

# A·I·C Newsletter

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OF HISTORIC AND ARTISTIC WORKS

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## **AIC NEWS**

### ANNUAL MEETING QUESTIONNAIRES

Martha Morales and I have spent a long time reading through the questionnaire's on the Annual Meeting and want to thank all of you who provided answers to so many questions. Although we cannot plan a meeting that will include everything that each of you requested, we are putting a great many of your suggestions to use. However, there were several responses that I would like to comment on. Several of you responded that you could not take the time away from your work to attend AIC meetings. I have been asked to comment on this since the code is very clear on conservators' professional obligations. Without wanting to preach, I do want to remind you that attending professional meetings is part of your work. I understand that private conservators lose money when they are away from their laboratories, and that many conservators in institutions are not reimbursed for their expenses. However, keeping up with new developments in the field and making personal contact with colleagues are two things that should be considered professional expenses--just as buying supplies is. For museum people, institutions should be encouraged to provide travel expenses to professional meetings as part of your salary and benefit package. If you feel that it would help in institutions for AIC to vote on a resolution on these matters, or to recommend it to AAM, please let me know.

We are trying the best we can to eliminate things from the meeting you feel are not worth the time and increase the kinds of sessions you find valuable. We value your input on these matters and do the best we can to make your participation rewarding. For those of you who have not sent in a questionnaire, please do; and please reply to the requests for information related to workshops in Philadelphia. (see below)

In looking even further ahead, I would like to have sessions in the 1982 meeting based on the publication coming out of the Fumigation Conference held last spring. More questions than answers seem to arise on problems related to insects and conservation. Have any AIC members done tests on the effects of insecticides on historic and artistic works? Do any of you have suggestions on speakers for sessions? I would very much appreciate any suggestions you have, including commercial fumigators with experience in this field.

Thank you again for your response to the questionnaires on the Annual Meeting.

BARBARA APPELBAUM, Vice President  
and Annual Meeting Program Chairman

One of the workshop sessions at the AIC annual meeting in Philadelphia will concern examination and treatment reports and forms. The discussion will incorporate the functions and the forms of various reports in addition to their pertinence to the revised

### Code of Ethics and Standards of Practice.

Members of the AIC are requested to submit examples of forms which they use, as well as questions which they would like to see discussed during the session. It would be helpful to have reports of analysis, treatment proposals, loan reports, and other specialized forms in addition to examination and treatment reports. It would also be useful to have examples of completed forms along with the sample forms. Please send copies of the forms which you use to: SIAN JONES or MARGARET CRAFT, The Walters Art Gallery, 600 N. Charles Street, Baltimore, MD 21201.

### SPECIALTY GROUP-PAINTINGS

The majority of the questionnaires returned to me from the San Francisco meeting voiced an interest in lining techniques. There were also requests for a workshop on lining problems, with a special emphasis on wax-resin adhesives. The bulk of the literature the past few years has focused on non-penetrating heat activated or cold contact lining adhesives, and it does seem time to review wax-resin lining along with other lining techniques.

I need to hear if you want an entire program on lining techniques, a partial program on lining, or something entirely different. I have only heard from a fraction of all painting conservators and would like to hear from more of you before dedicating our group session to one particular subject. Voice your opinion now!

Regardless of the ultimate form of the session, a survey of the various wax-resin lining mixtures currently in use would be of great interest to our members. I would like each conservator or group of conservators to send me the wax-resin formula or formulas that they are using in their laboratories. Please give the full formula (including the sequence of mixing the ingredients) and list all the important physical characteristics: melting point, color, transparency, solubility, etc. In addition, please list the advantages and disadvantages of the formula and the working properties, strength and so on. This information will be compiled, copied and distributed at the Philadelphia meeting. Some of the respondents to this survey will be asked to bring samples of their wax-resin mixtures both in bulk and in mock lining form to Philadelphia. Finally, please give an estimate of the percentage of the number of wax-resin linings you have performed in the past three years. If you care to break this figure down further, please record also the relative number of hand to vacuum (wax-resin) linings.

Send your information to the address listed below. Your participation is greatly appreciated. MARTY RADECKI (Painting Session Moderator), Conservation Department, Indianapolis Museum of Art, 1200 W. 38th Street, Indianapolis, Indiana 46208. (317-923-1331 ext. 60)

Many thanks to those members who read and responded to my letter on page 3, August 1980 Newsletter. In case you missed the letter, I urge you to make a contribution to AIC. Inflation and an unrealistic dues structure have put us in a most uncomfortable financial position. Remember that donations to FAIC are tax deductible and permit us to carry on educational projects. Donations to AIC are not tax deductible, but will be greatly appreciated. It takes money to publish, to establish a code of ethics, to institute a certification and accreditation program, and to run the national office in a way that benefits all members. The Newsletter and Preprints are produced at the office, annual meeting planning, daily requests for information, maintenance of the mailing list and keeping publications in print are but a few of the chores handled at the office. The AIC has been taking an active role, through the NCAC in creating government energy policy. All of this shows that The American Institute for Conservation of Historic & Artistic Works is becoming a viable, professional organization. Please help us to continue this role.

BARBARA BEARDSLEY, Treasurer

#### SPECIALTY GROUPS - OBJECTS

PHOEBE WEIL is coordinator, LINDA MERK is news gatherer. MAURA CORNMAN has been named rapporteur on adhesives for this group, and will compile information and follow up on problems and needs raised in the workshop program held in San Francisco. Any questions and/or information should be sent to MAURA CORNMAN, Museum of Art & Archaeology, 1 Pickard Hall, University of Missouri, Columbia, MO 65211. (314-882-3591)

Please send information for the Equipment and Materials Catalogue to: MEG CRAFT, Conservation Department, Winterthur Museum, Winterthur Delaware 19735.

PHOEBE WEIL would like suggestions for the Philadelphia workshop sent to her at: Center for Archaeometry, Box 1105, Washington University, St. Louis, MO 63130. (314-889-6270)


#### ANNUAL MEETING, 1981

The 9th annual meeting will be held 27-31 May, 1981 at the Fairmount Hotel, in Philadelphia, Pa. Pre-registration materials will be sent out to all members in January. The February issue of this Newsletter will carry full details of the program. Anyone having suggestions for the program should contact the program chairman now. (BARBARA APPELBAUM, NY NY 10025) Anyone wishing to volunteer to assist the local arrangements committee or to help during registration should contact the national office. (1522 K St. N.W. # 804, D.C. 20005, - 202-638-1444)

#### OFFICE BURGLARY

The AIC national office was burglarized recently. Both typewriters were taken, and the insurance settlement fell \$1,000. short of replacement value. A few words from the (now) wise: do carry replacement value insurance if you have an expensive typewriter or other office machine; do have the machine securely bolted to a stationary desk. Dead-bolt/jimmy proof locks offer security, IF YOU ARE THE ONLY ONE WITH A KEY. Since it is not possible to get immediate delivery on a new machine, members have been receiving hand-written "hasty replies", this practice will soon end. Your patience is appreciated.

#### ANNUAL DUES - MEMBERSHIP RENEWAL

 Dues notices are sent out to all members in January, with a due date of May 1. Second notices were sent out in October to those members who forgot. Members who did not respond by November 1 will have mailings interrupted until dues are paid. HAVE YOU PAID YOUR DUES?? We can no longer carry members who do not pay dues. In response to a question frequently asked, the year next to a member's name is the year joined, not the last year that dues were paid!

#### PEOPLE

THERESE FAIRBANKS, recent graduate of the Winterthur program, has completed her internship with Marjorie Cohn and has joined the staff of the Conservation Analytical Laboratory, Smithsonian, as a paper conservator...MICHAEL DANOFF is now Director at the Akron Art Institute...THEA JIRAT-WASIUTYKSKI doing paper conservation privately now in Ontario, Canada...The Conservation Center for Art & Historic Artifacts in Philadelphia announces two new assistant conservators, LOIS OLCOTT PRICE, paper conservator, and DEBBIE HESS NORRIS, conservator of photographs...TERRY DRAYMAN WEISSER a new Fellow of IIC...VICTORIA GIMBEL is assistant conservator at The George Walter Vincent Smith Art Museum in Springfield, MA...GEORGE DE WITT ROGERS is the new Head of Conservation at the ROM...where ELIZABETH FILLMORE continues to enjoy her three day week in the paintings lab and her four days in front of the easel at home...ERYL J. PLATZER now at the Anthropology Conservation Laboratory in the Smithsonian...MARY FREDERICKSON has been appointed Chief Conservator at the Panhandle-Plains Historical Museum in Canyon, Texas...TOM VAUGHAN has been appointed Chief: Branch of Conservation Laboratories at the Harpers Ferry Center...JOHN O'NEILL, a graduate of Queen's University is continuing as an advanced conservation intern in paper conservation with DAVID CHANDLER of the Art Institute of Chicago...NANCY CONLIN WYATT has received a Mellon Grant for textile conservation at the Los Angeles County Museum of Art...CATHERINE C. MC LEAN is interning with PAT REEVES and FERNANDE JONES at the Los Angeles County Museum of Art...GEORGE CUNHA, Director Emeritus New England Document Conservation Center spoke to the Edinburgh Library Community in Scotland on "The Conservation of Library Materials in the U.S." and later gave a seminar for the library staff on in-house conservation...in their 1845 house and adjoining studio, DENNIS and JANE PIECHOTA are providing expanded conservation services specializing in ethnographic and archaeological artifacts and art, they are located in Arlington, MA...JOSE ORRACA has been appointed Visiting Associate Professor of Art and Curator of the Fine Arts Galleries at the University of Wisconsin in Milwaukee for this academic year, he will continue his private studio for the conservation of photographs. The new address is P.O. Box 413, Milwaukee, WI 53201. Mrs. Orraca will continue to supply Japanese handmade paper to the conservation profession from the Kennett Square PA address...The Massachusetts Board of Library Commissioners and the NEDCC sponsored seminars on "How a Small or Medium Sized Public Library Can Survey Its Conservation Needs" to librarians in three MA cities...JUDITH WALSH has left the National Gallery of Art and joined the staff at the Williamstown Regional Art Conservation Laboratory as associate conservator as paper...SANDRA

WEBBER completed her three year apprenticeship at the Fogg and was appointed assistant conservator of paper, serving with TRAVERS NEWTON, both at Williamstown Regional Art Conservation Laboratory... PHYLLIS DILLON has received a Winston Churchill Traveling Fellowship to visit British museums and laboratories in order to study the interrelationship of curators and conservators in collection maintenance... TIMOTHY LENNON has been appointed head of the department of conservation at the Art Institute in Chicago... FAYE WRUBEL continues on a Mellon Foundation grant as an intern in conservation at the same institution... T.K. MC CLINTOCK has joined the staff at NEDCC... Dr. Robert Tichane, father of conservator, ROBIN TICHANE, and author of Those Celadon Blues has been selected by the Chinese government to conduct an investigation of phase separation in ancient Chinese glazes at the Shanghai Institute of Ceramic Chemistry and Technology... The Library of Congress has three new interns: DORIS HAMBURG from Winterthur... FLORENCE HERRENSCHMIDT, a member of the fourth class, University of Paris conservation training program... and KERRY MC INNIS a member of the first class in conservation training at the Canberra College of Advanced Education in Australia... PHOEBE DENT WEIL and ALAN FARANCZ presented a symposium for the public art preservation committee in NY entitled "Public Art and the Problems They Present"... DONALD ETHERINGTON, until recently assistant restoration officer at the Library of Congress, has joined the staff of the University of Texas at Austin as Assistant Director/Chief Conservation Officer, Humanities Research Center. Beginning with a staff of three technicians, the lab will also include a senior paper conservator. Book and other specialist conservators will be added in accordance with the results of a survey of needs in the Center's varied collections, many of which relate to 20th century literature... ANGELA FITZGERALD recently published "Preservation for Libraries" in The Library Scene... DIANE DAVIES BURKE is practicing Chinese conservation privately at her new address: 6201 S. Brentwood, St. Louis, MO 63132... SUSAN CONWAY has been appointed conservator of the Phillips Collection in Washington, D.C... ANGELA FITZGERALD was appointed book conservator at Smithsonian Libraries Conservation Laboratory, under the direction of JOHN HYLTOFT... STEVE TATTI has left the Hirshhorn Museum and opened a private practice in NY... new appointments and promotions at the Center for Conservation and Technical Studies at Harvard: CLIFFORD CRAINE, associate conservator of objects and sculpture... JOHN DENNIS, conservator/preparator of objects for Oriental, Classical and Islamic Depts... EUGENE FARRELL, senior conservation scientist... TERESA HENSICK, assistant conservator of paintings... RICHARD NEWMAN, conservation scientist... KATE OLIVIER, acting associate conservator of paintings... interns enrolled at the center for 1980-81: CHRISTY CUNNINGHAM, paintings... LESLIE KRUTH, paper... HENRY LIE, objects... MEREDITH MICKELSON, paper... LINDA SCHEIFLER, objects... PAULINE SMITH, paintings... and DIANE VAN DER REYDAN, paper... KORY BERRETT is conservator, Sardis Expedition, Salihli, Turkey, a Harvard-Cornell project... GRETA ANDERSON has left the Fogg to return to live and work in Europe... BERNARD RABIN was honored in June by Kean College of New Jersey with a Doctor of Humane Letters... JOYCE HILL STONER has been appointed associate director of the Winterthur/University of Delaware Art Conservation Program. JOYCE will continue to teach and treat paintings in the Winterthur collection.

AIC members serving as IIC Council members are: vice-presidents, DR. A.E. WERNER,

SUSANNE P. SACK, SHELDON KECK. Ordinary Members, ANTOINETTE G. KING, MARGENE BUTLER, W.T. CHASE and PERRY HUSTON.

NEW FELLOW

KEIKO KEYES

MISSING PERSONS

CLAIRE BARRY, DOROTHY CABLE, CECILE CLOVER, DEBRA DIANE FOX, VIRGINIA INGRAM, ALICE JUMPER, JO ANN KING, PETER KULESH, CATHERINE MAYNOR, WILLIAM MC CAUGHEN, ARTHUR PAGE, OLIVIA PRIMANIS-CHERIN, PATRICIA SCOTT, and FAITH ZIESKE. Volume 19/1 of the AIC Journal has been returned to the office. These members should send a new address and \$1.50 for the forwarding of the Journal.

DECEASED

W.E. ROWE of Belfast, Maine, HILLARD SHAR of New York City, and Helene Kovacs of Washington, D.C.

## NEWS IN GENERAL

### HEALTH HAZARDS

Self-regulation is expected by major art suppliers by February 1, 1981. These standards are recommended by the House Subcommittee on Consumer Protection & Finance, chairman, James Scheuer, Bill No. H.R. 6977, sponsor, Rep. Fred Richmond. This bill will require the following five items on labels: (1) common name of all chemicals (2) health hazards of each (3) how to avoid mis-use (4) what to do in case of mis-use and (5) safe disposal. For further information contact: Barry Nickelsberg, [REDACTED] Washington, D.C. 20515 [REDACTED]

### NATIONAL CONSERVATION ADVISORY COUNCIL

At its 1980 Annual Meeting on October 17th, the National Conservation Advisory Council (NCAC) continued discussions on two major projects, development of a proposal for a national institute for conservation and of a plan to quantify national conservation needs.

NCAC President MARGENE H. BUTLER reported on recent activities regarding an institute and proposed a schedule for future efforts. Based on Council suggestions in April, President Butler and other Officers prepared a dialogue on the concept of an institute for conservation for use by NCAC representatives at regional guild meetings in Boston, Chicago, San Francisco and Washington, D.C. The President also used it for discussions at the American Institute for Conservation Annual Meeting in San Francisco and the American Association of Museums Annual Meeting in Boston. Comments from these sources and received previously on NCAC's 1978 "Discussion Paper on a National Institute for Conservation" are being compiled in a supplement to the 1978 document. NCAC Secretary GRETCHEN GAYLE ELLSWORTH is coordinating this effort with representatives of the constituencies most affected by a national institute. PETER G. POWERS, General Counsel of the Smithsonian Institution, has agreed to consult with several legal and legislative experts in Washington to draft a possible charter for an institute. These two tasks are expected to be completed in early January, 1981 for further review and comment. Delegates to NCAC will be asked to conduct discussions about an institute with their respective institutions to achieve a base of support for the eventual proposal. In addition, NCAC hopes to stimulate Federal Council on the Arts and the Humanities interest in the concept, perhaps leading to a Federal Council working committee charged to review and

comment on information developed and presented to date.

As agreed at its April meeting, NCAC now has formed a committee to quantify national conservation needs. Chaired by ANN HITCHCOCK, Chief Curator of the National Park Service, the committee is composed of representatives of various disciplines. It plans to conduct a survey, by discipline, of institutions with responsibility for preserving cultural materials and to extract a realistic appraisal of conservation needs in the United States. Professionals in surveys and in systems analysis will consult with the committee to develop the survey and compile the results with computer assistance. The project is expected to take approximately fourteen months: six months for preparing and testing the survey; four months for distribution and return; and four months for compiling the information and preparing the report. The Executive Committee plans to seek grant support for this project shortly.

Other Annual Meeting activities included approval of a new report, program presentations, and elections. The Council approved for publication a report on facilities for conservation treatment services. The report describes four basic categories of facilities presently providing such services in the United States. The main audience for this report is individuals and institutions with only general understanding of how to develop conservation capability. The report will be revised and edited for publication by December, 1980.

Dr. Stephen R. Edwards, Executive Director of the Association of Systematics Collections (ASC), discussed the programs of ASC and described the events which led to the 1980 Conference on Fumigation at Belmont. ASC recently joined NCAC's roster of observer members in response to a Council desire to reach the broadest range of institutions. Dr. Margaret S. Child, Assistant Director for Research Resources, Division of Research Programs, National Endowment for the Humanities, discussed present funding opportunities for conservation and preservation at NEH. NEH is also an observer member of NCAC.

Under its system of rotating membership, the Council elected from its roster of associate members eleven members for two-year terms: Balboa Art Conservation Center; Center for Conservation and Technical Studies, Fogg Art Museum; Chicago Area Conservation Group; Cooperstown Graduate Program in Conservation of Historic and Artistic Works; Detroit Institute of Arts; Intermuseum Conservation Association; Los Angeles County Museum of Art; National Gallery of Art; New England Document Conservation Center; Society for the Preservation of New England Antiquities; and Washington Conservation Guild.

Elected to two-year terms as officers and members-at-large of the Executive Committee were: GRETCHEN GAYLE ELLSWORTH, Secretary; John R. Spencer, Treasurer; ANN HITCHCOCK and TERRY D. WEISSER, Members-at-Large of the Executive Committee.

Council members were provided copies of a new public information brochure on NCAC prepared by the Executive Committee. The brochure will be distributed to approximately thirty thousand individuals with concern for conservation. A copy is enclosed. NCAC's Spring meeting is scheduled for April 24, 1981.

#### AAM REPORTS

AAM/ICOM will soon begin a new exchange program between the U.S. and foreign museums. The program is called "International Partnerships among Museums" and will be supported with a one-year grant from the Smithsonian's National Museum Act. The program will support exchanges of personnel from three U.S. and three foreign museums. Those professionals participating in the exchange will be drawn primarily from the middle levels in all specialties--conservation, education, registration, curatorial, exhibit design, security. It is

conceivable that the unusual needs of a particular institution may require consideration of senior-level or entry-level candidates. The program is open to all types of museums, with primary consideration to be given to those applications that clearly state a specific purpose or goal that will be served by the exchange. The exchange should facilitate the sharing of technical expertise and ideas and raise sensitivity and mutual understanding of cultural traditions and values. Only museums, not individuals may apply. Contact: AAM, Suite 428, 1055 Thomas Jefferson St., N.W., Washington, D.C. 20007.

#### NEA, NEH, IMS APPROPRIATIONS DELAYED

In mid-September, fiscal year 1981 appropriations for the Institute of Museum Services and the National Endowments for the Arts and Humanities were approved by the Senate Appropriations Committee and sent to the full Senate for a vote. The Senate version differs from the appropriations approved by the full House of Representatives earlier this year. This will necessitate a conference committee probably following the election-year recess.

The House version follows the Administration's revised budget request while the Senate version recommends further budget reductions for each endowment and for IMS. The Senate, like the House, did not approve establishment of a "Cornerstone" multi-year grant program at IMS, and earmarked the additional funds for the regular grant program.

It is expected that the Senate vote, conference committee meetings, and subsequent referral back to Congress cannot occur before the elections. Because the fiscal year begins in October, Congress is expected to approve agency business at the FY 80 level until final agreement is reached.

#### GRANT DEADLINES

##### NEH

March 15, 1981 - Challenge Grant Program requires notice of intent for proposals that will be submitted May 1, 1981.

Contact National Endowment for the Humanities, 806 15th Street., N.W., Washington, D.C. 20506

##### NMA

December 1 - Professional Assistance in Conservation and Museum Practices: supports professional and technical services that address significant national and international needs of museums. Includes information and advisory services or projects to coordinate the activities and interests of groups within the field on subjects such as administration, education, exhibition design, and other museum practices.

Contact National Museum Act, Arts and Industries Building, Smithsonian Institution, Washington, D.C. 20506.

##### NSF

December 1 - Public Understanding of Science and Ethics & Values in Science and Technology: formal proposal deadline.

Contact Office of Science and Society, National Science Foundation, 1800 G Street, N.W., Washington, D.C. 20550.

#### INNOVATIVE PROJECT

LINDA MERK reports that at the Peabody Museum of Archaeology and Ethnology, Harvard University, an innovative collaborative exhibit loan project, funded by NEH, is in progress. As part of this collection-sharing program, 500-700 objects from the African, Polynesian,



and native North American cultures will be conserved in preparation for exhibition at the nine museums (Walters Art Gallery, Boston Museum of Science, Science Museum of Minnesota, Houston Museum of Fine Arts, Amon Carter Museum, Children's Museum of Boston, Art Institute of Chicago, Oregon Historical Society and Rochester Memorial Art Gallery) will be displaying the Peabody's collections in culturally integrated and informative exhibits.

This exhibition program will enable the Peabody collections to receive much needed conservation attention and will be the focus of materials research in the Peabody conservation laboratory. In addition, shipping, handling, and traveling environmental procedures for systematically and safely transporting large numbers of ethnographic objects will be developed.

#### MUSEUMS IN NORTHWEST COPE WITH VOLCANIC ASH

Three major eruptions of the Mount St. Helens volcano, beginning in mid May, produced a blanket of ash that affected museums in Washington, Idaho, Montana and Oregon. The museums have apparently escaped permanent damage to their buildings and collections, some are still busily engaged in a clean-up process. In some of the museums, volcanic dust got inside metal cases and closed rooms. Chemical analysis indicated a high level of silica dioxide in the ash, making it very abrasive. One museum director reported "sand dunes on the roof". At the time of each eruption, the museums immediately sealed off all openings and turned off all ventilation systems. To prevent additional dust from being introduced into the museum. Special chemically treated floor mats were used to remove particulate matter from the shoes of visitors. Muslin and plastic drop cloths were used to protect exposed furniture and artifacts. At least one museum purchased a new vacuum with a triple filter system to safely remove dust from objects. Roofing specialists, many volunteer workers and street crews continue to work to remove all traces of the ash. One of the greatest dangers of the ash is its potential damage to electrical equipment.

Two concurrent exhibitions, funded through the Institute of Museum Services, Department of Education, will be shown at the Dimock Gallery, The George Washington University, Washington, D.C., Dec. 11, 1980-Jan. 9, 1981. "Know What You See" illustrates the examination of paintings by photo-optical techniques and selected conservation treatment. "Process and Progress in Conservation" includes works of art from the George Washington University Permanent Collection which have undergone conservation treatment, shown with explanatory material and comments by the conservator. Opening reception is December 10, 5-7 p.m.

Related events: December 17 at 7 p.m. KAREN GARLICK, Folger Library and MERRILY SMITH, Library of Congress, presentation on paper conservation. (Co-sponsored by Washington Printmaker's Club) January 8, 1981. KAY SILBERFELD, painting conservation at the National Gallery of Art.

The film, *Paintings: Rx For Survival* will be shown during the exhibition period. For further information contact: GAIL MISHKIN, Assistant Curator, The Dimock Gallery, Lower Lisner Auditorium, 730 21st Street, N.W., Washington, D.C. 20052 (202-676-7091)

#### BOOK BINDERY OPENS AT CREATIVE ARTS WORKSHOP

On September 13 the first book bindery in any Connecticut craft center opens to the public at the Creative Arts Workshop. Courses relating to this ancient art/craft of binding books by hand - printing,

typography, calligraphy, etching, lithography, hand-decorating papers - will be offered at Creative Arts Workshop in this newly built fully-equipped facility. A major exhibition, "Books, Bindings, Calligraphy" opened the bindery. Visitors are welcome to visit the Creative Arts Workshop, 80 Audubon Street, New Haven, CT.

#### PROFESSIONALISM IN CONSERVATION IN ENGLAND

At the UKIC Annual General Meeting the new Chairman sought membership support for a working party to determine a code of practice for conservators. It was decided that the Executive Committee already had powers to set up such a group and its first five members have since been chosen.

At first, it was difficult to disentangle the need for a code of practice from the mechanism of enforcing one. There are two possible codes: one defining the relationship of the conservator to his client, employer, colleagues and competitors; and another limited to defining the conservator's attitude to the objects entrusted to him.

It was concluded that conservation actually was 'a profession' since it fulfilled the criteria set out in discussions on professionalism by the Museum Association and in articles concerning chemists in the journal *Chemistry in Britain*. It was thought, however, that a large number of practising conservators did not have a truly professional approach and that many were not in a position to maintain their professional principles against pressure from clients or employers. There is no single body, representing all conservators and restorers, with sufficient power to back individuals on professional matters. Neither is there any single body with sufficient status to enforce a code of professional conduct by excluding transgressors from professional membership or by reprimanding them. If UKIC were to attempt either role, it would have to attract a larger and more representative membership and be seen by its members and their clients and employers to working in a concerned, educated and organised fashion. Acknowledging the present situation, the working party decided that the idea of a professional level of membership, which in effect suggests a guarantee of an individual's competence and integrity, should not be pursued at this time. It was felt that conservators needed to develop a greater awareness of what professional behavior implies - perhaps by comparing their own abilities and practices with the wide general knowledge and broad range of complex services expected of professions such as medicine, accountancy and the law.

It was decided that the working group should concentrate on developing a code of practice, which should guide the conservator in the ethical treatment of objects. The initial discussions have been of a rather philosophical nature, attempting to determine whether it is the actuality of the object that is being preserved or its function and, from this, how much restoration is desirable or permissible. It will not be long before the group must consider actual cases and examples, and it is from these that the code will develop as it must not be capable of being dismissed as vague and irrelevant.

Jonathan Ashley-Smith, UK-IC

#### CONSERVATION OF THE MARY ROSE A British project

The Portsmouth project to raise and display the remains of Henry VIII's flagship, the Mary Rose, is now moving into a new phase and conservation is under way.

The ship, which represents an important stage in maritime constructional and naval history, sank with nearly all hands on 19th July, 1545, and much of it has since been protected by the fine silt of the Solent River. Exploratory excavations of the ship, which

began in 1971, are now in full swing and have shown that about a half of the hull still remains. Within this, embedded in the silt, are thousands of artifacts. A high proportion of these finds, especially organic objects, appear to be in an excellent condition. Rigging blocks, gun carriages, bronze and wrought iron guns, bows and arrows, shoes, wine pouches and a vast range of other items combine to make this a unique collection of closely dated Tudor material, which will be of immense value to scholars and form an unparalleled museum display.

The artifacts provide an immediate problem, since they are already accumulating in large numbers. The organic material will be conserved in a new suite of laboratories and treatment rooms now being fitted out in a specially adapted building lent by Whitbread Breweries - the Old Bond Stores. This houses the whole project staff, now numbering 24.

Freeze-drying will be from water and PEG 400 - a now well-established technique, especially in Scandinavia. This technique will also be used for much of the leather-work. It seems that some of the wood is so un-degraded as to require no formal conservation, other than careful drying out.

On the whole, metals have not survived very well in the Mary Rose site, but a major conservation problem will be the wrought iron guns covered in concretion and in urgent need of stabilization. Although the general assumption has been that these will be hydrogen reduced (a few were treated in earlier years, with mixed results), this method is now being more fully assessed.

As scientific back-up to the conservation work, a research and development team has been created. The conservation work on the artifacts is subject to review by an advisory panel.

David Leigh, UK-IC

#### SCOTTISH SOCIETY NEWS

THE SCOTTISH SOCIETY FOR CONSERVATION AND RESTORATION OF ARTISTIC WORKS announces a newly established Conservation Bureau founded to collect and store information on the availability of conservation skills and materials. Scottish conservators wishing to be listed in the Register of Conservation Skills are required to complete a registration form. The aim of the Register is to provide greater liaison between conservators and those requiring their services.

#### FOGG GETS GRANT

The Center for Conservation and Technical studies at the Fogg Art Museum has recently received a 3 year award of \$285,000 from the Andrew W. Mellon Foundation to be used for educational programs, publications and scientific research.

#### U.S. DEPARTMENT OF ENERGY FUNDS STATE WORKSHOPS

The U.S. Department of Energy has awarded the New York Hall of Science a grant to carry out a pilot series of energy workshops in several states during 1980-81. The workshops are being co-sponsored by the Federal Council on the Arts and the Humanities and numerous state agencies.

The goals of the workshops are to promote communication between state energy offices and state arts and humanities agencies; to help state energy offices understand the unique energy needs and problems of cultural organizations; and to help administrators of cultural organizations learn about the services and programs that can be provided by state energy offices.

The Energy Information Clearinghouse is supported by a grant from the National Endowment for the Arts. Matching funds are provided by Exxon Corporation. The Clearinghouse is directed by Dr. Robert A. Matthai.

Anyone wishing more information about the workshops should contact the project director, Dr. Robert A. Matthai, at the New York Hall of Science, Box 1032, Flushing, New York 11352. (212-699-9400).

## LOCAL GUILDS AND ASSOCIATIONS

THE CHICAGO AREA CONSERVATION GUILD plans a January meeting with Book Conservation the program topic. Bill Anthony of Kner & Anthony will make the presentation. For further information contact: SCOTT KELLAR, The Newberry Library, 60 W. Walton St., Chicago, IL 60610.

THE LOS ANGELES AREA CONSERVATION GROUP met at the L.A. Institute of Contemporary Art in August. ZORA PINNEY showed a film on the history of paper making up to the present time. The group has been under the direction of LESLIE KRUTH. The program for the October meeting was, "Disasters and Their Solutions."

THE WASHINGTON CONSERVATION GUILD announces upcoming programs: November 13, R. Wayne Reynolds, "The Gildings of Architecture, Picture Frames and Furniture", December 4, a panel presentation: "Aesthetics & Ethics in Conservation"; January 8, DONALD SEBERA, "Solvents and Their Use"; and February 5, ROBERT BRILL, "Glassmaking in Afghanistan, Crizzling of Glass, Restoration of Stained Glass". WCG welcomes to its meetings AIC members who are visiting Washington. For information on meeting time and location, contact: ELEANOR MCMILLAN or MERRILY SMITH

The annual meeting of the WESTERN ASSOCIATION FOR ART CONSERVATION was held on October 3-4 in San Diego. The two-day meeting, sponsored by the Balboa Art Conservation Center, took place in the San Diego Museum of Art. Features covered a broad range of topics from the problems of pollution in the Los Angeles area to the conservation of Russian icons. JOHN ASMUS participated in the meeting and tours were conducted to important San Diego historical and artistic sites.

The 7th Bi-Annual Meeting of the PACIFIC CONSERVATION GROUP was held on October 24, 1980, at the B.C. Sports Hall of Fame Auditorium, B.C. Pavilion Exhibition Park, Hastings and Renfrew, Vancouver, B.C. Morning events included "The Display of Musical Instruments" by R.L. Barclay, "A Precipitous Conservation in Canadian Museums: Goals for the 1980's" by Anne Lambert, and "C.C.I.'s Mobile Lab Program" by Margaret Meikle. Afternoon events included "Life with Emily Carr", restoration of the works on paper in the collection of the Vancouver Art Gallery, by Barry Byers, "Rebacking a 19th Century Leather Binding" demonstrated by Bernard Middleton, and "Franchise Conservation Labs, Speedy Conservation, Division of Museum King" by Greg Evans. The meeting concluded with a tour of Parliament Conservation Centre and a dinner-discussion of plans for the IIC-CG annual meeting in Victoria, 1981.

Thirty-eight participants attended the first meeting of the newly formed MIDWESTERN CONSERVATION GUILD, held in Indianapolis recently. Elected to office were: president, DAVID MILLER, vice-president, GAY MYERS, secretary, Barbara Heller, and treasurer, CYNTHIA STOWE. Lectures were presented by SONI VELIZ and SHELLEY REISMAN. A spring meeting is planned. Contact: Barbara Heller, Detroit Inst. of Art, 5200 Woodward Ave., Detroit, MI 48202.

## TECHNICAL NOTES

This letter concerns the recent TECHNICAL NOTE from the Norton Simon Museum on the subject of optically coated glass.

Some conservators are under the impression that optically coated glass such as "Denglas" have equivalent UV absorbing properties to UF-3 and UF-4 plexiglass. Indeed technical information available from the manufacturer of Denglas state that "Non-reflecting Denglas is also a significant filter of U.V. rays." Measurements taken in our laboratories (using a Varian Superscan III UV-visible spectrophotometer) indicate that there is little difference in U.V. absorption between Denglas and regular glass. The % UV-removal from 300 nm to 400 nm is 42% for Denglas and 39% for ordinary glass. A good UV filter will absorb more than 90% of the incident U.V. in that range. I would therefore not recommend the use of optically coated glass in galleries where the illumination contains more than 75 u watt/lumen of ultraviolet radiation. However, where incandescent lamps are the only source of lighting or when all U.V. emitting sources (fluorescent tubes or daylight) have been filtered by other means, Denglas or an equivalent would be completely acceptable.

Conservators, curators and conservation scientists should be warned that optically coated glass will not offer protection against UV radiation.

Raymond H. Lafontaine  
National Museum of Canada

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FRAZER POOLE has called attention to a statement in "Technical Notes" (August 1980) that may cause some confusion. The statement: "There are some negative results... old UF-3 Plexiglas (new UF-4)..." implies that UF-3 Plexiglas, as manufactured by Rohm and Haas, has been replaced by UF-4 and is no longer made. Such is not the case. Both types are readily available.

UF-4 is a slightly different product with a different ultraviolet transmission curve from that of UF-3. UF-3 absorbs practically all UV radiation below 400 nanometers as well as part of the violet. UF-4 is practically clear and is, therefore, useful in those situations where the very slight yellowish tint of UF-3 may be objectionable. However, it does not offer the same degree of protection as does UF-3.

Conservators who wish the additional UV filtering capacity of UF-3 should know that this is still available, as its companion material UVA-7, used in making UV filtering sleeves for fluorescent lamps.

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Experimentors with controlling the environment in enclosed spaces may be interested in the following New Technology Report from Jet Propulsion Laboratory on a self-packaging desiccant. The Novelty is described: "A new class of desiccant readily cast or molded in any desired form is prepared by incorporating a water soluble solid as a filler into a water permeable elastomer. Water absorption occurs by osmosis with internal trapped pockets being formed."

Absorbing fillers which were studied include calcium chloride, cobalt chloride, calcium nitrate, potassium acetate, ammonium nitrate, magnesium perchlorate, barium perchlorate, and sucrose. Appropriate elastomers include the varieties of synthetic rubber, including silicone rubber (e.g., Dow-Corning Sylgard 182 -- its transparency helped in the study of the processes). They say that "for a given quantity of solid such as calcium chloride, normally used separately as desiccant, this approach provides a multi-fold increase in the total amount of water conveniently absorbed by a given amount of solid. In some cases, this appears to be about a ten-fold increase." This process results, they say, in a "versatile, low cost desiccant which may be directly contacted with water, and which retains

water indefinitely without corrosive brine release."

For the complete report, request the Technical Support Package on "Self-packaging Desiccant" for NASA Tech Brief, vol. 4, no. 1, item 56. Address requests to NASA, Director, Technology Transfer Division, Box 8757, Baltimore/Washington International Airport, Baltimore, MD 21240.

DAN RISS

## MATERIALS

MARGARET GEISS-MOONEY reports that "The Stearns & Foster Company, Mountain Mist Division, has come out with a new product called *Ensure* for washing quilts, sweaters and other delicate or handmade washables. According to company literature, it was especially designed for washing the company's collection of heirloom quilts, and is formulated with no additives and can be used in cool water. In correspondence with the Consumer Products Department of Stearns & Foster the exact surfactants used is proprietary but are a combination of nonionic and anionic with triethanolamine used as a pH stabilizer. The ease of application is the prime difference between *Ensure* and *Orvus* (sodium lauryl sulfate) as *Ensure* readily disperses in cool or warm water. *Ensure* is sold in 16 fluid ounces and retails for \$3.00 and is being distributed through fabric shops and department stores. Each bottle comes with instructions on how to wash a quilt in a bathtub but unfortunately only recommends seeking professional advice if there are any spots *Ensure* does not remove (leads one to believe that they mean a dry-cleaner, not a textile conservator), after the fact and not before, and no mention of color fastness testing beforehand either. Nor is there mention of special handling for damaged quilts."

AKEMI ADHESIVES manufactures six adhesives for resoration of stone and ceramics. They are used for mending, filling or bonding and may be polished and colored to match the original. For further information contact: Wood & Stone, Inc., 5920 Old Sawmill Road, Fairfax, VA 22030 (703-830-8806)

## CONFERENCES, SEMINARS, COURSES

November 20-21, 1980. THE ASSOCIATION FOR PRESERVATION TECHNOLOGY will present an intensive 2 day preservation workshop at the Campbell Center in Mt. Carroll, Illinois. The Workshop will investigate the decision to clean, the nature of masonry materials, and the attached dirt, or deposits, the process of cleaning and case studies of the results obtained. Contact: Margery A. Douglass, The Campbell Center, Box 66, Mt. Carroll, Illinois 61053. (815-244-1173)

November 21, 1980. "DISASTER PREPAREDNESS AND CARE OF BOUND MATERIALS" will be sponsored by the New Jersey State Library, Rutgers, New Brunswick, N.J., GSLIS, New England Document Conservation Center. Discussions will focus on causes of disasters; disaster plans, prevention and recovery; promoting the life of books through paper storage and in-house preservation methods; and a clinic for problem materials. The fee is \$6.25, which includes lunch. For more information contact Jana Varlejs, Rutgers GSLIS, 4 Huntington Street, New Brunswick NJ 08903. (201-932-7169)

December 4-5, 1980. TEXTILES AND MUSEUM LIGHTING. Anderson House Museum, Washington, D.C. Sponsored by the Harpers Ferry Regional Textile Group. Topics include an introduction to light and light damage, a history of lighting, practical applications and commercial products available to museums. Speakers include: ROBERT FELLER, "Light Sources

and Factors That Influence Photochemical Damage"; Paul Tucker, Solomon P. Hersh and Nancy Kerr, "Photochemical Damage of Textiles"; NATHAN STOLOW, "Standards of Light for Short Term, Permanent and Loan Exhibits"; Roger Moss, "Lighting in the Domestic Interior from Candle Flame to Electric Bulb"; Hugh Miller, "Problems of Lighting in Historic Houses"; Lemar Terry, "The Art of Museum Gallery Lighting"; JOHN KRILL, "Monitoring of Light at Winterthur"; BARBARA COFFEE, "The First Ladies Collection: A Unique Problem in Lighting"; Don Cumberlin, "Instruments for Measuring Light"; Frank La Giusa, "Digest of Light Sources for Museum and Gallery Application". There will be presentations from representatives of invited commercial firms giving information about their products which will benefit museums with historic textile collections. Areas to be covered are: glazing materials for exterior windows, glazing materials for cases and frames and interior display lighting devices. Registration fee \$55. Limited to 100 people. All inquiries by mail only. Send registration or inquiries to: Harpers Ferry Regional Textile Group, c/o Katherine Stradley, Anderson House Museum, 2118 Massachusetts Avenue, N.W., Washington, D.C. 20008.

January 4-7, 1981. THE 12TH CONFERENCE ON UNDERWATER ARCHAEOLOGY will be held jointly with the 14th Annual Meeting of the Society for Historical Archaeology in New Orleans during January 4-7, 1981. For information, please contact: Gordon P. Wallis, Jr. Chairperson, CUA, Underwater Archaeology Branch, Division of Archives and History, P.O. Box 58, Kure Beach, NC 28449.

June 7-11, 1981. AMERICAN ASSOCIATION OF MUSEUMS annual meeting to be held in Indianapolis. Contact: Jane North, AAM, 1055 Thomas Jefferson Street, Washington, D.C. 20007. (202-338-5300)

Spring Semester 1981. "PRESERVATION OF LIBRARY MATERIALS" will be offered by Rutgers University, taught by Susan Swartzburg, Preservation Specialist. The course will explore principles of preservation, terminology, and historical background. Topics will include paper and binding, the affects of physical environment plus problems with insects and vermin, and disaster planning and library security. The course carries 1.5 credits. For further information, contact: Jan Varlys, Rutgers GSLIS, 4 Huntington St., New Brunswick, NJ 08903. (201-932-7169)

UNIQUE OPPORTUNITY FOR SPECIALIZED TRAINING ABROAD. Applications are now being accepted for the 1982 annual courses offered by the International Centre for Conservation (ICCROM) in Rome, Italy. The program offers study in Architectural Conservation, Conservation Science, and Mural Painting Conservation. These courses are intended for those professionals already specializing in some aspect of conservation and active in their field. For information, please write to: Executive Director, International Centre Committee, 1522 K Street, N.W., Suite 530, Washington, D.C. 20005.

## **PUBLICATIONS**

Light-Its Interaction with Art and Antiquities Thomas B. Brill. Light and its properties. Primary light sources. The measurement of properties of light. The effect of materials on light. Color and color mixing. The optical appearance of materials. The origin of color in organic compounds. Organic dyes. Decomposition of organic materials by light. The origin of color in inorganic compounds. Pigments and colored glass. Light-sensitive materials: the photographic process. Index. 275 pp, illus., 1980. \$29.50 (\$35.40 outside US). Available from: Plenum Publishing Corp., 227 West 17th Street, New York, NY 10011.

Preserving Library Materials, A Manual. SUSAN SWARTZBURG 82 pp. \$12.50. Written to help librarians analyze the preservation needs of their institutions. Deterioration and types of treatment are discussed. The latter half of the book consists of appendices and an annotated bibliography. Available from: Scarecrow Press, Inc., P.O. Box 656, Metuchen, NJ 08840.

NEW PUBLICATION FACILITATES EXCHANGE EXHIBITIONS WITH JAPAN - The United States-Japan Conference on Cultural and Educational Interchange (CULCON) announces publication of the Report of the Study Group on Care of Works of Art in Traveling Exhibitions by the Japan Society. The Report is the result of long and careful discussions by working groups of distinguished professionals in both countries. This important achievement is largely due to the leadership of Dr. Sherman E. Lee, Director, the Cleveland Museum on the American side and Mr. Bunsaku Kurata, Director, Nara National Museum on the Japanese side, according to Even H. Turner, Chairman, CULCON Museum Exchange Subcommittee.

The Report will be a significant aid to museum directors, registrars, curators and conservators involved in organizing and installing exhibitions of Japanese and Western art. It sets the first binational standards for the care of Japanese and Western art objects during all the stages of a traveling exhibition, from packing to exhibiting. A highly technical document, it covers such subjects as the special characteristics of Japanese and Western art, acceptable environments for displaying different types of Japanese and Western art objects, and the authority and responsibility of lenders and borrowers. There are 150 copies of this report available from the AIC office, please send \$1.50 to cover handling of shipping costs. The Report will be sent out immediately.

Care and Conservation of Collections, Volume 2 For conservators, historical organization administrators, curators and nonspecialists involved in the care of collections. Entries emphasize the technical resources available for care of paintings, documents, books, photographs and other artifacts. \$10.00 SD/\$7.50 to AASLH members; hardbound; 107 pp. AASLH, 1400 Eighth Avenue South, Nashville, TN 37203.

Access to the Past-Museum Programs and Handicapped Visitors, Alice P. Kenney. \$7.95. Available from: American Association for State and Local History, 1400 Eighth Avenue, South, Nashville, TN 37203.

Photography Books, a new catalog that includes monographs, anthologies, documentary, photojournalism, technical titles, reference books, scientific photography, photographic science, bookbinding, photographic history and visual theory. Write to: Light Impressions Corporation, Box 3012, Rochester, NY 14614. (716-271-8960).

ICCROM announces three new publications: (1) Architectural Conservation and Environmental Education containing conclusions of the symposium on architectural conservation and environmental education held in Rome in February 1975. (2) Climates in Museums derived from a series of technical cards produced by ICCROM as training aids for its course participants. Contains specific information for those who are already aware that measurement and control of climate are of the utmost importance in the preservation of collections, but who do not know how to put this awareness into practice. (3) Mosaics, Deterioration and Conservation contains proceedings of the First International Symposium on the Conservation of Mosaics held in Rome in November 1977.

All are available from ICCROM, 13 Via Di S. Michele, 00153 Rome, Italy.

The Conservation and Restoration of Metals published by the Scottish Society for Conservation and Restoration. These preprints from the March 1979 symposium are available from: Ms. Mary MacQueen, SSCR, c/o Conservation Research Labs, N.M.A.S., West Granton Road, Edinburgh, Scotland. Fee L2.

- \* Photodocumentation for Conservation: Procedural Guidelines and Photographic Concepts and Techniques, Dan Kushel, \$7.50 An FAIC publication.
- \* Required Photographic Documentation and Equipment, William Leisher, Richard Amt, \$4.25 An FAIC publication.
- \* Paintings: Rx for Survival, film now available for rental \$45. for 10 days, incl. shipping. AIC office arranges delivery and pickup. FAIC donation.

See page 6, May 1980 AIC NEWSLETTER for publications list. Members may order a full set of back issues of the BULLETIN/JOURNAL volumes 1-18 for \$142. + shipping. A full set of PREPRINTS, 1977, 78, 80 for \$48 + shipping. Members may order both sets and pay for over a six month period. Entire order is shipped with invoice listing six equal payments and due dates. There are no carrying charges if payments are made on time. AIC members' orders are sent with invoice. Shipping charges are added. Due to a multitude of problems with regular mail service, all orders are shipped via UPS. Please send work address if no one is at home to accept packages.

\* AIC - FAIC PUBLICATIONS AVAILABLE FROM THE AIC NATIONAL OFFICE, 1522 K Street, N.W., Suite 804, Washington, D.C. 20005 (202-638-1444)

## LETTERS

I am a recent graduate of an established conservation training program. In my unfruitful search for employment, I have been struck by two things: the lack of paying conservation positions, and the general low level of salaries for the field.

Why are there more conservation students and conservation apprentices than the job market can absorb? Perhaps the AIC, like the AMA should regulate the field.

What is to become of competent, trained conservators who cannot find jobs or cannot support themselves on museum salaries?

Why is there no low-interest loan fund to help conservators establish private laboratories? Why is there no counselling about alternate employment? (Fine art moving and shipping is the only alternative that comes to my mind.)

These are questions that must be addressed. I welcome the comments of both established conservators and other recent graduates.

REBECCA RUSHFIELD

Great credit is due to the Library of Congress Preservation Office in developing a mass deacidification process in which 5,000 books can be treated at a time. (George B. Kelley, Library Scene, Sept. 1980) 5,000 volumes is, unquestionably, a great number. Assuming the availability of one chamber it would take 49 working years to treat the 6 million acid books of the LC.

According to the 1978 World Almanac questionnaire, the 29 U.S. academic libraries

with more than one million books, together with the nation's 45 largest public libraries hold a staggering total of 214 million books, of which at least one third require urgent deacidification. This would occupy one major space research chamber for some 580 years, at which point, surely, any such mass deacidification project can be considered to have purely academic value.

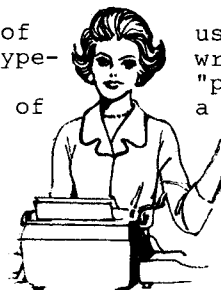
T.B. KAHLE

I am interested in contacting other archaeological conservators who have had experience working for American "contract" archaeologists on North American prehistoric and historical artifacts recovered during short-term Environmental Impact and salvage archaeology. Areas of my concern at the moment are 1) the logistics of processing the vast amounts of artifacts generated by this kind of work, and 2) arriving at cost estimates that are within reason. Anyone with some ideas please contact me at: Univ. of South Carolina, Inst. Archaeology & Anthropology, Columbia, SC 29208 (803-777-8138)

KATE SINGLEY

*(Editor's note: Every effort is made to include all letters received. Due to space limitation, some letters must be edited.)*

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## POSITIONS AVAILABLE

### INTERN, PAPER CONSERVATION

The New England Document Conservation Center is seeking an advanced intern in paper conservation to begin work in August or September, 1981. This position, funded by a grant from the Andrew W. Mellon Foundation, will include two years of training under the supervision of Senior Conservator Mary Todd Glaser and will involve work on a wide variety of paper art and artifacts. A permanent position at NEDCC might be offered to the intern at the end of the two years. Applicants should be students who have completed three years of academic training at a recognized graduate conservation training program. Send resume to: Mary Todd Glaser, NEDCC, Abbot Hall, School Street, Andover, MA 01810.

### LIBRARY CONSERVATOR

Conservator for the Minnesota Historical Society Libraries. Experienced library conservator needed to begin operation of a new book conservation facility. Two-year position, \$17,000-\$23,000 annual salary, depending on qualifications. Position open immediately. Send resume to Lila Goff, Minnesota Historical Society, 690 Cedar, St. Paul, MN 55101.

## MELLON FELLOWSHIP, CONSERVATION OF PAINTINGS, 1981-1983

The Metropolitan Museum of Art will grant its yearly Andrew W. Mellon Award for a two-year fellowship in the conservation of paintings. Fellowship applicants should be American citizens at an advanced level of training in the conservation of paintings and have some years of practical experience. The recipients of the award will work in the Museum during the academic year and study in Europe during the summer. A stipend of \$14,500 will be given the first year plus a summer travel allowance of \$2,250. A stipend of \$16,000 will be given the second year plus a \$2,500 summer travel allowance. Applications should include a full resume with education and professional experience, three recommendations (at least one academic and one professional), and a portfolio of photographs recording the applicant's personal conservation treatment of several paintings. Application deadline: February 2, 1981. Apply to: John M. Brealy, Conservator, The Metropolitan Museum of Art, Fifth Avenue and 82nd Street, New York, New York 10028.

## ASSISTANT CONSERVATOR, PAINTINGS

The Conservation Laboratory of the John and Mable Ringling Museum of Art announces a temporary appointment for an assistant conservator of paintings. Position available immediately until June 1981, with the possibility of renewal. Applicants must have a certificate from one of the accredited U.S. graduate programs in conservation and at least one year's experience. Painting conservation is the main focus, but additional qualifications in the techniques of restoration of objects and/or paper are desirable. Salary based on \$15,000 per annum. Qualified applicants should send resumes to: Barbara Berggren, Personnel Officer, Ringling Museum of Art, P.O. Box 1838, Sarasota, FL 33578.

## CONSERVATOR OF OBJECTS

The Walters Art Gallery is seeking an assistant conservator with experience in archaeological and/or decorative objects. Completion of a recognized graduate level conservation training program plus two years experience or equivalent preferred. Salary range \$16,000-18,000 commensurate with experience. One month annual vacation plus other benefits. Send resume and references to TERRY WEISSER, Director of Conservation, The Walters Art Gallery, 600 N. Charles Street, Baltimore, Maryland 21201.

## ADVANCED APPRENTICE FELLOWSHIP

The Walters Art Gallery is seeking a graduate of a recognized graduate level conservation training program or an individual with equivalent experience as a Mellon Advanced Apprenticeship Fellow. Area of specialization should be objects or paintings. Salary \$13,000 plus \$2,992 for travel and related educational activities. Position to start January 1, 1981. Send resume and references to TERRY WEISSER, Director of Conservation, The Walters Art Gallery, 600 N. Charles Street, Baltimore, Maryland 21201.

## CONSERVATOR OF PAPER

Sought by the Smithsonian Institution's National Museum of American Art (formerly National Collection of Fine Art) for a one-year appointment. Completion of a recognized graduate level conservation program or three years of general experience plus two years

of paper conservation experience are required. Position is immediately available with GS salary: \$18,515 per annum, pending federal pay increase. Send completed Government Standard Form 171. Contact: Marilyn Campbell, Personnel Staffing Specialist, Office of Personnel Administration, Smithsonian Institution, Room 1413, 900 Jefferson Drive, S.W., Washington, D.C. 20560. An EEO Employer.

## PAPER CONSERVATOR

A position exists in the Conservation and Collections Care Center, New York State Office of Parks and Recreation, Peebles Island, Waterford, New York, for a Conservator of Paper at SG-22 (\$22,255). Applicants must have a degree in conservation from an appropriate training program, and a minimum of one year full-time experience beyond the Master's Degree. Resumes and inquiries should be sent to: Joseph M. Thatcher, Chief, Conservation and Collections Care Center, New York State Parks and Recreation, Division for Historic Preservation, Peebles Island, Waterford, NY 12188.

## CONSERVATOR

The Manitoba Museum is seeking a conservator to begin work immediately. Responsibilities will entail all conservation services in the museum, including artifact treatment, environmental monitoring and maintenance of procedures and standards for artifact handling and use. The position will involve supervision of a small staff as well as personal duties in the individual's area of specialty. Applicants should have a conservation degree from a recognized institution and at least five years of experience in positions of oncreasing responsibility. Specialization in treatment of ethnographic and historical materials with emphasis on skin and/or wood is preferred. The salary range is \$17,550 to \$31,339, depending on qualifications. Apply to the Chairman, Human History Department, Manitoba Museum of Man and Nature, 190 Rupert Avenue, Winnipeg, Manitoba, R3B, ON2 Canada.

## FELLOWSHIP

The Smithsonian Institution is offering a one-year fellowship in material analysis in residence at the Smithsonian, dealing with the application of techniques of the physical sciences to problems in are history,

## PANELS FOR PAINTING

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anthropology, archaeology and the history of technology. Requirements for eligibility are a Ph.D. in a relevant scientific field or a degree/certificate in the conservation of artifacts or art objects. Sites: Smithsonian conservation facilities, departments of Anthropology, Mineral Sciences at the National Museum of Natural History. The deadline for application is January 15, 1981. The fellowship carries an award of \$14,000 plus allowances. For more information, write or call: Smithsonian Institution, Office of Fellowships and Grants (Desk E), L'Enfant Plaza, Room 3300, Washington, D.C. 20560. (202-287-3271)

#### **DIRECTOR FOR CONSERVATION TRAINING PROGRAM**

To design, develop, direct, evaluate and continually improve Smithsonian Institution Conservation Training Program in close coordination with academic community. Requires B.A. in Education or conservation-related subject field plus 3 years professional experience in conservation and/or education. Must have administrative skill; knowledge of museum conservation including physical sciences; knowledge of education/training principles/practices. Prefer experience with or knowledge of graduate and undergraduate level education programs; coordinating variety of people/organizations; budget management. Starting salary: GS-14. Send SF-171 (Personal Qualifications statement) to: ATTN: CPH, Office of Personnel Administration, Smithsonian Institution, Washington, D.C. 20560. The Smithsonian Institution is an equal opportunity employer. Closing date: December 1, 1980.

#### **ASSOCIATE CONSERVATOR OF PAINTINGS**

The Center for Conservation and Technical Studies of the Fogg Art Museum seeks an experienced conservator of paintings, who will be directly responsible for all operations of the Center's Paintings Laboratory, including conservation diagnoses, technical examinations, treatment procedures and teaching and training. The Associate Conservator supervises an assistant and two advanced-level Interns and is responsible for teaching Fine Arts graduate students on the technical examination and curatorial care of paintings. Applicants should be a Fellow of AIC and/or IIC, have previous teaching experience and research interests. Salary range: \$22,000-\$25,000. Send resumes and inquiries to: Center for Conservation and Technical Studies, Fogg Art Museum, Harvard University, Cambridge, MA 02138.

#### **ASSISTANT CONSERVATOR OF OBJECTS AND SCULPTURE**

The Center for Conservation and Technical Studies also seeks an individual with a minimum of one year's work-experience beyond formal or equivalent apprenticeship training in objects conservation to assist the Associate Conservator of Objects, CLIFFORD CRAINL. Although the Assistant Conservator operates under general supervision, he/she is expected to independently perform routine conservation diagnoses, technical examinations and treatment procedures. Salary range: \$16,000-\$19,000. Send resumes and inquiries to: Center for Conservation and Technical Studies, Fogg Art Museum, Harvard University, Cambridge, MA 02138.

#### **SENIOR PAINTINGS CONSERVATOR**

Sought by the Intermuseum Laboratory in Ohio. Applicants must possess significant work experience

in the field (8-10 years), and must have completed a formal training course in paintings conservation at a recognized program, or its equivalent. Expertise in the treatment of panel paintings as well as a sound working knowledge of microchemical analysis techniques is desirable. Primary responsibilities will include the examination and treatment of works of art from the varied collections of the Intermuseum Conservation Association's eighteen member institutions. Salary commensurate with experience, excellent retirement plan and benefits. Please send resume and salary history to: Mr. THOM GENTLE, Director, Intermuseum Laboratory, Allen Art Bldg., Oberlin, OH 44074. (216-775-7331)

#### **HEAD, CUSTOM BINDING & REPAIR, CONSERVATION DIVISION**

Detailed knowledge of binding structures and methods of paper treatment methods including methods of stabilization, lamination, and repair essential. A Masters degree or certification from a conservation training center or an equivalent combination of education and experience is required. A minimum of five years experience in an active conservation workshop treating a wide variety of library materials and demonstrated supervisory ability is required. Applicant should be familiar with organization of a large university or research library. Knowledge of standards and procedures for bibliographic description and control is desirable. Candidate must be proficient in both oral and written English. This position reports to the Chief of the Conservation Division. Send resume to: Betty Larkin, Personnel Office, THE NEW YORK PUBLIC LIBRARY, 5th Ave. and 42nd Street, NY, NY 10018.

#### **PAPER CONSERVATOR**

The National Archives and Records Service, GSA, seeks an experienced and highly motivated Paper Conservator at grade GS 11 (\$22,486), who will establish a group of conservators to work on paintings, drawings, prints, maps, rare manuscripts, and books, and will participate in the training of the present staff of 20 technicians. Participation in an on-going research program will be encouraged. This is a highly responsible and challenging position with the potential for immediate progress to a higher grade. Address applications on standard form 171, to: Dr. C.J. Shahani, Chief, Document Preservation Branch, NARS, Washington, D.C. 20408 (202-523-3300).

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HENRY WILHELM's article, abstracted in the San Francisco Preprint, The Stability of Color Photographic Materials, will appear in volume 19, # 2 of the AIC Journal, soon to be published.

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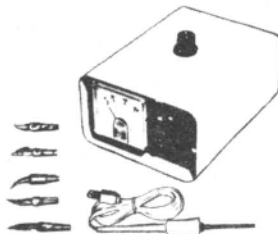
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"Response time is good - it does not overheat."

"Easy to handle. I love the small tips - other irons are too large for precise work."

"A precision tool with a cost advantage."



Catalog No. 3840

#### ADEMCO Conservation Tool

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"Fine temperature control."

"I especially like its' versatility, why with nine tips I keep finding new uses."

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THE NEXT NEWSLETTER DEADLINE IS JANUARY 15, 1981

Direct correspondence concerning AIC to: MARTHA MORALES, Executive Secretary, AIC, 1522 K St., N.W., Suite 804, Washington, D.C. 20005

Direct correspondence concerning FAIC to: BENJAMIN B. JOHNSON, Executive Director, FAIC, 210 22nd St., Santa Monica, CA 90402

All Newsletter correspondence, send to: AIC National Office, 1522 K St., N.W., Washington, D.C. 20005

Editor: MARTHA MORALES 202-638-1444 Technical Editor: MARIAN PECK DIRDA 202-287-5634

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# A·I·C Newsletter

Published four times a year by THE AMERICAN INSTITUTE FOR CONSERVATION  
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Volume 6, Number 2

February 1981

## AIC NEWS

### NEW NATIONAL OFFICE -- AT LAST!

After an eighteen month search, a new office has been found for AIC/FAIC. We had long ago outgrown our one-room office. The new space is attractive, functional, spacious, and safer than the old--it is also less expensive per square foot than the old! The "staff" is certainly happier in the new office, and it is easier to perform the office's many functions. Please note our new address, and do stop in when you are in Washington.

AIC - FAIC  
1511 K Street, N.W.  
Suite 725  
Washington, D.C. 20005

### TO THE MEMBERSHIP

I wanted to thank again all of you who spent so much time and effort replying to the questionnaire and writing letters about the annual meeting. I am sorry I cannot reply to many of you individually.

First the bad news: 1981 speakers be warned! There was a certain amount of polite criticism of the quality of the photography in the presentations, so please read and take to heart, DAN KUSHEL's excellent handout from last year. If you don't have one, they are available from the national office for \$7.50. A few less polite criticisms were aimed at those who read their papers verbatim.

On to the good news: there were many who regretted having to miss some specialty group sessions. This year, the meetings are planned three at a time, and a few groups have requested two sessions of general importance.

We have tried to compromise between concurrent sessions with very specialized papers, and single sessions on topics of more general interest. But, that seems to be the most difficult task, to make sure no one misses anything he feels is of general importance and to provide enough for each person in his own specialty. It is a fine line! We are hoping, therefore, that each specialty group will feel free to prepare presentations to the rest of AIC in the form of workshops for the coming years. The field is now getting big enough and specialized enough so that we must not only educate non-conservators, we must also educate conservators in other specialties.

Please keep your comments coming. As this year's program becomes set, we are already starting to think about the following year.

BARBARA APPELBAUM  
Program Chairman

### MEMBERSHIP RENEWAL TIME

Membership renewal forms are in the mail. For the first time, we are "going computer". We have changed mailing companies because the previous one was most inefficient. With this change our familiar forms are being discarded. The new form will expedite office procedures. Members are encouraged to pay renewals early this year. Too many members put off paying dues

and then forgetting. Second notices cost money and precious office time (remember the size of our "staff"). For the year 1980-81, second notices had to be sent to 427 members, and only about half of those have responded. Leniency in the past has proven to be costly. In the future, members who do not respond to the first or second notice will not continue to receive materials, and will be placed on inactive file. There is now a reinstatement fee to help defray the costs involved in removing from and replacing members on the mailing list. Why not pay your dues the day you receive the notice? Make any necessary address corrections, fill in the telephone number and any other information requested--and send it right back!

Since renewals are due May 1, that will be the cutoff date for inclusion in the new directory. The 1981-82 Directory will be sent to all members in July.

### BYLAWS COMMITTEE

Chairman, PAUL HIMMELSTEIN asks for any and all suggestions for a name for the new category of membership discussed at the 1980 annual meeting and tentatively called "professional associate". This is being incorporated in bylaws changes that will be presented at the 1981 annual meeting. PAUL HIMMELSTEIN, [REDACTED] New York, NY 10025.

### SPECIALTY GROUPS

The Joined Wooden Objects Group is changing its name to: AIC SPECIALTY GROUP OF CONSERVATORS FOR FURNITURE AND WOODEN ARTIFACTS. They have their own newsletter *Finwoof* and have published ten issues. The editor and current chairman of the group is WALTER ANGST. Write or call him for further information at the Conservation Analytical Laboratory, AHB-ABO70, National Museum of American History, Smithsonian Institution, Washington, D. C. 20560, (202-357-2444)

The PHOTOGRAPHIC MATERIALS GROUP held a winter meeting February 5-7 at the Humanities Research Center, University of Texas. The meeting included a visit to the Gernsheim Collection, discussions of photographic conservation problems and presentations to curators and to the public. The current chairman is JOSE ORRACA, he can be reached at University of Wisconsin, P.O. Box 413, Milwaukee, WI 53201 (414-963-4946).

THE BOOK & PAPER GROUP has been actively meeting and has formed a working committee, Friends of the Dard Hunter Museum. (see News in General)

PHOEBE DENT WEIL sent a separate mailing to all members of the OBJECTS GROUP. If you have not received yours by February 10, please contact her. Prospective members should do the same. It is required that anyone wishing to join the Objects Group be an active AIC member and have an interest in promoting and contributing to Objects conservation.

PHOEBE DENT WEIL, Center for Archaeometry, Box 1105  
Washington, Uni., St. Louis, MO 63130 (314-889-6270).

The survey of wax-resin use mentioned in the last Newsletter received little response from the PAINTINGS GROUP. MARTIN RADECKI wishes to remind paintings conservators that this is not meant to advocate the use of one adhesive over another, but to gain knowledge of the methods of fellow conservators. He asks for responses no later than March 15. Contact: MARTIN RADECKI, Indianapolis Museum of Art, 1200 W. 38th St., Indianapolis, IN 46208 (317-923-1331).

All Specialty Groups have planned programs to be held at the annual meeting. These programs are listed under annual meeting news.

#### AIC DONATIONS, FAIC DONATIONS

Recent Newsletters have carried an appeal from the treasurer to members to contribute to AIC. The following members responded: BARBARA BEARDSLEY, BARBARA APPELBAUM, PERRY HUSTON, KATHERINE EIRK, SCOTT ODELL, MARY TODD GLASER, LOUIS POMERANTZ, MARTHA MORALES, ELEANOR BAKER, ROSMOND WESTMORELAND, ANN CREAGER, FEL-RATH HINES, HUGH LENOX SCOTT II, STEFANO SCAFFETTA, SUSAN BROOKE, MARTHA GOODWAY, GARY FROST, ANN CRADDOCK SCHNELLING, CATHY JANE BAUM, BOB FELLER, KENNETH KATZ, WENDY BAKER, ALEXANDER KATLAN, NANCY LEE SNOW, CAROLYN GRABOYS, PILAR DIAZ DE BERTHET, SARAH MC ELROY, JIM HORNS, ELEANOR MC MILLAN, and ART CONSERVATION LABORATORY, INC.

GUSTAV BERGER made a generous donation specifically for the AIC Journal.

PROCESS MATERIALS continues to donate the paper for both the Journal and the Newsletter.

The following made donations to FAIC: Mrs. Jean Massengale, Alex Hillman Family Foundation, Adelaide de Menil, Mr. and Mrs. John Chancellor, Myron S. Falk, Jr., FINE ARTS STRETCHERS & SERVICES and one anonymous donation.

Some members paid renewal fees early and the Board of Directors paid annual meeting fees at the board meeting early in January. A special "thank you" goes out to all these members. Members are reminded that all donations to FAIC are tax deductible, and will be used to continue public education lectures on conservation, for publishing monographs and to help eliminate FAIC's debt to AIC that was incurred at the time of the publication of the Koyano manuscript.

Donations to AIC or FAIC are always welcome. You may "earmark" a donation if you wish.

BARBARA BEARDSLEY, Treasurer

#### JOURNAL

Volume 19, #2 is currently at the printer's and will soon be in the mail. Editor-in Chief MARJORIE COHN hopes to produce a special, 2 issue volume for #20. That would enable the JOURNAL to be up to date - that is - publication and actual date would be the same. HENRY WILHELM's article on the preservation of color photographs will not appear in volume 19, #2.

All AIC members are encouraged to submit papers to the JOURNAL. Guidelines are available from AIC office, and appear in each JOURNAL. Inquiries should be directed to: MARJORIE COHN, Fogg Art Museum, Harvard University, Cambridge, MA 02138 (617-495-2392).

#### THE AIC OFFICE "STAFF"

Is rather small, you know. Although it seems that I am always here, on occasion it is necessary to go out. If you call and get no answer, do call again. Our answering machine has a mind of its own, and sometimes answers and sometimes does not!

#### POSTERS FOR THE NEW OFFICE

Now that we are settling into the new office, we would welcome gifts of posters from your museum shows.

#### A SPECIAL THANK YOU

When the office change was planned, the actual move was anticipated as being--very expensive. I put out a call for volunteers, and they came: to bundle and tie journals, emptying all storage and book case areas, to take down *Know What You See*, and then to spackle, sand and paint so we'd get our security deposit back. Then it all had to be unpacked and re-arranged neatly in the new office. Rather than use a commercial mover, we were fortunate that our UPS man "moonlights" on Saturdays. Everything arrived in perfect condition. Without the cheerful labors of the volunteers, the move would have been quite an unpleasant chore, and costly. Instead, our moving cost was less than \$200. (vs. \$800.), and was almost fun!

The following came, worked, and smiled through it all: ANGELA FITZGERALD, MARIAN DIRDA, MARTHA SMITH, KATHERINE EIRK, STEFANO SCAFFETTA, LYNDIA ZYCHERMAN, ELEANOR MC MILLAN, WALTER ANGST, ELLEN MC CRADY, SUSAN TOLBERT, CINDY LOU MOLNAR, Maureen Morales, Jeff Morales, and Chris Morales.

A heartfelt thank you -- you all made my job so much easier.

MARTHA MORALES

#### FAIC

SITES has announced that due to continued demand, *Know What You See*, has once again had its life extended. Organized by LOUIS POMERANTZ in 1976, it was scheduled to run through 1978. It has now been extended through 1983. The exhibit focuses on the art conservator's techniques for examining paintings. An excellent educational tool, this colorful exhibit has traveled all over the U.S., Latin America, and Europe. With this extension, dates are now available. The fee remains the same, \$350 rental for one month. There are 24 panels which take 125 feet of running space. It will appear in San Antonio, TX, Feb./Mar., and Milwaukee, WI, Mar./Apr. For information contact: SITES, A & I 2170, Smithsonian Inst., Washington, D. C. 20560 (202-357-3168).

#### PEOPLE

PAUL SCHWARTZBAUM has been appointed Chief Conservator /Restorer of ICCROM in Rome...GEORGE CUNHA has been appointed to a three year term as chairman of the State Archives and Records Commission, Conservation Advisory Committee in Lexington, KY. He will also teach a course "Introduction to Library Conservation" at the University of Kentucky's Graduate Library School...BRIAN CONSIDINE is now at the MFA, Boston, working in the Furniture Conservation Dept...the Intermuseum Laboratory at Oberlin announces

the following three interns for 1981: MARK BOCKRATH, and KRISTIN HOERMANN, paintings, from the Winterthur program and PAMELA YOUNG RANDOLPH an advance intern in paper conservation from the Cooperstown program...ILYA SANDRA PERLINGIERI is now textile conservation consultant for the Mingei International Museum of World Folk Art in San Diego...MATILDA WELLS, formerly with the National Museum Act, is now director of a Louisville, Ky museum...MERVIN RICHARD joined the conservation department of the Philadelphia Museum of Art as associate conservator of paintings...CHRISTOPHER TAHK is on sabbatical leave from the Cooperstown training program, and is spending this year working in decorative arts conservation on a Mellon Fellowship at the Philadelphia Museum of Art...ALBERT ALBANO is on a two year Mellon Fellowship concentrating on 20th century paintings at the Philadelphia Museum of Art...PETER SPARKS is now Chief of the Preservation Office at the Library of Congress...ELLEN MC CRADY, editor of the Abby Newsletter, has joined the staff at the National Archives...CHARLES A.E. BRANDT, recently certified as a paper conservator by the Canadian Association of Professional Conservators, has been appointed Chief Conservator of Paper at the Provincial Archives in Winnipeg...DON ETHERINGTON is now Chief Conservation Officer at the Humanities Research Center, University of Texas, Austin...MERVYN HUTCHISON has left Canada for New Zealand to begin work as a National Conservator at the Auckland City Art Gallery...QUENTIN RANKIN has been appointed painting conservator at the National Museum of American Art...FELRATH HINES was appointed chief conservator at the Hirshhorn Museum and Sculpture Garden...LAURENCE HOFFMAN has left the Hirshhorn to establish a private practice in Santa Fe, New Mexico...DIANE FALVEY and JANE DOUGLAS have opened a private studio for the conservation and restoration of paintings and sculptural objects in Toronto...HEDI KYLE had a one woman show "Handmade Books" at the Delaware Art Museum from December 23-January 27...WENDY BENNETT studying paper conservation with KATHERINE EIRK at the National Museum of American Art...LINDA SCHEIFLER a conservation fellow at the Fogg Art Museum...GEORGE ROGERS, formerly acting assistant chief with Parcs Canada conservation division, has been appointed Head of Conservation, ROM...JOHN S.G. HARPER is serving a one year internship at the Albert McDougall Art Gallery in Christchurch, New Zealand..."Keeping Harvard's Books: Preserving Information, Conserving the Artifact" an exhibition prepared by DORIS FREITAG will be repeated at Harvard's Widener Library for the month of March...The Conservation Services Laboratory of the Detroit Institute of Arts announces Andrew Mellon Fellowships for VALERIE BAAS in paper and GILLIAN TAIT in paintings conservation...KITTY NICHOLSON has joined the staff of the paper conservation laboratory at the National Gallery of Art...NANCY (DONALDSON) HARRIS is now senior paper conservator at the Humanities Research Center, University of Texas, Austin...BILL LEISHER assumed the post of senior conservator/head of conservation at the Los Angeles County Museum of Art in September...Queens University Canada awarded Master of Art Conservation degrees to the following: JANICE ANTONACCI, KEITH BANTOCK, VIRGINIA CASWELL, Marie Huot, Steve Poulin, ELIZABETH PEACOCK, Valerie Thorp, and KEMP MC MEEKIN...GINA MARIE ROMEO will join the Art Conservation Laboratory in Raymond, NH as a provisional apprentice beginning February 1...MARK LEONARD and Dorothy Mahon have joined the staff of the Paintings Conservation Dept. at the Metropolitan Museum of Art...MYER FRISCHLING lectures at the Princeton Art Association and on April 13 will present a lecture about paintings conservation at the Rutgers University Art Gallery. He

has recently completed restoration of a church mural as part of a large renovation plan at the Emanuel Lutheran Church in NJ...CAROL GRISSOM presented a seminar on stone conservation and PHOEBE DENT WEIL discussed the examination and treatment of William Penn and Liberty Enlightening the World at the Center for Archaeometry this winter...On February 12, ROBERT ESPINOSA and Thomas Albro presented a workshop on the traditional craft of book-binding at the Library of Congress' American Folklife Center...Also on February 12, ANN RUSSELL, DON ETHERINGTON and NANCY SCHROCK took part in a working conference for experienced archivists for the American Institute of Archivists.

#### PEOPLE...A CORRECTION

STEVE TATTI is no longer at the Hirshhorn Museum and Sculpture Garden, but is working privately in Washington, D.C. He also maintains studio space in New York City. His permanent address is [REDACTED] Washington, D.C. 20010 (202-234-8839).

#### NEW FELLOWS

WALTER ANGST, PAULINE MOHR, BARBARA OVERTON ROBERTS, ROBERT G. WALKER.


#### MISSING PEOPLE

DIANE FALVEY, ANNE RUSSO...Please send new addresses!

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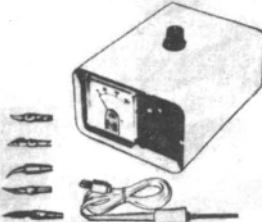
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# Philadelphia

The 9th Annual Meeting of the AIC will take place at the Bellevue Stratford Hotel in Philadelphia, PA, 27-31 May, 1981. For the first time, the annual meeting will last for four days rather than three. After a proportional raise for the full extra day of sessions, only \$6.00 was added to the registration fees to allow for inflation. Pre-registration materials were sent out in January to all AIC members. Those who register no later than March 16, may deduct \$10 from their registration category as follows: AIC member, \$90, non-member, \$100, conservation student, \$50, and guests (participating in social affairs only) \$50. These fees will hold for on-site registration. Only registrations postmarked no later than March 16 may deduct \$10 from the above fees.

**FEES.** One-third of all fees are non-refundable. No refunds are given if cancellation is not received by the first day of on-site registration (27 May). Tour fees are non-refundable, unless the tour is cancelled. In that case, a full refund will be given. Luncheon, banquet, dance fees are non-refundable.

**LABS OPEN.** Conservation laboratories will be open to AIC members on Wednesday, 27 May as follows: Philadelphia Museum of Art, American Philosophical Society Library, Conservation Center for Art and Historic Artifacts, University Museum. The Pennsylvania Academy of the Fine Arts laboratory will be open on Saturday, 30 May during the reception at the museum.

**TOURS.** The local arrangements committee has prepared a walking tour and there are several other tours that require pre-registration and fees. All tours must be registered for no later than April 10. Tours that do not meet minimum requirements by that time will be cancelled. Members are encouraged to list a second choice on the tour registration form. Tours #1 and #2 are walking tours that require no fees. #3 is a bus tour to the Mercer Museum, \$6.50, leaving hotel at 12 noon and returning at 4:00 p.m. #4 is a bus tour to Winterthur, \$6.50, leaving hotel at 11:00 a.m. and returning at 4:00 p.m. Both of these tours are Wednesday, 27 May.

**SPECIAL OPENING.** A special opening of a very special Andrew Wyeth exhibit is planned for AIC members and guests only on Saturday evening, 30 May. This bus tour will include a tour of the Brandywine River Museum, a wine and cheese reception, followed by dinner at the Chadd's Ford Inn. Buses will leave the hotel at 6:00 p.m. and return at 10:00 p.m. Total cost is \$25.00. A bus tour to the same museum, with lunch at the museum (on own) is planned for Monday, 1 June. Buses will leave the hotel at 10:00 a.m. and return at 2:00 p.m. Members must use the tour registration form sent out with pre-registration forms. **PLEASE REMEMBER: ALL TOURS MUST BE REGISTERED FOR NO LATER THAN APRIL 10.**

**STUDENT PAPERS.** A special addition this year is the presentation of outstanding papers from the Conference of Students in Art Conservation. This special program will take place on registration day, Wednesday, 27 May. All tours will return in time for the 5:00 p.m. to 7:30 p.m. program to be held in the Grand Ballroom. All AIC members are invited and encouraged to attend. Papers will be presented by students from the Cooperstown, NYU, Winterthur, Fogg programs and the U.S. and from Queens University in Canada.

**STUDENT ROOMS.** A limited number of very large rooms have been reserved for students, 4 to a room. Each student will pay \$15 per night. These rooms must be reserved through the AIC office. Training programs should send a list as soon as possible in order to take advantage of these rooms. **STUDENTS HAVING ANY QUESTIONS SHOULD CALL THE AIC OFFICE (202-638-1444).**

**FOOD.** The food in the Bellevue Stratford Hotel is excellent. Members will find O'Brien's in the lower lobby a good place to meet colleagues for meals between sessions. Good food, good (quick) service and prices to fit every budget. There is a luncheon planned and the banquet will be held in the hotel. If you wish to reserve a table for either, send your list to the AIC office. The luncheon held last year was a success, a lot of last minute reservations were filled. We will not be able to do that as easily this year. People coming from Specialty Group meetings wanted to continue discussion, so plan ahead, there will be Specialty Group meetings on Saturday morning, followed by the luncheon.

**RECEPTIONS.** The Philadelphia Museum of Art will host a cash bar reception, the Pennsylvania Academy will host a similar reception. Members wishing to partake of good Oriental food after this reception, will sign up at the registration desk.

**TAPES.** Tapes will be made of all sessions again this year, the price will NOT be increased! All tapes will be \$7 with a discount for full set purchase. Order forms are available at the AIC office for last year's tapes. Send a stamped, addressed envelope for a quick reply.

**EXHIBITS.** There will be exhibitors this year, some familiar, some new. Is there any company you would like to see there? Call or write the AIC office, we will invite the company you suggest. Exhibits will be open Wednesday, Thursday, Friday all day and Saturday until noon.

**BOOK BOOTH.** The book booth will again be featured. If you want to see a particular book, please notify the AIC office. It sometimes takes publishers a long time to reply, so send your request now. We also need people to staff the booth. Can you offer a little time to



take orders and answer questions?

**ROOM SHARING.** A list will be kept at the AIC office of those members wishing to share a room. This matching system works well - if you do it early. Last minute requests often cannot be accommodated.

**HOTEL RESERVATIONS.** Use the card provided in the pre-registration materials to make your own hotel reservations. It is advisable to make the hotel reservation right away. This is a popular hotel, we don't wish to have any AIC members disappointed when they try to make a late reservation.

**TRANSPORTATION.** Train service into Philadelphia is good. Airline fares seem to continually escalate, and we have learned that there will be an increase in April. Make your reservations early to take advantage of super-saver flights.

#### TENTATIVE SCHEDULE

<u>Wednesday</u>	Registration	10:00 AM - 7:00 PM
	Tours Leave	10 AM, 12 N, 2 PM
<u>27 May</u>	Exhibits	10:00 AM - 7:00 PM
	Student Papers	5:00 - 7:30 PM
	Cash Bar Mixer	9:00 - 11:00 PM
<u>Thursday</u>	Registration	7:30 - 9:30 AM
	General Session	9:30 - 1:00 PM
<u>28 May</u>	Specialty Sessions	2:30 - 5:30 PM
	Paintings	
	Book & Paper (Book Sessions)	
	Objects	
	Reception	6:30 - 8:30 PM
	Philadelphia Museum of Art	
	Exhibits open all day	
<u>Friday</u>	General Session	9:00 - 10:00 AM
	Workshop: Written	
	Documentation	10:00 AM - 12:30 PM
<u>29 May</u>	NCAC Report	1:30 - 2:00 PM
	AIC General Mtg.	2:00 - 5:00 PM
	Specialty Groups	6:00 - 7:30 PM
	Exhibits open all day	
<u>Saturday</u>	Specialty Groups	9:00 AM - 12:00 N
	Book & Paper (Paper Sessions)	
	Textiles	
	Paintings	
	General Session	9:00 AM - 12:00 N
<u>30 May</u>	Planned Luncheon	12:00 N - 1:30 PM
	Exhibits Close	12:00 N
	Concurrent Sessions	2:00 - 4:00 PM
	Objects	
	Paintings	
	Paper	
	Reception	5:30 - 7:30 PM
	Pennsylvania Academy	
	Reception,	6:00 - 10:00 PM
	Tour dinner	
	Brandywine River Museum	
<u>Sunday</u>	Workshop	9:00 AM - 12:00 N
	Adhesives	
	General Session	9:00 AM - 12:00 N
<u>31 May</u>	Specialty Groups	1:30 - 4:30 PM
	Photography	
	Textiles	
	Furniture & Wooden Artifacts	
	Cash Bar	6:30 - 7:30 PM
	Banquet	7:30 - 10:00 PM
	Dance	10:00 PM - 1:00 AM
<u>Monday</u>		
<u>1 June</u>	Tour - Brandywine River Museum	10:00 AM - 2:00 PM

#### PROFESSIONAL PAPERS: GENERAL SESSIONS

- WILLIAM ADAIR, The Conservation of Gilded Frames and Furniture from the White House, Smithsonian and State Department Collections.
- JAN ARMSTRONG, A Furnace Puffback: The Unique Problem of Soot on Objects and Costumes.
- CATHERINE ASHER, The Conservation of a Large Collection of Architectural Drawings: The Howard Ship Yards and Dock Company Manuscripts.
- GUSTAV BERGER, New Approaches for Special Problems: The Conservation of the Atlanta Cyclorama.
- IRA BLOCK, The Effect of an Alkaline Rinse on the Aging of Cellulosic Textiles.
- CLIFFORD CHIEFFO, Painting in Little: A Survey of the Conservation Problems of Portrait Miniatures on Ivory.
- KAREN CRENSHAW, A Study of George Innes' Painting Technique.
- ROBERT L. FELLER, NOEL KUNZ, The Effect of Pigment Volume Concentration upon the Lightness or Darkness of Porous Paints.
- RIC HAYNES, A Temporary Storage Method to Retard the Deterioration of Cellulose Nitrate Flat Film Negatives.
- ALICE HOVEMAN, Alaska State Museum Conservation Services Program.
- STEPHEN KOOB, Consolidation with Acrylic Colloidal Dispersions.
- DALE PAUL KRONKRIGHT, New Directions in Native American Basketry.
- CAROL MANCUSI-UNGARO, Preliminary Studies for the Conservation of the Rothko Chapel Paintings: An Investigative Approach.
- EDWARD MC MANUS, The Eighteenth-Century Banneret Weathervane from Old South Meeting House in Boston, Massachusetts.
- ROSS MERRILL, A Step Toward Revising Our Perception of Chardin.
- STEFAN MICHALSKI, The Suction Table: Its Development and Behavior.
- YOSHIYUKI NISHIO, Technology of Japanese Paintings.
- JOE NKRUMAH, Deterioration and Conservation of Some Specialty Papers, Transparent Paper.
- JEAN PORTELL, The Examination and treatment of Two Wood Funerary Masks with Negroid Features.
- LOIS OLCOTT PRICE, Patch Picture for Dr. Physick: The History, Analysis, and Treatment of a Trompe L'Oeil Watercolor.
- ALICE SWAN, The Preservation of Daguerrotypes.
- JONATHAN THORNTON, The Structure of Ivory and Ivory Substitutes.
- JOHN TWILLEY, Fabrication, Deterioration and Stabilization of the Watts Towers: An Interim Report.
- MARC A. WILLIAMS, Musical Malady: The Case of an Empire Piano.

#### SPECIALTY GROUP SESSIONS

The Specialty Groups have planned interesting sessions, and have requested one session in addition to those previously planned. This will take place on Friday evening 29 May, 6:00 to 7:30 p.m. All plan to hold a business meeting in addition to or during their planned program. The chairpersons of each group are responsible for planning the programs.

The Photographic Materials Group, chaired by JOSE ORRACA will have informal discussions. The topic will be: "Problems - Solutions".

The Book & Paper Group, Paper Session, chaired by CATHLEEN BAKER will present: KEIKO KEYES,

"Alternatives to Conventional Methods of Reducing Discoloration in Works of Art on Paper", SUSAN NASH MUNRO, "Conservation of a 3 D Paper Object" and MARY TODD GLASER "An Archival Method of Treating Large Wall Maps". The evening session will feature a demonstration, "Specialized Handmade Papers for the Conservation Field" with TIMOTHY BARRETT. This program will include a 45 minute lecture and a 90 minute demonstration.

The Book & Paper Group, Book Session, chaired by DON ETHERINGTON, will present: BILL MINTER, "New Techniques of Washing and Deacidifying Book Leaves", ROBERT ESPINOSA, "Aqueous Treatment of Text Blocks, MERRILY SMITH, "Preservation of Scrapbooks: Many Problems and Some Solutions", and PETER WATERS "Some Views of Past and Present Support Methods of Archival Materials".

The Book & Paper Group will meet together for a business meeting and will also present a panel discussion with the three speakers from each session.

The Textile Group, chaired by FONDA GHIARDI-THOMSEN and BRUCE HUTCHISON will present a panel discussion: Training of Textile Conservators. LESLIE SMITH will present a report on the committee formed to work on specifications for exhibitions of textiles. MEG CRAFT and KATHELEEN STRADLEY will report on the product/manufacture list for textile conservators. Reports on textile meetings and seminars held around the world during the past year will be presented.

There are two sessions planned, and textile conservators are urged to submit papers, special reports, or projects. This call for papers has a March 15 deadline. Send to: FONDA GHIARDI-THOMSEN, P.O. Box 276, Keedysville, MD 21756 (304-535-6371-Ext. 352)

The Objects Group, chaired by PHOEBE WEIL will present a program of general interest on Adhesives at the annual meeting. If you have any special needs/interests, or work with anyone doing special research on or relating to adhesives, contact PHOEBE WEIL. She also needs information on any current work on evaluation of proprietary resins.

People interested in presenting papers on unsolved problems and treatments for inorganic, organic, and mixed materials on objects should send the titles and a 50-100 word abstract. Presentations will be limited to 15 minutes with ample time allotted for discussion. Send to PHOEBE DENT WEIL, address below.

In the Specialty Group Session, there will be workshop discussions, one inorganic, "The Protection of Metal Indoors (on exhibition and in storage) and Outdoors" and one organic, "Insect Problems and Fumigation". Members are asked to send any current research, special treatment problems and special solutions to PHOEBE DENT WEIL, Center for Archaeometry, Box 1105, Washington University, St. Louis, MO 63130.

Anyone interested in obtaining the hand-outs from last year's Objects Group meeting should send \$1.15 to PHOEBE WEIL. (address above)

The Paintings Group, chaired by MARTIN RADECKI will present a program: "The Consolidation of Paintings on Fabric". Presentations of up to 20 minutes in length are requested. Ample time will be provided for group discussion after each presentation.

The emphasis of these papers should be on practical solutions in order to be of greatest benefit to the group. RADECKI urges members not to hesitate to submit a paper because it is not of "major significance". Brief outlines of talk and estimated length should be sent to the chairman no later than March 15. MARTIN

RADECKI, Indianapolis Museum of Art, 1200 W. 38th St., Indianapolis, IN 46208 (317-923-1331).

At the request of many members, a workshop is being planned on "Written Documentation" to be held at the annual meeting. Members are asked to send (TODAY) copies of report forms used to: MEG CRAFT, and SIAN JONES, Walters Art Gallery, 600 N. Charles St., Baltimore, MD 21201.

The Furniture and Wooden Artifacts Group, chaired by WALTER ANGST will present: CLINTON HOWELL, "French Polishing", ROBERT MUSSEY, "Clear Finishes of 18th Century New England Furniture", VICTOR VON REVENTLOW, "On the Resetting of Loose Gesso, BILL ADAIR, Gilding Problems on a Whistler Frame, WALTER ANGST, Using Solubility Parameters in the Removal of a Cross Linked Coating from a Marquetry Cabinet, TOM ROBINSON, How to Reupholster without Causing New Tack Holes, MERVYN MARTIN, Termites in the Royal Furniture of Hawaii, RENE WELFELD, Responsibilities of the Conservator in a Small Museum.



Don't hesitate...share your problems, ideas, and solutions with your colleagues. Topics for informal discussions are needed by Specialty Group leaders.

In any profession, it is important to continue one's education. This annual conference is an excellent way to learn from colleagues, to share knowledge. Make your plans to attend today. If you have any questions about registration or the meeting, call MARTHA MORALES at the AIC office (202-638-1444).

#### FAIC - PUBLIC EDUCATION

At each annual meeting, programs are sponsored by FAIC to educate the public on conservation. FRANKLIN SHORES is the 1981 chairman. He has scheduled programs for the 13, 20, & 27 of May at the Philadelphia Museum of Art, Free Public Library of Philadelphia and the Historical Society of Pennsylvania.

All programs are subject to minor revision. Any corrections will appear in the May Newsletter.

## NEWS IN GENERAL

### CONSERVATION TRAINING, SMITHSONIAN

The Conservation Training Planning Committee of the Smithsonian Institution recently mailed a questionnaire "Conservation Training Needs & Job Market Analysis" to approximately 9,000 museums, libraries, archives, historical organizations and universities throughout the United States. The survey is intended to help identify the personnel needs and types of materials requiring conservation attention in art, history, natural history, and science and technology collections.

If you did not receive a questionnaire and would like to participate in this nationwide assessment of collection needs, call or write to: Jane Glaser, Chairperson, Conservation Training Planning Committee, Arts and Industries Building, Room 2235, Smithsonian Institution, Washington, D.C. 20560 (202-357-3101).

### EXHIBITION FEVER

A three-day museum symposium was held in West Berlin in September 1980 to discuss "exhibition fever." More than 100 museum directors, curators and art historians attended the conference which was sponsored by the Berlin Institute for Museology. The conference was called at the instigation of the country's museum curators and conservators, who are against the lending out of invaluable masterpieces that they claim often sustain severe damage.

As a result of the protest, the Berlin museums have ruled out loans of certain categories of valuable early works painted on wood.

### NOVEMBER 1980 EARTHQUAKE IN ITALY

PAUL N. PERROT, Assistant Secretary for Museum Programs at the Smithsonian Institution, recently distributed to a number of service organizations, the following memorandum that he received as a member of the Council of the International Centre for the Study of the Preservation and the Restoration of Cultural Property (ICCROM).

"The tragic earthquake of November 1980 has caused widespread loss of life and damage in Naples and the province of Campania. Hundreds of historic buildings have been damaged or destroyed and thousands of objects broken. It is too early, however, to assess the full extent of damage to cultural property.

ICCROM is ready to repeat its role of 1966 when it organized international aid to Florence and 1976 when it assisted at the time of the Friuli earthquake.

Conservation specialists from your country who wish to offer their services should be advised to contact me. We are unable, however, to indicate requirements at the present time, but plan to do so as soon as requests will be transmitted to us by the relevant Italian authorities."

Dr. Bernard Feilden would like to hear from conservation specialists who wish to assist in meeting the emergency caused by the earthquake in Naples and in the province of Campania. Write to: Dr. Bernard Feilden, ICCROM, 13 Via Di S. Michele, 00153, Rome Italy.

### RENOVATION PROJECT

The Peabody Museum is presently in the planning stage of the renovation of its storage area. This renovation will include systematic relocation of the collection, installation of environmental controls for

temperature, relative humidity, air pollutants, light level and an updating of its fire and security system

### NEDCC

At its September meeting in Boston, the New England Library Board acted to incorporate the New England Document Conservation Center as the NORTHEAST DOCUMENT CONSERVATION CENTER.

DR. ANN RUSSELL continues as Executive Director, and the center will maintain its offices and services in Abbot Hall, School Street, Andover, MA.

The NEDCC has been awarded a three-year grant from the National Endowment for the Humanities to support its field service efforts. The major activity will be short-term, on-site consultation to small and medium size repositories in NEDCC's region: New England, New York, and New Jersey.

Surveys consisting of a day of on-site consultation and a written follow-up report will be provided at reduced cost throughout the period of funding. The NEDCC Field Service Director will review the building environment, examine the condition of collections, and prepare a written report advising on environmental standards, proper storage and handling, and needs for conservation treatment. The fee for consultation and preparation of the report (until July 1, 1981) will be \$100 plus transportation expenses.

Letters of application should be sent to Mildred O'Connell, Field Service Director, NEDCC, Abbot Hall, School Street, Andover, MA 01810.

NEDCC announces the expansion of its microfilm services to include copy negatives, black and white transparencies, contact prints and 35 mm slides. These services have been developed in response to increasing demand by libraries, archives, museums and other repositories for assistance in preserving their photographic collections of historical value.

### OTHER NAME CHANGES

The National Collection of Fine Arts is now THE NATIONAL MUSEUM OF AMERICAN ART, and the National Museum of History & Technology is now THE NATIONAL MUSEUM OF AMERICAN HISTORY. Both are part of the Smithsonian Institution.

AIC Institutional member, WYE HOUSE of New York has changed its name to THE AMERICAN CENTER FOR CONSERVATION OF ART & ANTIQUITIES.

### NEW DIRECTOR OF PROGRAM POLICY

The Institute of Museum Services announces the appointment of Dennis Fiori as Director of Program Policy. Beginning in FY 1981, model conservation projects will receive priority along with long-range planning and school museum collaboration in IMS' special project grant category. General operating support(GOS) grants will continue as the main emphasis of IMS with at least 75% of the Institute's funds allocated for that purpose.

Museums faced with an emergency situation may apply to IMS for an emergency grant of up to \$25,000. For information call 202-426-6577.

### TOKYO NATIONAL MUSEUM OF MODERN ART

Thirty-eight paintings were slashed by a single vandal, 23 of the paintings by the famous, living artist, Ryuzahuro Umebara. The museum never had a conservation budget. Private conservators are conducting inspection and hope to restore the paintings over the next year.

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## solid support panels for painting restoration

Now available from Process Materials Corporation: solid support panels manufactured with aluminum honeycomb core and aluminum facings, and a redwood surround for easy attachment of frames and hanging hardware. This design provides an exceptionally lightweight support with extreme resistance to warping and, thus, a smooth, unusually flat surface of high dimensional stability.

Delivery guaranteed in 5 weeks or less.

For details, call or write:

Ned Miller, Process Materials Corporation,  
301 Veterans Boulevard, Rutherford, NJ 07070,  
(201) 935-2900.



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### NCAC

Executive Director, DAVID SHUTE, announces two new staff members: Raymond W. Branham to replace Arda Marie Dage as administrative assistant, and Theresa Mack is the clerical receptionist. The spring council meeting will be held in Washington on April 24. DAVID SHUTE will present a report on NCAC's activities at the AIC annual meeting.

### FRIENDS OF THE DARD HUNTER MUSEUM

On May 23, 1980, paper conservators and related specialists met in San Francisco to consider forming an international Friends Group for the Dard Hunter Paper Museum. This museum is among the world's largest and most valuable collections on the history of hand papermaking. Since 1954 it has been located in Appleton, Wisconsin, at the Institute of Paper Chemistry, which acquired it from the Massachusetts Institute of Technology, its home for the preceding 15 years. At both institutions the collection has attracted scholars and visitors from around the world. At the present time, the future of this museum and its existing needs are under review by the Institute of Paper Chemistry.

The planned Friends Group would be an independent association of interested and concerned individuals from different fields who believe in the importance of this unique collection. A steering committee, formed in San Francisco is laying the groundwork for the group. The President Pro Tem, CATHERINE NICHOLSON, called a second meeting in Cambridge, England, during an international paper conservation conference, to report on progress and solicit members. A formal organizational meeting is planned for May 1981 in Philadelphia, in conjunction with the annual meeting of the AIC. The Friends of the Dard Hunter Paper Museum look forward to working cooperatively with the Institute's staff and board and in coming years to promote the welfare for the collection.

For more information, contact CATHERINE NICHOLSON, President Pro Tem, [REDACTED],

Washington, D.C. 20003, (202-546-0047) or ELLEN McCrady, Secretary Pro Tem, [REDACTED], New Carrollton, MD 20784, (301-459-1181); call evenings.

### THE SOCIETY OF AMERICAN ARCHIVISTS

The SAA has received a grant of \$157,927 from the National Endowment for the Humanities to support its Basic Archival Conservation Program

Through a nationwide series of workshops, consultant visits, and the publication of a manual, the Basic Archival Conservation Program will, over a two-year period, provide training and guidance which will enable archivists to assess the conservation needs of their institutions and to establish realistic programs and procedures to address those needs. A comprehensive approach which integrates conservation practices with all other aspects of archival management will be employed.

Twelve basic workshops will be conducted in geographically distributed regions of the U.S. beginning in Spring, 1981; the consultant service, will commence in Summer, 1981. For further information regarding any aspect of the Basic Archival Conservation Program, contact: Mary Lynn Ritzenthaler, Program Director, SAA, 330 S. Wells St., Suite 810, Chicago, IL 60606. (312-922-0140)

At the meeting in Cincinnati, the Conservation Professional Affinity Group affirmed its commitment to maintaining a subcommittee whose function is monitoring national developments that affect the field of archival conservation. The subcommittee will distribute information about national issues to the 75 members of the Group and encourage them to respond as individual archivists or conservators.

The subcommittee wishes to be informed of developments or proposed legislation that has an impact on the conservation of archival collections. Information should be sent to: Ann Russell, Director, Northeast Document Conservation Center, Abbot Hall, School Street, Andover, MA 01810.

### ICCM

The Institute for the Conservation of Cultural Material in Australia announces a new address: ICCM, Inc., The Secretary, P.O. Box 1638, Canberra City, ACT 2601, Australia. New officers include: Ian Cook, president, Ulli Broeze Hornemann, secretary and Ian MacLeod, treasurer. Wal Ambrose, Dept. Prehistory, Australian National University, P.O. Box 4, Canberra City, ACT 2600 Australia is serving as publication officer for the Bulletin.

### LEGISLATIVE UPDATE

The fiscal year 1982 budget submitted to Congress by President Carter in mid-January, requests a reduction from \$4 million to \$3 million in grant funds for the National Historical Publications and Records Commission. Also, separate authorizing legislation necessary to continue any NHPRC grant activities after September 30, 1981, was not sent to the Congress prior to the end of the Carter administration, but is awaiting action by the new administration.

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## LOCAL GUILDS AND ASSOCIATIONS

THE NEW ENGLAND CONSERVATION ASSOCIATION announces its spring program, visits are scheduled to: MIT Historical Collections, MFA, Boston Research Lab and Brown University Conservation Lab. For information contact: Susan Shur, Technology and

Conservation, One Emerson Place, Boston, MA 02114.  
(617-227-8581)

THE WASHINGTON CONSERVATION GUILD invites AIC members visiting in Washington, D.C. at the time of a guild meeting to attend. Call ELEANOR MC MILLAN, President, for details. (202-357-2444) The following programs are planned: February 5, ROBERT BRILL, "Glassmaking in Afghanistan: Crizzling of Glass: Restoration of Stained Glass." March 12, Concurrent workshops, Paper, Paintings, Objects. April 2, ROBERT FELLER, "Current Research at the Mellon Institute on the Aging of Paper: Comments on Pressure Sensitive Tapes." May 7, Films and business meeting.

THE MIDWEST REGIONAL CONSERVATION GUILD will hold its next meeting at the Cleveland Museum of Art on May 2. The program will include several lectures and round table problem solving sessions in the conservation laboratories. For further information contact: David Miller, Indianapolis Museum of Art, Indianapolis, IN 46208 (317-923-1331) or Barbara Heller, Detroit Institute of Arts, 5200 Woodward Avenue, Detroit, MI 48202 (313-833-7920).

The BAY AREA CONSERVATION GUILD has a new address: 2208 Derby St., Berkeley, CA 94705. JUDITH RIENIETS is the 1980-81 president.

## **CONFERENCES, SEMINARS, COURSES**

February 18, 25 and March 4, 1981. DECORATED PAPERS. A three session workshop sponsored by the New York Botanical Garden and taught by HEDI KYLE and NELLY BALLOFFET will cover techniques for pastepapers, marbling, and stenciling. Fee for three sessions is \$55 plus \$15 for materials. Write: Registrar, NYBG, Bronx, NY 10458.

February 28, 1981. LOOMS TO LAGONDAS: THE CONSERVATION OF OUR INDUSTRIAL HERITAGE.. Symposium on the ethical and practical problems of restoring machinery in museum collections, organized by Velson Horie. Contact: Department of Extra-Mural Studies, The University, Manchester M13 9PL England.

March 2-4, 1981. PRESERVATION OF PHOTOGRAPHIC IMAGES. Wide-ranging seminar designed to help cutodians of photographic collections develop an informed preservation strategy. Tuition is \$225. Contact: Val Johnson, Seminar Coordinator, College of Graphic Arts and Photography, Rochester Institute of Technology, One Lomb Memorial Drive, Rochester, NY 14623.

March 16, 1981. HAZARDS, HEALTH, AND SAFETY IN THE CONSERVATION LAB: INFORMATION AND ACTION. Conference sponsored by the New York Textile Conservation Group, and held at the Cooper-Hewitt Museum. Six speakers will present topics including: chemical toxicity, safe handling techniques, ventilation technology, fire prevention, safety equipment, and environmental worker's rights. \$30 registration fee. Seating is limited; register by 3/1. Contact: Helene Von Rosentiel, [REDACTED] Y 11215. (212- 788-7909)

### **MARCH/MAY/AUGUST 1981**

As part of its BASIC ARCHIVAL CONSERVATION PROGRAM, the Society of American Archivists will hold twelve two-day workshops over the next two years. They will consist of lecture/discussions on aspects of conservation philosophy and administration,

as well as hands-on demonstration and practice of basic archival conservation techniques. Only employees of archival repositories are eligible to attend. The first three sessions will be held March 26-27 at the South Carolina Department of Archives and History, May 7-8 at the University of Pittsburgh, and August 29-30 in Berkeley. Contact the Basic Archival Conservation Program, SAA, 330 S. Wells, Suite 810, Chicago, IL 60606.

March 27-28, 1981. PRODUCTION AND PRESERVATION OF COLOR SLIDES AND TRANSPARENCIES. Organized by the University of Texas at Austin, Division of Continuing Education. Topics include: structure of color films; processing; effects of heat, humidity and fungus; fading; films of the future; cold storage; glass mounted slides; duplication. Fee \$135. Contact: Susan Hoover, Director, Architecture Reference Center, U. of Texas at Austin, School of Architecture, Austin, TX 78712 (512-471-1922.)

March 28-29, 1981. EXPERIMENTAL STRUCTURES FOR HAND BOOKBINDING. The workshop conducted by GARY FROST will take place at the New York Botanical Garden. Tentative fee is \$75. Contact: NELLY BALLOFFET, 259 Illington Rd., Ossining, NY 10562.

April 4-5, 1981. LIGHTING FOR CULTURAL FACILITIES This seminar, sponosred by Technology and Conservation and the M.I.T. Planning Office, will cover the fundamentals of human perception and light, the conservation requirements for lighting artworks, and practical methods for illuminating exhibitions and other cultural areas. Fee: \$90. For more information contact: Technology and Conservation, One Emerson Place, Boston, MA 02114. (617-227-8581)

May 6-9, 1981. IIC-CANADIAN GROUP 7th Annual Conference, hosted by the Conservation Division of the B.C. Provincial Museum. For information, write: ICC-CG 1981 Conference, Conservation Div., B.C. Provincial Museum, 601 Belleville St., Victoria, B.C., V8V 1X4 Canada.

May 11-15, 1981. TRAINING SEMINAR IN BASIC BOOK AND PAPER CONSERVATION. The seminar will be conducted by JACK THOMPSON and directed toward those persons responsible for repair in libraries and archives. Two days will be devoted to flat paper, and three to books printed after 1850. Tuition: \$250. Limited to 6 people. Write: Thompson Conservation Laboratory, 1417 N.W. Everett, Portland, Oregon 97209

May 17-22, 1981. 21st International Archaeometry Symposium, held at the Brookhaven National Laboratory. Among the categories of papers that may be presented are: provenance studies, ancient metals and metallurgy, ancient technology: non-metals, and dating of organic and inorganic materials. A panel on Future Directions in Archaeometry, organized by the Smithsonian Institution, will end the conference. Contact: Garman Harbottle, Dept. of Chemistry, Bldg. 555, Brookhaven Nat. Lab., Upton, NY 11973. (516-345-4387)

May 21-22, 1982. RESINS IN CONSERVATION. The Scottish Society for Conservation and Restoration and the Department of Extra-Mural Studies, U. of Edinburgh, will hold a symposium on resins in the conservation of art objects. Papers on the chemical/physical properties of resins, or their use in bonding, filling and casting, consolidation, retouching and varnishing are invited. Submit abstracts by March 31, 1981 to: Conference Organiser, SSCR, National Museum of Antiquities of Scotland, W. Granton Rd., Edinburgh EH6 4SP. Registration, after 7/81: Dept. of Extra-Mural Studies, U. of Edinburgh, 11 Buccleuch Place, Edinburgh.

May 25-30, 1981. INTERNATIONAL COUNCIL ON MONUMENTS AND SITES (ICOMOS) Vith General Assembly will be held in Rome, Italy. For more information contact: Organization Committee for the Vith General Assembly of the International Council on Monuments and Sites, Box 522, Napoli, Italy.

May 27-31, 1981. 9th Annual Meeting of the AMERICAN INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS. For information call or write the national office.

June 4-20, 1981. INSTITUTE ON IN-HOUSE MAINTENANCE OF LIBRARY COLLECTIONS. The Catholic University of American is offering an intensive, 15 session course, held evenings and Saturdays, for librarians, graduate students in library science, and others. The Institute will focus on identification of the problems facing book collections, define programs and treatments that can be carried out by existing library personnel, and provide extenisve hands-on instruction in specific techniques for maintaining, repairing and housing library materials. Instructors will be MERRILY SMITH, Thomas C. Albro, ROBERT ESPINOSA, and ELLEN MC CRADY. Cost is \$400. Contact: Director of Continuing Education, The Catholic U. of America, Washington, D.C. 20064.

June 10-12, 1981. 5th SYMPOSIUM ON X- AND GAMMA-RAY SOURCES AND APPLICATIONS. The program will emphasize research and recent development with applications including materials research, elemental analysis and non-destructive testing. Contact: Cathy Lehman, Symposium Secretary, Phoenix Memorial Laboratory, The University of Michigan, Ann Arbor, MI 48109.

September 14-19, 1981. 1ST INTERNATIONAL SYMPOSIUM ON ARCHAEO-METALLURGY ON SITE. Papers and discussions will be combined with tours of major centers of ancient metal production and related archaeological sites. The symposium, sponsored by the Institute for Archaeo-Metallurgical Studies, will be held in Eilat, Israel, near the Timna Valley and other important sites of copper mining and smelting. Contact: the Organising Committee, 1st Symposium on Archaeo-Metallurgy, P.O. Box 29784, Tel Aviv, Israel.

September 21-25, 1981. The 6th Triennial Meeting of the INTERNATIONAL COUNCIL OF MUSEUMS--COMMITTEE FOR CONSERVATION will be held in Ottawa, Canada. For more information, contact: Interask, 700-71 Bank, Ottawa, Ontario, K1P 5N2, Canada.

## **POSITIONS AVAILABLE**

### **ARCHAEOLOGICAL CONSERVATOR**

The Rochester Museum and Science Center, through the Rock Foundation, Inc., is offering a one year fellowship in archaeological conservation. Applicants should have advanced training and professional experience primarily in archaeology, with some knowledge of general conservation. The ability to operate a small basically equipped laboratory with ongoing daily conservation on 16th and 17th century Iroquois artifacts is expected plus research on special techniques to conserve unique archaeological items. It will also be expected that the individual have the ability to advis and on accasion work on historical and ethnological objects. One year stipend \$18,000 with possibility of permanent support. For further information, contact: Mr. Charles F. Hayes III, Research Division, Rochester Museum and Science Center, Box 1480, 657 East Avenue, Rochester, NY 14603.

*Employers wishing to place job listings in the AIC Newsletter are asked to refrain from submitting lengthy job descriptions. Ads should be kept to 120 words or less.*

*Ads should include: job title, educational and/or training requirements, experience, brief description of duties and salary.*

*Ad should state whether job is temporary or permanent.*

*It is to be assumed that all employers are equal opportunity employers.*

*Employers are billed a modest fee after the Newsletter is mailed.*

*For information on fees and deadlines call the AIC Newsletter Editor: 202-638-1444.*

### **MUSEUM PRESERVATIONIST**

Applicant must have formal training and work experience in all areas of conservation/restoration and will be responsible for museum artifact collection. Strong administrative skills are required, with ability to supervise staff, oversee branch operations, work with consultants, address seminars, formulate budget, and plan long-range preservation program. The ability to work well with museum curators and staff in co-ordinating conservation/restoration efforts to support overall museum programs and policy is a requirement. A degree in conservation and at least two years work experience is necessary. Send resume to: Administrator, North Carolina Museum of History, 109 East Jones Street, Raleigh, NC 27611.

### **DEPUTY DIRECTOR, C A L**

To participate with Conservation Analytical Laboratory Director in overall planning, direction, management of experience in physical sciences, including chemistry; at least one year of appropriate professional experience equivalent to the GS-13 level in the Federal Service. Must have administrative skill, knowledge of museum conservation, ability to perform scientific research and writing skill to produce publishable articles. Starting salary: \$37,871 P.A. Send SF-171 (Personal Qualification Statement) to: Att: CPH, Ofc. of Personnel Administration, The Smithsonian Institution, Washington, D.C. 20560. The closing date: March 2, 1981. An equal opportunity employer.

### **TAPESTRY CONSERVATOR**

To carry out a 4-5 year project on the restoration of four tapestries from the Story of Jason, woven in the French Royal Tapestry Manufacturer of the Gobelins by Audran and Cozette. These tapestries are part of a series of seven based on the story of Jason and Medea from Ovid's Metamorphoses. They were woven after designs by Jean Francois de Troy, one of the foremost painters of the day and the president of the French Academy in Rome. In all, 79 tapestries from the series were woven between 1750 and 1794. To our knowledge no other American museum possesses any of the tapestries from this series.

The Tapestry Conservator will be responsible to, and collaborate with, the Curator of Costumes and Textiles. The applicant should possess a good solid training in tapestry conservation and at least 3 years professional experience. Preference will be given to those candidates who have worked with 18th century Gobelin tapestries. An art history background is desirable. Salary commensurate with experience. Resumes and ten slides of applicant's work should be



sent to: Marianne T. Carlano, Curator of Costumes and Textiles, Wadsworth Atheneum, Hartford, CT 06103, USA.

#### CONSERVATION EDUCATOR

Faculty vacancy available March 1, 1981, for an experienced book conservator to teach beginning and advanced book conservation laboratory practice. Duties include administering the laboratories. Requirements: masters degree or equivalent; extensive full-time experience in book conservation treatment; teaching experience desirable. Rank: assistant professor. Salary: minimum salary \$20,000 for nine-month academic year. TIAA-CREF and Blue Cross-Blue Shield paid by the University; major medical, group life insurance, tuition exemption. Send vita to: Richard I. Darling, Dean, School of Library Service, Columbia University, New York, NY 10027, by March 2, 1981. Columbia University is a non-discriminatory, affirmative action employer.

#### ASSISTANT CONSERVATOR, TEXTILES

A degree from a recognized program in the conservation of textiles or equivalent experience, and knowledge of ethnographic textiles or willingness to develop specialty in this area required. \$16,000-17,500 plus benefits. Please forward resume and letter of interest to: CHARLES G. PATTERSON, Chief Conservator, Rocky Mountain Regional Conservation Center, University of Denver, 2420 S. University Blvd., Denver, CO 80208. (303-753-3218)

#### ASSISTANT CONSERVATOR FOR MUSEUM RENOVATION

Sought to assist the museum conservator in the renovation of Ethnographic and Archaeologic objects storage areas, and in the treatment of these objects. Organizational skills to coordinate multiple aspects of this project are essential. Knowledge of environmental, fire protection and security systems is desirable. Applicant should be a graduate of a conservation training program with additional experience. A two year position with possible renewal. Salary range: \$15,000-18,000. Excellent benefits, include one month vacation. Send resume and any inquiries to: LINDA MERK, Conservation Dept., Peabody Museum, Harvard University, 11 Divinity Avenue, Cambridge, MA 02138.

#### SENIOR PAINTINGS CONSERVATOR

The Conservation Analytical Laboratory, which provides information, analytical services, and treatment of museum objects in furtherance of Smithsonian and national museum programs, is seeking a Senior Paintings Conservator, GS-11/12 (\$22,486/26,951).

Primary responsibility of the person selected will be examination, restoration, and preservation of a variety of objects, especially paintings, and documentation of these procedures; conducting experiments to develop new methods and techniques of conservation; possibly training others in conservation methods and techniques.

Candidates (GS-11) must have a U.S. bachelor's degree or the equivalent in education/experience plus at least three years of professional experience in the preservation and restoration of museum objects, for which graduate conservation education may be substituted for up to two years. For GS-12, one of these years of experience must be at the GS-11 level.

Selection will be based upon the degree of knowledge of paintings conservation and ability to communicate technical information in writing. Applica-

tions will be ranked according to knowledge of conservation, especially of paintings; knowledge of organic and inorganic chemistry; and knowledge of related fields (e.g., art, cultural history, physics, etc.).

Candidates should submit applications (government form 171 available from federal job information centers) including transcripts, names and addresses of referees, and representative copies of treatment reports of previous work (including copies or photocopies of photographs) to attention of N. Lehman, A & I 1480, Office of Personnel Administration, Smithsonian Institution, Washington, D.C. 20560.

Non-U.S. citizens may be hired only in absence of qualified U.S. citizens.

#### MELLON FELLOWSHIP, PAPER CONSERVATION

The Northeast Document Conservation Center is seeking an advanced intern in paper conservation to begin work in August or September, 1981. This position, funded by a grant from the Andrew Mellon Foundation, will include two years of training under the supervision of Senior Conservator MARY TODD GLASER, and will involve work on a wide variety of paper art and artifacts. A permanent position at the NEDCC might be offered to the intern at the end of the two years. Applicants should be students who have completed three years of academic training at a recognized graduate conservation training program, or have equivalent training/experience. Send resume to: MARY TODD GLASER, NEDCC, Abbot Hall, School St., Andover, MA 01810.

#### ASSISTANT CONSERVATOR FOR COLLECTION SHARING

Under the supervision of the museum conservator, this individual performs conservation examination, diagnoses, and treatment. Responsibilities also include preparing condition reports, photographing object condition and accompanying selected loans to and from borrowing institutions to oversee unpacking and repacking. Applicant should be a graduate of a conservation training program. One year position with renewal subject to funding. Salary: \$14,000-16,500. Excellent benefits include one month vacation. Send resume to: Fran Silverman, Program Director, Peabody Museum, Conservation Dept., 11 Divinity Ave., Cambridge, MA 02138.

#### ASSISTANT OBJECTS CONSERVATOR

Applicant must have completed a recognized graduate level conservation program or equivalent and have 1-3 years additional experience. Responsibilities in the Research Laboratory will include diversified duties in conservation and restoration of a wide variety of art objects and archaeological materials. Position available immediately. Please send resume to: Sandra Matthews, Personnel Department, MUSEUM OF FINE ARTS, 465 Huntington Avenue, Boston, MA 02115.

#### CONSERVATOR & HEAD OF CONSERVATION DEPT.

The Newberry Library is seeking a conservator and head of conservation. Applicant must have a graduate degree in conservation or librarianship, technical training in conservation techniques, have strong administrative ability and eight years of appropriate experience. Deadline for applying is April 2, 1981. Salary: \$17,000 minimum. Send application, resume, and three references to: Mary Wyly, Deputy Director-Library Services, The Newberry Library, 60 West Walton Street, Chicago, IL 60610. 60610.

## PAINTINGS CONSERVATOR

The Princeton University Art Museum seeks a conservator with emphasis on paintings. The applicant must have graduate level conservation education with five years experience or equivalence. A willingness and ability to give technical explanations to students and the ability to conduct research in the field of conservation is necessary. Conservator must be able to meet emergency situations in conservation of works of art in all media. Salary: \$22,000-\$25,000. Send resume to: Allen Rosenbaum, Director, Art Museum, Princeton University, Princeton, N.J. 08544.

## TWO CONSERVATORS, ETHNOGRAPHIC OBJECTS ASSOCIATE, ASSISTANT

The Peabody Museum of Archaeology and Ethnology seeks two trained conservators for a projected National Science Foundation funded project to preserve and stabilize its collection of North American Indian baskets under the supervision of the museum conservator. These individuals will perform conservation examinations, diagnoses, treatments, and prepare a photographic guide of the collection. Candidates must have a certificate from a conservation training program. These are one year positions with possible two year renewals subject to funding. Minimum salary is \$14,000 or higher, depending on experience. Excellent benefits include one month vacation. Send resume to: LINDA MERK, Conservation Dept., Peabody Museum, Harvard University, 11 Divinity Ave., Cambridge, MA 02138.

## INTERNSHIP, ANTHROPOLOGICAL CONSERVATION

The University of Pennsylvania announces a one year (Sept. 1, 1981-August 31, 1982) internship in anthropological conservation supported by the National Museum Act. Stipend \$8,000 plus a \$500. travel allotment. Applicants must have prior training in conservation. Send letter of application, resume and three letters of reference to: Dr. Mary Elizabeth King, The University Museum, 33rd & Spruce Sts., Philadelphia, PA 19104. Deadline: March 31, 1981.

## CONSERVATION CONSULTANT

The International Council of Museums seeks a conservation consultant to investigate the possibility of establishing a permanent secretariat for the ICOM Conservation Committee based in ICOM Paris, and submit a proposal for a permanent secretary. Applicant must have conservation experience, management and organizational skills, perfect knowledge of English and French, diplomatic skills, be willing to travel. No guarantee of renewal is given, although it is hoped that this consultancy will lead to the appointment of a permanent secretary to the Committee. ICOM will cover travelling expenses and pay equivalent of US \$1,547. monthly. Letter of application and detailed curriculum vitae should be sent to: Secretary General, ICOM, Maison de l'Unesco, 1 rue Miollis, 75732 Paris, France. Mark "confidential". The consultant will begin work on April 1, 1981. For further information contact: BRIAN ARTHUR, Chairman, ICOM Conservation Committee, 1030 Chemin Innes Road, Ottawa, Ontario K1A 0M8, Canada. Application deadline: March 4, 1981.

## TWO ADVANCE APPRENTICE FELLOWSHIPS

The Walters Art Gallery is seeking graduates of recognized graduate level conservation training programs, or individuals with equivalent experience as Mellon Advanced Apprenticeship Fellows. Two positions are available, one in paintings, one in objects. Salary

\$12,500 + \$3,291 for travel and related educational activities. Positions to begin January 1, 1982. Send resume and references to: TERRY WEISSER, Director of Conservation, The Walters Art Gallery, 600 North Charles St., Baltimore, MD 21201. Candidates will be interviewed at the AIC meeting in Philadelphia, 27-31 May, 1981, unless other arrangements are made.

## TECHNICAL NOTES

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I am presently working on my Master's thesis for the Art Conservation Research Program, Queen's University. My thesis involves analyzing degraded silk and looking for possible new consolidants. I am need of samples of old silk, weighted or unweighted and dyed or undyed. The samples will be consumed during the experimental work and therefore cannot be returned. The minimum sample size should be a total of 3 to 5 inches square. Any accompanying information regarding the origin or history of the samples would be very useful.

If you have fragments that may be relinquished for this purpose, please contact: Lisa Morriss, c/o Art Conservation, Queen's University, Kingston, Ontario, Canada K7L 3N6. Your help will be greatly appreciated.

Anyone have experience using ethyl silicate(tetra ethyl orthosilicate) on objects? I have used it on a couple of pieces that have had problems with soluble salts and am anxious to compare the results with others. BARBARA APPELBAUM, [REDACTED] NY, NY 10025.

Unwoven flax has been used at the Library of Congress when attempting to make papers of comparable strength and visual characteristics to early papers. Flax is used in these research projects because linen offcuts are not as readily available as they were in the 16th Century. Except in the waste-baskets of oil painting conservators! We would very much appreciate it if you would save any scraps of unprimed lining canvas to aid us in further research. Please send to: JESSE MUNN, Restoration Office, Library of Congress, Washington, D.C. 20540.

## CONSERVATION FILM

RICHARD CHISOLM, in co-production with Janus Films, is in the planning stages of a documentary film on art conservation for public television and educational distribution. He is interested in hearing from conservators with current projects underway for possible use in the film. Contact: RICHARD CHISOLM, [REDACTED]

## PUBLICATIONS

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The Care of Black and White Photographic Collections: Cleaning and Stabilization, by SIEGFRIED REMPEL. Canadian Conservation Institute Technical Bulletin, No. 9, 1981. The 26 page pamphlet covers deterioration of black and white photographs, non-aqueous cleaning, and preventive maintenance techniques for glass plates, brittle or curled prints, etc. Available free of charge from: CCI, National Museums of Canada, 1030 Innes Road, Ottawa, Ontario, Canada. K1A 0M8.

Wallpaper in America: From the Seventeenth Century to World War I, by Catherine Lynn. Barra Foundation/Cooper-Hewitt Museum/W.W. Norton & Co., 1980. 533 pp, hardbound. \$45.00 A beautiful and exhaustive study of domestic and foreign wallpapers used in America, by the former curator of the Cooper-Hewitt wallpaper collection and author, under the name of Catherine Frangiamore, of Wallpapers in Historic Preservation. Paper styles, manufacturers, fabrication, and use are covered.

Conservation Within Historic Buildings. Preprints of 47 papers given at the IIC's Eighth International Congress, held in Vienna in September, 1980, are available for \$20 to IIC members, and \$25 to non-members from the IIC, 6 Buckingham Street, London, WC2N 6BA England.

Bibliography of Photographic Processes in Use Before 1880. The volume contains over 1,000 abstracts covering the evolution of many photographic techniques, as well as raw materials, processing procedures, permanence, and conservation. Available for \$37.50 from the Graphic Arts Research Center, Rochester Drive, Rochester, NY 14623.

Official Museum Directory, 1981 edition, lists 6,000 museums in the U. S. and Canada. Each listing includes information on principal personnel, collections, research fields. A new addition this year is an expanded list of state arts and humanities agencies and other resource organizations. Cost is \$40. members, \$53.25 non-members, \$48.40 libraries and universities. Send check or money order to: Official Museum Directory, National Register Publishing Co., 5201 Old Orchard Road, Stokie, IL 60077.(compiled by AAM)

*(Editor's Note: Is your conservation department, and conservator included in your museum's listing? During a recent spot check, it was noted that several large museums listed many staff people, including the gift shop manager--and omitted the conservator!)*

The United States National Committee of the International Commission on Illumination (CIE) has prepared a list of 39 available publications, proceedings, and technical reports of the CIE in the areas of lighting and color. Write to Dr. Jack L. Tech, Secretary, USNC-CIE, Room B-306 MET Bldg., National Bureau of Standards, Washington, D.C. 20034.

Color Research and Application (Vol. 6, No. 1, Spring 1981) contains five articles and notes on the Optical Society of America's new 1977 system of 558 uniformly scaled color samples. A two-page insert contains special photographic reproductions of selected arrays from the set. A limited supply is available for \$10 plus \$2 postage from: John Wiley and Sons, Inc., 605 Third Avenue, New York, NY 10158.

The Albumen & Salted Paper Book: The History and Practice of Photographic Printing, 1840-1895, by James Reilly. 144 pp, paperbound \$8.95, hardbound \$15. Comprehensive guide to the technical, historic and archival aspects of the albumen print and its historical predecessor, the salted paper print. Included are guidelines for identification, discussion of deterioration, and suggestions for storage and care. Add \$1 for postage from Light Impressions Corp., 131 Gould St., Rochester, NY 14610.

PEST CONTROL IN MUSEUMS: A STATUS REPORT (1980), the product of an interdisciplinary conference between 34 participants held at Belmont, Maryland 21-23 April, 1980, will be published early in 1981.

Further information can be obtained from: Association of Systematic Collections, Museum of Natural History, University of Kansas, Lawrence, KS 66045 (913-864-4867)

The Association for Preservation Technology has reissued the unabridged, 450 page Russell and Erwin Manufacturing Company Illustrated Catalogue of American Hardware, 1865. The volume contains 3,300 line engravings and information on "virtually every article of American hardware manufactured in the US in 1865" - from hinges, nails, screws, and bolts to chandeliers hollow ware, and sleighs. Send \$14.95, plus \$1.50 postage to APT, Box 2487, Station D, Ottawa, Ontario, K1P 5W6 Canada

The Antique Market, a new monthly publication for antique buffs will be published in the spring. The publisher/editor, James Hrivnak is seeking article contributions from conservators, art historians, curators. The first copy will be sent to all AIC members. For further information contact: James Hrivnak, [REDACTED]

Papermaking Fibers: A Photomicrographic Atlas, edited by Wilfred A. Cote. Renewable Materials Institute of SUNY College of Environmental Science and Forestry, and Syracuse University Press, 1980. 200 pp, spiralbound, \$12. Updated edition of the reference begun by Carpenter, covering woody and non-woody fibers. The introduction contains new scanning electron micrographs of cells in wood after pulping, and in paper. The Syracuse Wood Science Series includes other interesting titles, such as Three-Dimensional Structure of Wood: a SEM Study, by Meylan and Butterfield (\$7.50), and Wood Structure and Identification, by Core, Cote, and Day (\$11.95). Postage is \$1.25, plus \$.25 each add. title. Order from Syracuse U. Press, 1011 East Water Street, Syracuse, NY 13210.

Fabrics for Historic Buildings, by Jane C. Nylander. The Preservation Press. The curator of textiles at Old Sturbridge Village has provided a general introduction to selecting and ordering reproduction fabrics to furnish historic properties. The updated second edition addresses historical and curatorial considerations, and contains a catalogue of manufacturers and details of individual fabrics. 68pp, paperbound, \$6.95. Order from: Preservation Bookshop, National Trust for Historic Preservation, 1600 H Street, NW, Washington, D.C. 20006.

## VACUUM HOT TABLES

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## LETTERS

North America is a particularly rich repository of rock art, pictographs and petroglyphs. The last fifteen years has witnessed the growth of considerable interest in and effort toward the conservation of this important cultural resource. However, after carrying out two rock art conservation projects in 1980, I have become aware of some problems which have developed in this field:

### 1. Lack of Communication Between Conservators.

The conservation of rock art often entails a lengthy and interdisciplinary project. Much of this work is published after considerable time has elapsed. Some projects are published in rather obscure journals. Some projects seem never to be published at all. Moreover, many treatments of rock art, my own included, have been incorrectly reported by newspapers or rock art enthusiasts in their own circulars. Consequently, the flow of information between concerned conservators is neither as efficient nor as accurate as one might wish.

### 2. Lack of Communication Between Cultural Resource Managers and Conservators.

In the United States, a tremendous amount of rock art is administered by various governmental agencies, for example, the Bureau of Land Management, National Forests, State Parks, etc. The personnel, even cultural resource managers, are generally unfamiliar with conservation. Consequently, when confronted with the deterioration of rock art, they are unaware of the possibilities for treatments - including the possibility that no treatment might be the safest procedure.

I would, therefore, like to see an AIC Specialty Group form around the problem of the conservation of rock art. I feel that its most immediate goals should be the creation of a vehicle for efficient communication among concerned conservators, and between conservators and cultural resource managers. I ask anyone who shares my concerns to write or telephone me with your ideas, so we can schedule a discussion group at the AIC meeting in Philadelphia. (802-254-2442)

CONNIE SILVER

The announcement in the November Newsletter that the topic of the lining group at the 1981 annual meeting will place emphasis on wax-resin lining methods is certainly not a demonstration of progress. After 100 years of use it would be hard to imagine anything more redundant. There has been no inquiry, no examination, and no evaluation concerning the array of new technology materials and associated equipment which have been introduced for lining.

For products of industrial technology to be of use to our field, as in any other, it is necessary to select the most appropriate materials among many, and from a wide variety of sources. They must be combined into a form suitable for specific conservation use. Equipment must be designed and manufactured to enable the optimum performance of these products.

Any industrial technology which provides such products can only continue to do so if there is a stable source of business to justify the cost of production. This will be true of any kind of highly specialized design of equipment or combinations of materials which are required to employ technological advantages in painting conservation. To do all this will always be expensive.

On the other hand, the wholesale use of wax-resin is cheap, but it is also simplistic. Wax-resin is not an adhesive, it is a thermoplastic solid which must be

liquidified for use at elevated temperatures. Unlike true adhesives which are surface films, wax-resin acts by totally encapsulating a painting, like a diploma in plastic, becoming the major physical component of the structure. It would be surprising to find a practicing conservator without a broad knowledge of the century old experiences with wax-resin. It is difficult to understand why a review of this subject is thought necessary, or to see what can be gained by it.

Would not progress be better served by investigating some of the newly introduced techniques in depth, in an ongoing and coherent program? Our work is highly intricate and the period of entire annual meeting program would not be too much for some subjects. Otherwise, there will never be the opportunity for conservators to grasp the full and necessary understanding.

ROBERT FIEUX

In response to your appeal in the AIC Newsletter, I am sending my wax-resin formula and procedure.

I would also like to answer the question whether it should be a full or partial meeting on lining techniques. In my point of view (and this point of view represents the majority of conservators, I think) ONLY A FULL PROGRAM can accomplish the desired goal. Lining technique is a fundamental step in the restoration of oil paintings and therefore should not be handled partially.

RICHARD BONCZA

I am alarmed by the notices in the last two AIC Newsletters indicating that the new treasurer has found that AIC is in a most "uncomfortable" financial condition. No doubt the Board has already effected economies by reducing the travel budgets for itself and committees and by withholding last year's annual meeting minutes until they can be part of a combined mailing with the 1981 dues notices. Obviously an "unrealistic dues structure" which didn't take into account inflation will soon be corrected. But that is not enough, since historically only 60-70% of the members pay their dues before the end of the fiscal year. If the members received an accounting of outstanding debts (including overruns in cost of annual meetings) as well as a proposed budget based on actual, rather than anticipated, receipts, they would be more apt to accept the increase in dues and to pay up promptly.

One way to retrench is to revise our annual meeting plans after this year. If we select locations where college or university dormitory space is available and other expenses are moderate we might avoid an annual meeting deficit. The IIC Congress in Oxford in 1978 as well as the one in Vienna made such arrangements and also provided special rates at hotels for those who so desired. The choice of the next meeting place, Milwaukee or Minneapolis, might depend on which could offer less expensive housing close to hotels and auditoriums. Of course, the date of the annual meeting would have to conform with the dates when the University is not in session. This will not be a problem since we no longer try to correlate our annual meeting with that of the AAM.

The hard work of our volunteer Officers, Board Members, Editors, Committees, and the gallant performance of Martha Morales as Executive Secretary have enabled us to expand our activities as a professional organization. I hope that we can devote considerable time at the Philadelphia meeting to updating our By-Laws and Fiscal operations to meet the demands of the 1980's.

ELISABETH PACKARD

There is more to ethics than an unenforceable code. Yes, we are fortunate to have a Code. The problem with it is that it cannot be enforced. And the key to changing our endeavors from a trade to a true profession is to enforce the Code of Ethics. To do that, we, must make it workable and this involves some strenuous and possibly painful adjustments.

These adjustments consist of three parts: the moral duty not to remain silent, the intellectual duty to define a creed that turns conservation into a true profession, and the practical duty to resolve the dilemma of the conservator who finds himself in conflict with the wishes of the curator or owner.

Let me look at these parts in turn. First, silence. How many times have we been at a meeting of purported professional importance, listening to some reputed expert delivering an incomprehensible lecture? Everybody patiently sat through the hour of wasted sound and unreadable slides, pretending that they understood perfectly. Nobody had the guts to challenge the speaker with a "dumb" question. We all lacked the courage to take the risk of being embarrassed in public.

It is even our duty to speak up at the risk of being considered impolite. Frequently, it happens that a lecturer details a conservation treatment which is in blatant violation of the Code of Ethics, but we politely accept the perpetration without challenge. We do not want to embarrass our colleague in public -- and so we render a disservice to our profession by being silent.

By giving the AIC Associates (at the forthcoming Annual Meeting) the precious gift of the franchise, we will help immeasurably in encouraging more colleagues to learn how to speak in public.

Second, I think we need to formulate a realistic, ethical creed that everybody believes in. The Code as it presently exists is unenforceable for two basic reasons: it consists mainly of a collection of technical do's and don't's, and it contains a number of stipulations that are unrealistic in a field which inherently and constantly calls for compromise. It needs, in addition, a part that deals with broad moral concepts.

Conservation is often compared to the field of medicine and its code of ethics. But we haven't gotten around to evolving a generally accepted set of moral attitudes; we have no equivalent of the Hippocratic Oath.

When the ethical demands we set for ourselves are in conflict with the demands of a curator (or owner) --every curator will sooner or later ask for a treatment

that is detrimental to an object -- we need to have a secure moral refuge to fall back on, a creed. And here we have a built-in dilemma, which is especially acute for those conservators who work for private clients: the owner (curator) makes demands which are judged to be bad for the object, and he threatens to yank a job away from the "obstinate" conservator. Then the conservator must have at his disposal a system of values that will allow him to withstand the very real temptations put to him by the practicalities of modern business life.

Most of us still deny that a creed is necessary or even desirable. Instead, we simply proclaim that behavior to be ethical which is shared by a momentary majority and as unethical whoever deviates from the norm. As long as we do not evolve and agree on a set of moral values, no technical Code can be effectively enforced.

Finally, the present Code of Ethics does not reflect the compromises that really are a part of the conservator's daily work. It is not always possible to uphold every tenet of the Code, and it is hypocritical to pretend to do so. In our consciences we know that we don't always fully understand the properties of the materials we use, or fully analyse the object,

and that our treatments sometimes do alter the object. The Code of Ethics should be re-written to take into account the compromises that are a part of the conservator's life.

Once a Code is so practical that it can be binding even on a conservator in private practice who is confronted with the dilemma of either violating his sense of ethics or losing a job it will become a self-evident part of our professional life. Once it is practical, reasonable, legally protected, and understandable even by owners, it will also be enforceable -- provided conservators really do know what they are doing, always and as an absolute, taking pride in their difficult work and doing it as well as humanly possible.

Perhaps the way to make this happen might be to set up a special fund, a sort of insurance scheme, collectively and equitably supplied by the interested people, which could be tapped whenever a conservator must choose between doing a job badly or losing income.

I believe all this is worth thinking about. What do you think?

WALTER ANGST

*(Editor's Note: Every effort is made to include all letters received. Due to space limitation, some letters must be edited.)*

## **MATERIALS**

University Products, a supplier of archival materials has a new catalog. Contact: University Products, Inc., P.O. Box 101, South Canal St., Holyoke, MA 01040. Call toll free: 800-628-1912.

PROCESS MATERIALS has published a supplement to their data sheets, "Conservation Products". It contains all archival and conservation materials now available. This easy reference is 17 pages and free. Write: PROCESS MATERIALS CORPORATION, 301 Veterans Boulevard, Rutherford, N.J. 07070 or call: (201-935-2900)

An archival "shoe box", so-named because of its shallow-lid design, has been introduced by the Hollinger Corporation. Hollinger also announces the upgrading of its map folder stock to exceed Library of Congress standards. Write: The Hollinger Corporation, Archival Products Dept., P.O. Box 6185, Arlington, VA 22206.

### **CALENDAR OF EVENTS**

February 5	Pre-registration materials mailed to all AIC members.
February 15	Preprints final transcripts due.
February 28	Membership renewals mailed.
February	AIC Newsletter
other mailings	Nominating Committee Report Minutes, 1980 General Meeting
March 15	Deadline, Specialty Group Call for Papers
March 16	Last day to pre-register and deduct \$10. 00 from registration fee.
April 1	Deadline: AIC Newsletter, May issue
April 10	Last day to register for tours
April 15	Mail May Newsletter to AIC members
May 1	1981-82 dues are due today.

*The following publications are available from the AIC office. All publications are sent via the United Parcel Service (UPS) within the U.S. Please supply a street address rather than a post office box if possible. Use a work address if no one is at home to accept packages. Foreign members should specify either air-book or surface mail. Members' orders will be shipped with invoice, non-members will pre-pay. Postage/shipping charges are added to all orders. Members may order any combination of publications and take up to 6 months to pay. There are no carrying charges if payments are made on time. Full order will be shipped with invoice and payment dates. Order by mail or phone.*

Clapp, Anne and Perkinson, Roy, READING LIST FOR STUDENTS IN CONSERVATION OF PAPER AND PHOTO - GRAPHS. 1980 ed. \$3.75

Pomerantz, Louis, KNOW WHAT YOU SEE, catalogue, 1976, \$1.25. FAIC publication.

Cohn, Marjorie B., WASH AND GOUACHE, 1977. \$8.25 FAIC publication.

Koyano, Masako, JAPANESE SCROLL PAINTINGS: A HANDBOOK OF MOUNTING TECHNIQUES, 1979. \$10.00. FAIC publication.

Leisher, William and Amt, Richard, REQUIRED PHOTOGRAPHIC DOCUMENTATION AND EQUIPMENT, 1980, \$4.75. FAIC publication

Kushel, Dan, PHOTODOCUMENTATION FOR CONSERVATION: PROCEDURAL GUIDELINES AND PHOTOGRAPHIC CONCEPTS AND TECHNIQUES, 1980, \$7.50. FAIC publication.

*Paintings: Rx For Survival*, conservation film available for rental. \$45.00 for 10 days. FAIC donation.

PREPRINTS, 5th Annual Meeting, Boston, 1977, \$12.00  
PREPRINTS, 6th Annual Meeting, Fort Worth, '78, \$12.00  
PREPRINTS, 7th Annual Meeting, Toronto, '79, \$12.00  
PREPRINTS, 8th Meeting, San Francisco, '80, \$12.00

All back issues of the BULLETIN/JOURNAL are available as follows:

volumes 1-10	\$32.00	BULLETIN
volumes 11-14 (#1)	\$3.50 each	BULLETIN
volumes 11-14 (#2)	\$6.00 each	BULLETIN

(#2 issues contain reprints of papers presented at annual meetings prior to 1976)

volume 15	\$18.00	BULLETIN
volume 16 *	\$18.00	

\*volume 16, #1 is BULLETIN, with volume 16, #2, the name changed to JOURNAL

volume 17	\$18.00	JOURNAL
volume 18	\$18.00	JOURNAL
volume 19 (current issue)	\$18.00	JOURNAL

Subscriptions to the JOURNAL are available to non-

members, U.S. \$20 per year, Foreign, \$24. per year.

Back issues of the AIC (quarterly) NEWSLETTER are available for .50 each.

All members receive the semi-annual JOURNAL, the quarterly NEWSLETTER, the annual DIRECTORY.

Replacement copies of the DIRECTORY are \$5.50 for members, \$11.00 non members.

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#### A REMINDER

See page 1 or 16 for the AIC office address change.

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THE NEXT NEWSLETTER DEADLINE IS AN EARLY ONE -- APRIL 1, 1981

Direct correspondence concerning AIC to: MARTHA MORALES, Executive Secretary, AIC, 1511 K St., N.W., Suite 725, Washington, D. C. 20005 (202-638-1444)

Direct correspondence concerning FAIC to: BENJAMIN B. JOHNSON, Executive Director, FAIC, 210 22nd St., Santa Monica, CA 90402

All Newsletter correspondence, send to: AIC National Office, 1511 K St., N.W., #725, Washington, D.C.

Editor: MARTHA MORALES 202-638-1444      Technical Editor: MARIAN PECK DIRDA 202-287-5634

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# A·I·C Newsletter

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Volume 6, Number 3

May 1981

## AIC NEWS

### AIC - NEW ADDRESS

Please change your records - our new address:  
1511 K Street, N.W.  
Suite 725  
Washington, D.C. 20005

### ETHICS AND STANDARDS COMMITTEE

The Ethics and Standards Committee plans a regular column discussing specific aspects of the Code of Ethics and Standards of Practice. There will be guest editorials, both invited and contributed. One section of the Code may be quoted, followed by brief commentary on its meaning and interpretation. Comments from members will be published, and we will attempt to answer any specific questions. For example, how about comments on the letter from WALTER ANGST in the Feb. '81 AIC Newsletter? \*

One project of the Committee is to gather information about the handling of grievances by other organizations, and we welcome suggestions from members on this subject.

Another project of the Committee is to assist the Board in obtaining a grant to publish the Code of Ethics and Standards of Practice in booklet form for wide distribution to interested organizations such as the College Art Association, the American Association of Museums, etc.

Please write, with any queries, comments, complaints to the Committee, c/o the AIC Office.

ELISABETH FITZ HUGH, Chairman  
BARBARA BEARDSLEY, ELEANOR MC MILLAN

\* See page 12.

### JOURNAL

The current issue of the Journal bears a Spring 1980 date -- not so current! The Journal is still having difficulty in catching up with the calendar. The cause lies partly in the inevitable slowness of the submission/review/rewriting/typesetting/proofing/printing process. These are all steps necessary to get material of a given quality published to a given standard. They cannot be accelerated past a given rate, especially as author, editors, and referees are all volunteers.

Another cause of this continuing, though diminishing, discrepancy between the dates on the cover and in the mailbox lies in the continuing shortage of material. We hope to remedy this partially by the publication of volume 20 as a single issue (Fall '80 combined with Spring '81 to appear Fall of '81) of the Journal which will include the proceedings of a wall-paper conservation symposium held last year. The level of the individual contributions was high, and the papers taken together provided a mass of inter-

disciplinary material that adds up to more than the sum of the parts.

The Journal's good fortune in publishing this information will, however, make up only half of our present time lag. Again, we ask for more papers to be submitted, long or short, practical or theoretical on matters of interest to the professional conservator. And, while urging on the authors, we also ask them to bear with the editors and persevere with what must sometimes seem an interminable process before the final product appears.

MARJORIE B. COHN  
Editor, AIC Journal

### SPECIALTY GROUPS

The growth of Specialty Groups within AIC has been a welcome development with many benefits for individual AIC members and for the field as a whole. The Board has decided to set up a structure for Specialty Groups as open and flexible as possible, with a minimum of restrictions. However, more restrictions may be added as the Board sees fit to promote the orderly development of the existing groups and ones that may be formed.

Specialty groups of AIC are formed to facilitate informal communication between AIC members in the same specialties. They are not constituted at this time to certify individuals or to make judgments on "correct" or "preferred" conservation procedures. Membership in the groups is limited to the members of AIC; it may not be limited in any other way. The membership of a Specialty Group is defined as those AIC members present at the Group's business session of each AIC Annual Meeting, and each member shall have an equal vote.

The six Specialty Groups as they now exist (Book and Paper, Joined Wooden Objects, Objects, Paintings, Photographic Materials, and Textiles) need not go through any formal procedure. Any new Groups wishing to form must write to the Board with a list of at least fifteen names of AIC members who wish to participate. This letter must be sent prior to the same deadline as papers submitted to the Annual Meeting, since space and time are allotted in the schedule for the Specialty Groups at this time. The same deadline will apply to requests for meeting time from the established groups. At the discretion of the Board, advised by the Program Chairperson, space at the Annual Meeting will then be granted. For practical purposes of space and time, the total number of groups cannot be too large.

For the established groups, AIC will provide reasonable time and space for meetings at the Annual Meeting (limits to be determined by the AIC Administrator and the Program Chairperson) and space in the AIC Newsletter (limits to be determined by the Newsletter Editor). After each Annual Meeting, elected Coordinators will be provided with a list of Newsletter deadlines for the following year.

Each Specialty Group must conduct a business session at one of its sessions at the AIC Annual

Meeting, during which one coordinator must be elected. An attendance list must be circulated among the AIC members present for the voting. The elected coordinator must send his/her own name and the attendance list to the AIC office within one month of the meeting. The Specialty Group Coordinator will be responsible for communicating with the AIC Board, Newsletter Editor, etc.

At this time, it is expected that the needs of the Specialty Groups will be served by the Newsletter for mailings and the AIC Annual Meeting for meetings. At the discretion of the Board, small budgets may be provided in the near future for telephone expenses, etc. Any Specialty Groups that votes at its annual business session to conduct activities which require additional funds must submit to the Board an acceptable plan for raising the money.

BARBARA APPELBAUM

#### AIC DIRECTORY 1981-82

Publication of the new Directory will take place after the annual meeting in order to list all new officers, and new committees. Members are reminded to send any address corrections to the AIC office as soon as possible. In order to meet an August 1 deadline for mailing the Directory, a June 15 cut-off date is necessary for any corrections, additions to listings. Please check the address on the Newsletter envelope. Does it need any corrections? Cut out the label, send it to the national office with the correction. The final update will be sent to the computer company on June 15. If you forgot to include your telephone number on the membership renewal form, send it in on a postcard.

Publication of the Directory will be dependent upon full advertising support. If you have a favorite supplier who has never advertised in the AIC Journal or Newsletter, send the name to the AIC office.

#### MEMBERSHIP

New forms have been prepared for 1981. Please do not give old forms to prospective members. 1981 dues and a one time filing fee of \$10. must accompany any associate or institutional application. Filing fee for fellows is \$25.

*All members are reminded that membership renewals are due on May 1. Payments made after that date must be accompanied by a late fee of \$7.50.*

#### STUDY COMMITTEE

ARTHUR BEALE, chairman of the study committee on a national institute for conservation reports that his committee: ROY PERKINSON, STEPHEN BROOKE, and BARBARA BEARDSLEY met and will present a report at the annual meeting.

#### COMMITTEES

Some committees have scheduled meetings during the annual meeting. Times and locations will be posted at registration. Check with your chairman prior to the meeting if you have any questions.

#### AIC LIBRARY

A librarian has graciously donated her time to catalog and arrange our small library. It is hoped that eventually, the AIC national office will house a complete conservation reference library. This will be an FAIC project. If you wish to donate any books or funds to purchase books, send to : FAIC Library,

1511 K St., N.W., Suite 725, Washington, D. C. 20560.  
(202-638-1444) Donations to FAIC are tax deductible.

#### OFFICE INTERN

Jeanie Johnson has been interning at the AIC office this semester. She has been assisting with publications, and has proven to be an invaluable associate.

## Philadelphia

#### 9th ANNUAL MEETING

The 9th annual meeting of the AIC will take place in Philadelphia, 27-31 May, 1981. Pre-registration materials were sent to all members in late January. Have you registered yet? This year, the meeting has been extended to four full days, and in addition, a new section has been added -- student papers. These papers, traditionally of the highest quality, will be presented on Wednesday, 27 May at 5:00 p.m. in the Grand Ballroom. All members are encouraged to arrive in time to attend this session.

All tours will return to the hotel, the Bellevue Stratford, in time to attend the student paper session.

Tour # 3 to the Mercer Museum and # 5B the Monday tour to Brandywine will have to be cancelled. The few people who registered for these tours are being notified. Those who cannot substitute will be given a full refund.

Both the Winterthur tour on Wednesday, 27 May, and the Brandywine tour on Saturday, 30 May have had an extra bus added. If you want to register for either of these tours, please call the AIC office today! 202-638-1444. The Winterthur tour will leave the hotel at 11:00 a.m. and return at 4:00 p.m. There will be hosted tours of the conservation laboratories and of the conservation training facilities. Lunch at the museum at your own expense. Tour is \$6.50. The Saturday evening tour to the Brandywine River Museum to attend a special opening of an Andrew Wyeth Show for AIC members and guests only is \$25.00. This fee includes a wine and cheese reception and dinner at the Chadd's Ford Inn.

If you haven't sent in the hotel reservation card yet, do it soon. Registration for this meeting is going to reach 600. Rates at the hotel are: \$45. single, \$55. double, \$63. triple. There are special, oversized rooms available for students at \$60. Student reservations must be made through the AIC office. Student rooms are for four people.

Registration fees are: \$90. AIC members, \$100. non-members, \$50. students. Guests participating in social affairs only pay \$50. Members who registered before March 16 deducted \$10. from these fees. The banquet is \$28. for members and guests, \$16. for students. The banquet speaker will be Ms. Jean Boggs, Director of the Philadelphia Museum of Art.

Members seeking a room-mate to share the hotel room (and expenses) should call the AIC office as soon as possible.

In response to several questions from the membership and in the interests of clarifying the AIC financial position, we have decided to explain some of the relevant points, since the discussion at the General Meeting does not reach the full membership.

First of all, in regard to the dues increase: our last dues increase in 1975 was at a time when the AIC budget was about ten thousand dollars. (In February 1980, it topped one hundred thousand.) In 1975, there was no Newsletter, no Journal, no National Office, and no Executive Secretary. Because there were no paid employees, we paid no taxes, and we did not have a paid attorney or an accountant. Our expansion since then has largely been paid with the dues of new members. This clearly could not continue. Although the number of new members has continued to increase each year, the percentage increase in membership has naturally lessened; and since most of the new members are Associates, their dues could not possibly offset increases in costs. In addition, for committees to function properly, i.e., produce a revised code of ethics and standards of practice or work out the complicated process for certification, they must have funds for travel, meeting, and research expenses.

The Journal is one of our largest expenses. During the three years the Journal was published through the University of Delaware, the AIC did not receive a full accounting of the expenses incurred. When bills were finally submitted, the balance due was an astonishing \$9,000. Since we received only two numbers of the Journal instead of a possible five, attempting to catch up has also cost us a great deal. We are now actively seeking grants to support the Journal.

Although these financial trends now seem very clear, they were not clear to us early enough. In addition, we had, and still have, a strong commitment to keeping membership costs down. By the time we realized that a dues increase was vital, it took more than a year before the funds from the increase started coming in.

This delay inevitably added to the severity of our financial position. Unfortunately, the Annual Meeting in San Francisco, instead of producing the working capital which normally covers Board and committee expenses, showed a deficit of slightly over \$5,000. The procedures we had followed in setting fees were effective before this date in allowing for what we considered to be a reasonable income from Annual Meetings. In San Francisco, for various reasons, the procedures clearly did not work. Since then, we have created new Annual Meeting budgeting methods. We are saving a great deal of money on this year's Annual Meeting by having all our meetings in the hotel, therefore avoiding the cost of buses and auditorium rental. It should be noted that our registration fee for this year's meeting is still slightly under \$20. per day, considerably lower than many other professional societies that charge a minimum of \$50. per day.

In order to monitor our spending closely we have instituted a new procedure whereby every expenditure made on behalf of AIC must be approved in advance by the Treasurer and President. A spending freeze was put into effect for committees in the fall of 1980, and the Board cancelled its fall meeting. Committees were later given limited budgets for specific jobs. The Board saved considerable money by holding one and one-half day meetings which necessitated paying for only one night's accommodations, and Board members shared on hotel rooms.

Office expenses have been cut in several ways. Martha Morales arranged for the donation of two work tables, two file cabinets, and storage shelves needed for the new office, and has managed the office with volunteer rather than paid employees. Several volunteers graciously gave their time to keep office moving costs to a minimum. Other volunteers help out, some on a regular basis, others as needed. In addition, after two typewriters were stolen from the old office, only one was replaced.

Several procedures have been put into effect to ensure that dues payments are used with the least waste possible. Delinquent members will be removed from the mailing list long before the thirteen-month period required in the By-laws before they can be dropped from membership. This saves a great deal of money in mailings to members who have not paid their dues. A late fee will be charged for reinstatement. Additional fees will also be charged foreign members to reimburse AIC for bank transfer charges from foreign banks, and for the loss on exchange rates.

We are continuing to solicit donations for both AIC and FAIC, and are working on grant proposals for several individual projects. We feel that between a more realistic dues structure and more rigorous budgetary control, AIC is well on its way to a strengthened financial position.

#### AIC BOARD OF DIRECTORS

Professional papers on many aspects of conservation of historic and artistic works will be presented in general and concurrent sessions. In addition, the Specialty groups have prepared three full sessions. All sessions will take place in the hotel.

#### SPECIALTY GROUP SESSIONS

The Objects Group, chaired by PHOEBE WEIL, will focus on two topics for its workshop/discussion sessions: The Protection of Metals Indoors (on exhibition and in storage) and Outdoors and Insect Problems and Fumigation. In addition, time will be allotted for presentation/discussion of: 1) Special Research Projects, 2) Special Treatment Problems/Solutions, 3) Unsolved Problems/Queries, and 4) Desiderata: Issues/Projects of concern on potential concern for the group as a whole. A workshop on Adhesives, chaired by ANDREW LINS and co-chaired by MAURA CORNMAN, will be presented in general session.

Members of the Textile Group will hold several meetings of interest: an organizational meeting which will focus on the purposes of their specialty group, a Business Meeting & Activity Reports, and a group session which will include presentations and a panel discussion. Reports of textile meetings held this year will be given by KATHERINE DIRKS, KATHELEEN STRADLEY, and LUCY COMMONER. Presentations at the specialty group session will be as follows: "Conservation of a Gator Fragment" by NANCY SLOPER; "Cosmetic Treatment-Silicons Fluid, Dimethylpolysiloxane" by DENNIS V. PIECHOTA; "A Washtank for Fragile Textiles" by FONDA GHIARDI-THOMSEN; and "A Mounting Technique for Fragile Textiles to be Viewed from Both Sides" by CATHERINE McLEAN. The panel discussion, Training of Textile Conservators, will be chaired by KATHERINE DIRKS and will include MARGARET FIKIORIS and ANN CORDY as participants. The Textile Group is co-chaired by FONDA GHARDI-THOMSEN and BRUCE HUTCHISON.

The Paintings Group, chaired by MARTIN REDECKI, announces the following conservators will give presentations in the specialty group session: CAROLINE KECK, JOYCE HILL STONER, JIM GREAVES, and BARBARA KEYSER.

#### ANOTHER SPECIALTY GROUP?

BETTINA RAPHAEL asks conservators of ethnographic and archeological artifacts to attend an organizational meeting on Friday evening, 29 May 6-7:30 p.m.

PARKING is available at the "Square Garage" almost directly across the street from the hotel at a daily rate of \$7.70 per day (and you may move the car out during that time at no extra charge).

Questions about the program can be answered by the program chairperson, BARBARA APPELBAUM, (212-666-4630). Questions about scheduling, hotel, parking, committee meetings etc., can be answered at the national office, call MARTHA MORALES (202-638-1444)

Questions about Specialty Group programs should be directed to the particular chairpeople:

Paintings	MARTIN RADECKI	(317-923-1331)
Objects	PHOEBE DENT WEIL	(314-889-6270)
Wood.Art.	WALTER ANGST	(202-357-2444)
Photo.Mat.	JOSE ORRACA	(414-963-5430)
Textiles	FONDA THOMSEN BRUCE HUTCHISON	(304-535-6371 and (415-282-4603)
Book	DON ETHERINGTON	(512-471-1833)
Paper	CATHLEEN BAKER	(607-547-8768)

REGISTRATION WILL OPEN AT 10:00 A.M. ON WEDNESDAY, 27 MAY IN THE RED CLOVER ROOM AT THE BELLEVUE STRATFORD HOTEL. TOUR TICKETS AND PACKETS CAN BE PICKED UP AT THAT TIME. ALL EXHIBITORS WILL BE OPEN AT THAT TIME.

See the February Newsletter for a full list of papers to be presented or contact the AIC office for a tentative schedule.

## PEOPLE

PAUL N. BANKS has been appointed Associate Professor and Director, Conservation and Preservation Programs at Columbia University School of Library Service...JESSE MUNN received a National Museum Act grant to study with Anthony Cains at Trinity College in Dublin for a year beginning in September...HEINKE PENSKY-ADAM now heads the restoration department at Monastery Hill Bindery in Chicago...KORY BERRETT now objects conservator at the Conservation Analytical Lab, Smithsonian...NANCY HEUGH is now paper conservator at the Nelson Gallery of Art in Kansas City...JOANNA MANKOWSKI has joined the staff of the Thompson Conservation Laboratory as conservator of paper and leather objects...NORMAN E. MULLER and GERALD R. HOEPFNER became Fellows of the IIC...ROBERT MC GIFFIN is writing a book on furniture conservation that will be published by AASLH this year...MERRILY SMITH and HEATHER EGAN WANSE conducted two day-long seminars on paper conservation at the regional meeting of PPFA in Kansas City...QUENTIN RANKIN now paintings conservator at the Smithsonian's N.M.A.A...NANCY ODEGAARD now at Mario's Conservation Studios as objects conservator...

SHERELYN OGDEN participated in a workshop on the conservation of library materials for the New York State Library and the Long Island Library Resources Council...AMY ROSENBERG has received a National Museum Act grant to study textile conservation at the Textile Conservation Workshop in New York and at the Victoria and Albert Museum in London...MERVYN RUGGLES is serving UNESCO as a consultant in the conservation of paintings and paper, and is presently on a two month assignment at the National Research Laboratory for Conservation of Cultural Property established by the government of India in Lucknow...JAMES DRUZIK is assistant conservator of paper at the Los Angeles County Museum of Art...PAT REEVES has returned from an NEA funded trip to Eastern Europe for the purpose of exchanging information and techniques with other textile conservators...ZORA PINNEY participated in a panel discussion, *Standards: Materials and Practice* at the CAA meeting in San Francisco...CHARLES PATTERSON is teaching a class on the *Care of Collections and Curatorial Conservation* for graduate students in the Museum Studies program at the University of Denver...BETTINA RAPHAEL has moved her practice to Santa Fe, New Mexico...PAM RANDOLPH YOUNG is moving her practice to the east coast from Colorado...JONATHAN ARNEY has accepted a new position at the Mead Paper Company...MICHELLE SCALERA is assistant to conservator of paintings at the North Carolina Museum of Art...CHRISTINE DEL RE is objects conservator at Mississippi River Museum...ROY L. PERKINSON was presented with a special award for his contribution toward the advancement of fine art by PPFA...CAROL CHRISTENSEN has recently been appointed assistant conservator of paintings at the National Gallery of Art...SARA FISHER will join the National Gallery on May 1 as paintings conservator...ROSS MERRILL has been appointed assistant chief conservator and head of paintings conservation at the National Gallery of Art.

#### MISSING PERSON

VIRGINIA FINK

#### OBITUARY

FRANZ TREVORS of Ventura, California

## NEWS IN GENERAL

#### ARTS AGENCIES BUDGET CUTS

The revised fiscal year 1981 and the fiscal year 1982 budgets submitted to Congress by President Reagan contain severe budget cuts in many arts granting agencies. These cuts have not yet passed Congress, so letter writing and lobbying will be actively pursued in Washington throughout the summer.

The most severe cut came to the Institute of Museum Services (IMS) -- rescission of \$12 million in funds for the current fiscal year which began in October, 1980. The budget for FY-81 would be reduced to \$1 million in wind-up costs with an additional half million in closing costs for FY-82.

Testimony on these cuts began March 24 and 25 in Congress, with more scheduled for mid-April. When the President requests a rescission of funds, Congress must undertake a review of the request that parallels

the appropriations process. Congress must act within 45 days of the request date, March 10, so the comment period will extend to early May. Prospects for the survival of IMS are not good, according to those involved with the lobbying effort.

The President's budget revisions also call for an end to National Historical Publications and Records Commission grant funding as of October, 1981. Hearings are scheduled to begin in Congress in April in an attempt to retain a substantial portion of the budget, now set at \$4 million.

The budgets for the Endowments have been cut 50%. The National Endowment for the Arts has been cut to \$88 million from over \$158 million. The National Endowment for the Humanities has been cut to \$85 million from over \$169 million. Congressional appropriation hearings began March 25-26 for NEA and will continue for government witnesses April 28 and May 7-8. NEH testimony began March 24 and 26, and will continue April 28, 30 and May 1. For both Endowments, final FY-82 budgets are likely to be higher than those proposed by President Reagan.

The budget process will not be over until Sept. at the earliest. Appropriations committees will begin marking-up (writing) legislation in June, to be brought to the floor of Congress in late July or early August. Differences between the House and Senate versions must be resolved in conference by September 15 when Congress passes its Second Concurrent Budget Resolution. Meanwhile, people can write to their congressmen asking them to stop the rescission of the IMS fiscal 1981 funding, and requesting smaller cuts in the fiscal 1982 programs.

#### TRAINING PROGRAMS CONFERENCE

The Sixth Annual Art Conservation Training Programs Conference was held March 25-27, 1981 at the Conservation Center, Institute of Fine Arts, New York University. Students from the Winterthur/University of Delaware Art Conservation Training Program, the Queen's University Art Conservation Program, the NYU Conservation Center, and the Center for Conservation and Technical Studies, Fogg Art Museum participated.

Eight student papers were presented: "Research in Paper Conservation: Effects of Wash Water Quality and An Investigation of Four Dry Cleaning Products" by Jerri Nelson and ELLEN PEARLSTEIN; "Wax Pick Testing of Sun-Bleached Papers, a Preliminary Study" by DIANNE VAN DER REYDEN; "The Artist Talks with the Conservator: Treatment of an Early Motherwell Collage" by BETTY FISKE; "Tris (Hydroxymethyl) Amillo Methane as an Alkaline Buffer for Paper" by Andrea Pitsch; "A Technical Examination of a Portrait Attributed to Rembrandt" by Pauline Smith; "A Preliminary Investigation of Francesco Guardi's Painting Technique" by JIM CODDINGTON and Rita Albertson; "Restoration of a Figure Group by John Rogers: Ethical and Procedural Problems" by PAUL JETT; and "Observations on Technical Aspects of Provincial Roman Champeve Enamels" by Melissa Meighan and Deborah Schorsch.

In addition to the talks, the program included tours of the Metropolitan Museum of Art conservation laboratories and the new quarters of the NYU Conservation Center, under construction at 14 East 78th Street. The spring '82 student conference will be hosted by the Queen's University Art Conservation Program in Kingston, Ontario.

#### NARS ADVISORY COMMITTEE ON PRESERVATION

In May of 1980, the National Archives and Records Service formed an Advisory Committee on Preservation, consisting of 18 specialists from academia, industry, libraries and archives, independent consultants, and manufacturers. The committee, which is headed by NORBERT BAER, reports directly to the Archivist of the U.S., Robert M. Warner. Alan Calmes, Preservation Officer of the NARS and Director of the Preservation Services Division is Executive Secretary. The committee will guide the future preservation effort at the Archives and must deal with the three basic classes of media housed there: paper, film, and magnetic.

In October, the specialists divided into three subcommittees, which have met subsequently to begin drafting recommendations. Subcommittee A, Preservation of Current Holdings, is chaired by Terry Norris, paper chemist at the Great Northern-Nekoosa Corp. The group is charged with care of objects that must be kept in their original format and has recommended that the Archives conduct a statistically significant sampling, followed by testing to determine the rate of deterioration of the collections. It also recommended that The Archives should identify the proper storage conditions for different types of materials, and specify that only archival materials be used for permanent records by Federal agencies.

Subcommittee B, Information Capture, Storage, Retrieval and Perpetuation, is chaired by Franklyn Dailey, a private specialist on non-silver imaging systems. The group is concerned with collections in which the information must be retained, but not the original record itself. The committee feels that the Archives must first identify these collections and then analyze whether the cost of transferring the information to another format would be more or less costly than preserving the original.

Subcommittee C, Long Range Policy and Planning, is chaired by John Mallinson, of the Ampex Corp. The group will address the problems of new record technology, such as optical and floppy discs, and has recommended that the Archives prepare for the arrival of a large quantity of machine-readable files in a wide variety of formats.

## VACUUM HOT TABLES

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The National Conservation Advisory Council (NCAC) is undertaking a study to quantify the conservation needs of museums, archives, libraries and historic buildings. In developing an approach to this task, NCAC is seeking information on past conservation surveys and collection condition reports.

If your institution has undertaken a survey which summarizes and quantifies the overall condition of your collection, NCAC would like to hear about it. Send a description of the survey and a summary of the results to: Quantification Committee, NCAC, Smithsonian Institution, A & I 2225, Washington, D.C. 20560.

MARIGENE BUTLER, NCAC president, will present a report on the activities of NCAC at the AIC annual meeting.

## COLUMBIA PROGRAMS

To meet the pressing need for conservators of books, manuscripts, and other library materials, and for administrators of preservation programs, the Columbia University School of Library Service will initiate two new programs in the 1981-1982 academic years. Students will be admitted to both programs for the autumn term, which begins August 31, 1981. PAUL BANKS has been named Associate Professor and Director of the Conservation and Preservation Programs.

The Program for Conservators of Library and Archival Materials is offered jointly with the Conservation Center, Institute of Fine Arts, New York University. Columbia will admit six students each year to the program, which requires 72 points of course credit to be taken in three years, including two summers. The students' first two years will be devoted to formal academic study of paper chemistry, the structure and technology of record materials, their protection and care, the history of books and printing, historical and descriptive bibliography, and the administration of conservation programs. Intensive laboratory work in the treatment of materials is required throughout both years. The summer terms following the first and second years require planned summer work projects to be conducted in cooperating libraries. The third year consists of a two-term full-time internship in a working institutional conservation laboratory.

Upon successful completion of the course work and summer projects the student will receive the degrees of Master of Science (Library Service) from Columbia University. A Certificate in Library and Archives Conservation will be awarded jointly by Columbia and New York University after the internship requirement is fulfilled.

The Program for Preservation Administrators can be taken either as a two-year program leading to a Master of Science (Library Service) degree and a Certificate for those entering without a graduate library school degree, or in one year leading to a certificate for those entering with a master's degree in library service. Twelve students will be admitted to the first year of the two-year program. In 1981 twelve applicants who have a master's degree in library science will also be admitted to the second year of the program.

## SMITHSONIAN CONSERVATION TRAINING PROGRAM

The Smithsonian Institution is planning a Conser-

vation Training Program to commence some time in 1983. The planning group is composed of Smithsonian conservators and an official representative of American Institute for Conservation.

Generally, the committee is considering an advanced degree program (with university affiliation), technician and mid-career training.

The major concerns of the committee are with quality, content and procedures, as well as consideration of the existing programs and the needs of the field. A nation-wide survey of the job market and conservation needs has been undertaken; the results will be carefully analyzed so that the program will be responsive to the field.

Task forces on goals, curriculum, faculty, admission requirements, internships, the review process, fiscal management and advanced training have been appointed and are meeting on a regular basis.

The committee is in contact with conservators outside the Smithsonian for suggestions and comments and reports to the field will be forthcoming.

Jane R. Glaser, Chairperson  
Conservation Training Planning Com.  
Office of Museum Programs  
Arts and Industries Bldg., R. 2235  
Smithsonian Institution  
Washington, D.C. 20560

## DEALER RESTORATION

The following statement, circulated by the International Advisory Committee of Keepers of Public Collections of Graphic Art, was sent by Eliane DeWilde of the Musees Royaux des Beaux-Arts de Belgique:

The International Advisory Committee of Keepers of Public Collections of Graphic Art wish to draw the attention of dealers in prints and drawings to the fact that the art trade is increasingly in the habit of submitting graphic works to an operation of rejuvenation by washing and bleaching, sometimes also retouching of colours, pressing and other means destined to make them more attractive for sale. There are even dealers and auctioneers to whom these practices have become a matter of course.

The Curators of fifty public collections of prints and drawings, meeting as an International Committee, wish to underline the dangers to graphic works of such treatment which is often done more than once to the same object, and which nearly always entails a loss of historic and artistic authenticity, often of irreparable damage to the paper itself. All of this is bound to affect the work's intrinsic value.

The Advisory Committee has to point out that drawings and prints that have been treated in this way lose a great part of their significance and value for public collections. The Committee hopes that the abandonment of these practices will protect an increasing number of graphic works threatened by destruction each year.

The following is a response by KATHERINE EIRK, paper conservator at the National Museum of



#### American Art:

The point of view expressed in this statement is subject to two interpretations. On the one hand, it would seem to condemn the ill-advised application or restoration procedures to works of art by dealers, framers, and other persons who may have only imperfect knowledge of ethical conservation practice. A broader interpretation, however, is that this Committee condemns the use of the listed procedures across the board, no matter by whom or for what purpose they are applied.

The first question a conservator must ask himself, when presented with an object for treatment, is what the consequences of doing nothing are. If the object stands to lose more (in historic and aesthetic value) through treatment than it stands to gain (in longevity and approximation of the maker's intention), then that treatment will not be undertaken by the ethical, competent practitioner.

The application of drastic treatment measures solely to make an object look "new" cannot be condoned. Such treatment procedures become the proverbial "razor in the monkey's hand." But the view that all objects which have been treated have decreased in intrinsic value is likewise untenable, and cannot be accepted.

Dialogue on this subject is welcome, and other interpretations and explanations should be aired.

#### ASSOCIATION OF SCIENCE-TECHNOLOGY CENTERS

Sheila Grinell was named executive director of the Association of Science-Technology Centers in January, replacing Michael Templeton. The Association was formed in 1973 to represent and serve contemporary science and technology museums that are committed to promoting the public appreciation of science through the use of visitor participation techniques. ASTC's first director was Lee Kimche.

#### LOCAL GUILDS AND ASSOCIATIONS

THE CHICAGO AREA CONSERVATION GROUP has had elections of new officers: Bill Mintor, Pres., Anna Campoli, Program Chairperson, FAYE WRUBEL, Sec/Tres., JANET RUGGLES and MICHELE CLOONAN, Editors of the Newsletter. In February, slide presentation was given by INGE FIEDLER and Michael Baird on "The Role of Micro-analysis in Conservation." In March a talk on "Antique Pipe Organ" restoration given by Susan Tattershall. A May film festival is planned -- all interested persons contact FAYE WRUBEL at The Art Institute of Chicago, Michigan at Adams, Chicago, IL 60603.

The CENTRAL NEW YORK CONSERVATION GROUP is forming the Syracuse area. It will be an informal organization of people interested in or responsible for the preservation of a wide variety of artworks, historic objects, and library materials. The first meeting, on the history, use, and conservation of paper, was planned for April 11. Contact: SIDNEY F. HUTTNER, Arents Research Library, Syracuse University, Syracuse, NY 13210.

THE WASHINGTON CONSERVATION GUILD held three concurrent workshops at its March meeting. The paper section heard talks on the Treatment of an Art-Deco poster by Cassandra, by ANTOINETTE OWEN Temporary Mounts for Six-Foot Works of Art on Paper by Mark Rothko, by NANCY ASH; and a Slide Tour of Winsor and Newton, Ltd., by MARIAN DIRDA. JOYCE HILL STONER spoke on her four months at the Met for the paintings group. The objects workshop heard LYNDIA ZYCHERMAN on Two Owl Tsun in American Collections: a Hit and a Miss; DAN RISS, Demonstration of Chloride Determination Using a Specific Ion Electrode; and GREG BYRNE, Comments on Fumed Silica.

#### PUBLICATIONS

Metals in America's Historic Buildings: Uses and Preservation Treatments. Technical Preservation Services, Heritage Conservation and Recreation Service Publication #29. The volume is divided into two parts: A Historical Survey of Metals, by Margot Gayle and E.W. Look, and Deterioration and Methods of Preserving Metals, by J. G. Waite. Available for \$5.50 from the Superintendent of Documents, US Govt. Printing Office, Washington, DC 20402. Stock #024-016-00143-5.

The ICOM Committee for Conservation, WORKING GROUP ON WATERLOGGED WOOD, publishes an excellent newsletter. Write: Dr. C. Pearson, Materials Education, P.O. Box 1, BELCONNEN, A.C.T. 2616 Australia.

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PROCESS MATERIALS regularly exhibits at AIC annual meetings. Meet Arno Roessler and Ned Miller in Philadelphia. See the paper suction table.

Basic Furniture Care, by ROBERT McGIFFIN. New York State Office of Parks and Recreation, July, 1980. This 20-page pamphlet addresses basic furniture care for collectors, historical societies, small museums, and the general public. It is available free of charge from: Furniture Conservation Laboratory, Collections Care Center, Peebles Island, Waterford, NY 12188.

Volume four, 1980, of the National Gallery (London) Technical Bulletin has been published and includes articles on Perugino's Certosa di Pavia altarpiece; Tintoretto's paintings in the National Gallery; Claude and the blanching of paint; George Stubbs' paint medium; and paint media analyses. 68 pp., \$12 including postage (\$19 airmail). Available from: Publications Department, National Gallery, Trafalgar Square, London, WC2N 5DN England. Technical bulletins appear annually and record current painting conservation and scientific research carried out at the Gallery.

Glossary of Color Terms. 96 pp., \$6. A compilation of more than 400 color-related terms and their definitions extracted from the Paint/Coatings Dictionary, published in 1978. Included are color difference equations; terms for such topics as optical phenomena gloss and hiding; a thesaurus and bibliography. Write: Federation of Societies for Coatings Technology, 1315 Walnut St., Philadelphia, PA 19107.

Care of Audiovisual and Non-book Collections. Six sound and slide kits on the storage and care of non-book materials in an active collection, produced by the State U. of New York at Buffalo under the sponsorship of the U.S. Office of Education, 1980. Series covers phonorecords, magnetic tape, microforms, maps, photographs, film and slides. Kits can be purchased separately, but not rented. Total price, \$160. Write: National Archives Trust Fund Board, National AudioVisual Center, Washington, DC 20409.

Museum Studies Programs in the United States and Abroad, a publication of the Office of Museum Programs, is currently under revision. For immediate information, consult guidance offices and libraries in schools, colleges and universities or the Museum Reference Center as listed below. Publication of the revised edition is scheduled for summer 1981. Contact: Jane R. Glaser, Program Manager, Office of Museum Programs, Smithsonian Institution, A & I - 2235, Washington, D. C. 20560. (202-357-3101)

Only AIC and FAIC publications are available from the AIC office. Write directly to publishers listed to order other publications.

Visit the "Book Booth" at the AIC 9th Annual Meeting to browse publications mentioned in this column during the past year, and to see new titles. Orders will be taken and sent directly to the publishers for prompt attention. The "Book Booth" will be staffed all day on registration day, and during during coffee breaks after that. This year the chairperson of the "Book Booth" is ANGELA FITZGERALD. Members wishing to donate an hour or more on registration day should contact her at the AIC office, 1511 K St., N.W., Suite 725, Washington, D.C. 20560 (202-638-1444)

## MATERIALS

FOR SALE: The assets of Parliament Conservation Centre, including tools, equipment, fixtures, and inventory for the conservation of documents, maps, art on paper, and books. To be sold by June 15, 1981. For illustrated catalogue, send \$1 to Jim McConnell, [REDACTED], North Burnaby, British Columbia, V5C 2H5 Canada.

A brochure concisely describing the WEI T'O nonaqueous deacidification formulations is available from Wei T'O Associates, Inc., P.O. Drawer 40, 21750 Main St. Unit 27, Matteson, IL 60443.

To clear up any misunderstandings that may exist about the nature and properties of INVISIGLASS, Michael McBride, sales engineer for Optical Coating Laboratory, Inc., has written a seven-page reference about the product. For copies, contact him at OCLI, 2789 Giffen Ave., P.O. Box 1599, Santa Rosa, CA 95402.



UNIVERSITY PRODUCTS regularly exhibits at AIC annual meetings. Meet David and John Magoon in Philadelphia, 27-31 May 1981.

## TECHNICAL NOTES

The anti-oxidant BHT has been used as a stabilizer in polyethylene for a number of years. Recently I have come across information which indicates that under conditions of slightly elevated temperature and darkness (conditions which could easily occur in Museum storage areas where environmental control is not perfect) BHT can decompose, forming a yellow scum which can rub off onto adjacent materials. This has been noted in the linen industry, and could present a problem, I believe, in museum collections that use polyethylene for long-term storage containers. I would appreciate hearing from anyone who has experienced this phenomenon, or has further information on BHT yellowing in polyethylene. SARA WOLF, Conservation Lab, Texas Memorial Museum, 2400 Trinity, Austin, TX 78705.

DR. ROBERT L. FELLER, Director of the CENTER ON THE MATERIALS OF THE ARTIST AND CONSERVATOR, Carnegie-Mellon University, Pittsburgh, has summarized recent projects at the Center. During the past year or two, DR. JONATHAN ARNEY has published a number of articles in which the relative rates of four distinctly different types of chemical reactions that take place during the thermal degradation of paper have been determined--some reactions involving oxygen, others involving hydrogen ion, and others, independent of either. One of the objectives of this research has been to determine those chemical processes that principally take place at the high temperatures usually employed in accelerated-thermal-aging tests and those that are likely to predominate at room temperature. Dr. S. B. Lee has been investigating the effects of ultraviolet and visible light on papers of known lignin content. DR. FELLER's primary interests continue to be the establishment of standards of lightfastness and the fading of artists' pigments. An investigation of the rate of fading of several traditional colorants encountered in Japanese prints, undertaken at the request of the Allen Art Museum, Oberlin College, represents the most recent effort in this direction. A third major area of research at the center involves the accelerated aging testing of a number of synthetic resins, including in the past year a major investigation of the stability of high-molecular-weight materials such as carboxymethylcellulose, poly (vinyl alcohol) and cellulose ethers.

## CONFERENCES, SEMINARS, COURSES

May 27-31, 1981. 9th Annual Meeting, AIC. Meeting extended to four full days this year and will include a new section, Student Papers. For registration and tour information, contact: AIC, 1511 K Street, N.W., Suite 725, Washington, D.C. 20005. (202-638-1444).

Pre-registration materials sent to all members in late January. Detailed information contained in February Newsletter and in this issue on pages 2, 3, 4.

May 10-16, 1981 is NATIONAL HISTORIC PRESERVATION WEEK, cosponsored by the National Trust for Historic Preservation and local preservation groups.

May 13-14, 1981. FIRST ANNUAL PRESERVATION OF LIBRARY MATERIALS CONFERENCE will be held in Philadelphia. Preservation administration, binding, care of photographs, video discs, building and renovation, and regional preservation programs will be considered. Write: MRI Conferences, 520 Riverside Ave., Westport, CT 06880.

May 28-31, 1981. CANADIAN MUSEUMS ASSOCIATION Annual Conference will be held in Ottawa, Ontario. Contact: CMA, 331 Cooper Street, Suite 400, Ottawa, Ontario, K2P 0G5 Canada.

June 1-5, 1981. MICROSCOPY FOR CONSERVATORS. Conducted by the McCrone Research Institute at the NYU Conservation Center, the course is designed to provide conservators with a basic understanding of the polarizing microscope and its use in the identification of pigments and fibers. Registration is limited. Contact: Mrs. Bourgeois, Conservation Center, Institute of Fine Arts, New York University. 1 E. 78th St., New York, NY 10021.

June 7-11, 1981. AMERICAN ASSOCIATION OF MUSEUMS Annual Meeting in Indianapolis. Contact: AAM, 1055 Thomas Jefferson St., NW, Washington, DC 20007.

### PHILADELPHIA 1981

*It was three years ago when we attended our first AIC Conference in Fort Worth. The ink on our business cards was barely dry, but we were both excited and in awe of the task in front of us. We were not sure that a pair of non-conservators, but just art lovers that believed strongly in the ethics of conservation, could succeed as a supplier to conservators.*

*Our education began in Fort Worth and, thanks to the advice and counsel of so many good friends among you, has continued to this day.*

*We shall continue to strive to be more than just a big impersonal company; but two people you can turn to . . . two people that will always place your needs above everything else.*

*Thank you for a wonderful three years. We look forward to seeing old friends again and meeting new friends both at the IIC-CG Meeting in Victoria and the AIC Conference in Philadelphia.*

REMEMBER . . . Conservation Materials is —

*Dorothy and Douglas*  
Dorothy and Douglas Adams

CONSERVATION MATERIALS, LTD. regularly exhibit at AIC annual meetings. Meet Dorothy and Douglas Adams in Philadelphia.

June 11-12 or June 14-15, 1981. PAPER MARBLING. The Guild of Book Workers will sponsor two 2-day workshops on marbling by Don Guyot, to be held in the bindery of the New York Botanical Garden. Fee is \$75 for GBW members and \$85 for non-members. Contact: Nelly Balloffet, [REDACTED] Ossining, NY 10562.

Rensselaer Polytechnic Institute has scheduled its 17th Annual Summer Program in Color Technology, conducted by Dr. Fred Billmeyer, Director of the Rensselaer Color Measurement Laboratory. June 1-5 or June 8-12, 1981. PRINCIPLES OF COLOR TECHNOLOGY. June 15-16, 1981. COLOR TECHNOLOGY FOR MANAGEMENT. June 22-26, 1981. ADVANCES IN COLOR TECHNOLOGY. Contact: Office of Continuing Studies, RPI, Troy, NY 12181.

August 24-26, 1981. PRESERVATION OF PHOTOGRAPHIC IMAGES. Seminar designed to help custodians of photographic images develop an informed preservation strategy. Contact: Val Johnson, College of Graphic Arts and Photography, Rochester Institute of Technology, One Lomb Memorial Dr., Rochester, NY 14623.

August 31-September 4, 1981. SOCIETY OF AMERICAN ARCHIVISTS Annual Meeting in Berkeley. Write: SAA, 330 S. Wells, Suite 810, Chicago, IL 60606.

September 14-20, 1981. 4TH INTERNATIONAL CONFERENCE ON THE STUDY AND CONSERVATION OF THE INDUSTRIAL HERITAGE will be held in Lyons and Le Creusot, France. Write: CILAC, 48 rue Saint-Lambert 75015, Paris, France.

September 15-18, 1981. The ICOM WATERLOGGED WOOD WORKING GROUP will hold a conference at the Canadian Conservation Institute in Ottawa. The organizers hope to review the total picture of an archaeological excavation necessitating the treatment of waterlogged wood, including site surveys, archaeology, removal of wood, pre-treatment storage, classification of waterlogged wood, recording methods, treatment procedures, conditioning, reassembly, display and storage. Contact: ICOM Working Group for Waterlogged Wood Conference, P.O. Box 9270, Terminal, Ottawa, Ontario, Canada K1G 3T9.

September 21-25, 1981. The Sixth Triennial Meeting of the ICOM COMMITTEE FOR CONSERVATION will be held in Ottawa. All 24 working groups will meet during this time. For more information contact: Conference Secretariat, 700-71 Bank St., Ottawa, Ontario, K1P 5N2, Canada.

October 7-10, 1981. The ASSOCIATION FOR PRESERVATION TECHNOLOGY Annual Meeting in Washington, DC will focus on common problems encountered with the rehabilitation of historic buildings and follow the theme REHAB/TECH. Preceding the meeting will be 3-day workshops on energy conservation and preservation of historic landscapes. Write: REHAB/TECH, [REDACTED] NW, Washington, DC 20036.

July 7-9, 1982. FOURTH INTERNATIONAL CONGRESS ON DETERIORATION AND PRESERVATION OF STONE. Call for papers. The congress, to be held in Louisville, Kentucky, will cover research in the characterization of masonry materials, the environment and its impact on stone decay, techniques for determination of properties of in-situ stone, and treatment. Papers

must be submitted by January 8, 1982, and will be published. Contact: Prof. K.L. Gauri, Dept. of Geology, U. of Louisville, Louisville, KY 40292.

September, 1982. IIC 9TH INTERNATIONAL CONGRESS will be held in Washington, DC, on the theme, SCIENCE AND TECHNOLOGY IN THE SERVICE OF THE CONSERVATOR. The conference will address scientific aspects of the science-related advances in conservation treatments and materials; deterioration; and developments in electromagnetic imaging.

*The next Newsletter deadline is Wednesday, July 15.*

## **POSITIONS AVAILABLE**

### **INTERNS, PAPER-PAINTINGS**

The Art Institute of Chicago, under a grant from the Andrew W. Mellon Foundation, is seeking interns to participate in an advanced training program in conservation for a period of one year beginning in September, 1981. There will be one intern for paper conservation and one for paintings conservation. The Art Institute will be responsible for designing and directing the training program. Preference will be given to apprentice candidates from the existing training programs, i.e. Cooperstown, New York University/ Institute of Fine Arts, Winterthur/University of Delaware, The Fogg Art Museum, and comparable programs elsewhere. However, consideration will also be given to applicants with equivalent experience gained through apprenticeship. The stipend will be \$13,000 for the year with an additional \$1,500 for travel. The deadline for application is June 30, 1981. Contact: The Andrew W. Mellon Intern Training Program, The Art Institute of Chicago, Michigan at Adams Street, Chicago, IL 60603.

### **ASSISTANT/ASSOCIATE CONSERVATOR OF PAPER**

The Henry Francis DuPont Winterthur Museum is accepting applications for the position stated. Candidates should have a strong background in their area and must be able to handle all aspects of treatment and research on paper and related objects. They should be graduates of a conservation training program or have equivalent work experience. Interested candidates should direct their resumes to DR. GEORGE J. REILLY, Museum Scientist and Conservation Coordinator, the Henry Francis DuPont Winterthur Museum, Winterthur, DE 19735.

### **CONSERVATOR OF PAINTINGS**

The Art Institute of Chicago is seeking a Senior Paintings Conservator whose primary responsibilities will be: examination and conservation of paintings of all historic periods; documentation of these processes; developing new techniques and methods for conservation; and training others in the techniques and methods of conservation. Candidates must have a graduate degree in conservation or the equivalent, plus significant work experience (5-7 years) in the conservation of paintings. Salary negotiable. Send resumes to TIMOTHY LENNON, Conservator, The Art Institute of Chicago, Michigan at Adams, Chicago, IL 60603

## BINDER

Opening for Binder in conservation bindery of non-profit but production-oriented regional conservation center. Applicants should have experience with case, split board and laced-in structures; ability to work with cloth and leather, make drop spine boxes, work gold stamping press. Preference will be given to person familiar with treatment of book pages (washing, deacidifying, mending and guarding with Japanese tissue and starch paste.) Salary commensurate with experience. Send resume to: NORTHEAST DOCUMENT CONSERVATION CENTER, Abbot Hall, School Street, Andover, MA 01810.

## ASSISTANT CONSERVATOR OF WORKS OF ART ON PAPER

The Center for Conservation and Technical Studies, Fogg Art Museum, seeks a conservator of works on paper with a minimum of one year's work experience beyond formal or equivalent apprenticeship training, to assist the Associate Conservator of Works on Paper, MARJORIE B. COHN. The Assistant Conservator operates under general supervision and is expected to perform independently routine technical examinations, conservation diagnoses, and treatment procedures. Salary range: \$17,000-\$20,000. Send resume and inquiries to: Center for Conservation and Technical Studies, Fogg Art Museum, Harvard University, Cambridge, MA 02138. Interviews will be held in Philadelphia and/or Cambridge.

## CONSERVATOR OF OBJECTS

The Art Institute of Chicago is seeking a Conservator of Objects. The initial responsibility in this new position will be to work with the Director, the Conservator and appropriate staff in the organization of an objects conservation laboratory. Responsibilities will include: examination and conservation of works of art in many media, including metals, ceramic, glass, wood; documentation of these processes; developing new techniques and methods for conservation; and training others in the techniques and methods of conservation. Candidates should be able to work with a large number of curators in the care of departmental collections. Candidates must have a graduate degree in conservation or the equivalent, plus significant work experience (5-7 years) in the conservation of objects. Salary negotiable. Send resumes to TIMOTHY LENNON, Conservator, The Art Institute of Chicago, Michigan at Adams, Chicago, IL 60603.

## FELLOWSHIP, CONSERVATOR OF PAINTING

Charles A. Atkins has made it possible for the Metropolitan Museum of Art to award yearly to overseas students, one fellowship of two years' duration in the conservation of paintings. The Atkins Fellowship is intended for students trained overseas regardless of nationality. American citizens trained overseas and foreign citizens trained abroad may apply. Fellowship applicants should be at an advanced level in their training in the conservation of paintings and preferably, with some years of practical experience. The fellowship recipient must be available for two full and consecutive years, when he or she will be expected to work in the Paintings Conservation Dept. of the museum during the academic year and to study other museums' collections during the summer months.

Preference will be given to candidates who, in the opinion of the selection committee, show outstanding ability and promise in the field.

A stipend of \$14,500 will be granted for the first year, and \$16,000 for the second year. In addition, a summer travel allowance of \$2,250 first year, and \$2500 second year will be given. Send complete resume and three recommendations to: John M. Brealy, Conservator of Paintings, The Metropolitan Museum of Art, Fifth Avenue and 82nd Street, NY, NY 10028. Applications should be submitted no later than September 14, 1981.

*Employers wishing to place job listings in the AIC Newsletter are asked to refrain from submitting lengthy job descriptions. Ads should be kept to 120 words or less whenever possible.*

*All ads should include: job title, educational and/or training requirements, experience, brief description of duties, salary and application deadline. Ad should state whether position is temporary or permanent.*

*It is to be assumed that all employers are equal opportunity employers.*

*Employers are billed a modest fee after the Newsletter is mailed to the AIC membership.*

*For information on fees and deadlines call the AIC Newsletter Editor: 202-638-1444.*

## PAPER

World's Largest Selection  
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## LETTERS

Walter Angst's comments in the AIC Newsletter (Vol. 6, No. 2, Feb. 1981) are indeed timely and will, I hope, inspire others to ask questions and make suggestions. His letter also pinpoints the urgent need for AIC to set up professional standards and criteria for the Certification of conservators. In its report at the 1980 annual meeting in San Francisco the AIC Accreditation and Certification Committee quite correctly differentiated between "accreditation," which applies to institutions, and "certification," which applies to individuals, and decided to tackle certification first.

In 1979 the Ethics and Standards Committee completed the revision of the original Code and Murray Pease Report by expanding the text to take into consideration the great increase in AIC membership, the rise of regional centers and training programs and to include the full range of cultural materials, deciding that further specifics would have to await the implementation of certification. The Ethics and Standards Committee realized that it might be necessary for each discipline to draw up its own technical requirements as the conservators of works of art on paper had done. Once a system of certification was in operation, a rewriting of the Code of Ethics would be in order.

There was a further reason for not postponing the current revision of the 1968 orange booklet containing the original Code of Ethics and Murray Pease Report. This booklet had been out of print for some time and there was a need to supply new members with a statement of what would be expected of them. Many of them had no idea of who Murray Pease was and there were certain inconsistencies between the two documents. To reprint them verbatim would be impractical and a waste of money. We also were anxious to distribute the Code and Standards more widely than heretofore in the hope of creating an awareness of our mutual responsibility for the preservation of historic and artistic works among directors and curators, private collectors, art dealers, librarians and others.

ELISABETH PACKARD  
Former Chairman  
AIC Ethics & Standards Committee

## MEMBERSHIP RENEWAL DEADLINE

May 1, 1981  
Add \$7.50 Late fee after that date



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THE NEXT NEWSLETTER DEADLINE IS WEDNESDAY, JULY 15, 1981, 5:00 p.m.

Direct correspondence concerning AIC to: MARTHA MORALES, Executive Secretary, AIC, 1511 K St., N.W., Suite 725, Washington, D. C. 20005. (202-638-1444)

Direct correspondence concerning FAIC to: BENJAMIN B. JOHNSON, Executive Director, FAIC, 210 22nd St., Santa Monica, CA 90402.

All Newsletter correspondence, sent to: AIC National Office, 1511 K St., N.W., # 725, Washington, D.C. 20005

Editor: MARTHA MORALES 202-638-1444 Technical Editor: MARIAN PECK DIRDA 202-287-5634

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# A·I·C Newsletter

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Volume 6, Number 4

August 1981

## AIC NEWS

### TENTH ANNUAL MEETING OF THE AIC, 1982

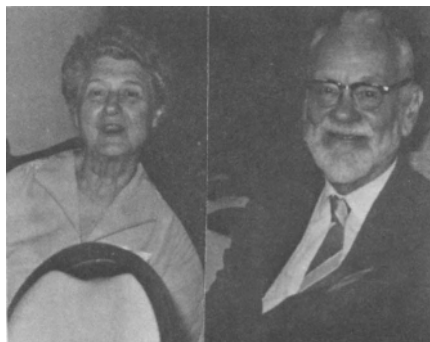
During the last day of the Annual Meeting of the AIC in Philadelphia a petition was submitted to the AIC-Board of Directors requesting that they combine the AIC-Annual Meeting 1982 with the International IIC-Congress, scheduled for early September 1982. Even though the AIC membership voted in San Francisco against a combined meeting and even though this issue was not introduced, as it should have been, during the "Philadelphia" business meeting, the board seriously considered again the possibility of scheduling the Annual AIC-meeting consecutively with the ICC-Congress. The decision of the board is not to combine the meetings but to hold the 10th Annual AIC-meeting in Milwaukee, as previously scheduled, from May 27-31, 1982.

The major justification for this decision is that developments within our organization as well as those in the general field of conservation are sufficiently important that a four day Annual AIC-meeting is most desirable. Not having a full program for our meeting would seriously limit the growth of our organization which many consider to be in an important stage of development. It is particularly essential for the speciality groups to meet during the Annual Meeting. The value of exchanges of information during their sessions can not be overestimated.

Scheduling the AIC-Meeting in conjunction or consecutively with the IIC-Congress would have posed near insurmountable difficulties. An uninterrupted eight day schedule of meetings (four days IIC, four days AIC) would appear to be economical. However, not only would such a long meeting period be extremely demanding on those attending, but the organizational problems would be considerable. Furthermore, since hotel rates and other meeting expenses are much higher around Labor Day weekend in Washington, D.C. than those around Memorial Day weekend in Milwaukee, financial savings, if any, would not be significant. Other financial difficulties would have arisen for students and employees of institutions with July 1-June 30 budget years as three conservation meetings would have been scheduled for the budget year 1982-83 (IIC-Congress, and the 1982 and 1983 Annual AIC-Meetings).

The board believes that the decision to hold the Annual AIC-Meeting in Milwaukee is the most desirable one. It recommends that AIC-members consider attending both the IIC-Congress and the AIC-Meeting. We wish to emphasize the rare opportunity for AIC-members to attend an IIC-Congress in the United States of America. This happens only once every twelve years or so. Each meeting in its own way will be of importance to the AIC-membership. We, therefore, hope that AIC-members will make an effort to attend both meetings, even though this may, for many, be an expensive proposition.

Preparations for the Milwaukee meeting are already underway. A call for papers will be mailed in August. Other information will be given in the next issues of the AIC-Newsletter.



Caroline and  
Sheldon Keck

### KECKS RESIGN FROM CONSERVATION TRAINING PROGRAM

After a losing battle to assure continuance in accord with their concepts as well as location in its tailor-made facility at Cooperstown, Caroline and Sheldon Keck resigned from the art conservation training program which they created for the State University of New York in 1969. Prompt acceptance of their resignations by the authority of the State University College at Oneonta (SUCO) determines that as of September 1st, 1981, Mrs. Keck's administration of the program will be replaced by Dr. Robert Morrissey, Dean of Graduate Studies at SUCO, assisted by Dr. Paul Koehn, chairman of the college chemistry department, with Dr. F. C. Tahk from the cooperating younger staff serving as Coordinator for Academic Affairs. When the class of students currently entering their internship (the last class whose performance the Kecks can personally guarantee) are graduated in 1982, the total of approximately 100 practitioners will have the earmarks of Keck training. Mr. and Mrs. Keck will resume a limited private practice and continue to lecture and write on conservation.

#### CAROLINE KECK

Caroline and Sheldon Keck's resignation is announced above. To lose them in their capacities as educators and administrators of one of our finest conservation training programs is a severe loss to the field of conservation.

They simply cannot be replaced.

PERRY C. HUSTON, President

PIETER MEYERS, Vice President

As part of the pest control workshop to be conducted by the Objects Group at the AIC meeting in 1982, we would like to survey and categorize proprietary products for pest control. So that no useful product is omitted, we would like to hear from conservators about products they are familiar with. Please include as much information as is possible, i.e. name and location of manufacturer, comments on efficiency, effects on art objects. Send to ROSA LOWINGER, University Museum, 33 and Spruce Sts., Philadelphia, PA 19104, or to ELLEN PEARLSTEIN, Objects Conservation, Metropolitan Museum of Art, 5th Avenue and 82 Sts., N.Y.C. 10028.

Anyone having a fumigation chamber and willing to provide information about it should contact: BARBARA APPELBAUM, 500 W. 110th St., Apt. 5E, NY, NY 10025. This information is necessary to provide a resource list in preparation for the pest control workshop planned for the Milwaukee meeting.

#### PHILOSOPHY AND CRITERIA OF THE MEMBERSHIP COMMITTEE REGARDING PROFESSIONAL ASSOCIATE STATUS IN AIC

The true professionalism of the organization, AIC, will be governed by the quality of its membership. The Membership Committee has already stated its philosophy regarding Fellow status in AIC. Another category has now been formed. Members of this category will be called Professional Associates. They will be able to vote on all matters except changes in the By-Laws and Professional Certification.

The Professional Associate category broadly expands the professional core of AIC. The AIC Membership Committee's application procedures and evaluations for this category will continue to help identify the professional members of AIC.

Associate members of AIC applying for Professional Associate status will be practicing conservators, conservation scientists, and conservation educators. They should meet the following basic criteria:

1. A minimum of three years training either through formal schooling or three years full-time apprenticeship or its equivalent.
2. Two years full-time employment, or part-time experience to equal that amount, after training.
3. Two years Associate membership in AIC.
4. Agree to abide by the Code of Ethics and Standards of Practice.

Applications are now available at the national office.

ANTOINETTE G. KING  
Chairperson

#### BYLAWS CHANGE

At the General Meeting in Philadelphia on 29 May 1981 the Fellows present voted to approve the proposed changes in the Bylaws creating a new category of members, called Professional Associates. This category of membership is an intermediate stage between Associate and Fellow. To become a Professional Associate, the applicant must fill out the appropriate form and obtain in writing the endorsement of three Fellows. Further qualifications for applicants in this category will be set by the Membership Committee.

To give Professional Associates formal representation on the Board, the new Bylaws require that the Director elected at the next General Meeting must be a Professional Associate.

PAUL HIMMELSTEIN  
Chairman, Bylaws Committee

#### ETHICS AND STANDARDS COMMITTEE

The American Association for the Advancement of Science has recently published Professional Ethics Activities in the Scientific and Engineering Societies, as a result of an 18 month investigation by the AAAS Professional Ethics Project. Professional ethics activities in the scientific and engineering societies affiliated with the Association were surveyed and more than 170 responded. Selected ethics activities from 13 societies are highlighted, including excerpts from ethical codes, procedures for investigating complaints and hypothetical or actual cases involving ethical concerns. Less than half of the societies reported that they had sanction procedures available to enforce their ethical rules. The various organizations appear to share a common assumption that complaints involving ethical concerns or code violations should be handled in an informal and private manner. (Extract from news item in *Science*, 5 June 1981, p. 1131).

This 224 page report is available from the AAAS Product Sales Office, 1515 Mass. Ave., N.W., Washington, D.C. 20005, for \$4.00, and a copy will be in the AIC office.

ELISABETH FITZ HUGH  
Chairperson

#### SPECIALITY GROUPS

The Specialty Groups, only an idea two years ago, have organized into enthusiastic, working groups. Their participation in this year's annual meeting added new dimension to the purpose of the annual meeting. The following have established themselves as Specialty Groups: Book and Paper, Textiles, Wooden Artifacts and Furniture, Paintings, Objects, and Photographic Materials. Their reports follow. For information on any of the groups, the coordinators/chairmen should be contacted directly.

#### TEXTILE GROUP

This year's Textile Group meeting in Philadelphia was organized by FONDA GHIARDI-THOMSEN and BRUCE HUTCHISON and chaired by KATHERINE DIRKS. At the business meeting KATHERINE DIRKS was chosen to serve as coordinator and KATHELEEN STRADLEY as secretary for the coming year. A set of guidelines were adopted and will be reviewed and refined by HAROLD MAILAND and VICKI KRUCKBERG.

The following committees were formalized and made reports: Guidelines for Exhibition of Textiles - LESLIE MELVILLE SMITH, chairman, Training of Textiles Conservators - KATHERINE DIRKS (MARGARET FIKIORIS, Chairman) and Product Supply List - KATHELEEN STRADLEY (Chairman). Anyone wishing to contribute to these committees should contact the respective chairmen. Suggestions (and volunteers) for other committees should be made to KATHERINE DIRKS.

Papers presented at the 1981 Philadelphia meetings included: "A Mounting Technique for Fragile Textiles to be Viewed From Both Sides" by CATHERINE McLEAN, "Cosmetic Treatment - Silicon Fluid, Dimethylpolysiloxane" by DENNIS PIECHOTA and "Conservation and Reconstruction of an Early 19th Century Gaiter" by NANCY SLOPER.

The 1982 A.I.C. Textile Specialty Group program will consist of a brief business meeting. In addition, we would like you to submit papers (20-30 minutes in length) on any aspect of textile conservation or science. If you would like to be a speaker, please contact: KATHERINE DIRKS, Smithsonian Institution, MAH, Room # 4131, Washington, D.C. 20560.

No dues have yet been established for the Textile Group. At this time all correspondence will be conducted through the AIC Newsletter. Anyone wishing to receive a Textile Specialty Group Membership form should send a stamped, self-addressed envelope to the committee secretary, KATHELEEN STRADLEY, The Anderson House Museum, 2118 Mass. Ave., N.W., Washington, D.C. 20008.

NOTICE: A 36 page supply/supplier list (compiled by MEG CRAFT) for textiles and objects may be obtained by sending a personal check or a money order payable to: KATHELEEN STRADLEY, address above. Total cost of printing and mailing: \$3.56.

#### FURNITURE AND WOODEN ARTIFACTS GROUP

This active group met several times and voted to become a sub-group of the AIC. The following members were elected to serve in the coming year: chairman, WALTER ANGST, business manager, CRAIG C. ROBERTS, treasurer, ELEANOR BAKER, secretary, JAMES A WERMUTH, committee chairs: FINWOOF mailing, DAVID MATHIESON, symposium II, JAMES A. WERMUTH, certification, ROBERT MC GIFFIN, program, ANNETTE BREAZEAL with ELEANOR BAKER as assistant chairperson of program. On Sunday afternoon the group met, presented papers, and had open discussion. The following members presented papers: C. HOWELL, ROBERT MUSSEY, RENE WELFELD, VICTOR VON REVENTLOW, E. VOROS, TOM ROBINSON, WALTER ANGST, and BILL ADAIR.

Members agreed to a \$5.00 assessment for FINWOOF. ONLY MEMBERS SENDING IN THE \$5.00 WILL RECEIVE THIS PUBLICATION! Send checks made out to FINWOOF to: ELEANOR BAKER, National Gallery of Art, Washington, D.C. 20565. For further information about this group contact: WALTER ANGST, Conservation Analytical Lab, MAH, ABO 70, Smithsonian Institution, Washington, D.C. 20560 (202-357-2444).

#### OBJECTS GROUP

This group presented an Adhesives Workshop in a general session. At the specialty group session there was a discussion of "The Protection of Metals Indoors and Outdoors." Participants included: PHOEBE WEIL, STEVE TATTI, ARTHUR BEALE, YOUNJA LEE KIM, BARBARA APPELBAUM, ED MC MANUS, RICHARD SHERIN, HENRY LIE and LINDA SCHEIFLER. Guest panelists were Toni Tabak of the International Copper Research Association and Allen Stiteler of the Carbolite Company. A second discussion "Insect Problems and Fumigation" included LINDA MERK, WENDY STAYMAN, BARBARA APPELBAUM, and JIM BURNHAM. CLIFFORD CRAINE was named coordinator and STEVE BROOKE treasurer for the coming year. For information or to send suggestions for the Milwaukee meeting write: CLIFFORD CRAINE, Fogg Art Museum, Harvard University, Cambridge, MA 02138.

#### BOOK AND PAPER GROUP

The first official Business Meeting of the Book and Paper Group - AIC took place on May 30 during the annual AIC meeting in Philadelphia. It was attended by 175 conferees.

Three officers and one committee chairman were elected as follows: BOB FUTERNICK, president; POLLY LADA-MOCARSKI, treasurer; KAREN GARLICK, secretary, and TIMOTHY VITALE, program committee chairman. Annual dues were set at \$10.00 for general membership and \$5.00 for student membership. Preliminary plans were made for the Group to meet next year in Chicago for tours and presentations of local binderies, conservation labs, and special collections one day prior to the scheduled AIC meeting in

Milwaukee. A preprint publication of papers to be presented to the Group will be provided to members at next year's meeting.

For more information about this group or to request a membership form, contact KAREN GARLICK, Folger Shakespeare Library, 201 East Capitol St., S.E., Washington, D.C. 20003 (202) 544-4600.

TIMOTHY VITALE, program chairman asks that members send any suggestions to him for the program to be held at the 10th annual meeting in Milwaukee. You may write him at: Intermuseum Laboratory, Allen Art Building, Oberlin, Ohio 44074; but he prefers that you call him to discuss possible topics: (216-775-7331).

#### PHOTOGRAPHIC MATERIALS GROUP

During the recent business meeting in Philadelphia the following new officers were elected to the Photographic Materials Group. SIEGFRIED REMPLE, Photographic Conservation Scientist, Humanities Research Center, University of Texas, was elected President. DEBBIE HESS NORRIS, Assistant Photographic Conservator, The Conservation Center for Art and Historic Artifacts, was elected Secretary-Treasurer. CHRIS KING YOUNG, Photographic Conservator, Rocky Mountain Regional Center, will serve as the Editor for a newsletter to be published by and circulated to the members of the Photographic Materials Group. Any AIC member wishing to join the group is encouraged to contact DEBBIE HESS NORRIS, CCAHA, 260 South Broad St., Philadelphia, PA 19102.

#### PAINTINGS GROUP

The three Paintings Specialty Group sessions at the Philadelphia conference marked the first AIC program space for this newly formed group. The sessions alternated between informal papers with discussions of treatment and materials and a set of formal papers. MARTIN RADECKI was the coordinator of the program, and DAN KUSHEL was moderator of one session. In the business meeting, the group decided to remain informally organized without dues. MICHAEL HESLIP was selected coordinator for the Milwaukee meeting sessions.

Suggested topics for the next conference include: solid supports, lining supports, surface consolidants, varnishes, conservation terminology and small workshops. Anyone with a short or long paper to present or with suggestions for other topics should contact: MICHAEL HESLIP, Winterthur Museum, Winterthur, DE 19735 (302-656-8591).

#### BIBLIOGRAPHY

MEG CRAFT and SIAN JONES presented a workshop on Written Documentation at the annual meeting. The publication that was distributed to members attending is now available at the AIC office for \$8.00. Members' orders are shipped with invoice. Please add the following to the bibliography: Mandel, Reid A., "Copyrighting Art Restorations," Bulletin of the Copyright Society of U.S.A., 40 Washington Square South, N.Y., N.Y., 10012, April 1981, pp. 273-304.

#### DONATIONS TO AIC AND FAIC

Members continue to send donations to both AIC and to FAIC. Since the last listing, the following have sent in donations: ELISABETH PACKARD, TERRY WEISSER, JANET STONE, WALTER ANGST, LEON SEVILLA, ELIZABETH HOLLYDAY, JOSEPH COLUMBUS, JANE KLINGER, CLAUDE PETERS, NELLIE STAVISKY, RICHARD KERSCHNER, FREDERICK ANTON, THOMAS DIXON, ESTHER SCHMIDT, SIEGFRIED, GERALD HOEPFNER, BERNARD RABIN, MYRNA SAXE, and STEVEN WEINTRAUB. Members are reminded that any donation to FAIC is tax deductible.

## AN AIC OFFICE IN HAWAII?

For reasons known only to the U.S. Postal Service, much of our mail was sent to Hawaii during the months of February, March and April. When we inquired, we were told that there was a forward order on file. Several telephone calls and letters later, we were sent an official post office postal card cancelling our order! Some mail being sent to us went first to this mysterious box, and some of the mail sent from the office went there first! We think it is all straightened out now, but do be sure to use the correct address. (See last page.)

## HAVE YOU RENEWED YOUR MEMBERSHIP?

Over 500 second notices had to be sent out to members who forgot to renew their membership. Any member delinquent for two years will be dropped from membership on August 17. (See AIC Bylaws). Members delinquent for this year will have to be placed on an inactive mailing list until the dues are paid. The Journal is too expensive to send to members who do not pay dues. Blue cards were sent out in early July; if you received one, please return it with your check.

## 9TH ANNUAL MEETING, PHILADELPHIA

Over 750 members and guests attended the meeting held in the beautiful Bellevue Stratford Hotel. For the first time, the meeting was extended to four full days, and there were evening sessions as well. At the business meeting the following officers were elected: president, PERRY C. HUSTON, vice-president, PIETER MEYERS, secretary, JACQUELINE OLIN, treasurer, PHOEBE DENT WEIL, new director, TERRY DRAYMAN WEISSER, continuing directors, LOUIS POMERANTZ and MARY TODD GLASER. The new board of directors met on Sunday, 31 May and will meet again on September 18 and 19th in Washington, D.C.

## PARTICIPATION IN AAM MEETING

On June 8, 1981, AIC members presented a program "Preventive Care of Collections: What to Do About It." The chairman, LOUIS POMERANTZ spoke on responsible criteria for art loans, NATHAN STOLOW discussed environmental controls in and out of the museum, BARBARA HALL discussed archaeological objects and LOUISE BLUHM JEANNE spoke about art on paper. A lively discussion followed the program. LOUIS POMERANTZ later appeared on video tape for AAM.

P L E A S E ! !

Change your records, write down our new address. The post office will not forward our mail much longer, and many members are continuing to use the old address -- although the new one has appeared in the last two Newsletters. (See last page.)

## PEOPLE

ESTHER SCHMIDT SIEGRIED has been appointed conservator at the new San Antonio Museum Association...GAY MYERS and LANCE MAYER are now directing the conservation lab at Lyman Allyn Museum in New London, CT...DAVID KOLCH left there to join the paintings conservation staff at the Los Angeles County Museum...JOYCE HILL STONER will become head of conservation and continue as associate director of the Art Conservation Program and paintings conservator at Winterthur Museum...SUZANNE PENN, finishing her internship with BARBARA

APPELBAUM and PAUL HIMMELSTEIN, will join the staff at the Brooklyn Museum in September working on textiles and paintings...SCOTT KELLAR has left the Newberry Library and has set up a private practice in book conservation at 2656 W. Montrose Ave., Chicago, IL 60618...DONALD MC KEON has resigned the post of conservator at the DOBBS BROTHERS LIBRARY BINDING CO. to finish his work on a doctorate in library science at Florida State University...WILLIAM T. ALDERSON has been elected to the board of trustees of Sleepy Hollow Restorations in Tarrytown, NY...PAUL BANKS is now heading the library conservation and preservation program at Columbia University, and GARY FROST and PABLO DIAZ have joined the staff...BETTY ENGEL has been appointed chief conservator at the Balboa Art Conservation Center...LAURA JUSZCAK will leave the Los Angeles County Museum and begin a two year Mellon Fellowship at the Metropolitan Museum in September...DAVID BULL, former director of the Norton Simon Museum, has opened a paintings conservation lab in Santa Monica...NELLY BALLOFFET is no longer with the NY Botanical Garden's Book Preservation Center. She is working as an independent consultant on library preservation and continues private binding and restoration work and teaches...DENISE THOMAS will join the staff at the Philadelphia Museum of Art in September...THERESA FAIRBANKS is now paper conservator at the National Museum of American History...MICHAEL CONNELLY is interning in objects conservation at NMAH...PAUL JETT and ARTHUR PAGE will intern at the Walters Art Gallery beginning in September...ROBERT LODGE will intern at Philadelphia Museum of Art...ABIGAIL QUANDT is going to intern at the Library of Congress...FAITH ZEISKE will have a joint internship at the National Gallery of Art and with CHRISTA GAEHDE in Arlington, MA...VIRGINIA WISNIEWSKI has been appointed assistant preservation officer at the NY Botanical Garden...activity at Northeast Document Conservation Center...ALEXANDRA JESSUP is leaving to open a conservation binding shop in Montpelier Vermont...MARY TODD GLASER will appear twice on the program at the 1981 annual meeting of the Society of American Archivists in September, once to speak on the conservation of architectural drawings and then to give a workshop on the preservation of oversized archival materials...LOIS OLCOTT PRICE spent two weeks at NEDCC observing techniques of archival conservation...DAVID FINDLAY is interning for the summer...GARY ALBRIGHT will offer a session on photographic conservation in Boston in August...RANDALL CROUCH completed his apprenticeship and PAMELA SMITH has begun an apprenticeship -- all at NEDCC...TERRY ANN CARLSON is the new library conservator for the Minnesota Historical Society...JOHN C. WILLIAMS retired as research officer of the Library of Congress and his place is temporarily being filled by ROBERT MC COMB...VALERIE BASS is a Mellon Fellow in paper conservation at the Detroit Institute of Arts...RAMONA DUNCAN is going into the three year training program at the Courtauld Textile Conservation Center in England...PAMELA YOUNG RANDOLPH is now paper conservator at the Intermuseum Laboratory at Oberlin...MARGARET ANN TROYER is now at the Bureau of Engraving and Printing as chemist...KENNETH KATZ is now paintings conservator at Intermuseum Laboratory at Oberlin...GILLIAN TAIT is a Mellon Fellow in paintings conservation and DEBRA KALISH is conservation assistant in paintings at the Detroit Institute of Arts...PAMELA PEIFER has joined WILLIAM SARRILL's conservation laboratory in Boston...ELIZABETH SPEAR MARCHIORO now working with GUSTAV BERGER at the Cyclorama Conservation Project in Atlanta...JIM BERNSTEIN and BOB FUTUERNICK gave a seminar on "How To Care For Your Collection"





at the John F. Kennedy University Center for Museum Studies...RICHARD F. YOUNG has developed a disaster recovery plan for the U.S. Senate Library and also worked on drawing up a set of standards for all binding done for the U.S. Congress by the Government Printing Office...PHYLLIS DILLON is now a conservator at the Textile Conservation Workshop in South Salem, NY...LINDA SCHEIFLER will join the conservation staff at the National Museum of Denmark in Copenhagen in October...CAROL CHRISTENSEN is interning in paintings conservation at the National Gallery of Art...CRAIG JENSEN and SIEGFRIED REMPEL have joined the staff at the Humanities Research Center at the University of Texas...YOUNGJAE LEE KIM announced relocation of her conservation studio to Dear Run, Lincoln, MA 01773...ANDREA PITSCH is interning and KATE GARLAND, LIONEL NAJERA and MARTHA SIERRA are in training with JANICE and DENNIS DOBSON in Virginia...GILLIAN MOIR has reassumed her maiden name of WATTS...GARY FROST recently gave two workshops on hand binding in Baltimore and NYC...KAREN CRENSHAW has been appointed conservator of the newly established section of conservation at the Carnegie Institute Museum of Art...HENRY WILHELM has been appointed to a Fellowship by the John Simon Guggenheim Memorial Foundation to study the stability and preservation of color photographs...At the 11th Annual International Convention and Exposition of Professional Picture Framers Association, held in New Orleans, LA, July 24-29, PHYLLIS HUDSON conducted a seminar "Conservation of Paper Bourne Art," and MERRILY SMITH and MARIAN DIRDA presented a seminar "Paper Conservation"...At the CAA annual conference to be held in February, LOUIS POMERANTZ will present a paper, "Contemporary Art and Inherent Vice," and ANTOINETTE KING will chair a session dealing with the technical and ethical problems in the conservation of modern art...KATHERINE SINGLEY has been given the responsibility of conserving *Brown's Ferry*, a vessel believed to have sunk around 1740 in South Carolina waters. CBS and NBC television crews covering the raising of the ship made special note of the AIC iron-on patch on the back of KATE's overalls, "Preserving the Past is No Easy Matter".

#### NEW AIC FELLOWS

STEPHEN BROOKE, MARIAN PECK DIRDA, and KATE OLIVIER.

#### MISSING PEOPLE

The following people have had mail returned to the AIC office. They are on the inactive mailing list until they contact the office. Do you know anyone on the list? BETTY LANE TOMBERLI, CAROL REED, LINDA AMATO, KENNETH ESCHETE, BRADLEY WILDER, MARGARET SCHRAM-CRUZE, RONALD BLANK, MARY WOOD LEE, CATHERINE LEACH, ROBIN MAUTNER, SONIA SOPHER, KEMP MC MEEKIN, BARBARA BUCKLEY, DAPHNE BARBOUR, MARGARET JOHNSON, CLAUDIO TEIXEIRA.

#### OBITUARY

PATRICK B. STAUNTON of Whitestone, NY passed away on March 4.

### FAIC

The FAIC has received a grant of \$20,000 from the Bing Fund, located in California, to establish a lecture and student achievement award in the name of GEORGE L. STOUT. This grant will make it possible

to invite outstanding persons to speak at AIC meetings and to provide awards for important student accomplishments. The FAIC board of directors is currently developing guidelines for the selection of speakers and determining procedures of granting student achievement awards. Comments and suggestions from the membership should be sent to : BENJAMIN B. JOHNSON, FAIC Executive Director, [REDACTED] Santa Monica, CA 90402.

#### KNOW WHAT YOU SEE

This exhibit continues its travels around the U.S. The John & Mable Ringling Museum of Art in Florida hosted KWYS in May and June. The Danforth Museum in Framingham, MA will have the exhibit from Aug. 29 until Nov. 15. On Dec. 12 it will open at the Dixon Gallery & Gardens in Memphis, TN. For information on availability and costs contact: Vera Hyatt, SITES, A & I, Room 2170, Smithsonian Institution, Washington, D.C. 20560. (202-357-3168)

### NEWS IN GENERAL

STATUS OF THE M.A. PROGRAM IN CONSERVATION OF HISTORIC AND ARTISTIC WORKS CONDUCTED AT COOPERSTOWN BY THE STATE UNIVERSITY OF NEW YORK COLLEGE, ONEONTA

Because of circumstances which have arisen concurrent with the announced resignation of Caroline and Sheldon Keck on August 31, 1981, it seems desirable to issue the following statement concerning the continuing status of the program in the conservation of historic and artistic works.

This State University of New York program is regarded as one of the finest extant. There is no plan to discontinue or reduce it. The aim is to continue it at Cooperstown or eventually locate it at another unit of the State University where the space and staff needed for its expansion into additional conservation areas, such as textiles, photographs and more extensive work with furniture and large objects, can be better met than in its present location. Thus the intent is to continue the existence of the program, improve its already excellent quality and expand its offerings.

In accord with the emphasis in the current long range planning effort of the State University on exploring inter-campus program trades and affiliations in order to strengthen program excellence, active discussion is currently underway between the College at Oneonta, the present university parent of the program, and other elements of the State University about the feasibility and desirability of various options for changing the site of the art conservation program. Because of this, it has been decided to delay the appointment of a professional conservator to permanently replace Mrs. Keck as program director. If the program is moved, the new host college might prefer to make this selection. Instead the program will be temporarily administered directly by Dr. Robert S. Morrissey, the Dean of Graduate Studies of the State University College at Oneonta.

Dr. Morrissey will be assisted by Dr. Paul V. Koehn, the chairman of the college Chemistry Department, in routine details of administration, especially those relating to funding, budgeting and finance. The instructional and internship aspects of the training program will be handled by its existing highly qualified conservation faculty, all of whom remain. Dr. F. Christopher Tahk will serve as Coordinator for Academic Affairs.

It is planned that the teaching responsibilities vacated by the departure of Caroline and Sheldon Keck will be filled either by the addition of a highly



qualified painting conservator or, for the coming year, by a series of distinguished guest professors in the field of painting conservation.

This summary of the current status of the program is intended to reassure all alumni, students, professionals in the field, and friends of the Art Conservation Program that it remains healthy and viable. Although no one can predict future curricular developments in higher education with certainty, it is expected, barring unforeseen handicaps, that the program will continue so. It may remain at the Cooperstown location, it may eventually be moved to the main campus at Oneonta or it may be relocated at another major branch of the State University. In the latter case the move would be hardly likely in the near future, certainly not within a year and possibly planned over a longer period.

In all these cases, the intent, whether the program continues at Cooperstown or not, is to continue it as a valuable and high quality offering of the State University of New York, serving the interest of both students and the field of art conservation.

Robert S. Morrissey, Dean  
Graduate Studies and Research

#### NEW APPOINTMENT

The State University College at Oneonta has just announced the appointment of GREGORY THOMAS to the faculty of the Cooperstown Graduate Program as Lecturer in the conservation of paintings. A 1976 graduate of the same program, he will join the staff in September, 1981. Mr. THOMAS joins DR. F. CHRISTOPHER TAHK, Coordinator for Academic Affairs, Associate Professor, Conservation Science; CATHLEEN BAKER, Lecturer on paper conservation; DAN KUSHEL, Lecturer on techniques of examination and documentation and conservation of paintings; and JONATHAN THORNTON, Lecturer, conservation of objects.

#### NATIONAL ARCHIVES AND RECORDS SERVICE

The National Archives and Records Service has undertaken a comprehensive reassessment of MICROFILMING as a preservation technique. Under less-than-ideal environmental conditions, microfilm begins to deteriorate and, unless detected by conscientious inspections, may self-destruct. Inspection of a representative sample of the Archives' vast holdings is underway, and a small but significant amount has been found to have reduction and oxidation blemishes (also known as "redox" blemishes or "measles").

In the mid-60's, the Archives sponsored a study by the National Bureau of Standards to determine the source of the blemishes after they began appearing in microfilm holdings across the nation. NBS attributed the blemishes of oxidized silver to several possible causes, including temperature and humidity fluctuations, dirty machinery and film, and acidic storage containers. While the spots can be prevented and arrested, they cannot be eradicated, affected film must be recycled.

An 18 member Archives' Advisory Committee on Preservation, headed by DR. NORBERT BAER, has established a subcommittee to study alternative forms of copying. One possibility is transparent electrophotography (TEP), and Coulter Systems of Bedford, MA has been contracted to survey its feasibility. TEP is more durable than the silver-gelatin film commonly used for preservation microfilming. In addition, the NBS is conducting a five-year study to examine the durability of polyester as a microfilm base. Cellulose acetate is the normal base.

#### LEATHER CONSERVATION CENTER

The Leather Conservation Center, designed to provide a service in the museum, archaeological and related fields, is to be set up in Hampton Court Palace in 1981. The Center has received a grant to carry out a detailed survey of current techniques and practices in the conservation of leather in different countries and to determine the likely demand on the services of the Center. In addition to carrying out, on a fee paying basis, the conservation of leather objects, the Center intends to undertake research into methods and techniques and to train conservators. For further information contact: F. Jamieson, Esq., [REDACTED] Somerset TA12 6NP England.

#### CAA CALL FOR PAPERS

The 1982 annual meeting of the College Art Association will be held in N.Y. February 25-27, 1982. One of the art history sections will deal with the technical and ethical problems in the conservation of modern art. ANTOINETTE KING of the Museum of Modern Art will chair this session. Papers should be submitted before October 1, 1981 to: Conservation Center, IFA, 1 East 78th St., NY, NY 10021. For further information call ANTOINETTE KING (212-956-7249).

#### NEW MUSEUM

The San Antonio Museum of Art was recently opened and heralded as a major event in the museum world. Once used for the Lone Star Brewing Company, the dilapidated brewery was renovated and expanded into a brilliant design, merging the old Romanesque architecture of the brewery with the contemporary needs of an art museum. The \$7.2 million renovation project not only boasts virtuosic design built on an impressively austere budget, but also houses an important collection of regional and American art. ESTHER SIEGFRIED has been named conservator of the new San Antonio Museum of Art.

#### NORTON GALLERY

BRUCE WEBER has been appointed Curator of Collections at the Norton Gallery of Art, West Palm Beach, Florida. Mr. Weber will be responsible for the care, conservation and preservation of the Permanent Collection.

## VACUUM HOT TABLES

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## NATIONAL MUSEUM ACT GUIDELINES

The 1982 National Museum Act Guidelines are now available. Energetic applicants familiar with 1981 National Museum Act programs and deadlines should be aware of the following changes:

- (1) The category "Fellowships in Museum Practices" will be dropped as a program fundable through the National Museum Act.
- (2) Consideration of applications submitted under the "Seminars" category will be moved to the December 1, 1981, review cycle.
- (3) The deadline for receipt of applications under the Professional Training Program (i.e. Graduate/Professional Education and Training, Museum Internships, Stipends for Conservation Studies) will be September 15, 1981.
- (4) The deadline for receipt of applications for support in other categories, including "Seminars" will be December 1, 1981.

For further additional information concerning the National Museum Act and its 1982 programs, contact: Pamela Johnson, Program Coordinator, National Museum Act, Smithsonian Institution, Washington, D.C. 20560, or call (202-357-2257). Copies of the guidelines were mailed to every AIC member.

## INSTITUTE OF MUSEUM SERVICES

The National Museum Services Board, policymaking arm of the Institute of Museum Services, met in July in Washington, D.C., to review the recommended applications for the Institute's FY 81 grants. IMS expected to award approximately 550 grants for general operating support and special projects out of a field of more than 1,300 applications from museums in every state, the District of Columbia and Puerto Rico. The Institute's FY 1981 grant funds total \$12,267,000. The grants will be announced officially in September.

The Institute of Museum Services awards grants principally to help defray the increasing operating expenses of the nation's museums. All types of museums are eligible for support, including art, history, natural history and science museums, aquariums, botanical gardens and zoos. Over a three-year period beginning in FY 78, the Institute has awarded over 1,000 grants totalling \$21.5 million.

## MAP GRANT FUNDS ARE NOW AVAILABLE

Funds are now available from the Institute of Museum Services (IMS) to cover costs incurred by museums participating in the AAM's Museum Assessment Program (MAP). On June 22, Secretary of Education Terrell Bell approved a final regulation that legally authorizes IMS to make grants to museums taking part in MAP. A proposed rescission of IMS' 1981 budget also hindered the institute's ability to disburse grants. The rescission has been defeated and the full budget restored.

Under the 1981 MAP grant program, IMS will be able to award 400 one-time grants of \$600. Institutions will use these grants to pay expenses associated with the assessment process.

IMS will send grant application forms to the first 400 museums that applied to AAM for museum assessment.

MAP is a general consultation service designed and operated by AAM to guide a museum through a review and evaluation of its overall operation. Experienced museum professionals conduct the assessments. Participating institutions receive direct access to available technical assistance and a comprehensive final report which can be used in requesting funds from private and public sources. MAP opportunities are open to all museums regardless of discipline, size or financial resources.

## ANNOUNCEMENT: MISTAKES CONFERENCE

In response to a suggestion made at the recent conference of North American art conservation training programs, an attempt is being made to organize a "Mistakes Conference." As the name implies, this conference would provide an opportunity for conservators to confess to the honorable (i.e., not careless) mistakes they have made when treating objects; to discuss the problems encountered when attempting to balance structural soundness with aesthetic appearance and "best method of treatment" with time/money constraints; and to deal with the issue of legal and moral responsibility for one's errors. This meeting is also envisioned as a learning experience for conservation students and people just beginning to work professionally in the field.

The people who are presently considering the feasibility of such an undertaking would appreciate your input. Please send all suggestions and comments both favorable and unfavorable to: REBECCA RUSHFIELD, [REDACTED] Flushing, NY 11367.

## FRIENDS OF THE DARD HUNTER PAPER MUSEUM

The formal organizational meeting of the Friends of the Dard Hunter Paper Museum was held on May 27 in conjunction with the annual AIC meeting in Philadelphia. The Museum is among the world's largest and most valuable collection on the history of papermaking and is located in Appleton, Wisconsin at the Institute of Paper Chemistry.

As an independent association of interested individuals from different fields, the Friends have formed to offer expertise and time to the Institute for projects of benefit to the Museum. The Executive Council elected at the organizational meeting has contacted the Institute as a step toward defining the activities of the Friends during this first year. Serving on this council for the coming year: TIMOTHY BARRETT, president, KATHRYN CLARK and KAREN GARLICK, vice presidents, CATHY BAKER, secretary, and ELAINE KORETSKY, treasurer.

For more information about the Friends and to receive a membership form, contact CATHY BAKER, Secretary, [REDACTED]

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## REVISED CURRICULUM

The Sir Sandford Fleming College has revised its curriculum for the 81-82 year for the Arts Conservation Techniques Program. For information about this three year program, contact: MS. KRYSIA SPIRYDOWICZ, Sir Sandford Fleming College, McDonnell Street Campus, Peterborough, Ontario, K9J, 7B1 Canada (705-743-5610).

## HERITAGE CONSERVATION AND RECREATION SERVICE

The National Park Service has been reorganized to include many functions performed by the former Heritage Conservation and Recreation Service. National Park Service overall responsibilities now include management of the National Park System as well as programs that provide for recreation, historic preservation, and the conservation of natural areas in cooperation with State and local governments and private individuals. For information contact: GEORGE J. BERKLACY, Chief, Office of Public Affairs, United States Department of the Interior, National Park Service, Washington, D.C. 20240.

## POSITIONS AVAILABLE

### CONSERVATOR OF PAINTINGS

The Rocky Mountain Regional Conservation Center, University of Denver, is seeking an Assistant, Associate, or Conservator of paintings with a degree from a recognized program in conservation or the equivalent experience. Salary will range from \$16,000 to \$21,000 per year, plus benefits, depending upon the experience of the selected candidate and the responsibilities assigned. Please forward resume and letter of interest to: Charles G. Patterson, Chief Conservator, Rocky Mountain Regional Conservation Center, University of Denver, 2420 South University Boulevard, Denver, Colorado 80208.

### CHIEF CONSERVATOR

The Worcester Art Museum is accepting applications for the position of Chief Conservator whose primary responsibilities will be to examine and treat art objects in the collection, and to supervise the work of conservation personnel. The position calls for a broad understanding of conservation procedures for all media, with a strong emphasis on painting. Candidates must have a graduate degree in conservation, plus significant work experience (5-7 years). Starting salary: \$20,000-22,000 plus benefits. Send resumes to: James A. Welu, Chief Curator, Worcester Art Museum, 55 Salisbury Street, Worcester, Massachusetts 01608.

### ASSISTANT CONSERVATOR

Work at the Cincinnati Art Museum. Duties include examination and treatment of paintings and objects, condition surveys of collection and execution of preventive measures. Completion of recognized training program or equivalent experience required. Send resume and salary requirements to: ELISABETH BATCHELOR, Conservator, Cincinnati Art Museum, Eden Park, Cincinnati, OH 45202

### CONSERVATOR OF PAINTINGS

Primary responsibilities would be the examination and conservation of a large, significant collection of European and American paintings of all historical

periods; maintenance of conservation records on the collection; providing advice on environmental conditions, handling of works of art, and works being considered for acquisition. The conservator, who reports to the Director, will have the opportunity to establish and equip the conservation laboratory in a new museum building expected to be installed and opened to the public in 1982. Candidates should have a degree from a graduate-level conservation program with 5-7 years significant work experience in the conservation of paintings. Expertise in the treatment of panel paintings would be desirable. Salary commensurate with qualifications and experience. Send letter of application, resume of education and professional experience, description of types of treatments carried out, salary history, and references, in confidence, to: Edgar Peters Bowron, Director, North Carolina Museum of Art, Raleigh, North Carolina 27611.

### CONSERVATOR, WORKS OF ART ON PAPER

Under Curator of Prints and Drawings, responsible for examination, repair, conservation of all works of art on paper; general administration of modern laboratory; management of assistant paper conservator, museum technician; supervision of matting and framing for exhibition, loan, storage. Must have graduate degree in paper conservation or equivalent, and at least 5 years professional experience, preferably with comparable collection. Experience restoring 18th and 19th century watercolors necessary. 2 year

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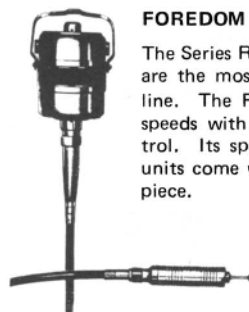
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appointment (renewable). Send resume, references to: Curator of Prints and Drawings, Yale Center for British Art, Box 2120 Yale Station, New Haven, CT 06520.

#### ASSISTANT CONSERVATOR: WORKS OF ART ON PAPER

The candidate must have a graduate degree from an art conservation training program with a one year internship, or equivalent apprenticeship training. The Assistant Conservator will work with fellow conservators in a spacious, newly equipped and renovated laboratory under the direction of the Director of Conservation/Chief Conservator, MARILYN KEMP WEIDNER.

The duties of this permanent position include examining works on paper, preparing reports, and performing conservation treatments independently and with other conservators. Duties also include participating in field work such as surveys, consultations, lectures, workshops, and seminars. Send resume to: Conservation Center for Art and Historic Artifacts, 260 S. Broad St., Philadelphia, PA 19102.

#### CONSERVATION TECHNICIAN/APPRENTICE

Individual to be trained, in-house, as a conservation technician. Applicant should have demonstrated manual skills and an interest in the preservation of valuable cultural materials. Duties will include providing support services for conservators such as matting, framing, encapsulation, photography, ordering of supplies, and laboratory maintenance. The technician will also be trained in basic library and archival conservation treatment techniques. This is a permanent position. Preference will be given to candidates who are willing to make a long-term commitment to serving the Center as a conservation technician. Position will begin November 1, 1981. Send resume to: Conservation Center for Art and Historic Artifacts, 260 South Broad St., Philadelphia, PA 19102.

#### PAINTINGS CONSERVATOR PAPER CONSERVATOR

The conservators will work independently under the direction of the head conservator, performing examination and treatment mainly of paintings and works of Art on paper. Experience in objects conservation desirable, but not required.

The conservators will aid the head conservator in the instructing and training of three conservation students in an apprentice-type conservation program (under a grant from NEA).

Requirements: Master's degree in conservation or equivalent, preferably several years of additional professional experience.

Salary: negotiable, depending upon background and professional experience of applicants. Positions available beginning August 1, 1981.

Please direct letter of interest and resume to: ANTON J. KONRAD, Head Conservator, Ponce Museum of Art, Box 1492, Ponce, Puerto Rico 00731.

#### CONSERVATOR OF COSTUMES AND TEXTILES

The Arizona Heritage Center seeks a conservator for a temporary position of 4-6 months duration to be completed by June 30, 1982. The position will be responsible for conservation of part of the Center's collection of 19th century costumes and textiles. Candidates should have a graduate degree in conservation or equivalent experience. Salary negotiable. Interested individuals should direct resumes and inquiries to: ROBERT HERSKOVITZ, Conservator, Arizona Heritage Center, 949 East Second St., Tucson, AZ 85719.

#### MASTER BINDER

Teaching Position available for Master Binder with opportunity to direct new fully equipped bindery. Studio may be used for personal projects or private lessons. Located in contemporary art building in university city of New Haven. For further information contact: DEBORAH WEAVER, Director, Creative Arts Workshop, 80 Audubon St., New Haven, CT 06511 (203-562-4927).

#### PAINTINGS CONSERVATOR

For a private studio, located in the N.Y.S. Finger Lake Region. Applicants should have a minimum of 3 years experience, a graduate degree from a recognized training program or equivalent experience that fully equips the individual to perform the assigned work. Salary related to experience. Opportunity exists for eventual partnership. Send letter of application, full resume of education and professional experience, plus description of types of treatments carried out to: SUSAN BLAKNEY, West Lake Studio, 97 Jordan St., Skaneateles, NY 13152.

#### MUSEUM CONSERVATOR

Wooden objects preferred, other areas considered. Advanced conservation degree or three years experience required. Salary \$15,800 - \$17,500, depending on qualifications. Conservator will refine one-person conservation lab, work with collection of the Territorial Restoration and serve in an advisory/educational capacity statewide. The state of conservation consciousness in Arkansas requires one with a pioneering spirit. For further information or to apply, contact: William Worthen, Director, Arkansas Territorial Restoration, Third and Scott Sts., Little Rock, AR 72201 (501-371-2348).

#### ASSISTANT/ASSOCIATE CONSERVATOR OF PAPER

The Henry Francis DuPont Winterthur Museum is accepting applications for the position stated. Candidates should have a strong background in their area and must be able to handle all aspects of treatment and research on paper and related objects. They should be graduates of a conservation training program or have equivalent work experience. Interested candidates should direct their resumes to: DR. GEORGE J. REILLY, Museum Scientist and Conservation Coordinator, the Henry Francis DuPont Winterthur Museum, Winterthur, DE 19735.

#### BOOK AND PAPER CONSERVATORS

The Public Archives of Canada has two vacancies in the book and paper conservation laboratory. Successful candidates will work on approved projects in the conservation of books, manuscripts and other historical and archival material and therefore should be professional restorers in the area of historical and rare books and should possess ability of the highest order in hand bookbinding and in conservation techniques relating to books and other library and archival material.

Applicants must have completed post-secondary school training in a recognized conservation training program, with special emphasis on the skills required for the conservation. Salary: \$22,587-27,717 Reference Number: 81-NCRSO-ARC-1. Please quote the applicable reference number at all times. Send your resume outlining your training and experience to: Jean-Claude Vigneault, Public Service Commission of Canada, National Capital Region Staffing Office, 300 Laurier Avenue West, Ottawa, Ontario K1A 0M7.

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### STUDIO ASSISTANT

Position for man or woman, with several years' practical studio experience in conservation and an educational background in the Fine Arts or History of Art Field. Salary will depend on experience and ability.

Our work is mainly for the Whitney Museum of American Art (20th Century American Paintings), the New York Historical Society (18th and 19th Century Paintings), private collections in the New York area and special projects for Museums in all parts of the country and abroad. Contact: MARGARET M. WATHERSTON, 153 East 87th Street, New York, NY 10028.

### PAPER CONSERVATOR

Conservation Analytical Laboratory, Smithsonian, seeks a paper conservator within the GS-9 (\$18,585) to GS-12 (\$26,951) range. Obtain details and the government form # 171 from: Ms. N. Lehman, Smithsonian Inst., A & I # 1419, Washington, D.C. 20560.

### PAPER CONSERVATOR

Large maritime museum is seeking a paper conservator. Must have degree from recognized conservation training program or equivalent training. Excellent benefits, salary negotiable. Contact: John Sands, The Mariners' Museum, Newport News, VA 23606 (804-595-0362)

*Employers wishing to place job descriptions are advised to keep ad to 120 words or less. All ads should be sent to AIC office prior to the 15th of October for the next Newsletter issue. Employers are billed a modest fee. It is to be assumed that all Employers are equal opportunity employers. For information on fees and deadlines, call AIC Newsletter Editor: 202-638-1444.*

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## TECHNICAL NOTES

Several people have expressed interest in the type of steamer we use in the Branch of Conservation Laboratories at the Harpers Ferry Center of the National Park Service. Both the textile and paper conservators use a JIFFY STEAMER, Model J-3, manufactured by Jiffy Steamer Company, Box 869, Route 3, Union City, TN 38261 (901-885-6690). It has a long flexible plastic hose and an iron head, and is advertised for use with textiles. However, it is much easier

to use in paper conservation than a stationary pot-type steamer. The cost in June, 1980 was \$189. The company also makes several smaller models. SUSAN N. MUNRO, Paper Conservator, National Park Service, Harpers Ferry Center, Harpers Ferry, WV 25425.

In response to the requests received by the Conservation Center for Art and Historic Artifacts for more information about our DRYING RACKS. I have compiled the following construction details. The overall design of the racks was inspired by those at the Library of Congress. The screens were designed by three seniors in the Industrial Design Department of the Philadelphia College of Art: Jeffrey Leonard, Robert Myrick, and Howard Kamensky.

Each drying rack consists of 20 three-foot by four-foot screens shelved on an oversize cafeteria tray cart (also called a baker's rack) on large casters. The carts can be ordered from most restaurant supply companies or manufacturers. Ours were ordered from Laddar-Escape Co. of America, 100 Berkley West, Philadelphia, PA 19144 at \$200 each.

The screens were made using painting stretchers (often available at a discount when ordered in quantity), extruded plastic T-moulding (available locally from most industrial plastic supply companies), and polypropylene netting from Conwed Plastic Netting, 332 Minnesota St., St. Paul, MN. The screens are constructed by first cutting grooves in the stretchers wide enough to hold the T-molding (see Cross Section, below). The painting stretchers are then assembled, glued, doweled, filled, and sanded at the corners. A piece of netting is cut with its weave diagonal to the stretcher bars. Using a jig, the netting is then stretched tautly across the frame formed by the stretchers and secured by driving the T-molding (precut to the proper lengths) into the grooves. LOIS OLCOTT PRICE, CCAHA, 260 South Broad St., Philadelphia, PA 19102.

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- polyethylene core within aluminum skins
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## INFORMATION ON COMMERCIAL PRODUCTS

One activity of the National Conservation Advisory Council's Committee on Scientific Support has been to identify the kinds of information which a conservator might be able to obtain from a company supplying a product used in conservation. Committee member MARY KAY PORTER contacted various companies that manufacture adhesives. It is anticipated that these contacts can be maintained so that product changes or additions can be monitored and significant information conveyed to the conservation community. Based on her experience MRS. PORTER here describes how one can best go about obtaining product information from a manufacturer.

Conservators use a variety of commercial products, many of which are intended for a market having requirements other than those of importance to the conservator. To create a more informed use of such products, it seems reasonable for a user to acquire as much product information as possible. Ideally, the conservator should be able to predict responses of the product to solvents, light, heat, etc., should be able to work out formulations for specific applications, and should be aware of problems relating to health hazards or undesirable impurities. The following summarizes a reasonable procedure to follow when requesting product information. Results will vary and depend upon many factors, including the nature of the contact, the need for the information, and the ability and desire of the company to respond to the question asked of it.

The person in industry to whom such inquiries should be addressed is often called a technical representative or technical service manager. Depending upon the size of the company, he or she may be associated with the sales department or with the advertising department. If possible, the area of interest should be specified in the address (i.e., write to "Technical Representative, Polymers"). In many cases the conservator will, as a result of reaching the right company department, be dealing with a technically trained person who knows general aspects of the product. The individual is generally not an expert in all details of the product's composition but such experts are usually found in the research lab. Access to the latter is possible but not always easy.

What information might be requested? Specific data can usually be obtained concerning a product's content and purity; specifications on properties (including physical ones such as the solubility parameter of a solvent); the results of testing (for example, on the reversibility of an adhesive); the date of the most recent change in formulation; the commercial names of the product on foreign markets; and health hazards entailed in product use and related safety precautions. Generally, written inquiries should be kept short and simple. A follow-up phone call often expedites a response and may even produce new data.

If possible, an inquiry about a product should include the name of the product, the manufacturer, and the generic class to which the product belongs. "Generic class" means the general chemical class such as polyvinyl acetate homopolymer, long oil alkyd, or cellulose acetate-butyrate. The generic name along with the specific product name and that of the manufacturer will enable a technical salesperson to find a closely similar if not identical product in the future. One should not simply say "for this treatment we normally use polyvinyl acetate (or butyl methacrylate). Rather, it is advisable to say "Union Carbide polyvinyl acetate AYAA" or "DuPont isobutyl methacrylate 2045."

Responses will vary. Some companies have excellent, frequently-updated literature that contains product content, specifications (physical properties), and safety information. With it in hand, a conservator can decide what further questions need to be asked. In contrast, some smaller companies will be helpful if you are calling on a day that the chief chemist might have some free time.

Generally, one can determine the composition of at least 90% of a product. Be sure to check out all the angles. Rohm and Haas recently sent some very useful "Material Safety Data Sheets" that revealed substances composing as little as 0.08% of the total weight of the products described. However, one cannot expect to know 100% of a product's contents. Indeed, a difference of a few percent in composition may exist between batches since that variation is tolerated for most commercial applications.

One may receive more help when requesting test results or product specifications, depending upon the interest of the person contacted. Remember though that conservation is generally a very small part of the market and obtaining data depends mostly upon the technical service person's good will. Furthermore, much testing is in-house information and is not easily released.

Usually, the most information has been obtained when there is a definite problem or question. The technical salesperson usually responds well to this approach and will try to answer the question or solve the problem. The more specific information the conservator provides the better. For example, it would be worth stating, that what appears to be a plasticizer has been detected in an infrared spectrum of an adhesive. Trade secrets will rarely be revealed, but you may get access to test results or to a scientist interested in your problem. Sometimes if a colleague with a similar problem also contacts the company it may think more about your request. Professional affiliation should always be mentioned.

In summary, one needs to be realistic about what to expect companies to provide. Inquiries should be as specific as possible. An informed inquirer is generally the most successful. Results from the inquiry should usually provide a general profile of product composition, application, testing, and safety data. New products or possibly better products can be identified and product content verified so that later changes can be monitored. The more exacting demands of conservation may require separate analytical services, tests, opinions, or an alternative product. Certainly the exchange with industry can be helpful, and often educates the technical representative to a need he or she may have hardly known to exist.

N C A C

BHT(di-tertiary butyl p-cresol) is the simplest member of the "hindered phenol" family of anti-oxidants. It has been often shown, and is widely known, that it is slightly volatile and therefore tends to migrate. This has the effect of reducing its effectiveness as a stabilizer, despite its excellent anti-oxidant properties.

However, it is still the most commonly used anti-oxidant for low density polyethylene (LDPE), but is normally added in the 50-500 ppm region. For polyethylene sheets of average thickness, say 4 mil (0.1mm), it means that at maximum there are 5 micrograms of BHT per square centimeter. If it all migrates to the surface (which is doubtful) it is possible that it could be perceived as a "scum." This low level is not likely to pose a hazard for artifacts in contact with it.

For a polyethylene container with walls of 2mm in thickness the situation is somewhat different. The level of BHT is much higher per unit area; 0.1 milli-



grams per square centimeter. Even if partial migration occurs, it is likely that a surface deposit would be easily visible. Under the warm, dark conditions described by SARA WOLF, (AIC Newsletter, 5/81, p. 9) this is quite likely to occur, and the danger is that BHT could sublime from the interior of the box and enter an artifact or its wrappings. For the reasons described below, the BHT could become yellow, hence straining could be the end result.

Why does BHT become yellow? The probably reason is because of its anti-oxidant function. It has been shown to be an efficient trap for free radicals, hence stopping the propagation of oxidation processes. Quinone-like compounds are formed as a product and these are yellow, or sometimes orange.

It would be a pity to scrap these useful and otherwise ideal storage containers; so one simple approach would be to check the boxes regularly (perhaps annually) and wash them if it becomes necessary. Cool storage conditions would also be preferred. Another suggestion is to not seal the boxes; leave the lids off, or punch holes.

BHT is always likely to find some use as a stabilizer although it is not by any means the best available, since it has FDA approval as an indirect food additive.

David W. Grattan,  
Canadian Conservation Institute

## **CONFERENCES, SEMINARS, COURSES**

August 31-September 4, 1981. SOCIETY OF AMERICAN ARCHIVISTS Annual Meeting in Berkeley. Write: SAA, 330 S. Wells, Suite 810, Chicago, IL 60606.

September 8-11, 1981. INTRODUCTION TO PROPERTIES OF SOLVENTS, ADHESIVES, CONSOLIDANTS, AND OTHER POLYMERS. The course, taught by Drs. DONALD SEBERA, PETER SPARKS, and Thomas Brill is open to anyone interested in art conservation who has a basic knowledge of chemistry. For information contact: Campbell Center, Mt. Carroll, IL 61053.

September 14-19, 1981. FIRST INTERNATIONAL SYMPOSIUM ON ARCHAEO-METALLURGY on Site. The Institute for Archaeo-Metallurgical Studies, Institute of Archaeology, University of London will hold a triennial symposium on site in the major centers of ancient metal production. The first to take place in Eilat, Israel, will combine papers and discussions with tours of related archaeological sites. Contact: Secretariat, 1st International Symposium on Archaeo-Metallurgy on Site, P.O. Box 29784, Tel-Aviv, Israel.

September 15-18, 1981. ICOM WATERLOGGED WOOD WORKING GROUP conference, in Ottawa. Contact: Waterlogged Wood Conference, P.O. Box 9270, Terminal, Ottawa, Ontario, Canada K1G 3T9.

September 17-18, 1981. METHODS IN MUSEUM PHOTOGRAPHY. Black and White methods of examination of works of art, taught by Sheba Haner, staff photographer, Intermuseum Conservation Association, Oberlin. Both courses are offered by the CAMPBELL CENTER FOR HISTORIC PRESERVATION STUDIES, a learning center for the restoration and conservation of historic cultural properties. Summer courses included: Stoneworking; Woodcarving; Ornamental plaster; Care of Historic Collections; Furniture conservation; Historic preservation maintenance. Write: The Campbell Center, Box 66, Mt. Carroll, IL 61053.

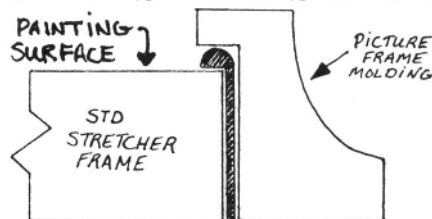
September 21-25, 1981. Sixth Triennial Meeting of the ICOM COMMITTEE FOR CONSERVATION, in Ottawa. All 24 working groups will meet during this time. Contact: Conference Secretariat, 700-71 Bank St., Ottawa, Ontario, K1P 5N2 Canada.

September 27-October 11, 1981. FROM PRINTING TO BOOKS. A cultural tour, limited to 18 people, on the art of printing and fine book-making through the ages in France. The group will visit the Richard de Bas Paper Mill, Museum of Prints in Epinal, National Library, Museum of Printing in Lyon, Imprimerie Nationale, Conde Museum, and the restoration facilities of the Archives and National Library. Contact: Dynamic Tours, 369 Lexington Ave., New York, NY 10016 (212-286-9494).

October 2-4, 1981 -- The International Sculpture Center will host a Workshop on the Conservation of Outdoor Sculpture at the Johnson Atelier Technical Institute of Sculpture in Princeton, New Jersey, October 2-4, 1981. The Workshop, intended to promote an exchange of information among professional conservators and those interested in outdoor conservation, will include panel discussions, question-and-answer periods and technical demonstrations. Discussion topics include: "The Effects of the Environment on Ferrous Metals" with Peter Gaspar of Washington University, YOUNGJAE LEE KIM of Princeton University and others; "The Effects of the Environment on Non-ferrous Metals: with PHOEBE DENT WEIL of the Center of Archaeometry, St. Louis, TOM CHASE, Freer Gallery of Art, Washington, D.C. and others; "Conservation of Stone/Erosion Protection" with STEVE TATTI, Conservation Consultant of Washington, D.C., Norbert Baer of the Institute of Fine Arts in New York and others; "Sculptor/Fabricator/Conservator: Who is Responsible When a Work Begins to Deteriorate?" with Andrew Todd of the National Museum of Canada, Bruce Gitlin, Fabricator of New York and others. Demonstrations will focus on current techniques in the conservation of ferrous and non-ferrous metals and stone. Registration is \$150.00 if submitted before September 15 and \$175.00 after that date. Since registration is limited to about 50 registrants, those people registering early will be given priority. Send registration or inquiries to: MARY ANN PRYOR, Director of Conferences and Events, International Sculpture Center, 1800 Wisconsin Avenue, N.W., Washington, D.C. 20007, (202-965-6066).

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PRICES ON REQUEST

October 7-10, 1981. ASSOCIATION FOR PRESERVATION TECHNOLOGY Annual Meeting, in Washington. Write: REHAB/TECH, c/o Mary Oehrlein, Suite 301, 1555 Connecticut Ave., N.W., Washington, D.C. 20036.

October 16-17, 1981. WESTERN ASSOCIATION OF ART CONSERVATORS (WAAC) Conference. Contact: Conservation Center, Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036.

November 19-20, 1981. THE CLEANING OF MUSEUM TEXTILES, a symposium organized by the Harpers Ferry Regional Textile and held at the Winterthur Museum. Topics include: detergents, solvents, and water quality; soluble components of degraded cellulose; testing dyestuffs; the vacuum table; glass washing table; movie on rug cleaning; water damage; case studies; the facilities at the Art Institute of Chicago and the Textile Conservation Workshop; dry cleaning; washing tapestries; and deionized vs alkaline buffered water. Write: The Harpers Ferry Regional Textile Group, c/o KATHELEEN STRADLEY Anderson House Museum, 2118 Mass. Ave., N.W., Washington, D.C. 20008.

Among the courses offered this fall at the Institute of Paper Chemistry at Appleton are: ADVANCED FIBER ANALYSIS, taught by J. D. Litvay, September 8-11, 1981, and PAPER ANALYSIS FOR THE FORENSIC SCIENCES, taught by W. C. Krueger, October 19-22, 1981. Contact: Kathy Stanek, Continuing Education Office, The Institute of Paper Chemistry, P.O. Box 1039, Appleton, WI 54912.

KIRBY STUDIOS offers intensive summer workshops on fine woodworking taught by Ian Kirby and one on furniture and woodwork restoration taught by Kenneth Bowers. Write: Kirby Studios Ltd., BCIC Building, Water St., North Bennington, VT 05257.

Brunel Technical College will offer a year-long course in FINE BOOKBINDING, CONSERVATION, AND ARCHIVAL PRACTICES, beginning September, 1981. Write: Head of Bookbinding and Finishing, School of Printing, Brunel Technical College, Ashley Down, Bristol BS7 9BU England.

## **LOCAL GUILDS AND ASSOCIATIONS**

The Western Association of Art Conservators (WAAC) will hold its annual meeting in Los Angeles, CA, October 16-18. Activities include visits to the Norton Simon Museum and the Huntington Library and Art Gallery. For further information, contact JAMES DRUZYK, LACMA Conservation Center, 5905 Wilshire Blvd., Los Angeles, CA 90036.

The spring meeting of the MIDWEST REGIONAL CONSERVATION GUILD was held at the Cleveland Museum of Art. Talks were given by MARY BALLARD on "Emergency Treatment of a Flooded Costume Collection," PAUL HANER and KRISTIN HOERMANN on "Beva Nap Bond Lining," and TIM VITALE and PAMELA YOUNG RANDOLPH on "Notes on the Use of the Suction Table."

The next meeting is scheduled for 2 October 1981 at the Detroit Institute of Arts. Talks will be given on the Research Laboratory and frame restoration at the D.I.A. Proposed topics for discussion are liability problems of the conservator and international exhibitions. All those who want to give a short presentation or want to attend and are not on the mailing list,

please contact: BARBARA HELLER, Detroit Institute of Arts, 5200 Woodward Ave., Detroit, MI 48202.

The BAY AREA ART CONSERVATION GUILD announces officers for the coming year: JUDITH RIENIETS, president; ELISABETH CORNU, vice president; ANITA NOENNIG, secretary; GEOFFREY BROWN, treasurer. Members viewed the gilt ceiling restoration in process at the historic Hotel Oakland in mid July.

THE WASHINGTON CONSERVATION GUILD has elected officers for the coming year: MARIAN PECK DIRDA, president; ROSAMOND WESTMORELAND, vice-president; continuing for a second year are MERRILY SMITH, recording secretary and NIKKI HORTON, treasurer. Council members elected were MEG CRAFT, CHARLES OLIN, FELRATH HINES, DAN RISS, and ELIZABETH GOULD. The first guild meeting will be held in October. For more information contact MARIAN DIRDA, [REDACTED], [REDACTED] Washington, D.C. 20008.

The ARIZONA PAPER AND PHOTOGRAPH CONSERVATION GROUP, a new organization, has been set up in Phoenix. They plan to publish a newsletter and organize a series of elementary workshops. Contact: MICHAEL MC COLGIN, Conservator, Department of Library, Archives and Public Records, Third Floor Capitol, 1700 W. Washington, Phoenix, AZ 85007.

The HARPERS FERRY REGIONAL TEXTILE GROUP will present a preservation symposium, "The Cleaning of Museum Textiles" on November 19 and 20 at the Winterthur Museum, Winterthur, Delaware. For tentative schedule and to register contact: KATHELEEN STRADLEY, The Anderson House Museum, 2118 Mass. Ave., N.W., Washington, D.C. 20008. (see column 1, this page).

## **LETTERS**

For sometime now I have been quite concerned about the requirements for certification in painting conservation. My reasons for this concern are quite simple: I did not attend one of the conventional programs for conservation study, nor apprentice myself to a veteran conservator. I do not have a conventional lab to do experimental work - yet my work is conventional.

When I decided to study painting conservation I wrote many letters of query to museums and organizations requesting information pertaining to current literature, schools, apprenticeships and volunteer training program. The returns were very discouraging until the Brockton Art Center sent the name of the man who cared for their paintings, Mr. Morton C. Bradley, Jr. I took a chance and called, and this was the turning point. Mr. Bradley invited me to his home and was as free with his encouragement as his knowledge. He explained that "Leonardo" would have problems gaining entrance into one of the conventional training programs.

Articles written about information centers, labs and certification sound progressive but if the authors are not willing to aid the technician then the value is limited to the authors personal gain. Our progress should be directed toward helping the technician do a better job and not toward the creation of another upper echelon society. These societies become "clickish" and only a chosen few receive the benefits of the original intent.

Museums, institutions, organizations and private conservators talk about a professional upgrading, but is the word "professional" so important to us that we should forget words like "craft" and "skill"? It takes an artist with a craft and a skill to create an original painting and no matter how many times a tiny pigment particle is examined in a laboratory environment the results will not be of value without a skilled technician. Conservation is an art and science with the latter now dominating the first. An observational walk through a major museum is justification for my comments.

I am looking forward to a reader response: either in agreement or constructive criticism.

Peter Kostoulakos  
15 Learned Street  
Nashua, NH 03060  
(603) 888-6752

I would like to thank Morla Tjossem, Dr. Ernest Coleman, and Gene Anest for their very kind and very interesting replies to my queries in the AIC Newsletter. I also want to encourage other AIC members to use the Newsletter to gather information. I received a great deal of information from sources I would never have known existed. I am sorry that it is not practical to print the answers as well as the questions, as many are quite lengthy, and that is why I wanted to let other AIC members know that useful replies do come. It is my feeling that this is potentially one of the most valuable uses the Newsletter has, to keep us in contact with each other in ways that help us in our day-to-day work.

BARBARA APPELBAUM

## **MATERIALS**

*Members are encouraged to submit items to this column. Contact the technical editor, MARIAN PECK DIRDA.*

AROCOLOR 5442, a permanent mounting medium for paint pigments with a refractive index of 1.662 is again available from MAC Accessories and Components, Mc Crone Associates, 2820 South Michigan, Chicago, IL 60616. Although this medium has been classified by the EPA as a polychlorinated biphenyl (PCB), Mc Crone Associates believes that it can be used with proper precautions. The EPA has recently approved its use for the mounting of pigments as a preliminary to their microscopical identification, and has approved the sales of small quantities through Mc Crone Associates. Information on its safe handling is included with each purchase, as is an outline of WALTER MC CRONE's procedure for taking and mounting samples of pigment.

At one time AROCLOR 1260 was available as a temporary mounting medium and one in which particles could be rolled for more detailed microscopical study. This medium is no longer available, but a mixture of AROCLOR 5442 with 5% of alpha monobrom maphthalene is now available as an equivalent. It has a lower viscosity but nearly identical optical properties to the old AROCLOR 1260. Like AROCLOR 5442, this mixture is stable in color and refractive index over a long period of time.

An illustrated "Guide to Spacesaver High-Density Mobile Storage Systems for Museums & Archival Collections" has recently been issued. Brochure # SSC-8014, is available from: Karla Schroedl, SPACESAVER CORP., 1450 Janesville Ave., Ft. Atkinson, WI 53538

A brochure outlining the CONSERV-ART system of materials and equipment for treating paintings, developed by ROBERT FIEUX, is now available from John G. Shelley Co., Inc., Art-Sciences Div., 16 Mica Ln., Wellesley Hills, MA 02181.

ANDREWS/NELSON/WHITEHEAD has added 100% ACID-FREE GLASSINE to its line of conservation products. The glassine measures one mil in thickness and is available in 24" x 36" sheets. New also is a warm off-white shade of 100% rag museum board, named ANTIQUE WHITE. For samples of either product, write: A/N/W, 31-10 48th Ave., Long Island City, NY 11101.

## **PUBLICATIONS**

*Only AIC and FAIC publications are available from the AIC office. All other publications should be ordered directly from the publisher or local bookstore.*

Preprints, papers presented at AIC 9th Annual Meeting, Philadelphia, 1981. \$12.00 + \$1.50 shipping charge. Orders are sent via UPS within the U.S., can be shipped surface or air-book overseas. Members should be aware that Preprints are not reprinted. Only a few copies of previous Preprints are still available from the AIC office. Boston, 1977 will soon be out of print. AIC members may order any AIC - FAIC publications and pay for them over a 6 month period. No carrying charges, unless payments are late. Send for a new publications list.

Written Documentation, by MEG CRAFT and SIAN JONES, prepared for special workshop at AIC 9th Annual Meeting. Includes a short history of written documentation, representative sample record forms, ethical and practical considerations, and a bibliography on documentation. Order from AIC office, \$8.00 + \$1.25 shipping.

Preprints and Written Documentation available from: AIC, 1511 K Street, N.W., Suite 725, Washington, D.C. 20005 (202-638-1444)

The Preservation of Paper and Textiles of Historic & Artistic Value II, edited by John Williams. Advances in Chemistry Series No. 193. 356 pp., hardbound, \$44.75. 1981. Proceedings of a conference sponsored by the American Chemical Society in 1979. Eighteen chapters present current research on conservation treatment on paper, and six focus on textiles. Available (prepaid, postage included) from: American Chemical Society, 1155 16th St., N.W., Washington, D.C. 20036.

*Membership Renewal was due*

*on May 1...*

*Did I renew??*

*Have I sent in my new  
address and telephone*

*number for the 1981-82*

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ICCROM publications now available from local source, for a full list of available publications contact: PRG, 5619 Southampton Dr., Springfield, VA 22151.

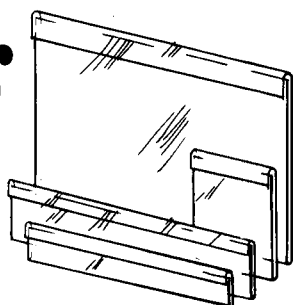
**Plant Fibers for Papermaking**, by Lilian Bell. Liliaceae Press, 1981. 134 pp., spiralbound, \$14.50, + \$1.50 postage in U.S. Information on over 75 tropical and temperate plant fibers for hand papermaking. Write: Lilian Bell, [REDACTED] Minnville, OR 97128.

**A Selective Bibliography on the Conservation of Library Materials**, by PAUL N. BANKS. Newberry Library, 1981. 198 pp., paperbound, \$10. For librarians and archivists concerned with conservation and for conservators of books and archival materials. The volume contains some 1200 entries covering information available in English. Subjects include: conservation facilities; economics of conservation; library-binder relations; materials, structure, and technology of the book; protection and care of books and manuscripts; physical treatment of books and other materials; and restoration of bindings. Order from: The Newberry Library Bookstore, 60 W. Walton St., Chicago, IL 60610.

**Good Show! A Practical Guide for Temporary Exhibitions**, by Lothar P. Witteborg. SITES, 1981. 180 pp., wire-bound, \$17.50, plus \$2. postage. Exhibition planning, design and technical installation for museum personnel. Includes chapters on handling objects, security, and equipment and materials. Make checks payable to the Smithsonian Institution and send to: SITES, P.O. Box 1949, Washington, D. C. 20013.

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### **LIGHT IMPRESSIONS**

P.O. Box 3012, Rochester, NY 14614

**Museum Collection Storage. Protection of Cultural Heritage: Technical Handbooks for Museums and Monuments Series, No. 2** UNESCO, 1979. 56 pp., paper-bound, \$7. Practical, basic guidelines for designing new facilities as well as upgrading present storage areas. Especially helpful to museums with limited resources. Available from UNIPUB, 345 Park Ave., S., New York, NY 10010.

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THE NEXT NEWSLETTER DEADLINE IS THURSDAY, OCTOBER 15, 1981, 5:00 p.m.

Direct correspondence concerning AIC to: MARTHA MORALES, Executive Secretary, AIC, 1511 K St., N.W., Suite 725, Washington, D.C. 20005. (202-638-1444)

Direct correspondence concerning FAIC to: BENJAMIN B. JOHNSON, Executive Director, FAIC, 210 22nd St., Santa Monica, CA 90402.

All Newsletter correspondence, sent to: AIC National Office, 1511 K St., N.W., #725, Washington, D.C. 20005.

Editor: MARTHA MORALES 202-638-1444 Technical Editor: MARIAN PECK DIRDA 202-287-5634

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