are encouraged to attend the special session on Tuesday afternoon, June 10.

Argentina: Nestor Barrio, paintings conservator, private practice, *Teaching Paintings Conservation During the Past 10 Years as a Private Conservator in Argentina*.

Brazil: Franciza Toledo, museologist, Ph. D. candidate, Institute of Archaeology University College London (sponsored by the Brazilian Government), *Indoor Climate Fluctuations in Humid Tropics: A Preliminary Analysis of Three Museum Buildings in Northeast Brazil*.

Chile: Maria Luisa Gruzmaier, textile conservator, chair, Comité Textil, Museo Regional de Rancagua, *The Chilean Textile National Committee: A Conservation Presence During the Past 10 Years*.

Colombia: Eliseo Perez, conservation scientist, Centro Nacional de Restauración, *Illumination Plan for an Exhibit Gallery at the Colombian National Museum*.

Cuba: Maritza Dorta, conservation scientist, Instituto de Historia de Cuba, *Preventive Conservation Policies at the Instituto de Historia de Cuba: Evolution of the Past 20 Years*.

Ecuador: Francisca Gomez, conservation scientist, Banco Central del Ecuador (Museum), *Preventive Conser-*

vation: An Integrated National Program for Ecuador.

Guatemala: Gilberto Rodriguez, museum administrator, Academia de Geografía e Historia de Guatemala, Asociación de Conservadores de Archivos, Bibliotecas y Museos de Guatemala, *The Preventive Conservation Approach for Cultural Institutions in Guatemala*.

Mexico: Carolina Castellanos, archaeological conservator, private practice, *Site Management and Conservation Planning in Mexico*.

Mexico: Frida Montes de Oca, objects conservator, Museo Nacional de Antropología (INAH), *Compensation for Loss at the Mexican National Anthropology Museum: Becoming Aware of the Restoration Practices from the Past*.

Peru: Carmen Huanay, objects conservator, Instituto Nacional de Cultura, *Conservation/Restoration of Cultural Property in Peru: Proposal for a Multi-Institutional Approach*.

Uruguay: Jose Olivero, senior historian, Ministry of Defense of Uruguay *Conservation and Exhibition Problems in Military Museums in Uruguay: The Regional Interpretation Alternative*.

Venezuela: William Maldonado, paper conservator, Fundación Museo de Ciencias. *Museum Technicians Training: A Venezuelan Alternative*.

Disaster Preparedness, Response, & Recovery: 1998 Program Planning Under Way

The 1998 AIC Annual Meeting to be held in Washington, DC from June 2 to 7 will be on the topic of "Disaster Preparedness, Response, and Recovery." The meeting format will be slightly different from previous years and will include separate sessions on "Preparedness," "Response," and "Recovery." Please refer to the March 1997 AIC News for complete details. The first and second calls for papers are for the session on "Response." Persons interested in [continued page 14]

Second Call for 1998 Papers

AIC members who wish to present a paper at the "Response" session of the 1998 annual meeting in Washington, DC, should submit an abstract no later than **September 1, 1997**. Oral presentations will be 25 minutes in length. Each group of presentations will be followed by a moderated panel discussion.

Abstracts should summarize the subject matter in a way that permits an evaluation of the presentation's content. The abstracts will be reviewed by the Program Committee in terms of: (1) the general interest of the paper; (2) suitability for oral presentation; (3) quality of content; and (4) contribution to an overall balance for the session. Papers judged to be most suitable for presentation at a specialty group session will be forwarded to the appropriate group. Acceptances will be mailed on **October 1**.

Abstracts should be double-spaced and a maximum of two pages. Send abstracts to: Program Committee, c/o AIC Office, 1717 K St. NW, Ste. 301, Washington, DC 20006; fax: (202)452-9328. If you have questions about the abstracts or presentations, please contact Catharine Hawks, Response session coordinator, at [redacted]

Completed camera-ready abstracts suitable for inclusion in the AIC Abstracts will be due in the AIC office by **February 17, 1998**. Full manuscript drafts of each presentation will be due in the AIC office on **April 3, 1998**.

participating in sessions on "Preparedness: should contact Ann Seibert, Preparedness session coordinator, at [REDACTED]; and those interested in participating in session on "Recovery" should contact Jane Bassett, Recovery session coordinator, at [REDACTED] or jbassett@getty.edu.

The 1998 Program Committee welcomes ideas and suggestions and looks forward to providing a forum for meaningful contacts, presenting research and treatments, learning from each other and related professionals, and spurring further growth and refinement on this important topic. General questions and or comments may be directed to: Katharine Untch, 1998 program chair, [REDACTED] or [REDACTED]

Response

The second-day session will focus on the experience of response to disasters that have threatened or damaged cultural property. Conservators and collections staff have dealt with the impact of numerous disasters in recent years. As a consequence, there is a rapidly expanding body of knowledge about response activities that are effective and those that are of little value. Conservators and other related professionals who have been on the front lines in salvage efforts have a unique perspective on both the theory and practice of emergency response. Their critiques of experiences in various situations can offer insights about activities that truly foster the preservation of heritage collections and properties.

Presentations for the "Response" session should emphasize actual experience with emergency response and should address the failures and successes of the methods that were employed for given situations—major fires, floods, war, or acts of terrorism, earthquakes, hurricanes, or other significant threats to cultural property. How were decisions made? What should have been done differently in light of this experience? How might problems encountered in a particular kind of emergency or disaster be handled most effectively in the future?

Worth Noting

Getty Villa to Close in July

The J. Paul Getty Museum at the Villa in Malibu will close for renovations on July 6 and will reopen in the year 2001. Six of the seven art collections are moving to a new museum building at the Getty Center in Los Angeles, scheduled to open in December. Director John Walsh reports that the museum has outgrown the Villa, just as it outgrew the Ranch House, where the museum began in 1954. When the Villa reopens in the new century, it will serve as a branch for the museum's antiquities collection. The new Getty Center, meanwhile, will provide more space and more ambitious educational programs.

Restoration of Treasured Tile Ceiling Planned

The Central Park Conservancy in New York City has been awarded two grants—\$50,000 from the National Endowment for the Arts and \$45,000 from the Getty Grant Program—to develop a plan for restoring and reinstalling the Minton tile ceiling of the Bethesda Terrace arcade in Central Park. This ceiling is believed to be the only Victorian encaustic tile ceiling in the world. The ceiling is constructed of 49 panels, consisting of more than 16,000 hand-made, encaustic tiles. Each tile is bolted to large iron panels, which are hung from cast iron ribs. The tiles have been in storage since the 1983 restoration of the Bethesda Terrace, when it was determined that the ceiling was no longer structurally sound.

The project will take place on-site at the Terrace, and the Conservancy will provide educational information signs and views of the work site so that the public can observe work in progress. "We hope that when the public sees this exquisite treasure in restoration, we can gain the support needed to

restore the entire building," said Conservancy President Karen Putnam.

The project will result in a final restoration and maintenance plan, as well as in two restored tile panels. The Conservancy will assemble one panel using the various conservation methods tested and evaluated through the project, which will be publicly displayed at a location yet to be determined. The most viable method will be used to assemble a second panel, which will be reinstalled in the arcade. Work began in early April and is expected to proceed through October.

Museum Loan Network Awards 12 Grants

Twelve museums have recently been awarded grants through the Museum Loan Network, a program funded by the John S. and James L. Knight Foundation and the Pew Charitable Trusts to promote and foster collection-sharing of art objects on a long-term basis among American museums.

Three surveying grants were made to allow museums to identify objects from their collections for inclusion in the *MLN Directory*; this directory is essential to the program's matchmaking role. Six travel grants were made to fund travel to museums to explore the possibilities of loans. Three implementation grants were made for the actual loan of art objects between museums. Works of art on paper and other art objects from the Cheekwood Museum of Art in Nashville; will be loaned to the Clarksville-Montgomery County Museum. Eighteen pieces of 18th-century glass from the Corning Museum of Glass will go on loan to the Huntington Library, Art Collections and Botanical Gardens, San Marino, California, and 131 modern and contemporary works on paper from the National Museum of American Art will be loaned to the University Art Museum, Long Beach, California.

For more information, contact Lori Gross, director of the Museum Loan Network, at [REDACTED].

AIC/FAIC Annual Report 1996

For the past 10 years we have published an *Annual Report* detailing AIC and FAIC activities for each year. This year we are presenting an abridged version as the centerfold to this issue of *AIC News*. We welcome your comments and suggestions on which format you prefer.

AIC Annual Report 1996

In the past year, AIC has made great strides in achieving several of our long-term goals. Three are highlighted below:

Increase professionalism in the conservation field

- Defined and promoted appropriate educational and experiential requirements for the profession by working closely with National Park Service on proposed changes to the *Secretary of the Interior's Professional Qualification Standards for Conservation*.
- Prepared and adopted Commentaries on the Documentation section of the *Guidelines for Practice*, and continued work on the Commentaries related to Treatment and Preventive Conservation.
- Established a Certification Committee to reexamine the need for and feasibility of a certification program for the conservation profession in the United States.
- Identified the skills, tasks, knowledge, education, and abilities that define a conservation technician.
- Instituted a Publications Committee (formerly a task force) to coordinate, promote, and increase the peer-reviewed written core of applied and theoretical knowledge for the profession.
- Identified the top 10 research priorities for each specialty in materials conservation by completion of a project funded by the National Center for Preservation Technology and Training that provides direction for funding priorities for the profession.

Promote awareness of conservation among related professionals and the general public

- Sponsored presentations on the work of conservators at international, national, regional, and local meetings of allied professionals including the International Council of Museums, International Institute for Conservation, American Association of Museums, Society of American Archivists, and American Library Association.
- Worked in partnership with other professionals to promote the value of shared decision making and effective teamwork.
- Supported member presentations of public lectures fostering the importance and need for conservation.
- Facilitated the publication of articles in the national media about the involvement of conservators in the guardianship and preservation of cultural property.
- Worked closely with the Federal Emergency Management Agency (FEMA) and the National Institute for the Conservation of Cultural Property (NIC) to compile and prepare essential information for cultural institutions and the public on the salvage of water-damaged cultural property.

Serve as an advocate for conservation to federal, state, and local government agencies and other organizations

- Supported reauthorization of and appropriations for the federal cultural agencies.
- Worked with 53 other arts and humanities organizations as a member of the Cultural Advocacy Group (CAG) to develop and implement grass-roots advocacy initiatives, visits to Capitol Hill, and media efforts.
- Cosponsored Arts Advocacy Day and under CAG leadership signed a letter to President Clinton urging him to highlight in his State of the Union Address the importance of a federal role in fostering the arts and humanities in the United States.

Those responsible for these accomplishments include AIC committees, task forces, and volunteers. AIC's nine specialty and subgroups also play an essential role in the functioning of the organization. They send representatives to serve on the Internal Advisory Group, which gives significant guidance to the board on major policy issues and future directions (see IAG report page 10). In 1996 the specialty subgroups refereed papers and orga-

nized sessions at the annual meeting; published postprints of papers and other specialty-related manuscripts; alerted members to new materials and techniques; worked with the Ethics and Standards Committee to provide Commentaries on the *Guidelines for Practice* on Documentation, Preventive Conservation, and Treatment; and identified opportunities and problems for the profession.

Highlights of activities by these groups are: **Architecture** held its first joint meeting with the Historic Resources Committee of the American Institute of Architects (AIA) to examine the role and benefits of working together and establish appropriate means of communication within the AIA at-large. **Book and Paper** continued publication of its *Annual* and is drafting a general policy statement that will outline the mission and policies of its publication program. **Conservators in Private Practice** is working on a business handbook, an insurance package, and on setting up a web site. **Objects** prepared articles for a special issue of *JAIC* on fill materials and established their own listserver, OSG-L, as part of the Conservation On-Line web site. **Paintings** was awarded a \$25,000 grant for the editing and publication of the varnishes chapter of the *Paintings Catalog*. **Photographic Materials** held its 1997 midwinter meeting in San Francisco, featuring papers as varied as digital imaging and consolidation of glass plates. "Concepts, Literature, and Technology Transfer from Industry to Conservation" is the topic of the **Research and Technical Studies Subgroup** presentation at the general session of the 1997 AIC Annual Meeting. **Textiles** and the Canadian Association for Conservation of Cultural Property are organizing an Internet e-mail distribution list for textile conservators, and the group continues to publish its *Postprints*. **Wooden Artifacts** is looking forward to the fall 1997 publication of *Painted Wood: History and Conservation*, an outgrowth of the highly successful symposium.

AIC's four standing committees and seven special committees perform vital functions within the AIC governance structure and have continued to work on several significant issues. Having completed its review and final recommendations with respect to the *Secretary of the Interior's Professional Qualification Standards for Conservation*, the **Education and Training Committee** is now reviewing the efficacy of including the conservation profession in the North American Free Trade

Agreement (NAFTA). Following the adoption of the first set of Commentaries on Documentation, the **Ethics and Standards Committee** published the Commentaries to the *Guidelines for Practice* related to Treatment and Preventive Conservation and have chosen several sections of the *Guidelines* for next year's Commentaries. Charged with coordinating and expanding the number and quality of AIC publications as well as developing and recommending policy for them, the **Publications Committee** has published several articles in *AIC News* addressing these issues and is investigating a standard format for postprints and other specialty group publications. The **Membership Committee** approved 45 Professional Associate and five Fellow applications in 1996 and enhanced the evaluation and application process. The **Nominating, Bylaws, and Program Committees** fulfilled their traditional roles of presenting a slate of officers, recommending and preparing changes to the Bylaws, and reviewing and selecting papers for presentation at the annual meeting. The **Health and Safety Committee** is developing a first-ever handbook for the membership beginning with a bibliography and technical resource list. The recently formed **Certification Committee** is in the early stages of organization and research. The **Awards Committee** (the newest) was established to maintain, monitor, and evaluate the awards selection process, promote the importance of AIC's eight awards, review applications and recommend awardees to the board, and study creation of additional awards.

AIC's task forces have also continued to work on several significant matters. The **Collections Care Specialists Task Force** developed a set of terms that describe the responsibilities and required education and skills of conservation technicians. The **Task Force on Disaster Mitigation, Response, and Recovery** developed a training program for cultural institutions and an accompanying training manual and planned workshops for the 1997 and 1998 annual meetings. Now that an undergraduate internship program is in place (see FAIC report at right), the next priority of the **Cultural Diversity Task Force** is to create programs targeted at high school and elementary school students. The **Technology Working Group** has been instrumental in developing AIC's web site: <http://palimpsest.stanford.edu/aic/>

Annual Meeting: The AIC 24th Annual Meeting was held in Norfolk, Virginia, June 10–16. The program began with a pre-session on Preservation of Collections and ended with six professional education workshops. Highlights included the general session on Collaborations in the Visual Arts, and specialty group sessions. A complete report appeared in the September *AIC News*.

Public Outreach: Using AIC's set of public presentation slides, brochures, and fact sheets, AIC members continue to present public programs about the importance of preserving our cultural heritage. Regional conservation guilds presented programs and distributed AIC brochures at museums, libraries, historical organizations, auction houses, and antique shows. New brochures and AIC's web site are under way.

Publications: In addition to its scholarly journal, bimonthly newsletter, and annual membership directory, AIC issued *Preservation of Collections: 1996 Pre-session Preprints and Report for the National Center for Preservation Technology and Training on Funding Priorities in Materials Conservation: Results of a Survey of the AIC Membership*. Translation of JAIC abstracts into Spanish and French began with the summer 1996 issue.

Budget Narrative: The financial statements presented on the following pages reflect adaptation of new financial accounting standards, which require a consolidation of AIC and FAIC balance sheets and financial statements. The statements reveal that AIC continues to be financially sound. In 1996 AIC's fiscal operations mirrored budgeted expectations, and the year ended with a very modest surplus of \$4,008. Dividends, interest, and investment income totaled \$44,112, and unrealized gains amounted to \$14,961. Together these figures total \$63,081 as reported in the change of net assets for AIC. As in past years, all but the unrealized gains were added to the cash reserve. Total net assets now stand at 64 percent of the annual operating budget.

FAIC Annual Report 1996

During the past year FAIC maintained and increased designated and restricted endowment funds for professional development; conducted fund raising for pro-

jects and research studies identified in the AIC strategic plan; distributed publications of interest to the AIC membership; and operated the FAIC Conservation Services Referral System.

The **Cultural Diversity Summer Internship Project** will continue for a second year thanks to funding from the Nathan Cummings Foundation and the American Express Foundation. This project will again provide 12 undergraduate summer internships to students from ethnic and racial minority groups to encourage them to consider a career in the field.

Endowments: The FAIC Endowment Fund for professional education and publications has made modest gains in 1996. See the May 1996 *AIC News* for a list of grants awarded by the George Stout and Carolyn Horton Funds.

Conservation Services Referral System (CSRS): In 1996, a total of 1,126 conservators were registered on the CSRS, 53 more than in 1995. From January 1 through December 31, 1996, 4,213 requests for referrals were processed, an average of 81 referrals a week; during 1995, the system averaged 70 requests per week. Requests continue to be diverse and come in by telephone, mail, and e-mail. As in the past, statistics on the referral system's regional, specialty, materials, and services breakdown were compiled. The statistics show no marked differences from those published in the 1995 *Annual Report*.

Annual Giving Campaign: The 1996 FAIC Annual Giving Campaign raised \$7,937 from 156 donors.

Budget Narrative: The statements reveal that in 1996 FAIC financial operations ran close to those budgeted with a small surplus of \$3,930. FAIC investments with Neuberger and Berman did well and resulted in investment income of \$41,122. This totals \$45,052, which is the change in net assets.

The investment income was added to the capital of the various endowment funds. The board-designated endowment fund now stands at \$301,140. Among the permanently restricted funds, the capital of the Horton Fund increased to \$34,075, thanks to a \$10,000 donation from the Book and Paper Specialty Group.

**American Institute for Conservation
of Historic and Artistic Works, Inc. and the Foundation
Consolidating Statement of Financial Position
December 31, 1996**

Assets

	AIC	FAIC	Eliminations	Total
Current Assets				
Cash and cash equivalents	\$ (2,512)	\$ 112,291	\$ ---	\$ 109,779
Accounts receivable	8,832	---	---	8,832
Interest receivable	4,298	2,610	---	6,908
Due from FAIC	23,776	---	(23,776)	---
Prepaid expenses	6,127	---	---	6,127
Inventory	---	4,248	---	4,248
Total current assets	<u>40,521</u>	<u>119,149</u>	<u>(23,776)</u>	<u>135,894</u>
Noncurrent Assets				
Property and equipment, net	26,609	---	---	26,609
Rent deposit	3,462	---	---	3,462
Custodial funds	174,524	---	---	174,524
Investments	610,723	451,486	---	1,062,209
Total noncurrent assets	<u>815,318</u>	<u>451,486</u>	<u>---</u>	<u>1,266,804</u>
Total Assets	<u>\$ 855,839</u>	<u>\$ 570,635</u>	<u>\$ (23,776)</u>	<u>\$ 1,402,698</u>

Liabilities and Net Assets

Current Liabilities				
Accounts payable	\$ 28,794	\$ ---	\$ ---	\$ 28,794
Accrued expenses	6,693	---	---	6,693
Deferred revenue	184,119	---	---	184,119
Due to AIC	---	23,776	(23,776)	---
Total current liabilities	<u>219,606</u>	<u>23,776</u>	<u>(23,776)</u>	<u>219,606</u>
Custodial Funds	<u>174,524</u>	<u>---</u>	<u>---</u>	<u>174,524</u>
Total liabilities	<u>394,130</u>	<u>23,776</u>	<u>(23,776)</u>	<u>394,130</u>
Commitments and Contingencies	<u>---</u>	<u>---</u>	<u>---</u>	<u>---</u>
Net Assets				
Unrestricted				
Cash reserve	314,637	---	---	314,637
Board designated	---	301,140	---	301,140
Undesignated	147,072	35,901	---	182,973
	<u>461,709</u>	<u>337,041</u>	<u>---</u>	<u>798,750</u>
Temporarily restricted	---	155,513	---	155,513
Permanently restricted	---	54,305	---	54,305
Total net assets	<u>461,709</u>	<u>546,859</u>	<u>---</u>	<u>1,008,568</u>
Total Liabilities and Net Assets	<u>\$ 855,839</u>	<u>\$ 570,635</u>	<u>\$ (23,776)</u>	<u>\$ 1,402,698</u>

**American Institute for Conservation
of Historic and Artistic Works, Inc. and the Foundation
Consolidating Statement of Activities
Year Ended December 31, 1996**

	AIC	FAIC	Eliminations	Total
Changes in Unrestricted Net Assets:				
Revenue and Support				
Membership dues	\$ 313,180	\$ ---	\$ ---	\$ 313,180
Annual meeting	221,764	---	---	221,764
Investment income	59,073	33,405	---	92,478
Publication sales	51,525	4,714	---	56,239
Advertising	49,750	---	---	49,750
Donations	---	8,072	---	8,072
Other	233	(1,099)	---	(866)
Net assets released from restrictions				
Satisfaction of program restrictions	15,000	102,304	---	117,304
Total unrestricted revenue and support	<u>710,525</u>	<u>147,396</u>	<u>---</u>	<u>857,921</u>
Expenses				
Program services				
Publications	198,108	2,489	---	200,597
Annual meeting	126,907	---	---	126,907
Grants	15,000	102,304	---	117,304
Public outreach	36,311	---	---	36,311
Uphold standards	10,855	---	---	10,855
Allied professionals	9,721	---	---	9,721
Research for special issues	2,312	---	---	2,312
Cultural diversity	1,895	---	---	1,895
Other	---	750	---	750
Total program services	<u>401,109</u>	<u>105,543</u>	<u>---</u>	<u>506,652</u>
Supporting services				
General and administrative	200,103	15,967	---	216,070
Membership maintenance	44,832	---	---	44,832
Computer information highway	1,400	---	---	1,400
Total supporting services	<u>246,335</u>	<u>15,967</u>	<u>---</u>	<u>262,302</u>
Total expenses	<u>647,444</u>	<u>121,510</u>	<u>---</u>	<u>768,954</u>
Increase in Unrestricted Net Assets	<u>63,081</u>	<u>25,886</u>	<u>---</u>	<u>88,967</u>
Changes in Temporarily Restricted Net Assets:				
Grants	15,000	95,000	---	110,000
Donations	---	5,325	---	5,325
Investment income	---	7,717	---	7,717
Other	---	3,398	---	3,398
Net assets released from restrictions:				
Satisfaction of program restrictions	(15,000)	(102,304)	---	(117,304)
Increase in Temporarily Restricted Net Assets	<u>---</u>	<u>9,136</u>	<u>---</u>	<u>9,136</u>
Changes in Permanently Restricted Net Assets:				
Donations	---	10,030	---	10,030
Increase in Permanently Restricted Net Assets	<u>---</u>	<u>10,030</u>	<u>---</u>	<u>10,030</u>
Change in Net Assets	<u>\$ 63,081</u>	<u>\$ 45,052</u>	<u>\$ ---</u>	<u>\$ 108,133</u>

SPECIALTY GROUPS

ARCHITECTURE



NOMINATIONS: We have received a strong group of nominations for this year's election of officers and have sent them on to the specialty group's members for voting. Winning candidates will be announced at the Annual Meeting in San Diego. Many thanks to Constance Silver and the Nominating Committee for all their work on this year's election.

COMMENTARIES: The next set of commentaries will pertain to Sections 16-19 of the *Guidelines for Practice* and cover justification, sampling and testing, interpretation, and scientific investigation. The RATS Group has a particular interest in this set of Commentaries and is already at work on a partial draft that should be available for reading and discussion at the annual meeting. ASG members who would like to work on our contribution to this set of Commentaries should contact the ASG chair. This is a varied group of Commentaries and we would like to assemble a strong team of authors.

1998 ANNUAL MEETING: The theme for the 1998 annual meeting will be "Disaster Preparedness, Response, and Recovery." AIC hopes that the specialty groups will consider this theme as they plan their sessions. This area of investigation seems particularly appropriate to our specialty group, and we urge our members to begin thinking about contributions they might make to the ASG and general sessions.—Dennis Montagna, ASG Chair, National Park Service, 200 Chestnut St., 3d Fl., Philadelphia, PA 19106; (215) 597-5824; fax: (215) 597-6599; [REDACTED]

BOOK AND PAPER



SAN DIEGO: The Archives Discussion Group will hold a session on surface cleaning, Thursday, June 12, 7:30-9:30 p.m.

We hope to see all of you at the BPG reception on Saturday evening, June 14, at the new Mingqi International Museum of World Folk Art. You will need to buy a ticket, so remember to sign up when you register for the conference.

There will be a "tips" session on Friday morning before the BPG luncheon. Tips are informal and should be less than five minutes long. There will be a sign-up sheet and a group carousel near the projectors.

Also on Friday, June 13, don't miss Roy Perkinson's BPG luncheon talk, "Drawn to Blue: Investigations of the History of Artists' Blue Paper." Some of us were lucky enough to hear him give this talk a while ago, and it's really something quite special. Even if you don't plan to eat, do come to hear the talk (you don't need a ticket for the talk, just for the meal).

The business meeting (breakfast) will be a busy one this year. We'll try to bypass the routine reports as much as possible and spend most of the time on substantive discussions. For most of this year the executive council has been wrestling with two related issues: what direction to take our publications program and how best to use your money. Among other things, we have been approached about cosponsoring a conference on paper evidence and about publishing (or supporting publication) of a technical work. Examining these possibilities has proven a tough challenge, and we're going to ask for your help in resolving these issues. The bulk of the meeting will be devoted to this discussion. In addition, we'll have

brief presentations by the AIC Ethics and Standards Committee and the new AIC News editor.

Betty Fiske reminds us all that it is not too soon to start thinking about giving a paper at the 1998 meeting. There were so many good papers submitted this year that we had to make some hard choices. If your paper was not among those accepted, please consider resubmitting it for next year.

COMMENTARIES: It is time to start preparing for our contribution to the next set of Commentaries. One or two people are urgently needed to take the lead in this work, which promises to be rather easier than other sections have been. If you're interested, please get in touch with Walter Henry, at [REDACTED], soon. This year, we will work on Commentary 4, Practice (b. Security, c. Contracts, d. Fees, e. Advertising); Commentary 16, Justification; Commentary 17, Sampling and Testing; Commentary 18, Interpretation; and Commentary 19, Scientific Investigation. To help make our discussions of these topics more productive, CIPP will prepare an outline for Commentary 4 (b-e) and RATS will do an outline for Commentaries 16-19. We expect to have these outlines in hand before the meeting, and there will be a brief presentation at our business meeting.

A note of appreciation is due to several people (many BPG members) who prepared educational publications for AIC. Deborah Derby, Susan Barger, Nora Kennedy, and Carol Turchan wrote *Caring for Your Photographs*, and Debbie Hess Norris, Peter Adelstein, Deirdre Boyle, Connie Brooks, Alan Lewis, Jim Lindner, and Paul Messier wrote *Caring for Your Home Videotape*.

I also want to thank the BPG members who applied for PA or Fellow during this last round and to encourage those of you who are still putting it off to do it!

Finally, by now you have received your ballots, so vote early and often.—Walter Henry, BPG Chair, [REDACTED] Fremont, CA 94536-3209; [REDACTED]

CONSERVATORS IN PRIVATE PRACTICE



1997 ELECTION: The Nominating Committee will be mailing ballots for the election of vice-chair, treasurer, and one director this year. In accordance with CIPP Rules of Order, ballots were mailed in early April 1997.

WINTER AIC BOARD MEETING: The CIPP Board has received initial approval from the AIC Board for a package of comprehensive proposed changes to the Rules of Order. These proposed changes with discussion were mailed to CIPP members for their inspection 30 days before the CIPP annual business meeting in San Diego. The AIC Board also gave the go-ahead for a CIPP presence on the Conservation On-Line network. Look for the CIPP logo and information under the AIC banner.

WINTER INTERNAL ADVISORY GROUP (IAG) MEETING: CIPP was represented by Nancy Schrock, treasurer. Issues of concern to conservators in private practice included the AIC Education and Training Committee's (Jerry Podany, chair) final draft of comments on the Secretary of the Interior's Professional Qualification Standards for Conservation. A number of suggestions for important changes and additions were offered by Podany's committee. Nancy reports that although the final comments from the Education and Training Committee have been submitted, there may be further opportunity for comment on the *Standards*, as other groups have expressed interest in a close examination of the *Standards*. The committee also reported looking into the inclusion of conservators as professionals under the provisions of the North American Free Trade Agreement (NAFTA). Jerry would like to receive comments from "cipp" regarding the anticipated effects on employment opportunities of easier cross-border movement (in both directions, among Canada, the United States, and Mexico). Please respond to Jerry's

brief questionnaire in March *AIC News* (page 9).

ANNUAL MEETING AGENDA AND PROGRAM: The business meeting will follow a standard agenda including officer's reports and a summary of the year's board activities. The main item of new business will be a discussion and vote on proposed changes in the CIPP Rules of Order. Our evening meeting on June 12 will also include dinner and social time, with a Mexican theme. Our traditional speaker program this year will focus on discussion of the *Guidelines for Practice* Commentary 4, Practice (b. Security, c. Contracts, d. Fees, and e. Advertising), with the participation of an AIC Ethics and Standards Committee representative. The development of the Commentaries on these sections are of great interest to "cipp" and should provide some very lively interchange. The proceedings will be recorded and distributed to members. We recommend that everyone spend a few moments in contemplation of these Guidelines before leaving for San Diego!

CIPP/AIC WORKSHOP IN SAN DIEGO: We are very excited to cosponsor this event on Sunday, June 15. Entitled "Growing Your Business: Strategies for Thriving in an Increasingly Competitive Market," this workshop will provide an interactive setting for learning and developing an action plan for taking each participant's business to the next level of growth. Presenters are Catharyn Baird, professor of business, Regis University (she also spoke at the 1996 CIPP meeting in Norfolk) and Paul Terry of Paul Terry and Associates, a small business adviser and educator from San Francisco. Personal experience with both presenters leads us to recommend "two thumbs up!" The fee for the workshop is \$75 for AIC members, \$115 for nonmembers, and includes morning and afternoon breaks (lunch on your own). Please see AIC registration materials.

NEXT COLUMN: Results of the CIPP election, annual meeting program, and workshop.—Carrie Ann Calay, CIPP Chair, Conservation and Preservation Services, 530 Hampshire St., Unit 300, San Francisco, CA 94110-1417; phone/fax: [REDACTED]

OBJECTS



SAN DIEGO: I look forward to welcoming many of you to the West Coast on Friday, June 13, at the Objects Group session. Please see the last issue of *AIC News* for the program roster. Ingrid Neuman has put together for us. There has been a concerted effort by all groups to run on the same break schedule this year to encourage visitors from other specialty groups to join us. Also, remember the breakfast on Friday, June 13 from 7:30 to 8:45 a.m. is free to OSG members, and I hope to see you bright and early. We will hold a short business meeting during breakfast. At the end of the day, from 5:00 to 6:30 p.m., we will continue discussion of the Commentaries to the *Guidelines for Practice*. Gayle Clements plans to bring a copy of her very comprehensive manual on marking accession numbers on artifacts, which is currently under review by all of the specialty groups. Lori Van Handel is coordinating the OSG effort, and hopes to have your input.

OSG PUBLICATIONS: The fourth volume of the OSG *Postprints* is at the printer and will be mailed out soon to the OSG membership. OSG members receive *Postprints* as a benefit of membership and can expect to receive their copies in early June. Virginia Greene has served as the editor for three years in a row and deserves high praise for her hard work and dedication. The papers submitted for our special issue of the *JAIC* on fill materials are in the final stages of peer review, and the OSG Publications Committee will report on this issue in the next column.

OSG-L: The Objects Group logo has been refined and now represents us on the Conservation On-Line (CoOL) web site, where our OSG-L discussions are being archived. You can get there at the following web address: <http://palimpsest.stanford.edu/byform/mailling-lists/osg-l>. Emily Kaplan, a member of the OSG E-mail Task

Force, will be writing a summary of our discussion topics to date in the next column. Subscription to the OSG-L listserver, allowing active participation, is a benefit of paid membership in OSG. The archives of the list are available to all, however, and can be searched by date or keyword. Walter Henry deserves special thanks for all his efforts to make this listserver a reality. Jessica Johnson continues to be a driving force and has "kick-started" discussion by soliciting items from task force members. Membership on the list has now grown to more than 60 members. To subscribe, send the following message to [redacted] subscribe osg-l—John Griswold, OSG Chair, Wharton and Griswold Associates, [redacted] Santa Barbara, CA 93108; [redacted] fax: (805) 964-0000; [redacted]@mac.com

PAINTINGS



ANNUAL MEETING: As you have seen from the recent AIC mailings, the Paintings Specialty Group sessions will be very interesting this year; many of the papers address the subject of inpainting and compensation with both new innovations and extremely traditional techniques. On Friday, June 13, we begin with a half-day session of four presentations and end the afternoon with a group discussion regarding the AIC *Code of Ethics and Guidelines for Practice* Commentaries on Treatment and Preventive Care. This important discussion will have a direct and immediate impact on the final version of the *Guidelines*, and we urge PSG members to participate. Saturday, June 14 will be a busy day. Eleven presentations are scheduled, as well as the annual PSG business meeting and luncheon. A little extra time has been scheduled both Friday and Saturday to allow for questions and discussion with our speakers. Please plan to attend all PSG activities in San Diego!

POSTPRINTS: Kenneth Bé has

worked very hard to enable the timely publication of the 1996 *Postprints*, and we extend our deep appreciation to Kenneth for his contribution to the group. Nonmembers can purchase the PSG *Postprints* from the AIC office; Kenneth has printed enough copies to serve the widest audience possible.

COMMENTARIES: If you have not yet done so already, please review the Ethics and Standards Committee presentation of the *Guidelines for Practice* in the March 1996 *AIC News*. As mentioned, this section will be the subject of a discussion in San Diego; however, your written comments are welcome if attendance at the conference is not possible.

I look forward to seeing you in San Diego in June at what we hope are extremely successful, thought-provoking, and enjoyable PSG sessions!—Joan H. Gorman, PSG Chair, Upper Midwest Conservation Association, [redacted] S., Minneapolis, MN 55404; [redacted] fax: [redacted]

PHOTOGRAPHIC MATERIALS



WINTER MEETING IN SAN FRANCISCO: The meeting in San Francisco was a great success, with 100 participants in attendance. Approximately 10 percent had traveled to San Francisco from far-flung places around the world. Those who were not so fortunate to attend have probably heard some highlights of the meeting from colleagues and friends. Thursday evening before the meeting, Paul Sack welcomed PMG members to view innovative storage and display solutions for his private photographic collection, the direct result of a conservation survey conducted by Jill Sterrett.

The San Francisco Museum of Modern Art staff did a splendid job of accommodating all of PMG's conference needs. The auditorium was beau-

tiful and comfortable. Audiovisual services were flawless. Breaks and the Friday evening reception were held in a room adjacent to the auditorium where food was Minimally presented, with Maximum flavor. We couldn't get people to leave, even after the reception ended. Thanks to all who presented papers at San Francisco, on behalf of Barbara Lemmen and myself, for sharing their expertise with us. Barbara's child is due any day, at this writing, so she couldn't get individual notes off to all of you as she had hoped. Be sure to get papers for *Topics 7* in camera-ready form by June 1 to: Robin Siegel, National Geographic Society, 1145 17th St. NW, Washington, DC 20036. (San Diego papers will be accepted up to the meeting.)

NEW OFFICERS/1999 MEETING SITE: New PMG officers were introduced at the business meeting: Gary Albright, chair; Andrew Robb, program chair; and Monique Fischer, secretary-treasurer. They will assume their duties at the close of the annual meeting in San Diego. We have a meeting site in hand for 1999. The competition was close, but Boston won out over Santa Fe. Paul Messier is already busy networking to shape the event.

PUBLICATIONS: New AIC brochures: *Caring for Your Home Videotape* (prepared by Debbie Hess Norris et al.), and *Caring for Your Photographs* (written by Deborah Derby et al.), are now available from AIC. They'll be popular additions to the growing selection. Thanks to Debbie, Deborah, and the host of others who participated in the preparation of the brochures. At San Francisco, John McElhone requested funds to hire a technical editor to review the Cased Photograph chapter for the *PMG Catalog*. Little discussion was required before the membership voted to have all future chapters professionally edited. The Catalog Committee was also reinstated at the meeting. With two chapters nearing completion, we don't want to drop the ball. Debbie Hess Norris, Nora Kennedy and John McElhone were appointed to carry on the process.

CODE OF ETHICS COMMENTARIES: The PMG Commentaries Committee hardly gets a rest. Tom Edmondson, Barbara Brown, and Lee Ann Daffner will sit down together to discuss the next topics. They have

requested a stipend to travel to Austin, a relatively central location for them, to maximize their working time. PMG officers have reviewed the committee's projected budget as directed by members in San Francisco. The budget has been approved for this round of Commentaries. We appreciate their ongoing commitment to this work.

1997 ANNUAL MEETING, SAN DIEGO: I hope to see PMG members in San Diego. We will meet for a half-day session on Saturday, June 14, from 2:00 to 5:30 p.m. Don't forget the special Photo Materials luncheon that precedes the session, 12:30 to 2:00 p.m. Debbie Hess Norris will summarize issues in photograph conservation explored in presentations at the winter meeting; Rachel Mustalish will speak about the development of photomechanical processes in the late 19th century; Barbara Brown will "rescue" a panorama print and negative; and Terry Schaeffer will discuss monitoring color changes on a resin-coated paper print. Send "tips" to Carol Turchan.—Carol Turchan, PMG Chair, Chicago Historical Society, Clark St. at North Ave., Chicago, IL 60614-6009; (312) 642-5035 ext. 273; fax: [redacted]; [redacted]

TEXTILES



The meeting in San Diego is only about a month away. But there is still plenty of time to bring issues to my attention to be discussed at the TSG business meeting.

Also, I hope to see as many of you as possible at the Latin America-U.S. Exchange Symposium on Tuesday afternoon, June 10 (see details p. 13).

By way of the AIC office I received a letter from Ita Aber who would like to bring to our attention a problem she has found with the *Directory of Hand Stitches*. From her more than 30 years in practice she feels the directory does not give enough emphasis on the use of curved needles. She points out that in costume conservation and needle-

work in general, the curved needle is indispensable. Thank you, Ita, for your letter and for bringing up an issue that needs more open discussion. Sewing techniques in our profession and the basic equipment we use are often taken for granted, but I am sure there is a lot of variation out there that would be of great interest to explore.

The *Directory of Hand Stitches*, I believe, was one attempt to deal with this lack of information. Perhaps stitching would be an interesting topic for a future panel presentation or a group of individual talks. If there is a general agreement, we can ask Susan Heald to consider adding such a session to next year's meeting.—Vicki Cassman, TSG Chair, [redacted] Berkeley, CA 94705; [redacted] fax: [redacted] (Mondays and Tuesdays at Asian Art Museum of San Francisco); home: [redacted]

WOODEN ARTIFACTS



Preparation for the San Diego meeting and completing the 1996 *Postprints* project are the primary activities of our group at present.

ANNUAL MEETING: Christine Thomson has the speakers and program lined up for the upcoming meeting. The critical information about the specialty group meeting is contained in the packet sent out by AIC. Please take note that our annual business meeting will be on Thursday evening, June 12, and the program will be on Saturday, June 14. WAG member Chris Shelton (Bayou Bend, Museum of Fine Arts, Houston) will be contributing to the General Session presentation.

POSTPRINTS: All the 1996 papers are in hand, and the production of the volume is in progress. We believe that all of you will be pleased with the product. Please contact Jennifer Baker or Christine Thomson if you have any questions.

PA AND FELLOW APPLICANTS: Keep in touch with any questions, thoughts, or ideas.—Gregory J. Landrey, WAG Chair, Winterthur Museum, Winterthur, DE 19735; (302) 888-4729; fax: (302) 888-4838; glandrey@udel.edu

People

SERENA URRY, associate paintings conservator at the Detroit Institute of Arts, has been awarded a five-week residency at the Bellagio Study and Conference Center in Bellagio, Italy, by the Rockefeller Foundation. She will pursue her research regarding the conservation of *Tobias and the Three Archangels* by Neri di Bicci.

RUTH E. NORTON has undertaken a two-year contract with the Rijksmuseum voor Volkenkunde in Leiden. She will be conducting training courses in ethnographic conservation and lead teams on special projects with the collections as part of the museum's four-year project to upgrade display and storage. She can be reached at: Rijksmuseum voor Volkenkunde, Steenstraat 1, Postbus 212, NL-2300 AE Leiden, Netherlands.

SUSAN SAYRE BATTON has been appointed acting head of conservation at the Asian Art Museum of San Francisco for a six-month period while the museum reopens the permanent search. Through August 1997, she can be reached at: Asian Art Museum, Golden Gate Park, San Francisco, CA 94118; [redacted]

EDWARD PATERSON has left the Department of Canadian Heritage to establish a private practice as a conservation consultant. He can be reached at: [redacted] Sackville, Nova Scotia, B4C 3A4, Canada; [redacted]

Conference Report

What Is Being Done to Control Insects and Fungi Now That Systematic Fumigation has Ended?

On March 18, 1997, the National Archives and Records Administration (NARA) at College Park, Maryland, held a one-day conference on Integrated Pest Management (IPM). The actual title of the conference was "What Is Being Done to Control Insects and Fungi Now That Systematic Fumigation has Ended?" About 100 persons attended the conference from a wide variety of disciplines and locations. Presented by an archival institution with a history of treating most incoming paper textual records with ethylene oxide, it was considered important to have the archival profession focus attention on alternative approaches since this fumigant is now considered too dangerous to be used in cultural institutions. The theme of preventive strategies, such as Integrated Pest Management and good housekeeping ran through the proceedings and some practical solutions were presented. Diana Alper Roley (NARA) organized the conference and was the moderator.

Margaret Hacker, NARA Fort Worth Regional Center, described a case study of subterranean termites in paper records. After the infestation, she learned that swarms of termites had been present at the site in previous years, emphasizing the need to know your site's history. The fact that the site sits on top of old wooden buildings was a warning that termites might be present. Even after treatment by professional termite exterminators, termites reappeared. There is a need for regular inspection of walls and shelving to search for termite passageways.

Herbert Jacobi, National Institutes of Health, outlined pest management practices. He illustrated that many pests seen inside buildings actually reside outside. The challenge is to find and close all holes into buildings and to eliminate external garbage as well as

internal sources of food for pests. Keeping the external garbage receptacles sealed and preventing spillage will greatly reduce the pest population around a building, and keeping holes plugged will eliminate intrusions. Jacobi described the many common access points found at a site: around window air conditioners, gaps under doors, unscreened vents, and so forth.

Mary Lou Florian, emeritus, Royal British Columbia Museum, reviewed fungal problems and solutions. Acknowledging that mold is "on everything, everywhere," she described the life cycle of mold and identified inactive and active stages. Mold can survive in an inactive state virtually indefinitely. The active stage needs water. Florian's solution to mold growth is to reduce the amount of free water in materials. She was careful to point out that lower relative humidity may or may not reduce the free water below what is needed for mold activation. In some cases it is necessary to drive out the free water by extra drying, especially after conservation treatments that use water. Again, good housekeeping is needed to prevent mold. Mold often resides in dust. Dust that accumulates and blows around in a facility creating an environment ready for mold activation when the air conditioning system fails or there is a water incident.

Wendy Claire Jessup, Wendy Jessup and Associates, Inc., described the hazards of toxicants. She warned that the lack of documentation of what pesticides have been used on a collection or its housing means that potential health hazards exist without our knowledge. She urged collections managers and conservators to document pesticides used. Residual toxic substances can cause severe allergic reactions. Testing is expensive; documentation is less expensive. She stated strongly that pesticides should be used only as a measure of last resort.

Albert Greene, General Services Administration (GSA), reviewed the wide range of Integrated Pest Management programs now available. He pointed out that the Fort Worth termite infestation will probably continue since the site is favorable to termite habitation. Greene advocated a whole building approach toward pest control. He considers prevention the most

important, but most often ignored program. Regular inspection is a must. Elimination of the pests' habitats is an effective strategy. Among many other IPM strategies, Greene showed the importance of eliminating bushes and undergrowth next to buildings as a measure for reducing the rat population. He said that one must never store anything directly on the floor.

Tom Strang, Canadian Conservation Institute, offered some innovative solutions. He noted that it is a pity that often nothing is done to prevent an infestation as the expense and hazards of fumigation are more costly, especially for small institutions. Instead of letting the collection be damaged, he advocated a risk-taking strategy to kill pests. One strategy is the use of heat to kill insects, forcing their body moisture content to drop below a certain point. Strang reported success in killing insects in objects such as furniture and boats by double enclosing them in plastic wrap (inside wrap black, outside wrap clear) and heating the package by placing it in sunlight. This method is inexpensive and effective, and minimal risk to the object has to be weighed against the continued damage by insects.

The question and answer wrap-up revealed sharp differences between speakers. Florian would not allow any toxin on cultural materials. Greene said that, despite the the environmentalists' pleas to protect the planet, we must not rule out toxins because in some extraordinary situations they will be the only way to prevent cultural materials from being lost. Everyone agreed that there is no magic bullet, and every case must have its own cure.—Alan Calmes, National Archives and Records Administration

Point of View

An Island Apart: A Report on Conservation Needs of Libraries & Archives in Cuba

Cuba's rich architectural heritage is an excellent reason to visit Old Havana sooner rather than later. Its archives and libraries are also rich in 16th-19th century-records of the Spanish colonial

period, many of them relating to areas now part of the United States. Collections-holding institutions in Cuba have an urgent need to upgrade their conservation programs, yet this need has not received much attention in the United States.

HISTORY: On April 17-23, 1996 Walter Newman, senior paper conservator at the Northeast Document Conservation Center (NEDCC), and I traveled to Cuba to assess the preservation needs of Cuban archives, libraries, and museums. There are a number of obstacles to international cooperation in meeting these needs, including the fact that potential funders are not aware that it is legal to support projects in Cuba and do not have information about the overwhelming conservation problems Cuban institutions face. The U.S. Department of State policy of October 1995 permits travel to Cuba for scientific and cultural exchange. Our visit was licensed by the U.S. Department of the Treasury for research. A license is a legal exception to the U.S. embargo and allows U.S. citizens to spend money for living expenses in Cuba. The Cuban government granted visas, and the Ministry of Science cooperated in setting up the agenda.

I visited conservation facilities at institutions ranging from the very sophisticated laboratories at the National Archives and the Center for Conservation, Restoration and Museology (CENCREM) to very primitive work spaces at smaller, underfunded institutions. Cuban professionals at these institutions were very welcoming and open to the idea of collaboration with U.S. counterparts.

LIBRARY AND ARCHIVES COLLECTIONS: Among Cuba's archives and library collections are many documents that relate to U.S. colonial history, including all the early records of Florida, Mississippi, and Louisiana for the years of Spanish rule. At the time I visited, they had not been microfilmed. The Institute for Language and Literature is a rich source of manuscripts by Cuban authors and complete runs of colonial newspapers. It has eight incunabula, the oldest of which was printed in 1460, and 22 early editions of *Don Quixote*.

CONSERVATION NEEDS: Cuban institutions know the value of their

heritage and recognize conservation as a priority. Deterioration of collections is aggravated by the tropical climate and rampant insect damage; an average RH of 75 percent year-round is the rule, with average temperatures of near 90°F in July and August. High salinity in the atmosphere is said to have a destructive effect on paper as well. Librarians report that 80 percent of periodical collections are crumbling.

Conservation efforts in Cuba are floundering as a result of the current economic situation, including the U.S. embargo and the loss of support from Eastern Europe after the collapse of the Soviet Union. In the 1970s and 1980s Cuban institutions obtained conservation equipment from East Germany and Soviet Union. This equipment is now obsolete because replacement parts and supplies are no longer available.

A serious lack of supplies stands in the way of even the simplest procedures. Paper is scarce, expensive, and poor in quality. Conservators in the National Archives make their supply of deacidification solution last longer by applying it locally only to the ink, not to the paper. Hand bookbinding is accomplished using ingenious substitutes for leather and marbled paper. Conservators recognize the need to "retool" many of the old conservation methods that were based on Eastern European equipment and supplies.

STAFFING: There is a well-established conservation profession with a critical mass of conservators in Havana. The three largest institutions collectively employ about 60 individuals in their conservation departments. Cuba does not have a school for library and archives conservators, but conservators travel to Spain, Venezuela, and Mexico for training. (In the 1980s they studied in Poland, Hungary, East Germany, and Moscow.) Conservators in Cuban libraries and archives are eager to learn up-to-date conservation techniques. Their institutions understand the need to keep their staff involved with professional developments on the "cutting edge."

ACCESS TO INFORMATION: Cuban colleagues report that it is difficult for them to obtain books and journals from abroad because they have no money for acquisitions. Communication with colleagues in the United

States is limited or nonexistent. The vice-director of the National Library Jose Marti showed me a copy of NEDCC's manual, *Preservation of Library and Archival Materials*, which the library obtained from an exchange program with the Library of Congress. The copy was interleaved with chapter-by-chapter translations produced by the library staff. All of the institutions I visited had heard of APOYO, a Spanish-language conservation newsletter published by the Smithsonian Institution and circulated to a mailing list of 1,700 individuals, and many do receive it.

CLIMATE CONTROLS: Institutions understand the need for climate controls but few can provide it. Staff at the Institute of History say they responded to cuts in the available electricity first by eliminating power in administrative offices, then in the reading room, reserving their last kilowatts to operate air conditioners in the manuscript storage area. The staff monitor temperature and humidity with recording hygrothermographs and retain complete records since the climate control equipment was installed in 1979.

The National Archives has air conditioning throughout its up-to-date microfilm lab and in the microbiology lab. Several institutions formerly used window air conditioning units to control temperature in areas where the most important collections were stored, but that equipment is no longer in working condition. Hygrothermographs are still in evidence. The Museum of the City of Havana, housed in the magnificent Governor's Palace in Old Havana, has recently installed air conditioners and dehumidifiers in gallery spaces. It is acknowledged to be the most sophisticated museum facility in Cuba.

EQUIPMENT: Several institutions have sophisticated scientific and conservation equipment, in most cases donated from abroad. The scientific laboratories at CENCREM are equipped with advanced scientific instrumentation for scanning electron microscopy, x-ray diffraction analysis, and gas chromatography. The CENCREM received \$1 million in start-up funds from UNESCO in the 1980s, which was used in part for equipment purchases. Both the National Library

and the National Archives have relatively new leafcasters from Spain. Lamination is currently in use at the Institute of History although they can no longer obtain the laminating tissue, which formerly came from East Germany. They have experimented with polymers to produce a local substitute. Machine lamination has been discontinued at the National Library.

Several institutions have fumigation chambers that are not being used because ethylene oxide is unavailable. The institutions would like to convert their chambers to use inert gas as a fumigant. They have been consulting with Nieves Valentin, at the National Archives of Spain, on nontoxic approaches to pest control. At present, the conservation staff at the Institute of History participate in a thorough cleaning program on a biannual schedule to ensure that collections remain pest-free.

ACID-FREE STORAGE SUPPLIES: I did not see evidence of routine rehousing programs, and colleagues in some institutions said there was no local source for acid-free paper. The Institute of History stores all documents in acid-free document boxes in its air conditioned vault. Staff say that acid-free paper and board can be manufactured in Cuba, but it must be paid for partly in hard currency.

REFORMATTING: Most institutions concur that reformatting is the primary strategy for preserving the most important research materials in their library and archives collections, but filming has virtually stopped due to lack of materials. Cuban institutions are hungry for information about scanning and digital technology. The Internet was not yet available in Cuba when I visited, but the government was planning to establish an Internet connection at the National Library of Science and Technology in the fall of 1996.

FUNDING: All the institutions I visited are part of the government and depend primarily on government support; however, they recognize the growing need to reach outside the government to meet their special needs. The director of CENCREM explained that UNESCO funds supported the rapid development of the center in the 1980s; the center also had an ample government budget until 1990. With the exception of historic

preservation work on Old Havana, conservation laboratories are now expected to be self-supporting, and they work for other institutions on a contract basis. They still receive a small amount of support from UNESCO to provide integrated conservation training in the Caribbean and Latin America. The center was about to turn one of its buildings into a bed and breakfast facility, and it recently received approval to rent space at street level for a shop and snack bar. These small efforts may help raise funds.

FOLLOW-UP: Since our exploratory visit, collaboration with Cuban counterparts has developed more rapidly than expected. Thanks to a grant from the Kress Foundation, Walter Newman returned to Cuba for two weeks in October 1996 to work in the conservation lab of the National Archives. He also presented a city-wide seminar that was attended by 60 professionals. NEDCC plans to bring two or three Cuban conservators to our headquarters in Andover, Massachusetts, in the summer of 1997. We urge other organizations to become involved in exchanges with Cuban conservators.

Ann Russell has been director of the Northeast Document Conservation Center since 1978. She is on the board of the Massachusetts Advocates for the Arts, Humanities, and Sciences, and an Overseer of the DeCordova Museum. She formerly served on the board of directors of the National Institute for Conservation and the Intermuseum Conservation Association.

New Materials

Simplified Method of Testing for Chloride Ions

Conservators often test for the presence of chloride ions by mixing a sample of a bath with an acidified solution of silver nitrate. The resulting reaction produces silver chloride. The turbidity of the solution or the amount of precipitate indicates how much chloride ion is present in solution.

Testing for the presence of chloride ions under field conditions can be simplified by the use of QUANTAB Chlo-

ride Titrators. These test-strips contain a vertical column of silver dichromate (brown), which reacts with chloride ions in the test solution to produce silver chloride (white). The test solution is drawn up the column by capillary action, and the percentage of silver chloride is measured by reading the height of the white area on the scale. The salt concentration can then be converted to percent NaCl or chloride ppm. The detection range for these strips is 30 ppm to 600 ppm. Chloride ions in solutions of less than 30 ppm can be detected, but the amount cannot be as accurately quantified.

These test strips were developed for medical diagnostic technology. They are also used in a variety of industries, including food and dairy, as well as water conditioning and purification.

These strips have been used to monitor chloride content in the desalination baths of wet archaeological materials from the CSS Alabama for more than two years. These strips are available through Environmental Test Systems, Inc. (219) 262-2060. They are distributed by a variety of companies, including Fisher Scientific, Markson Scientific, and VWR.—Alex Elliot, Saramoodi Gallery of Art, and Lisa Goldberg, Maryland Historical Trust at the Naval Historical Center

Recent Publications

Manual: Berger Workshop/Seminar for Conservators. These proceedings of the New York City workshop in June 1996 include Gustav Berger's lectures, articles, offprints, publications list, and instructions for using Berger's conservation materials. \$45 includes postage and handling. Payment by check made payable to: Rustin Levenson Art Conservation Associates. Send to: Harriet Irgang, RLACA, 544 W. 27th St., New York, NY 10001; (212) 594-8862; fax: (212) 594-8583.

Report for the National Center for Preservation Technology and Training (NCPTT) on Funding Priorities in Materials Conservation: Results of a Survey of the AIC Membership, by Michele Der-

rick. In response to a request by the NCPTT, AIC recently surveyed its membership to provide an updated and refined list of the most critical needs for research and training in the field of materials conservation. This report contains information on the survey development, structure, results, and data analysis. The results from a 1994 study on conservation research needs, *Research Priorities in Art and Architectural Conservation: A Report of an AIC Membership Survey*, were the basis for the selection of current survey topics. The topics were then reviewed and revised by each AIC specialty group. Topics are organized into three sections: Technical Updates, Research Priorities, and Materials Evaluation. Following analysis, the top 10 priorities in each section are ranked. Copies of the final report are available from: Mark Gilberg, Research Coordinator, NCPTT, NSU Box 5682, Natchitoches, LA 71497; (318) 357-6464; gilbergm@alpha.nsula.edu

Judgement Day for the Turin Shroud, by Walter McCrone. McCrone's account of microanalytical research on this "Holy Relic of the Catholic Church" covers the details of Turin Shroud research since 1969. McCrone emphasizes the work he did, contrasts it with the STURP approach, and details the reaction of the Catholic Church. McCrone's conclusion is that the Shroud is a beautiful painting consisting of red ochre, vermilion, and collagen tempera applied by an artist in 1355, but there is no blood on the Shroud. 11 color plates and 68 figures. 350 pages. \$28 prepublication includes postage and handling. Payment by check, money order, Visa, or MasterCard accepted. Contact: Microscope Publications, [redacted] Chicago, IL 60616-3292; [redacted] fax: [redacted]

Choosing to Preserve: Towards a Cooperative Strategy for Long-Term Access to the Intellectual Heritage. Papers from the international conference held in Leipzig in March 1996, which addressed the need to ensure long-term access to printed and written materials in archives and libraries by encouraging institutions and govern-

ment agencies to make preservation a priority. In this volume, international experts present their views on preservation and possibilities for cooperation in the area by outlining policies, problems, and practices in preservation of paper materials. Free. Contact: European Commission on Preservation and Access, P.O. Box 19121, NL-1000 GC, Amsterdam, The Netherlands; [redacted]

[redacted] fax: [redacted]

Preservation of Library and Archival Materials: A Manual, edited by Sherelyn Ogden. This comprehensive guide covers topics from conservation planning to digital imaging preservation, all in nontechnical language. Manual includes extensive lists of conservation supplies and where to get them, illustrations of techniques, and charts for measuring temperature and humidity. 250 pages. \$39.50 for AAM members, \$54.50 for nonmembers plus postage and handling. Prepayment required. ISBN 0-9634685-1-0. Order CPL813. Contact: AAM, P.O. Box 4002, Washington, DC 20042-4002; (202) 289-9127.

The Safeguard of the Nile Valley Monuments As Seen Through ICCROM's Archives. This CD-ROM contains materials stemming from ICCROM's role in the UNESCO campaign to save the Nile Valley monuments before they were flooded by the Aswan High Dam in the early 1960s. These mostly unpublished documents are a source for the history of conservation as well as specific information related to this project. Includes original background papers, mission and technical reports, letters, photos, radio interviews, a virtual reconstruction based on period photos of Nefertari's tomb, bibliographic references. Program runs in the MS-DOS environment. \$100. Contact: ICCROM, Publications Sales Office, Via di San Michele 13, 00153 Rome, Italy; fax: (39-6) 5855-3349; publications@iccrom.org

Metal 95. Proceedings of the International Conference on Metals Conservation held in Semur en Auxois in September 1995. These proceedings cover all aspects of metallic materials

from ancient objects to modern architectural structures. New developments are presented in the field of metals conservation for modern objects such as submarines, supersonic planes, and radar as well as archaeological or industrial collections. Among the topics are: review of materials conservation techniques and materials analysis, corrosion and diagnosis of deterioration, cleaning, stabilization, desalination, coating and protection, and management of metallic collections. Illustrated. 328 pages. \$75 includes postage and handling. ISBN 1-873 936-67-2. Contact: Books International, Inc., P.O. Box 605, Herndon, VA 20172; (703) 661-1500; fax: (703) 661-1501.

Architectural Ceramics: Their History, Manufacture and Conservation. This joint symposium of English Heritage and the United Kingdom Institute for Conservation addressed architectural terracotta conservation. The proceedings include papers by noted British and world experts on new developments and state-of-the-art practice in the conservation of architectural terracotta, Coade Stone, floor tiles, and faience. Illustrated. 142 pages. \$40 includes postage and handling. ISBN 1-873 936-44-3. Contact: Books International, Inc., P.O. Box 605, Herndon, VA 20172; (703) 661-1500; fax: (703) 661-1501.

Caring for Your Collectibles, by Ken Arnold. Provides more than 1,500 helpful hints on the upkeep of modern collectibles, from animation art to stained glass to antiques. Short narratives are arranged alphabetically by category, including sections on brass, bronze, ceramics, crystal, dolls, iron and metal toys, ornaments, pewter, plates, porcelain, pottery, prints, silver, textiles, and wood. Basic care guidelines are also provided, covering topics such as light, temperature, humidity, dust and atmospheric pollutants, handling, display, cleaning, storage, and restoration and repair. 208 pages. \$12.95 plus \$3.25 shipping for the first book and \$2 for each additional. Contact: Krause Publications, Book Department FXR1, 700 E. State St., Iola, WI 54990-0001; (800) 258-0929, Dept. FXR1.

Conferences, Courses & Seminars

Call for Papers

November 18. Somerset, NJ. Eastern Analytical Symposium (EAS) Conservation Science Technical Sessions. Prospective speakers may send abstracts to chairs. 1997 session chairs are Jonathan Leader () and John ().

Leader's session is on techniques for non-destructive analysis of historic shipwrecks and other submerged cultural resources. Scott's session is on technical studies and readily accessible technologies. For more information contact: EAS, P.O. Box 633, Montchanin, DE, 19710-0633; www.eas.org/~easweb/ ▲

April 9-11, 1998. Vantaa, Finland. Defining and Measuring Effectiveness in Education and Training, Interim meeting of ICOM-CC Working Group on Training in Conservation and Restoration. Abstracts on any aspect of assessing the success of training may be submitted; the following topics are encouraged: how to translate performance standards into learning goals and measures; how educators can assess competence in the absence of accepted performance standards; how to assess the effectiveness of teaching or of training programs; and how to assess the long-term impact and the contribution to the field of education and training efforts. Send 250-word abstracts by July 25 to: Kathleen Dardes, Training Program, GCI, () Los Angeles, CA (); fax: ()

May 18-22, 1998. Arica, Chile. Third World Congress on Mummy Studies on "The Conservation of Human Mummified Remains." Abstracts of no more than 100 words that emphasize conservation issues in regard to the exhibition of mummified remains should be submitted by October 1 to: Debra Meier, () and U, Lincoln, NE 68588-0332; fax: ()

or to: Vicki Cassman, () Berkeley, CA 94705; fax: ()

September 13-16, 1998. Helsinki, Finland. ICOM-CC Glass, Ceramics, and Related Materials Working Group meeting. Submit 300-word abstracts in English for papers or posters by June 1 to: Alice Paterakis, Agora Excavations, American School of Classical Studies, 54 Souidias St., Athens 106-76, Greece; fax: 011-301-331-0964; agora@ath.forthnet.gr ▲

Conferences

May 30-June 3. Ottawa, Ontario. CAC Annual Conference and Workshop. Contact: John Grace () fax: () www.archives.ca/cac/index.htm ▲

June 9-15. San Diego. AIC 25th Annual Meeting. Presession, June 9-10. General and Specialty Group Sessions, June 11-14. Workshops, June 15. (See page 13.)

July 8-13. Madison, WI. Society for the Preservation of Natural History Collections Annual Meeting. Contact: Steven Krauth, Dept. of Entomology, 346 Russell Laboratories, 1630 Linden Dr., Madison, WI 53706-1598; krauth@entomology.wisc.edu

General

Through August. Hudson Valley, NY. Handling History, a program of 12 practicums, two historic house case studies, on-site follow-up visits by conservation faculty, and a regional field forum. For a schedule, contact: Lower Hudson Conference, 2 () Elmsford, NY 10523; ()

Through November. Seminars in Historic Preservation and Cultural Resource Management. Contact: National Preservation Institute, P.O. Box 1702, Alexandria, VA 22313; (202) 393-0038; info@npi.org; <http://www.npi.org>

May 19-22 in Santa Fe, NM, and September 23-26 in New Haven, CT. Anoxic Enclosures and Microenvironments in

Museum Storage and Exhibits. Contact: Sally Shelton, Director, Collections Care and Conservation, San Diego Natural History Museum, P.O. Box 1390, San Diego, CA 92112; (619) 232-3821; fax: (619) 232-0248; libsdnhm@class.org ▼

May 29-31. Florence, Italy. First European Confederation of Conservator-Restorers' Organizations (ECCO) Congress. Contact: Nathalie Ravanel, ECCO, Via San Niccolò 87, I-50125 Florence, Italy; 39-55-234-27-07; fax: 39-55-247-82-69. ▲

June 3 and November 5. Washington, DC, and Syracuse, NY. Have You Got the Blues? Architectural Records: Their Identification, Management, Storage, and Treatment. Contact: Susan W. DuBois, Preservation Services Office, Conservation Center for Art and Historic Artifacts, 264 S. 23d St., Philadelphia, PA 19103; (215) 545-0613; fax: (215) 735-9313; ccaha@shrsys.hslc.org ▲

June-December. Blacksburg, VA. American Chemical Society Polymer Courses held at Virginia Tech. September 7-12, Applied Rheology and Polymer Processing; September 21-26, Introduction to Polymeric Adhesives and Composites; August 17-22 and December 7-12, Polymer Chemistry: Principles and Practice; June 1-6, Polymer Characterization: Thermal, Mechanical, and Structural; June 15-20, Polymer Synthesis: Fundamentals and Techniques. Contact: American Chemical Society, Department of Continuing Education, 1155 16th St. NW, Washington, DC 20036; (800) 227-5558 or (202) 872-4508.

June 7-10. Minneapolis. First Annual Convention of Americans for the Arts. Focus will be on advancing support for arts and culture on the local, state, regional, and national levels. Contact: Americans for the Arts, 927 15th St. NW, 12th fl., Washington, DC 20005; (202) 371-2830; fax: (202) 371-0424.

June 19-21. Washington, DC. The American Association for State and Local History will offer a three-day, hands-on workshop focused on the needs of historic house museums. Offered in partnership with the

Society of the Cincinnati, Anderson House, and the Historical Society of Washington, DC, this workshop will feature information on key issues in historic houses, including: interpretation issues, planning for restoration projects, evaluating visitor services, and administration of historic properties. Contact: AASLH Director of Programs at (615) 255-2971; aaslh@nashville.net

June 23-24. Madison, WI. Emergency Preparedness Conference for staff at museums in the upper Midwest will be held at the Elvehjem Museum of Art. Contact: Pam Richardson, ()

July-August. Seminars in Conservation Technology and Collections Care. See page 9.

July 12-13. Madison, WI. Quality Management, Quality Collections Care. Workshop to be held at the conclusion of the Society for the Preservation of Natural History Collections annual meeting. Contact: Beth Merri () 462 ()

September 8-10. Amsterdam. International Symposium of the Conservation of Modern Art. Contact: Dionne Sillé, Foundation for the Conservation of Modern Art, Gabriël Metsustraat 8, 1971 EA Amsterdam, The Netherlands; 31-20-673-5162; fax: 31-20-675-1661. ▲

September 15-19. Introduction to the Management of Museum Collections. Application deadline is June 6. Contact: Bettie

▲ See the March 1997 *AIC News* for more information

▼ See the January 1997 *AIC News* for more information

► See the November 1996 *AIC News* for more information

* For additional information and for a course catalog, contact: Mary Wood Lee, Campbell Center, () Car- roll, IL 61053-0066; ()

Lee, Center for Museum Studies, MRC 427, Smithsonian Institution, Washington, DC 20560; (202) 633-8990.

September 16-18, 1998. Paris. International Congress, Contribution of Chemistry to Works of Art on "Art and Chemistry: Color." This congress highlights the close links between chemistry and artistic creation, notably in the production of color effects. Demonstrations will be made on the impact of analytical chemistry and molecular physical chemistry at different stages of life of works of art with regard to the state of painting materials, their use by the artist, and the techniques employed for their conservation and restoration. The program will focus on the use of colors, irrespective of the substrate and emphasize the contribution of leading technologies combining chemistry, physics, and image analysis to understanding the painter's art. Contact: Société de Chimie Industrielle, 28, rue Saint-Dominique, F 75007, Paris, France; 1-53-59-02-10; fax: 1-45-55-40-33.

September 23. Philadelphia. Instituting a Conservation Environment Monitoring Program. Speaker is William P. Lull. Contact: Susan W. DuBois, Preservation Services Office, Conservation Center for Art and Historic Artifacts, 264 S. 23d St., Philadelphia, PA 19103; (215) 545-0613; fax: (215) 735-9313; ccaha@shrsys.hslc.org

Architecture

Through December. Grenoble, France. International Center for Earth Construction (CRATerre-EAG) workshop series. Contact: Ecole D'Architecture de Grenoble, CRATerre-EAG, Marina Trappeniers, 60 Avenue de Constantine, BP 2636, 38036 Grenoble Cédex 2, France; 33-76-40-14-39; fax: 33-76-22-72-56.

June 16-19. Philadelphia. Construction Technology Conference and Exhibit for New Building Products. Contact: Construction Technology 97, 415 Eagleview Blvd., Ste. 106, Exton, PA 19341-1153; (800) 451-1196 or [redacted]; fax: [redacted].

September 3-4. Edinburgh,

Scotland. Historic Scotland Traditional Building Materials Conference. Contact: Gwen Scott, RICS in Scotland, 9 Manor Pl., Edinburgh, EH3 7DN, Scotland; 0131-225-7078; fax: 0131-220-4810. ▲

September 17-21. Buffalo. Frank Lloyd Wright Building Conservancy's Ninth Annual Conference. The program will include speakers on a variety of aspects of the preservation and history of Wright's architecture. Symposium will examine various world attitudes and approaches toward historic preservation. Contact: Sara-Ann B. Briggs, Frank Lloyd Wright Building Conservancy, [redacted], Chicago, IL 60604-3815; [redacted]; fax: [redacted].

Book and Paper

June 20-21. Winterthur, DE. "Prints in America, 1750-1875: Resources for Judgment" will highlight Winterthur's collection of historic prints through lectures, workshops, and tours. Speakers: E. McSherry Fowle, director of collections division; John Krill, senior conservator; Bernard F. Reilly, Chicago Historical Society; and David Tatham, Syracuse University. Enrollment is limited. Contact: [redacted] or [redacted].

July 28-August 22. Montefiascone, Italy. The Conservation Project of the Library at the Seminario Barbarigo. Five week-long courses offering lectures and hands-on experience in problems related to the care of early books and manuscripts. Contact: Cheryl Porter, [redacted], London NW5 1JN, UK; 44-171-284-0484; or Doretta Meshiea, [redacted] Gardens, London SW7, UK; [redacted].

October 14-18. Mt. Carroll, IL. Mycology for Conservators. Instructor: Mary-Lou Florian. ▲ *

Objects

May-September. Geological conservation courses. May 27-30, Preventive Conservation of Geological Sites, San Diego; June 1-5, Advanced Conservation of Geological Materials,

San Diego; September 16-19, Identification of Geological Materials, Denver. Contact: Sally Shelton, Director, Collections Care and Conservation, San Diego Natural History Museum, P.O. Box 1390, San Diego, CA 92112; (619) 232-3821; fax: (619) 232-0248; libsdnhm@class.org ▼

August 21-23. Murrell's Inlet, SC. "The Conservation of Outdoor and Indoor Sculpture and Monuments." Current issues and research in sculpture conservation including assessment, treatment, and maintenance and strategies for conservation will be explored in this practical, hands-on conference led by professional conservators surrounded by an outstanding collection of sculpture. Contact: Sarah B. Luster, NCPTT, NSU Box 5682, Natchitoches, LA 71497-5682; (318) 357-6464; fax: (318) 357-6421; lusters@alpha.nsula.edu

October 14-18. Mt. Carroll, IL. Spot Testing. Instructors: Nancy Odegaard and Scott Carroll. ▲ *

October 14-18. Mt. Carroll, IL. Identification of Ethnographic Fibers. Instructor: Skip Palenik. ▲ *

Photographic Materials

June-October. Rochester, NY. Historic Photographic Process Workshops. June 7 or 8, Daguerreian Workshop; August 2-3, Albumen Printing Workshop; September 20-21, Wet-Collodion Master Class; October 4-5, Daguerreotype Master Class. Contact: George Eastman House, [redacted], Rochester, NY 14607; [redacted] ext. 325; fax: [redacted].

July 14-16 and July 17-19. Honolulu. Historic Photographic Process Workshops. Hands-on experience in 19th-century photography. Contact: [redacted], http://www.summer.hawaii.edu ▲

August 16-21. Rochester, NY. "Preserving Photographs in a Digital World." A program of lectures and workshops on traditional photo collection preservation techniques will focus on what materials are typ-

ically found in photo collections, how they deteriorate, how to store and protect them, and how preservation fits in with other collection activities. The basics of digital imaging and how various image capture, storage, display, and output strategies compare will also be covered. In addition, presentations will explain the design and application of image database systems. Contact: Rochester Institute of Technology, T and E Center, 66 Lomb Memorial Dr., Rochester, NY 14623-5604; (800) 724-2536; (outside the continental United States, (716) 475-7090); fax: (716) 475-7000.

Textiles

September 1-4. Stockholm, Sweden. Swedish Association for Textile Conservation (SFT) conference. Contact: Anna Zillen, Conference Registrar, Army Museum, Box 140 95, 104 41 Stockholm, Sweden; 08-788-95-14; fax: 08-662-68-31. ▲

September 22-25. Ottawa. Textile Symposium 97, North American Textile Conservation Conference on "Fabric of an Exhibition: An Interdisciplinary Approach." Contact: Tara Grant, Registration Coordinator, Symposium 97 at tara_grant@pch.gc.ca or http://www.pch.gc.ca/cc-icc. ►

September 26. Ottawa. The Institute of Textile Science Semiannual Meeting. Contact: Peter Aspley, c/o P.O. Box 2100, 455 Front Rd., Kensington, ON K7L 4Z6, Canada; (613) 548-5220; fax: (613) 548-5708. ►

Wooden Artifacts

August 12-15. Buffalo. The historical technology and conservation of picture frames, a four-day workshop to be presented at the Art Conservation Department by Jonathan Thornton, professor of objects conservation. Enrollment is limited to 12 participants. Contact: Art Conservation Dept., State University College at Buffalo, RH230, 1300 Elmwood Ave., Buffalo, NY 14222-1095; (716) 878-5025; fax: (716) 878-5039.

Grants & Internships

Internships in Conservation National Gallery of Art

The Conservation Division of the National Gallery of Art will host an internship funded by the Getty Grant Program. The internship will be awarded for a one-year period to a candidate wishing to study in one of the following areas: painting, object, textile conservation or conservation science. The year's stipend is \$18,000, with additional funding for training and conferences.

The conservation intern's study will include: condition examinations, preparation of examination reports and treatment proposals and practical treatment of works from the gallery's collection. The conservation scientist will conduct technical analysis of conservation materials and works of art, prepare reports, make presentations and study a variety of analytical techniques.

Candidates will be considered who are in their final year of graduate study or who have recently completed a graduate program. Candidates must submit: transcripts of both undergraduate and graduate courses of academic study (unofficial copies are acceptable); a curriculum vitae including basic biographical information and current and permanent addresses and telephone numbers; three letters of recommendation from conservation professionals familiar with the candidate's work; a cover letter stating the candidate's interests and intent in applying for the internship. Applications must be in English and reference one particular area of conservation. Finalists for the internship will be asked to submit a portfolio of completed projects.

The above material should be postmarked no later than July 1, 1997 and sent to: Michael Skalka, Conservation Administrator, Conservation Division, National Gallery of Art, Washington, D.C. 20565. For inquiries e-mail m-skalka@nga.gov; all formal applications must be postmarked and mailed. Finalists who are not United States citizens must provide proof of their own health care coverage during the period of internship. Because of the large number of applications received, application material cannot be returned.

Notification will be mailed by

August 1, 1997 of the decision of the selection committee. The internship will commence in September 1997.

Getty Internships, Colonial Williamsburg Foundation

The Colonial Williamsburg Foundation is offering two one-year postgraduate internships in conservation of decorative arts, sponsored by the Getty Grant Program. These internships will be offered in the following specialties: furniture, upholstery, textiles, objects, paper, metals, and preventive conservation. The intern will work with an important collection of 17th-, 18th-, and 19th-century British and American fine and decorative arts under the supervision of foundation conservators. Treatments will be the primary focus, along with responsibilities in the operation and daily maintenance of the labs in the new Wallace Collections and Conservation Building. In addition, the intern will devote time to an independent research project, preferably leading to a public presentation or publishable paper.

Candidates should be graduates of a recognized program in conservation and have experience working with comparable collections. Experience in research and conservation documentation is necessary, and candidates should have good communication skills. Both internships will begin in fall of 1997 and continue for one year. The salary is \$21,115 plus benefits, plus a \$1,500 travel allowance. For information contact: Graham Hood, The Colonial Williamsburg Foundation, P.O. Box 1776, Williamsburg, VA 23187-1776.

Kress Foundation Internships in Paper Conservation New York Botanical Garden Library

The New York Botanical Garden Library offers two six-month internships in paper conservation, the first beginning on October 1, 1997; the second on April 1, 1998. These positions, the Kress Foundation Internships in Paper Conservation, will provide experience working with the library's Botanical Art and Illustration Collection. Working under the supervision of the garden's conservation librarian, the intern will assist with a conservation survey of the collection, stabilization, preservation, and rehousing procedures, carry out an independent research project, and prepare a final report on the project.

Candidates must be currently enrolled in, or a graduate of, a recognized program in paper, art, or book conservation. These six-month, full-time positions (35 hours per week) offer a stipend of \$447 per week. There are no fringe benefits, but there will be an allowance of \$250 to be used during the period of the internship for appropriate outside professional development. On-site interview preferred. Applicants may apply for either internship. They should send a detailed letter of application, a current résumé, and three letters of recommendation to: Judith Reed, Conservation Librarian, The New York Botanical Garden Library, Bronx, NY 10458. Deadline for receipt of a complete application is Monday, June 20, 1997. Notification of the successful applicant will be sent by August 30, 1997.

Apprenticeship in Book Conservation, The University of Iowa Libraries

Position Description: The apprenticeship in book conservation is designed to offer training and extensive experience to highly motivated individuals in the field of book and library conservation. One apprentice position is available to begin in the summer of 1997. Over a period of up to four years (depending on existing skills), the program guides an apprentice from beginning bookbinding through progressively more difficult binding techniques and conservation practices in a library setting until s/he is well versed in a wide range of conservation activities as well as bookbinding skills. The objective is to prepare a participant to function as a book conservator in libraries, regional centers, archives, or private practice.

Qualifications: A bachelor's degree is required. Evidence of problem solving ability, manual dexterity, concern for history, creativity and curiosity, and a serious interest in book conservation as a profession. A test of manual dexterity may be requested. An interview in Iowa City is required.

Salary and Appointment: The apprenticeship is appointed a Book Arts Technical Trainee (University of Iowa personnel classification category FL5200). Compensation is a stipend of \$18,000 per year with certain adjustments for inflation. Apprentices will, if appointed for at least one year, qualify for the university's health and dental insurance programs and will receive vacation

and sick leave. An apprentice enters the program on a six-month probationary status.

Application Procedures: Applicants must provide a personal statement of approximately 1,000 words describing their interests and goals in relation to book conservation; a résumé of previous experience and education; the names, addresses, and telephone numbers of three references; a portfolio containing slides of binding, conservation, or creative work, and an example of written research work. Applications should be sent to: Janice Simmons-Welburn, Coordinator, Personnel and Diversity Programs, University of Iowa Libraries, Iowa City, IA 52242-1420. The University of Iowa is an equal opportunity, affirmative action employer. Women and minorities are encouraged to apply.

Andrew W. Mellon Advanced Training Fellowship in Paper Conservation National Gallery of Art

The conservation division of the National Gallery of Art is offering a conservation fellowship, supported by the Andrew W. Mellon Foundation, in the paper department. Commencing in October 1997, the two-year fellowship includes a stipend of \$21,000 plus a \$3,000 allowance for travel and research. The appointment may be extended for one year. The fellowship is devoted to conservation treatments at the National Gallery of Art and to research related to the collections. By the end of the appointment, the fellow is expected to produce a publishable paper based in research completed during the fellowship. Lectures, symposia, and informal discussions contribute to the fellowship program, as do the significant resources of the gallery, including the library, photographic archives, and the scientific research department.

Candidates should be graduates of a recognized training program, or have equivalent training; they should have no more than five years' work experience and a proven record of research and writing ability. Fellowships are awarded without regard to age, sex, race, or nationality. Candidates must possess English language skills. Finalists who are not United States citizens must provide proof of their own health care coverage during the fellowship period. Interested candidates must submit the following materials in English: transcripts of both undergraduate and

graduate courses of academic study (unofficial copies are acceptable); a curriculum vitae including basic biographical information, current and permanent addresses, and telephone numbers; offprints of any publications or lectures; a short statement of the candidate's interest and intent in applying for the fellowship; three supporting letters, two from conservation professionals familiar with the candidate's work, and one letter of personal reference.

The material must be postmarked no later than July 30, 1997, and mailed to: Michael Skalka, Conservation Administrator, Conservation Division, National Gallery of Art, Washington, DC 20565, USA. The e-mail address, for inquiries only, is m-skalka@nga.gov; however, all formal applications must be postmarked and mailed. Finalists may be invited for an interview and asked to present a portfolio of conservation treatments and research. Because of the volume of applications received, materials submitted cannot be returned. All applicants will be notified by August 30, 1997, of the decision of the selection committee.

1997-98 Paper Conservation Internship

The Pierpont Morgan Library

Pending funding, the Pierpont Morgan Library will be offering a paid, nine-month, full-time internship in paper conservation, beginning in September 1997. The internship will provide experience working with conservation problems from the Morgan's unique collection. Application is open to U.S. citizens and permanent residents who are associated with recognized conservation programs or have comparable apprentice training. Interested candidates should send a short description of interests, with curriculum vitae and two or more letters of recommendation to: The Pierpont Morgan Library, Attention: Mrs. Patricia Reves, Mellon Conservator, New York, NY 10016. Selection will be made in June 1997.

Positions Available

Associate Conservator of Paintings/Painting Conservation Intern, ConservArt Associates

ConservArt, Los Angeles, seeks to fill two positions: Associate con-

servator of paintings—available September 15, 1997. Salary commensurate with experience, benefits negotiable. Painting conservation intern—position available immediately for one year. Salary is \$22,000/ annum.

Responsibilities include treatment of easel and mural paintings, administrative duties, and limited research. ConservArt Associates takes on unusual jobs requiring innovative solutions, composite fabrication, and travel. Contact: Dr. Duane Chartier, Culver City, CA 90230; tel:

Assistant Paper Conservator Los Angeles County Museum of Art

The position requires independent planning and scheduling, with responsibilities for examination and treatment of works of art on paper from ancient to modern from the museum's collections, as well as training of interns, students, and pertinent museum staff. Applicants with a strong interest in learning more about photograph conservation are encouraged to apply. The position is available immediately, and interviews can be arranged at the AIC meeting in San Diego. Eligibility: Graduation from a recognized conservation training program with a specialization in paper and/or photo conservation or conservators with similar training and experience. Interested candidates should submit a C.V., three references, and a short statement of interest to: Beth Barringer, Personnel Manager, Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036.

Conservator Wyoming State Museum

The Division of Cultural Resources, Wyoming State Museum, is seeking a conservator (Class Code-HA41). Salary range \$1,979-\$2,479/month. Position Summary: Establishes and maintains standards of collections care, handling, and preservation; monitors and recommends proper collections environment; performs all work necessary for proper scientific treatment of artifacts, documents, or textiles. Description of duties: Repairs or restores museum artifacts, documents, or textiles to as close to their original condition as possible; inspects artifacts, textiles, or documents and makes determinations of schedules for maintenance and preservation activities; establishes

and maintains guidelines and procedures for care, handling, and preservation of collections in storage and on display; maintains records on all phases of collections care, preservation, treatment, and environment; develops and maintains an environmental security program; retards deterioration of artifacts, textiles, or documents by use of fumigation chambers and application of chemicals and other substances as required; searches historical documentation about artifacts, textiles, or documents to provide better understanding of their background; conducts and participates in in-service training and staff development programs for staff. Conducts conservation workshops for other Wyoming cultural agencies and organizations.

Minimum qualifications: Any combination of training and experience equivalent to a baccalaureate degree in history, archaeology, museology, or other closely related field plus three years of work experience as an apprentice to a recognized museum conservator. Applications may be obtained at the State Personnel Office, Cheyenne, WY 82002, or Department of Commerce, Cheyenne, WY 82002. Completed applications should be returned in duplicate to the State Personnel Office at the above address no later than 5:00 p.m., May 31, 1997. For information/applications, contact Human Resources, (307) 777-7027 or 7010. The State of Wyoming is an EEO/ADA employer.

Objects Conservator Rochester Museum and Science Center

Want to make a difference? The Rochester Museum and Science Center seeks a conservator to care for important collections in regional history, anthropology, and natural sciences. The RMSC, a major northeastern museum complex, is committed to exploring innovative and compelling ways to share its resources, knowledge, and collections with the public. The position offers unique and exciting opportunities to help determine future directions and requires a person who is committed to increasing public awareness of collection care and preservation.

The candidate must be a team player and understand the broad spectrum of museum responsibilities to the community. In addition to the duties mentioned above, this

person will manage a state-of-the-art laboratory; provide treatment and primary care of collections, including planning, implementing, and maintenance of proper storage conditions; educate staff on handling objects; advise on loans and acquisitions; and work with interns and volunteers.

The candidate must hold a graduate degree in conservation from a recognized conservation program and have two years' museum experience. Interested applicants are invited to send a résumé along with a cover letter outlining how they would envision meeting the challenges described above. Applications should be addressed to: Deputy Director for Collections, The Rochester Museum and Science Center, 657 East Ave., Rochester, NY 14607. EOE.

Director, Williamstown Art Conservation Center

Director sought for Williamstown Art Conservation Center, a regional laboratory governed by a consortium of 50 museums with departments of paintings, paper, furniture, objects, analytical and field services, \$1.1 million budget. Director responsible for operational and financial administration, development, marketing. Three to five years' experience in budget and personnel management, strong computer, communication, interpersonal skills required. Salary commensurate. Mail letter, résumé, reference list, salary history to: Search Committee, WACC, 225 South St., Williamstown, MA 01267. AA/EOE.

Assistant Conservator of Paintings Virginia Museum of Fine Arts

The Virginia Museum of Fine Arts seeks candidates for the position of assistant conservator of paintings. The assistant conservator of paintings will be responsible for research, examination, technical analysis, documentation, and treatment of paintings in the museum's permanent collection. The conservator will also participate in all ongoing painting conservation projects and responsibilities.

Qualifications: The assistant conservator of paintings must have experience in the treatment of European, American, and 20th-century paintings. The successful candidate must also have knowledge regarding the treatment and care of works of art on paper, and frames. The assistant conservator of paint-

ings must have experience performing materials research and other scientific analysis and must have experience in supervising and training museum staff and interns, lecturing, and grant writing. The selected candidate must have a graduate degree from a recognized conservation training program and four or more years' postgraduate-level museum experience. An equivalent combination of training and experience indicating possession of the preceding knowledge and abilities may substitute for this education and experience. The ability to wear a respirator is required. A security background check is required.

The position is a full-time state position that will be available on July 1, 1997, pending final funding approval for this position from the Commonwealth of Virginia. This position offers a salary range of \$27,966 to \$41,750 and excellent state benefits package. Salary offered will be commensurate with experience.

A cover letter, résumé, and a list of three or more references must be received by 5:00 p.m. on Monday, June 16, 1997, by the Virginia Museum of Fine Arts, Office of Human Resources, 2800 Grove Ave., Richmond, VA 23221-2466. Postmarks are not considered as received! A Virginia State Application for Employment will be required before hiring. EEO/AA.

Assistant Conservator of Objects Virginia Museum of Fine Arts

The Virginia Museum of Fine Arts seeks candidates for the position of assistant conservator of objects. The assistant conservator of objects will be responsible for examination, technical analysis, conservation research, and treatment of three-dimensional objects in the museum's permanent collection. The conservator will also assist in the maintenance and preventive care of the collection.

Qualifications: The assistant conservator of objects must have experience in the treatment of sculpture, ethnographic objects, furniture, wooden objects, and decorative arts. Some experience with textiles is considered an advantage for this position. The conservator must have experience performing historic and materials research and conducting other scientific analysis. The candidate must have experience in supporting museum staff, guiding interns, lecturing, providing workshops, writing grants, and submitting

materials for publication. Skill in accurate written and photographic documentation required. The ability to wear a respirator is required. This position requires operative knowledge of word processing, spreadsheet, and database software. The successful candidate must have a graduate degree from a recognized objects conservation training program and a minimum of one year, full-time employment experience in an objects conservation laboratory setting under the supervision of an objects conservator. A graduate internship year required for completion of degree will not count as part of the one-year minimum experience. An equivalent combination of training and experience indicating possession of the preceding knowledge and abilities may substitute for this education and experience. A security background check is required.

This position is a full-time state position that will be available on July 1, 1997, pending final funding approval for this position from the Commonwealth of Virginia. This position offers a salary range of \$27,966 to \$41,750 and excellent state benefits package. Salary offered will be commensurate with experience.

A cover letter, résumé, and a list of references must be received by 5:00 p.m. on Friday, June 20, 1997, by the Virginia Museum of Fine Arts, Office of Human Resources, 2800 Grove Ave., Richmond, VA 23221-2466. Postmarks are not considered as received! A Virginia State Application for Employment will be required before hiring. EEO/AA.

Objects Conservators Metropolitan Museum of Art

One-year, full-time positions with the possibility of renewal are available for the conservation of the museum's Greek and Roman collection. Work will include the examination of objects with respect to their condition and technology, as well as treatment of assigned objects with an emphasis on the conservation of Attic vases. Treatment reports will include written and photographic documentation. Laboratory methods will include wet chemical analysis, x-ray diffractometry, infrared spectroscopy, etc.

The candidate should have formal, graduate-level training in conservation or equivalent experience. Experience in the examination and conservation of archaeological objects including metals, marble

sculpture, and terracottas is required. Salary commensurate with experience. Send letter of application and résumé to: De Abramitis, Associate Conservator, Sherman Fairchild Center for Objects Conservation, Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028. EOE.

Conservator University of South Carolina

Division of Libraries and Information Systems, University of South Carolina seeks an experienced conservator to head archival storage facility. Candidates must have a master's degree in library science or related field and four years experience or bachelor's degree and five years experience. Experience in the practical and theoretical problems of book and paper conservation, demonstrated through any combination of formal and/or informal training experiences, apprenticeships, internships, or work experience. Knowledge of established conservation principles and skills in the conservation treatment of library and archival materials. Administrative, supervisory, and teaching skills. Grant writing knowledge preferred. Please send résumé and the names of three references to: USC Employment, 508 Assembly St., Columbia, SC 29208. Application must be received by May 31, 1997. The University of South Carolina is an Affirmative Action / Equal Opportunity Employer.

Assistant Architectural Conservator Frank S. Welsh Company/King of Prussia Historical Society

The Frank S. Welsh Company and the King of Prussia Historical Society seek an assistant architectural conservator/microscopist to participate in a 10-week project to undertake the investigation, sampling, analysis, and reporting on the historic paint and wallpaper finishes at the 1769-90 (15-room) King of Prussia Inn on Route 202 in King of Prussia, Pennsylvania, adjacent to Valley Forge.

The assistant conservator will have an advanced degree in fine arts/architectural conservation or in architecture/interior design with several years of experience in the historic preservation field and in the microanalysis of paints and coatings. The candidate must also possess strong organizational and technical writing skills, especially in the area of architectural paint history/tech-

nology and color and also be fluent in widely used computer programs.

Send a letter of interest and résumé to: Frank S. Welsh, Architectural Coatings Consultant, 859 Lancaster Ave., P.O. Box 767, Bryn Mawr, PA 19010. Attn.: King of Prussia Historical Society.

Assistant Paper Conservator Missouri Secretary of State's Local Records Preservation Program

The Missouri Secretary of State's Local Records Preservation Program seeks experienced paper conservator for permanent, full-time position. Conservator II position provides conservation services and advanced paper conservation treatments to historic and archival collections within government. Overnight travel to perform on-site evaluations, consultations, disaster planning, presentations, and workshops occasionally occurs.

Paper conservation graduate degree or equivalent experience plus a minimum of two years bench experience is required. Annual salary: \$27,000 with benefits. Application deadline: Search extended until filled. EOE. For additional information contact: Stephanie Watkins, Senior Conservator, LRPP, P.O. Box 778, Jefferson City, MO 65102; phone: (573) 526-3866.

AIC Vacancy

Health and Safety Committee

The AIC Health and Safety Committee will be adding at least one new member to its committee. AIC members specializing in architecture, photographic materials, textiles, or wooden artifacts are especially encouraged to express interest in filling this committee opening. Please submit a letter of interest to: Suzanne Deal Booth, Committee Liaison, c/o AIC 1717 K St. N.W., Ste. 301, Washington, DC 20006 by June 1. You may contact Hilary A. Kaplan, Chair, Health and Safety Committee for additional information.

Supplier's Corner

A paid advertising section. Inclusion does not imply endorsement of such products by AIC.

Two important books, *Materials for Conservation* and *Conservation and Restoration of Ceramics* are available now from Butterworth-Heinemann. *Materials for Conservation* (\$39.95) discusses everything from physical and chemical properties in the conservation process to consideration of individual materials, current and obsolete, used in conservation. *Conservation and Restoration of Ceramics* (\$34.95) brings together the wide range of current information relevant to the practicing conservator, including a discussion of the fundamental nature of the ceramic medium and details of the restoration and conservation processes. For more information or to order one of these books, phone (800) 366-2665. [A0015]

ART-SORB—A moisture sensitive silica material which absorbs and desorbs moisture to keep its sealed climate at specific ideal relative humidity (RH). . . one which you choose. With over five times greater moisture buffering capacity than other products, it provides the

most efficient and affordable protection of precious art during shipping, storage, or display. Available pre-conditioned (at no charge) to between 40-70 percent RH in beads, sheets, and cassettes to fit any situation. For a complete information packet, including samples, please contact: Chris Schnee, Technical Consultant, [REDACTED] 2; fax: (800) 295-1832. Also please see our ad on page 5 of the 1997 AIC Directory.

Beva® Gesso. CONSERVATOR'S PRODUCTS COMPANY introduces a highly elastic gesso, or putty, capable of following the movements of the substrate, thus solving an age-old problem. Combining a compressible, inert mineral powder, oxidation inhibitors, UV stabilizers, a buffer to maintain a nonacidic pH, and BEVA, we have formulated a stable gesso, reversible with heat or mild hydrocarbon solvents. BEVA GESSO adheres to wood, plastics, metals, paint, etc. May be tinted with dry pigments. Smooth and flexible, it can be shaped or textured while wet, or with heat when dry. Available in 8 oz. cans. For catalog and samples: tel./fax: (201) 927-4855.

NESCHEN CORPORATION introduces a pressure-sensitive transfer adhesive called Gudy-870 designed for permanent photo mounting. The adhesive is a polyacrylic ester in a water dispersion and is both acid and solvent free.

The material was recently submitted for the Photo Activity Test and received a passing grade. (Test report copies available upon written request.) Gudy-870 can be applied by hand and is currently available in roll widths of 12.2" and 24.4" from the TALAS Co. For more information please call Neschen at (800) 434-0293 or e-mail to filmo@earthlink.net

CONSERVATION MATERIALS, LTD. Spring is an exciting time for CM. Write us for our new 150-page catalog. The catalog is filled with proprietary formulas developed by you, the conservator. Our feature product is the Fish Gelatin Adhesive developed by Tatyana Petukhova and Joe Regenstein of Cornell University. As you peruse the catalog you will find our new CM Isolation and Marking Varnish, B-72 in 12% Xylene, and 5% Toluene, Golden Products, Hxtal Crystal Plus, A1100, Seneliner and Kruegel Gold . . . just to name a few. Let us know your needs; the CM Lab is prepared to custom formulate to your specifications. P.S. We have moved—Our new address is [REDACTED] St. [REDACTED], Reno, NV 89511; 1(800) 733-5283 or fax: 1(800) 654-5358; [REDACTED]

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AIC NEWS

July 1997

Volume 22, Number 4

AIC Shines in Sunny San Diego: Twenty-Fifth Annual Meeting is a Success Nearly 1,000 participants gathered from June 9 to 15 in San Diego, California to take advantage of such meeting highlights as the

Museum Exhibition Lighting Workshop; the George Stout Lecture by Harold M. Williams, president and CEO of the J. Paul Getty Trust; the General Sessions on Compensation for Loss and Concepts, Literature, and Technology Transfer from Industry to Conservation; and the Latin-America-U.S. Exchange of Ideas funded by the Getty Grant Program. Participants also found time to socialize and celebrate at numerous receptions, tours, dinners, and the annual banquet. A full report will appear in the September *AIC News*.

ELECTIONS: Elected to the AIC Board of Directors were Jay Krueger, president; Elizabeth Kaiser Schulte, vice-president; and Jerry Podany, director, committee liaison. Newly elected to the Nominating Committee was Dan Kushel.

BYLAWS CHANGES: The proposed Bylaws changes were passed by an overwhelming majority with only one negative vote. The changes will allow all Associate members in good standing to vote for officers and directors of AIC.

AWARDS: Ellen McCrady and Nathan Stalow were made AIC Honorary Members in recognition of their outstanding contributions to the field of conservation. F. Christopher Tahk was honored

with the Sheldon and Caroline Keck Award for his sustained record of excellence in the education and training of conservation professionals. Margaret Holben Ellis received the Rutherford John Gettens Award for outstanding service to AIC. Clara Keyes received the Gaylord Collections Conservation Award. Carolyn Rose was the recipient of the University Products Award for Distinguished Achievement in Conservation of Cultural Property. Carol Pratt won the exhibit hall drawing for free registration for the 1998 AIC Annual Meeting in Washington, D.C.

SPECIAL THANKS go to the

Local Arrangements Committee: Janet Ruggles, chair, Alise Bowler, Elizabeth Court, Laura Downey, Monica Jaworski, Sarah Murray, and Janos Novak. Thanks also to the Museum of Contemporary Art, La Jolla, for graciously providing the space for the opening reception.

Kress Foundation Funds Conservation Publication Fellowships

The Samuel H. Kress Foundation has awarded FAIC a \$180,000 grant to continue the Conservation Publication Fellowship Program for the next three years. The grant will support three \$18,000 fellowships per year to senior conservators. The fellowships allow release time from work obligations to prepare book-length manuscripts to fill critical lapses in the published literature. All AIC Fellows, Professional Associates, and retired Fellows and PAs are eligible and encouraged to apply; guidelines and application forms will be mailed in July. The application deadline is **November 1**. Special thanks go to the Publications Task Force—Barbara Appelbaum, chair, Chandra Reedy, Dan Kushel, and Sarah Rosenberg—for the preparation of the successful application.

Special Summer Issue

This is a special abridged issue of the *AIC News*. Due to an overlap of the AIC 25th annual meeting and the *News* production schedule, several columns will not appear in this issue, but will return in September.

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AIC News (ISSN 0887-705X) is published bimonthly by the American Institute for Conservation of Historic and Artistic Works, 1717 K Street, NW, Suite 301, Washington, DC 20006, (202) 452-9545, fax: (202) 452-9328; [REDACTED]

Second-class postage paid at Washington, DC. Postmaster: Send address changes to *AIC News*, 1717 K Street, NW, Suite 301, Washington, DC 20006.

AIC News is mailed to members for \$18 per year as a portion of annual membership dues.

Opinions expressed in the *AIC News* 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 office; the next deadline is August 1, 1997. We reserve the right to edit for brevity and clarity.

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The cost of advertising in Supplier's Corner is \$100 for 100 words. The cost of display ads is: 1/6 page \$185; 1/3 page \$320; 1/2 page \$395; 2/3 page \$450; one full page \$625. Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1.

AIC News staff: Lisa Goldberg, Editor. Sarah Rosenberg, Managing Editor. Marcia M. Anderson, Production Editor. Jennifer Middleton, Communications Coordinator. Ann Hofstra Grogg, Copy Editor.

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Outreach Update

Rushfield to Coordinate Collection of Literature

As Beverly Perkins announced in the "Outreach Update" column of the May *AIC News*, I will be coordinating the systematical effort to collect information about novels, short stories, movies, and plays in which conservation plays a part. While these literary works are usually quite enjoyable to read or view and often provide unintended amusement for the conservation professional because of their somewhat glamorous view of the conservator's work, they also provide serious evidence of how the world at large views the profession. If you have the time to read one or more books and keep a critical log of all references to conservation, please contact me. I will provide you with the titles of works not yet critiqued.—Rebecca Anne Rushfield, [REDACTED] Flushing, NY 11367; [REDACTED]

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AIC Staff Changes

Sarah Brooks has assumed the position of communications coordinator, following Jennifer Middleton's resignation. Sarah comes to AIC from Fort Ward Museum and Historic Site where she was an associate curator. Jennifer is now pursuing her master's degree in counseling.

Teresa Gionis, Cultural Diversity Internship Program coordinator, has also left AIC and is working in film production with producer Hedrick Smith.

New Chair for Winterthur/UD Program

Joyce Hill Stoner, chair of the Department of Art Conservation and director of the joint Winterthur/University of Delaware Master's Degree Program in Art Conservation, has resigned those positions to devote her energies full-time to the teaching, research, and service missions of the department and its programs. Stoner had chaired the department since 1990 and had served as director of the Winterthur/UD Program since 1982. Major accomplishments during that time include raising endowments to support students in the master's and doctoral programs, the founding of the first Ph.D. program in art conservation research in North America in 1989, and the building of an international reputation for the program, its faculty, and graduates.

Debbie Hess Norris, associate professor of art conservation and associate director of the Winterthur/UD Program, became director of the program in May. Norris, a specialist in photographic conservation, has taught at the university since 1982. She joined the Winterthur/UD Program as a full-time faculty member and assistant professor in 1988. Bryant F. Tolles Jr., director of the Museum Studies Program, is now interim chair of the department.

New Fellow Profiles

Sarah Wagner

Sarah Wagner earned an M.S. in art conservation from the Winterthur/University of Delaware Program in Art Conservation in 1989, following studies in biochemistry at Mount Holyoke College and employment in a medical research laboratory.

An archival conservator with a specialty in photographs, Sarah began her career at the Library of Congress in 1989 and since 1992 has been employed as a senior conservator in photographs at the National Archives and Records Administration (NARA). She is also a partner with Steven Puglia in a private business practice, Photo Conservation and Imaging, located in Silver Spring, Maryland.

Sarah's professional work in NARA's archival laboratory has resulted in research projects, collections care and treatments, the training of numerous interns, and the development of lectures for NARA's archival training program. She has educated both professionals and the public through her many publications, lectures, and workshops on subjects ranging from moving glass plate negatives to cold storage for archival materials. From 1993 to 1995, Sarah chaired the Photographic Materials Specialty Group.

Since 1992 Sarah has represented NARA on the standards committee of the American National Standards Institute for imaging technology and has been active in the revision of standards for storing glass plate negatives and photographic enclosures. In 1992, she received a Bentley Fellowship to con-

tinue her work on the Archives Appraisal Task Force on the issue of selection for archives preservation. The result is a landmark document that will assist archivists and archival conservators wrestling with the problem of selecting from an immense volume of available material those few images that will be preserved.—Deborah Bigelow

Richard Kerschner

Upon earning his graduate degree from the Cooperstown Program in New York in 1982, Rick Kerschner was hired as the first professionally trained employee in the 35-year history of the Shelburne Museum, Shelburne, Vermont, where he continues to work. For the past three years he has also been an adjunct faculty member of the Collections Care Training Program, lecturing on preventive care.

Rick's entire career has involved not only establishing basic conservation facilities and integrating professional practices into all aspects of his own museum's operations but finding realistic, professional, and ethical solutions for problems faced by small, tightly budgeted museums everywhere. He has served on the board of directors of the Vermont Museum and Gallery Alliance, heading the Collections Committee for the past eight years.

At Shelburne, Rick supervises other conservation staff and has helped train numerous conservation interns. A recently implemented Collections Care Technicians Program is designed to meet the Shelburne Museum's collections care needs while providing remuneration for individuals preparing for graduate studies in conservation. Rick has written and administered many conservation grants for the museum, has instituted a major National Endowment for the Humanities-sponsored environmental improvement project, and is designing a museum-wide lighting improvement project. He has been instrumental in establishing a strong outreach program both in the immediate community and well beyond. Throughout his career he has offered literally dozens of lectures, workshops, and consultations to both

professional and lay groups, primarily dealing with the management of climate control in museums and historic structures. He has gained a solid reputation as an innovative expert in this area and is highly respected by colleagues and other museum professionals across the country.

Rick has written articles for both AIC and National Gallery of Art publications. A member of AIC for 17 years, he has been very active in our organization and in related associations. He has participated in several refresher courses and seminars and has chaired the Objects Specialty Group and Nominating Committee; he is currently serving on the Ethics and Standards Committee. Rick has reviewed grants for the NEH, the National Center for Preservation Technology and Training, and for the George Stout Awards Fund, and he has served as a technical reviewer for the *Association for Preservation Technology International Bulletin*, *JAIC*, and the 1988 *Gilded Wood Symposium Proceedings*.—Cynthia Stow

1997-98 AIC/FAIC Board Meeting Dates

October 16-18
Advisory Council, October 17

January 23-25
Internal Advisory Group,
January 24

March 27-28 on West Coast



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Upcoming Deadlines

August 1

JAIC Review Cycle Deadline. Submissions of annual meeting presentations are encouraged. Guidelines for Authors are available from the AIC office, (202) 452-9545 or [REDACTED]

August 1

FAIC Publications Fund Applications due. Guidelines are available from the AIC office, (202) 452-9545 or InfoAIC@aol.com

October 10

Fellow and Professional Associate Application Deadline. The newly revised form must be used for all PA applications submitted after October 10 (see p. 5)

November 1

Kress Conservation Publication Fellowship application deadline (see page 1)

1998 Annual Meeting Deadlines

September 1—Response Session Abstracts Due (see p. 12)

October 7—Specialty Group Session Abstracts Due (see p. 15–16)

December 15—Poster Session Abstracts Due (see p. 13)

New PAs Named

The Membership Committee is pleased to announce that the following 20 members are now Professional Associates:

<i>Ellen J. Baxter</i>	<i>Richard Branyan</i>
<i>Alexander Carlisle</i>	<i>Andrea Chevalier</i>
<i>Barbara Cumberland</i>	<i>Stefan Dedeczek</i>
<i>Laura L. Downey</i>	<i>John Griswold</i>
<i>Rolf Kat</i>	<i>Angela Kotakis</i>
<i>Dawne S. Pullman</i>	<i>Andrew Robb</i>
<i>Victoria M. Ryan</i>	<i>Ellen B. Salzman</i>
<i>Massoud A. Shiraz</i>	<i>Reba F. Snyder</i>
<i>Christina C. Sweet</i>	<i>Lydia Vagts</i>
<i>Susan G. Wood</i>	<i>Dean A. Yoder</i>

Professional Associate Application Process Is Revised

Over the past year, the Membership Committee has been examining our decision-making processes. The goals have been to increase the level of professionalism within the membership and to grow as an organization by admitting all interested parties to the membership roster. Following reassessment of the Professional Associate (PA) application form, we have recommended adding a short sponsor evaluation form to the PA application. The PA application process is dependent on peer review by PAs and Fellows to establish the level of knowledge, skill, and experience of the applicant. The new sponsor form is designed to refine the peer review process and to help the committee make better informed and

more consistent decisions while meeting the larger goals of AIC.

The revised PA form consists of two pages. The first page is completed by the applicant, and the second page is sent by the applicant to each of their three sponsors. Each sponsor completes the form, seals it in an envelope, signs over the seal, and returns it to the applicant. The applicant mails the application and the three sealed sponsor forms to the AIC office with the \$15 filing fee.

The AIC Board of Directors has approved the revised Professional Associate application and sponsor form that is printed in this issue of *AIC News*. The new application form will be required for all PA applications submitted after October 10, 1997.

The Membership Committee encourages all eligible Associates to apply for Professional Associate status and enjoy its benefits. In addition to the benefits listed in the Bylaws, Professional Associates may:

- serve on AIC Board-appointed committees
- be elected as a member of the AIC Board of Directors (with the exception of president and vice-president)
- apply for Samuel H. Kress Conservation Publications Fellowships
- use AIC Professional Associate status in advertising or in representing themselves to the public as professional practitioners
- be listed separately as Professional Associates in the FAIC Conservation Services Referral System.

Please contact Lucy Commoner, Chair, Membership Committee, with any questions about the use of the new form.

AIC PROFESSIONAL ASSOCIATE APPLICATION

The AIC Professional Associate application process is dependent on peer review by three Professional Associates or Fellows who serve as sponsors. The role of the sponsor is to establish the level of knowledge, skill, and experience of the applicant. The applicant must provide a completed copy of the PA application and a presentation of their work to each of the three sponsors. This presentation may include a studio visit, a formal portfolio, proposed and completed treatment forms, publications, or other forms of documentation.

INSTRUCTIONS

- I. Complete this application. Partial applications will not be accepted for consideration. Do not submit a résumé in lieu of a completed application form. You may attach additional listings using the same format.
- II. Send each of your three sponsors a copy of your completed application and a blank copy of the sponsor form. Fill in the date at the top of the sponsor form, indicating a deadline for returning the form to you. The sponsor form must be in a sealed enveloped with the sponsor's signature over the seal.
- III. Send the original and two copies of your completed and signed application form, the three sealed sponsor forms, and a check for the application fee of \$15 (made payable to AIC) to the AIC office. Your application will be reviewed only after your application form and all three sponsor forms have been received.

GUIDELINES FOR ELIGIBILITY

- I. EDUCATION: Effective January 1997, the applicant is required to have an undergraduate university degree, or the international equivalent.
- II. TRAINING: The applicant is required to have:
 - two years of formal education or related supervised training in conservation method and theory
 - OR
 - two years of formal education or related supervised training in a field appropriate to other professional involvement in conservation (e.g., chemistry for conservation scientists, library science for library preservation administrators, art history for museum conservation administrators, business management for administrators).
- III. EXPERIENCE: The applicant is required to have three years of full-time work or its part-time equivalent in the conservation profession after training. Fellowships and training program internships may be counted toward this requirement.
- IV. PROFESSIONAL ETHICS: Applicants must demonstrate the ability to adhere to the AIC *Code of Ethics and Guidelines for Practice*. Evidence may include: recent examination forms; proposed and completed treatment forms; reports of scientific investigations; lecture materials; planning documents; survey reports, etc.

AIC PROFESSIONAL ASSOCIATE APPLICATION FORM

I. APPLICANT INFORMATION: (Please print or type)

Name: _____ Correspondence should be sent to: ☐ Business ☐ Home

Business/Institution: _____

Address: _____

Home Address: _____

Home Telephone: ()

Business Telephone: ()

II. FORMAL EDUCATION: (undergraduate and graduate degrees)

Dates:	School or Program:	Major:	Degree or Award:
(example) fall 1980 to spring 1984	U. Mass, Amherst	Chemistry	BS

III. RELATED TRAINING AND EDUCATION: (apprenticeships, independent courses, other training)

Dates:	Program or Site:	Instructor/Supervisor:	Concentration:
(example) 10 weeks	Campbell Center	S. Jones	Introduction to Enzymes

IV. PROFESSIONAL EXPERIENCE: (List all employment identifying specialty. Use additional sheet following same format if necessary.)

Dates:	Institution/Company, Address:	Supervisor:	Position:	Specialty:
(example) 6/91-9/91	Conservation Center, Inc. 14 Main St. Phila., PA	C. Smith	Asst. Conservator	Art on Paper

V. I hereby warrant that the above information is true and accurate, that I have read the AIC *Code of Ethics* and *Guidelines for Practice* and that agree to abide by them. I accept that inquiries may be made to ascertain my eligibility as a Professional Associate member of the AIC.

Signature of the Applicant: _____

Date: _____

Names of Sponsors:

1. _____
2. _____
3. _____

S e e R e v e r s e f o r I n s t r u c t i o n s

AIC PROFESSIONAL ASSOCIATE SPONSOR FORM

The AIC Professional Associate application process is dependent on peer review by three Professional Associates or Fellows who serve as sponsors. The role of the sponsor is to establish the level of knowledge, skill, and experience of the applicant. The applicant must provide a completed copy of the PA application and a presentation of their work to each of the three sponsors. This presentation may include a studio visit, a formal portfolio, proposed and completed treatment forms, publications, or other forms of documentation.

INSTRUCTIONS FOR SPONSOR

- I. Complete and sign the sponsor form.
- II. Seal the form in an envelope, and sign over the seal.
- III. Return the envelope to the applicant by the deadline indicated at the top of the form.

GUIDELINES FOR ELIGIBILITY

- I. EDUCATION: Effective January 1997, the applicant is required to have an undergraduate university degree, or the international equivalent.
- II. TRAINING: The applicant is required to have:
 - two years of formal education or related supervised training in conservation method and theory
 - OR
 - two years of formal education or related supervised training in a field appropriate to other professional involvement in conservation (e.g., chemistry for conservation scientists, library science for library preservation administrators, art history for museum conservation administrators, business management for administrators).
- III. EXPERIENCE: The applicant is required to have three years of full-time work or its part time equivalent in the conservation profession after training. Fellowships and training program internships may be counted toward this requirement.
- IV. PROFESSIONAL ETHICS: Applicants must demonstrate ability to adhere to the AIC *Code of Ethics* and *Guidelines for Practice*. Evidence may include: recent examination forms; proposed and completed treatment forms; reports of scientific investigations; lecture materials; planning documents; survey reports, etc.

SPONSOR FORM FOR PROFESSIONAL ASSOCIATE APPLICATION

Name of Professional Associate Applicant: _____

Name of Sponsor: _____

Sponsor Address: _____

1. I have known the applicant for _____ ☐ years ☐ months

2. I am personally familiar with the applicant's work through (check any that apply)

☐ Studio visit

☐ Direct work experience

☐ Formal presentation of portfolio (treatment reports and other documentation)

☐ Other _____

3. Please feel free to provide additional comments _____

DECLARATION OF SPONSORSHIP

I hereby warrant that I have examined this application and the other submitted materials. Based on this information and my own knowledge of this applicant, I believe that (name) _____ meets the requirements for PA membership, demonstrates knowledge of the practices of the conservation profession, and that the applicant can be expected to abide by the *AIC Code of Ethics and Guidelines for Practice*.

Signature _____

Date _____

See Reverse for Instructions

Professional Qualification Standards Update

The Heritage Preservation Services Office draft of the Secretary of Interior's Historic Preservation Professional Qualification Standards for Conservation

The long awaited last draft of the *Secretary of Interior's Professional Qualification Standards* was circulated for comment to various professional groups and published in the *Federal Register* for comment at the end of June. The Education and Training Committee, which has been working to advise the AIC Board on their input in the creation of these *Standards*, acquired an advanced copy of the *Standards for Conservation* and is publishing this latest draft from the Heritage Preservation Services (HPS) office of the Park Service to elicit comment from the membership. The committee encourages the membership to read and comment on this latest draft and send their comments to the Education and Training Committee in care of the AIC office.

Some months ago the Education and Training Committee provided the AIC Board with comments and suggestions to be forwarded to Heritage Preservation Services (HPS) for inclusion in their draft of the *Professional Qualification Standards for Conservation*. HPS has been highly responsive to AIC's suggestions and its latest draft incorporates many of the suggestions and much of the proposed wording. However, significant differences remain. The Education and Training Committee intends to advise the board further so that AIC may have additional input into this last phase of drafting the *Standards*. HPS will consider comments to this latest draft for 60 days after its initial publication, which is expected to be at the end of June. At the beginning of Sep-

tember, HPS will redraft the *Standards* one final time taking into consideration all comments and suggestions and then publish the final version for application in the *Federal Register*.

In order to assist the AIC membership in reviewing the board's previous suggestions and HPS's latest draft, both versions are provided in this article. It should be noted that the *Standards for Conservation* reprinted here do not include rather extensive guidelines and a check list for implementation, nor do they include the *Standards* for other listed professions. These should be read and compared by accessing the on-line publication of the *Standards*. The Internet address for this site will be provided by the committee to the membership via the Conservation Distribution List once HPS makes it available.

The *Standards for Conservation* can be divided into four sections: 1. a definition for conservation; 2. a standard for conservator; 3. academic background; and 4. documenting professional experience. The HPS recent draft of each of these sections is compared separately to the board's previous recommendations accompanied by the latest committee's comments.

1. Definition of Conservator

HPS RECENT DRAFT

"Conservation is the practice of prolonging the physical and aesthetic life of prehistoric and historic material culture through documentation, preventive care, treatment, and research."

AIC BOARD'S PREVIOUS RECOMMENDATION

"Conservation is the practice of applying specialized knowledge and skills to prolong the life of cultural property through a combination of documentation, preventive care, treatment and research."

COMMITTEE COMMENT

Although the recent draft rephrases the definition somewhat and the phrase "applying specialized knowledge and skills" has been lost and the term "cultural property" is changed to "material culture," the basic message of the definition is the same and the committee

feels the HPS draft reflects a proper definition of conservation.

2. Standard for Conservator

HPS RECENT DRAFT

- (a) The applicant, employee, consultant or advisor will have a graduate degree in Conservation or a graduate degree in a closely related field of study with a certificate in Conservation (see Academic Background for Conservation). PLUS a minimum of three (3) years of full-time professional experience applying the theories, methods, and practices of Conservation that enables professional judgments to be made about the identification, evaluation, treatment or documentation of objects associated with historic and prehistoric properties in the United States and its Territories; AND products and activities that demonstrate the successful application of acquired proficiencies in the discipline to the practice of historic preservation (see Documenting Professional Experience for Conservators);

OR

- (b) An undergraduate degree in Art History, or Natural or Physical Science, or another closely related field to Conservation (see Academic Background for Conservation), with an additional (3) years of full-time enrollment in an apprenticeship program equivalent to graduate studies in Conservation and supervised by a professional Conservator; PLUS a minimum of three (3) years full-time professional experience applying the theories, methods, and practices of Conservation that enables professional judgments to be made about the identification, evaluation, treatment, or documentation of objects associated with historic and prehistoric properties in the United States and its Territories; AND products and activities that demonstrate the successful application of acquired proficiencies in the discipline to the practice of historic preservation (see Documenting Professional Experience for Conservators).

AIC BOARD'S PREVIOUS RECOMMENDATION

- (a) The applicant, employee, consultant, or advisor will have a graduate degree from an academically recognized conservation training program or a graduate degree in a field closely related to conservation, with a concentration, certificate, or diploma in conservation, including two semesters of internship, plus a minimum of three (3) years of full-time postgraduate experience (or, if no internship is included in the graduate program, then four (4) years of full-time postgraduate experience) applying the theories, methods and practices of conservation to cultural material in the U.S. and its territories; AND products and activities that demonstrate the successful application of acquired proficiencies in the discipline to the practice and historic preservation;

OR

- (b) An undergraduate degree in a closely related field to conservation; the successful completion of academic studies equivalent to those offered in a graduate degree conservation training program; four (4) years of full-time experience under the direct guidance of a professional conservator(s) working in the discipline applying the theories, methods and practices of conservation to cultural material in the U.S. and its territories; AND products and activities that demonstrate the successful application of acquired proficiencies in the discipline to the practice and historic preservation.

COMMITTEE COMMENTS

- (a) As suggested we will ask that "graduate degree" be changed to "graduate level degree." In that same sentence we must somehow get across to HPS that there are no degrees in conservation per se and that the "... degree in conservation" must read as we had it in our draft, that is "a graduate level degree from an academically recognized conservation training pro-

gram granting a concentration, certificate, or diploma in conservation." When referring to a degree in a closely related field, the HPS draft only lists a certificate and should list "certificate, diploma, or concentration." Somehow we have lost the requirement for a two-semester internship and this is not acceptable since listing the internship reflects our concern that the academically trained conservator gets a structured initial exposure to the practical application of the knowledge they have just gained in an academic environment. Additionally we maintain that three years of full-time professional experience should be labeled as "postgraduate" so that experience gained BEFORE entering training is not considered.

- (b) HPS has changed the successful completion of academic studies equivalent to those found in training programs plus four years of full-time experience under the direct guidance of a professional conservator plus three years professional experience to: "three years in an apprenticeship program equivalent to graduate studies in conservation plus three years of full-time professional experience." By doing this they have given more emphasis to the term "apprenticeship" and assumed that such training will provide academic structure. They also have cut one year off the requirement. The Committee feels that in both instances the Board's previous recommendations should be followed.

3. Academic Background

HPS RECENT DRAFT

Closely related fields: Since Conservators tend to specialize in a particular class of objects, closely related fields will be diverse, and could include Art, Art Conservation, Art History, Architecture, Historic Preservation, Museum Studies, Chemistry, Physics, Engineering (or a related scientific field), Archaeology, Anthropology, or other fields related to the conservation specialization. If a closely related field is

being claimed, the degree in the closely related field should be accompanied by a certificate in Conservation, or the completion of course work equivalent to that typically offered in graduate Conservation programs. This course work should include examination, documentation, and treatment of objects; history and technology of objects; and conservation science. In addition, such a program should include the completion of a two-semester internship.

Discipline specializations: Professional conservators specialize in the treatment and maintenance of specific class of objects or materials, such as archaeological artifacts, architectural elements or fragments, or collections, books, ceramics, glass, decorative arts, ethnographic objects, furniture, metals, paintings, paper, photographs, sculpture, and textiles. Some conservators have studied more than one specialty, and have accumulated experience which allows them to practice in several of these specialties (although they are often closely related, such as books, drawings, prints or paper; decorative arts and furniture; sculpture and archeological artifacts). In these cases, the time period that distinguishes the materials is often the specialty. Each of these specialties requires focused training and experience, since each represents unique problems, which are not always necessarily shared with other materials or time periods. Hence, a professional conservator should be able to perform according to professional standards of practice within the claimed area of specialty and should be both capable and willing to recognize his or her limitations. The professional conservators, moreover, should be generally knowledgeable about the issues or other specialties and the benefit of effective communication among the specialties. A broad understanding of the general principles of the conservation discipline is paramount as well, particularly in the area of technological and philosophical concerns that govern the ethics of the profession.

A note on Conservation education Many professional Conservator received their training by serving apprenticeships with professional Conservators. For some time, however

graduate conservation programs have been established in academic institutions; these require an internship in recognition of the critical importance of hands-on training and experience in preparing students for professional practice.

AIC BOARD'S PREVIOUS RECOMMENDATION

Closely related fields: Since conservation draws resources from a broad range of professions, "closely related fields of study" will be highly diverse and include art, art history, architecture, historic preservation, museum studies, chemistry, physics, engineering (or related scientific field), archaeology, anthropology, or other field related to the conservation specialization. A degree in a closely related field must be supplemented by additional course work and training as specified in the *Standards*. This course work should include examination, documentation and treatment; as well as history and technology of objects; and conservation science or scientific courses related to conservation activities.

Discipline specializations: Professional conservators may specialize in the treatment and preventive care of one or more types of cultural property, such as archaeological artifacts, architecture, books ceramics, glass, decorative arts, ethnographic objects, furniture, metals, paintings, paper, photographs, sculpture, and textiles. The professional conservator should be generally knowledgeable about the issues of other specialties and should have a broad understanding of the general principles of the conservation discipline.

A note on Conservation education: Many professional conservators practicing today received their training through apprenticeships with professional conservators already working in the discipline. For some time, however, academic training programs have been offering graduate degrees with diplomas, certificates or concentrations in conservation and these, coupled with guided and structured field experience, have become the major route for entering the profession.

COMMITTEE'S COMMENTS

The logic that HPS has put forward in the first part of the first paragraph is incorrect in that conservators do not specialize in a particular class of objects because they come from a diverse range of closely related fields. These are in reality unrelated issues. AIC should ask HPS to replace the whole of this section's wording with the AIC's previous recommendations, which are more accurate and descriptive.

The issues of internships have been moved to this section in the recent HPS draft. We do not think they make sense here and may result in potential misreading of priorities. For example one could interpret the document to be saying that you could justifiably be considered a professional if you have a degree in a closely related field and have completed courses equivalent to those offered in recognized conservation training programs without needing any practical, postgraduate, professional experience since the internship listed is not tied to actual conservation issues.

Discipline specializations: Objections to this section are mostly in the phrasing utilized. There seems to be no need to distinguish between architectural elements and fragments.

A note on Conservation education: The redraft of this section is very disappointing and the committee feels strongly that the draft provided by the board is more representative of the current state of the profession and its future directions. Perhaps a compromise could be reached by simply asking that at the end of the HPS version the following be added: "... students for professional practice. These programs have become the major route for entering the profession."

4. Documenting Professional Experience

HPS RECENT DRAFT

A professional conservator typically possesses specialized technical skills, and has experience in the examination, analyses, documentation, treatment and preventive care of a specific class or

classes of objects.

- Products and activities: Professional experience and expertise must be documented through "products and activities that demonstrate the successful application of acquired proficiencies in the discipline to the practice of historic preservation." Products and activities that meet the appropriate *Secretary's Standards for Archeology and Historic Preservation* may include:
- A portfolio of current and past conservation work, including written and photographic documentation.
- Reports of examination, condition, or treatment of objects.
- Publications, which might include articles in professional journals, monographs, books, or chapters in edited books, related to the care and treatment of objects.
- Presentations at regional, national, or international professional conferences, workshops or other educational venues related to the care and treatment of objects.
- Professional service on boards or committees of regional, national, or intentional professional organizations concerned with the conservation of objects.
- Awards, research grants, research fellowships, or invitations to teaching posts.

This list is not comprehensive. Furthermore, it should be understood that not all of these products and activities are needed in order to meet the *Standard*; rather, a combination of several products and activities would be more typical. If the applicant were documenting professional experience in one of the specializations, however, the majority of products and activities would naturally reflect that specialization.

AIC BOARD'S PREVIOUS RECOMMENDATION

The board's recommendations were essentially taken verbatim with only minor changes to the HPS's recent draft and the committee supports this action.—Jerry Podany Outgoing Chair, Education and Training Committee

FAIC News

FAIC Cultural Diversity Summer Interns Selected

Twelve students have been selected by the AIC Cultural Diversity Task Force to participate in the 1997 Cultural Diversity Summer Internship Project, which is funded by a grant from the Nathan Cummings Foundation, supplemented by a grant from American Express. The students were recruited through targeted mailings, advertisements in minority student journals and other publications, and educational presentations on conservation and historic preservation given by 14 conservators at more than a dozen colleges and universities.

Each student receives a \$3,000 stipend for support during a 10-week internship. The interns selected are from ethnically diverse backgrounds: four are American Indian, three are Asian American, three are Hispanic, and two are African American. Following is a list of the interns, their schools, and sites: Seneca Simmons, Duke University, at the Missouri Historical Society, St. Louis; Dana Pappan, University of Nebraska, at the Gerald Ford Conservation Center, Omaha; Dorene Red Cloud, UCLA, at the Museum of New Mexico; Sanchita Balachandran, Pomona College, at the Museum of Fine Arts, Boston; Rebecca Lohr, Muhlenberg College, at the Brooklyn Museum; LaHoma Lee, Stanford University, at the Fine Arts Museums of San Francisco; Miles Bingham, Dartmouth College, at the National Museum of American History; Regina Ng, Cornell University, at the National Gallery of Art, Paper Lab; Tina Burton, University of Utah, at the National Gallery of Art, Objects Lab; Ana Friesema, University of Maryland, at the Walters Art Gallery, Baltimore; Joseph Barboza, Cornish College of Arts, at the National Museum of African Art; and Heather Whiteman Runs Him, Institute of American Indian Arts, at the Museum of New Mexico.

Many thanks to the conservators who made presentations and distributed educational literature this past winter, to all 18 of the cultural institutions that offered to host an intern, and

to the mentors at all the host institutions who are taking the time to provide their guidance and expertise in giving these students a challenging, rewarding, and memorable internship experience.

Annual Meeting News

Third Call for 1998 Papers

Plans are well under way for the 26th AIC Annual Meeting on the topic of "Disaster Preparedness, Response, and Recovery." This exciting meeting will provide our profession and allied professionals with the most up-to-date developments in caring for cultural materials before, during, and after a disaster. The 1998 annual meeting will bring together broad participation by conservators, museum professionals, and organizations such as the Federal Emergency Management Agency, American Red Cross, Department of Defense, fire departments, and companies providing disaster response for businesses.

The meeting will include separate sessions, "Preparedness," "Response," and "Recovery." Please note that submissions for these sessions will be chosen by different criteria as discussed below.

The general organization of the meeting will be as follows:

Preparedness

The first-day session on "Preparedness" will provide the U.S. conservation community with an overview of international and national efforts under way to provide assistance to cultural institutions in high-risk areas before as well as in the aftermath of natural and man-made disasters. The panels will include international and national spokespersons for training and response and for recovery coordination. There will be opportunity to hear from other institutions about successes and pitfalls in their emergency planning and the services of FEMA and other national agencies in larger-scale disasters. A panel will present technologies being developed for detection

of fire and water, suppression of fire, and electronic security. This session will also examine ways insurance for cultural institutions affects conservators, and describe the work of disaster recovery companies. It is hoped that the exchange between the U.S. conservation profession and other professionals in the field will enhance our ability to work together cooperatively—efficiently and safely—whenever disasters happen.

Individual panels for this session are still open, so suggestions are still welcome. Case studies of regional cooperation and individual institutions' planning strategies are of particular interest. If you have heard a presentation that you feel will be of great benefit to the field or would like to discuss submission of an abstract to the "Preparedness" session, contact Ann Seibert, Preparedness Session Coordinator, at [REDACTED]

Response

Keep those abstracts coming! We have already received some fine abstracts for the second-day session on "Response." This session will focus on the experience of response to disasters that have threatened or damaged cultural property. Because conservators and collections staff have dealt with the impact of numerous disasters in recent years, there is a rapidly expanding body of knowledge about response activities that are effective and those that are of little value. Conservators and other related professionals who have been on the front lines in salvage efforts have a unique perspective on both the theory and practice of emergency response. Their critiques of experiences in various situations can offer insights about activities that foster the preservation of heritage collections and properties.

Presentations for the "Response" session should emphasize actual experience with emergency response and address the failures and successes of the methods employed for given situations—major fires, floods, war or acts of terrorism, earthquakes, hurricanes, or other significant threats to cultural property. How were decisions made? What should have been done differently, perhaps, in the light of experi-

ence? How might problems encountered in a particular kind of emergency or disaster be handled most effectively in the future?

Persons wishing to present a paper at the "Response" session should submit an abstract no later than **September 1, 1997**. Abstracts should summarize the subject matter in a way that permits an evaluation of the presentation's content. The abstracts will be reviewed by the Program Committee in terms of: (1) the general interest of the paper, (2) suitability for oral presentation, (3) quality of content, and (4) contribution to an overall balance for the session. Papers judged to be most suitable for presentation at a specialty group session will be forwarded to the appropriate group. Acceptances will be mailed on October 1.

Abstracts should be double-spaced and a maximum of two pages. Send abstracts to: Program Committee, c/o AIC Office, 1717 K Street NW, Ste. 301, Washington, DC 20006; fax: (202) 452-9328. If you have questions about the abstracts or presentations for the "Response" session, contact Catharine Hawks, Response Session Coordinator, at [REDACTED]

Completed camera-ready abstracts suitable for inclusion in the AIC Abstracts will be due in the AIC office by **February 17, 1998**. Full manuscript drafts of each presentation will be due in the AIC office on **April 3, 1998**. Oral presentations will be 25 minutes in length. Each group of presentations will be followed by a moderated panel discussion.

Recovery

The primary goal of the "Recovery" session will be to produce a publishable current body of knowledge on disaster recovery for cultural material. Our Recovery session coordinator has been working very closely with specialty and subgroups toward this end. Materials specialty groups can provide vital information for both short- and long-term recovery treatment. Only from refining what we know about recovery treatments can we as a profession begin to advise better on preparedness and response. For most materials specialties, there is relatively little conservation information on recovery methods

or treatments for cultural materials subjected to disastrous situations.

Specialty groups may wish to devote some or all of their sessions to this topic. Session formats will vary and may include formal presentations on recovery treatments and/or panel sessions for discussions. Call for Papers for the "Recovery" session will appear in the regular specialty group columns. Abstracts for specialty group sessions are due **October 7, 1997** to specialty group program chairs. For more information, please contact Jane Bassett, Recovery Session Coordinator, at [REDACTED]

Poster Session

The Poster Session is the perfect setting for presenting new techniques, technical research, and general interest topics to the attendees. In particular, we encourage new AIC members and students to get involved in this didactic and visual form of the conference. Posters are welcome on any topic and need not be on the conference theme of disasters.

We plan to expand the Poster Session this year to include tabletop demonstrations for hands-on experience in handling disaster-affected material. Can you set up a tabletop demonstration on how to handle waterlogged or fire-damaged materials? Do you have an educational video on disasters you would like to show? Is there a disaster plan you would like to share with colleagues? If so, then the Poster Session may be the place for you. The Poster Session is reserved for nonprofit organizations and individuals having no intended commercial gain (i.e., you cannot sell your wares at a Poster Session). Individuals or companies wishing to sell a product or service must sign up as an exhibitor through the AIC office.

Guidelines for posters are simple. An easel and 4 x 4 foot Fome-Cor board for mounting the poster are supplied by AIC. For tabletop demonstrations, one 3 x 6 foot table will be provided along with access to an electrical plug. Computers, video players, lights, etc., must all be provided by the group or individual presenting the display. The AIC office cannot be responsible for coordinating or providing equip-

ment or security.

Abstracts for posters are due on **December 15, 1997**, the final deadline for inclusion in *AIC Abstracts*. The abstract must be typewritten, single-spaced, and cannot exceed two pages. Times Roman, 10- or 12-point typeface is preferred. Dot matrix will not be accepted. Use standard 8½ x 11 inch white paper. Include the title, the author(s), and your affiliation, all in caps and boldfaced. Do not fold the abstract; send it flat. Upon receipt, a letter of acknowledgement will be sent to you.

Please contact a Poster Session coordinator as soon as possible to discuss your topic or ideas for a topic. We want to work with you. Send your ideas, abstracts, or questions to Tony Rajer, Poster Session Co-Coordinator, [REDACTED], Madison, WI 53701; [REDACTED], fax: [REDACTED] or to Helen Mar Parkin, Poster Session Co-Coordinator, [REDACTED], Milford, OH 45150; [REDACTED]; fax: [REDACTED].

Workshops

Workshops will focus on topics related to disasters and will probably include a disaster drill and a workshop on preparing a disaster plan. For more information please contact Jane Hutchins, Workshop Co-Coordinator, at (250) 642-3481; we034@freenet.victoria.bc.ca; or John Burke, Workshop Co-Coordinator, (510) 238-6123; darmabum@crl.com

Publications

The Program Committee plans on publishing a single postpublication and/or thematic journal issue including all sessions, pertinent discussions, and panel sessions. A peer review process will be used. For more information on meeting publications, contact Donna Strahan, 1998 Program Publications Coordinator, at [REDACTED] ext. [REDACTED].

Audience Development

We expect that this meeting will be attended by a wide audience that includes related professionals, and we

will develop our mailing lists accordingly. Dave Harvey has volunteered to be audience development coordinator. If you have an idea for audiences to target or ways to reach them, please contact Dave at [REDACTED]; [REDACTED]

Exhibitors

We want to expand our exhibitors this year to include companies that sell goods or services relating to disaster preparedness, response, or recovery. If you know of a company that provides services for disaster response and planning or sells products related to this topic, please contact Nikki Horton Goodman, Exhibitors Development Coordinator, at [REDACTED]; [REDACTED]

The 1998 Program Committee welcomes ideas and suggestions and looks forward to providing a forum for meaningful contacts, presenting research and treatments, learning from each other and related professionals, and hopefully spurring further growth and refinement on this important topic. General questions and or comments may be directed to Katharine Untch, 1998 Program Chair, at [REDACTED]

Recent Publications

Videos on Art, by Anthony Roland. Resource guide lists more than 650 films and videos on art and covers the history of art and culture, from prehistoric times, through the ancient civilizations, the Renaissance, and modernism, to the architecture of the future. There are also sections devoted to conservation, design, and architecture. 448 pages. \$79.99 plus \$8 postage and handling, ISBN 0-9525881-0-2. Airmail edition (printed on thinner paper), \$39.99 plus \$6 postage and handling, ISBN 0-9525881-1-0. Video edition includes seven-and-a-half hours of VHS video sequences from most titles, \$299 plus \$11 postage and handling, ISBN 0-9525881-2-9. Contact: The Roland Collection, 22D Hollywood Ave., Ho-Ho-Kus, NJ 07423;

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Twenty-five Gold-Tooled Bookbindings: An International Tribute to Bernard C. Middleton's "Recollections," edited by Marianne Tidcombe. Exhibition catalog of designer bindings honoring the noted bookbinding historian, Bernard C. Middleton. \$95, hardcover; \$45, paperback, plus shipping and handling. Contact: Oak Knoll Press, 414 Delaware St., New Castle, DE 19720; (800) 996-2556 or (302) 328-7232; fax: (302) 328-7274; oakknoll@oakknoll.com; <http://www.oakknoll.com>

Ancient Faces: Mummy Portraits from Roman Egypt, edited by Susan Walker and Morris Bierbrier. Book provides new insights into the work of the Roman portrait painters and presents the results of recent research and conservation. Chapter titles include, "Mummy Portraits and Roman Portraiture," "The Fayum and Its People,"

"Technique," and "Conservation." 208 pages. £40, hardcover, ISBN 0-7141-1905-9; £18.99, paperback, ISBN 0-7141-0989-4. Contact: British Museum Press, 46 Bloomsbury St., London WC1B 3QQ, UK; 44-171-323-1234; fax: 44-171-436-7315.

Portraits and Masks: Burial Customs in Roman Egypt, edited by Morris Bierbrier. This volume of 21 papers looks at various aspects of the development of mummy portraits in Roman Egypt. Topics include the religious and social reasons behind the development of mummy portraits, the society from which they emerged, and the artistic techniques employed. New discoveries on the archaeological background of portraits and associated funerary masks are presented. Illustrated. 176 pages. £40. ISBN 0-7141-1904-0. Contact: British Museum Press, 46 Bloomsbury St., London WC1B 3QQ, UK; 44-171-3 23-1234; fax: 44-171-436-7315.

SPECIALTY GROUPS

ARCHITECTURE

ELECTION OF OFFICERS: Following a high return rate of ballots and a closely contested election, we are pleased to announce that the ASG program chair for the 1998 Annual Meeting in Washington, D.C. is Martin Weaver. He will then serve as specialty group chair for the following year. The secretary-treasurer for the next two years will be Mary Jablonski. Many thanks to Joel Oppermann and Karen Reimann for their candidacy and for their willingness to serve ASG.

As the outgoing ASG chair, I want to offer my personal thanks for the opportunity to serve ASG for the past two years. I am especially grateful to the ASG colleagues who have made my tenure enjoyable, particularly incoming chair, Molly Lambert for her great work pulling together the San Diego meeting, Constance Silver for serving as elections chair, and Claudia Kavanagh, who wrote the ASG Commentary on Preventive Conservation and Treatment for use in conjunction with the *Code of Ethics and Guidelines for Practice*.

APT 1997 ANNUAL CONFERENCE: The Association for Preservation Technology International (APT) will hold its 29th annual conference in Chicago, September 25–28, 1997. The conference theme, “Less Is More,” focuses on the concept of doing more in the field of preservation technology with less—realizing maximum results with limited resources, achieving long-term preservation with minimum intervention, and working more effectively with less flexible regulations.

The conference will open with a keynote address, “Fast Tech and Slow Buildings” by Stewart Brand, creator of the *Whole Earth Catalog* (1968), author of *How Buildings Learn* (1994), and proponent of evolutionary design for buildings. In addition to paper sessions on a wide range of architectural conservation topics, special sessions with round-table discussions will be held on architectural fragments, computers in preservation, environmental issues, museums in historic buildings, new directions for research and publica-

tions, and the restoration work at Frank Lloyd Wright’s Wingspread. Various tours and special events will address conference topics and take advantage of the Chicago area’s broad array of cultural resources, including a tour of Graceland Cemetery and an opening reception at the recently restored Rookery Building.

Two concurrent one-day training courses will be offered at APT97: “Metals in Historic Buildings: Investigation and Rehabilitation” and “Historic Concrete: Investigation and Repair.”

All AIC-ASG members will receive a copy of the conference registration brochure, scheduled for mailing in early July. Contact APT97 conference chair Deborah Slaton at [REDACTED] fax: [REDACTED]. You may also contact APT97 program chair William B. Rose at [REDACTED] fax: [REDACTED]—Dennis Montagna, ASG Chair, National Park Service, 200 Chestnut St., 3d Floor., Philadelphia, PA 19106; (215) 597-5824; fax: (215) 597-6599; Dennis_Montagna@nps.gov

BOOK AND PAPER

ELECTION RESULTS: The new officers will be Abigail Quandt, assistant chair; Alison Luxner, secretary/treasurer; and Nancy Heugh, assistant program chair. Our sincere thanks to all the candidates; their willingness to serve BPG is greatly appreciated.

CALL FOR PAPERS, WASHINGTON, D.C., 1998: This is the first call for papers for BPG 1998. The general session topic is disaster response, and program planners hope that specialty group papers can expand on the theme by addressing topics of disaster recovery. As a consequence, in addition to papers of general interest to BPG members, we are soliciting talks on innovative treatments used in postdisaster recovery and summary, comparative, or historical reviews of recovery treatments. If you are giving a paper on these topics elsewhere, especially in an out-of-the-way venue, please consider giving it at BPG as well. Abstracts

(minimum 200 words) should be submitted by **October 7** to program chair Eleanore Stewart, Preservation Dept., Stanford University Libraries, Stanford, CA 94035.

ETHICS COMMENTARIES: People are needed to work on our contribution to the next round of Commentaries. This year’s focus is on Practice (4.B–E) and Examination and Scientific Investigation (16–19). If you would like to work on these Commentaries, contact Lynn Koehnline at [REDACTED]

Walter Henry, BPG Chair, 38872 Bass Common, Fremont, CA 94356–3209; whenry@lindy.stanford.edu

CONSERVATORS IN PRIVATE PRACTICE

1997 ELECTION: The Nominating Committee wishes to announce the results of this year’s election. The successful candidates are Nancy Davis, vice-chair; Peter Mecklenberg, treasurer; and Laurie Booth, director. Nominating Committee members elected are Wendy Jessup, chair, Lisa Mibach, and Susan Blakney, members. Many thanks to all this year’s candidates for office and to the current Nominating Committee (Ann Boulton, chair, Helen Mar Parkin, and Anne Zankos, members) for their excellent work in conducting the elections.

BUSINESS HANDBOOK: Project coordinator seeks one or two experienced “cipp” (not necessarily CIPP members) as members of the Handbook Writing Committee. Prospective members should be enthusiastic about entrepreneurship, researching the aspects of running a successful business, and imparting knowledge to their colleagues by means of the written word. Please contact Carrie Ann for more details.

CIPP MAILING: Please contact Carrie Ann Calay if you did not receive the CIPP mailing in early May.

RULES OF ORDER: The proposed revision to the CIPP Rules of Order was passed by CIPP and will go into effect once it is approved by the AIC Board.—Carrie Ann Calay, Chair, Con-

servation and Preservation Services, [REDACTED], San Francisco, CA 94110-1417; phone/fax: [REDACTED]

OBJECTS

This is my last column as OSG chair, and I would like to thank each one of you who helped make this an extremely productive year for our group. But unfortunately I cannot, due to space constraints in this "abridged" issue of *AIC News*. Ingrid Neuman will become the new chair, and I am pleased to announce that Julie Reilly is our new program chair.

Next year's OSG session at the AIC Annual Meeting in Washington, D.C. will be a little different, in that we and the other specialty groups have been asked to collaborate on the important topic of "Disaster Preparedness, Response, and Recovery" (see p. 12-13 for the Call for Papers at the General Session). A special Program Committee has been formed for the meeting to coordinate the specialty group activities and the general session events. One of the general sessions will be devoted to "Recovery," a subject that has not received the attention focused in recent years on preparedness and emergency response. I feel that OSG members will have much to say about the long-term effects of emergency interventions and other aspects of disaster response and recovery. This announcement is the first call for papers for the 1998 OSG session. Abstracts should be submitted to Julie Reilly by **October 7**. Please contact Julie for more information.—John Griswold, OSG Chair, Wharton and Griswold Associates, Inc., 549 Hot Springs Rd., Santa Barbara, CA 93108; (805) 565-3639 ext. 13; griswold@silcom.com

PAINTINGS

NEW OFFICERS: We extend congratulations to Robert Proctor, the newly elected PSG vice-chair and to Isabelle Tokumaru, our new secretary/treasurer. Thanks are also extended to Heather Galloway and Janet Hessling for their willingness to stand for election for the office of vice-chair.

The PSG officers express our appreciation and thanks to Catherine Metzger for her two year service as secretary/treasurer. Kenneth Bé will move from the position of vice-chair to become the chair.

CALL FOR PAPERS: Abstracts for the 1998 AIC Paintings Specialty Group session should be mailed to Kenneth Bé by **October 7**. Next year's annual meeting topic is "Disaster Preparedness, Response, and Recovery"; the specialty groups will focus on the treatment of disaster-damaged art and artifacts as well as on firsthand accounts of response to and recovery of disaster sites. As always, abstract topics not related to the conference theme will also be welcome. Please send abstracts to Kenneth Bé at Cleveland Museum of Art, 11150 East Blvd., Cleveland, OH 44106.

POSTPRINTS: Authors of papers delivered at the San Diego meeting should remember that finished manuscripts of their presentations are due to the vice-chair by October 1. The new vice-chair will contact you soon with specific instructions for the document. I would like to thank the PSG membership for giving me the opportunity to serve as your vice-chair and chair for the past two years, and a very special thanks to all who have assisted me in that endeavor.—Joan H. Gorman, PSG Chair, Upper Midwest Conservation Association, 2400 Third Ave. S., Minneapolis, MN 55404; (612) 870-3120; fax: (312) 870-3118.

PHOTOGRAPHIC MATERIALS

CALL FOR PAPERS: It is not too soon to submit abstracts for presentations at the PMG specialty group session of the AIC Annual Meeting in 1998. While all topics are welcome, talks concerning two themes are of particular interest, reevaluation of past treatments and, of course, disaster recovery, since "Disaster Preparedness, Response, and Recovery" will be the focus of the meeting. If you are interested in participating in the program, please contact Program Chair Andrew Robb at [REDACTED] Arlington, VA 22201; [REDACTED] [REDACTED] [REDACTED]. Submissions are due by **September 30**.

AIC NEWS LEAD ARTICLE: Beginning January 1998, specialty groups will rotate responsibility for the lead article of specific issues of *AIC News*. The PMG article is tentatively scheduled for November 1999. It may be authored by anyone in the specialty group. The topic should be specific to photographic materials but at the same time should appeal to the interest of the general membership and encourage interdisciplinary discussion. If there are issues you would like to see developed in such an article, notify Gary Albright, PMG Chair, Northeast Document Conservation Center, [REDACTED]

With this column, and the close of the upcoming annual meeting at San Diego, I relinquish my duties as current PMG chair to Gary Albright. Exciting plans are evolving for PMG's next winter meeting (1999) in Boston, but I'll save the news for the next board and those planning the meeting. Again, my thanks to my fellow officers Barbara Lemmen and Nancy Reinhold for their good work, to the local arrangements people in San Francisco for helping to make our meeting a great success, and to the membership for the opportunity to serve the group these last two years. Have a wonderful summer.—Carol Turchan, PMG Chair, Chicago Historical Society, Clark St. at North Ave., Chicago, IL 60614-6009; (312) 642-5035; fax: (312) 266-2077; turchan@chicagohs.org

RESEARCH AND TECHNICAL STUDIES

Another exciting AIC meeting has past and the RATS executive council wishes to thank all those who were instrumental in seeing that the General Session on Concepts, Literature, and Technology Transfer from Industry to Conservation was a smashing success. In particular, we wish to thank John Burke for chairing and each invited speaker for participating in the session. The speakers included Valentine Talland, Victor Mossotti, Malcom Brown, David Von Endt, Jeff Maish, and Gordon Bierwagen. We also appreciate the interest in research expressed by the audience.

Thanks also goes to the RATS-Sponsored Papers Committee members

for their hard work in organizing, reviewing, and selecting papers to sponsor within each specialty group session at the San Diego meeting. The committee, chaired by Jo Hill and including Rakesh Kumar and Allison Murray, selected papers demonstrating high standards of research and technical analysis in the study and treatment of cultural resources.

A special thanks to Jim Druzik and several of his colleagues at the GCI for their excellent work in preparing a draft version of the RATS Commentaries in time for specialty group discussion at the San Diego Meeting.

The newly elected officials of the RATS executive council include the vice-chair Jeffrey Maish and the secretary/treasurer Deborah Bigelow. Mary Striegel becomes the chair of the group after serving several previous terms on the council, most recently as vice-chair.—Mary F. Striegel, RATS Vice-Chair, National Center for Preservation Technology and Training, P.O. Box 5682, Natchitoches, LA 71497; (318) 357-6464.

TEXTILES

This is my last column as chair, and I would like to thank all those who participated in this year's meeting in San Diego. Also I want to announce our new TSG officers. Our new vice-chair is T. Rose Holdcraft, and our new secretary is Kathleen Kiefer. Congratulations!

CALL FOR PAPERS: The 1998 TSG topic is disaster recovery—specifically treatments. This is a very important topic. We could devote either the whole day or a half-day to it. Incorporating a disaster recovery workshop into our session is also an option. AIC intends to publish recovery papers from all specialty groups together in one volume. Please send abstracts by **October 7** to Susan Heald, TSG Chair, National Museum of the American Indian, 3401 Bruckner Blvd., Bronx, NY 10461; (212) 825-8459, fax: (212) 825-4479; heald@ic.si.edu—Vicki Cassman, Asian Art Museum, Golden Gate Park, San Francisco, CA 94118; (415) 379-8860; fax: (415) 667-8928; vcassman@asianart.org

FUNDING DEADLINES

July 31
Wolfsonian, Academic Fellowships

August 1
Fulbright Scholar Program, Council for International Exchange of Scholars
FAIC, Publications Fund

September 2
NEH, Collaborative Research

October 1
IMLS (AAM), Museum Assessment Program I (MAP I)
NEH, Education Development and Demonstration
NHPRC, State Historical Records Preservation and Access Grants
NHPRC, Fellowships in Archival Administration
Woodrow Wilson Center, Fellowships in the Humanities and Social Sciences

October 10
Getty Grant Program, Architectural Conservation Grants

November 1
FAIC, Kress Conservation Publication Fellowships
SOS! Assessment Awards

November 15
American Academy in Rome, Rome Prize

December 1
William Morris Society in the United States Fellowships

December 5
IMLS (NIC), Conservation Assessment Program (CAP)

NO DEADLINES

GETTY GRANT PROGRAM: Conservation Training Grants (Training of Mid-career Professional Conservators and Training Programs); Conservation Survey Grants; Conservation Treatment Grant

KEEPERS PRESERVATION EDUCATION FUND: Students enrolled full- or part-time in institutions of higher learning are eligible. Examples of previously funded preservation activities are: attendance at meetings, special book purchases, domestic and foreign study travel, publications, and tuition.

FOR MORE INFORMATION ON FUNDING:

American Academy in Rome, (212) 751-7200; fax: (212) 751-220
American Association of Museums (AAM), Museum Assessment Programs (MAP), (202) 289-9118.
Council for International Exchange of Scholars, (202) 686-7877
Getty Grant Program (GGP), (310) 440-7320; (310) 440-7703
Institute of Museum and Library Services (IMLS), (202) 606-8536
Keepers Preservation Education Fund, (703) 548-5477
National Endowment for the Arts (NEA), (202) 682-5442
National Endowment for the Humanities (NEH), Division of Public Programs, (202) 606-8267; Division of Preservation and Access, (202) 606-8570, fax: (202) 606-8639
National Historical Society, (703) 779-8338; fax: (703) 779-8342
National Institute for Conservation of Cultural Property (NIC), (202) 625-1495
Smithsonian Institution, Museum Studies Program (202) 357-3101; fax: (202) 357-3346
William Morris Society, (202) 745-1927; biblio@aol.com
Wolfsonian, (305) 535-2626; fax: (305) 531-2133
Woodrow Wilson International Center for Scholars, (202) 357-2871; wcfellow@sivm.si.edu

In Memoriam

Richard E. Trucco

It is with great sorrow and a deep sense of loss that we report the passing of our friend and colleague Richard E. Trucco, who died on February 19, at age 33. Richard was relatively new to the field of conservation, but anyone who had the opportunity to make his acquaintance or to work with him could not have helped but recognize that he was a fine and exceptionally talented man.

When we first met him in 1990, Richard was in the initial stages of his transition from a promising career in physics. He had earned his master's degree in 1987, at the University of Córdoba, in Argentina, and as a research scientist at the prestigious General Applied Science Laboratories (GASL) in Ronkonkoma, New York, he had distinguished himself as an insightful, energetic, and dedicated professional. The bulk of his experience at GASL involved work in aerospace research programs in the fields of theoretical and experimental ultra-high-speed gas dynamics. He concentrated on programming computers for the numerical analysis of flowfields and on the application of laser technologies to hypersonic flowfield visualization. In the course of his work, he represented GASL in professional forums and in collaborations with scientists from the National Aeronautics and Space Administration.

Richard was enthusiastic and articulate, an excellent communicator, and he always tackled problems head on. His strong interest in the arts and his creative sensibilities were a perfect complement to his inquisitiveness, and when he decided that he wanted to apply his talents in the conservation field, he set about exploring it with characteristic fervor. From 1990 to 1993, while still employed at GASL, he made a concerted effort to gain as much educational and work experience as he could, taking courses and working part-time at Fodera Fine Art Conservation, Ltd., and Restauero Fine Art Conservation, both in New York City. By January 1994, he began a move to Petrópolis, Brazil, where he

was employed at the Museu Imperial as a technical consultant and conservation coordinator. With his wife, Claudia Nunes, a textile conservator and chief conservator at the museum, he organized and outfitted a new conservation facility. He designed and fabricated some of the equipment for that facility, and he was responsible for the development and installation of an anoxia fumigation system for eradicating insect infestations from works in the museum's collections.

Sensing a need for improvement in the materials, equipment, and techniques available for the preservation of cultural property in Brazil and in the rest of Latin America, Richard and Claudia founded Maanduba Conservaao e Restauraao de Arte, a private conservation studio and conservation materials supplier in Petrópolis. Their studio specialized in the treatment of 19th- and 20th-century Brazilian paintings, textiles, and objects. Richard continued to design and fabricate conservation equipment, including a variety of hot tables, suction tables, suction platens, and UV lamps. He assisted Claudia during her tenure as president of ABRACOR, the national Brazilian conservation association, and with her organization of the first international conservation conference in Latin America, held in Rio de Janeiro, in November 1994. In a short time, they developed an international reputation in South America for their ability to address educational and practical issues with the highest professional standards.

Richard continued his work with nontoxic fumigation techniques, using modified atmospheres of nitrogen and carbon dioxide, and he became coordinator of a nationwide Brazilian program of anoxia fumigation. Having garnered major support from the corporate community for his insect eradication work, primarily from the White Martins Corporation, Richard undertook the treatment of the Catetinho, the first residence of the Brazilian president in the new capital of Brasilia, which was erected in the late 1950s. The four wooden buildings constituting the residence are a landmark, a symbol of the pioneers who built the city. Despite repeated conventional fumigations, the structures had been continuously plagued by termites and wood-eating beetles, and they had

become severely weakened and deteriorated. Wrapping the four buildings and using eight tons of CO₂, Richard and his team successfully eradicated the insects in June 1996.

The work in Brasilia was Richard's last. Last summer, he was stricken with Guillain-Barre syndrome, a rare disorder that attacks the nervous system, causing paralysis that advances throughout the body and sometimes affects the respiratory system. He became gravely ill and succumbed to complications from the disease in February of this year.

Richard gave so much, and he was always grateful to have the ability and the opportunity to contribute. He understood well that if we are to fully realize our potentials and help to shape the world, we must surely seize the day. His example will continue to be an inspiration to us, to his family, and to others who knew him. He is survived by his wife, Claudia R. Nunes, and by his one-year-old son, Arthur. He is also survived by his parents and by his three sisters.—Kenneth Needleman and Peter Fodera

Trip to China Planned

Cultural Material Conservation and Preservation Specialists People to People Program to China

October 25–November 8. This program is being arranged in cooperation with the American People Ambassador Program of People to People International. Founded in 1956 by former President Dwight D. Eisenhower, People to People works to bring American professionals in contact with their counterparts around the world. This tour to China will include visits to Beijing, Xi'an, Chongqing, Fuling, and Shanghai, where participants will meet with Chinese colleagues and visit archaeological sites, storage depots, restoration and conservation facilities, research laboratories, and museums.

continued on page 20

Conferences, Courses & Seminars

Call for Papers

April 9–11, 1998. Vantaa, Finland. Defining and Measuring Effectiveness in Education and Training. Interim meeting of ICOM-CC Working Group on Training in Conservation and Restoration. Abstracts (250 words) on assessing the success of training may be submitted by July 25 to: Kathleen Dardes, Training Program, GCI, 1200 Getty Center Dr., Ste. 700, Los Angeles, CA; (310) 440-6826; fax: (310) 440-7702. ▶

May 18–22, 1998. Arica, Chile. Third World Congress on Mummy Studies on "The Conservation of Human Mummified Remains." Abstracts (100 words) on conservation issues in exhibition of mummified remains should be submitted by October 1 to: Debra Meier, Lincoln, NE 68588-0332; fax: (402) 441-1111, or to: Vicki Cassman, Berkeley, CA 94705; fax: (415) 848-1111. ▶

May 1998. Copenhagen, Denmark. "Conservation Over the Last 25 Years and In the 25 Years to Come," a symposium sponsored by the Royal Danish Academy of Fine Arts. Abstracts of papers are due on September 1, 1997. Contact: Jubilee Committee, Royal Danish Academy of Fine Arts, School of Conservation, Esplanaden 34, DK-1263 Copenhagen K, Denmark; 45-33-12-68-60; fax: 45-33-32-08-01; kosksekr@inet.uni-c.dk

June 1–7, 1998. Washington, D.C.. AIC 26th Annual Meeting. (See page 12.)

General

July 23–25. Washington, DC. Conservation Analytical Laboratory (CAL) workshop on "Stain Removal." Contact: CAL, Education and Training, MRC 534, Smithsonian Institution, Washington, DC 20560; (301) 238-3700; fax: (301) 238-3709.

July–August. Seminars in Conservation Technology and Collections Care. See page 9.

August–December. Blacksburg, VA. American Chemical Society Polymer Courses held at Virginia Tech. September 7–12, Applied Rheology and Polymer Processing; September 21–26, Introduction to Polymeric Adhesives and Composites; August 17–22 and December 7–12, Polymer Chemistry: Principles and Practice. Contact: American Chemical Society, Department of Continuing Education, 1155 16th St. NW, Washington, DC 20036; (800) 227-5558 or (202) 872-4508.

August 16–21. Washington, DC. Conservation Analytical Laboratory (CAL) workshop on "Adhesives for Conservation." Contact: CAL, Education and Training, MRC 534, Smithsonian Institution, Washington, DC 20560; (301) 238-3700; fax: (301) 238-3709.

Through August. Hudson Valley, NY. Handling History, a program of 12 practicums, two historic house case studies, on-site follow-up visits by conservation faculty, and a regional field forum. For a schedule, contact: Lower Hudson Conference, Elmsford, NY 10523; (914) 832-1111. ▶

September 8–10. Amsterdam. International Symposium of the Conservation of Modern Art. Contact: Dionne Sillé, Foundation for the Conservation of Modern Art, Gabriël Metsstraat 8, 1971 EA Amsterdam, The Netherlands; 31-20-673-5162; fax: 31-20-675-1661. ▲

September 16–18, 1998. Paris. International Congress, Contribution of Chemistry to Works of Art on "Art and Chemistry: Color." Contact: Société de Chimie Industrielle, 28, rue Saint-Dominique, F 75007, Paris, France; 1-53-59-02-10; fax: 1-45-55-40-33. ▶

September 23. Philadelphia. Instituting a Conservation Environment Monitoring Program. Speaker is William P. Lull. Contact: Susan W. DuBois, Preservation Services Office, Conservation Center for Art and Historic Artifacts, 264 S. 23d St., Philadelphia, PA 19103; (215) 545-0613; fax: (215) 735-9313;

ccaha@shrsys.hslc.org

September 23–26. New Haven, CT. Anoxic Enclosures and Microenvironments in Museum Storage and Exhibits. Contact: Sally Shelton, Director, Collections Care and Conservation, San Diego Natural History Museum, P.O. Box 1390, San Diego, CA 92112; (619) 232-3821; fax: (619) 232-0248; libsdnhm@class.org ▼

September 29. London. Insurance Seminar. Sponsored by the Conservation Forum, this conference will address topics such as professional indemnity insurance, loss adjustment, litigation and negligence, commissioning by client bodies, and accreditation. Contact: Conservation Forum, 16 Queen Anne's Gate, London, SW1H 9AA; 44-171-233-4200; fax: 44-171-233-3686.

Through November. Seminars in Historic Preservation and Cultural Resource Management. Contact: National Preservation Institute, P.O. Box 1702, Alexandria, VA 22313; (202) 393-0038; info@npi.org; http://www.npi.org

November 3–10. Vancouver, BC. Sponsored by the Canadian Association for Conservation of Cultural Property (CAC), the workshop is titled "In Praise of Japanese Scrolls." Participants will spend three days constructing a karibari (drying board) and five days mounting a hanging scroll. Drying time will be devoted to lectures and demonstrations of traditional and contemporary techniques used in Japanese scroll conservation. Contact: Rebecca Pavitt, (604) 681-1111. ▶

November 5. Syracuse, NY. Have You Got the Blues? Architectural Records: Their Identification, Management, Storage, and Treatment. Contact: Susan W. DuBois, Preservation Services Office, Conservation Center for Art and Historic Artifacts, 264 S. 23d St., Philadelphia, PA 19103; (215) 545-0613; fax: (215) 735-9313; ccacha@shrsys.hslc.org ▲

November 8. Winterthur, DE. Analytical Science for Art's Sake. This one-day conference will focus on the scientific research program at Winterthur and its projects, as well as cur-

rent directions in object-related scientific research. Contact: (302) 888-4600 or (800) 448-3883.

November 18. Somerset, NJ. Eastern Analytical Symposium (EAS) Conservation Science Technical Sessions. Jonathan Leader will chair a session on techniques for nondestructive analysis of historic shipwrecks and other submerged cultural resources. Topics will include: acoustic sub-bottom profiling strategies; computer assisted sonic measurements of iron and steel marine corrosion; remote determinations of anodic and cathodic reactions; development of monitoring and protection programs; and the H.L. Hunley: conservation analysis and strategies. John Scott will chair a session on analytical methods in nonsubmerged art conservation laboratory and field applications. Topics will include: in situ and in-studio potentiometric analysis of cultural properties; development and applications of VIS-NIR fiber optic reflectance spectroscopy and VIS-NIR image spectroscopy; application of liquid chromatography / mass spectroscopy to analysis of materials; technical study of two painted wooden chests; new advances in conservation from time-lapse video and ESEM microscopy; application of RAIIR and ATR to the chemical characterization of metal/coating interfaces; and laser-based techniques in chemical and structural diagnostics of painted artworks. Contact: EAS, P.O. Box 633, Montchanin, DE, 19710-0633; (302) 738-5275. www.eas.org/~ easweb/; easinfo@aol.com

▶ See the May 1997 *AIC News* for more information

▲ See the March 1997 *AIC News* for more information

▼ See the January 1997 *AIC News* for more information

★ For additional information and for a course catalog, contact: Mary Wood Lee, Campbell Center, 203 E. Seminary St., Mt. Carroll, IL 61053-0066; (815) 244-1173.

May 28–30, 1998. Winterthur, DE. Third Conservation Infrared Users Group (IRUG) meeting. This working group conference for those who apply infrared spectroscopy in conservation and historic preservation will be held at Winterthur Museum, Garden, and Library. Contact: Janice Carlson, Winterthur, [redacted]; [redacted] or Beth Price, Philadelphia Museum of Art, (215) 684-7552.

Architecture

Through December. Grenoble, France. International Center for Earth Construction (CRATERE-EAG) workshop series. Contact: Ecole D'Architecture de Grenoble, CRATERE-EAG, Marina Trappeniers, 60 Avenue de Constantine, BP 2636, 38036 Grenoble Cédex 2, France; 33-76-40-14-39; fax: 33-76-22-72-56.

September 3–4. Edinburgh, Scotland. Historic Scotland Traditional Building Materials Conference. Contact: Gwen Scott, RICS in Scotland, [redacted] Edinburgh, EH3 7DN, Scotland; [redacted] fax: [redacted]. ▲

September 17–21. Buffalo. Frank Lloyd Wright Building Conservancy's Ninth Annual Conference. Contact: Sara-Ann B. Briggs, Frank Lloyd Wright Building Conservancy, [redacted] Chicago, IL 60604-3815; [redacted] fax: [redacted].

September 25–28. Chicago. "Less Is More," Association for Preservation Technology International annual conference. See p. 20 for details. Contact: William B. Rose, Building Research Council, (217) 333-4698; fax: (217) 244-2204; wrose1@uiuc.edu

Book and Paper

July 21–25. Rochester, NY. "Library Preservation of Music Scores." The workshop will cover topics such as binding, repair, and administration of reformat/replacement programs. Contact: Alice Carli, [redacted]

July 28–August 22. Montefiascone, Italy. The Conservation

Project of the Library at the Seminario Barbarigo. Five week-long courses offering lectures and hands-on experience in problems related to the care of early books and manuscripts. Contact: Cheryl Porter, [redacted], London NW5 1JN, UK; 44-171-284-0484; or Doretta Meshiea, [redacted] London SW7, UK; [redacted].

October 14–18. Mt. Carroll, IL. Mycology for Conservators. Instructor: Mary-Lou Florian. ▲ ★

October 1997–April 1998. SOLINET workshops on preservation management, environmental control, disaster preparedness and recovery, book repair and book binding. For schedule of workshops, contact: Sharla Richards, [redacted] ext. [redacted], or Christine Wiseman, [redacted] ext. [redacted].

Objects

August 21–23. Murrell's Inlet, SC. "The Conservation of Outdoor and Indoor Sculpture and Monuments." Contact: Sarah B. Luster, NCPTT, NSU Box 5682, Natchitoches, LA 71497-5682; (318) 357-6464; fax: (318) 357-6421; lusters@alpha.nsula.edu ►

September 16–19. Denver, CO. Identification of Geological Materials. Contact: Sally Shelton, Director, Collections Care and Conservation, San Diego Natural History Museum, P.O. Box 1390, San Diego, CA 92112; (619) 232-3821; fax: (619) 232-0248; libsdnhm@class.org ▼

October 14–18. Mt. Carroll, IL. Spot Testing. Instructors: Nancy Odegaard, Scott Carroll. ▲ ★

October 14–18. Mt. Carroll, IL. Identification of Ethnographic Fibers. Instructor: Skip Palenik. ▲ ★

Photographic Materials

July 14–16 and July 17–19. Honolulu. Historic Photographic Process Workshops. Hands-on experience in 19th-century photography. Contact: (800) 862-6628; <http://www.summer.hawaii.edu> ▲

August–October. Rochester, NY. Historic Photographic Process Workshops. August 2–3,

Albumen Printing Workshop; September 20–21, Wet-Collodion Master Class; October 4–5, Daguerreotype Master Class. Contact: George Eastman House, [redacted], Rochester, NY 14607; [redacted] ext. [redacted]; fax: [redacted]

August 16–21. Rochester, NY. "Preserving Photographs in a Digital World." Contact: Rochester Institute of Technology, T and E Center, 66 Lomb Memorial Dr., Rochester, NY 14623-5604; (800) 724-2536; (outside the continental United States, (716) 475-7090); fax: (716) 475-7000. ►

September 16–18. Washington, DC. Conservation Analytical Laboratory (CAL) workshop on "Preservation Management of Photograph Collections: Saving Images for the Digital Age." Contact: CAL, Education and Training, MRC 534, Smithsonian Institution, Washington, DC 20560; (301) 238-3700; fax: (301) 238-3709.

Textiles

September 1–4. Stockholm, Sweden. Swedish Association for Textile Conservation (SFT) conference. Contact: Anna Zillén, Conference Registrar, Army Museum, Box 140 95, 104 41 Stockholm, Sweden; 08-788-95-14; fax: 08-662-68-31. ▲

September 22–25. Ottawa. Textile Symposium 97, North American Textile Conservation Conference on "Fabric of an Exhibition: An Interdisciplinary Approach." Contact: Tara Grant, Registration Coordinator, Symposium 97 at tara_grant@pch.gc.ca or <http://www.pch.gc.ca/cc-icc>.

September 26. Ottawa. The Institute of Textile Science Semiannual Meeting. Contact: Peter Aspley, c/o [redacted], Kensington, ON K7L 4Z6, Canada; [redacted] fax: [redacted].

November 17. London. Adhesive Treatments Revisited. UKIC Textile Section Third Adhesives Forum. Topics include the reexamination of successful past treatments; the reevaluation of treatments that have proved less successful, or those that simply need further treatment now; issues of

reversibility, both theoretical and practical; and current scientific research into the aging of adhesives, and the future of adhesive treatments. Postprints will be published. Deadline: October 17. Contact: Janice Farnsworth, Textile Conservation Centre, 44-181-977-4943.

Wooden Artifacts

August 12–15. Buffalo. The historical technology and conservation of picture frames, a four-day workshop to be presented at the Art Conservation Department by Jonathan Thornton, professor of objects conservation. Enrollment is limited to 12 participants. Contact: Art Conservation Dept., State University College at Buffalo, RH230, 1300 Elmwood Ave., Buffalo, NY 14222-1095; (716) 878-5025; fax: (716) 878-5039.

People to People Program to China

continued from page 18

Our itinerary will mirror the progression of preservation of archaeological material from the field (encompassing the preservation of in-situ material such as architectural elements, wall paintings, and sculpture) to the preservation of movable finds (encompassing cleaning, research, and ultimate storage and display in a museum). A highlight of the tour will be a visit to archaeological sites along the Yangtze River, many of which will be flooded when the Three Gorges Dam is completed. The trip co-leaders are W. Thomas Chase, research associate at the Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, and Katharine Untch, head of Objects Conservation, Virginia Museum of Fine Arts.

While the focus of the trip will be as described, participants need not be conservators; related professionals or any interested party may attend. Archaeologists, curators, and collectors are welcome, as are persons with citizenship other than American. For an itinerary and cost information, contact: Kathleen Sieler, American People Ambassador Program Coordinator, at (800) 699-7782 ext. 422.



AIC BOOKSHELF



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TITLE	PRICE	QUANTITY	TOTAL
1997 AIC Abstracts	AIC Member \$10 /Nonmember \$15		
1996 AIC Abstracts	AIC Member \$10 /Nonmember \$15		
Museum Exhibit Lighting Workshop (1997)	AIC Member \$34 (includes postage)		
Preservation of Collections Papers (1996)	AIC Member \$10 /Nonmember \$15		

New Specialty Group Publications

Book and Paper Group Annual 15th ed.	AIC Member \$20/Nonmember \$30		
Objects Group 1996 Postprints	AIC Member \$15/Nonmember \$20		
Paintings Group 1996 Postprints	AIC Member \$12/Nonmember \$24		
Textile Group 1996 Postprints	AIC Member \$15/Nonmember \$20		
Wooden Artifacts 1996 Postprints	\$14.50		

Old Favorites: Special Sale!

On Picture Varnishes and Their Solvents	\$40 Sale Price \$5		
1995 AIC Abstracts	\$8 Sale Price \$4		
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Grants & Internships

Advanced Internship in Textile Conservation American Textile History Museum

The Textile Conservation Center is offering a one-year advanced internship in textile conservation beginning in 1997. Candidates must have completed graduate-level work in textile conservation from a recognized program. Applicants with equivalent experience are encouraged to apply.

This internship will focus primarily on the conservation, examination, and treatment of a wide variety of textile objects under the supervision of experienced conservators. In addition, the intern will devote time to a research project, preferably resulting in a presentation or published paper. The stipend is \$20,000. Please send curriculum vitae, three letters of recommendation, and a statement summarizing experience and interest to: Deirdre Windsor, Chief Conservator, Textile Conservation Center, American Textile History Museum, 491 Dutton St., Lowell, MA 01854. Equal opportunity employer.

Getty Internship in Textile Conservation Saint Louis Art Museum

The Saint Louis Art Museum has received a grant from the Getty Grant Program for a one-year textile conservation internship. The stipend is \$20,000, with a travel allowance. Health and vacation benefits are included. Conservation treatments will focus on a wide variety of textiles and will include exhibition and storage experience. Candidates should have a master's degree from a university textile program or from a recognized training program. Application deadline is August 15, 1997.

Final decision will be made by August 30, 1997. Starting date is negotiable. Interested candidates should send a letter of application, curriculum vitae, and two letters of professional reference with phone numbers to: Sandra M. Tudos, Human Resources Department, The Saint Louis Art Museum, #1 Fine Arts Dr., Forest Park, St. Louis, MO 63110. EOE.

Advanced Internship High Museum of Art Regional Conservation Center

The High Museum of Art Regional Conservation Center is seeking applicants for an advanced internship position in paintings conservation. This position, for the year beginning September of 1997, is open to recent graduates of recognized training programs or conservators with equivalent experience. Responsibilities include care, documentation, treatment, surveys, and some educational programming for the member institutions. A general understanding of the care of museum collections is important.

This newly formed regional center serves the diverse collections of seven member institutions throughout the Southeast, as well as many other prominent institutions and private collections. A stipend, research, and travel allowance is provided. Letter of application together with résumé and three references should be sent to: High Museum of Art Regional Conservation Center, 1280 Peachtree St. NE, Atlanta, GA 30309. EOE.

Positions Available

Associate Conservator San Francisco Museum of Modern Art

The San Francisco Museum of Modern Art has established a new, full-time position for an associate conservator of pho-

tographs and works on paper. Specialization in photographic materials is strongly preferred.

In the photography department at SFMOMA, there are 14,000 works which span the entire history of the medium. Photographs, however, form a part of all of the curatorial departments at the museum—painting and sculpture, photography, architecture and design, and media arts. The candidate should be comfortable with the cross-disciplinary nature of conservation in a contemporary art setting. Working directly with the museum's paper conservator and as part of a larger team of conservators on staff at SFMOMA, the conservator must be able to address the needs of works on paper and a broad range of paper-based objects. Workload in the conservation department is guided primarily by the museum's ambitious acquisitions and exhibitions schedule. Additionally, there is a strong commitment to the development and implementation of permanent collection maintenance protocols.

A graduate degree in conservation or equivalent apprenticeship/ internship training plus a minimum of three years of postgraduate experience are desired. A displayed interest in modern and contemporary art is essential. Skills in problem solving for the rather unorthodox physical structures and philosophical intents found in contemporary art are particularly useful. The ability to communicate effectively, orally and in writing, is required.

The San Francisco Museum of Modern Art offers a comprehensive benefits package. To apply, please call [redacted] to request a full job description and an employment application which, accompanied by a résumé, letter of interest, and the names of three references, should be submitted to: Human Resources, SFMOMA, 151 Third St., San Francisco, CA 94103-3159. SFMOMA is an equal opportunity employer.

Art Conservator Walters Arts Gallery

MFA/MA/MS with three years' experience as in job offered or conservation intern/assistant. Position requires postgraduate conservation training and experience in treatment of paintings on both fabric and wood supports, with special emphasis on structural treatments to panel paintings, including competence in use of woodworking machinery, hand and power tools. General care and stabilization of collection, including emergency treatment to damaged objects, conservation, and technical research of paintings. Undertake scientific analysis, examination, and documentation of paintings using microscopes, photo, IR, UV, x-rays, Xeroradiography, sampling, chemical and aesthetic treatments to paintings involving use of heat and suction tables, carpentry tools, power tools and woodshop machinery: select solvents and cleaning agents to clean surfaces of paintings; select consolidants and adhesives; apply new structural supports and varnishes. Where restoration is necessary, study techniques and style, apply knowledge of art and art materials and reconstruct lost areas. Monitor environmental conditions for appropriate display and storage for long-term preservation, survey collection's condition and assess priorities for treatment. Examine and approve loan and exhibition proposals. Work with registrar staff, art handlers, and curators, advise on acquisitions, arrange for treatments not possible on-site. Participate in administrative duties of studio, including selection and supervision of trainees. In-house consultant for transit and packing of art and courier for special artworks. Write grant proposals for departmental activities. \$34,776/year. Job location: Baltimore, MD. Mail two résumés with copy of ad to: DLLR, 1100 N. Eutaw St., Rm. 212, Baltimore, MD 21201. JO#9577873.

Painting Conservator
Baltimore Museum of Art

The Baltimore Museum of Art is seeking a full-time assistant or associate paintings conservator to help care for its growing collection of over 2,000 works. Collection strengths are in European, American, and modern paintings; recent acquisition has been largely of contemporary works. The successful candidate will work in the museum's active interdisciplinary conservation laboratory in collaboration with staff and contract conservators, interns, and technicians and will report directly to the senior conservator.

Responsibilities may vary with the successful candidate's experience but will include examination, technical research and documentation, survey and treatment of the diverse permanent collection. Participation in other departmental collection care activities is expected; administrative or supervisory activities may be included. Time for professional research is available.

Applicants should have a degree from a conservation training program or equivalent training and subsequent work experience in a museum. The salary and job title are commensurate with experience. A generous benefit package is available. Interested candidates should send a résumé and names of three professional references to: Mary Sebera, Senior Conservator, The Baltimore Museum of Art, Art Museum Dr., Baltimore, MD 21218-3898 by August 15. EOE.

Assistant Paper Conservator
Missouri Secretary of State's
Local Records Preservation
Program

The Missouri Secretary of State's Local Records Preservation Program seeks experienced paper conservator for permanent, full-time position. Conservator II position provides conservation services and advanced paper conservation

treatments to historic and archival collections within government. Overnight travel to perform on-site evaluations, consultations, disaster planning, presentations, and workshops occasionally occurs.

Paper conservation graduate degree or equivalent experience plus a minimum of two years' bench experience are required. Annual salary: \$27,000 with benefits. Application deadline: **Search extended until filled.** EOE. For additional information contact: Stephanie Watkins, Senior Conservator, LRPP, P.O. Box 778, Jefferson City, MO 65102; phone: (573) 526-3866.

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 conservation collections and be familiar with outside conservation resources for paper, objects, decorative arts, and furniture. Must be a graduate of recognized conservation program or 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 résumé to: Conservation Laboratory, Collections Department, Indiana State Museum, 202 N. Alabama St., Indianapolis, IN 46204.

Preservation Specialist
Museum of Modern Art

The Museum of Modern Art Library is seeking an individual to plan, organize, and implement a preservation program. Responsibilities include preparation of condition surveys, coordinating treatment by outside conservators, training and oversight of in-house mending, and development of a disaster plan. Successful candidate will be expected to keep abreast of new preservation technologies and to assist with grant-writ-

ing. Specialist will work with librarians and archivists to establish priorities for treatment. Candidates should have degree from recognized preservation or conservation graduate program and at least two years of experience in library or archival preservation program. Salary \$29K plus excellent benefits package including four weeks of vacation. Send résumé along with cover letter to: Human Resource Manager, Museum of Modern Art, 11 W. 53d St., New York, NY 10019, or fax to: (212) 333-1107. Only those qualified will be contacted. An equal opportunity employer.

Project Manager
Building Conservation
Associates, Inc.

Building Conservation Associates, Inc., a private consulting firm specializing in architectural materials in conservation and historic preservation, is seeking candidates for the position of project manager. The project manager will be responsible for participating in and overseeing staff members during field inspection, laboratory analyses, and report writing. Candidates must be architectural conservators (minimum three years' experience), with a graduate-level degree in architectural conservation or equivalent experience. Candidates must be able to demonstrate strong management skills and technical report writing abilities. Relocation to New York metropolitan area is required. Salary commensurate with experience. Please send letter of interest and résumé to: Claudia Kavenagh, Building Conservation Associates, Inc., 902 Broadway, Ste. 1601, New York, NY 10010.

Objects Conservators
Metropolitan Museum of Art

One-year, full-time positions with the possibility of renewal are available for the conservation of the museum's Greek and Roman collection. Work will include the examination of

objects with respect to their condition and technology, as well as treatment of assigned objects with an emphasis on the conservation of Attic vases. Treatment reports will include written and photographic documentation. Laboratory methods will include wet chemical analysis, X-ray diffractometry, infrared spectroscopy, etc.

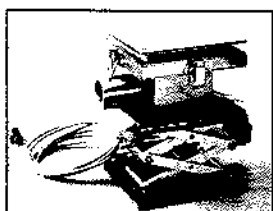
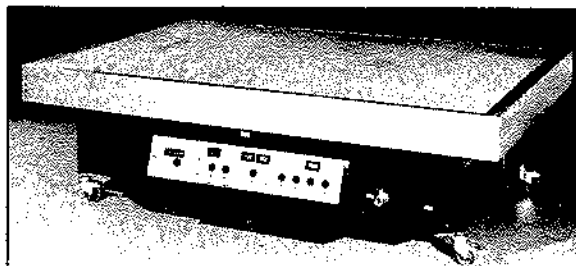
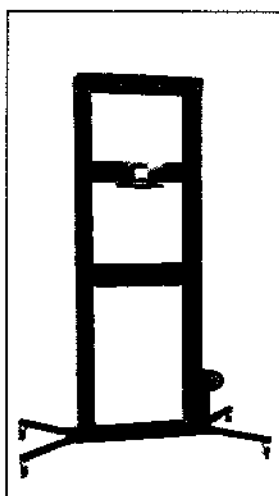
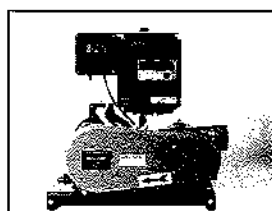
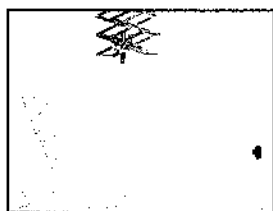
The candidate should have formal, graduate-level training in conservation or equivalent experience. Experience in the examination and conservation of archaeological objects, including metals, marble structure, and terracottas is required. Salary commensurate with experience. Send letter of application and résumé as soon as possible to: De Abramitis, Associate Conservator, Sherman Fairchild Center for Objects Conservation, Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028. EOE.

Supplier's Corner

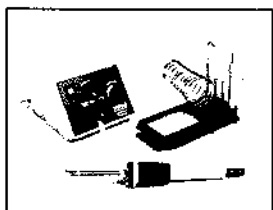
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Two important books, *Materials for Conservation and Conservation and Restoration of Ceramics* are available now from Butterworth-Heinemann. *Materials for Conservation* (\$39.95) discusses everything from physical and chemical properties in the conservation process to consideration of individual materials, current and obsolete, used in conservation. *Conservation and Restoration of Ceramics* (\$34.95) brings together the wide range of current information relevant to the practicing conservator, including a discussion of the fundamental nature of the ceramic medium and details of the restoration and conservation processes. For more information or to order one of these books, phone (800) 366-2665. [A0015]

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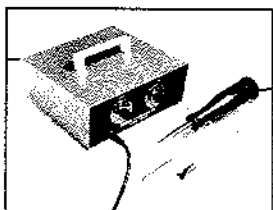


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SUITE 301
WASHINGTON, D.C. 20006



ADDRESS CORRECTION REQUESTED
ISSN 0887-705X

AIC NEWS

September 1997

Volume 22, Number 5

Conservation for Information: Beyond Aesthetics

Approaching the beginning of a new millennium, we are in an interesting and difficult time with regard to the protection of our heritage. The risks to survival

seem to multiply daily. The concern that underlies these risks is that art and heritage are expressions of cultural value, that connect us to our past and promise some continuity into the future. Once they are gone, the break in the continuum is permanent.

One problem that has many tragic consequences is economic marginalization of ethnic or regional groups for one reason or another. Very often, regional or economic depression can lead desperate citizens to sell their own heritage into the illegal market. This practice occurs all over the world, with particularly sad results in Cambodia, India, Peru, and Guatemala. Its effect on heritage can be devastating, and in turn its loss can deprive a culture of its own ethnic identity.

A second problem is that in times of dire need, social agencies overwhelmed with human crises often overlook the importance of heritage and the need for cultural memory. When a community loses its physical symbols, its pride and identity are severely damaged. In more industrialized nations, the argument that art and culture are not necessities is often behind the dwindling funds for museum infrastructure, for arts education, and for repairs to the archi-

tectural heritage of the cities. In developing countries, social pressures and the need for hard currency take precedence over cultural needs.

Third, protection of heritage is endangered whenever those who make decisions about its welfare are ignorant of the values it embodies. For example, suppose that the central plaza of a small Brazilian hill town were to be converted into a parking lot. Or imagine that a highway was built around the pyramids at Giza. In both cases, the development projects might be extremely practical and might solve long-standing problems. The short-term gains, however, are diminished by the

considerable sacrifice of civic identity and the quality of life in the middle of the Brazilian town; by the permanent loss of unimpeded views of the pyramids and sunsets; by the smog and earth tremors occasioned by tour buses; and by problematic camels that are so fascinating for the tourists in Egypt.

One of the side effects of intensifying urban populations is the increase of airborne pollution, which can have a consuming effect on exposed stone in sculpture and architecture. While the problem is being mitigated in some places where controls on fuel types and emission standards are possible, many areas in the developing world are not prepared to relinquish access to the hard currency that coal production can bring, or to insist on efficient automobile engines when to do so would penalize those least able to afford more expensive cars.

Finally, international damage to the heritage by children or adults is commonly related to the failure of formal or informal education to support the values of culture. In some cases, new populations have moved into areas where the local heritage is not understood or valued. Education would help support respect for the values of other parts of the

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AIC News (ISSN 0887-705X) is published bimonthly by the American Institute for Conservation of Historic and Artistic Works, 1717 K Street, NW, Suite 301, Washington, DC 20006, (202) 452-9545, fax: (202) 452-9328; [REDACTED]

Second-class postage paid at Washington, DC. Postmaster: Send address changes to *AIC News*, 1717 K Street, NW, Suite 301, Washington, DC 20006.

AIC News is mailed to members for \$18 per year as a portion of annual membership dues.

Opinions expressed in the *AIC News* 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 office; the next deadline is October 1, 1997. We reserve the right to edit for brevity and clarity.

The AIC accepts position available ads only from equal opportunity employers. All position ads must conform to the standards for equal opportunity employment. The cost of Grants and Internships, Position Available, and Classified Ads is: \$.85 per word for members and \$2 per word for nonmembers; the minimum charge is \$50.

The cost of advertising in Supplier's Corner is \$100 for 100 words. The cost of display ads is: 1/6 page \$185; 1/3 page \$320; 1/2 page \$395; 2/3 page \$450; one full page \$625. Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1.

AIC News staff: Lisa Goldberg, Editor. Elizabeth F. "Penny" Jones, Managing Editor. Marcia M. Anderson, Production Editor. Sarah Brooks, Communications Assistant. Ann Hofstra Grogg, Copy Editor.

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National Arts and Humanities Month

October

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New Executive Director Appointed

The AIC Board is pleased to announced the appointment of Elizabeth F. "Penny" Jones as AIC executive director. She succeeds Sarah Rosenberg, who retired on July 30.

Ms. Jones brings to AIC more than 25 years of executive-level experience in nonprofit membership organizations at the national, state, and local level. Her career has focused primarily in the areas of historic preservation, architecture, and restoration. Before joining the National Association of Housing and Redevelopment Officials as public affairs officer in 1996, she was with the National Trust for Historic Preservation for eight years as director of preservation programs (1989-95) and director of the Center for Historic Houses (1987-89). As legislative assistant to U.S. Senator Mitch McConnell (R-KY) from 1985 to 1987, Ms. Jones gained experience analyzing and drafting legislation in several areas, including the arts and humanities. Prior to moving to the Washington, D.C., area in 1985, Ms. Jones held several positions in Louisville, Kentucky, including press secretary and special assistant to the Jefferson County judge-executive; administrator for the Jefferson County Office of Historic Preservation and Archives; and director of research for the City of Louisville, Historic Landmarks and Preservation Districts Commission. In addition, Ms. Jones currently serves on the boards of the Historic Alexandria Foundation and Preservation Action. She holds undergraduate degrees in history and education and a master's degree in art and architectural history.

The AIC Board and staff expect that members will soon find that Ms. Jones has not only strong professional qualifications but an especially bright and amicable personality as well.—Marcia Anderson

Conservation for Information

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community and the heritage they treasure.

These concerns are heightened by the growing recognition of the importance of protecting information and context in addition to the object itself. Many organizations and individual conservators have sought ways to prevent the damage that requires physical intervention. With objects and collections, these aims can mean stabilizing the environment around them and planning ahead to reduce damage from disasters. With a site or a monument, it means devising an integrated way to manage anything that happens in it, to it, or for it (including research, interpretation, visitor facilities, archaeological work, conservation, etc.), so that the fabric and values of the place are understood and are not sacrificed unnecessarily.

A familiar archaeological theme relating to the conservation of information asks: What is the value of dirt? Dirt can be a protector of a long-buried object, it can be evidence of the use of an ancient object, and it can cover a site again and protect it after excavation.

As the catch basin of the remains of human activity, dirt can hold the tiny evidences of daily life that in the hands of experts can explain such things as diet, habits, relationships, and play. Dirt can also be the "glue"—if you will—that holds together and in context a related set of materials. And in many cases, it is the association of these materials that contain so much of their narrative and value.

I am reminded of a simple example used by an archaeology professor to impress his students of the importance of context: A piece of a blue and white china cup with no handles had very different things to say, depending on where it was found: in a storage room in China; in the remains of a 19th-century privy in northern California; or under the foundations of the first courthouse built in Cape Town, South Africa. Imagine the different meanings



Harold Williams, president and chief executive officer of the J. Paul Getty Trust, as he presents the George Stout Lecture at the 1997 AIC Annual Meeting in San Diego.

this small object would have!

When the relationship between an object and its context is broken, it is separated from history and its story is silenced. While the object alone can have profound aesthetic appeal, its real beauty and power may lie in the meaning behind its creation, use, transport, or destruction. Context is important to preserve because one never knows where the next critical body of information will hide.

Ideally, the work of protecting and revealing the record should be common ground for the conservator, the archaeologist, the curator, and the scientist. Practitioners in the field of conservation seem to have recognized in recent years the great benefits of successful collaborations among these fields, but the potential of this partnership is not yet fully appreciated or exploited. Together these professionals can address problems more effectively than each can alone. Perhaps more important, they can influence each other to recognize the subtleties of approach specific to their respective fields of endeavor.

Each specialist may also need to compromise to make the decision that will work best for the survival of the object. Compromise has been facilitated by an explosion of possibilities for recording, analyses, and communications through recent developments in electronic media. These professionals can also use their partnerships to advocate more broadly for the protection of heritage outside the walls of museums. Participation by conservators in decisions and planning within the museum

context, the archaeological context, or government policy situations are very beneficial. The course that the Getty Conservation Institute (GCI) developed in preventive conservation emphasized the need for conservators to involve themselves in these discussions and encouraged creative ways to infuse the conservation message.

We are just starting to see possibilities in the application of electronic technology to cultural heritage protection and the mitigation against loss of cultural information and value. For example, geographic inventories of national heritage such as a database of archaeological sites in Jordan have significantly reduced accidental damage over the past few years.

In examination of a wall painting, digital imaging can reveal patterns of deterioration and of original pigments and thus inform delicate decisions about precise interventions as well as provide the information necessary for virtual restoration in place of actual restoration. An example is the recent Getty grant related to the Mayan murals at Bonampak.

The Internet, now being enthusiastically embraced by many cultural and educational institutions, is in its infancy regarding possible applications for heritage conservation. One promising idea is the ability that museums have to offer curators and scholars—in the field or in distant institutions—the opportunity to examine collections without subjecting the materials to handling, travel, or other stresses.

Certainly the educational uses of the World Wide Web will benefit cultural

heritage. One can imagine people visiting a virtual version of Machu Picchu, for example, and learning about the place and its cultural value before an actual vacation trip. This virtual trip would have the effect of informing a visitor in advance, raising the awareness of value and of the responsibilities of tourists, and making the visit more meaningful.

An article in the June 2 issue of *Time* describes how Africa's ancient rock-art masterpieces are threatened by nature and war. They are valued not just because of their beauty but because they comprise much of what we have left of both the creation of art and the development of early beliefs. The GCI has established an archive of photographs and drawings of the art, which I expect will be digitized and made available for study.

On a more technical level, the use of electronic recording methods, such as laser scanning and digital micro-photogrammetry, are beginning to find their way into conservation projects. Both techniques involve no physical contact but have the ability to create extraordinarily precise records. Laser scanning is being used to survey and record in minute detail the surface of a three-dimensional object. Then the records and a second piece of machinery are used to create a duplicate of the piece. Now this ability could lead to mischief, but it can also offer options for relieving certain objects from the stresses of exposure in cases where a copy would suffice for the purpose at hand.

With micro-photogrammetry, the record that results is a complex set of electronic data that can be used with various kinds of software to display the object and manipulate its image. The GCI has used this technology recently in a project at the early hominid trackway at Laetoli, Tanzania. To protect the original trackway from wear, vegetation, and exposure, the Getty Institute and the Tanzanian Department of Antiquities decided to treat and rebury it. However, the scholarly community needed access to the trackway for studies in human locomotion and other areas. Before reburial, highly accurate and extensive records were made to form a virtual trackway.

On a less technical level, but perhaps just as important, is immediate atten-

tion to conservation problems that arise when disaster strikes. The GCI together with the National Institute for Conservation and the Federal Emergency Management Agency founded a partnership—the National Task Force on Emergency Response—that has AIC as well as 28 other member organizations in its roster, many represented in San Diego at the AIC Annual Meeting.

The Task Force has responded to a number of disasters, most recently the terrible floods in the upper Midwest. The Task Force recently released the *Emergency Salvage Wheel*, supported by the National Endowment for the Humanities, which will be mailed to 45,000 libraries, museums, archives, and historical organizations. This small device provides accurate and easily accessible information about first measures required to preserve cultural objects in times of disaster.

One practical challenge that we at the Getty hope to be able to meet is the need for conservators trained to deal with the philosophical as well as the technical challenges we all face. We are working to establish a master's degree program in archaeological and ethnographic conservation with UCLA. One of our objectives with such a program is to produce thoughtful, well-trained conservators prepared to work in the field and to negotiate successfully with curators and cultural officials for the best possible approach

to conservation of heritage. We also hope to encourage, through advocacy, the broader inclusion of trained conservators in archaeological fieldwork starting early in the planning phase.

I am pleased to observe the increasing inclusion of cultural heritage considerations on the decision making of public agendas in this country and Western Europe. The material creations of mankind hold many messages—about beauty, belief, transience, and the human condition. As such, museum collections and monuments constitute the refuge for cultural memory. But the objects, buildings, and places are mute without the stories and the meanings behind them, and the connections among them. I hope sincerely that the conservators working and training now will see that these resources and connections deserve their attention as much as the individual objects.—Harold Williams

Harold Williams has been president and chief executive officer of the J. Paul Getty Trust in Los Angeles since 1981. He previously served as chairman of the U.S. Securities and Exchange Commission in Washington D.C., as well as dean and professor of management of the Graduate School of Management at the University of California, in Los Angeles. This is an edited version of the George Stout Lecture presented at the 1997 AIC Annual Meeting in San Diego. This essay is included to highlight the annual meeting, as recommended by AIC Board members.

AIC Now on the Internet

The AIC web site at <http://palimpsest.stanford.edu/aic/> is now up and running. Conservators, professionals in related fields, and AIC members will find useful information on subjects such as specialty groups, AIC publications, membership, and the annual meeting. All the AIC informative brochures related to conservation are easily accessible through the site. There are also features on special programs, outreach materials, and FAIC grants. The site is linked to other related organizations such as the National Institute for the Conservation of Cultural Property, the American Association of Museums, and the National Endowment for the Humanities. The AIC web site is one of many hosted by Stanford University Libraries (SUL) and is listed on Conservation OnLine (CoOL), a site devoted to resources for conservation professionals.

Special thanks to Michael Piccorossi, a web page designer based in Arlington, Virginia. In addition, the site would not have been possible without the help of Walter Henry from SUL. Thanks again to Robert Espinosa, Beverly Perkins, Robert Futernick, and Sarah Z. Rosenberg, the other members of the Technology Working Group, as well as John Burke for his continuing advice in policy matters. Susan Horovitz did a beautiful job with the graphic design of the site. Jennifer Middleton also devoted much time and energy to the project. The site will be periodically updated to reflect changes and new information, so make sure to keep signing on!—Sarah Brooks

From the President

Jay Krueger

As I begin my term as president of AIC, I am pleased to report that our organization remains involved in an incredible number of important activities, both internally and in the greater cultural world in which we reside. Our efforts in these areas are made possible by the commitment of time and energy of dozens of volunteers, and while I can't begin to thank all the individual members who have contributed and continue to contribute their time to AIC, I do want to encourage and challenge members who haven't been active in their professional organization to do so.

One of the major events at the recent San Diego meeting was a change to the AIC Bylaws, extending the right to vote for officers and directors of the board to all AIC members. Although this important change was long overdue, it is now incumbent upon Associate members who were waiting for this measure of enfranchisement to consider how they can help this organization in the years ahead. In spite of all our current activities, there are a tremendous number of areas that need to be addressed, and the work will get done only when each of you contributes your ideas to AIC.

Constructive change relies upon active participation, and now that voting privileges have been extended to all members, use them. Think carefully about who you vote for, ask questions, and seriously consider who is nominated for service on the Nominating Committee. The Nominating Committee is one of our most important and undervalued standing committees, and when committee members ask for your suggestions about potential candidates for board positions, contact them. If you want a voice in how this organization is run, you have to make your ideas and concerns known, and you have to be willing to contribute your time and ideas. It is that simple and that important.

I would like to end my inaugural

column by welcoming Elizabeth F. "Penny" Jones as the new executive director of AIC. Penny was one of more than 180 applicants for this position, and as chair of the Search Committee, I can attest to the fact that this was a challenging and tremendously interesting process.

After an initial review of the applications in April, 30 dossiers were forwarded to the Search Committee for evaluation. Eight candidates were interviewed in May, and the committee's recommendation was made to the board in San Diego at the annual meeting. I would like to sincerely thank the other members of the Search Committee for their thoughtful counsel and commitment to this important responsibility: Martin Burke, Betsy Eldridge, Elisabeth West FitzHugh, Debbie Hess Norris, and Will Real. The appointment of Penny Jones is the direct result of their hard work and concern for the future of this organization, and I know that you will be convinced of our success in this endeavor as you have the opportunity to meet our new executive director.

Throughout the selection process the committee was guided by the high standards and the many accomplishments achieved by Sarah Rosenberg during her decade-long tenure at our national office. Her contributions to this organization cannot be overstated, and, she remained indispensable to the Search Committee and board throughout the search for her successor. This effort was above and beyond her regular duties, and her commitment is sincerely appreciated. The board joins me in thanking her for her years of service to AIC and in wishing her well in the future.

JAIC News

Several recent changes were made to the JAIC Editorial Board, and I would like to take this opportunity to introduce new members and thank departing ones. Jean D. Portell is stepping down after five years as book review editor. Jean has devoted herself to this position, selecting books for review, soliciting reviewers, and working with the reviewers, the editor, the AIC office staff, and the copy editors throughout

the editorial process. She deserves our appreciation for her work on behalf of the journal.

Catherine (Cap) Sease has agreed to assume the position of book review editor. Cap holds degrees in anthropology from Bryn Mawr College and in archaeological conservation from the Institute of Archaeology, University of London. She has extensive experience as a field conservator on archaeological excavations throughout the world, and is the author of *A Conservation Manual for the Field Archaeologist*. After working as a conservator at the Metropolitan Museum of Art and in private practice, she joined the Field Museum staff in 1986, where she is currently head of conservation and collections management. She has served as one of our two associate editors for objects conservation (the other is Meg Craft), and has contributed articles to JAIC.

Julie Reilly has agreed to replace Cap Sease as an associate editor specializing in objects conservation. Julie's graduate degree is in anthropology from George Washington University where she studied applied sciences and instrumental analysis and completed a series of graduate conservation courses. She undertook internships and worked as a contract conservator at the National Museum of American History, Smithsonian Institution. This work was followed by positions as an archaeological conservator for the National Park Service and objects conservator for the Colonial Williamsburg Foundation. Subsequently Julie was head of objects conservation at Winterthur Museum, where she also served as an adjunct professor for the Winterthur/University of Delaware Program in Art Conservation, teaching courses and supervising the students majoring in objects conservation. In 1995 she assumed the position of chief conservator and associate director of the Nebraska State Historical Society and head of the Gerald R. Ford Conservation Center in Omaha, Nebraska. She is the author of many professional journal articles and has served in a variety of leadership positions in AIC specialty groups.

JAIC will benefit from the contributions these two highly qualified conservators will make to its Editorial Board. The journal has also been fortunate

lately in seeing an increase in the number of manuscript submissions. During the past four review cycles 42 papers were submitted. This number represents a major improvement over the previous four cycles, when only 29 papers were submitted.

The annual meeting of the Editorial Board was held on June 13 in San Diego. We discussed special theme issues that are in production or proposed for the future, and we revised editorial policies and procedures. *JAIC* depends on the talent and hard work of its Editorial Board and editorial assistants, so I would like to thank all those individuals for their contributions to the journal.—Chandra L. Reedy, *JAIC* Editor-in-Chief, Museum Studies Program, 301 Old College, University of Delaware, Newark, DE 19716; (302) 831-8238; [REDACTED]

Health & Safety News

Health and Safety activities at this year's annual meeting in San Diego were a rousing success, beginning with the Luncheon Lecture, presented by H&S committee member Kathryn Makos. Her discussion of personal protective equipment attracted more than 100 conservators—more than 10 percent of meeting attendees—necessitating last-minute arrangements for additional seating.

Over the course of a day and a half, nearly 40 meeting participants were fit-tested from the committee's selection of respirators. AIC members who participated in fit-testing told us they were thrilled to receive friendly, helpful, and unbiased assistance exclusively aimed at enhancing personal health and safety.

Special thanks to Beth Kline who arranged for the Health and Safety Committee to occupy a booth in the Exhibition Area. Here we displayed both publications and sample personal protective equipment for members to consider. Traffic at our booth was at times hectic enough to prompt exhibiting vendors to ask us about the product we were selling! Of course, we weren't selling anything; we were dis-



Kathryn Makos performs a fit test on a respirator for a Health and Safety Fair participant at the Annual Meeting in San Diego

tributing information that appeared to be in great demand, for free! We are grateful to those members who stopped by with their exceptionally positive feedback.

The committee anticipates publication of our first *Health and Safety Handbook* chapter on Basic References and Technical Resources this autumn. In preparation for selecting our next handbook topic, the committee will be conducting two surveys via telephone and e-mail. We strongly encourage you to respond to our request for information. The more we know about membership needs, the easier it is for us to target our efforts to specific topics.—Hilary A. Kaplan, Chair, Health and Safety Committee

Outreach News

NEW We welcome Sarah Brooks, who has replaced Jennifer Middleton in working on public outreach for AIC. We also thank Jennifer for the fantastic job she did during her two-year tenure. Sarah can be reached at [REDACTED]

****PRIZES**** Patricia S. Griffin just keeps those "Conservators in Fiction" references coming in. We can't thank her enough for her constant attention to the movie screen, written page, and even *TV Guide*. Her prize? A year's

subscription to *TV Guide*!

*****SIMPLY AMAZING***** In honor of Jane Carpenter Poliquin, her husband, Bruce, and son, Sam, have established Maine Preservation's Poliquin Educational Grant Program. The program will make grants to educators in the State of Maine to "promote the development of projects that foster historic preservation by teaching Maine schoolchildren about their community and built environment." Please do not send any contributions.—Bev-erly Perkins

*****NEW PROJECTS***** In an effort to promote conservation as a profession, I am starting to develop outreach materials for precollege students. The first group I plan to target is 5th and 6th graders. I am looking for volunteers who are enthusiastic about education or have experience with that age group and are willing to help develop materials such as lesson plans, a promotional postcard, and a bibliography. Also, I would like to find teachers to review these materials (their input is crucial for a successful program), so any recommendations would be greatly appreciated. I will be compiling a list of conservators across the country who give classroom presentations, so if you would like to be included on this list please contact me as soon as possible. This project is in the ground-floor stage, so it is a great time to get involved!—Sarah Brooks; [REDACTED]

Education & Training Committee News

The Professional Qualification Standards Update

NAFTA: AN UPDATE: While continuing to solicit comments and opinions from AIC members regarding contract work in either Canada or Mexico, the Education and Training Committee has developed a working draft for the minimum education requirements that establish a conservator's professionalism. This working draft will be used in discussions with Canadian and Mexican conservators that will set mutually agreed-upon education requirements for the conservation profession, as required by Appendix 1603.D.1 of the North American Free Trade Agreement.

The first draft of the working document was reviewed by the AIC Internal Advisory Group and found too restrictive. The new wording is as follows:

A Professional Conservator should have an undergraduate degree (or international equivalent) in a related field to conservation AND a certificate or diploma in conservation from a recognized conservation training program

OR

should have an undergraduate degree (or international equivalent) in a related field to conservation AND must have completed at least two years of formal training under the guidance of a professional conservator.

In addition to either of the above requirements, the Professional Conservator must have an additional three years of full-time professional experience (or its part-time equivalent) in the area of claimed specialization.

Fields related to conservation have been defined quite liberally in the recommendations of the Committee to

the Historic Preservation Service Professional Standards for the Conservators draft, and it is assumed that a similar broad listing will be applied to the NAFTA minimum education requirements.

It should be noted that conservators who do not meet the above qualifications will still be able work in Canada and Mexico using regular visa channels just as in the current system. The purpose of the NAFTA professional standards requirements is to facilitate border crossing for those who qualify.

At present the Department of the Interior National Park Service (NPS) has received a letter outlining our suggestions for amendment of the proposed *Historic Preservation Professional Qualification Standards for Conservators*. These amendments were discussed by Jerry Podany in the July 1997 *AIC News*, and represent our final draft of the *Standards*. We now await the response of the NPS. We will keep the membership informed of the progress of this important document.

Comments and suggestions from AIC members are extremely important and are taken very seriously by the Education and Training Committee. Please forward your thoughts to: Patricia Leavengood, [REDACTED] Seattle, WA 98104; fax: [REDACTED]

IAG Meets in San Diego

The 12th Internal Advisory Group Meeting was held June 14 at the AIC Annual Meeting in San Diego, with the AIC Board, committee and task force chairs, specialty group and subgroup officers, and publications editors participating.

Jay Krueger, AIC president, opened the meeting by describing the board's strategic planning efforts and the critical issues facing AIC. He asked the group for input into this process, and much of the meeting focused on AIC's collaborative relationships and outreach efforts. These are as follows:

AIC's relationships with nonprofits, government agencies, and the private sector

In recent years AIC has focused on its relationships with nonprofits and government agencies, and, while these relationships remain extremely valuable, participants recommended that collaborative relationships in the private sector also be pursued. It was suggested that AIC attempt to enlarge the marketplace for conservation services by working more closely with organizations that represent framers, appraisers, and others. A concern about overlapping missions with related organizations was voiced, and it was suggested that AIC work closely with such organizations as the National Institute for the Conservation of Cultural Property (NIC) and the National Trust for Historic Preservation to collaborate and avoid duplication of efforts.

Outreach

The importance of making conservation a household word and enlarging the conservation market was discussed. Many outreach ideas were proposed, including:

- look for the biggest bang for the buck—target receptive audiences and those who actually use conservation services;
- get the message to the kids; get the message to the parents;
- work through allied organizations such as NIC, collector's groups and societies, dealer associations, The Antique Road Show and other public television venues, and large national groups, such as the National Trust for Historic Preservation;
- work through the guilds, providing seed money for local programming;
- find alternatives to the regional groups as conduits for outreach in the areas that are not represented by regional conservation groups;
- use malls as an outreach venue, especially at holidays;
- develop an exhibition similar to *Know What You See*, which FAIC developed several years ago;
- market conservation to the marketers;

- provide practical, real-world information (e.g., the NIC *Emergency Response and Salvage Wheel*); and
- use visual media, not just printed word.

Annual Meeting

There was a discussion of the drawbacks of certain annual meeting locations, and as it became apparent that the site selection process is unclear to members, a newsletter column detailing the issues was suggested (this column appears on page 14). The merits of having the meeting begin at mid-week and continue into the middle of the following week were discussed, and this schedule is a possibility for the meeting in 2000. Katie Untch, 1998 program chair, spoke about the next annual meeting; an *AIC News* article encourages participation (see p. 12) and a listserve is being established for the Program Committee. Participants affirmed that continued exchange among colleagues, at meetings and in print, is central to AIC mission.

Increasing professionalism

Participants considered the importance of upholding and enforcing the *AIC Code of Ethics* and helping conservators to learn to behave professionally and confidently. To educate the membership about the current interpretation of the *Code*, it was suggested that AIC publish case studies or synopses of reported *Code* violations or that the AIC president write a letter describing the general categories of reported ethics violations and with specific examples, either real or theoretical. It was also suggested that AIC continue to use peer recognition as a means to encourage professionalism. The impact of certification on professionalism was considered, and the importance of midcareer training was stressed.

Other priorities

Other topics addressed at the meeting included the importance of raising the profile of FAIC and the possibility of creating an AIC archive. Jerry Podany, director, professional educa-

tion, reported on the revised version of the Standards for Conservation Professionals (see July *AIC News*) and the NAFTA minimum standard for conservation professionals (see p. 7).

Letter to the Editor

We are all guilty from time to time of failing to recognize the work of those around us, and this is especially true when an individual's performance is so consistent and well executed that it does not draw attention. I would like to take this opportunity to acknowledge Beth Kline, AIC assistant director, for her extraordinary effort in San Diego during the annual meeting and for her unparalleled dedication to our organization.

Attending a conference where everything runs smoothly and without incident is something we have all come to expect, but few people realize what goes into creating that atmosphere and sustaining it throughout an entire week of pre-conference sessions, general and specialty group sessions, any number of special events, and post conference workshops. Coordinating such an event requires an amazing range of skills, and Beth's quiet competence, resourcefulness, and good humor shine under these circumstances. The on-site coordination of a conference of this size is quite a test under the best of circumstances. Coordinating the work of the office staff during the meeting to accommodate all of the various member requests, and working with the hotel staff to ensure that everything that has been decided months in advance is where it needs to be when it needs to be there are usually more than enough for any one person, but this year Beth had to cope with three of her four colleagues behind the registration desk falling ill within a few days of each other. Few of our members were aware of all of this in the midst of the bustle of the meeting, and you probably shouldn't have been, but we all owe her a debt of gratitude for making the San Diego meeting a great success.—Jay Krueger, National Gallery of Art

Point of View

Conservation: An International Perspective

We are living in an age of rapid change. The Industrial Revolution, which has influenced most of this century, is giving way to the Electronic Revolution, and we have not begun to catch up with the effects of the former. While we are still grappling with ways to conserve modern materials like plastics, space-age textiles, and metal alloys, and we are just beginning to deal with the complexities of preserving electronic media, a huge paradigm shift has already taken place. The Information Age is challenging the very definition of authenticity and the place of the authentic in our society.

As electronic and digital media come to predominate, the boundaries between media forms are disappearing with the effortless migration of computer bits. The content also becomes totally malleable, so that any message, sound, or image can be edited from any form into anything else. Materially based as our profession is, committed as we are to the preservation of the original artifact or work of art, where does that leave us? Asking this question doesn't even begin to touch on the phenomenon of virtual reality, much less virtual culture. Entire virtual cities now exist on the web, and have already been the target of vandalism. Will this damage give rise to virtual restoration?

What about the "Year 2000 Problem," a.k.a. "The Millennium Bug," which computer experts are warning could shut down mainframe computers, with far-reaching and possibly dire consequences? Even assuming that adequate steps are taken to correct the most serious programming flaws, what repercussions could affect our day-to-day professional lives? What conservation issues will arise as original records are altered or destroyed?

In an age when whole art collections are accessible on the Internet and museums must compete in cyberspace for an audience that is increasingly entertainment-driven, how do we maintain our relevance as custodians of the physical record of the past?

The library community is dealing

with issues such as technology transfer, the importance of the medium relative to the information it contains, the coordinated reduction of book and manuscript holdings as information goes on-line, and the designation of repositories for the remaining originals. We would do well to start considering such larger issues ourselves; both for their implications concerning the range of materials in our care and for the very future of our cultural institutions.

A colleague recently suggested that we need to revisit Marshall McLuhan's proposition that "The medium is the message" and think about "What is the medium?" and "What is the message?" Many people think culture is objects: it's not. The objects are the result of cultural expression: they are the medium that conveys the cultural message. I think we sometimes forget that and view them as ends in themselves. In so doing, we lose sight of their broader context and the larger role that we might play in preserving our cultural heritage.

By definition, we are not a very forward-looking profession. We revere the past and we reward conservatism. We debate the fine points of particular methods of treatment; we update our codes of ethics; we strive to work more closely with other disciplines. Are these enough to keep us viable? We must keep an eye to the future if we are not to be eclipsed by it.

What constitutes culture? Do we tacitly place a greater value on "high culture" than on "mass culture"? Maybe that is where our efforts should properly lie, but shouldn't the question be addressed in our professional discourse? If our job is to preserve a record of the past and present for future generations, shouldn't that record be representative of all cultures, not just ethnic and geographic but also of the various strata within our own culture? Or are we still operating out of a more subtle, but equally pervasive, form of cultural imperialism?

I'm not suggesting that we ought to preserve it all. On the contrary, I think too much is kept because too few institutions are willing to shoulder the responsibility of deciding what ultimately will have value. I'm advocating representativeness rather than all-inclusiveness and a willingness to step out-

side our usual boundaries and reexamine our traditional assumptions. Only in this way can we contribute meaningfully to the decisions governing the application of limited resources to collections care in the face of the challenges presented by the Information Age and the Global Society.

In a recent interview on National Public Radio, the head of a major university journalism program stated that her students no longer look to newspapers as a primary or even particularly relevant source of information, not even to recognized leaders like the *New York Times* that are now available on-line as well. Instead students look to half a dozen or more different web sites, which give them access to more timely and comprehensive information from a multitude of perspectives. If journalism students are adopting new approaches to information, is there a lesson there for us? Are there resources on the periphery of our field that would help us enlarge our vision and rethink our methods of preservation? Could we be using the Internet to engage the public in conservation issues rather than simply using it to further our own internal discussions? Should we be rethinking the kinds of skills that are taught in our graduate training programs? Are we imparting skills that will enable the next generation of conservators to adapt to our rapidly changing society?

Much of the societal change we are witnessing follows from the emergence of global capitalism. With it has come an unprecedented onslaught of advertising: you cannot pick up a newspaper or magazine or log onto the Internet without being barraged by ads for the latest fashion, the hottest car, or the most powerful computer. With such competition for the public's attention, do we even register on the radar?

Are people interested in our message? I believe so. In an age when consumerism and entertainment are the two main driving forces, the public dialogue is punctuated with concern over the erosion of social structure and values. We, in the cultural heritage field, are in a unique position to contribute meaning and context to people's lives. We provide the reminder that we are all part of a broader cultural continuum, that there is a rich social fabric with deep roots and a long

history. We provide access to other cultures, a means for perceiving that diversity is enriching rather than threatening.

I do not know of a single major institution concerned with cultural heritage conservation that does not currently have public awareness high on its list of priorities. The National Institute for the Conservation of Cultural Property's Save Outdoor Sculpture (SOS!) project is an excellent example. Internationally, the International Centre for the Study of the Preservation and the Restoration of Cultural Property (ICCROM) has a particularly strong and exemplary track record in this area. In 1991 ICCROM launched an international public awareness program called "Media Save Art," which engaged the press, television, and other media sources in a competition for best coverage of heritage conservation issues. As the program has evolved, its focus has shifted to schoolchildren. These are inspired and inspiring examples of what can be done. We know the public imagination can be captured.

I recently worked with the Getty Conservation Institute and NIC to investigate the feasibility of launching a national public awareness campaign on the importance of preserving the cultural heritage. We discovered that crafting the message was not the problem. More complicated is determining just how to channel the resulting interest. More essential is determining what our ultimate objective is in creating that awareness. Public awareness is far more complex than it appears.

Public awareness has been an easier sell for the environmental movement. It is not difficult to convey the benefits of clean air and water, or of preserving our natural resources, but these efforts, too, started when there was little if any public consciousness of the issues. What lessons can we learn? One is the efficacy of engaging children in the conversation. For this, we need to keep pace with their interests, which also means being technologically literate, as they are far more savvy in these matters than we are. Another is that perhaps we need our own spokesperson or people, our own Rachel Carson to put our *Silent Spring* issues before the public.

continued on page 26

ANNUAL MEETING NEWS

Awards Made at 25th Annual Meeting Banquet

An awards ceremony held at the annual meeting banquet on June 13 in San Diego honored several members for their accomplishments and for their extensive service to AIC and the conservation profession.

Honorary Members

Ellen McCrady and Nathan Stolow were made AIC Honorary Members in recognition of their outstanding contributions to the field of conservation.

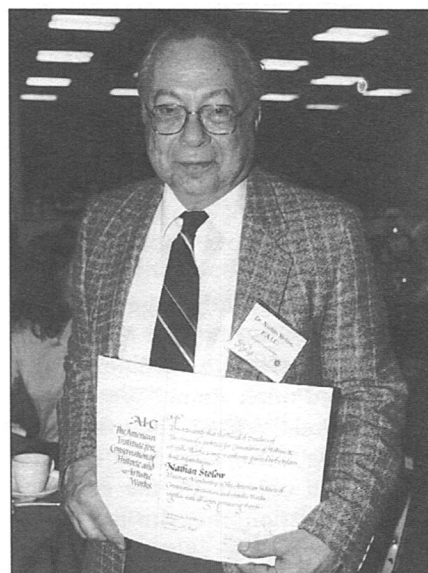
ELLEN MCCRADY has contributed to the field of book and paper conservation for more than 22 years. She organized the first meeting of book and paper conservators and is a founder of the AIC Book and Paper Specialty Group. Some of her most significant work has been in publishing. She is the sole producer of the *Abbey Newsletter*, an international publication focused on book and paper conservation with information that is unavailable from any other source. She produces a sister publication, the *Alkaline Paper Advocate*, which provides an important exchange of technical information among conservators, paper-makers, researchers, and large corporations that make and use paper. Through her efforts, these newsletters are also available on the Internet. McCrady's other publications include the *North American Permanent Papers* and many articles for related publications such as *Pulp & Paper*, *Printing Journal*, and *Library Science*. McCrady is also credited with the development of a widely used pH test pen that uses the indicator chlorophenol red.

NATHAN STOLOW is a conservation consultant who has served the conservation field for nearly 40 years. He was a founding member of the

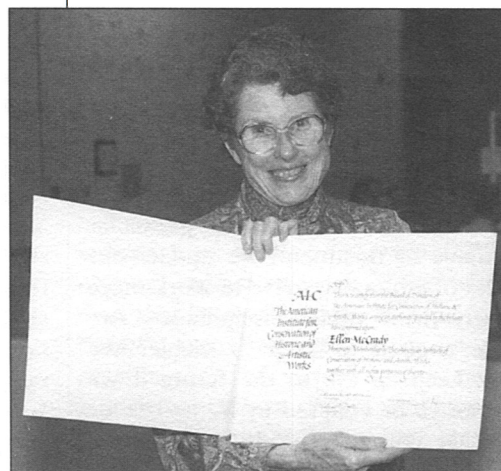
International Institute for Conservation—American Group, its president from 1962 to 1964, and an active fellow of AIC since its inception. After obtaining his Ph.D. from the Courtauld Institute of Art in London in 1956, Stolow began his career by setting up the Conservation Labs at the National Gallery of Canada. He has consulted and advised museums, art galleries, historic sites, archives, and libraries throughout the United States and abroad on conservation, environmental issues, and storage. Over the course of two decades, he set up the Canadian Conservation Institute, the Conservation and Research Department at the Australian National Gallery in Canberra, and the Conservation Department at the Colonial Williamsburg Foundation. Stolow has published extensively on various subjects in his fields of expertise, which include solvent action on paint films; microclimate case control; improvement of technical and conservation standards for transporting works of art on loan; early work on pigment and media identification on cross section employing a microprobe; EDX and related techniques; and the design and setting up of conservation and research labs for museums and cultural agencies. He has also served on the editorial board of the *Journal of Museum Management and Curatorship* since 1982. Stolow has worked to increase public awareness of the importance of conservation and has lectured widely to university and cultural groups, collectors, and the general museum and art profession.

Gettens Award

MARGARET HOLBEN ELLIS received the Rutherford John Gettens Award for outstanding service to AIC. She has served as chair at the Conservation Center, Institute of Fine Arts (IFA), New York University, since 1995 and has taught conservation at IFA since 1985. Ellis has also worked as a conservator for the Metropolitan Museum of Art in New York City in the Prints and Drawings Department



Nathan Stolow, Honorary Member



Ellen McCrady, Honorary Member



Margaret Holben Ellis, Rutherford John Gettens Award



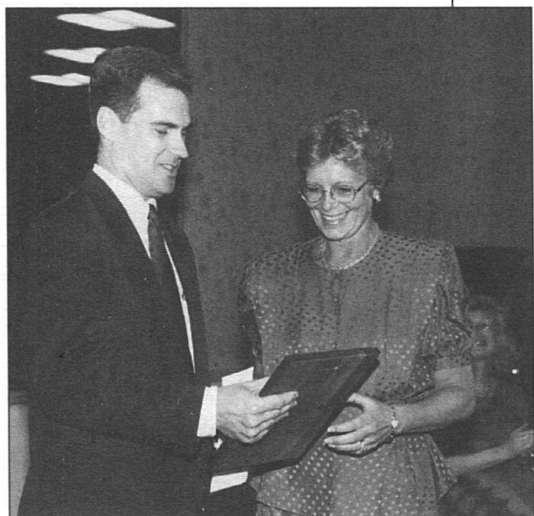
F. Christopher Tahk, Sheldon and Caroline Keck Award

for more than 20 years. She earned her undergraduate degree from Barnard College, Columbia University, in New York City and her master's degree and diploma in conservation from IFA. Among her many awards and grants is the Rome Prize Fellowship in Conservation and Historic Preservation, which she received in 1993. She has written many publications, including the book *The Care of Prints and Drawings* and numerous articles in the newsletter *Drawing*. Her contributions to AIC include service on the board and as current chair of the Nominating Committee and as co-author of the *Caring for Works of Art on Paper* brochure.

drives his great success in obtaining support for student fellowships. The series of lectures and laboratories in conservation science that he created has served as a cornerstone in the education of his students.

University Products Award

CAROLYN ROSE was awarded the University Products Award for distinguished achievement in the field of conservation. Her conservation career began in 1970 at the Conservation Analytical Laboratory at the Smithsonian Institution, where she held a summer internship after her junior year at Sweet Briar College. In 1971 she accepted a position as a conservation technician in the Anthropology Department, National Museum of Natural History, and has since risen through the ranks to deputy chair of the department. Rose began lecturing at George Washington University in 1973 and has been teaching ever since. Over the years she has taught dozens of courses and workshops in preventive conservation around the world and given countless public lectures. She has supervised nearly 60 graduate interns and served as a graduate thesis advisor for 30 students. She has authored or edited nearly 40 publications, most recently *Storage of Natural History Collections: A Preventive Conservation Approach*, and *Management and Care of Herbaria Collections*. Rose has traveled internationally to consult for many museums on such issues as laboratory organization, museum storage and display, and preservation of collections. She has worked diligently for AIC specialty groups and committees and is a founding member and former president of the Society for the Preservation of Natural History Collections. She has also filled various offices for such organizations as the American Anthropological Association, the ICOM Conservation Committee, the International Biodeterioration Society, the International Institute for Conservation, the National Center for Preservation Training and Technology, the National Institute for Conservation, the National Park Service, the Washington Conservation Guild, and the World Council on Collection Resources.



Carolyn Rose, University Products Award, Presented by John Dunphy

Keck Award

F. CHRISTOPHER TAHK, Ph.D., accepted the Sheldon and Caroline Keck Award for his sustained record of excellence in the education and training of conservation professionals. Tahk, director and professor of the Art Conservation Program, State University College at Buffalo, has been a dedicated teacher and administrator in graduate-level conservation for 22 years. An organic chemist with degrees from the Massachusetts Institute of Technology and the University of Rochester, Tahk taught college-level chemistry for eight years before deciding to undertake conservation training. He earned his degree in 1976 from Cooperstown. For 20 years he has also served as associate editor for science for *JAIC*—longer than any other editor. He also served for five years on the AIC Education and Training Committee and co-authored the brochure *Conservation Training in the United States*. Most recently, he was awarded a Distinguished Professorship by the New York State University System. Tahk is highly regarded for creating a science curriculum that is not only relevant to the needs of the profession but also makes science both comprehensible and exciting for students. His deep concern for the well-being of each of his students



Clara Keyes, Gaylord Brothers Award, presented by Jody McNichole

Gaylord Award

CLARA KEYES won the Gaylord Collections Conservation Award, which supports professional development in the conservation of book, paper, and photographic materials. Keyes, of Morehead State University, plans to apply her grant toward an innovative study of collections conservation techniques and practices in libraries, which includes an internship at the University of Utah and visits to conservation facilities at the University of Connecticut, Harvard University, and Book Lab, as well as several library binderies. Her goal is to upgrade book repair operations in Camden-Carroll Library at Morehead and to share her knowledge with colleagues in small to medium-sized libraries in Kentucky, where there are few training opportunities.

Planning Continues for 26th Annual Meeting

Plans are well under way for the 26th AIC Annual Meeting on the topic of "Disaster Preparedness, Response, and Recovery." This exciting meeting will provide our profession and allied professionals with the most up-to-date developments in caring for cultural materials before, during, and after a disaster. The 1998 annual meeting will bring together broad participation by conservators, museum professionals, and organizations such as the Federal Emergency Management Agency, American Red Cross, Department of Defense, fire departments, and companies providing disaster response for businesses. The meeting will include separate sessions, "Preparedness," "Response," and "Recovery." Please note that submissions for these sessions will be chosen by different criteria as discussed below.

The general organization of the meeting will be as follows:

Preparedness

The first-day session on "Preparedness" will provide the U.S. conservation community with an overview of international and national efforts under way to provide assistance to cultural institutions in high-risk areas before as well as in the aftermath of natural and man-made disasters. The panels will include international and national spokespersons for training and response and for recovery coordination. There will be opportunity to hear from other institutions about successes and pitfalls in their emergency planning and the services of FEMA and other national agencies in larger-scale disasters. A panel will present technologies being developed for detection of fire and water, suppression of fire, and electronic security. This session will also examine ways insurance for cultural institutions affects conservators, and describe the work of disaster recovery companies. It is hoped that the exchange between the U.S. conservation profession and other professionals in the field will enhance our ability to work together cooperatively—efficiently and safely—whenever disasters happen.

Individual panels for this session are still open, so suggestions are still welcome. Case studies of regional cooperation and individual institutions' planning strategies are of particular interest. If you have heard a presentation that you feel will be of great benefit to the field or would like to discuss submission of an abstract to the "Preparedness" session, contact Ann Seibert, Preparedness Session Coordinator, at [REDACTED].

Response

We have received some excellent abstracts for the second-day session, which will focus on the experience of response to disasters that have threatened or damaged cultural property. Conservators and related professionals who have been on the front lines in salvage efforts will offer unique perspectives on both the theory and practice of emergency response and on the activities that truly foster preservation of heritage collections and property in times of danger.

Recovery

The primary goal of the "Recovery" session will be to produce a publishable current body of knowledge on disaster recovery for cultural material. Our "Recovery" session coordinator has been working very closely with specialty and subgroups toward this end. Materials specialty groups can provide vital information for both short- and long-term recovery treatment. Only from refining what we know about recovery treatments can we as a profession begin to advise better on preparedness and response. For most materials specialties, there is relatively little conservation information on recovery methods or treatments for cultural materials subjected to disasterous situations.

Specialty groups may wish to devote some or all of their sessions to this topic. Session formats will vary and may include formal presentations on recovery treatments and/or panel sessions for discussions. Call for Papers for the "Recovery" session will appear in the regular specialty group columns. Abstracts for specialty group sessions are due **October 7, 1997** to specialty group program chairs. For more information, please contact Jane Bassett, Recovery Session Coordinator, at [REDACTED].

Poster Session

The Poster Session is the perfect setting for presenting new techniques, technical research, and general interest topics to the attendees. In particular, we encourage new AIC members and students to get involved in this didactic and visual form of the conference. Posters are welcome on any topic and need not be on the conference theme of disasters.

We plan to expand the Poster Session this year to include tabletop demonstrations for hands-on experience in handling disaster-affected material. Can you set up a tabletop demonstration on how to handle waterlogged or fire-damaged materials? Do you have an educational video on disasters you would like to show? Is there a disaster plan you would like to share with colleagues? If so, then the Poster Session may be the place for

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you. The Poster Session is reserved for nonprofit organizations and individuals having no intended commercial gain (i.e., you cannot sell your wares at a Poster Session). Individuals or companies wishing to sell a product or service must sign up as an exhibitor through the AIC office.

Guidelines for posters are simple. An easel and 4 x 4 foot Fome-Cor board for mounting the poster are supplied by AIC. For tabletop demonstrations, one 3 x 6 foot table will be provided along with access to an electrical plug. Computers, video players, lights, etc., must all be provided by the group or individual presenting the display. The AIC office cannot be responsible for coordinating or providing equipment or security.

Abstracts for posters are due on **December 15, 1997**, the final deadline for inclusion in *AIC Abstracts*. The abstract must be typewritten, single-spaced, and cannot exceed two pages. Times Roman, 10- or 12-point typeface is preferred. Dot matrix will not be accepted. Use standard 8 1/2 x 11

inch white paper. Include the title, the author(s), and your affiliation, all in caps and boldfaced. Do not fold the abstract; send it flat. Upon receipt, a letter of acknowledgement will be sent to you.

Please contact a Poster Session coordinator as soon as possible to discuss your topic or ideas for a topic. We want to work with you. Send your ideas, abstracts, or questions to Tony Rajer, Poster Session Co-Coordinator, P.O. Box 567, Madison, WI 53701; (608) 249-7042, fax: (608) 251-3589, or to Helen Mar Parkin, Poster Session Co-Coordinator, 5672 Crooked Tree Lane, Milford, OH 45150; (513) 831-8721; fax: (513) 241-7762.

Workshops

The AIC Program Committee is also working on several disaster-oriented workshops, including a purpose-built disaster and salvage operation, a Red Cross generated sequel to the successful San Diego Session, a Planning and Risk Analysis workshop, and possible

FEMA exercise. Additional ideas are welcome. Contact: Jane Hutchins, Workshop Co-Coordinator, (250) 642-5461; jmh024@freenet.victoria.ca; or John Burke, Workshop Co-Coordinator, (510) 238-6123; jb@museumca.org

Publications

The Program Committee plans on publishing a single postpublication and/or thematic journal issue including all sessions, pertinent discussions, and panel sessions. A peer review process will be used. For more information on meeting publications, contact Donna Strahan, 1998 Program Publications Coordinator, at (410) 547-9000 ext. 242.

Audience Development

We expect that this meeting will be attended by a wide audience that includes related professionals, and we will develop our mailing lists accordingly. Dave Harvey has volunteered to be audience development coordinator. If you have an idea for audiences to target or ways to reach them, please contact Dave at (757) 220-7030; topendave@aol.com

Exhibitors

We want to expand our exhibitors this year to include companies that sell goods or services relating to disaster preparedness, response, or recovery. If you know of a company that provides services for disaster response and planning or sells products related to this topic, please contact Nikki Horton Goodman, Exhibitors Development Coordinator, at (703) 528-4117; centnikki@aol.com

The 1998 Program Committee welcomes ideas and suggestions and looks forward to providing a forum for meaningful contacts, presenting research and treatments, learning from each other and related professionals, and hopefully spurring further growth and refinement on this important topic. General questions and/or comments may be directed to Katharine Untch, 1998 Program Chair, at (804) 267-6060; K.Untch@aol.com

Selecting the Site: Factors Affecting AIC Meeting Locations

The AIC Annual Meeting is an opportunity to educate current members, attract new members, and improve the association's financial position. The educational sessions are an integral part of the meeting, and the exhibit hall provides hands-on access to state-of-the-art technology and conservation supplies and services. Site selection for the annual meeting is a significant aspect of meeting planning because the space and flow of the meeting can greatly enhance the meeting's purpose and interaction among the attendees.

The major challenge of scheduling the AIC Annual Meeting continues to be the disproportionately large amount of meeting space that AIC requires versus the small number of guest rooms that are committed over the length of the conference. Because of this disparity, a majority of the properties that can accommodate our group are unwilling to submit a bid. They prefer to schedule groups that book more guest rooms relative to the amount of meeting space required. We experienced this obstacle firsthand when we submitted requests for proposals to a number of hotels in Atlanta for the 2000 AIC Annual Meeting and none of the hotels were interested in AIC's business because they did not want to commit to such a space-intensive meeting.

Some of the factors that affect the negotiation process for the AIC Annual Meeting are:

- The largest revenue source for a hotel is its sleeping rooms. Group rates are negotiated based on the size of the group, the length of stay, the time of year or week, the availability or market conditions, the

total dollar value of the group's business, and the opportunity for repeat booking. Within current hotel industry standards, the amount of meeting and exhibit space that AIC requires for its annual meeting should yield the hotel in excess of 1,850 total room nights for the conference; yet AIC averages only 1,300 total room nights per annual meeting.

- AIC meeting space requirements continue to expand each year, yet, our membership base (meeting attendance) has remained fairly constant with an average attendance of 880 registrants over the past 10 years. The increasing demand for meeting space is caused by: (1) the option of two-day sessions for each specialty group; (2) special sessions, such as the U.S.-Latin American Exchange program that was held in San Diego; (3) new special interest groups, such as Electronic Media; (4) additional pre- and postconference workshops; (5) expansion of the poster session to include tabletop displays; and (6) marketing strategies that increase the number of booths in the exhibit hall.
- There has been a reversal in the meetings industry over the last five years. Corporate hotel chains have downsized their operations and halted construction of new properties. The consequent shrinking of options for associations, gives the hotel the upper hand in the negotiation process. This relationship is just the opposite of the situation several years ago, when the hotel market was flooded with empty properties soliciting potential clients. The meetings industry also reports a 39 percent increase in association meetings scheduled in 1997.

What can AIC do to improve its negotiation position?

- AIC needs to be more flexible with meeting dates and the arrival-departure pattern. This meeting could, for example, be scheduled over the Memorial Day weekend and modified from our typical schedule of Monday-Tuesday: pre-

session; Wednesday-Thursday: general session; Friday-Saturday: specialty groups; and Sunday: workshops. Altering the schedule could give us more negotiating power in dealing with a city such as Las Vegas, where the hotels have more than enough weekend business, but might be looking for a group to fill guest rooms and meeting space during the week.

- Meeting attendees must cooperate by booking sleeping rooms at the conference hotel. These reservations help AIC meet the contracted room block; moreover, a percentage of the contracted room block must be met in order for AIC to receive complimentary meeting space. Standard contracts include a sliding scale for meeting room charges based on the actual number of sleeping rooms occupied by the group. It is especially difficult to meet the minimums in a city like Washington, D.C., where a wide range of hotels within an easy commute to the conference hotel may have lower room rates.
- AIC should consider designating two or three properties as conference hotels for guest rooms and holding meetings and exhibits in an adjacent convention-conference center. Since we would not be using the meeting space in the hotel, we may be able to negotiate lower room rates and the hotel can then sell their meeting space to other groups.
- AIC should also consider multiyear, multimeeting contracts with the same hotel. AIC Annual Meetings are currently scheduled on a cycle of East-West-East-Central sites and try not to repeat a location for at least 10 years.

The site selection process for the AIC Annual Meeting requires us to consider the needs and expectations of the attendees and still meet the needs of the organization. We realize that we can't please everyone all the time, but an attempt is made to select a site that is mutually compatible to the AIC membership and the organization.—
Beth Kline, AIC Assistant Director

AIC Dues to Change in 1998

AIC 1998 membership dues for Associate, Professional Associate (PA), Fellow, and Institutional members will include a \$5 increase. The new rates will be reflected on the renewal form that will be mailed to all members in October. The special rate for Students and Retirees remains \$45.

A reduced Interim Year membership rate of \$75 continues to be available to those transitioning from the Student membership rate to the Associate rate. This rate is applicable for one renewal period only. Interim Year members are entitled to Student rates for the specialty/subgroup memberships and AIC Annual Meeting registration. Please contact the AIC office if you have any questions concerning your qualifications.

Upcoming AIC Deadlines

October 7
Specialty Groups 1998 annual meeting sessions abstracts due.
(see p. 21-25)

October 10
Fellow and Professional Associate application deadline.
(see p. 29)

November 1
Kress Conservation Publication Fellowship application deadline. (Forms were mailed in July to AIC PAs and Fellows; call (202) 452-9545 to request an additional form.)

Journal of the American Institution review cycle deadline. Call (202) 452-9545 for author guidelines.

December 15
1998 Annual Meeting Poster Session abstracts due.
(see p. 12)

FUNDING DEADLINES

OCTOBER 1

NEH, Education Development and Demonstration
NHPRC, State Historical Records Preservation and Access Grants
NHPRC, Fellowships in Archival Administration
Woodrow Wilson Center, Fellowships in the Humanities and Social Sciences

OCTOBER 10

Getty Grant Program, Architectural Conservation Grants

OCTOBER 31

IMLS (AAM), Museum Assessment Program I (MAP I)

NOVEMBER 1

FAIC, Kress Conservation Publication Fellowships
SOS! Assessment Awards

NOVEMBER 15

American Academy in Rome, Rome Prize

DECEMBER 1

William Morris Society in the United States Fellowships

DECEMBER 5

IMLS (NIC), Conservation Assessment Program (CAP)

DECEMBER 19

NCPTT Preservation Technology and Training Grants

JANUARY 12

NEH, Public Programs

FEBRUARY 1

NHPRC, State Historical Records Preservation and Access Grants

FEBRUARY 27

IMLS (AAM), Public Dimension Assessment (MAP III)

NO DEADLINES

GETTY GRANT PROGRAM: Conservation Training Grants (Training of Mid-career Professional Conservators and Training Programs); Conservation Survey Grants; Conservation Treatment Grant

KEEPERS PRESERVATION EDUCATION FUND: Students enrolled full- or part-time in institutions of higher learning are eligible. Examples of previously funded preservation activities are: attendance at meetings, special book purchases, domestic and foreign study travel, publications, and tuition.

FOR MORE INFORMATION ON FUNDING:

American Academy in Rome, (212) 751-7200; fax: (212) 751-220

American Association of Museums (AAM), Museum Assessment Programs (MAP), (202) 289-9118.

Council for International Exchange of Scholars, (202) 686-7877

Getty Grant Program (GGP), (310) 440-7320; (310) 440-7703

Institute of Museum and Library Services (IMLS), (202) 606-8536

Keepers Preservation Education Fund, [REDACTED]

National Endowment for the Arts (NEA), (202) 682-5442

National Endowment for the Humanities (NEH), Division of Public Programs, (202) 606-8267; Division of Preservation and Access, (202) 606-8570, fax: (202) 606-8639

National Historical Society, (703) 779-8338; fax: (703) 779-8342

National Institute for Conservation of Cultural Property (NIC), (202) 625-1495

Smithsonian Institution, Museum Studies Program (202) 357-3101; fax: (202) 357-3346

William Morris Society, [REDACTED]

Wolfsonian, [REDACTED]; fax: [REDACTED]

Woodrow Wilson International Center for Scholars, (202) 357-2871;
wcfellow@si.edu

Report of Focus Group Discussions

During the past year the AIC held seven focus group sessions to find out what services AIC can provide conservators in private practice to meet the challenges of changing economic, political, and societal trends as this century ends, and to discover what present AIC services they value most. These sessions were hosted by the following regional conservation associations around the country: Virginia Conservation Association, Richmond; Midwest Regional Conservation Guild, Indianapolis; Bay Area Art Conservation Guild, San Francisco; New York Conservation Association, New York City; Western Art Association of Conservators, Los Angeles; Chicago Area Conservation Group, Chicago; and New England Conservation Association, Boston.

Focus group participants were self-selected on a first-come, first-served basis. They varied considerably in terms of their number of years in practice (from less than 3 to more than 30) and their specialties (objects, ethnographic materials, book and paper, photographic materials, wooden artifacts, architectural materials, paintings, and textiles).

The challenges faced by the various groups differed somewhat according to geographic location and number of years in practice. Some groups barely felt the effects of recent cuts to the federal cultural agencies, devolution of unfunded mandates to the states, and increased competition for fewer funds at the local, state, and regional levels, while other groups did feel the impact of these cuts as their sources of work decreased. This decrease was most significant for conservators who had been doing conservation assessment surveys. Those in practice the longest had as much work as they could handle, although some did report a decrease in volume.

With the exception of the Boston group, most of the participants indicated that more than 75 percent of their work is for private clients, collectors, dealers, and galleries. Most of those attending the Boston session noted that 40 percent of their work is for institutions (two participants reported 70–80 percent). Among all seven groups, only one person reported working largely (80 percent) on government-related contracts. The work of others is split three ways among private sources, institutions, and galleries. The majority of new clients are referred by colleagues, previous clients, and museums, while a very small number come through the FAIC Conservation Services Referral System. A few participants have tried occasional advertising and ads in the Yellow Pages but have not found advertising particularly useful. Some conservators have witnessed increased competition for work from recent immigrants and from the rising number of conservators going into private practice because of the dearth of jobs at cultural institutions (many of these are new graduates).

All participants agreed that AIC must intensify its efforts to educate the general public, collectors, and dealers, as well as directors and trustees of cultural institutions, about the value, need for and importance of sound conservation practice, its costs and benefits. Creating informed consumers of conservation services was identified as a high priority, as was raising the profile of conservators to increase respect for the profession. The inability of many potential clients to differentiate between bona fide conservators and nonconservators (i.e., craftsmen, antique dealers, or restorers without specialized professional conservation training) was cited as a major problem for the profession. Toward that end the following suggestions were offered: develop a certification program to elevate conservation as a bona fide profession; hire a professional marketing firm to develop materials on what professional conservators do, and how they differ from restorers, and place these materials in local, regional, and national media outlets; prepare additional AIC outreach brochures and disseminate

them more widely to major galleries (such as in the Soho area of New York), auction houses, and appraisers; prepare daylong, widely advertised seminars about each conservation specialty, and invite the public to come and learn about what conservators do and why; approach new sources of funding in the private sector to support a television series on conservation; and place full page ads about what professional conservators do and how to select and locate one in national magazines such as *Art News*.

Among the other top priority suggestions were: develop pragmatic workshops on recent advances in packing, storage, climate control, and other subjects that stretch the reach of conservation beyond treatment and present them on the local level; prepare publications on the same topics to address the increased emphasis on preventive conservation; arrange for senior level conservators to hold workshops in their area of expertise; develop and hold workshops for arts administrators on reasonable parameters for conservation RFPs; create and fund an endowment to support research for conservators in private practice; make preventive conservation a large part of all educational programs; develop workshops to improve the entrepreneurial skills of conservators on topics such as how to operate a small business, marketing, and grant writing; include information on AIC's web site on how to find and select a lawyer and an accountant and what questions to ask them essentially (build a database of specific business information for conservators in private practice); repeat some annual meeting programs in various parts of the country through regional guilds and CIPP; increase and strengthen the "tips" sessions in the annual meeting program; videotape annual meeting workshops to circulate to those who cannot attend; provide more economical access to the annual meeting by holding it in the cheapest places possible rather than rotating it from East Coast, West Coast, and Midwest; and facilitate the purchase of all kinds of insurance for conservators.

continued on page 30

SPECIALTY GROUPS

ARCHITECTURE



Thanks to all those who made this year's ASG session at the San Diego meeting a success! Special thanks go to outgoing ASG chair Dennis Montagna for his two-year steadfast contribution as an officer.

Minutes of the ASG annual business meeting held in San Diego will be sent to all ASG members in September, along with other items for your perusal or action. While in the past minutes were distributed only at the end of the operating year to those attending the next ASG business meeting, this year we are distributing them to the entire membership for use in the course of the year. How else does one remember who volunteered to do what?!? Here are the highlights of our business meeting:

The new officers are: Molly Lambert, chair; Martin Weaver, program chair; and Mary Jablonski, secretary/treasurer.

The Program Committee will consist of ASG officers and volunteers and will review abstracts submitted for the next ASG session. To be considered for inclusion on this committee, call Martin Weaver at [redacted] (Ottawa) or [redacted] (New York).

We voted to increase the annual ASG membership fee to \$20; the fee will remain \$10 for students.

A two-year task force has been formed to review, articulate, and cultivate issues of professional practice in architectural conservation. This work will be coordinated by ASG chair Molly Lambert but will require significant input from our membership. Look for more details about this task force, and how you might participate, in your September mailing.

The National Park Service publication Cultural Resources Management (CRM) is interested in devoting a full

issue to architectural conservation. Dennis Montagna will serve as our advocate and stringer.

In honor of our colleague Morgan Phillips, ASG will investigate the possibility of publishing a compendium of Morgan's work in cooperation with the Society for the Preservation of New England Antiquities and the Association for Preservation Technology. We will keep you informed on the progress.

We have received a request from the AIC Ethics and Standards Committee to increase our participation in the Commentary preparation process. Specifically, the committee wants more responses to the commentary draft on the topics of Preventive Conservation, Suitability, Materials and Methods, and Compensation for Loss printed in the March 1997 *AIC News*. Please send your responses to Rae Beaubien and Shelly Sass of the Ethics and Standards Committee.

Drafts are due from the specialty groups to the Ethics and Standards Committee in October for *Guidelines for Practice* Commentary 4, Practice (B. Security; C. Contracts; D. Fees; E. Advertising); Commentary 16, Justification; Commentary 17, Sampling and Testing; Commentary 18, Interpretation; and Commentary 19, Scientific Investigation. An ASG committee has been formed to draft this set of Commentaries. It includes Claudia Kavanaugh, Leslie Rainer, Judy Jacob, Tom Taylor, Joel Snodgrass, Mary Hardy, Mary Jablonski, and Molly Lambert. Claudia is the chair again. As in the past, a copy of the ASG draft will be distributed to you for review, and you can respond to the incorporated version (all specialty groups together) drafted by the AIC Ethics and Standards Committee in the March 1998 newsletter.

The ASG will soon have its own distribution list, "ArchList," on the World Wide Web through the Conservation On Line (CoOL) home page. Many thanks go to conservator Walter Henry from Stanford University Libraries, the angel who administers CoOL, for including us in the system. ASG members will be able to post questions or

discussion topics to the ASG membership and receive responses electronically. This is an additional communication tool serving our membership; it will not replace our principal existing methods of communicating—this newsletter and the mail. We will mail subscription instructions once the system is up and running. In the meantime, please contact Molly Lambert at [redacted] (not Walter) with questions.

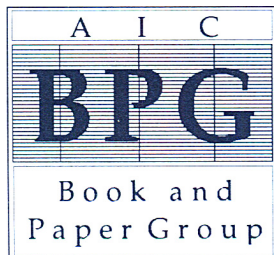
AIC's 1998 Annual Meeting will be held in Arlington, Virginia. The format is different. Instead of topically autonomous sections (traditionally organized as: pre-session, general session, and concurrent specialty group sessions), each section of the conference will have one unifying topic: "Disaster Preparedness, Response, and Recovery. The ASG will in part carry this theme, but not exclusively.

CALL FOR PAPERS: The ASG is soliciting abstracts of letters or interest from those who wish to propose a paper or topic for the 1998 ASG session of the annual meeting. As discussed above, the overall topic assigned to the meeting is "Disaster Preparedness, Response, and Recovery," within which our talks could easily focus on recovery. However, we need not limit ourselves to this topic. Those interested should send an abstract to, or contact: Martin Weaver, [redacted], Nepean, Ontario K2H 8M2, Canada; [redacted] (Ottawa); or [redacted] (New York). Please also send a duplicate copy to: Molly Lambert, ASG Chair, [redacted] San Francisco, CA 94117; [redacted].—Molly Lambert, ASG Chair

Volunteers Wanted

Sarah Brooks, AIC communications assistant, is looking for conservators willing to assist with a new outreach project designed to introduce pre-college students to conservation. See details on page 6.

BOOK AND PAPER



Thanks are extended on behalf of the entire BPG membership to outgoing chair Walter Henry, who presided over an incredibly busy and productive year. He supported many BPG initiatives, coordinated the work of various committees, and represented us exceedingly well to the AIC Board and beyond. It goes without saying that he has forever changed—for the better!—the nature of communication within the group. Many thanks are also extended to Elizabeth Morse, who, during her tenure as secretary/treasurer, took minutes, kept the books, coordinated mailings, and generally kept us organized. By this time, everyone should have received volume 15 of the *Annual*, which is beautifully produced and (from comments heard in San Diego) the envy of all of the other AIC specialty groups. Thanks are extended to all contributors and especially to Robert Espinosa for his sustained hard work in producing and ever improving this publication. October 7 is the deadline for submissions for the next volume; San Diego speakers and others interested in submitting a paper or a tip should send contributions to Robert Espinosa, Harold B. Lee Library, Brigham Young University, Provo UT 84602.

Thanks to the efforts of Betty Fiske, program chair, and Eleanore Stewart, assistant chair, the San Diego BPG meeting was a great success. Sessions relating to the treatment of art on paper, the treatment of books and library materials, and artists' materials were given over one and one-half days. In addition, Hilary Kaplan organized an informative slide discussion on approaches to surface cleaning for the Archives Discussion Group, and Kate Murray and Don Swanson developed a half-day program for the Library Collections Conservation Discussion Group (LCCDG) that focused on

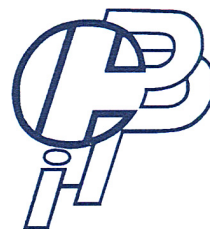
treatment and housing specifications for oversize bound materials and spiral bindings, as well as treatment approaches to spine repairs and board reattachment. A large number of models and samples were available for examination during the LCCDG session. Roy Perkinson gave a stimulating and informative luncheon slide-talk entitled, "Drawn to Blue: Investigations of the History of Artists' Blue Papers," that was very well attended. BPG events were capped in San Diego by a wonderful reception at the Mingei Museum of International Folk Art in Balboa Park. Organized by Eleanore Stewart and Janet Ruggles, the reception featured good food, the opportunity to wander through beautiful exhibits of Chinese jade, ancient and contemporary beads, and even a yurt! (A black silk jacket with a patchwork of Guatemalan textiles on the back was left behind at the reception; contact Elizabeth Morse for information.)

CALL FOR PAPERS: October 7 is the deadline for abstracts for the next AIC meeting in Arlington, Virginia, which is a brief subway ride away from downtown Washington, D.C. The overall theme for the general sessions is "Disaster Preparedness, Response, and Recovery," and program organizers hope that specialty groups will expand the theme by presenting information on disaster recovery methods as they apply to the individual specialty object types. Disaster response for book and paper materials is fairly well documented, and it is hoped that there will be at least one paper summarizing this topic for the larger community. For BPG sessions, papers are solicited that either critique past recovery practices or expand current options, although this theme is not exclusive and papers on other topics are solicited as well. Papers are limited to 20 minutes. Please direct abstracts and inquiries to Eleanore Stewart, BPG program chair, Preservation Dept., Stanford University Libraries, Stanford, CA 94305-6004; fax: (650) 725-1120; estewart@sul-mail.stanford.edu. Abstracts should be of sufficient length and detail to permit evaluation.

ETHICS COMMENTARIES: Lyn Koehline is coordinating the BPG response to sections on Practice (4.B-E) and Examination and Scientific Investigation (16-19). Please contact

her at [REDACTED], to share your ideas and participate in this important collective undertaking.—Mary Lynn Ritzen-thaler, BPG Chair, Document Conservation Branch, National Archives and Records Administration, 8601 Adelphi Road, College Park, MD 20740; (301) 713-6700 ext. 226; fax (301) 713-7466; [REDACTED]

CONSERVATORS IN PRIVATE PRACTICE



With great enthusiasm, the new CIPP Board embraces a full agenda and anticipates an extraordinarily productive year. Recognizing the changes that are taking place within AIC, the CIPP Board is working diligently to position itself to take advantage of the emerging opportunities presented. CIPP has matured as an organization and is poised to take a proactive role in shaping its own destiny as well as impacting the direction of AIC.

We believe our membership will find AIC's "Report of Focus Group Discussions" (p. 16) of great interest. The CIPP Board is pleased to be included in the task force that is being established to discuss issues concerning fair business practices and competition. We heartily encourage our membership to respond to the Focus Group questionnaire (p. 17), as it is an unprecedented opportunity to influence AIC's strategic planning.

Our collaboration with AIC, the "Growing Your Business" workshop held in San Diego, was a remarkable success. A publication generated from the workshop will be forthcoming, perhaps as early as December.

The *Business Handbook* continues to progress. Past CIPP chair Carrie Ann Calay is spearheading this project. She volunteered to prepare the first section of text during the next several months.

It is hoped that this handbook will prove valuable to CIPP members and nonmembers alike.

Catharyn Baird, professor of business at Regis University, has been once again invited by the American Society of Association Executives to submit a grant proposal. The grant, presented as a cooperative effort among Regis, AIC, and CIPP, will study the pressures of competition between the for-profit and nonprofit worlds of art conservation. It will both explore the ways conservation communities have responded to the changing economic expectations that have heightened competition as well as identify successful collaborations between these two member groups. It is believed that this study will help our members address the difference between unfair business practices and ineffective marketing strategies. This grant will also assist AIC in assuring that the standards of professional ethics address the tensions inherent in serving members who work for nonprofit and for-profit enterprises, which both compete and cooperate in the same marketplace. We are delighted the AIC Board wholly supports this grant proposal. Should the grant be awarded, it will dovetail nicely with the AIC Focus Group/Business Ethics Task Force project.

The CIPP Board intends for the theme of its 1998 annual business meeting in Arlington to be related to the general session theme of Disaster Preparedness. Ideas are presently being pursued for the development of our program. Send any suggestions, contributions or thoughts to our vice-chair Nancy Davis at [REDACTED].

I would like to extend my personal thanks to outgoing board members Nancy Schrock and Kory Berrett for their sagacious work on the *Code of Ethics* and *Guidelines for Practice* Commentaries during their tenure as well as for Nancy's excellent financial management and Kory's delightful new CIPP logo. Finally, thanks to Carrie Ann Calay, who gave unstintingly of her time and energy as last year's chair. She set a standard for service that will be hard to duplicate.—Genevieve Baird, CIPP Chair, P.O. Box 450, Georgetown, CA 95634; [REDACTED]

OBJECTS



First and foremost I would like to thank all of the speakers at the OSG session at the 1997 AIC Annual Meeting in San Diego for presenting their work for our collective benefit. We all look forward to perusing the final versions of their papers next June when the *Postprints* are published. Kudos and thanks in advance go, of course, to OSG member Virginia Greene for her great effort and dedication to this tireless but essential product for the OSG annals.

For those who were not able to attend the San Diego meeting, it focused on two themes: "Inherent Vice" and "Object Treatments Revisited." These topics specifically covered both inorganic and organic materials within the larger categories of archaeological, ethnographic, decorative, and fine arts object conservation. For a closer look at the presentations, please consult the 1997 *AIC Abstracts* or wait for the *OSG Postprints* next year.

Katie Untch has compiled the minutes from the business meeting from the San Diego meeting, and they will be mailed to each OSG member so that they can be actually read prior to the 1998 annual meeting. If you do not receive your copy, contact Katie Untch at: [REDACTED] fax: [REDACTED].

To date only one member of OSG has voiced an interest in serving on the Nominating Committee to prepare next year's slate of candidates (program chair and treasurer). As there are approximately 600 OSG members, there must be a few more enthusiastic volunteers who would be happy to help in this capacity? Please contact me as soon as possible if you are interested in participating in the group in this way.

Julie Reilly, incoming program chair for next year's meeting in Arlington, reports that she will be glad to begin to accept papers on the topic of Dis-

aster Preparedness and Response, which will be the focus of the pre-session and general session. The 1998 AIC Planning Committee hopes that the specialty groups will zero in on the recovery aspect of this program and that the specific practical treatment details within each discipline will be covered within each specialty group. Julie is considering a group of papers that focus on conservation projects being undertaken on an international level by OSG members (including projects that are not necessarily archaeological in nature). Please contact Julie with your ideas at [REDACTED]; fax: [REDACTED]. Abstracts are due by October 7.

Patricia Griffin, Publications Committee member, has been working on an OSG annotated bibliography on fills that is being published separately from the spring 1998 *JAIC* special issue on fill materials used by objects conservators. Patricia needs some additional abstractors to cover specific areas, including window glass, plaster, mosaics, polymers, plastics, and wall paintings. To assist with this project, please contact Patricia at [REDACTED] ext. [REDACTED] fax: [REDACTED].

Additionally, the Publications Committee is looking forward to the next OSG special topics volume of *JAIC*, which we hope will contain articles on adhesives and consolidants. This topic was voted number one in a 1995 questionnaire, which polled OSG members about topics on which they would like to have more information. The committee members want to hear from OSG members about unpublished research you may be aware of, or potential authors who could write about scientific research, observed properties, case studies, or any other aspects of adhesives and consolidants. Please contact Ellen Pearlstein at the Brooklyn Museum of Art, (718) 638-5000 ext. 276; fax: (718) 638-3731; tbmcon@interport.net; or Leslie Ransick Gat at [REDACTED] fax: [REDACTED] or Jane Williams, phone and fax [REDACTED], with your ideas.

Lisa Goldberg, *AIC News* editor, is approaching the *AIC News* cover stories in a new way. Each specialty group will be responsible for a lead article once every other year, and that means that one of us (or should I say

one of you!) could have this wonderful opportunity to take the helm and write your heart out about a topic that is relevant to our group or to the membership as a whole. OSG is responsible for the March 1998 cover story and the deadline for submission is February 15, 1998. Please contact the OSG Publications Committee if you are interested.

As always, I am at your beck and call! Please feel free to contact me with issues and suggestions to include in this column as they arise during the year and I look forward to hearing from you!—Ingrid Neuman, OSG Chair, [REDACTED], Williamstown, MA 01267; [REDACTED] or [REDACTED]

PAINTINGS



CALL FOR PAPERS: Abstracts for the 1998 AIC Paintings Specialty Group session should be mailed to me by October 7. Papers addressing the recovery and treatment of disaster-affected paintings would be timely and relevant to the general theme of the conference, "Disaster Preparedness, Response, and Recovery." Innovative, unusual, and generally practical approaches developed from firsthand experience would be especially welcome. However, topics not related to disaster will also be equally welcomed for consideration for the remainder of the PSG session. Please send abstracts to Kenneth Bé (see byline for address)

TIPS SESSION: Due to popular demand, there will once again be a studio tips session during the 1998 PSG session. Dean Yoder has generously agreed to coordinate this session. Any useful tips you would like to share should be submitted to: Dean Yoder, Yoder Conservation, [REDACTED]

[REDACTED] Cleveland, OH 44120; [REDACTED]
[REDACTED] fax: [REDACTED]; [REDACTED]

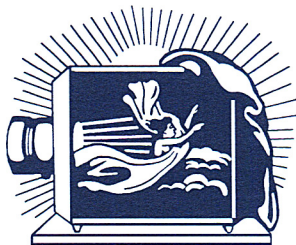
PAINTING CONSERVATION CATALOG UPDATE: Sarah Fisher,

project director, reports that the estimated publication date of the chapter on Varnishes and Surface Coatings is late 1997. A 390-page working copy of the chapter was presented at the PSG business meeting in June, and it is assumed that the final version will be roughly 300 pages long. At present the editorial board and copy editor Jessica Brown are carrying out final editing of the 31 entries and are working on the bibliography, index, introduction, format and printing issues, and issues of scientific consistency. The chapter on varnishes will be provided free to PSG members in good standing up to December 31, 1997. Subsequently, the chapter will cost \$25 per copy for all AIC members, whether or not they are in PSG. The chapter will cost \$50 for all non-AIC members. So, join the PSG before the end of 1997!

Meanwhile, Barbara Buckley continues to compile entries for the chapter on Stretchers, Strainers, and Mounting, and Jim Bernstein has presented a first draft of an outline for a chapter on Inpainting. Many thanks to all for the hard work and contributions.

POSTPRINTS: Robert Proctor, the PSG vice-chair, will be contacting the authors of papers given at the last PSG session to request submission of the final drafts for the *Postprints* by October 7.—Kenneth Bé, PSG Chair, Paintings Conservation, Cleveland Museum of Art, 11150 East Blvd., Cleveland, OH 44106; (216) 421-7340; fax: (216) 229-2881; [REDACTED]

PHOTOGRAPHIC MATERIALS



SAN DIEGO BUSINESS MEETING: At the business meeting it was announced that *Topics 7* should be out by mid-September. Debbie Hess Norris, at [REDACTED], has volunteered to author the next chapter in the PMG

catalog, "Surface Cleaning;" those interested in contributing should contact her. Steven Weintraub, at [REDACTED] is looking for information on cold storage rooms: current information on temperature and relative humidity specifications, and how these specifications were arrived at; the question of cool versus cold storage; and personal experiences with cold storage. Those with information should contact him. Also, cold storage was suggested as a possible topic of the Boston winter meeting in 1999. Nora Kennedy, on behalf of all PMG members, thanked outgoing officers for their contributions to our organization: Carol Turchin, chair; Nancy Reinhold, secretary/treasurer; and Barbara Lemmen, program chair.

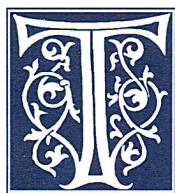
CALL FOR PAPERS: Abstracts for presentations at the PMG session of the AIC Annual Meeting in 1998 are needed by September 30. If you are interested in participating in the program, please contact program chair: Andrew Robb, [REDACTED], Arlington, VA 22201; [REDACTED]

KLAUS B. HENDRICKS MEMORIAL MEETING: The next interim meeting of the ICOM-CC Photographic Records Working Group will be held in Ludwigsburg, near Stuttgart, Germany, in the new Institute for the Preservation of Library and Archival Materials, April 20-22, 1998. This joint meeting with the Graphic Documents Working Group will cover three days; one day will be dedicated to the memory of Klaus B. Hendricks. To participate in the program, contact Bertrand Lavedrine, [REDACTED]

Also, Bertrand is accepting donations for a publication devoted to the memory of Hendricks. Any contributions would be helpful.—Gary Albright, PMG Chair, Northeast Document Conservation Center, 100 Brickstone Sq., Andover, MA 01810; [REDACTED]

[REDACTED] fax: [REDACTED]; [REDACTED]

TEXTILES



SECOND CALL FOR PAPERS:

The topic for the 1998 TSG session is disaster recovery—specifically treatments—though papers on any topic are welcome. If you have had real-life experiences with disaster recovery, please share your experience with the rest of us! A disaster recovery workshop is also a possibility. AIC has called for specialty groups to put together information for general recovery of specialty-specific materials. Next year's meeting provides the best opportunity to compile this data for textiles. Please contact me with any ideas that you might have for developing the program. Abstracts are due to me by October 7.

SAN DIEGO: Thanks to all those who helped to make the TSG session in San Diego a success! We had good attendance and international representation among our speakers (England, Israel, and Chile). A last-minute addition to our program was an overview of textile conservation in Chile presented by Maria Luisa Gruzmacher, director of the Comité Nacional de Conservación Textil in Chile and participant in the Getty-sponsored Latin America-United States exchange. A translation of her paper will be included in the TSG Postprints. We had a delightful Mexican dinner in Old Town attended by 44 of our members. Someone left a chili pepper book at the restaurant—contact me and I'll send it to you. Special thanks to Vicki Cassman, outgoing chair, and Martha Grimm, outgoing secretary, for their service over the past two years. The Nominating Committee—Meredith Montague, Claudia Iannuccilli, and Loreen Finkelstein—put together a good slate for the board. T. Rose Holdcraft serves as vice-chair, Christine Giuntini as treasurer (second year), and Kathleen Kiefer as secretary (first year). Thanks to all those who ran for office. Next year's Nominating Committee will be Loreen Finkelstein, Zoe

Annis Perkins, and Vicki Cassman. I'd also like to announce Fran Mayhew as our first-ever TSG archivist. Deborah Bede has served as our American Society for Testing and Materials liaison for three years and would like to pass on the honor; if you are interested please contact me or Deborah.

POSTPRINTS: The 1997 *Postprints* will be the last from editors Patricia Ewer and Beth McLaughlin. They have done a splendid job on the *Postprints* for the past three years! Speakers submitted written versions of their papers in JAIC format at the conference, so expect to see your *Postprints* a little earlier. Speakers and others, please consider submitting an article to JAIC. Deborah Bede at [REDACTED], a JAIC reviewer, and Catherine McLean at [REDACTED], former *Postprints* editor, have generously volunteered to advise writers.

GUIDELINES FOR PRACTICE COMMENTARIES: Drafts of Commentaries on Guidelines 4.A–E, Practice, and 16–19, Examination and Scientific Investigation, will be sent to reviewers soon. Commentary drafts were prepared by RATS, CIPP, and the Health and Safety Committee. If you don't receive a copy of the draft and want to review it, please contact Sara Rieter, our Ethics and Standard Committee liaison, at [REDACTED].

CATALOG UPDATE: The final revision of the Storage chapter is out for review. The Dye chapter is being revised and will go out for review again this fall. Any ideas for new chapters? Contact editors Jane Merritt [REDACTED], Nancy Pollak [REDACTED], Deborah Trupin [REDACTED], or Kathy Francis [REDACTED] with your ideas or to draft or review chapters.

ADOPTION OF SISTER GROUP IN CHILE PROPOSED: Vicki Cassman proposes that we "adopt" the Chilean Comité Nacional de Conservación Textil (CNT) as a sister organization and give it honorary membership. The CNT will celebrate its tenth anniversary this year. This nonprofit group has annual meetings, six publications, and is dedicated to promoting textile conservation in Chile and other participating Latin American countries. The annual cost to TSG would be \$170: \$130 AIC–TSG membership dues for CNT to join TSG and \$40

membership dues for TSG to join CNT. AIC and TSG mailings would go to the CNT library in Santiago. CNT mailings would be made available at our annual meeting, then archived. Other specialty groups support APOYO with annual donations. This "adoption" proposal would be another means to achieve the same end. I propose we vote on this issue in the next election ballot.

AIC NEWS LEAD ARTICLE: Starting in January, specialty groups will rotate responsibility for writing the AIC News lead article. TSG is slated for the May 1998 issue. The article should have a textile focus but be of general interest. Our submission (2,000 words maximum) is due in mid-March. We need volunteers to write all or a part of the article! Please contact me if you are interested or have ideas.

A fine fall to all, and thanks for your participation in TSG!—Susan Heald, TSG Chair, National Museum of the American Indian, 3401 Bruckner Blvd., Bronx NY 10461; (212) 514-3976 or 3971; fax (212) 514-3816; Heald@ic.si.edu

WOODEN ARTIFACTS



For those of you who were not able to make it to San Diego for the 1997 AIC Annual Meeting, the conference was stimulating and productive, as well as fun. The WAG session was especially interesting and thought-provoking, thanks to the hard work of all the well-prepared speakers and others who volunteered to help out. Many of the papers related to the general session theme of "Loss Compensation" and others were on subjects as diverse as "Computerization and Furniture Conservation" and using "Sheraton's Cabinet Dictionary As a Trade Manual." Flavia Philip, a furniture conservator from the Wallace Collection in London, was chosen by the Research and

Technical Studies Subgroup to receive special recognition for her paper, "UV Light Photography As an Aid in the Conservation of 18th-Century Furniture."

The business meeting was held amid shrimp and beer, and officers for 1998 were elected. The program chair for next year is David Bayne, and Philippe Lafargue continues as secretary/treasurer for two more years. Among the topics discussed were plans for next year's meeting in Arlington, Virginia. The theme of the meeting is "Disaster Preparedness, Response, and Recovery." The specialty groups have been asked to focus a portion of their presentations on recovery issues, and to that end we are making a call for papers. We will also be accepting abstracts on regular treatment or research projects to fill the day. Abstracts are due to David Bayne by October 7. Please let either of us know if you or someone you are aware

of has been involved in any type of disaster recovery project, whether it be cleanup from a 100-year flood or a simple broken pipe. We are interested in knowing more specifically about recovery issues dealt with by WAG members and others who are not necessarily conservators. This information will help us plan a more useful specialty group session. Beverly Perkins, director, public information, was also present at the business meeting and stressed the importance of participation by specialty groups in the poster session and workshops, which will focus on actual physical examples of recovery methods. We've probably all been involved in a recovery project at one time or another, so think about how you might contribute to next year's meeting. To obtain a copy of the meeting minutes, contact Philippe or me at the address below.

By now all WAG members should have received their copy of the 1996 *Postprints*, which were mailed out in early July. I hope you agree that increased dues for membership in WAG were worth the extra cost, as the *Postprints* publication is looking better than ever and is now automatically sent to each WAG member. Jennifer Baker, who took on the compiling, editing, printing, and mailing out of last year's *Postprints*, will be doing it again this year, and she has done a terrific job. Remember, 1997 speakers, that the deadline for submission of papers to be included in the next *Postprints* is October 31. These should be sent to Jennifer at Shadows and Light Design, [REDACTED], Burlington, VT 05401. A few copies of the 1995 *Postprints* are still available through the AIC office for \$14.50. If you haven't bought one yet, please think about doing so soon.

Last but by no means least, I want to acknowledge outgoing WAG chair Greg Landrey for all his good work, not just as chair this year, but for all he has done over the years to help promote the growth and viability of our field. He is endlessly generous with his knowledge and has been helpful in so many ways to so many people, and I am especially honored to have him as a colleague. Thank you, Greg, for all you've done and continue to do. I am happy to report that Greg will continue to be directly involved with the ongoing assessment of the Treatment

Commentaries: more about that in the next newsletter.

I shall try to keep WAG relevant and useful to all our members, and can certainly do that more successfully if you voice to me your needs and concerns. To that end, I have made a concession to the 20th century and now have an e-mail address (see below). I will welcome any and all comments relating to WAG and/or AIC, in any way you want to reach me. I look forward to hearing from you.—Christine Thomson, WAG Chair, Robert Mussey Associates, 1415 Hyde Park Ave., Boston, MA 02136; (617) 364-4054; fax: (617) 361-4105; [REDACTED]

Point of View

continued from page 9

We must get outside our usual mind-set. Even when we talk about "interdisciplinarity," I think we are mostly referring to a broader collective of like-minded disciplines. A more useful focus might be "multidisciplinarity."

This argument does not negate the important progress that has been made in terms of interdisciplinary collaboration. On the contrary. In the early 1980s, the International Council of Museums (ICOM) Conservation Committee was grappling with how to bring curators and art historians back into the fold. Although these specialists had been instrumental in the creation of ICOM-CC, the committee's focus had become too scientific and technical to sustain their involvement. I'm happy to see the pendulum swinging back, as there is much evidence of collaboration within the committee's various working groups and with ICOM as a whole. ICOM-CC is an active presence at ICOM general conferences, where it has organized conservation programs for the benefit of ICOM's other 24 international committees. It spearheaded a new study series, with a first issue devoted to articles on conservation for the general ICOM readership.

Paintings conservation is an area of particularly fruitful interdisciplinary collaboration, as demonstrated by

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ICOM-CC's paintings working groups and the International Institute for Conservation of Historic and Artistic Works' emphasis on interdisciplinary contributions to its 1998 congress on paintings techniques. An institutional model for interdisciplinary collaboration can be found in the Netherlands, where the Central Lab has recently merged with the State Training School for Conservators and the Netherlands Office of Fine Arts to form the Netherlands Institute for Cultural Heritage. These are excellent examples, all. But I still believe we need to look beyond our obvious range of partners. Unless we do, we will be caught unawares by the changes taking place around us, without the skills necessary to navigate the shifting course of society.

It's been said that as the extent of cultural property diminishes, we come to value it more highly. We need to let those outside our own field know that it is diminishing far faster than they realize. Lest you think there is any question in my mind about the importance of the work we are doing currently—which I believe for most of us is a passion first and a livelihood second—I'd like to leave you with a quotation found on a post office wall:

"One hundred years from now, no one will find your e-mail lovingly bundled in ribbon and hidden under the bed." At a time when letter writing is fast becoming a disappearing art, maybe we should start thinking about how we are going to include emerging forms of communication and cultural expression in our preservation mandate, and how we are going to communicate the importance of our work so that our skills as well as our heritage are not lost to future generations.—Janet Bridgland

Janet Bridgland is an independent consultant and president of the Preservation Management Institute, a not-for-profit corporation recently established to assist cultural organizations in developing management tools, education and training techniques, and formulating policy relating to the care of cultural property. She has 20 years of international conservation experience with organizations such as the National Museums of Canada, ICOM, and the J. Paul Getty Trust.

People

BARRY MUNITZ, chancellor of the California State University, has been named as the next president and chief executive officer for the J. Paul Getty Trust, effective January 5, 1998. He will succeed president Harold M. Williams, who has held the post since 1981.

TOM CHASE retired from the Freer Gallery of Art and the Arthur M. Sackler Gallery in June. He will continue his research work at the Galleries as a research associate in the Department of Conservation and Scientific Research.

CHRISTINE DEL RE is now working full time as senior conservator at the Milwaukee Public Museum.

The North Carolina Museum of Art announces that NOELLE OCON has joined the staff of the Conservation Department as assistant paintings conservator.

THEA BURNS, paper objects conservator, Art Conservation Program, Queen's University, Kingston, Ontario, has been promoted to associate professor.

Several AIC members affiliated with the Conservation Center, Institute of Fine Arts, have recently been involved with projects at La Pietra, New York University's villa in Florence. DIANE DWYER MODESTINI, as acting director, has overseen the establishment of a comprehensive collections care program. JACK SOULTANIAN and GEORGE SEGAN WHEELER, both adjunct faculty, completed surveys of the indoor and outdoor sculptures. SUSAN ANNE MATHISEN, administrative conservator, examined the textile collection to devise a treatment plan. JENNIFER SHERMAN, senior Kress fellow, worked with third-year student SUE ANN CHUI on the examination and treatment of the paintings collection. JEAN DOMERMUTH, postgraduate Kress fellow, continued her collection management efforts at the villa. MARGARET HOLBEN ELLIS is responsible for ongoing academic advisement and development.

Student News

New York University

The Conservation Center of the Institute of Fine Arts announces that the students admitted into the 1997 entering class are: Sanchita Balachandran, Esther Hui-Hui Chao, Paul Hepworth, Amy Jones, Claire Kelly, Maya Naunton, and Helen Spande.

Seven advanced students will be interning as follows: Maria Berman, Field Museum of Natural History; Suzanne Davis, Freer Gallery Laboratory, Smithsonian Institution; Stephanie Hornbeck, Conservation Analytical Laboratory, Museum Support Center, Smithsonian Institution; Naomi Kroll, Society for the Preservation of New England Antiquities Conservation Center; Sarah McGregor, Worcester Art Museum; Sylvie Penichon, Art Institute of Chicago and Chicago Historical Society; and Brigitte Yeh, Library of Congress (starting January 1998).

State University College at Buffalo

The Art Conservation Department of Buffalo State College announces that the following students have been admitted into the 1997 entering class: Brynn Bender, Marla Curtis, Soyeon Choi, Jana Dambrogio, Jessica Fletcher, Joel Jablonski, Debbie Linn, Michaela Neiro, Anne O'Connor, and Yasuko Ogino. Department third-year students, their majors, and the supervisors and sites of their 1997-98 12-month internships are: Stephanie Conforti, paintings, William Real, Carnegie Museum of Art; Amy Fernandez, objects, Greg Byrne and Toby Raphael, Harpers Ferry Center, National Park Service; Amy Gerbracht, paper, Pamela Young, Colonial Williamsburg Foundation; Mina Gregory, objects, Kenneth Moser, Brooklyn Museum; Caird Harbeck, objects, T. Rose Holdcraft, Peabody Museum of Archaeology and Ethnology; Margot Healey, paper, Robert Futernick, Western Regional Paper Conservation Laboratory; Amy Krzeminski, paper, Mary Lynn Ritzen-thaler, National Archives; Bronwyn Lloyd, objects, Arthur Beale, Museum of Fine Arts Boston; Diane Russell, objects, Julie Reilly, Gerald R. Ford Conservation Center.

Worth Noting

Rome Prize Winners Announced

SHELLEY FLETCHER, the head of conservation at the National Gallery of Art, and FREDERICK STEINER, professor and director of the School of Planning and Landscape Architecture at Arizona State University, are the 1997-98 recipients of the American Academy in Rome Prize Fellowships in Conservation and Historic Preservation. Fletcher, who earned her master's degree at the Institute of Fine Arts, New York University, and a certificate in conservation from the Conservation Center in New York, plans to conduct a technical investigation of engravings attributed to Andrea Mantegna. Steiner, who has an M.A. and a Ph.D. from the University of Pennsylvania in city and regional planning, intends to study contemporary environmental planning in Italy.

The American Academy in Rome supports independent study, advanced research, and creative work in the arts and the humanities. Rome Prize winners receive stipends and living and working accommodations in Rome for terms that range from six months to two years. The deadline for the 1998-99 Rome Prize fellowship competition is **November 15, 1997**. For more information, contact: American Academy in Rome, 7 E. 60th St., New York, NY 10022-1001; (212) 751-7200; fax: (202) 751-7220.

1997-98 AIC/FAIC Board Meeting Dates

October 16-18
Advisory Council, October 17

January 23-25
Internal Advisory Group,
January 24

March 27-28 on West Coast

Training Programs Coordinate Internship Scheduling

Three members of the Association of Graduate Programs in the Conservation of Cultural Property (AGPIC) will cooperate in the scheduling of third- and fourth-year (predegree) internships for their students in order to help both the programs and host institutions simplify the selection process. The State University College at Buffalo, University of Delaware/Winterthur Museum, and New York University/Institute of Fine Arts conservation programs offer the following schedule for intern placement: September-November: initial inquiries from students to potential internship sites; October-December: interviews scheduled; December 25-February 15: candidates interviewed; March 1-April 1: notification of decisions. AGPIC hopes that adherence to this suggested timetable will facilitate the decision-making process for everyone. Suggestions are welcomed from all past, present, and potential internship sponsors. Contact New York University at (212) 772-5800.

Summer Employment Program—Buffalo State College

As in the past, graduate students of the Art Conservation Department at Buffalo State College are available next summer for conservation-related employment. During previous summers, students have been employed by conservators and conservation laboratories in both the private and public sectors and have been involved in projects in all major conservation disciplines. Those with such employment opportunities may write to the department giving a description of the project, salary, benefits, and application deadline. Interested students will contact the sites directly. Potential employers may contact: Summer Employment Program Coordinator, Art Conservation Dept., Rockwell Hall 230, Buffalo State College, 1300 Elmwood Ave., Buffalo, NY 14222-1095; (716) 878-5025; fax: (716) 878-5039.

ASTM D01.57 News

The American Society for Testing and Materials Subcommittee on Artists' Paints and Related Materials, ASTM D01.57, writes standards for the performance, quality, and health labeling of artists' paints and other materials. A compilation of its published work is available from ASTM, 100 Barr Harbor Dr., West Conshohocken, PA 19428-2959; (610) 832-9500. This brief will keep readers informed about the latest news on the standards development front.

D01.57 recently applied for federal support for a project to identify the pigments in colored pencils, in preparation for writing a lightfastness test method and a labeling specification of these popular materials. Simultaneously, a European manufacturer of colored pencils is considering cooperating in the project. If these two standards are written, it may eventually result, for the first time, in accurately labeled colored pencils for artists' use.

The next ASTM meeting will be January 11-12, 1998, in San Diego. For further information about the activities of ASTM D01.57, contact: Mark Gottsegen, Subcommittee on Artists' Paints and Related Materials Chair, Department of Art, UNC Greensboro, Greensboro, NC 27412-5001; (910) 334-5571; fax: (901) 674-7899.

Preservation Technology and Training Grants

The National Center for Preservation Technology and Training announces its 1998 Preservation Technology and Training Grants in historic preservation. The Center is a National Park Service initiative to advance the practice of historic preservation in the fields of archaeology, architecture, landscape architecture, materials conservation, and interpretation. All proposals that seek to develop and distribute preservation skills and technologies for the identification, evaluation, conservation, and interpretation of cultural resources will be considered.

Grants will be awarded on a competitive basis, pending the availability of funds. Proposal deadline:

December 19, 1997. The complete 1998 PTT Grants announcement is available via NCPTT's fax on demand computer, webpage and return e-mail. Fax on demand, (318) 357-3214; web address, <http://www.cr.nps.gov/ncptt/>; gopher, <gopher://gopher.ncptt.nps.gov>; return e-mail, [REDACTED]—leave the subject and message line empty and guidelines will be forwarded automatically.

McKay Lodge to Conserve GSA Monuments

McKay Lodge Fine Arts Conservation Laboratory, Inc. of Oberlin, Ohio has been awarded a contract with the General Services Administration (GSA) for nationwide care of GSA sculpture and outdoor monuments. Projects will be drawn from GSA's listing of more than 235 sculptures and monuments needing attention from coast to coast and in Hawaii. The project will be administered by McKay Lodge president Robert G. Lodge and the firm's sculpture conservator Thomas J. Podnar.

This GSA contract is a cost-saving measure for the federal agency. In place of soliciting bids for each sculpture individually with the associated administrative burden, GSA has awarded a contract at fixed rates for the next three years to McKay Lodge. The firm will organize, administer, and, through a network of subcontracted firms, supply GSA with the restoration and preservation services it needs on demand. To fulfill these extensive and numerous services, the laboratory has organized and contracted with a geographically distributed network of conservation firms specializing in sculpture to respond to GSA projects in their respective regions.

GSA has awarded similar contracts to other firms in three other areas of media specialization: paper conservation, paintings conservation, and architectural materials.

Reminder! Kress Fellowship Deadline is November 1

Kress Fellowships allow release time from work obligations to prepare book-length manuscripts to fill critical lapses in the published conservation literature. Three \$18,000 fellowships will be awarded for 1998. All AIC Fellows and PAs are eligible to apply; guidelines and application forms were mailed in July; call [REDACTED] to request an additional copy.

Gaylord Award Deadline

The application deadline for the Gaylord Brothers Collections Conservation Award is **December 1**. The award consists of a \$1,000 grant plus an all-expense-paid trip to AIC's 26th annual meeting in Arlington, Virginia, June 1-7, 1998. The grant is for individuals engaged full time in the conservation of library or archival collections (books, paper, or photographic materials). Applicants must describe how they would use the \$1,000 grant to improve their ability to care for their collections. Fundable activities include workshops, seminars, courses, short-term internships, or conferences on conservation topics. The grant may be used for tuition, registration fees, travel, or accommodations. Review criteria include the quality of the proposal, qualifications of the applicant, and potential impact of the proposal on the collections in the applicant's care. For application forms, contact: Gaylord Brothers, Collections Conservation Award, P.O. Box 4901, Syracuse, NY 13221-4901; (800) 448-6160.

University Products Award Deadline

Nominations are due **December 15** for the University Products Award for Distinguished Achievement in Conservation of Cultural Property, which recognizes the accomplishments and contributions of a conservation professional who has advanced the field of conservation and has, through sustained

effort, furthered the cause of conservation through public outreach and advocacy. The award will consist of a plaque, \$5,000, and up to \$500 to defray travel expenses to AIC's annual meeting, where the award will be presented. Nominations will be accepted from the membership. The candidate must (1) be an AIC Fellow or PA; (2) have at least 20 years of experience in the field of conservation; (3) have made valuable contributions to the field through treatment projects, research, innovative techniques and inventions, creation of conservation-related programs and/or publications; and (4) have actively furthered the cause of conservation through public outreach and advocacy. For nomination forms, contact the AIC office (202) 452-9545.

Information Wanted

I am continuing to collect examples of canvas marks, stencil marks, labels, framers marks, and manufacturers marks found on the back of artwork. I am interested in examples both from European and American works, including those that have been previously reproduced in my publications. Please kindly send me the following information: artist, title of the artwork, size of the stencil mark or label, with photograph or transcription of the mark.—Alexander W. Katlan, [REDACTED] Flushing, NY 11355.

1998 AIC Directory: A Resource for Conservation Supplies

The production of the 1998 *AIC Directory* was supported by more than 50 advertisers. Please help us retain these advertisers by taking a moment to review the information on the many conservation related products and services included in the *Directory*.

When you call an advertiser please be sure to mention that you saw their ad in the 1998 *AIC Directory*. If you would also like to suggest a potential advertiser, please call [REDACTED].

Report of Focus Group Meetings

continued from page 16

Additionally, several concerns and complaints were voiced rather emphatically at these sessions. Foremost among them are the following perceptions: institutional conservators may be competing unfairly with those in private practice by using public funds to cover overhead and charging less for their services; museums are underpaying conservators who then augment their salaries by competing unfairly with those in private practice; conservators at museums refer clients to themselves when asked for referrals; and conservation laboratories at cultural institutions are taking in outside work. All these practices raise the issue of who is and who is not in private practice. It is also perceived by some that AIC has a narrow focus on institutional conservators and does not serve the interests of conservators in private practice as evidenced by the structure of the annual meeting and its publications; AIC annual meetings tend to be too long and fragmented, and specialties and private practice concerns should be better integrated into general session programs.

Clearly, conservators in private practice participating in these focus groups identified important issues and concerns for AIC to address and made some positive suggestions. To gain a broader perspective on these ideas, we would like to test the results of the focus group sessions with the entire membership and have prepared a questionnaire (p. 17) based solely on the information gathered at these sessions. Please take the time and make the effort to complete it. We very much want to hear your views. Bear in mind that some of these suggestions have serious financial consequences that may not make them feasible to implement. The data from this questionnaire will be used in preparing AIC's next strategic plan, which will take us into the new millennium.—Sarah Z. Rosenberg

Recent Publications

Care of Photographs, in Spanish. The Northeast Document Conservation Center (NEDCC) now offers a free technical leaflet in Spanish on care of photographs. NEDCC seeks to make the leaflet available to libraries, archives, and museums to copy and distribute to Hispanic audiences, including individuals and community organizations. To obtain a free copy, send a \$.55 self-addressed stamped envelope to: Gay Tracy, NEDCC, 100 Brickstone Square, Andover, MA 01810-1494.

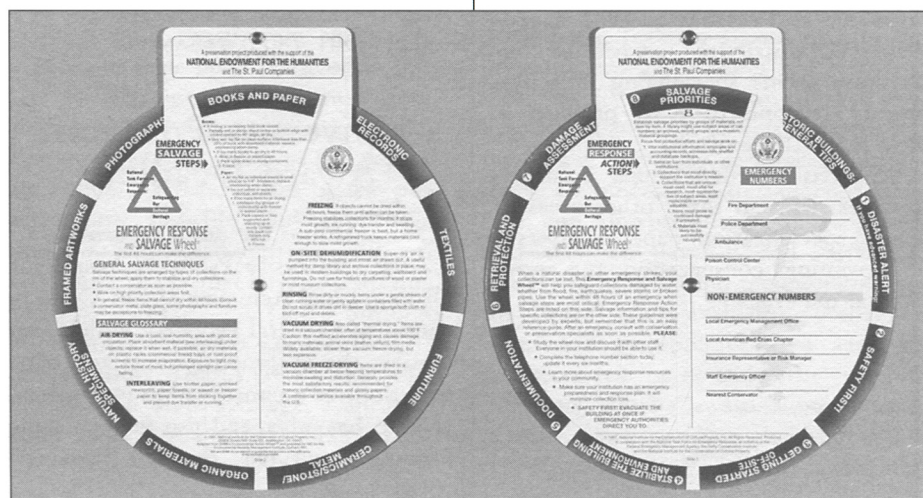
Emergency Response and Salvage Wheel, produced by the Federal Emergency Management Agency (FEMA), the National Endowment for the Humanities (NEH), the Getty Conservation Institute (GCI), and the National Institute for the Conservation of Cultural Property (NIC). The salvage wheel (pictured below) is designed to provide the staff at cultural institutions with quick access to essential information on protecting and salvaging collections during the first 48 hours of an emergency. The information was developed and reviewed by preservation and conservation professionals and endorsed by FEMA and seven other federal agencies and national organizations. Some 45,000 libraries, museums, archives, and historical organizations and sites nationwide will receive the wheel gratis. The wheel is also available for purchase: \$9.95, or \$5.95 for nonprofits, including postage. Contact: Nation-

al Task Force on Emergency Response, 3299 K St. NW, Washington, DC 20007; (888) 979-2233.

Six technical leaflets are now available from the Georgia Department of Archives and History: *Preservation Basics for Paper-Based Records*; *The Environment*; *Disaster Preparedness*; *Reformatting Records*; *Machine Readable Records*; and *Selecting an Off-Site Storage Facility*. Free. Contact: Preservation Program, Georgia Department of Archives and History, 330 Capitol Ave., Atlanta, GA 30334; (404) 656-2374; preserve@archives.sos.state.ga.us

Books about Books. The autumn 1997 catalog from Oak Knoll Press features books on printing history, typography, bibliography, and bookbinding, including 30 new titles. Free. Contact: Oak Knoll Press, 414 Delaware St., New Castle, DE 19720; (302) 328-7232 or (800) 996-2556; fax: (302) 328-7274; oakknoll@oakknoll.com; <http://www.oakknoll.com>

Digitisation as a Method of Preservation?, by Hartmut Weber and Marianne Dörr. A detailed report commissioned by the German Research Organization that looks at the technical requirements and advantages of using two methods of preservation for research materials: digitization for access and microfilm for long-term storage. Distributed by the Commission for Preservation and Access, [redacted], [redacted], Washington, D.C. 20036; fax: [redacted]



Conferences, Courses & Seminars

Call for Papers

May 18-22, 1998. Arica, Chile. Third World Congress on Mummy Studies on "The Conservation of Human Mummified Remains." Abstracts (100 words) on conservation issues in exhibition of mummified remains should be submitted by October 1 to: Debra Meier, [redacted] and U, Lincoln, NE 68588-0332; fax: [redacted] or to: Vicki Cassman, [redacted] Berkeley, CA 94705; fax: [redacted]

July 13-17, 1998. La Habana, Cuba. Fourth International Congress on the Restoration of Buildings and Architectural Heritage. Papers are due January 30, 1998. Submit to: Miguel A. F. Matran, Casa de los Capitanes Generales, C/ Carrera, 5, 38201 La Laguna (Tenerife), Canary Island, Spain; phone/fax: 34-226-01167; iicp@tst.hnet.es.

May 13-16, 1999. Toronto. Looking at Paper: Evidence and Interpretation. Four-day program, sponsored in part by the Canadian Association for Conservation of Cultural Property and the Institute of Paper Conservation, will feature recent art historical and bibliographic research focusing on the examination of historic and contemporary papers. Topics will include the production, usage, and significance of particular papers, and the methodology of paper analysis. Abstracts due January 15, 1998 to: Looking at Paper, Box [redacted] E, Toronto M4Y 2N9, Canada; fax: [redacted]

General

September 23. Philadelphia. Instituting a Conservation Environment Monitoring Program. Speaker is William P. Lull. Contact: Susan W. DuBois, Preservation Services Office, Conservation Center for Art and Historic Artifacts, 264 S. 23d St., Philadelphia, PA 19103; (215) 545-0613; fax: (215) 735-9313; ccaha@shrsys.hslc.org

September 23-26. New Haven, CT. Anoxic Enclosures and Microenvironments in Museum Storage and Exhibits. Contact: Sally Shelton, Director, Collections Care and Conservation, San Diego Natural History Museum, P.O. Box 1390, San Diego, CA 92112; (619) 232-3821; fax: (619) 232-0248; libsdnhm@class.org

September 29. London. Insurance Seminar sponsored by the Conservation Forum. Contact: Conservation Forum, 16 Queen Anne's Gate, London, SW1H 9AA; 44-171-233-4200; fax: 44-171-233-3686. ▼

October 1-4. Denver. Across the Great Divide: Getting There From Here. American Association for State and Local History Annual Meeting. Contact: AASLH, 530 Church St., Ste. 600, Nashville, TN 37219-2325; (615) 255-2971; fax: (615) 255-2979.

October 23-24. Chalon-sur-Saone, France. Computer Science & Conservation of Cultural Heritage. 8th SFIIC Journées d'Etudes. Will focus on two points: the work dossier (history, condition report, intervention, documentation) and computer science in the service of conservation (digital imaging, image processing, reconstruction, restoration assistance, communication). Contact: Secrétariat de la SFIIC, 29 rue de Paris, 77420 Champs-sur-Marne, France; 33-1-64-11-32-21; fax: 33-1-64-68-46-87; [redacted]

October 24-25. Warsaw, Poland. The Art of Conserva-

tion. Conference of the Faculty of Conservation and Restoration of Works of Art at the Fine Arts Academy. Will focus on art conservation and the education of art conservators and present the faculty's achievements, its special features, the current curriculum, and a comparison of its educational methods with those of other similar institutions. Contact: Secretariat of the Faculty of Conservation and Restoration of Works of Art, Wybrzeze Kosciuskowskie 37, 00-590 Warsaw, Poland; phone and fax: 48-22-625-12-51.

October-November. London. The Professional Conservator in the Business World. Series of courses sponsored by the Institute of Paper Conservation. Contact: The Institute of Paper Conservation, Leigh Lodge, Leigh, Worchester WR6 5LB; 0188-683-2323; fax: 0188-683-3688.

November 3-5, January 19-21 or March 16-18, 1998. Liverpool, England. Introduction to Laser Cleaning in Conservation. Intensive course, comprising lectures, demonstrations, practical work, and individual tutoring, provides an opportunity for hands-on experience in the use of lasers for the conservator. An appreciation of conservation is assumed, but no scientific background is required. Contact: Laser Technology Conservation Center, National Museums and Galleries on Merseyside, Whitechapel, Liverpool LI 6HZ, UK; 44-151-478-4904; fax: 44-151-478-4990; sculpture@nmgmcc1.demon.co.uk

Through November. Seminars in Historic Preservation and Cultural Resource Management. Contact: National Preservation Institute, P.O. Box 1702, Alexandria, VA 22313; (202) 393-0038; info@npi.org; http://www.npi.org

November 3-10. Vancouver, BC. Sponsored by the Canadian Association for Conservation of Cultural Property (CAC), the

workshop is titled "In Praise of Japanese Scrolls." Contact: Rebecca Pavitt, [redacted]. ▼

November 5. Syracuse, NY. Have You Got the Blues? Architectural Records: Their Identification, Management, Storage, and Treatment. Contact: Susan W. DuBois, Preservation Services Office, Conservation Center for Art and Historic Artifacts, 264 S. 23d St., Philadelphia, PA 19103; (215) 545-0613; fax: (215) 735-9313; ccaha@shrsys.hslc.org ▲

November 8. Winterthur, DE. Analytical Science for Art's Sake. This one-day conference will focus on the scientific research program at Winterthur and its projects, as well as current directions in object-related scientific research. Contact: (302) 888-4600 or (800) 448-3883.

November 18. Somerset, NJ. Eastern Analytical Symposium (EAS) Conservation Science Technical Sessions. Contact: EAS, P.O. Box 633, Montchanin, DE, 19710-0633; (302) 738-5275. www.eas.org/~ easweb/; easinfo@aol.com ▼

May 28-30, 1998. Winterthur, DE. Third Conservation Infrared Users Group (IRUG) meeting. Contact: Janice Carlson, Winterthur, [redacted] or Beth Price, Philadelphia Museum of Art, [redacted]. ▼

▼ See the July 1997 *AIC News* for more information

► See the May 1997 *AIC News* for more information

▲ See the March 1997 *AIC News* for more information

* For additional information and for a course catalog, contact: Mary Wood Lee, Campbell Center, 203 E. Seminary St., Mt. Carroll, IL 61053-0066; [redacted]

Professional Knowledge

"The intellectual content of a profession, the field of knowledge it monopolizes, must of course be mastered before a man may begin to call himself a professional person. But it is not something learned once and for all in a prescribed course of study. Knowledge increases and a man must keep up with it, so he is never done with learning. In fact, he himself is obligated to carry forward the knowledge on which his profession is based and to ensure that it is handed down to new members. In a very intimate sense, his own specialty is a professional man's personal concern and responsibility. Its continued advance can be brought about only by the efforts of present members of the profession who themselves are indebted to the contributions of past members. A professional man who cannot make original contributions to his field of knowledge can at least enhance the prestige or standards of his profession. Above all, he can and must support the institutions which train future colleagues."—Admiral Hyman G. Rickover, in a commencement address at Stevens Institute of Technology in 1958.

This excerpt from *Chemical and Engineering News*, October 20, 1958, p. 104, was found in the R.J. Gettens Archives, Department of Conservation and Scientific Research, Freer/Sackler Galleries.

Architecture

Through December. Grenoble, France. International Center for Earth Construction (CRATerre-EAG) workshop series. Contact: Ecole D'Architecture de Grenoble, CRATerre-EAG, Marina Trapeniers, 60 Avenue de Constantine, BP 2636, 38036 Grenoble Cédex 2, France; 33-76-40-14-39; fax: 33-76-22-72-56.

September 25-28. Chicago. "Less Is More," Association for Preservation Technology International annual conference. Contact: William B. Rose, Building Research Council, () 3 () fax: () 2 ()

October-March. New York City. Masonry Conservation Course. This two-semester course sponsored by Restore will be held Tuesday evenings at the Donnell Library, 20 W. 53d St., with laboratory and

field-workshop sessions continuing through April and May. Participants learn how to analyze and resolve the complex problems encountered in the maintenance and preservation of masonry structures of any vintage. Contact: Jan C. K. Anderson or Mike Mecklenburg, Restore, () New York, NY 10016; () fax: ()

November 18-20. Boston. The Built Environment: Bringing the Past into the 21st Century—Policy, Materials, and Systems. Will examine the technical issues involved in keeping facilities functioning and probe the cost-benefits of improving the longevity of older buildings. Consideration will be given to challenges of upgrading and maintaining a wide range of structures. Individuals can register for the full three-day conference program or can select individual daylong con-

ference programs. Contact: Technology & Conservation, 76 Highland Ave., Somerville, MA 02143; (617) 623-4488 or (800) 544-1898.

Book and Paper

September 19. Columbus, Ohio. Preservation Strategies for Library and Archival Collections Symposium. Sponsored by the Ohio Preservation Council and the State Library of Ohio. The speakers are Cathleen A. Baker, Karen Sinkule, and Wesley Boomgaarden. Registration deadline September 12. Contact: Clara Ireland, Preservation Consultant, State Library of Ohio; (800) 686-1533; cireland@slonet.ohio.gov

October 14-18. Mt. Carroll, IL. Mycology for Conservators. Instructor: Mary-Lou Florian. ▲ *

October 1997-April 1998. SOLINET workshops on preservation management, environmental control, disaster preparedness and recovery, book repair and book binding. For schedule of workshops, contact: Sharla Richards, () ext. () or Christine Wiseman, () ext. 2 ()

November 3-5. New York City. New York Academy of Medicine. School for Scanning: Issue of Preservation and Access for Paper-Based Collections. Sponsored by the Northeast Document Conservation Center, designed to take the mystery out of digital technology. Topics will include content selection for digitalization, digital preservation, and the management of digital projects. Space is limited. Contact: Gay Tracy, NEDCC, 100 Brickstone Square, Andover, MA 01810-1494; (508) 470-1010; fax: (508) 475-6021; tracy@nedcc.org

Objects

October 14-18. Mt. Carroll, IL. Spot Testing. Instructors: Nancy Odegaard, Scott Carroll. ▲ *

October 14-18. Mt. Carroll, IL. Identification of Ethnographic Fibers. Instructor: Skip Palenik. ▲ *

Photographic Materials

September-October. Rochester, NY. Historic Photographic Process Workshops. September 20-21, Wet-Collodion Master Class; October 4-5, Daguerreotype Master Class. Contact: George Eastman House, () Rochester, NY 14607; () ext. 3 () fax: () 2 ()

October 5. Montreal. Identifying, Understanding and Preserving Prints, Photographs, and Photomechanical Reproductions. Workshop is for curators, conservators, and historians. The instructors are Luis Nadeau and Judith Reed. Sessions are "The Technical Assessment of Prints and Photographs (Documentation, Use and Analysis of Physical Evidence)" and "The Identification and Care of Architectural Photo-reproductions." Presented in English; questions in English and French. Contact: Karen Potje, Head of Conservation/Preservation, Canadian Center for Architecture, 1920 Baile St., Montreal, Quebec H3H 2S6, Canada; (514) 939-7000 ext. 1236; fax: (514) 939-7020; kpotje@cca.qc.ca; http://cca.qc.ca/contents.html

Textiles

November 17. London. Adhesive Treatments Revisited. UKIC Textile Section Third Adhesives Forum. Deadline: October 17. Contact: Janice Farnsworth, Textile Conservation Centre, 4 () ▼

Grants & Internships

Getty Graduate Internships 1998-99

The J. Paul Getty Trust is pleased to announce the 1998-99 Graduate Intern Program.

The Getty is a multifaceted, international cultural institution that offers people opportunities to understand, experience, value, and preserve the world's art and cultural heritage. The full-time internships are for graduate students who intend to pursue careers in art museums and related fields of the visual arts, humanities, and sciences. Graduate internships are offered at The J. Paul Getty Museum, The Getty Research Institute, The Getty Conservation Institute, The Getty Education Institute, The Getty Information Institute, The Getty Grant Program, and the Getty Trust.

Each internship is full-time (five-day, 38-hour week), beginning September 28, 1998. Most internships are for nine months, ending June 4, 1999; some are 12-month internships, ending September 24, 1999. Grant amounts are \$13,387 for nine months and \$20,000 for 12 months. Health benefits and educational travel allowance are also included.

The applicant must be currently enrolled in a university program leading to a graduate degree in art history or another field related to the internship, or have completed a relevant graduate degree since December 1996.

Further information and an application form for all internships may be obtained from: Getty Graduate Internships, Education Department, The J. Paul Getty Museum, 1200 Getty Center Dr., Ste. 1000, Los Angeles, CA 90049-1687; telephone (310) 440-7331; fax: (310) 440-7750; e-mail: interns@getty.edu

All application materials must be postmarked no later than January 9, 1998.

Getty Postgraduate Internship in Paper Conservation The Art Gallery of Ontario

The Art Gallery of Ontario is offering a one-year internship funded by the Getty Grant Program, starting in November 1997. The position is open to new or recent graduates with specialization in paper conservation. The intern will participate in conservation activities related to acquisitions, loans, and exhibitions, focusing equally on historical and contemporary materials. There will be at least one research or special treatment project.

The grant provides remuneration of \$34,000 Canadian, with travel and research allowance of up to \$2,000. Interested candidates should send a letter of application, résumé, transcripts of academic studies, and three professional references to: Sandra Lawrence, Chief Conservator, Art Gallery of Ontario, 317 Dundas St. W., Toronto, Ontario M5T 1G4, Canada.

Applications must be postmarked no later than September 19, 1997. Non-Canadian candidates may require a student visa. For further information: fax [redacted]

Positions Available

Assistant Conservator J. Paul Getty Museum

Six-month limited term position. The J. Paul Getty Museum has an opening in the Antiquities Conservation Department for an assistant conservator. Under the direction of the conservator, the assistant conservator is directly involved with the conservation and restoration projects for the collection of antiquities. Assists in the environmental control and monitoring of the exhibition and storage spaces for the collection. Records conservation projects and condition reports. Assists in the installation, transport, and packing of the collection. The successful candidate will have a degree, certificate, or diploma in conservation at the

graduate level (or international equivalent) OR professional training and experience deemed equivalent. Plus two years of full-time professional practice in the field of objects conservation. Salary is negotiable, excellent benefits. Please send résumé and cover letter to: Director of Personnel at the J. Paul Getty Museum, P.O. Box 2112, Santa Monica, CA 90407. No phone calls please. EOE

Collections Conservator New York University

New York University's Division of Libraries is seeking a collections conservator for its Preservation Department in the Elmer Holmes Bobst Library. This position holds responsibility to administer a comprehensive program to conserve materials held in the general collections, special collections and archives, and to perform a variety of treatments designed to stabilize and protect their condition. Approximately 50% of the collections conservator's time is spent treating unique and special collections material.

Principle Duties: The collections conservator reports to the head of the Preservation Department and has a significant role in managing and planning the conservation program, including: establishes conservation priorities with the Library in consultation with the preservation librarian; manages and plans treatment procedures and methods for circulating collections, special collections, and archives materials; performs treatment, primarily on special collections material; trains and supervises two full-time conservation technicians and student workers, assists in developing and coordinating special projects and performs condition surveys; plans, organize and administers preservation education awareness programs for selected library staff; assists in planning and overseeing endowment funds for conservation; assists in coordinating the libraries environmental monitoring, disaster preparedness plan, exhibits and binding policies; serves as a consultant to other library staff in consortium libraries and works closely with selectors, bibliographers, curators and consortium librarians; actively represents the

university in local and national conservation efforts through participation in conferences and professional organizations.

Qualifications: Knowledge of current conservation principles, practices and procedures; two or more years experience in a conservation program for general collections in a research library including supervision of staff; experience in treatment decision-making; demonstrated ability to work independently and productively in a fluid, complex organization and to communicate effectively both verbally and in writing; proven supervisory skills; strong analytic and organizational skills; ability to work with staff at all levels and with many different backgrounds. Additional experience in conservation of archival collections is preferred. Portfolio of work is required at interview.

Salary and benefits: Minimum salary \$32,000. Benefits package includes generous vacation time and holidays, health and dental insurance, and tuition remission for self and family. Please send résumé and cover letter to: Jeffrey Slemmer, Human Resources Director, 70 Washington Sq So, 11th fl., New York, NY 10012; fax: (212) 995-4070; slemmerj@elmer4.bobst.nyu.edu

Conservation Assistant Gilcrease Museum

Gilcrease Museum's Department of Conservation is taking applications for a conservation assistant. The salaried position is for six months from September 1997 through February 1998 with the possibility of renewal. The conservation assistant will help the staff conservator (paintings specialty) in the preparation of paintings for the Moran Exhibition to be held February 8-May 10, 1998, at Gilcrease Museum. This exhibition is in association with the National Gallery of Art, Washington, D.C. and commemorates the centennial celebration for the City of Tulsa. The conservation assistant will also be involved in preparing collections of bronze, wood, and marble sculptures for the exhibit. Some experience in exhibition preparation of textiles, archival collections, and framed works of art on paper is also

required. Additional skills must include organization of conservation records and files, purchasing of conservation supplies, maintenance of equipment, photo documentation, and a positive attitude toward working with trained conservation department volunteers. Applicants are expected to be informed of and abide by the AIC *Code of Ethics and Guidelines for Practice*. A pay scale rate of \$12 an hour based on a 40-hour week is made possible by the City of Tulsa's Thomas Moran Centennial Exhibition. Travel expenses to Tulsa will be reimbursed.

Applicants who have completed their graduate school course work for a degree in conservation please forward curriculum vita with references and a cover letter to: Department of Conservation, Thomas Gilcrease Institute of American History and Art, 1400 Gilcrease Museum Rd., Tulsa, OK 74127-2100. Applicants who have completed an undergraduate pre-art conservation degree will also be considered.

**Assistant Paper Conservator
and Intern, Private Practice
New York City**

Andrea Pitsch Conservation is soliciting résumés for a possible upcoming job opportunity in a growing practice. Established 1985, APC provides paper conservation and consultation services for museums, galleries, corporate, and private collectors. We treat a broad spectrum of paper objects encompassing a wide variety of media and paper types, Renaissance to Contemporary.

We are seeking applicants with an MA/MS in art conservation, or equivalent, with additional practical experience. An interest in photo conservation would be welcome. An ideal candidate would possess excellent manual skills, a passion for paper, good sense of organization, a highly-evolved work ethic, and good communication skills. Salary low to mid 20s, plus benefits.

In addition, we are accepting applications for a preprogram intern with some prior experience in a paper conservation studio. This would be an excellent opportunity for someone intent on entering a conservation program but wishing further experience. A stipend may

be available depending on the successful candidate's abilities.

Apply in writing to Andrea Pitsch, 348 W. 36th St., 11th Floor, New York, NY 10018; (212) 594-9676.

**Instructor/Conservators
Kham Aid Foundation**

Instructor/conservators wanted for Tibetan Monastery mural project. One month trip April 1998, all expenses paid, need detachment /reattachment experience. See www.asianart.com/cers. Résumé to: Kham Aid Foundation, 619 S. Olive, Ste. 204, Los Angeles, CA 90014, Attn: Employment.

**Library Conservator
Hagley Museum and Library**

The Hagley Museum and Library, an independent research library specializing in business and technological history, is seeking a library conservator to develop and carry out a comprehensive preservation and restoration program for its imprints, pictorial, archive materials. Requires graduate degree from recognized book and manuscripts conservation training program plus minimum two years' related experience or equivalent experience in conservation of library materials. Familiarity with preservation issues on research libraries desirable. Reply to: Human Resources Department, Hagley Museum and Library, P.O. Box 3630, Wilmington, DE 19807. EOE

**Furniture Conservator
SPNEA Conservation Center**

The SPNEA Conservation Center seeks experienced furniture conservator. Candidates should be graduates of recognized conservation training program or have equivalent experience. Excellent woodworking skills and prior experience in a furniture conservation lab setting required. Send letter and résumé to: Ivan Myjer, SPNEA Conservation Center, Lyman Estate, 185 Lyman St., Waltham, MA 02154.

**Assistant/Associate Paper
Conservator
Baltimore Museum of Art**

The Baltimore Museum of Art is seeking a full-time assistant or asso-

ciate paper conservator to help care for its collection of prints, drawings, and photographs. The collection, numbering more than 80,000 works on paper, spans the history of Western art with special strengths in 19th- and 20th-century prints and drawings and 20th-century photographs. The successful candidate will work in the museum's active interdisciplinary conservation laboratory in collaboration with staff and contract conservators, interns, and technicians and will report directly to the paper conservator.

Responsibilities may vary with the successful candidate's experience but will include examination, technical research and documentation, and treatment of the permanent collection. Participation in departmental collection care activities is expected; administrative or supervisory activities may be included. Time for professional research is available.

Applicants should have a degree from a conservation training program or equivalent training with subsequent work experience and interest in the care of fine art. A generous benefit package is available. Interested candidates should send a résumé and names of three professional references to: Mary Sebera, Senior Conservator, The Baltimore Museum of Art, Art Museum Dr., Baltimore, MD 21218-3898 by November 1. EOE.

**Book and Paper Conservator
Minnesota Historical Society**

The Minnesota Historical Society is seeking candidates for the position of book and paper conservator. This is a full-time, regular position. The conservator, working in conjunction with the head of conservation, is responsible for a full range of book and paper conservation activities in a large historical society with a major research library and archives and active programs of collecting, collections maintenance, exhibits, and education. Duties include examination, assessment, planning, and executing treatments; supervision of 2.5 FTE staff, as well as interns and volunteers; assisting in the formulation of priorities, procedures standards, and policies as they relate to an extensive book and paper collection;

working with librarians, archivists, curators, collection managers, and exhibit design and production personnel in selecting appropriate treatments, housings, and exhibit mounts; and providing technical expertise and professional advice and education to the staff, other institutions, and public.

The qualifications for this position are normally acquired through graduation from an accredited conservation program and work experience or an equivalent in education and experience in paper conservation. The qualified candidate will have extensive knowledge of conservation theory, chemistry, and practices; thorough knowledge of 19th- and 20th-century book and paper history, materials, and construction; demonstrably well-developed skills in the examination, evaluation, treatment, and documentation of library and archival collections; experience in project planning and management, supervision; and excellent interpersonal skills.

To request application materials, call [REDACTED]. Please send letter of application, résumé, and completed application form to: Human Resources Dept., Minnesota Historical Society, 345 Kellogg Blvd. W., St. Paul, MN 55102-1906. Application deadline: September 30, 1997. EOE/AA.

**Conservation Outreach
Coordinator
Minnesota Historical Society**

The Minnesota Historical Society is seeking candidates for a new position—conservation outreach coordinator. This is a regular, full-time position. The outreach coordinator, working in conjunction with the head of conservation and other staff conservators, is responsible for developing and implementing a program to provide information on conservation preservation principles and practical preservation options to museums, county and local historical societies, libraries, and archival repositories throughout Minnesota.

Included in the duties will be: planning, developing, and implementing educational presentations; consulting with organizations that telephone or write with specific questions or concerns about the preservation of their collections or

that require follow-up advice resulting from workshop attendance; expand, maintain, and publicize a resource file/library of books, articles, bibliographies, and audiovisual programs on the preservation and conservation of collections for loan or distribution; maintain and expand a program to lend environmental test kits to cultural institutions throughout the state so that they can assess environmental conditions in their buildings and plan improvements for their collections.

The qualifications for this position are normally acquired through graduation from an accredited conservation program and/or five years' work experience or an equivalent in education and experience in conservation. The qualified candidate will have broad knowledge of conservation theory, chemistry, and practices, materials, and construction; experience in project planning and management; experience in working with small and medium-size institutions which have limited resources and staff; and superior communication and interpersonal skills.

To request application materials, call [redacted]. Please send letter of application, résumé, and completed application form to: Human Resources Dept., Minnesota Historical Society, [redacted] St. Paul, MN 55102-1906. Application deadline: September 30, 1997. EOE/AA.

Conservator of Paintings Winterthur Museum

Winterthur Museum seeks professional with 6+ years of experience. The successful candidate will oversee all aspects of the paintings conservation facility including the care and conservation of paintings, painted furniture, and related objects. In addition, this individual will teach in the Winterthur/University of Delaware Program in Art Conservation. This position works closely with the curators of paintings and furniture. Application open to graduates of training programs or those with commensurate training and experience. Part-time, benefits eligible position. Please send letter and résumé to: Human Resources, Winterthur Museum, Winterthur, DE 19735. EOE.

Conservator Scientist Freer Gallery of Art / Arthur M. Sackler Gallery Smithsonian Institution

The Freer Gallery of Art and the Arthur M. Sackler Gallery seek a conservation scientist to perform day-to-day scientific work in the Department of Conservation and Scientific Research identifying and analyzing the materials of works of art and providing technical support for conservation and related efforts. Participation in research projects strongly encouraged. Must have a professional understanding of relevant branch of physical sciences typically obtained from a master's or doctoral program. Previous exposure to work in art conservation desirable. This is a federal civil service position at the grade 11, salary range \$38,330-\$49,831 p.a. with benefits. Information on how to apply from: Toni Lake, phone: [redacted] ext. 200; or fax: [redacted]. The Smithsonian is an equal opportunity employer.

Senior Paper Conservator, Objects Conservator Bishop Museum

Bishop Museum seeks a senior conservator to manage its well-equipped paper laboratory and to service the needs of the museum's departments (archives, library, exhibits, cultural, and natural history collections) and work accepted from private clients.

Candidates must be proficient in the treatments of works of art on paper, documents, and photographs, and be knowledgeable of archival procedures. This position is expected to assist in seeking opportunities for a full range of private work and be able to balance this against the museum's needs. Qualifications: Graduate of a recognized conservation program; minimum of eight years experience as a paper conservator; grant-writing and business management experience helpful; entrepreneurial spirit a plus.

Bishop Museum seeks a conservator desiring opportunity to work in the museum's modern and well-equipped laboratory to gain valuable experiences in treatment work and collection management practices in a cultural and natural history museum.

Responsibilities include treatments, general lab duties, supervision of interns and volunteers. The conservation staff services the needs of the museum and does work for private clients to assist in meeting revenue targets. Candidates should be a graduate of a recognized conservation training program (ethnographic conservation specialization preferred) with excellent preventive conservation and organizational skills. An interest in natural science conservation is helpful. The successful candidate is expected to be able to work well with Collection Management and other museum staff in a team effort and be willing to assist the public and participate in community events. The position will report to the senior objects conservator, salary commensurate with experience.

Send letter of application and C.V. to: Carol Higa, Personnel Office, Bishop Museum, 1525 Bernice St., Honolulu, HI 96817-0916. Upon offer of employment must show authorization to legally work in the U.S. EEO/M/F/V/H.

Adjunct Faculty Tufts University Museum Studies

Tufts University seeks adjunct faculty to teach spring 1998 course. Collections Care and Preservation examines a wide range of artifacts and materials and explores issues including the impact of the environment on artifacts, use of artifacts, stresses induced by touring, disaster preparation and mitigation, condition surveys, and collections inventories. Candidates must have experience with museum collections and teaching experience at the college level, especially with adult students. A Ph.D. is preferred; a master's is required. Interested candidates should send résumé by September 30 to: Liz Regan, Tufts University, Professional and Continuing Studies, 112 Packard Ave., Medford, MA 02155.

ICCROM Vacancies Rome, Italy

Three positions: project manager for science conservation; project manager for urban and territorial conservation; and chief operating officer. Deadline for all applications: October 31. For more infor-

mation, contact: Director-General, ICCROM, Via di San Michele, 13, 00153 Rome, Italy; 39-6-585-531; fax: 39-6-5855-3349; ML@iccrom.org

Classified

Conservation Center For Sale

Twenty-three year old conservation center based in historic Chestertown, Maryland. Well-established, with large clientele and several government contracts in the works. Specializing in conservation and restoration of paintings, works of art on paper, and frames. Contact: The Fine Arts Conservation Center, (410) 778-5252.

AIC Vacancies

Education and Training Committee

The AIC Education Committee is looking for new members. The committee will be working on two projects: 1) to develop NAFTA standards; and 2) to develop a profile of conservation education and training opportunities and the extent to which these opportunities are utilized. AIC Professional Associates and Fellows are encouraged to apply. Please submit a letter of interest to: Jerry Podany, Committee Liaison, c/o AIC 1717 K St. N.W., Ste. 301, Washington, DC 20006 by October 15.

Bylaws Committee

The AIC Bylaws Committee seeks to replace one member whose term has expired. The committee is responsible for reviewing Bylaws directives and changes from the AIC Board prior to consideration and vote by the membership. Candidates must be Fellows. Those familiar with *Roberts Rules of Order* are especially encouraged to apply. Please submit a letter of interest to: Jerry Podany, Committee Liaison, c/o AIC 1717 K St. N.W., Ste. 301, Washington, DC 20006 by October 15.

Recent Setbacks in Conservation

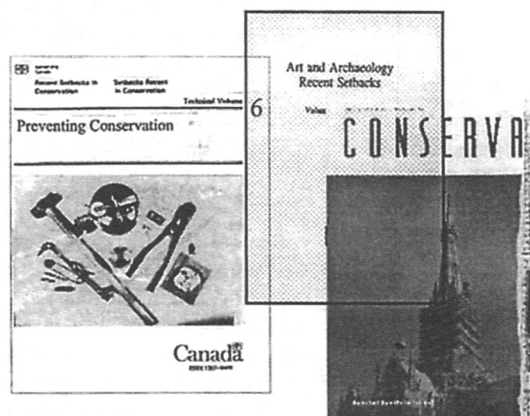
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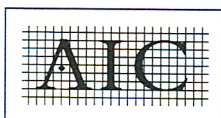
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ISSN 0887-705X

AIC NEWS

November 1997

Volume 22, Number 6

Some Thoughts on Conservation Literature and the Publication of Treatments

As chair of the AIC Publications Committee, I have been considering the types of publications that conservators produce and the

process by which they are thought through, reviewed, and accepted by the conservation community. In addition, my current work on a manuscript tentatively titled "Conservation Treatment Methodology," under the Samuel H. Kress Foundation, has allowed me the opportunity to review much of the conservation literature directly related to the treatment of artistic and historic works.

In reviewing the conservation literature, conservation publications can be divided into several groups by subject. Much of the focus of AIC publications has been on conservation treatments. This is appropriate because treatments are the one area in which the conservation profession holds the monopoly. Publication of treatments has mostly consisted of case studies of single objects or small, homogeneous groups, particularly of unusual objects or situations. As useful as these case studies are, most concentrate on one aspect of treatment without discussing the full decision-making process. Other case studies of single or object groups can be described as technical or scientific studies. These publications describe a variety of conditions that make treatment decisions possible. In addition, research reports often concentrate on the properties of a par-

ticular material, an aspect of deterioration, or a specific treatment, without much discussion of how these might affect a conservator's choices. The specialty group catalogs represent an entirely different approach: a description of the actual processes that together constitute treatments.

More recently, a growing segment of the conservation literature relates to cultural issues that conservators need to understand in order to avoid treatments considered disrespectful to the beliefs of originating cultures. Yet the cultures discussed to date represent only a small percentage of those whose cultural material we work with. And, in fact, many of us

are descendants or representatives of the originating cultures. How can this connection be factored into the decisions we make?

Another small category of the conservation literature discusses criteria for treatment like "minimal intervention" or presents debates about how much restoration is appropriate. This type of literature represents a philosophical change in our approach to conservation, but it does not fully describe how and why decisions are made.

Ideally, conservation literature should be expanded, in terms of both types of publications and subject matter, so that it more fully supports the many kinds of decisions that are required in the course of treatment. My current research will review the process of conservation treatments, bringing together cultural and technical issues to provide an outline for decision making that can be documented so that conservators in the future can understand not only what we did but why, and at the same time describe how certain types of conservation literature fit into the overall picture.

Different types of conservation literature inform the deliberations at different points during a conservation treatment. The choice of treat-

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AIC News (ISSN 0887-705X) is published bimonthly by the American Institute for Conservation of Historic and Artistic Works, 1717 K Street, NW, Suite 301, Washington, DC 20006, (202) 452-9545, fax: (202) 452-9328.

Periodicals postage paid at Washington, DC. Postmaster: Send address changes to *AIC News*, 1717 K Street, NW, Suite 301, Washington, DC 20006.

AIC News is mailed to members for \$18 per year as a portion of annual membership dues.

Opinions expressed in the *AIC News* 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 office; the next deadline is November 26, 1997. We reserve the right to edit for brevity and clarity.

The AIC accepts position available ads only from equal opportunity employers. All position ads must conform to the standards for equal opportunity employment. The cost of Grants and Internships, Position Available, and Classified Ads is: \$.85 per word for members and \$2 per word for nonmembers; the minimum charge is \$50.

The cost of advertising in Supplier's Corner is \$100 for 100 words. The cost of display ads is: 1/6 page \$185; 1/3 page \$320; 1/2 page \$395; 2/3 page \$450; one full page \$625. Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1.

AIC News staff: Elizabeth F. "Penny" Jones, Managing Editor. Lisa Goldberg, Editor. Sarah Brooks, Communications and Outreach Coordinator. Ann Hofstra Grogg, Copy Editor.

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ment methods and materials should be based on peer-reviewed literature that describes replicable research, tests on appropriate objects, and, if possible, assessment of the results of the method or use of the material after a period of time. Once the broad outlines of methods and materials are decided upon, the actual techniques used to carry out these procedures are often informed by what conservators tend to call "helpful hints." For example, discussions of tools, equipment, and materials that aid in treatment but do not stay on the object can all be associated with this category. Formal peer review may not be necessary for these types of publications, since the manner of judging a technique is how well it works. Yet claims of successful treatments might not be reliable because of conflict involved in judging one's own work, circumstances particular to the situation and condition of the object, and the absence of serious research that could help predict whether the treatment might work the same way on other objects. For these reasons, peer-review of even "narrative" publications can help to assess whether these observa-

tions, descriptions, or reports fit within the framework of previously published and presently considered conservation philosophies and techniques.

This issue of *AIC News* is devoted to discussions about publications. Walter Henry's "Point of View" essay on peer review examines some of the issues relating to how we accept professional presentations as part of the conservation canon of literature. Descriptions of the specialty group catalogs are also included to contribute toward an understanding of how our views toward the publication of basic conservation information are changing. We hope that discussions printed here will inspire other members to begin to think about new parameters and new topics for publications.—Barbara Appelbaum, Appelbaum and Himmelstein

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UNITED STATES POSTAL SERVICE Statement of Ownership, Management, and Circulation (Required by 39 USC 3685)

1. Publication Title: *AIC News*

2. Issue Frequency: Quarterly

3. Issue Date: 9/9/97

4. Number of Issues Published Annually: 4

5. Annual Subscription Price: \$18

6. Complete Mailing Address of Known Office of Publication (Not printer or business office):
AIC, 1717 K St., NW, Suite 301
Washington, D.C. 20006

7. Complete Mailing Address of Headquarters or General Business Office of Publisher (Not printer):
AIC, 1717 K St., NW, Suite 301
Washington, D.C. 20006

8. Full Name and Complete Mailing Address of Publisher:
Lisa Goldberg, Editor
AIC, 1717 K St., NW, Suite 301
Washington, D.C. 20006

9. Full Name and Complete Mailing Address of Managing Editor:
Elizabeth F. "Penny" Jones
AIC, 1717 K St., NW, Suite 301
Washington, D.C. 20006

10. Owner (Do not check box if owned by a corporation; if owned by a corporation, give the name and address of the corporation immediately followed by the names and addresses of all stockholders owning or holding 1 percent or more of the total amount of stock):
American Institute for Conservation
1717 K Street, Suite 301
Washington, D.C. 20006

11. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities. If none, check box:
None

12. For completion by nonprofit organizations authorized to mail at nonprofit rates:
a. Does the publication have a separate fund for the purpose of raising money for the general support of the publication?
b. If yes, give the name and address of the fund:
None

13. Publication Title: *AIC News*

14. Issue Frequency: Quarterly

15. Issue Date: September 1997

16. Number of Issues Published Annually: 4

17. Annual Subscription Price: \$18

18. Complete Mailing Address of Known Office of Publication (Not printer or business office):
AIC, 1717 K St., NW, Suite 301
Washington, D.C. 20006

19. Complete Mailing Address of Headquarters or General Business Office of Publisher (Not printer):
AIC, 1717 K St., NW, Suite 301
Washington, D.C. 20006

20. Full Name and Complete Mailing Address of Publisher:
Lisa Goldberg, Editor
AIC, 1717 K St., NW, Suite 301
Washington, D.C. 20006

21. Full Name and Complete Mailing Address of Managing Editor:
Elizabeth F. "Penny" Jones
AIC, 1717 K St., NW, Suite 301
Washington, D.C. 20006

22. For completion by nonprofit organizations authorized to mail at nonprofit rates:
a. Does the publication have a separate fund for the purpose of raising money for the general support of the publication?
b. If yes, give the name and address of the fund:
None

23. Publication Title: *AIC News*

24. Issue Frequency: Quarterly

25. Issue Date: September 1997

26. Number of Issues Published Annually: 4

27. Annual Subscription Price: \$18

28. Complete Mailing Address of Known Office of Publication (Not printer or business office):
AIC, 1717 K St., NW, Suite 301
Washington, D.C. 20006

29. Complete Mailing Address of Headquarters or General Business Office of Publisher (Not printer):
AIC, 1717 K St., NW, Suite 301
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Washington, D.C. 20006

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Washington, D.C. 20006

32. For completion by nonprofit organizations authorized to mail at nonprofit rates:
a. Does the publication have a separate fund for the purpose of raising money for the general support of the publication?
b. If yes, give the name and address of the fund:
None

Definition of Peer Review

Peer review refers to the editorial process of sending a journal submission to at least two readers for assessment of the content and presentation of the work reported. As the word "peer" implies, this process works best if it is possible to find two people who work in the same specialty as the author(s). Such readers would be able to identify any errors of fact or omission of major references to previous work that should have been included. But because of the wide-ranging scope of most professional journals, where many subspecialties may be represented, finding such readers is not always possible. An alternative is to have the submission read by colleagues who are of the same target audience as the intended readers of the journal and who work in a specialty closely related to that of the author(s). The function of such readers is usually to identify basic factual errors and to assess the overall logic and approach of the research design and the reporting of the experimental or practical work. A reviewer tries to assess whether enough details are provided so that a reader could reproduce the procedures described in the paper. A reviewer also tries to assess whether or not the conclusions made by the author(s) clearly follow from the results presented, or whether other conclusions might be equally, or even more, valid. If reviewers cannot understand why the author(s) did certain procedures and not others, or arrived at certain conclusions, then it is likely that most readers of the journal would be similarly confused, and greater clarity in presentation and/or justification of some aspects of the work are called for.—Chandra Reedy

Summaries of the Specialty Group Catalog Projects

Paintings Conservation Catalog

The goal of the painting conservators' catalog project is to record in an informal format some of the body of techniques and information that constitutes our expertise. The result is to be a handbook in loose-leaf notebook form to which conservators can turn for practical information on the methods and materials used in the painting conservation field. The catalog is meant to be a practical reference guide, produced one volume at a time, consisting of contributions from the Paintings Specialty Group (PSG) membership. The following is a brief outline of the present status of the catalog.

The Paintings Conservation Catalog was begun in 1990, at the AIC Board's request, under the direction of Wendy Samet. In 1993, I took over the catalog project, following advice from and procedures developed by the Book and Paper Group (BPG, with many thanks to Kate Maynor for her patient hours of consultation), with an editorial board of Barbara Buckley, Sian Jones, Cathy Metzger, Peter Nelsen, Wendy Samet, Mary Sebera, Jane T. Sherman, and myself, with the later addition of Jill Whitten. The board had a broad range of experience and training and was within a feasible drive of each other to facilitate regular meetings. Once the board was created, all subsequent decisions were made as a group during our monthly meetings. The board sets policy and procedures for chapter production, chooses compilers, writes and approves outlines, sees to funding, chooses and works with the copy editor, and edits all the entries for content, among its many other activities.

By the fall of 1993, we had chosen Varnish as the first chapter topic, Steve Prins as compiler, and Wendy Samet as board liaison. To finance the project, we initially considered the varnish chapter a pilot chapter, to be funded by

PSG, and to be used as a fund-raising tool for grant applications to produce the other chapters, as successfully done by the Book and Paper Group. Our initial budget of May 1994 estimated total costs for writing and production of a 100-page chapter at approximately \$9,500, and we asked PSG to raise the funds for a projected publication date of the following year. At the 1994 Nashville meeting, PSG voted to raise dues by \$10 to \$25 for the coming year to cover the chapter production costs.

Through 1994-95 Steve worked on the chapter outline and preliminary sections of the chapter, choosing and communicating with contributors. The board decided to have an index, no glossary, and chose a style guide. During 1995 Steve had to step down as compiler due to the unpredictable pressures of private practice, and Wendy Samet took over the chapter compilation. Wendy produced a new chapter outline. Decisions were made on such topics as footnote format, varnish/solvent measurements, and further contributor choices. The board began the first review of incoming contributions, and the AIC office helped research printing costs and layout. Although PSG had initially hoped the process would take one to two years to complete, we were all learning the realities of producing such a complex chapter. The final production time will probably be four years.

By early 1996 we realized that we would need an outside copy editor and that the PSG budget wouldn't be adequate to cover costs for the longer chapter. We researched possible grants for the production of the chapter, and by December 1996, we were awarded a \$25,000 grant for the production of the catalog by the Samuel H. Kress Foundation. We are deeply appreciative of the Kress Foundation's interest in and support for the project. We chose Jessica Brown, former editor of the *Art and Archaeology Technical Abstracts* for the Getty, as copy editor, and she offered us a significant price reduction for her work on the first chapter because she had just begun her free-lance career. At her suggestion, we recently also decided to hire a designer to improve layout and binder design.

A publication date of late 1997 is planned for the first volume, Varnishes and Surface Coatings, compiled by

Wendy Samet. All 31 entries for the volume have been completed by the contributors and have been edited for content by the Editorial Board. These submissions have had their "second pass" completed by the copy editor and are currently with the copy editor for layout. Ms. Brown also produced a cumulative bibliography and a 390-page working copy of the volume for the San Diego AIC Annual Meeting, and will produce the index. Entries were sent out to four outside readers last year for peer review. In the interest of improving and making the scientific information in the entries more consistent, Jill Whitten was asked to join the editorial board a year ago as a liaison between conservation scientists and the project. All the solubility tests for the varnishes were being redone under her supervision with consistent materials and conditions. She has also contributed significantly to many entries and to the whole editing process.

In addition to the volume on varnishes, work has been progressing on other topics. Barbara Buckley is compiling information on Stretchers, Strainers, and Mounting, and has been receiving entries from contributors. Chapter compiler Jim Bernstein is preparing an outline for a chapter on Inpainting, in conjunction with board liaison Cathy Metzger. And board member Peter Nelsen is beginning work on a chapter on Lining and Relining. The compilers would appreciate any information on these topics that painting conservators have found especially interesting in the course of practical treatment. Please call or send them a note with such information.

This brief history reveals that we are learning by experience as the catalog project progresses. Work on the Varnish chapter has led us to increasingly difficult decisions about the project: How comprehensive should these chapters be? How scientific? How historical? Are we in danger of turning out "cookbooks," superficial how-to recipes that will be risky in untrained hands? Is the notebook format best? Could we increase our production schedule without burnout?

We need also to acknowledge the amount of work such a project takes. The many hours put in by Wendy Samet cannot be measured, and the editorial board's steady contributions at

unending meetings (assisted by delicious dinners in our homes) cannot be praised enough. And, most important, we are deeply grateful to all our contributors, who are the essence of the catalog process.

The catalog is an ongoing process. It will only be as useful and comprehensive as the members of PSG choose to make it. Without your input, practical and historically important details may be missing and a chapter just that much less useful. Please contribute!
—Sarah Fisher, Project Director

Paper Conservation Catalog

The Paper Conservation Catalog, a major volunteer effort of the AIC Book and Paper Group (BPG), was begun in 1983 to establish a written body of knowledge that would support collections care in libraries, archives, and history and art museums. The goal of the catalog was to research, compile, and disseminate comprehensive information about current conservation treatments for a wide variety of historic and artistic works on paper as well as important related topics such as technical examination, documentation, housing, and display. Thirty-four topics were identified for inclusion in the catalog. Discussion of principles and practices was drawn primarily from direct communication with BPG members and was supplemented with information from conservation and other technical literature.

The catalog provides a unique forum for presenting the specific techniques and insights developed through practical experience—the kind of information one gains in consulting or working with a colleague. It includes a variety of treatments in fairly common use, including disparate and even conflicting approaches. The standardized format used in each chapter was designed to present these approaches clearly and to accommodate future contributions of varying length. The following subsections are used: Purpose, Factors to Consider, Materials and Equipment, Treatment Variations, Bibliography, and Special Considerations. Special emphasis is given to the Factors to Consider subsection in each chapter, which outlines important concerns—both philosophical and practical—in the decision-mak-

ing process. The catalog's intent is not to establish definitive procedures but to present a core of information that can be expanded upon, or even rewritten, as experience and research bring new information to light.

The catalog was designed primarily for practicing conservators, but it has potential for even broader impact as a resource for allied professionals such as curators, librarians, archivists, and others involved in collections care. It provides an understanding of the complexities of conservation problems and their solutions, as well as the vocabulary with which to effectively communicate with conservators. The catalog is not intended, however, to be a step-by-step recipe book for the untrained. While the editorial board acknowledged the concern among some conservators that publishing the specifics of our methods and materials may encourage untrained or inexperienced individuals to attempt work beyond their abilities, it believes that such a risk is countered by the increased exchange of information among professionals that the catalog promotes. The catalog has proven to be extremely useful not only as a product but also as a process that heightens the collegial aspect of the BPG by fostering increased contact between its members.

The catalog was begun by a volunteer editorial committee of eight paper conservators working in Washington, D.C., who drafted several prototype chapters. From the beginning, the project received support from BPG members, many of whom volunteered to serve as compilers (i.e., primary authors) or contributors (those who review drafts and submit discrete amounts of information). Relying solely on volunteers to compile and retype drafts limited production to about one chapter per year. The catalog gained significant momentum when three years of funding were awarded in 1987 by the National Endowment for the Humanities (NEH) to pay for a part-time editorial assistant and computer equipment. During this period, nine new chapters were published through the participation of about 100 BPG members and the editorial board. The value of the project was reaffirmed by approval of an NEH grant for an additional three years of funding. The second grant, which ended in May 1994, operated on a budget of approximately

\$72,500. Funds were used to continue employing the part-time editorial assistant, update computer equipment, and pay for supplies and materials (e.g., photocopies of chapter drafts) and services (e.g., telephone and mail, including mailing each addition to the BPG membership). In addition, the grant paid for travel to AIC Annual Meetings for the project director and, when necessary, the editorial assistant. BPG paid for the printing, which averaged about \$5,000 annually. Both grants were administered through the AIC office, whose staff was enormously helpful throughout the project.

In general, each edition, which contained three to four new chapters, was produced as follows. Serving as primary authors and chapter organizers, the compilers wrote a preliminary outline, which was reviewed by the editorial board. Content and format revisions were proposed via one board member who acted as liaison. Each compiler continued to develop the chapter, working with other contributors to expand it. Potential contributors were recruited by the board and the compilers and also through sign-up sheets at AIC meetings. Contributions of varying length were sought, ranging from a few sentences about a particular technique, material, or case study, to entire chapter sections. Some contributors were asked to review and comment on an entire chapter draft.

The editorial board, which consisted of eight to ten paper conservators in the Washington, D.C., area, had primary responsibility for producing the catalog. It selected compilers and contributors and reviewed chapter drafts at each stage of development, determining content and ensuring standards of quality. Some board members were involved throughout the entire project and provided continuity and experience. New members were welcomed periodically and brought fresh ideas and energy. The geographic proximity of the board was an asset, as regular meetings helped ensure thorough consideration of project-related issues and greater consensus. Meetings were held about once a month, with much additional verbal and written communication among all participants.

The part-time editorial assistant was invaluable, relieving the project director and editorial board of much basic

word processing, copy editing, and administrative work. The assistant prepared correspondence, maintained a petty cash account, scheduled meetings, and arranged the printing and mailing of each edition. Most important, the editorial assistant coordinated input from an increasingly large number of compilers and contributors. Her position was essential to the catalog's timely production.

Working with volunteer authors and under grant deadlines posed numerous challenges and required flexibility from all project participants. Chapters were scheduled for publication according to the availability of committed individuals to serve as compilers. New compilers were sometimes chosen in the course of writing a chapter in order to distribute the workload. When scheduling both writing and reviewing drafts, a balance was sought between maintaining momentum with a given chapter and allowing time and some distance for critical review. Such developments were thought to be consistent with the goal of gathering the widest possible input into each topic.

BPG has invested a great deal of time and energy into the *Paper Conservation Catalog*. Since the completion of the second NEH grant, the project remains at a transition point. Interest has been expressed in writing new chapters and revising previously published ones. Creating an electronic version of the catalog and translating completed chapters into other languages are issues for the BPG to explore further.—Catherine I. Maynor

Textile Conservation Catalog

The Textile Specialty Group (TSG) began drafting the *Textile Conservation Catalog* in 1991. Modeled on the *Paper Conservation Catalog*, the *Textile Conservation Catalog* will ultimately be a comprehensive list of current conservation treatments for textiles.

As written in the statement of purpose, "The catalog is a voluntary, cooperative project of the Textile Specialty Group of AIC." Thus participation in the catalog process is open to all TSG members. Generally, a member (or pair of members) volunteers to submit a first draft of a chapter. This draft is then read by TSG members who have vol-

unteered to serve as reviewers. The reviewers' comments are submitted to the catalog editors, who collate comments and create a second draft, which circulates for additional review and editing. The process continues until there are no substantial comments to a draft. Most chapters have been completed in three to four drafts.

The first catalog editors were Sara Wolf and Cynthia Hughes, followed by Jane Merritt and then Deborah Trupin. The current editors are Jane Merritt, Deborah Trupin, Kathy Francis, and Nancy Pollak. In addition to the 11 members who have prepared first drafts, about 40 TSG members have served as reviewers or contributors. Generally members participate based on their expertise in the subject and their available time.

The table of contents and a statement of purpose were written first (1992). To date, five chapters have been published: Humidification (1993), Spot Tests for Color Fastness (1994), Drying of Wet-Cleaned Textiles (1995), Documentation (1995), and Determining pH (1995). Two chapters—Storage, and Dyeing of Repair Fabrics and Yarn—are nearing completion. A chapter on Bio-deterioration has been started but is presently on hold.

Chapters on specific treatments, like the five already completed, on topics for which TSG members are developing and using the treatment protocols, are successfully written in a reasonable time period. Many participating members make significant contributions to these chapters. TSG has found it more difficult to produce chapters on such subjects as Bio-deterioration, for which standard methods have been researched, developed, and published by other professions. The goal in developing these chapters and the rest of the *Textile Conservation Catalog* is to document the current range of textile conservation practices and to define the issues involved in these practices.—Deborah Lee Trupin

From the President

Jay Krueger

For many years the importance of raising the public profile of the conservation profession has been cited as an important obligation for our organization. While acknowledging that this is an incredibly expensive and never ending task, creating a broad-based awareness of the need for increasing public support for conservation is a key long-range goal of AIC. Some of our most promising activities on this front will undoubtedly prove to be the cooperative ventures we are undertaking with allied professional organizations, and we hope to report on these in future issues of *AIC News*.

While AIC has a longstanding interest in promoting the value and importance of conservation to a wider audience, some circumstances demand the presence and participation of individuals for maximum benefit and effect. Two recent developments on the federal level hold promise for significantly increasing the public visibility of the art conservation and preservation communities over the next few years.

On August 15, President Bill Clinton held a press conference at the National Archives to announce the formation of the White House Millennium Program. This program is intended to highlight the accomplishments of the 20th century and the promise of the 21st. Of greatest interest for conservators are plans to recognize projects that preserve our cultural heritage, and one specific program within the Millennium Program is the Worthy Ancestors Project, which is focused on preserving "significant cultural material from folk, popular, and classical traditions." I encourage you to become involved and help identify preservation projects of significance in your region, and to take advantage of this opportunity to create interest in and understanding of our field to a wider public audience. Successful and/or unique projects will be highlighted in a number of ways, including the White House web site, and many projects will undoubtedly receive further publicity as a result of

this exposure. Millennium projects that focus on local preservation efforts will also be of great interest to local papers and television, anchoring the concept of preservation in the public conscience. As we all know, contact with individuals is important in building confidence and promoting the awareness of our field, and offering to participate and share your time and expertise can make these projects valuable experiences of lasting significance. Check it out at <http://www.whitehouse.gov>.

Last February, the President's Committee on the Arts and Humanities published its report entitled *Creative America*. The committee was formed in 1994 with the appointment of 32 private members and 13 heads of federal agencies with established cultural programs such as the National Endowments for the Arts and Humanities, the Institute of Museum Services (now the Institute of Museum and Library Services), the National Gallery of Art, the Smithsonian Institution, the General Services Administration, the National Park Service, and the Library of Congress. The President's Committee is an advisory group organized to stimulate private sector support and public-private partnerships in the arts and humanities and to raise the public awareness of the benefits of culture to society. *Creative America* is concerned primarily with assessing the current multifaceted system of support for the arts. They have identified six major points of action, and our collective good fortune has number two reading as follows: "Support a national assessment of the nation's preservation needs and devise a plan to protect America's cultural legacy." This report has been circulated widely in the corporate and trustee worlds, and we have reason to believe that this high-level attention can result in increased support for our cultural institutions and the work of conservators.

The White House Millennium Program and *Creative America* present AIC and our allied professional organizations with a rare opportunity for raising the public profile of the conservation profession. The term "conservation" as it pertains to our cultural heritage may not yet be a household word, but we have received a tremendous boost with both of these initiatives.

In closing, I would like to thank all those who returned their completed membership questionnaires. The information we glean from surveying the membership serves as an invaluable check on our planning assumptions and future projects. We will report back on the findings in a future issue of *AIC News*.

From the Executive Director

Elizabeth F. "Penny" Jones

As I began to write this column I realized that I have now been with AIC for just over a month. It has been an enlightening and fast-paced several weeks. One of my immediate impressions is the total commitment of the board, the committee and specialty group chairs, and the staff to the mission of AIC. This and the very warm welcome I have received, not only from AIC members but also from representatives of allied organizations, has been most appreciated and encouraging.

Conservation of our cultural heritage is very important to me personally, and that is one reason I am so pleased to be with AIC. Having the opportunity to work with conservators who actually do the work of conserving and preserving our patrimony is a privilege. In some of my past endeavors I have been involved with the renovation and restoration of historic buildings as well as the conservation of paintings and furniture. One of the most interesting aspects of a restoration of an 1835 courthouse project in Kentucky that I was involved in was watching conservators and artisans work on the colossal rotunda columns with a scagliola surface. I have played a role in the restoration and renovation of historic governmental and museum buildings, as well as my own residences, which have ranged from an 1876 Italianate house to a 1924 Arts and Crafts bungalow. Also, in one of my past positions I oversaw the archives of a county government. My work in the historic preservation field

and my training in architectural history give me much more than just an administrative interest in the mission and purpose of AIC.

By the time you read this I will have participated in my first AIC and FAIC Board Meeting in mid-October in Washington. Also, I will have attended my initial AIC Advisory Council meeting. I look forward to meeting more individual members, but that will probably have to wait until the annual meeting in June.

I have had the opportunity to meet many representatives of other national arts organizations at events on Capitol Hill and at the White House, as well as at meetings of the Cultural Arts Advocacy Group, the National Museum Services Board, the AAM Museum Working Group, and others. These meetings have been an occasion to meet new colleagues and renew acquaintances with others, but also they have given me the chance to further spread the word about AIC. I hope these contacts will activate new and renewed partnership possibilities.

I want to bring the membership up-to-date on staff changes. Change is inevitable, as we all know; however it is always difficult to say good-bye to a staff member who has been with AIC for nine years, as has Marcia Anderson. In other sections of the newsletter you will read about Marcia's myriad accomplishments. Her expertise and commitment will be hard to replace. In addition, Sarah Brooks, who has been at AIC since June as communications and outreach coordinator, is moving out of the Washington area and leaving the AIC staff. We will certainly miss her, also.

On the brighter side, AIC has created a new position, marketing manager. Jeanette M. Spencer has started in this new and much-needed position. Jeanette has a M.B.A. and a B.A. from Drake University and has a unique background and level of experience that will make her an asset to AIC as she works to expand our membership, increase membership retention, expand our base of advertisers in the newsletter, *Journal*, and *Directory*, increase exhibitors at the annual meeting, and expand the number of sponsors and advertisers for the annual meeting program. In addition, our new publications manager, Deirdre Erin Mullervy,

began at AIC at the end of October. Deirdre brings a wealth of hands-on experience from the world of publication and design of scholarly books.

I would be remiss if I did not note that AIC is most fortunate to have Beth Kline as AIC assistant director for over nine years.

The staff is here to assist and work with you, the members of AIC. Please let me know if there is anything we can do to help you. I personally look forward to working with you and meeting each of you in the coming months.

AIC News

Treasurer's Report

The AIC treasurer regularly reports on financial matters to the membership at the business meeting during the annual meeting and in the budget narrative in the annual report. An occasional overall report in the *AIC News* has been suggested to reach a wider audience.

Currently, AIC is in a relatively sound financial position. Ten years ago, when Sarah Rosenberg became the executive director the organization was in a precarious position with no cash reserves. The board set out to rectify the situation and established a goal of having one year's budget in reserve. Gradually, careful management of finances has built up the cash reserve to approximately 60 percent of that goal. The reserve is conservatively invested with Neuberger and Berman in New York. The current policy of the board is to allow the income earned on those investments to accumulate in the cash reserve. To do that, AIC must live within its annual operating budget of revenues and expenses.

The annual budget is carefully constructed from the previous year's budget, taking into account the actual figures and anticipated changes, and is approved by the board at its fall meeting. The executive director and the treasurer constantly monitor the revenues and expenses throughout the year, with the treasurer's approval required on any budgeted expenditures over \$1,500. Quarterly, the board receives a report of the actual figures and the projected year-end totals com-

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pared against the budgeted estimates and reviews them in some detail. As AIC is very ambitious in what it tries to accomplish with its limited funds, the budget is always very tightly drawn, a practice that results in little flexibility and virtually no discretionary money. The last two years have ended in the black by less than 1 percent. Managing the budget is a suspense-filled juggling act.

Recently, the budget has been under such pressure that the board decided this year to implement the 5 percent increase in dues. The revenues from dues that account for approximately 50 percent of AIC's income has been flat because of no real increase in the number of members. The nondues revenues that have accounted for most of the recent increase in income have been important and, we hope, will increase further with the help of new marketing expertise in the office. However the expenses are increasing as well. In addition to the inevitable "budget creep," the new committees (6 of the 11 are relatively new) and their activities require extra operating funds. The ensuing crunch will force AIC to reassess its priorities and to define its goals realistically. In particular, many of the present outreach activities perhaps could or should fall under the aegis of FAIC.

The answer to the often asked question, "Where does a dues dollar go?" is not a simple one. As dues provide only half the income, which half of the expenses should they cover? The essential office and staff or the publishing and work of the committees? The easiest approach is to view dues as covering half of all the expenses. However, it is important to remember that many activities such as the Kress Publication Fellowships and the Cultural Diversity Project are under the auspices of FAIC and are funded by grants rather than dues. Similarly many activities are undertaken by the specialty groups and are covered by their budgeted funds, which AIC administers in a custodial capacity but over which it has no jurisdiction. AIC dues primarily go toward the office and staff that support all of its activities, toward publications, and toward committee and task force work. Despite this financial support, AIC's many activities would not be possible without the tremen-

dous contribution of time and effort volunteered by its dedicated members. It would be impossible to even guess at the dollar amount that these contributions represent, but they need to be acknowledged and appreciated in any overall report.—Betsy Palmer Eldridge, AIC/FAIC Treasurer

JAIC News

It is with great sadness that the Editorial Board bids farewell to Marcia Anderson. Marcia served as publications manager of AIC for nine years. She has been crucial to the production of *JAIC* in many, many ways. It was Marcia who helped to develop and implement many changes and refinements in editorial procedures for the *Journal*. It is largely due to her efforts that our review cycles function so smoothly and efficiently, and on time, through numerous steps including recruiting of potential authors, assigning of papers to editors and associate editors, identifying and communicating with reviewers, making acceptance decisions, communicating with authors, checking bibliographical references and the wording of abstracts with editorial assistants, arranging translation of abstracts into French and Spanish, copy editing, designing the cover, selling advertising, overseeing final production, and handling distribution to the membership.

We owe a major debt of gratitude to Marcia for carrying out all these responsibilities amid her numerous other duties, including producing the membership *Directory* each year, working with *AIC News*, and helping out with annual meetings. In addition to her high-quality work and her very professional manner in dealing with many telephone inquiries about the journal, Marcia has been a good friend and colleague to many of us on the Editorial Board. I believe I speak for the entire board when I say we will miss her greatly. We wish her all the best in her future endeavors.

I am very pleased to report that Bruno Pouliot has volunteered to join our French abstracts translation team. Although we already have a good-sized Spanish translation team, our French team has been worrisomely small.

Bruno is currently an objects conservator at Winterthur Museum, where he also serves as an adjunct faculty member at the University of Delaware, teaching in the M.S. program in art conservation. Previously he spent six years at the McCord Museum of Canadian History as conservator of three-dimensional objects, five years as conservator at Prince of Wales Northern Heritage Center, and a year as conservator at the Institut de Recherches Archéologique at Paléo-métallurgique in Compiègne, France. He holds a master's degree in art conservation from Queen's University, and he interned at a wide variety of cultural institutions. He has taught objects conservation for the International Center for the Study of the Preservation and the Restoration of Cultural Property (ICCROM) in Rome, and has conducted a variety of workshops and seminars for professional organizations such as the International Institute for Conservation of Historic and Artistic Works—Canadian Group and the Canadian Museums Association. As a native French speaker, and with these impressive accomplishments as a professional conservator, *JAIC* is extremely pleased to welcome Bruno Pouliot to our French abstracts translation team.—Chandra L. Reedy, Editor-in-Chief, Museum Studies Program, 301 Old College, University of Delaware, Newark, DE 19716; (302) 831-8238; chandra.reedy@mvs.udel.edu

New Fellow Profile

Miranda Martin

Miranda Martin earned her M.L.S. with Certificate in Conservation, Conservation of Libraries and Archives, from Columbia University in 1988. Following an internship at the Folger Shakespeare Library, she began her professional career as conservator at the Milbank Memorial Library at Columbia University. Responsible for directing all conservation activities for the 500,000 book library, Martin focused

on the implementation of collections care policies. Educational activities at Columbia included teaching a course in library repair techniques for preservation administrators and extensive training of staff and technicians.

Martin was the recipient of Samuel H. Kress Foundation and Kittredge Foundation grants in 1991, enabling her to intern at the Harry Ransom Humanities Research Center, Austin, Texas, where she augmented her skills in the treatment of art on paper.

In 1993, Martin accepted a position at the Harry Ransom Humanities Research Center, Manuscripts and Art on Paper Laboratory, where she treated a great variety of objects. Work there also included training preprogram interns and teaching foreign students conservation theory and techniques used in the United States. In addition, she designed, and then taught for three years, the alkalization section of the paper conservation course at the University of Texas School of Library and Information Science (conservation and preservation programs).

Many AIC members may be familiar with Martin's excellent work for the 1996, annual meeting pre-session, "Preservation of Collections: Assessment, Evaluation, and Mitigation Strategies." As a member of the Planning Committee, she was responsible for recruiting nearly fifty presenters for "Housing and Storage Solutions," which succeeded in bringing together different specialty groups to share solutions to commonly encountered problems.

Miranda Martin currently holds the position of paper conservator at the National Archives and Records Administration.—Christopher Foster, Detroit Institute of Arts

Outreach News

Public Outreach Slide Sets

As you know, AIC already offers a general set of slides for presentations. These slides may be borrowed or purchased from the office.

Scott Nolley has kindly offered to produce two sets of specialty slides illustrating the conservation of paintings and objects. An announcement will be posted in *AIC News* when these sets are available.

Common Questions Asked by Members

Many members have asked the question, Why don't we get an 800 number for AIC and list it in all the phone books? While it is an idea we have considered, the cost of an 800 number combined with the need for extra staff to answer the increased requests is beyond the fiscal capabilities of AIC at this time. Each yellow page phone book is independent. Listing AIC in nationwide phone books would be prohibitive.

Master's Programs in Museum Studies and Retail Art at FIT

FIT, a college of the State University of New York, offers three master's degree programs leading to careers in the art world: Gallery and Retail Art Administration, Museum Studies: Costume and Textiles, and Museum Studies: Applied Arts.

Gallery and Retail Art Administration provides the advanced skills and knowledge required in commercial art galleries, auction houses, and corporate and public art administration. Explorations in art history and critical theory are supplemented by courses in business, marketing, exhibit design, and art law.

Both Museum Studies programs are interdisciplinary, offering a choice between costume and textile studies or the applied (i.e., decorative) arts. In the costume and textiles program, students have the further option of pursuing either a curatorial or a conservation emphasis. All students take courses in a wide range of subjects, including technical analysis, art history, collections management, exhibit planning, and museum interpretation.

All three programs encourage hands-on training and require an internship that provides real work experience in museums, historic houses, art galleries, or auction houses.

All three programs also require a thesis project; at FIT, theses can take the form of traditional scholarly research papers, conservation reports, exhibition proposals, or business plans.

Because of FIT's location, its students can take advantage of the cultural richness of New York City—its museums, galleries, libraries, and conservation laboratories. The graduate faculty includes working professionals in all these areas, as well as art historians. Students in the programs are drawn from all fifty states and many countries abroad.

The tuition for full-time students is an affordable \$4400 per academic year for qualified New York State residents, and \$9200 per academic year for non-residents. Limited tuition assistance is available. FIT is an equal opportunity institution and encourages minority applicants.

For further information please call or write:
Office of Graduate Studies, Room E315
Fashion Institute of Technology
Seventh Avenue at 27 Street
New York City 10001-5992
(212) 217-5714
(212) 217-5156 Fax

Name _____

Address _____

City _____

State _____

Zip _____

Why don't we simply advertise in magazines? At this time, AIC can't afford the thousands of dollars this would cost.

These are all great ideas that AIC will, no doubt, be able to afford in the future.—Beverly Perkins

Point of View

Other Literatures: Thoughts on Peer Review

In the January 1997 *AIC News*, Barbara Appelbaum published an excellent piece on the several functions of peer review within the conservation community. This article quite properly downplays what is perhaps its most familiar role, that of legitimation or authorization. Nonetheless, we cannot avoid acknowledging that part of review's role is to sanction, to welcome into the canon what was outside it. Review, if not actually normative, at least intends to situate information within the boundaries of the commonly acceptable. But it is important to keep in mind that this authorization in no way invalidates information presented outside the canon. Unreviewed literature is not, ipso facto, failed literature; it is a different *order* of literature, occupying its own niche in the total system of professional communication.

When an author submits a work for review, it is an act of questioning. The author asks the community to examine the work, to suggest ways to improve it, to point out ways in which it deviates from common understanding, to root out inconsistencies and failures of logic: to ask, in effect, Does this work have the right stuff? Is it, in whatever sense we take the term, "correct"?

Although we tend to think of casual and unreviewed texts as tentative, and articles submitted to review as final and authoritative, unreviewed works should be understood as essentially declarative in character. They make assertions. When an author gives a talk describing a treatment, or an observation, the author is saying, "I, the author, have done this treatment, observed this phenomenon." Because it is an assertion about the author's experience, not about the treatment or

phenomenon, the assertion is, barring charges of outright dissembling, inherently unchallengeable.

The relation of such works to the canonical literature is sometimes tributary, sometimes orthogonal. Some works, published casually, or given at conferences, will eventually find their way through the review process and take their place in the canon. Other works have no natural place in the canonical literature, and need not apologize for that position. These works may represent matters of only temporary, but critical import; others may represent exploratory thinking, speculation, tentative positions, all intellectual gestures necessary to the full development of a mature technical discourse.

To say that some work does not have a place in the canonical literature is not to suggest that it does not need and deserve to be documented in the literature. Indeed, it is critical to the success of our profession's project that all planes of discourse, be they formal or casual, traditional or novel, be made visible, available for scrutiny, for critique, and, ultimately for reference.

There are, of course, risks to contend with, as casual, unreviewed documents make their way through and beyond the conservation community.

Not too many years ago, banks looked like banks, solid, massive, impenetrable. Today we find banks in grocery stores looking like customer service kiosks, in office buildings in the guise of ordinary businesses, and soon we will probably find them in cyberspace, lacking any remnant of their substantial form. Less and less can we look to the sign for assurance of authenticity. Similarly, since the 15th century, publishing conventions have signaled the content of books and serials; even today we can distinguish an encyclopedia from a romance novel at a glance. More to the point, for most of this time, we pretty much recognized a learned journal when we saw one. In an era of rapid, easy information dissemination, of quick printing, the web, and desktop publishing, we can no longer presume upon these associations between presentation and content; they are no longer dependable indicators of either the nature or the source of information. The proliferation of publications of varying degrees of formality and review requires that information

providers make explicit the intellectual context of the published work. *JAIC* and other traditional journals have done this well, declaring the nature of the review process, the criteria for judgment, and noting the review history of each article. Less formal publications have not always been consistent in this regard, a serious situation but one that is easily remedied.

In order that conservation thinking continue to mature, new information/thought must be examined in light of earlier writing, which is only possible if the *entire* literature is documented and made accessible. Ideally, all stages of the development of a concept would persist in print, though in practice this is rarely the case. We come to understand the shape and texture of our thinking by seeing the effects on the "finished work" of various levels of review over the course of its life (casual commentary on drafts shared with colleagues, questions and critiques following conference papers,

continued on back cover

In Appreciation

It is with some measure of sadness that I announce the departure of Marcia Anderson, longtime publications manager for AIC. I would like to take this opportunity to thank Marcia for nine years of dedicated service to our organization and to wish her well in her new career path. Under her guidance and skilled application of improving technologies, the *AIC Journal* and *AIC News* improved immensely in quality, size, and number of issues per year. She was also responsible for a seemingly endless range of tasks which included numerous conference postprints and abstracts, annual meeting registration and program materials, and the production of the AIC series of brochures. She successfully managed a continual onslaught of material from countless authors and contributors with deliberate calm and patience, and her thoroughly professional manner and abilities will be missed.—Jay Krueger, President

Your Children are Arguing, the Computer is Frozen, the Car Won't Start, and There are Two-Dozen Phone Messages From Clients in a 100 Square Mile Area Who Just Got Flooded...



Photograph courtesy of The Titanic Historical Society, Inc., Indian Orchard, MA.

Ever Get That Sinking Feeling?

Do you know how you would respond when called upon in a disaster? What would you do if a client asked you what to do with a wet, burned work of art covered with sewage? What if a whole collection was flooded? Where would you start? How would you fit in with the Fire Department, Red Cross, FEMA, or Department of Defense when they are in charge of a disaster site? Do you know the ins-and-outs of dealing with the insurance industry?

Don't wait for disaster to strike before you ask these questions! Come to this year's AIC meeting to re-tool your disaster knowledge.

The planning is well under way for the 26th AIC Annual Meeting, "Disaster Preparedness, Response, and Recovery," to be held June 1-7, 1998, in Arlington, Virginia.

We are bringing a variety of fresh perspectives to the program and topic. You will walk away with new knowledge and resources. In addition to the preconference abstracts we have made the commitment to produce a postconference publication with juried papers and panel discussions. We are planning several exciting and interactive workshops—we are literally hoping to burn the house down!

The Top Ten Reasons Why You Should Attend This AIC Meeting:

10. Location, location, location... Washington, D.C.!
9. Ever had the itch to listen to someone from the insurance industry?
8. This year's banquet band? The Moldy-Oldies!
7. Do you know your wet-pipe from your dry-pipe?
6. Risk assessment means never having to say you're sorry!
5. Fires, Floods, Earthquakes, Hurricanes, and War...we need to borrow Charlton Heston from the NRA!
4. "Emergency, Emergency! Everyone to get from street!" (Name that movie!)
3. Pompeii, Herculaneum, The Library of Alexandria, and Krakatoa are Classics! Isn't it ironic that archaeologists love these things!
2. After a week of sitting in hard chairs and listening to lectures, recovery is not an option!

And Now, The Number One Top Ten Reason Why You Should Attend This AIC Meeting:

1. **It could happen to you and your community at any time!**

ANNUAL MEETING NEWS

The 26th Annual Meeting Is Shaping Up!

Abstracts for the "Preparedness" and "Response" sessions have been reviewed, and we have an excellent program to offer. Registration materials will be mailed out in February 1998. There is also an exciting array of workshop possibilities, and specialty and subgroups have been really terrific in jumping on board. If you are one of those who missed deadlines, but still have some great ideas you'd like to contribute, you may still do so by contacting the program chair. There is still time to participate in a dynamic poster session (see below), and there may still be time to participate in some of the specialty group programs. All programs, including speakers' names, room requests, and so forth, are due to the AIC office no later than December 1, 1997.

Poster Session

The Poster Session is the perfect setting to present new techniques, technical research, and general interest topics to the attendees. In particular, we encourage new AIC members and students to get involved in this didactic and visual form of the conference. Topics need not be limited to the conference theme on "disasters."

We plan on expanding the Poster Session this year to include tabletop demonstrations for hands-on experience in handling disaster-affected material. Can you set up a tabletop demonstration on how to handle waterlogged or fire-damaged materials? Do you have an educational video on disasters you would like to show? Is there a disaster plan you would like to share with colleagues? Then the Poster Session may be the place for you.

The Poster Session is reserved for nonprofit organizations or individuals having no commercial gain (that means you cannot sell your wares at a poster session). Individuals or companies wishing to sell a product or service must sign

up as an exhibitor through the AIC office. Posters are welcome on any topic.

Guidelines are simple. An easel and 4 x 4 foot Fome-Cor board for mounting the poster are supplied by AIC. For tabletop demonstrations, one 3 x 6 foot table will be provided along with access to an electrical plug (number will be limited due to space constraints). Computers, video players, lights, and so forth must be provided by the group or individual providing the display. The AIC office will not be responsible for coordinating or providing equipment or security.

Abstracts for posters are due on December 15, 1997, the final deadline for poster abstracts to be included in the *AIC Abstracts*. The abstract must be type-written, single-spaced, and cannot exceed two pages. Times Roman, 10- or 12-point typeface is preferred. Dot matrix will not be accepted. Use standard 8 1/2 x 11 inch white paper. Include the title, the author(s), and your affiliation, all in caps and boldfaced. Do not fold the abstract: Send it flat. Upon receipt, a letter will be sent to you.

Please contact a Poster Session coordinator as soon as possible to discuss your topic, even if it is in the rough. We want to work with you. Send your ideas, abstracts, or questions to Tony Rajer, Poster Session Chair, [REDACTED], Madison, WI 53701; [REDACTED]; fax: [REDACTED]; or Helen Mar Parkin, Poster Session Co-Coordinator, [REDACTED], Milford, OH 45150; [REDACTED].

Workshops

Workshops will focus on related topics and will probably include a disaster drill and a workshop on preparing a disaster plan. For more information, please contact Jane Hutchins, Workshop Co-Coordinator, at [REDACTED]; [REDACTED]; or John Burke, Workshop Coordinator at [REDACTED].

Publications

The Program Committee plans on publishing a single postpublication

and/or thematic journal issue including all sessions, pertinent discussions, and panel sessions. A peer review process will be used. For more information on meeting publications, please contact Donna Strahan, 1998 Program Publications Coordinator, at [REDACTED] ext. [REDACTED].

Audience Development

In addition to some creative promotion in *AIC News* and on the ConsDist List, the Audience Development Committee is organizing mailing lists of cultural institutions and staff to receive registration information for the meeting. When registration materials are ready, we will also place announcements of the meeting on electronic discussion groups and World Wide Web pages. Keep your eyes open for meeting news and updates on the new AIC web site; go to the AIC homepage at <http://palimpsest.stanford.edu/aic/> and follow the link for meetings and conferences. For more information, contact Dave Harvey, Audience Development Coordinator, at [REDACTED].

Exhibitors

We would like to expand our exhibitors this year to include companies that sell goods or services relating to "Disaster Preparedness, Response, and Recovery." If you know of a company that provides services for disaster response or planning, or sells products related to this topic, please contact Nikki Horton Goodman, Exhibitors Development Coordinator, at [REDACTED].

The 1998 Program Committee welcomes ideas and suggestions and looks forward to providing a forum for meaningful contacts, presenting research and treatments, learning from each other and related professionals, and we hope spurring further growth and refinement on this important topic. General questions and/or comments may be directed to Katharine Untch, 1998 Program Chair, at [REDACTED].

SPECIALTY GROUPS

ARCHITECTURE



CALL FOR PAPERS: This is the second call for abstracts for the ASG session at the 1998 AIC Annual Meeting. The topic for the general session is "Disaster Preparedness, Response, and Recovery." There is not a great deal published on this topic for historic buildings, thus this is a wonderful opportunity for everyone who has been involved with recent disasters to share his or her knowledge. It would be interesting to have some papers dealing with the structural issues of the building and/or building fabric. Please note, however, that other topics as well, may be covered in the ASG section of the conference. Those interested in submitting an abstract should send one copy to Martin Weaver, [redacted], Crescent, Nepean, Ontario K2H 8M2, Canada and one to Molly Lambert, [redacted], San Francisco, CA 94117; (415) 363-1877. The papers are due ASAP. The 1998 annual meeting will be held in Arlington, Virginia.

ETHICS COMMENTARIES: Claudia Kavanaugh has again courageously agreed to chair the Commentaries Draft Committee. Anyone who has not forwarded comments to Claudia is urged to do so immediately. In addition, anyone else interested in receiving a copy of the draft and commenting on it should contact Claudia at [redacted].

APT CONFERENCE: The Association for Preservation Technology International Annual Conference, held this year in Chicago, September 25-30, was well attended and successful, with an increase in technical papers. A number of ASG members attended and gave papers. The conference was divided into four tracks; unfortunately, many topics of interest ran concurrently. One, loosely titled "The Big Picture," covered the cultural landscape, Frank

Lloyd Wright, 20th-century residences, the International Council on Monuments and Sites, cemeteries, and Documentation of the Modern Movement. A second track, titled "The Information Age," covered the wide territory of codes and regulations, fire protection and preservation, ASTM preservation standards, and managing and using computers for documentation, monitoring, and indoor environments in historic buildings. The third track covered "The Material World" and included topics such as cleaning, masonry repair, concrete, metal, surface decoration, wood, and lime. The fourth track was titled "The Road Ahead" which included such diverse topics as preservation needs, architectural fragments, environmental issues in preservation, museums in historic buildings, and networking. It was unfortunate that many topics of interest ran concurrently. APT itself appears back on the track of a well run professional organization.

Anyone wishing to add to this column with ASG information, please contact me.—Mary Jablonski, Jablonski Berkowitz Conservation, Inc., Architectural Conservators, 150 W. 25th St., Suite 604, New York, NY 10001; (212) 242-8290; fax: (212) 242-8112; jbkonsrv@ix.netcom.com

BOOK AND PAPER



ADDITIONAL NEWS FROM THE SAN DIEGO MEETING: Ellen McCrady was awarded honorary membership in AIC in recognition of her many contributions to the profession, especially her work with the *Abbey Newsletter* and the *Alkaline Paper Advocate*. Peggy Ellis received the Rutherford John Gettens Merit Award, which recognizes outstanding service to AIC. On June 14, 1997, the BPG board

enacted a resolution honoring Mary-Lou E. Florian for "the lasting contribution she has made to our profession" (the full text of the resolution will appear in the forthcoming minutes of the San Diego BPG business meeting). Thanks and congratulations are extended to all three of our colleagues.

ETHICS COMMENTARIES: Many thanks are extended again this year to Lyn Koehnline and Jan Paris for coordinating the BPG response to the Ethics and Standards Committee on the AIC Code of Ethics and Guidelines for Practice Commentaries relating to the sections on Practice and Examination and Scientific Investigation.

WEB PAGES: The BPG web pages are now located with the AIC pages in CoOL, which may be reached at <http://palimpsest.stanford.edu/aic/bpg/>. This is a good source for BPG news, updates, and documents, which are posted by Walter Henry. Rachel Mustalish is now assisting Walter with updating the BPG web pages, for which thanks are also extended.

PUBLICATIONS: Under the direction of committee chair Robert Espinosa, the Publications Committee is reconvening to respond to the following charge: "The BPG Publications Committee is charged to draft a general policy statement on BPG publications. The policy will outline the mission and scope of the publications program and define the relationships between various BPG publications. It will also address such matters as endorsing, funding, and/or publishing works created outside the formal BPG publications program (such as conference proceedings, monographs, and works created by individuals or organizations not affiliated with the BPG). In fulfilling this charge, the Committee is asked to consider such matters as peer review, and to coordinate its work with the AIC Publications Committee." Other committee members include Kate Maynor (Paper Catalog), Olivia Primanis (Book Catalog), Walter Henry (BPG web page), Jane Klinger, and Konstanze Bachmann. The committee's work on this charge will be completed by next spring, to permit the draft policy to be circulated to the membership prior to the annual meeting.

1998 ANNUAL MEETING: If you missed the October 7 deadline for submitting abstracts for the 1998 annual meeting but have a paper topic, please contact program chair Eleanore Stewart at [REDACTED] or [REDACTED]—Mary Lynn Ritzen-thaler, BPG Chair, Document Conservation Branch, National Archives and Records Administration, 8601 Adelphi Road, College Park, MD 20740; (301) 713-6700 ext. 226; fax: (301) 713-7466; marylynn.ritzen-thaler@arch2.nara.gov

CONSERVATORS IN PRIVATE PRACTICE



Acquiring adequate and affordable insurance coverage has been a stated concern of private practitioners. The CIPP Board began actively addressing the issue of insurance in 1994 at its annual meeting presentation. A most informative publication based on that presentation (*Conservators in Private Practice 1994 Proceedings*, available through AIC) was published in 1995.

Past board member Lorraine Schnabel continued investigation into insurance sources for conservators. With Mr. Steve Fitzpatrick of Acceptance Insurance Company, an insurance underwriting company, she and AIC staff created and distributed a questionnaire designed to ascertain our members' insurance needs. It was hoped that the ultimate result of this action would be the development by Acceptance Insurance Company of an insurance package specifically streamlined for the conservator.

Lorraine's tenure on the CIPP Board expired in the midst of this activity so Christine Del Re obligingly filled the Insurance Committee vacancy. Although she has been informed by Acceptance Insurance that our membership is too small to warrant the development of an insurance package exclusively for our needs, all is not bleak. Over the course of the next 18 months,

Acceptance Insurance intends to produce a business office package design for affiliated businesses that deal with the fine arts, including conservators of art and artifacts. This package will be available across the country and will provide coverage for the work site, studio contents, and general liability needs. While it will not include professional liability insurance, as "professional liability" is difficult to define, let alone insure, it will include an "inland marine floater," which will cover the property of clients while on-site. (This floater is, in fact, presently available from Acceptance Insurance.) In time workers' compensation will be added to the package. Cost of this package, excluding workers' comp., is estimated at \$600-700 per annum.

In the meantime, the Insurance Committee, under the direction of Chris, has suggested a course of action designed to educate and assist those of our members who have insurance needs. She proposes that, should CIPP membership indicate an interest, the board will move on to exploring health and disability insurance possibilities. She has suggested that we design an insurance pamphlet, compiled from and built on all the insurance information that is presently available in the CIPP and AIC literature, which would cover the subject from the basics to the complexities. Finally, she recommends we develop and provide regional listings of companies, brokers, and other sources that currently supply conservators with needed insurance coverage.

The CIPP Board is considering these possibilities. It would be extremely helpful if our membership indicated which, if any or all, of these plans would prove most useful to them. Members who wish to comment on their insurance concerns and/or the actions on which the board is deliberating should contact: Chris Del Re, Milwaukee Public Museum, 800 W. Wells St., Milwaukee, WI 53233-1478; (414) 278-2780; fax: (415) 278-6100; [REDACTED]

Chris and Lorraine both deserve our thanks for their energetic good works in pursuing this issue.—Genevieve A. Baird, CIPP Chair, [REDACTED]; Georgetown, CA 95634; [REDACTED]; [REDACTED]

OBJECTS



1998 AIC MEETING: Julie Reilly reports that she is still interested in hearing from OSG members who would like to participate in some way at the OSG session at the 1998 AIC Annual Meeting in Arlington, Virginia, which will focus on the "Recovery" of cultural artifacts. Don't be shy...with 600 OSG members there ought to be quite a few of you with professional experiential tales of recovery to share with the rest of us. This meeting promises to be well attended due to location and topic of much-needed discussion. There is so much that we can learn from each other and those of you with firsthand experience should step forward! To share your ideas and practical experiences, both positive and negative, please call Julie Reilly, 1998 Program Chair, at (703) 576-1111; fax: (703) 576-1111.

AIC NEWS LEAD ARTICLE: Regarding the March issue of *AIC News*, for which the OSG is responsible for producing the cover story, the Publications Committee has yet to hear from ANYONE interested in producing this short but captivating frontispiece for the newsletter. This is our only chance for the year and Ellen Pearlstein (Publications Committee) has suggested that someone could write on a very current and germane topic such as Native American Graves Protection and Repatriation, for instance. Of course there are many other topics that would also be of great interest to the membership at large. This is our chance to bring up issues that we feel ought to be brought forward and discussed within our own discipline in a more in-depth format than is physically possible in this column. It is also an opportunity to inform the other disciplines about topics that as objects conservators we feel need to be raised and addressed. Remember, *AIC News* is sent far afield and reaches other countries as well as

all corners of the United States, so the lead article in the newsletter has potential for great impact. The deadline for the finalized version of an article by an OSG member for the March *AIC News* will be January 15, 1998. Please contact a member of the OSG Publications Committee if you are interested (see below).

PUBLICATIONS COMMITTEE: A call (or plea!) from potential authors, researchers, or people who know other people who are currently working on, or have worked on, adhesives, new and old, including but not limited to; case studies, ongoing scientific research, observed properties, or any other aspects of adhesives should contact a member of the Publications Committee. They are: Ellen Pearlstein, Brooklyn Museum of Art, (718) 638-5000 ext. 276; fax: (718) 638-3731; tbmcon@interport.net; Leslie Ransick Gat at [redacted] fax: [redacted] or Jane Williams, phone and fax: [redacted]. Submit your ideas, big or small, catalyzed or not!

Terry Drayman-Weisser reports that the process of producing and publishing the *Postprints* for the Metal Symposium is moving right along. Negotiations with the future publisher are under way, and a contract is in the works. At this date, most of the revised manuscripts have been received from the authors for the publication. Additional papers focusing on the topic of metals conservation have been solicited for inclusion in the *Postprints* and will be an added bonus to these *Postprints* over and above those presented at the conference. We are all eagerly awaiting the publication of what promises to be an exciting volume of articles.

OSG WEB PAGE: Jessie Johnson, who spoke about the OSG web page at the annual meeting, has requested that all interested parties who spoke to her then, as well as others who are just finding out about it here for the first time, contact her at [redacted]; fax: [redacted].

—Ingrid A. Neuman, OSG Chair, [redacted] Williamstown, MA 02167; [redacted] or [redacted]; [redacted]

PAINTINGS



TIPS SESSION: It is not too late to submit brief topics to be presented during the 1998 PSG studio tips session, which will be coordinated by Dean Yoder. Please send your submissions to: Dean Yoder, Yoder Conservation, [redacted], Cleveland, 44120; ([redacted]); fax: [redacted]

POSTPRINTS: Robert Proctor, PSG vice-chair, is currently assembling the PSG papers presented in San Diego for the *Postprints* publication, which should be ready by late spring 1998. —Kenneth Bé, PSG Chair, Paintings Conservation, Cleveland Museum of Art, 11150 East Blvd., Cleveland, OH 44106; (216) 421-7340; fax: (216) 229-2881; kcb@po.cwru.edu

PHOTOGRAPHIC MATERIALS



TIPS AT AIC MEETING: Short suggestions and tips are eagerly being sought for the 1998 AIC Annual Meeting. Abstracts are not necessary. Please contact the program chair: Andrew Robb, [redacted], Arlington, VA 22201; ([redacted]); [redacted]

PMG WEB PAGE: Anyone interested in helping or having content suggestions for a PMG web page please contact Paul Messier at [redacted]; [redacted]

TRAINING COURSES: The Centre For Photographic Conservation has announced its spring 1998 training courses. Course outlines are available on its web page at dSPACE.dial.pipex.com/cpc.moor/ or by sending for a leaflet,

contact: Centre for Photographic Conservation, 233 Stanstead Rd., Forest Hill, London SE 23 1HU. Courses include "Rediscovering Historic Photographic Processes" (5 days), "The Preservation and Conservation of Photographic Materials" (either a 7-week or 3-day course), "Preservation of Color Photographic Materials" (2 days), "The Identification of Photographic Processes" (3 days), and "Preservation of Photographic Negatives" (2 days).

KENT WORKSHOP: The gathering of 17 conservators took place September 25-27 at Kent, Connecticut, in José Orraca's studio. José was host and sponsor and Gary Albright was the primary instructor, with input from many of the participants. All participated in the complete treatment of a convex crayon enlargement, attempted a dacron lining, and bleached a photograph under sunlight. Also attempted were various techniques for flattening and lining never-mounted albumen prints, use of remoistenable tissue, cellulose paper fills, techniques for reducing silver mirroring, the use of desiccated blotters, and various uses for methyl cellulose. Discussions focused on the advantages and disadvantages of techniques, technique variations, and treatment options. It was decided that next year's workshop would follow up on the success of this year's program by focusing on treatments of problem objects.—Gary Albright, PMG Chair, Northeast Document Conservation Center, 100 Brickstone Sq., Andover, MA 01810; (978) 470-1010; fax: (978) 475-6021; garya@nedcc.org

RESEARCH AND TECHNICAL STUDIES

New officers of the RATS group were elected at the business meeting held in San Diego: Jeff Maish is vice-chair, and Deborah Bigelow is secretary/treasurer. Their service will continue for two years, with Jeff assuming the position of chair after the 1998 meeting. Mary F. Striegel continues on as RATS chair after serving two terms as vice-chair.

During the business meeting there was discussion regarding the publication of RATS-sponsored papers. The response was mixed, with a majority of members expressing concern over the

coordination of AIC publications and the need for peer review. It was agreed that the RATS would not embark on publishing the sponsored papers independently and would investigate the possibility of sponsoring a special issue of the *JAIC* in the future that might incorporate the best of these sponsored papers.

On a related topic, there has been some discussion on the Objects List regarding a special issue of the *JAIC* that will focus on adhesives used for objects conservation. Ellen Pearlstein is gauging interest in this idea and would welcome any input on the topic, particularly regarding unpublished adhesives tests. Jeff Maish will investigate the possibility for RATS involvement in reaching out for information beyond the conservation field to the adhesives industry. For more information, contact: Jeff Maish, Antiquities Conservation, J. Paul Getty Museum, P.O. Box 2112, Santa Monica, CA 90407-2112; (310) 459-7611 ext. 7053; jmaish@getty.edu.

The 1998 RATS Nominating Committee, composed of Eric Hansen (chair), Chandra Reedy, and Dianne van der Reyden, are seeking candidates for the vice-chair position. This position is held for one year, with the incumbent assuming the position of chair for an additional year. Within the RATS group the position has traditionally alternated between someone with a scientific background and someone with a conservation background. This year the Nominating Committee is seeking scientists who are interested in serving the group. For more information, contact Eric Hansen, Getty Conservation Institute, 1200 Getty Center Dr., Suite 700, Los Angeles, CA 90049-1684; (310) 440-7325; ehansen@getty.edu

Also, Eric Hansen is organizing a committee to investigate the possibilities and ramifications of distributing technical conservation information via the Internet. The AIC web site may have space available for the RATS use. RATS has been pursuing the development of a resins poster for quite some time. Eric has noted some potential problems with the poster concept and has suggested that the information could provide a more useful tool if it were mounted on the Internet. For more information, contact Eric Hansen at the address above.

RATS announces a call for design of the official RATS logo. As some of you are aware, our informal logo—science rat with a test tube—was deemed by many not to be suitable for more formal situations. If you are interested in submitting a design for consideration, please forward it to Julie Reilly, Gerald R. Ford Conservation Center, [REDACTED], Omaha, NE 68108; [REDACTED]—Mary E. Striegel, RATS Chair, NCPTT, NSU Box 5682, Natchitoches, LA 71457; (318) 357-6464; striegelma@alpha.nsula.edu

TEXTILES



I write this having just returned from Textile Symposium '97, "The Fabric of an Exhibition," in Ottawa. Textile conservators from around the world attended, including many TSG members. It was a wonderful four-day symposium! If you missed it, *Preprints* can be ordered from the Canadian Conservation Institute for \$50 Canadian.

AIC NEWS LEAD ARTICLE: Starting in January, specialty groups will rotate responsibility for writing the *AIC News* lead article. TSG is slated for the May 1998 issue. The article should have a textile focus, but be of general interest. Our submission (2,000 words maximum) is due in mid-March 1998. Please contact me with ideas or if you are interested in writing.

1998 AIC MEETING: Abstracts for our session are coming in! At this point the plan is to devote half the day to disaster recovery and half to other topics. The program must be finalized by December 1. Details will follow in the January newsletter.

ASTM LIAISON: We are still looking for a American Society for Testing and Materials liaison to take over for Deborah Bede who has served for three years. Deborah can provide more information on what is required of the liaison; it is not a difficult job. If you are interested, or want to suggest some-

one who might interested, please contact me or Deborah at [REDACTED].

CATALOG UPDATE: The final revision of the Storage chapter is in progress and will probably be issued in early 1998. The Dyeing of Repair Fabrics and Yarn chapter is undergoing another set of revisions. Jane Merritt reports that reviewers sent in many helpful comments—thanks! The next draft for the Dye chapter will be sent out around Christmastime. If you are interested in reviewing and are not currently on the list, or have ideas for future chapters, please contact Jane Merritt at [REDACTED].

STITCH DIRECTORY: Martha Grimm has asked me to issue an update on the *Stitch Directory* availability. There are currently 70 copies available from the last reprint. Copies can be ordered from the AIC office.

TEXCONS ELECTRONIC DISCUSSION LIST: For those of you who have e-mail access and want to exchange information with textile conservation colleagues around the world, consider subscribing to TEXCONS. It is an unmoderated discussion list. Co-owners of the list are Mary Ballard in Washington, D.C., and Gail Niinimaa in Calgary, Alberta. To subscribe, send a message to [REDACTED]. In the body of the message enter: subscribe TEXCONS your-real-name your-e-mail-address. Soon you will be receiving information and queries.

Please note: My phone and fax numbers were changed recently, so those listed in the new 1998 directory are already outdated: the new numbers are below. A peaceful Thanksgiving to everyone and thanks for your participation in TSG.—Susan Heald, TSG Chair, National Museum of the American Indian, 3401 Bruckner Blvd., Bronx, NY 10461; Heald@ic.si.edu; (212) 514-3976; fax: (212) 514-3816.

WOODEN ARTIFACTS



CALL FOR PAPERS: We are still accepting abstracts for presentation at WAG's session at the 1998 meeting in Arlington, Virginia. Although disaster "Recovery" is the overarching theme of specialty group sessions, papers on any topic relating to wooden artifacts will be considered. Please contact WAG Program Chair David Bayne at: New York Bureau of Historic Sites, Peebles Island Furniture Conservation Lab, Waterford, NY 12188; (518) 237-8643 ext. 244.

1995 POSTPRINTS: This volume is still available through the AIC office for \$14.50. Make sure you complete your set!

COMMENTARIES: As the AIC Ethics and Standards Committee embarks upon an assessment of the next group of Commentaries (sections 4 and 16-19), participation by the specialty groups is vital. To facilitate participation by WAG, I would like to form a core committee to help with preparing drafts, eliciting feedback from all members, and to keep the process moving forward. Anyone wishing to volunteer to help with this interesting and thought-provoking exercise should contact me at the address below.

1998 Gettens Award Nominations

The board is accepting nominations for the 1998 Rutherford John Gettens Award for outstanding service to AIC. Guidelines and nomination forms are available from the FAIC office, (202) 452-9545. Deadline: December 15.

RESEARCH GRANT RECIPIENT: I am pleased to announce that one of our members, Flavia Philp, who is currently a furniture conservator at the Wallace Collection in London, UK, has received a Winterthur Research Fellowship for 1997-98. This fellowship will allow her to pursue research on the manufacture and development of 18th-century paints and dyes, utilizing the rich resources of the Winterthur Museum. For anyone who might be interested in applying, the application deadline for the 1998-99 year is **January 15, 1998**. To obtain an application packet, contact: Office of Advanced Studies, Winterthur Museum, Winterthur, DE 19735.

SHARING SHOP TIPS: I have discussed with some colleagues the need for better ways to share information on new materials and techniques. To that end, I am considering compiling a questionnaire to be sent to all of you that will ask you to describe what works for you in various situations, such as removing glues, filling gaps, and removing lacquer from a paint resin varnish. This information would then be compiled and made available to all our members through various means, electronic and otherwise. It would be a good opportunity for communication and interaction with like-minded individuals and, I hope, help to overcome the isolation some of us feel

1998 Keck Award

The Sheldon and Caroline Keck Award recognizes a sustained record of excellence in the education and training of conservation professionals by an AIC Professional Associate or Fellow. Candidates should have readily accepted mentoring roles, regularly providing advice, consultation, and encouragement to beginners, nonacademic trainees with high craft skills, practitioners, or student conservators at all levels.

Guidelines and nomination forms are available from the FAIC office, (202) 452-9545. Deadline: December 15.

who have little daily interaction with other conservators. Any comments? I would like your feedback.—Christine Thomson, WAG Chair, Robert Mussey Associates, [redacted]
Boston, MA 02136; [redacted];
fax: [redacted]

FAIC Endowment Deadlines

Three FAIC endowments provide financial support to the membership for various AIC-related activities:

The George Stout Memorial Fund

Supports students' attendance at professional meetings. Applicants must be AIC members.

The Carolyn Horton Fund

Supports continuing education or training of professional book and paper conservators who are members of AIC's Book and Paper Specialty Group. Funds may be applied to attendance at professional meetings, seminars, workshops, and other educational events.

The Publications Fund

Supports publications costs for the conservation field. These grants are outright awards made solely on the basis of the merits of a publishable manuscript.

Application deadlines for 1998 are **February 2** (Stout and Horton funds) and **August 3** (Publications fund).

Guidelines and application forms are available from the FAIC office (202) 452-9545.

Your Dues Make the Continued Operation of AIC Possible!

Renewal notices were mailed in early-October. Dues run parallel to the calendar year.

EASY FOREIGN DUE PAYMENT

Members may wire funds to AIC. You will need the following information: Signet Bank, Wire Transfer Dept., 4340 Innslake Dr., Bldg. B, Glen Allen, VA 23060; account number 6671006309; routing number 054000807. To insure correct processing, (1) transfer sufficient funds to cover any fees charged by the bank (2) include your name/institution as listed on the renewal notice (3) include your AIC account/invoice number.

Upcoming AIC Deadlines

December 15
1998 Annual Meeting Poster
Session Abstracts Due.

January 9
Deadline for receipt of
Fellow and Professional
Associate Applications.

February 2
Deadline for submission
of papers to *JAIC* for
publication consideration.

FUNDING DEADLINES

NOVEMBER 15

American Academy in Rome, Rome Prize

DECEMBER 1

William Morris Society in the United States Fellowships

DECEMBER 5

IMLS (NIC), Conservation Assessment Program (CAP)

DECEMBER 19

NCPTT Preservation Technology and Training Grants

JANUARY 12

NEH, Public Programs

FEBRUARY 1

NHPRC, State Historical Records Preservation and Access Grants

FEBRUARY 27

IMLS (AAM), Public Dimension Assessment (MAP III)

MARCH 13

IMLS (AAM), Museum Assessment Program II (MAP II)

APRIL 10

Getty Grant Program, Architectural Conservation Grants

APRIL 24

IMLS (AAM), Museum Assessment Program I (MAP I)

NO DEADLINES

GETTY GRANT PROGRAM: Conservation Training Grants (Training of Mid-career Professional Conservators and Training Programs); Conservation Survey Grants; Conservation Treatment Grant

KEEPERS PRESERVATION EDUCATION FUND: Students enrolled full- or part-time in institutions of higher learning are eligible. Examples of previously funded preservation activities are: attendance at meetings, special book purchases, domestic and foreign study travel, publications, and tuition.

FOR MORE INFORMATION ON FUNDING:

American Academy in Rome, (212) 751-7200; fax: (212) 751-220

American Association of Museums (AAM), Museum Assessment Programs (MAP), (202) 289-9118.

Council for International Exchange of Scholars, (202) 686-7877

Getty Grant Program (GGP), (310) 440-7320; (310) 440-7703

Institute of Museum and Library Services (IMLS), (202) 606-8536

Keepers Preservation Education Fund, (703) 548-5477

National Endowment for the Arts (NEA), (202) 682-5442

National Endowment for the Humanities (NEH), Division of Public Programs, (202) 606-8267; Division of Preservation and Access, (202) 606-8570, fax: (202) 606-8639

National Historical Society, (703) 779-8338; fax: (703) 779-8342

National Institute for Conservation of Cultural Property (NIC), (202) 625-1495

Smithsonian Institution, Museum Studies Program (202) 357-3101; fax: (202) 357-3346

William Morris Society, (202) 745-1927; biblio@aol.com

Wolfsonian, (305) 535-2626; fax: (305) 531-2133

Woodrow Wilson International Center for Scholars, (202) 357-2871; wcfellow@sivm.si.edu

In Memorium

Robert Scott Wiles 1926-1997

Robert Scott Wiles, a well-known figure in the Washington, D.C., conservation field from the 1960s through the 1980s, died on August 22, 1997, at his home in Graham, North Carolina. He was 71, and had suffered from emphysema for some time.

From 1971 to 1983 Bob Wiles maintained a studio in the Corcoran Gallery of Art, where he worked on paintings for the museum as well as private clients. During his time at the Corcoran he treated many of the museum's most important paintings, including such American icons as *The Old House of Representatives* by Samuel F. B. Morse (with Russell J. Quandt), *The Departure and The Return* by Thomas Cole, *Niagara* by Frederic Church, and *Mt. Corcoran* by Albert Bierstadt. Among the other museums and institutions for which he did significant work during this period are Colonial Williamsburg, the United States Naval Academy Museum, Decatur House, Woodlawn Plantation, Mt. Vernon, Randolph Macon Women's College, the High Museum of Art, and the New Orleans Museum of Art. After leaving the Corcoran, Bob spent about a year as a contract conservator at the National Gallery of Art treating the large painting of *The Washington Family* by Edward Savage. In the latter part of the 1980s he concentrated more on his own painting, and he retired to North Carolina in 1991 to devote himself exclusively to this pursuit.

A native of Portland, Oregon, Bob served in the Navy during World War II, then attended the University of Oregon, where he received his B.A. in 1950. Afterwards he worked for several years as a museum assistant at what is now the Chrysler Museum, coming to Washington in 1955 to apprentice in painting conservation with Russell J. Quandt, his predecessor at the Corcoran. In the 1960s he had a painting conservation studio in Georgetown, which he left to return to the Corcoran after Mr. Quandt's death in 1970.

In an era when the field was significantly smaller, many painting conserva-

tors in the Washington area apprenticed with Bob. His laboratory was a congenial place to work, and he generously imparted his extensive knowledge of conservation and paintings. His meticulous craftsmanship, aesthetic sense, and technical perfectionism set a high standard for the conservators working with him to follow.

A sophisticated, dapper man in a suit and bow tie, Bob Wiles was witty and engaging with an ever-present smile. His observations of human nature were astute, but at the same time he viewed the world with benevolence. He was generous in all ways and to everyone, including the homeless people camping on the grates at the Corcoran for whom he often bought sandwiches at lunch. Bob was a unique individual who gave much to the field of conservation, and the high quality of his work can be seen at the Corcoran today. Bob was a Fellow of AIC and a past director of the Washington Conservation Guild. —Dare Myers Hartwell, Elizabeth Parr, and Rosamond Westmoreland

Edward Pinney

Edward Pinney died on July 18, 1997. He was a wise, pragmatic, caring friend to many. He will be particularly remembered for his pithy, profound, and witty one-liners. Edward was fond of words, ideas, people, art, artists, and we quirky folks sometimes known as conservators—responding to and contributing to our inventiveness and passion.

Edward was born in New York City in 1908, and in 1919 moved to Los Angeles where he lived for 77 years. For 26 years, Edward and his wife, Zora, owned and worked at Zora's Art Materials, a mecca for artists and conservators, both for the hard-to-find materials and more important, the scarce, reliable information provided about them.

Edward and Zora traveled throughout Europe searching for sources of unique artist's materials, sailed their boat, the *Mehitabel*, along the coast of California, suffered the death of a 19-year-old son, and shared life and unconditional love for more than 40 years.

As he wished, there was no memorial service, and his ashes were returned to the sea that he loved.

Contributions to the Edward Pinney Memorial Fund may be made to the Conservation Department of the National Gallery of Art, Washington, DC, 20565, Attn. Meg Porta, where Edward and Zora's collection of contemporary art materials is housed. To send condolences to Zora, a note or e-mail would be most appreciated but please refrain from using the telephone. Be assured that Zora is doing well and will resume her professional participation in the near future.—James Greaves, Conservation Services

Professor H.W.M. Hodges June 19, 1920-May 19, 1997

H.W.M. Hodges played a crucial role in shaping archaeological conservation and the study of ancient artifacts.

His academic career started at a point when conservation was barely defined and was only just beginning to emerge as a scientific discipline, and he was instrumental in establishing two quite separate conservation training programmes, one on either side of the Atlantic. He was an extraordinarily lucid and stimulating teacher, and some of the flavor of his teaching is captured in *Artifacts* (1964), his review of ancient technology, still an indispensable text.

Henry Woolmington Mackenzie Hodges was born in 1920 at Deddington, Oxfordshire, the son of a GP. In 1938 he went up to St. John's College, Cambridge, to study human pathology, but, as with so many of his generation, his education was cut short by the Second World War. He joined the Royal Naval Air Branch (later the Fleet Air Arm) and flew as observer in Swordfishes with the Atlantic Convoys, until he was invalided out with tuberculosis.

From 1946 to 1949 he taught in a preparatory school but the TB recurred and it was during the year he spent in hospital that he became interested in archaeology. He went on to take a postgraduate diploma at the Institute of Archaeology, London University, which launched him on his future career.

The Institute had been founded by Mortimer Wheeler, who believed that teaching should include the practical techniques and skills of archaeology, so all students were given a basic training in conservation of archaeological artifacts in the Technical Department

(housed in a dilapidated First World War operating theatre, and largely equipped from Woolworth's, and Gamage's Bargain Basement). In 1953 Hodges became Assistant Lecturer in Archaeology at Queen's University, Belfast, where he began experimental work in early technology and developed his interest in conservation.

Then in 1957 he returned to the Institute of Archaeology as Lecturer in Archaeological Technology, and joined a team of eminent archaeologists, many of whom had worked with Wheeler, including Ione Gedye, who had initiated the teaching of conservation.

This was a time of enormous change. The institute was about to move from its elegant but makeshift premises in Regent's Park to a purpose-designed building, with modern laboratories. At this time, too, conservation was becoming established as a recognized scientific discipline—the International Institute for Conservation (IIC) with its journal *Studies in Conservation* were founded in the early 1950s and Harold Plenderleith, Keeper of the Research Laboratory at the British Museum, had just produced his influential book *The Conservation of Antiquities and Works of Art* (1956).

Until that time the conservation of archaeological materials had been largely the province of chemists (like Plenderleith) and highly skilled restorers who acquired their experience through apprenticeship. At the Institute of Archaeology, Gedye and Hodges developed a university training for archaeological conservators, which combines the study of chemistry, archaeology, and ancient materials and technology, with methods of conservation treatment, and extensive practical work on excavated and museum objects.

This programme was attended by students from all over the world and, from the start, it was internationally recognized as an essential professional training. During his time in London Hodges concentrated his research in the field of ancient technology, giving an entertaining and highly successful course of lectures every year to both archaeologists and conservators, and bringing together the results of his research in a number of papers, and in two major books: *Artifacts and Technology in the Ancient World* (1970).

Henry Hodges's international reputation was firmly established and, in 1974, he was invited to Canada to become Professor of Artifacts Conservation at Queen's University, Kingston, Ontario. In London he had hoped to link archaeological conservation with training in conservation of easel paintings through joining with the Courtauld Institute; at Queen's he was able to achieve this link and work together with a sister programme in conservation of paper and paintings. He became an influential figure in the Canadian conservation scene, and from 1977 until his retirement he was director of the whole Art Conservation Program at Queen's.

His former students will remember him for his forthright views, for his wide-ranging knowledge, and for his ability to illuminate almost any topic by using impromptu drawings or pertinent and witty stories. There was always a touch of showmanship about Hodges' teaching.

Throughout his professional life he had strong links with IIC, becoming a Fellow in 1960. Between 1971 and 1974 he was Treasurer and established rigorous practices which ensured that IIC survived during the galloping inflation of the 1970s. He was Secretary General from 1988 to 1994, and when he retired he was awarded an Honorary Fellowship in recognition of all his services.

Despite the effects of TB which left him with only one lung (and he was never really healthy), he worked with enthusiasm. In his early years in London he was regarded as a particularly dashing bachelor, but he was essentially a shy and very private person, and when he married Jane Davies in 1965 he immersed himself with obvious happiness in domesticity and fatherhood. When he left Canada in 1988, he and Jane returned to their home in Sussex, and he spent his retirement enjoying village life and working in their delightful garden which slopes down to strikingly beautiful, and very English, views.—Elizabeth Pye, reprinted with permission from *The Independent*, Obituaries, June 17, 1997.

People

ANNE D. SCHWARTZ is the National Institute for the Conservation of Cultural Property's new external affairs associate, and Kristine Dixon is now the editor of publications and communications.

THOMAS J. BRANCHICK has been appointed director of the Williamstown Art Conservation Center, and KATHERINE HOLBROW will assume the position of associate conservator of objects and sculpture in January.

KATHY Z. GILLIS has joined the staff of the Virginia Museum of Fine Arts in Richmond as assistant objects conservator.

NIC Announces New Executive Vice-President

ELIZABETH A. C. PERRY, founding director of American Red Cross's History and Education Center, joins the National Institute for the Conservation of Cultural Property as executive vice-president. Having served as corporate relations officer at the National Gallery of Art for nine years, Perry offers a cache of experience. She brings to the organization an excellent mix of program-development, fund-raising, and leadership success in the art and non-profit worlds. She will head the newly formed external affairs and marketing team and work with NIC president Lawrence Reger to enable the organization to reach a broader audience.

Student News

The Winterthur/University of Delaware Program in Art Conservation announces that the students admitted into the 1997 entering class are: Pamela Betts, Angela Chang, Tiarna Doherty, Laramie Hickey-Friedman, Katrina Newbury, Julie Randolph, Monica Shah, Christopher Sokolowski, Julie Solz, and Yana Van Dyke.

The program's third-year students, their internship sites and majors are: Joanne Barry, Museum of American Art and Pennsylvania Academy of the Fine Arts, paintings; Sara Caspi, Walters

Art Gallery, objects; Joanne Hackett, Museum of Fine Arts, Boston, textiles; Dana Hemmenway, Harry Ransom Humanities Research Center at the University of Texas and the Better Image, photographs; Blanche Kim, Asian Art Museum of San Francisco, objects; Pamela Kirschner, Society for the Preservation of New England Antiquities, furniture; Philip Klausmeyer, Worcester Art Museum, paintings; Renee Stein, the Cloisters, objects; Dana Tepper, Princeton University Preservation Office and the Better Image, paper; and Jodie Utter, Museum of Fine Arts, Boston, paper.

1998 AIC Directory Corrections

CONSERVATION MATERIALS: Correct address, P.O. Box 2884, Sparks, NV 89432

ANN BROOKE CRADDOCK: Correct address, [REDACTED], Chagrin Falls, OH 44023; phone, [REDACTED]; specialty, BP

MARIA FREDERICKS: Correct e-mail, [REDACTED]

SUSAN HEALD: Correct phone, [REDACTED]; correct fax, [REDACTED]

MARIAN KAMINITZ: Correct phone, [REDACTED]

EMILY KAPLAN: Correct phone, [REDACTED]

HILARY KAPLAN: Correct e-mail, [REDACTED]

JAY KRUEGER: Correct e-mail, [REDACTED]

IRIT LEV: Correct address, [REDACTED] Hod Hasharon, Israel 45264; phone, [REDACTED] fax, [REDACTED] e-mail, [REDACTED]

PETER MECKLENBURG: Correct e-mail, [REDACTED]

RACHEL A. MUSTALISH: Correct address, Museum of Fine Arts, Paper Conservation Department, 465 Huntington Ave., Boston, MA 02115; phone, (617) 368-3475; fax, (617) 536-4102; e-mail, rmustalish@mfa.org

JANE AUSTIN PARKER: Correct business name, Distinguished Picture Framing

JUDITH WATKINS TARTT: Correct address, does not include # [REDACTED]; phone, [REDACTED]; fax, [REDACTED]

LESLIE WILLIAMSON: Correct phone, [REDACTED]

SARA WOLF: Correct e-mail, [REDACTED]

Worth Noting

Council on Library and Information Resources Formed by Merger

The Council on Library Resources and the Commission on Preservation and Access have merged to form the Council on Library and Information Resources (CLIR).

CLIR will work to identify the critical issues that affect the welfare of libraries and archives and the constituencies they serve, and it will encourage collaboration among institutions to achieve and manage change, particularly technological change. The interests of CLIR embrace the full range of information resources and services, from traditional library and archival materials to emerging digital formats, and the entire network of agencies that gather, catalog, store, preserve, and distribute information and that help users gain access to it.

The Commission on Preservation and Access will continue as one of four major initial programs of CLIR, along with programs for Digital Libraries, the Economics of Information, and Leadership.

CLIR is located at 1755 Massachusetts Ave. NW, Suite 500, Washington, DC 20036-2188; (202) 939-4750; fax: (202) 939-4765; <http://clir.stanford.edu>

Kudos to SOS! 2000 Volunteers

SOS! 2000, a national project to survey all publicly accessible outdoor sculpture, relies on volunteers to assess the basic surface condition of the sculptures. Members of AIC participated in an effort to determine the validity of the volunteers' findings.

In a 15-month effort to compare volunteers' reports with the opinions of the same artworks by Fellows and Professional Associates on AIC's outdoor sculpture referral list, AIC members found that of the 107 sculptures revisited, the volunteer and professional opinions were in agreement 86 percent of the time. The results validate the reliability of the volunteers' judgments. To learn more about SOS! 2000, contact: (800) 422-4612; www.nic.org/SOS/SOS.html

State-of-the-Art Analytical Services Available at Reduced Rate

The National Park Service (NPS) and the National Center for Preservation Technology and Training have awarded the Williamstown Art Conservation Center \$49,942 for Phase 1 of a three-year project to provide state-of-the-art analytical services to the national preservation and conservation community. Phase 1 equipment purchases and upgrades will enable the center to supplement its present capabilities in light microscopy and FT-IR microscopy with in-situ FT-IR analysis of small objects and preparation-free analysis of samples using ATR microscopy, digital image analysis, and much more. These improvements will provide clients more detailed and understandable analytical information, in less time. Subsequent phases of the project will be awarded based on availability of appropriated NPS funds. For more information about these services, contact James Martin, director of analytical services and research, at [REDACTED]

National Arts and Humanities Awards Presented

In a White House South Lawn ceremony on September 29, President William J. Clinton and First Lady Hillary Rodham Clinton presented the nation's highest award for achievement and service in the arts and humanities, the National Humanities Medal and the National Arts Medal. Museums were well represented among the arts and humanities honorees. Nina M. Archabal, immediate past chair of the Board of the American Association of Museums and director of the Minnesota Historical Society, and Paul Mellon, co-founder of the Andrew W. Mellon Foundation and museum philanthropist, were among the nine recipients of the National Humanities Medal. A recipient of the National Medal of the Arts, Agnes Gund, is known not only for founding the innovative Studio in a School program but also as president of the Museum of Modern Art in New York City.

New National Conservation Foundation

The New York Conservation Foundation, Inc. (NYCF) was formed last year in New York City and has received preliminary IRS approval as a publicly supported not-for-profit foundation. Its mission includes facilitating educational events, training, resources, and publications for the conservation community and is not geographically limited. Current NYCF Board members are Laura Stirton Aust, Linda M. Kenepaske, Esq., John Scott, and Louis Sorkin. For more information, contact NYCF, Inc., c/o L. Kenepaske, Esq., 275 Madison Ave., Suite 1618, New York, NY 10016.

Recent Publications

Artists' Pigments: A Handbook of Their History and Characteristics, vol. 1 edited by Robert L. Feller, vol. 2 edited by Ashok Roy, vol. 3 edited by Elisabeth

West FitzHugh. The newest release, volume 3, contains chapters on the following pigments: Egyptian blue; orpiment and realgar; indigo and woad; madder and alizarin; gamboge; Vandyke brown; Prussian blue; emerald green and Scheele's green; chromium oxide greens; and titanium dioxide whites. Volumes 1 and 2 had been previously out of print and are now available in soft cover for \$35 through the National Gallery of Art Gallery Shops at (202) 842-6466. The newly released volume 3 is in hard cover for \$55. Order by contacting: National Gallery of Art Telephone and Mail Orders, 2000 B S. Club Dr., Landover, MD 20785; (800) 697-9350 or (301) 322-5900; fax: (301) 322-1578.

Conservation Research 1996/1997; Studies in the History of Art, Monograph Series II, vol. 57. Scientific and conservation disciplines describe findings about the original construction of Agnolo Gaddi's *Madonna Enthroned with Saints and Angels*; a 15th-century terracotta relief; Kazimir Malevich's painting surface; the casting materials of Matteo de' Pasti's Renaissance portrait medals; Jan Steen's painting practice; and azo pigments. To order, contact: National Gallery of Art Telephone and Mail Orders, 2000 B S. Club Dr., Landover, MD 20785; (800) 697-9350 or (301) 322-5900; fax: (301) 322-1578.

Himalayan Bronzes: Technology, Style, and Choices by Chandra L. Reedy. A multidisciplinary approach to the study of 340 medieval-period copper alloy sculptures from the Himalayan regions of Afghanistan, northern Pakistan, Kashmir, Himachal Pradesh, Nepal, and Tibet, integrating techniques from art history, art conservation, geology, chemistry, statistics, archaeology, and ethnography to answer art historical and anthropological questions. Hardcover. 344 pages, 431 illustrations. \$95, payable by check, Visa, or MasterCard. New Jersey residents add 6% sales tax. Order #570 by contacting: Associated University Presses, 440 Forsgate Dr., Cranbury, NJ 08512; (609) 655-4770; fax: (609) 655-8366

Historical and Philosophical Issues in the Conservation of Cultural Heritage, Nicholas Stanley Price, M. Kirby Talley Jr., and Alessandra Melucco Vaccaro, eds. The premier volume of the Getty Conservation Institute's Readings in Conservation Series is a comprehensive collection of texts on the conservation of art and architecture, published in English. Designed for students of art history as well as conservation, the book consists of 46 essays by 30 major art historians and scholars addressing issues such as when to restore, what to preserve, and how to maintain aesthetic character. 480 pages. Illustrated. \$55 cloth or \$39.95 paperback, plus \$3 U.S. or \$5 foreign shipping. California residents add 8.25% tax. Phone orders payable by MasterCard, Visa, or American Express. To order contact: Getty Trust Publications, Distribution Center, Dept. TFC7, P.O. Box 49659, Los Angeles, CA 90049-0659; (800) 223-3431; fax: (818) 779-0051; international: (818) 778-6943; www.getty.edu

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202.289.9113

Call for Nominations

The Nominations Committee is inviting formal recommendations for the slate of candidates to be presented for election in 1998. Three positions on the board will be vacant. We are pleased to announce that William Real, present secretary, has agreed to serve another term. The Nominations Committee wholeheartedly endorses his candidacy. We are searching, therefore, for qualified candidates for the positions of treasurer, a two year term which can be filled by a Fellow or a Professional Associate, and for the director, communications, a three year term which can also be filled by either a Fellow or a Professional Associate.

For the positions we must fill, it is considered essential that the candidates have familiarity and experience with AIC initiatives through service on AIC committees, task forces, and/or specialty groups. Recently updated position descriptions are printed on page 27.

Please send your recommendations, which will be held in confidence, by December 10th to: Margaret Holben Ellis, Conservation Center, Institute of Fine Arts, New York University, 14 E. 78th St., New York, NY 10021; fax: (212) 772-5851; ellism@is2.nyu.edu

Thank you in advance for your time and effort.—AIC Nominating Committee: Margaret Holben Ellis, Chair, Martin Burke, and Dan Kushel.

Conference Reports

International Symposium and Seminar at Aranjuez, Spain, September 1997

An international symposium on the conservation and restoration of contemporary art was conducted at the Isabel Farnese Cultural Center in Aranjuez, Spain, September 1-5, 1997. The seminar was organized and produced by the faculty of Spain's Center

for Art Restoration Studies (CEROA, El Centro de Estudios de Restauración de Arte Contemporáneo). Contemporary art was conducted at the Isabel Farnese Cultural Center in Aranjuez, Spain, September 1-5, 1997. The seminar was organized and produced by the faculty of Spain's Center for Aronal Art Center. CEROA and CRM are planning a coordinated move from Madrid to Aranjuez. This symposium was also a graduate seminar, with registrants receiving CEROA certificates at the close.

Most of the approximately 75 registrants were European. Lecturers from Spain, Greece, and the United States addressed the seminar, moderated by Dr. Pilar Sedano Espin, director of conservation at the Reina Sophia Museum. In an inaugural commentary on Monday, the first day, art historian and conservator Dr. Matias Diaz Padron (The Prado; CEROA) posed a classic conundrum of artistic production: artists can guarantee the destruction of their art in the very act of creation. However, he continued, inherent vice has recently become more prevalent than in previous eras, and contemporary artists often embrace decay and ephemerality as fundamental aesthetic principles.

In the first lecture, Dr. Sedano reviewed profound condition problems that will apparently prevent *Guernica* (1937), Pablo Picasso's monumentally historic painting on canvas, from traveling henceforth. Structural problems beset the painting early on and aging materials and structures from conservation treatments in New York have imposed their own equally difficult problems. Later Dr. Costas Balas of Foundation for Research and Technology-Hellas, Crete (FORTH), explained the technology, and the medical and conservation applications of a multi-imaging, multispectrographic, digital instrument developed at FORTH. Dr. Balas's demonstration stimulated very active discussion and some disappointment that the instrument is presently being released only to a few laboratories worldwide.

On the second day, Emilio Ruiz (Diputación Foral de Alava) discussed problems of outdoor sculpture. Most notably, the placement and deterioration of Chillida's magnificent and monumental *Comb of the Wind* (1977, weathering steel) in the seething

ocean breakers at San Sebastián engendered an investigation. Here is a sculpture incontestably site-specific and not to be removed; here is nature literally and rapidly consuming art; here aesthetic and spiritual powers seem to transcend conservators' concerns. Ruiz's field observations, experimental design, and preliminary conclusions were instructive.

On Wednesday, Irene Civil (Jesús Marull, Barcelona; A. Tàpies Foundation) described a group of large paintings that Antonio Tàpies recently produced in various media on nonuniform sheets of nonwoven or nonfibrous, unstretched and very flexible polymeric fabrics. Civil not only had to design systems for hanging the paintings but also to design and oversee the paintings' packing for safe travel. Seminar participants were reminded by Jay Krueger (National Gallery of Art, USA; AIC president) that as contemporary artists extend their range of materials, art is more vulnerable to change and the maintenance of art in pristine condition becomes much more problematic. He described the "narrow windows of forgiveness" in storage, handling, and intervention of new materials, and the special respect and altered expectations they require. Krueger called for development of, and support to develop, all types of necessary resources, such as opportunities for interdisciplinary collaboration and for early and midcareer training, and more positions for conservators of contemporary art.

Thursday, Elvira Gaspar (Barcelona; Miró Foundation) structured her lecture around her impressive conservation of a gouache which Miró long ago rolled up and mailed to an exhibition. One of her themes was the importance of focus, ingenuity, and a positive attitude in providing excellent care to artworks, through the private practice of conservation. Karl Buchberg (Museum of Modern Art, New York) offered very cogent advice and useful techniques through several impressive case studies in the handling, matting, and framing of very large works of art on paper.

On a topic of continuing worldwide discussion, on Friday Carol Mancusi-Ungaro (Menil Collection, Houston) reviewed her artist-centered approach to determining what aspects of artworks should be conserved. She

shared excerpts from videotaped interviews with living artists, drawn from the rich and accessible archive of such dialogues that her work is producing. On Monday, conservator-analyst John Scott (New York Conservation Center; Princeton University) discussed logical, sociological, legal and materials aspects of evaluating condition in contemporary art. He identified contradictions among information developed through critical scholarship, technical examination, records, artists, and witnesses, and assertions of authority conferred by enhancements of artists' moral and legal rights. Scott suggested a balanced, logical approach to evaluating condition in contemporary art.

The Reina Sophia Museum has the most important collection of contemporary art in Spain, and most of the museum's conservators presented in seminars throughout the week. Their lectures treated a range of cases and issues, including a variety of methods and materials within a minimal intervention approach. These presentations also included images and descriptions of the Reina Sophia's new facilities, especially the conservation and art storage areas. Some of the American lecturers were accorded private tours.

The early September 1997 international seminar on the conservation of contemporary art comprised thirteen morning lectures, an evening presentation of the FORTH analytical instrument, and two evening roundtable open discussions. The languages of the meeting were Spanish and English, with excellent simultaneous translation of all presentations. Spanish conservators are increasingly interested in international exchanges of information, expertise, and personnel, and a special aspect of the very comfortably paced seminar was the convivial "behind-the-scenes" symposium of interaction and exchange among lecturers and seminar organizers.

A second international seminar is planned on a closely related topic, probably for early September 1998. In the meantime, CEROA expects to make lecture texts and related information from the 1997 seminar available in a proceedings publication. Contact: Mr. Javier Carrión, Director, and Ms. Sirga de la Pisa, Faculty, CEROA, Eduardp del Palacio 5, 28002 Madrid; Ms. Maria Carrión, Director, CRM,

Eresma 7, 28002 Madrid;
<http://www.sendanet.es/ceroa>—John Scott, New York Conservation Center

IPC's Fourth International Conference, London, April 1997

The Institute of Paper Conservation's Fourth International Conference was held in London from April 6-9 at the Queen Elizabeth II Conference Center. The event marked the IPC's 21st Birthday and was attended by over 600 delegates from around the world with interests in all areas of paper conservation.

Dr. Derek Priest opened the conference formally and Jane McAusland made an introductory speech reviewing the last 21 years of the IPC's work. The first paper was presented by paper historian Peter Bower, who stressed the importance of recognizing the link between paper permanence and environmentally friendly paper production.

During the course of the conference several recurring themes came up. The first of these was the problem of working on large scale objects. Pauline Webber discussed the Victoria & Albert Museum's approach which included specially designed equipment for maneuvering and storing objects. Both Pauline and the following speaker, Phillip Meredith, stressed the need for teams of conservators to work through a "dress rehearsal" for their plan of action prior to carrying out complex procedures involving oversize objects.

Several papers described the evolution of conservation treatments and the adverse effects earlier treatments have had on fragile objects of great historical significance. Linda Stiber (talking about Jefferson's rough draft of the *Declaration of Independence*) and Elena Libman (the conservation of the *Dead Sea Scrolls*) discussed the implications these treatments have had on the treatment decisions which have now been made in order to preserve these important artifacts. Carefully researching the conservation history of an object can also help determine the significance of these earlier treatments, as illustrated by Jiri Vnoucek's example of books in a library which had all been curiously painted white. Preserving the historical integrity of an object is a primary

aim of a conservator and several speakers discussed the steps they had taken to ensure this was achieved. Pamela de Tristan and Judith Walsh (discussing in separate papers the conservation of Japanese wood block prints) warned about the treatment issues presented by water-sensitive aniline dyes (developed in the 19th century) and deliberately discolored red lead pigment. Preservation of the appearance and integrity of objects was also recognized as essential by Serda Kantarcioglu in a talk about book archaeology and conservation. Fred Bearman informed the group that the origins of these general conservation principles which one might have thought to have been relatively recent were developed as far back as the 19th century by Sir Henry Cole.

The more scientifically oriented papers introduced research on bleaches, cellulose ethers, and the effects of aqueous treatments on substrates and media which many conservators will doubtless consider when treating objects. Studies carried out at the Tate Gallery on the effects of bleaching treatments on 19th century pigments (H. Norville-Day, J. Townsend, and F. Johnston) highlighted the fact that many colors can be affected by bleaching. Furthermore, the same pigment will frequently react differently on different substrates. In their paper on cellulose ethers, Rugheimer and Shashoua recommended humidification of objects prior to consolidation of media with these adhesives and methyl cellulose was recommended as an adhesive for inlays. Aeli Clarke described in a concise manner her findings from research evaluating the relative movements of graphic media on paper substrates and she introduced the concept of creating a library of photomicrographic images of media on treated papers to provide a reference source for other conservators carrying out research. James Caverhill discussed the use of lasers in paper conservation and concluded that much more research into their effect on paper permanence will be necessary before they can safely be used in practical treatments. At this stage his findings indicate that there may be greater oxidation of the paper in laser-treated areas than the surrounding untreated areas due to higher levels of peroxides.

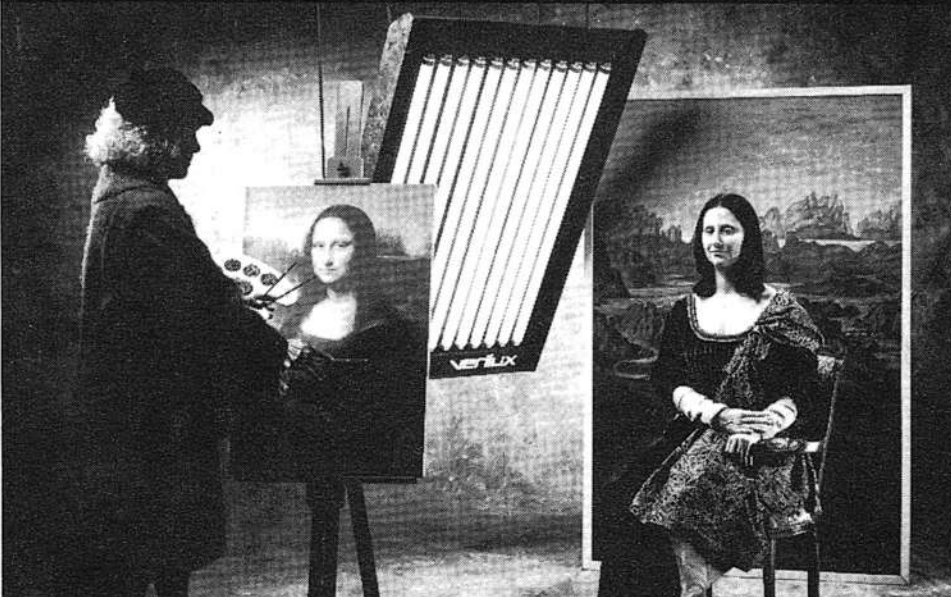
Kathleen Orlenko's talk highlighted an area of paper conservation which is becoming increasingly encountered in archive repositories: computer-generated documents and the printing techniques employed to create them. The bottom line is that these documents should be stored in the dark and can be highly sensitive to heat, water, and handling (fingerprints can lead to crystallization and fading of the printing inks).

A number of talks illustrated how complex and challenging paper-based objects can be. Sushobhan Adhikary described the haphazard choice of papers and media used by Rabindranath Tagore in his paintings and drawings; Alison Lister (a textile conservator) showed us slides of objects constructed from a mixture of paper and textile components. Both talks illustrated the point that a flexible approach and a broad knowledge of materials is essential. Johan Hermans gave a fascinating insight into the conservation of three-dimensional objects and the range of practical challenges which these present.

Case studies are always popular at conferences and several interesting ones were described at this conference. Julie Biggs' description of boiling iron-gall ink drawings from a sketch-book (after review of the relevant conservation literature) to remove discoloration and acid build-up would have quickly woken up anyone who was drowsy, and the talk provoked much discussion during subsequent breaks. Ted Stanley gave an entertaining and interesting outline of the treatment of several polyrama panoptique views and gave much credit to the high-quality work of student interns who had assisted him in the project. A paper by W. Wachter, J. Liers, and E. Becker described a paper splitting machine which has been developed for use in the German Library in Leipzig.

The conference ended on a general note with discussions by Gillian Roy and Gregory Hill on the future direction of the profession and the effect of introducing more passive conservation on the day-to-day duties of the conservator. They highlighted the need to maintain a balance between mundane, passive preservation activities and more stimulating and challenging intervention conservation treatments which most conservators prefer performing.

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Judging from the hum of conversation during the breaks and the amount of discussion which has taken place since the conference, the event was stimulating for all and achieved the IPC's aim of fostering discussion and providing inspiration for continued work.—Charlotte Rennie, reprinted as an edited version from the *Paper Conservation News*, June 1997, Number 82, pp. 3-4.

April 20-23, 1998. Washington,
D.C. National Gallery of Art.

Symposium

"A Look at Varnishes"

A two-day program will include lectures on historical varnish practices, current research, and practical observations, followed by a panel discussion by conservators relating how their varnish practices have evolved, with a group discussion to follow. There will also be a hands-on workshop to compare varnishes and varnishing techniques immediately after the two-day symposium. Applications for the workshop will be accepted in January 1998. Fees and times will be announced in the January 1998 *AIC NEWS*. For more information contact: Michael Skalka, Conservation Division, National Gallery of Art, 6th and Constitution Avenue, N.W., Washington, D.C. 20565 or by e-mail at m-skalka@nga.gov

Conferences, Courses & Seminars

Call for Papers

May 18-22, 1998. Arica, Chile. Third World Congress on Mummy Studies on "The Conservation of Human Mummified Remains." Abstracts (100 words) on conservation issues in exhibition of mummified remains should be submitted by October 1 to: Debra Meier, [redacted], Lincoln, NE 68588-0332; fax: [redacted] or to: Vicki Cassman, [redacted], Berkeley, CA 94705; fax: [redacted]

July 13-17, 1998. La Habana, Cuba. Fourth International Congress on the Restoration of Buildings and Architectural Heritage. Papers are due January 30, 1998. Submit to: Miguel A. F. Matran, Casa de los Capitanes Generales, C/ Carrera, 5, 38201 La Laguna (Tenerife), Canary Island, Spain; phone/fax: 34-226-01167; iicp@tst.hnet.es.

November 17, 1998. Somerset, NJ. Eastern Analytical Symposium, Conservation Science Technical Sessions. Fifth International Meeting. Papers will focus on instrumental analysis in the practice of conservation. Submit abstracts of prospective papers by December 31, 1997, to: New York Conservation Foundation, PO Box 20098LT, New York, NY 10011-0008; fax: (212) 714-0620.

May 13-16, 1999. Toronto. Looking at Paper: Evidence and Interpretation. Four-day program, sponsored in part by the Canadian Association for Conservation of Cultural Property and the Institute of Paper Conservation, will feature recent art historical and biblio-

graphic research focusing on the examination of historic and contemporary papers. Topics will include the production, usage, and significance of particular papers, and the methodology of paper analysis. Abstracts due January 15, 1998, to: Looking at Paper, Box 956, Station F, Toronto M4Y 2N9, Canada; fax: [redacted]

September 8-10, 1999. London. Reversibility—Does It Exist? Abstracts are solicited on the theme of reversibility as applied to cleaning, stabilization, consolidation, assembly, and restoration of portable heritage—excluding buildings but including mosaics and wall paintings. Changes to the physical or chemical properties of objects as a result of conservation are also relevant. Submit abstracts by March 31, 1998, to: Sara Carroll, Department of Conservation, British Museum, Great Russell St., London, WC1B 3DG, UK; fax: 011-171-323-8636; conservation@british-museum.ac.uk

General

November 3-5, January 19-21 or March 16-18, 1998. Liverpool, England. Introduction to Laser Cleaning in Conservation. Contact: Laser Technology Conservation Center, National Museums and Galleries on Merseyside, Whitechapel, Liverpool LI 6HZ, UK; 44-151-478-4904; fax: 44-151-478-4990; sculpture@nmgmcc1.demon.co.uk ▲

Through November 1997. Seminars in Historic Preservation and Cultural Resource Management. Contact: National Preservation Institute, P.O. Box 1702, Alexandria, VA 22313; (202) 393-0038; info@npi.org; http://www.npi.org

November 3-10, 1997. Vancouver, BC. Sponsored by the Canadian Association for Conservation of Cultural Property

(CAC), the workshop is titled "In Praise of Japanese Scrolls." Contact: Rebecca Pavitt, [redacted] ▼

November 8, 1997. Winterthur, DE. Analytical Science for Art's Sake. Contact: (302) 888-4600 or (800) 448-3883. ▲

November 18, 1997. Somerset, NJ. Eastern Analytical Symposium (EAS) Conservation Science Technical Sessions. Contact: EAS, P.O. Box 633, Montchanin, DE, 19710-0633; (302) 738-5275. www.eas.org/~easweb/; easinfo@aol.com ▼

November 18, 1997. Springfield, MA. Massachusetts Preservation Projects Fund-Grants Workshop. Free. Contact: Massachusetts Historical Commission Grants Division, 220 Morrissey Blvd., Boston, MA 02125; (617) 727-8470.

December 2, 1997. Boston, MA. Massachusetts Preservation Projects Fund-Grants Workshop. Free. Contact: Massachusetts Historical Commission Grants Division, 220 Morrissey Blvd., Boston, MA 02125; (617) 727-8470.

March 26, 1998. Washington, DC. Exhibitions: New Preservation Technologies, Standards, and Models. 13th Annual National Archives and Records Administration Preservation Conference. The conference will focus on new technologies and preservation aspects of exhibits. Speakers will address the issues of standards, responsibilities, limitations, controls, alternatives, and materials. Contact: Conference Coordinator (NWDP), 8601 Adelphi Rd., Rm. 2800, College Park, MD 20740; (301) 713-6705; fax: (301) 713-6653; preserve@nara.gov

May 28-30, 1998. Winterthur, DE. Third Conservation Infrared Users Group (IRUG) meeting. Contact: Janice Carlson, Winterthur, (302) 888-4732; jcarlson@brahms.

udel.edu or Beth Price, Philadelphia Museum of Art, (215) 684-7552. ▼

Architecture

November 18-20, 1997. Boston. The Built Environment: Bringing the Past into the 21st Century—Policy, Materials, and Systems. Contact: Technology & Conservation, 76 Highland Ave., Somerville, MA 02143; (617) 623-4488 or (800) 544-1898. ▲

Through December 1997. Grenoble, France. International Center for Earth Construction (CRATerre-EAG) workshop series. Contact: Ecole D'Architecture de Grenoble, CRATerre-EAG, Marina Trappeniers, 60 Avenue de Constantine, BP 2636, 38036 Grenoble Cédex 2, France; 33-76-40-14-39; fax: 33-76-22-72-56.

May 5-6, 1998. West Park Centre, University of Dundee, Scotland. Site Effects: The Impact of Location on Conservation Treatments. Sponsored by the Scottish Society for Conservation and Restoration. The conference explores the way treatments are adapted when objects are site-specific (e.g., standing stones, buildings, building features or fittings) and the professional relationships and requirements when working with other professionals, such as curators, architects, historians, archaeologists, engineers, plan-

▼ See the July 1997 *AIC News* for more information

► See the May 1997 *AIC News* for more information

▲ See the September 1997 *AIC News* for more information

ners or designers, to achieve a satisfactory result. Contact: Scottish Society for Conservation & Restoration, Glasite Meeting House, 33 Barony Street, Edinburgh EH3 6NX, Scotland; 44-0131-556-8417; fax: 44-0131-557-5977; admin@sscr.demon.co.uk

Book and Paper

October 1997-April 1998. SOLINET workshops on preservation management, environmental control, disaster preparedness and recovery, book repair and book binding. For schedule of workshops, contact: Sharla Richards, (900) 899-8000 ext. 100, or Christine Wiseman, (900) 899-8000 ext. 241.

November 3-5, 1997. New York City. New York Academy of Medicine. School for Scanning: Issue of Preservation and Access for Paper-Based Collections. Sponsored by the Northeast Document Conservation Center. Contact: Gay Tracy, NEDCC, 100 Brickstone Square, Andover, MA 01810-1494; (508) 470-1010; fax: (508) 475-6021; tracy@nedcc.org ▲

November 13, 1997. Andover, MA. Intermediate Book Repair. Sponsored by NELINET at NEDCC. Contact: NELINET, Inc., 2 Newton Executive Park, Newton, MA 02162; (617) 969-0400.

Objects

August 1998. New York City. Introduction to Conservation of Outdoor Bronzes. New York Conservation Foundation Fourth Annual Workshop. Sculpture conservator John Scott (New York Conservation Center; Princeton University) and colleagues will teach in lectures and lead a hands-on field project. Small class size; enroll early. Contact: NYCF, PO Box 20098LT, New York, NY 10011-0008; fax: (212) 714-0149; [redacted] n

September 13-16, 1998. Helsinki, Finland. Glass, Ceramics, and Related Materials. Interim Meeting of the ICOM-CC Working Group. Sessions will be presented on the deterioration, stabilization, and conservation of glass and ceramic objects. Registration must be completed by June 1, 1998. Contact: Mr. Rikhard Hordal, Department of Conservation Studies, Espoo-Vantaa Polytechnic University, Lummetie 2, Vantaa, Finland; 358-94-178-7206; fax: 358-94-178-7202.

Photographic Materials

April 20-June 5, 1998. Courses of varying lengths on Rediscovering Historic Photographic Processes, Preservation and Conservation of Photographic Materials, Preservation of Color Photographic Materials, Identification of Photographic Processes, and Preservation of Photographic Negatives (glass, nitrate, acetate and other sheet and roll film systems). Contact: Centre for Photographic Conservation, 233 Stanstead Rd., Forest Hill, London SE23 1HU. 44-181-690-3678; fax: 44-181-314-1940; xfa59@dial.pipex.com; dspace.dial.pipex.com/cpc.moor/

Textiles

November 17, 1997. London. Adhesive Treatments Revisited. UKIC Textile Section Third Adhesives Forum. Deadline: October 17. Contact: Janice Farnsworth, Textile Conservation Centre, 44-181-977-4943. ▼

June 12-26 and July 3-17, 1998. Ica, Peru. Ancient Peruvian Textile Course. Courses cover ancient weave techniques, conservation, documentation, cultural interpretation, etc., for all types of textiles. Contact: Nanette Skov, Director, P.O. Box 13465, Tucson, AZ 85732; (520) 648-6114; fax: (520) 393-7331.

Position Description Director Communications AIC/FAIC

Position Title: Director, Communications

Reports to: The AIC/FAIC Board of Directors

- I. **Position Objective:** To assist with the leadership of AIC and FAIC as one of eight volunteer officers and directors.
- II. **Key Responsibilities:** In addition to fulfilling regular duties of a member of the AIC and FAIC Board of Directors, the director, communications, acts as the communications officer for AIC and FAIC on matters dealing with AIC publications and outreach information systems (both print and electronic).
 1. Oversees and coordinates internal and external communications. The internal communications would include the *Journal*, the *News*, the annual meeting *Abstracts*, any specialty group *Postprints* or other publications, the publication committee, etc. The external communications would include the pamphlets, any technical bulletins as has been suggested, and the WWW and the Internet as well as any projects with NIC.
 2. Seeks to promote public awareness of the existence and goals of AIC and FAIC through various means considered by the board to be appropriate and effective.
 3. Performs other duties assigned by the president.

Position Description Treasurer AIC/FAIC

Position Title: Treasurer

Reports to: The AIC/FAIC Board of Directors

- I. **Position Objective:** To assist with the leadership of AIC and FAIC as one of eight volunteer officers and directors.
- II. **Key Responsibilities:** In addition to fulfilling regular duties of a member of the AIC and FAIC Board of Directors, the treasurer ensures the integrity of the fiscal affairs of AIC and FAIC.
 1. Reviews expenditures and the financial status of AIC/FAIC on a regular basis to ensure overall fiscal integrity.
 2. Prepares the annual budget in cooperation with the president and the executive director.
 3. Ensures that accurate financial records are maintained.
 4. Oversees the financial recordkeeping at the AIC office: Receives biweekly expense reports and endorses items over \$1,500; receives quarterly financial status reports and reviews them with the executive director.
 5. Oversees financial investments: Receives monthly investment statements and recommends investment policies to the board.
 6. Submits regular financial reports to the board of directors, and presents annual financial reports to the membership.
 7. Ensures that the financial accounts are submitted for an audit and maintains contact with the auditors as necessary.
 8. Performs other duties assigned by the president.



AIC BOOKSHELF



Recent Annual Meeting Publications

TITLE	PRICE	QUANTITY	TOTAL
1997 AIC Abstracts	AIC Member \$10 /Nonmember \$15		
1996 AIC Abstracts	AIC Member \$10 /Nonmember \$15		
Museum Exhibit Lighting Workshop (1997)	AIC Member \$34 (includes postage)		
Preservation of Collections Papers (1996)	AIC Member \$10 /Nonmember \$15		

New Specialty Group Publications

Book and Paper Group Annual 15th ed.	AIC Member \$20/Nonmember \$30		
Objects Group 1996 Postprints	AIC Member \$15/Nonmember \$20		
Paintings Group 1996 Postprints	AIC Member \$12/Nonmember \$24		
Textile Group 1996 Postprints	AIC Member \$15/Nonmember \$20		
Wooden Artifacts 1996 Postprints	\$14.50		

Old Favorites: Special Sale!

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1995 AIC Abstracts	\$8 Sale Price \$4		
1994 AIC Abstracts	\$8 Sale Price \$4		
1993 AIC Abstracts	\$8 Sale Price \$4		
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1986 AIC Preprints	\$15 Sale Price \$6		
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Grants & Internships

Advanced Internships in Conservation, 1998-99, Straus Center for Conservation

The Straus Center for Conservation, Harvard University Art Museums, offers up to five advanced-level internships in conservation beginning September 1, 1998. The internships will be divided among the three conservation laboratories (paper, paintings, and objects) and the conservation science laboratory on a flexible basis depending on the interests and needs of the intern applicants and the professional staff.

Requirements include: completion of graduate-level or equivalent apprenticeship training in conservation, minimum of a bachelor of arts degree with a major in studio art or art history, one or more college-level chemistry courses, additional courses in material sciences and competence in a foreign language are desirable. For conservation science training the minimum of a master's of science in the chemical or material sciences is required.

Current stipend level for the 10-month internship is \$19,000 with an additional travel and research allowance. The appointment comes with Harvard University benefits including contributory health insurance and access to some University facilities. Stipends are contingent upon funding decisions by granting agencies.

Please send: curriculum vitae, official transcripts, three letters of recommendation, a statement summarizing your interest in the chosen specialization (paper, paintings, objects), and a \$30 nonrefundable filing fee payable to Harvard University. Re-applications require a \$15 filing fee. Application materials and correspondence should be sent by January 15, 1998, to: Straus Center for Conservation, Advanced-Level Training Program, Harvard University Art Museums, 32 Quincy St., Cambridge, MA 02138-3383. Telephone: (617) 495-2392; fax: (617) 495-0322.

Mellon Foundation Conservation Fellowships, Metropolitan Museum of Art

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 are not required for applicants in Asian art conservation. The stipend is \$20,000 based on 12 months, plus \$2,500 for travel expenses. Interested candidates should contact Pia Quintano, Coordinator for Fellowships, Education, The Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028, for application guidelines. The application deadline for the 1998-99 fellowship year is January 2, 1998.

Frohlich Charitable Trust Objects Conservation Fellowship, Metropolitan Museum of Art

The L.W. Frohlich Charitable Trust, through the Metropolitan Museum, awards a two-year fellowship in the Department of Objects Conservation. Fellowship applicants should be conservators, art historians, or scientists who are at an advanced level in their training and who have demonstrated a commitment to the physical examination and treatment of art objects. The next Frohlich fellowship will be available for 1998-2000.

Weissman Fund Costume Institute Fellowship, Metropolitan Museum of Art

The Polaire Weissman Fund Fellowship, through the Metropolitan Museum, awards a nine-month fellowship to qualified graduate students who have completed their studies in the Museum's Costume Institute. These grants are awarded for a nine-month term. The

next Weissman will be available in 1998-99.

Starr Foundation Conservation Fellowships, Metropolitan Museum of Art

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. Applications can be made any time of the year. 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, [redacted], New York, NY 10028-0198.

Paintings Conservation Internship, Phillips Collection

The Phillips Collection is offering a Samuel H. Kress Foundation advanced internship in paintings conservation. Applicants should be recent graduates from a recognized conservation training program or have equivalent experience. The intern will serve as an active member of the Conservation Office and will participate in a broad spectrum of museum activities. The one-year internship will begin in early 1998 (starting date flexible) and carries a stipend of \$20,000.

Candidates must submit the following: a résumé, a letter stating the candidate's interest in applying for the internship, and three professional references. The above should be postmarked by December 12, 1997, and sent to Elizabeth Steele, Conservator, The Phillips Collection, 1600 21st St. NW, Washington, DC 20009.

Research Fellowships, Winterthur Museum

Winterthur Museum, Garden, and Library offers 1-6 month resi-

dential research fellowships at \$1-2,000 per month and 4-12 month NEH senior scholar grants at \$2,500 per month for scholars pursuing topics in American art, decorative arts, and material culture. Library collections are diverse and strong through 1925; museum collections include 89,000 pre-1860 artifacts. We especially encourage applications from conservators wishing to use our library and object collections to research historic methods. Application deadline: January 15, 1998. Please contact Director, Research Fellowship Program, Office of Advanced Studies, Winterthur Museum, Winterthur, DE 19735; (302) 888-4649; e-mail: pelli@udel.edu

Positions Available

Head Conservator, Conservation Laboratory, Columbia University Libraries

The head conservator has primary responsibility for managing the Columbia University Libraries conservation program, including: administration of the Conservation Laboratory, which consists of a special materials unit and a circulating-collection repair unit; performing sophisticated conservation treatments on all types of rare and valuable ancient, medieval, and modern bound and loose library materials (primarily paper-based) in accordance with current professional conservation ethics and treatment procedures; coordination of the Libraries' disaster recovery program and its environmental monitoring program; assisting with exhibits, fund raising, and other related activities. The head conservator reports to the director for preservation and participates in system-wide planning for preservation, liaison with other Libraries' divisions, and committee work.

The head conservator serves five major collections: (1) The Rare Book and Manuscript Library holdings range from Sumerian tablets and classical papyri through Hebrew, Arabic, and medieval man-

uscripts, incunabula, and the full history of western printing. The collections include over 600,000 books and 26 million manuscripts, photographs, posters, and art on paper. (2) The Avery Architectural and Fine Arts Library special collections range from incunabula to modern artists' books, and over 400,000 drawings, from Serlio's manuscripts through Frank Lloyd Wright to contemporary masters. (3) The Kress Special Collections of the Starr East Asian Library contain genres from oracle bones to early woodblock printing to modern first editions, art on paper, and manuscripts. (4) The Long Health Sciences Library special collections of early and modern books and manuscripts in the history of medicine also include archives and personal papers of prominent figures in medical history. (5) The Columbian collection documents the history of the University.

Requirements are: graduate degree in conservation of books and/or archival library materials, and/or equivalent training and experience (e.g., formal apprenticeship); minimum five years postinternship professional conservation experience with rare and special materials, preferably in a research library or similar institution; knowledge of current conservation theory and ethics, chemistry, environmental monitoring, and history of the book. Demonstrated skills with a wide variety of analytical and treatment techniques required. Supervisory experience and effective written and verbal communications skills essential. Computer skills for documenting treatments desirable; M.L.S. degree desirable.

We welcome applications from qualified women and members of minority groups; international applications are welcome.

Salary minima are: Librarian II: \$38,500; Librarian III: \$41,500. Excellent benefits include assistance with University housing and tuition exemption for self and family.

Send letter of application, résumé, and names, addresses, and phone numbers of three references, to: Jane Hunt, Employment Representative, Box 35 Butler Library, Columbia University, 535 West 114th Street, New York, NY 10027. Applications received by November

30, 1997, will receive priority consideration. An affirmative action/equal opportunity employer.

Furniture Conservator, Biltmore Estate

Biltmore Estate, located in Asheville, N.C., seeks an experienced conservator to assist in the maintenance, treatment, and preventive care of the Biltmore House collection. The preferred candidate will have formal graduate-level training in furniture or art conservation or equivalent training and a minimum of five years' experience in furniture conservation. Candidates must have experience in wood finishing, possess excellent furniture craft skills, and be knowledgeable of photographic and instrumental analytical equipment (microscopy) and its application in conservation treatments.

To apply, send a résumé and a letter explaining your qualifications and expected salary to: Human Resources, Attn. Furniture Conservator, Biltmore Company, I N. Pack Sq., Asheville, NC 28801.

Assistant Conservator for Special Project, The Art Institute of Chicago

The Art Institute of Chicago is seeking applicants to fill a two-year term special project, assistant conservator position. The successful candidate will carry out technical examinations of the Netherlandish, Spanish, French, and German paintings before 1600 in connection with a forthcoming catalog of the Art Institute's collection. The position will involve examining paintings, writing condition reports, reviewing and updating conservation and curatorial files with information pertaining to condition, treatment history, and fabrication technique. This person will work closely with the executive director of conservation and with the curator of European paintings before 1750.

Applicants should have a master's degree in conservation or equivalent experience with strong art history background and a minimum of two years work experience. Demonstrated interest in technical research and thorough

familiarity with examination methods including I R imaging, x-radiography, microscopy, and other analytical techniques are required; writing ability essential. Applications should be received by December 15, 1997, and should include a cover letter, résumé, and sample examination, treatment report, or article to: Louise Ivers, Assistant Director of Personnel, The Art Institute of Chicago, 111 S. Michigan Ave. mc623, Chicago, IL 60603-6110. EOE.

Conservator, Wyoming State Museum

Conservator, Class Code HA41A. Wyoming State Museum seeks organized and practical professional to manage conservation lab and program. In spring 1998 the accredited WSM will return object preservation to a renovated facility with new exhibitions to be installed in phases. Conservator is responsible for collections care standards, object treatment, and technical assistance. A great opportunity in the Mountain-Plains Region for a highly motivated individual. Salary range \$1979-2479/month plus benefits.

Qualified candidates will have a master's degree in conservation, museology, or related field plus one year professional experience in a museum or lab setting as an objects conservator.

An official State application must be submitted in duplicate to the Personnel Management Division, Emerson Building, 2001 Capitol Ave., Cheyenne, WY 82002-0060; (307) 777-7188; fax: (307) 777-6562 along with transcripts of any relevant course work, no later than 5:00 p.m., November 26, 1997. EOE/ADA Employer.

Conservation Technician, The LuEsther T. Mertz Library, The New York Botanical Garden

The Library's Conservation Department seeks to fill a conservation technician position for 18 months, beginning January 5, 1998, to work on a grant-supported project on the Library's Botanical Art and Illustration Collection. Under the supervision of the conservation

librarian, the technician will work with the conservation staff to clean, stabilize, and rehouse materials in this collection. The project will include designing protective enclosures for oversize and very small materials.

Bachelor's degree required; advanced training in book and/or paper conservation preferred; interest in preservation career desirable.

This full-time position (35 hours/week) offers an annual salary of \$22,295 with excellent fringe benefits including four weeks' vacation. On-site interview. Only U.S. employment eligible need apply. Please send a letter of application, a current résumé, and two letters of recommendation to Human Resources Department Coordinator-CT, The New York Botanical Garden, Bronx, NY 10458-5126. AA/EOE/M/F/D/V/.

Assistant Conservator, Harvard Peabody Museum

The Harvard Peabody Museum is offering a 15-month full-time position for an assistant conservator, with grant support from IMLS. Under the direction of the conservator, the assistant conservator will be responsible for implementation of the conservation treatment and rehousing of tapa/barkcloth from the Pacific. A graduate degree from a recognized conservation training program, with one or two years' professional work experience, is required. Preference will be given to individuals who have specialized in ethnographic conservation and who have a good familiarity with paper conservation techniques. Prior academic coursework in anthropology and botany, with dye/pigment and/or fiber analysis, will be advantageous. Applicants should submit letter of interest, résumé, and three letters of recommendation to: T. Rose Holdcraft, Conservation Department, Peabody Museum of Archaeology and Ethnology, Harvard University, 11 Divinity Ave., Cambridge, MA 02138. An Affirmative Action/Equal Opportunity Employer.

Supervisory Conservator

(Chief, Conservation Division)

GS-1001-15(11273 - \$70,894 - \$92,161*

*The individual selected for this position will receive the applicable pay adjustment.

The Supervisory Conservator will be responsible for overseeing the programs of the Conservation Division. The primary duties of this position are establishing the policies and procedures governing the preservation and conservation of a wide range of works, including fine art, photos, books, film, and audio collections.

Qualified candidates must possess a minimum of one year of specialized experience at the GS-14 level in the Federal Service, or at a comparable level outside the Federal Service that demonstrates a minimum level of applicable proficiency and knowledge.

Applicants must obtain the complete vacancy announcement which lists the knowledge, skills, and abilities (KSAs) that must be addressed. For a copy of this vacancy announcement and an application form, please call the Library of Congress Employment Office at (202)707-2034, or our Employment Hotline at (202)707-4315. You can also visit the Library's Employment Office in Room LM-107, 101 Independence Avenue, SE, Washington, DC, Mon.-Fri. 8:30 a.m. - 4:30 p.m.



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Conservation Scientist, National Park Service

The Division of Conservation, National Park Service, Harpers Ferry, W.V., is recruiting a conservation scientist, GS-1301 or 1001-12/13. Beginning salary: \$45,939-\$54,629 per annum. The Division's laboratory is located in Charles Town, W.V., approximately 70 miles from Washington, D.C.

Duties include establishing and managing an analytical services laboratory to support the Division's conservation laboratories and conducting research to support the NPS interpretive and curatorial programs.

Candidate must possess the following selective SCREEN-OUT factor: Demonstrated experience sampling museum objects and interpreting and reporting the results. Graduate degree, Ph.D. preferred. Specialized experience required for this position includes: ability to convey scientific and technical information in writing;

ability to conduct research in conservation science; skill in operating scientific instruments and interpreting the results; knowledge of conservation philosophy and standards of practice.

For additional information contact Marilyn Longerbeam, Office of Human Resources, P.O. Box 50, Harpers Ferry, WV 25425 or call (304) 535-6490 no later than November 21, 1997. The National Park Service is an Equal Opportunity Employer.

FAIC NEWS

Annual Giving Donors

The FAIC Board and staff thank the following recent donors to the 1998 Annual Giving Campaign. We truly appreciate your support of FAIC programs.

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Point of View

continued from page 10

formal review for journal publication). To the extent that we can say that the field has a common perspective, a set of shared values, a normative stance, it is comprehended precisely in the network of interactions that are embodied in this cycle of critique and revision; it is in a sense, the corporate mind that shapes disparate thought into something like a self, the ego of the profession if you will. Our mode of thinking is as specific to us as a community as that of the sociologist, molecular biologist, or lawyer. By exposing our complete literature, we expose the mind beneath it. Perhaps we have come to a point in our maturation where we can begin to have the self-confidence to expose, to ourselves, to our friends in allied professions, and even to the public, in full depth and breadth, the manner in which we as a unique cohort, think.—Walter Henry is Assistant Conservator at the Stanford University Libraries. He is the moderator of the Conservation DistList, the creator and webmaster of Conservation OnLine, and past Chair of BPG.

Supplier's Corner

A paid advertising section. Inclusion does not imply endorsement of such products by AIC.

University Products' new 1998 Archival Quality Materials catalog is now available. Once again, the company has increased its offering of supplies, equipment, and materials for conservation, restoration, preservation, and archival quality storage. The Massachusetts based company continues to live up to its reputation as the originator and innovator of products for conservators, archivists, librarians, and other professionals in the field. While the award winning catalog is often imitated, no other supplier comes close to matching the quality and quantity of products offered by University Products. If you haven't received your new copy of the extensive Archival Quality Materials catalog, call 1-800-628-1912.

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