

A·I·C Newsletter

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OF HISTORIC AND ARTISTIC WORKS

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AIC NEWS

ANNUAL AIC MEETING

The preparations for the 10th annual meeting of the AIC in Milwaukee are in full swing. The meeting will take place from Thursday through Sunday, May 27-30. Abstracts for papers are all in and acceptance letters will soon be sent out to the selected authors.

The programs for the Specialty Group sessions are also beginning to take shape. However, there is still time for those interested in making a presentation in any of the Specialty Group sessions to contact the relevant chairperson (names and addresses follow). Specialty group presentations may be on all subjects of significance for the specialty, be that on new or unusual treatments, examinations, product knowledge or other conservation related matter. Acceptance is subject to approval of the chairperson or program chairperson of the specialty group.

A new concept at the Milwaukee meeting will be an exhibition of posters. The posters are formal reports of treatments, examination or conservation research that lend themselves particularly to a visual (photographic, schematic or graphic) presentation. More details on this aspect of the meeting in the next newsletter.

Because the Milwaukee meeting is extra special--we will be celebrating our 10th annual meeting--we are not only working hard on the professional program but are also planning some special social activities. For example the banquet, which will be on Friday, May 28, will see a live dance band and probably the first performance of the AIC BAND, a hard swinging band consisting of AIC members.

A local arrangements committee in Milwaukee headed by JIM BURNHAM with LOUIS POMERANTZ as co-chairman is actively making arrangements for tours, museum and gallery visits, and other events.

This meeting promises to be a great one. Plan to attend: Milwaukee, May 27-30.

PIETER MEYERS
Program Chairman

SPECIALTY GROUPS

If you wish to participate in any Specialty Group sessions at the annual meeting, contact one of the following no later than December 15.

TEXTILE

Katherine Dirks (202-357-1889)
NMAH-Smithsonian Institution
Room 4131
Washington, D.C. 20560

FURNITURE & WOODEN ARTIFACTS

Walter Angst (202-357-2444)
Conservation Analytical Laboratory
Smithsonian-NMAH, ABO 70
Washington, D.C. 20560

BOOK & PAPER

Karen Garlick (202-544-4600)
Folger Shakespeare Library
201 East Capitol Street, S.E.
Washington, D.C. 20003

PHOTOGRAPHIC MATERIALS

Debbie Hess Norris (215-545-0613)
CCAHA
260 South Broad Street
Philadelphia, PA 19102

PAINTINGS

Michael Heslip (302-656-8591)
Winterthur Museum
Winterthur, DE 19735

OBJECTS

Clifford Craine (617-495-2392)
Fogg Art Museum, Harvard University
Cambridge, MA 02138

TEXTILE SPECIALTY GROUP

Papers are needed for the 10th annual meeting to be held in Milwaukee. Papers should be 30 minutes or less in length and can deal with any area of textile conservation or science. These papers will not be juried or published. Please indicate interest in participating no later than December 15. Contact: KATHERINE DIRKS, address above.

FURNITURE/WOODEN ARTIFACTS GROUP

Urgent! Urgent! Urgent! This is a desperate appeal to all articulate, erudite conservators working with wood--which includes you--to come forward to rescue our specialty group session in Milwaukee. Please consent to present a paper. The topic is up to you. Papers should be 15-20 minutes length, with or without slides. Send title and a short description immediately, our deadline is NOW! Call or write either: ELEANOR BAKER, National Gallery of Art, Washington, D.C., 20565 (202-842-6452) or WALTER T. ANGST, Smithsonian Inst., AHB, ABO 70, Washington, D.C. 20560 (202-357-2444).

NEW COMMITTEES FORMING

The board of directors met at the national office in September. The following committee chairs and delegates are announced: ELISABETH FITZHUGH, Ethics and Standards; PAUL HIMMELSTEIN, By Laws; MARILYN WEIDNER, Board of Examiners; TIM VITALE, Conservation and the Handicapped; JOSE ORRACA, Educational Affairs; ROSS MERRILL, Membership; LAWRENCE MAJEWSKI, Certification and Accreditation; and WYNN PHELAN, Insurance. Continuing will be: CHARLES OLIN as liaison-at-large, CAROLINE KECK as delegate to Smithsonian Institution training program committee, TOM CHASE as ICROM delegate.

Due to numerous recent inquiries, the insurance committee will investigate the possibility of an AIC health and dental program. A report will appear in

the next Newsletter.

MEMBERSHIP COMMITTEE

The committee is now chaired by ROSS MERRILL of the National Gallery of Art. SUSANNE P. SACK and DON HELLER will remain on the committee with INGE LISE ECKMANN and DIANNE DAVIES completing the committee. Two ad-hoc conservation scientist advisors will be appointed.

Chairman, ROSS MERRILL, encourages all associate members who are qualified, to apply for professional associate status in the AIC. The new application forms are available at the AIC office, 1511 K St., N.W., #725, Washington, DC 20005. For further information, call 202-638-1444. Applicants 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.

ETHICS AND STANDARDS COMMITTEES

This committee will periodically comment on portions of the Code of Ethics to clarify various issues for conservators.

Members should be aware that only Fellows can use the name of AIC on their card or letterhead. Although it is not so specifically stated, the implication is, the member should say "Fellow, AIC" or "Fellow of AIC," and not just give the name of the organization. The latter practice is somewhat ambiguous since it makes it appear that he or she is AIC.

The relevant section from the code is:

V. Obligations to the Public

F. Advertising

It is an accepted principle that the foundation of effective advertising is the establishment of a well merited reputation for professional ability and integrity. Thus it is recommended that conservators limit all forms of notices and communications which may be construed as advertising to the following:

2. Use of professional cards and letterheads on stationery, bill and receipt forms, indicating only the name, academic degree, Fellowship, conservation specialty, office address and telephone number. Fellows only may use the name of AIC.

MEG LOEW CRAFT has joined this committee.

ELISABETH FITZHUGH
Chairperson

JOURNAL

Volume 20, a special double issue, is now at the printers. This issue, volume 20, #1 and #2, will be sent to all members in December. Work is already underway on volume 21, #1. Send your paper to: MARJORIE COHN, Editor-in-Chief, JAIC, c/o Fogg Art Museum, Conservation Dept., Cambridge, MA 02138.

THANK YOU, MARIAN DIRDA!

In November 1978, I took over the editorship of this Newsletter with the able assistance of MARIAN DIRDA who served as the first technical editor. For the past three years, MARIAN has devoted herself to preparing interesting, informative copy, and her knowledge and expertise have contributed to the growth of the Newsletter. Because of her increased responsibilities at work and her role as president of

The Washington Conservation Guild, MARIAN has resigned. Her talents, enthusiasm and sense of humor will be missed--especially on deadline days.

MARTHA MORALES, Editor

TWO NEW TECHNICAL EDITORS

The board of directors has appointed two new technical editors: ANGELA FITZGERALD of the Book Conservation Laboratory, Smithsonian, and DORIS HAMBURG of the Restoration Office, Library of Congress.

We all look forward to working together to continue to produce a newsletter that members feel is a valuable publication. Please send any comments and/or suggestions to us.

NEW DIRECTORY-ADVERTISING

Due to ever increasing costs, the AIC Directory is now accepting advertising. Anyone wishing to place an ad should contact the AIC office by December 5. Space must be reserved by that date. Fees: full page, \$375., one-half page, \$187.50. A 25% deposit is required to hold space. The balance will be billed after publication. Call MARTHA MORALES at 202-638-1444 for further information.

Speaking of the new Directory, be sure we have your correct address, and, do we have permission to print your telephone number? Send us a post card.

ADDRESS CHANGES

#1. Please think of AIC when you move. Postal rates have increased again, so that it is now very expensive to have Journals and Newsletters returned. Send a post card with your new address and telephone number. We especially need this for the new directory.

#2. Please change your records to reflect AIC's new address. Many members continue to use the old one and mail is no longer being forwarded. See last page.

NEW ADMINISTRATIVE ASSISTANT

Bonnie Yancey joined the paid staff at the AIC office in September. She will be working 20 hours each week assisting in managing the busy AIC headquarters. The executive secretary and the faithful volunteer staff heartily welcome Bonnie aboard.

PERSONAL NOTES

#1. If you sent a package to Alex Donaldson - reusing an AIC mailer - let us know! Your package was returned to us.

#2. If you lost a small, black, ring notebook containing copious notes - (at the Philadelphia meeting) call 202-638-1444.

MEMBERSHIP RENEWAL

DID YOU? RENEWALS WERE DUE ON MAY 1, 1981. YOU MAY FIND THAT THE MAILMAN FORGETS YOU ON AIC MAIL DAYS...

Dues: Fellows-\$55., Associates-\$35., Students and Retirees-\$25., Institutions-\$60. All should add the \$7.50 late fee.

PEOPLE

ARTHUR BEAL, of The Center for Conservation and Technical Studies at the Fogg Art Museum has been elected president of NCAC...JOSE ORRACA announces the opening of his studio for the conservation

of photographs and works of art on paper at [REDACTED] 5, NY, NY 10021. [REDACTED]... SONJA SOPHER reports that she is not a missing person, but is chief conservator at the Portland Art Museum, the post office works in mysterious ways... WILL PHIPPEN is supervising an NSF grant for systematic inventory of the Pacific collections... PABLO DIAZ is head of the conservation unit, Widener Library, Harvard College... FRANCES KENNEY has retired from active practice and is travelling... DEBORAH LEE TRUPIN is interning at the Institut Royal de Patrimoine Artistique in Brussels... KERRY McINNIS is working as paper conservator at the Australian War Memorial in Canberra, Australia... ANDREA PITTSCH is the new intern at the Northeast Document Conservation Center... DEBORAH EVANS is now with the Pacific Regional Conservation Center... ROSAMOND WESTMORELAND was appointed senior conservator at the National Portrait Gallery... BARBARA KEYSER is leaving the National Gallery of Canada to establish a private practice of paintings conservation at [REDACTED], Vancouver, B.C., V5Z, 2W3 (604-872-4616)... BOB DU MEER is now at the NYC Municipal Archives... MARIAN DIRDA, MERRILY SMITH, and HEATHER WANSER co-instructed two day-long workshops on "Paper Conservation" for the PPFA convention in New Orleans... ANNE F. CLAPP has retired from the Winterthur Museum and has opened a studio at [REDACTED], Wilmington, DE 19806 (302-658-0828)... JEFFREY ARNSTEIN and ROBERT MUSSEY were speakers at a seminar held in Pomfret, CT, "Current Trends in American Furniture Studies"... PIETER MEYERS is now conservation scientist at the Los Angeles County Museum of Art... NICHOL J. FORSHT has been appointed chief of the Conservation and Collections Care Center of the NYS office of Parks, Recreation and Historic Preservation... GEORGE KORDELA has opened a private practice, working on paper and artifacts at [REDACTED], Williamsburg, VA 23185 (804-220-0931)... VIC HANSON has retired and DR. GEORGE REILLY has become the new head of the Analytical Laboratory at Winterthur... JOYCE HILL STONER continues as associate director of the art conservation program, paintings conservator and assumes the title of head of conservation at Winterthur... HOLLY HUSTON and JAY KRUEGER are interning at the San Francisco Museum of Modern Art... JACQUE LINE HEUMAN is working in the objects conservation lab at the de Young Museum on an NEA grant... MICHELE SCALERA is now assistant conservator at the John & Mabel Ringling Museum of Art in Sarasota, FL... STEPHEN BONADIES has been appointed assistant conservator at the Cincinnati Art Museum... STEVE MELLOR is the new assistant conservator at the Peabody Museum... MARILYN KEMP WEIDNER is now director of conservation and chief conservator at the Conservation Center for Art and Historic Artifacts in Philadelphia, ABBY SHAW is associate director of administration and education... NINA RAYER conducted a workshop on writing condition reports at the annual meeting of the New England Museums Assoc.... Alice Swan is spending three months at the Royal Photographic Society in England. Trained paper conservators will each spend two weeks with Ms. Swan learning new photographic conservation techniques. She will present day-long seminars every two weeks for local archivists, curators and conservators. This special project is co-sponsored by the Craft's Council Conservation Section... NANCY ODEGAARD and RON HARVEY are assistant conservators working on the North American Indian basket presentation project at the Peabody Museum... GEORGETTE GROSZ gave a post-conference seminar on the problems of paintings conservation at the Midwest Museums Conference 54th annual meeting in Chicago... MICHAEL CONNOLLY has received a

National Museum Act grant and is continuing his training at Queens University... GARY HUBERT is an apprentice-trainee with LOUIS POMERANTZ... MARY BALLARD took part in the conservation section at the AAM meeting. Her talk was "The Care of Textiles in Storage, on Exhibit, and in Transit." ... LOUIS POMERANTZ has presented a series of lectures recently at museums and universities in the mid-west on various aspects of paintings conservation...

CONSERVATION MATERIALS

A WHOLE NEW SIDE OF US !

Yes, acid free tissue paper, storage boxes, blotting paper, museum mounting board, record storage sleeves, document preservation binders, file folders, pre-made encapsulation units, Mylar 415 tape, Perma/Dur® papers, Japanese papers and much, much, more . . .

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CRAIGEN WESTON BOWEN is assistant paper conservator at NMAH...CAROL SNOW is a Mellon Fellow, working in objects conservation at the Walters Art Gallery...CHARLES A.E. BRANDT has recently presented a series of workshops and seminars on various aspects of paper conservation in Canada...HEINKE PENSKY-ADAM has assumed responsibilities as head of conservation department, Midwest Book and Paper Conservation (formerly Studio Lariviere), c/o Monastery Hill Bindery...URSULA DREIBHOLZ is participating in a UNESCO sponsored course in oriental art conservation in Venice...FAYE WRUBEL presented a conservation seminar for state historic site managers in Illinois and has been appointed assistant conservator at the Art Institute of Chicago...JIM CODDINGTON is serving his internship and DONA TILLMAN and MARK BOCKRATH are assistant painting conservators at the Washington Conservation Studies...DONALD BRUCE McKEON has been awarded a Ph.D by Florida State University for his survey and research in the field of library conservation. His thesis title is "Conservation of Library/Archive Materials: 1981-2001"...DORIS HAMBURG has accepted a one-year appointment as paper conservator at the Library of Congress.

MISSING PERSONS

Mail has been returned to the AIC office from the U.S. Postal Service. Do you know where any of these people are?? TONY RAJER, PATRICIA SCOTT, MARY FRANCES DAVIESS, KARL BUCHBERG, EUGENIE CANDAU, STEPHEN SHEPERD, VIRGINIA INGRAM, WILLIAM McCAUGHEN, WON NG, KEMP McMEEKIN, JAMES GRANT STROUD, VIRGINIA FINK, and SANDRA TURNER. Please send a post card with new address.

OBITUARIES

Associate FREDERICK WILHELM ØBERG Copenhagen, Denmark passed away in July 1981.

Associate DR. WALTER BAUMGARTEN, JR. of Ephraim, WI has also passed away.

FAIC NEWS

BEN JOHNSON RESIGNS

After serving for 2 years, BEN JOHNSON has submitted his resignation as executive director of FAIC. He submitted a report to the board that included a number of proposed interesting projects. His resignation was accepted with regret and the board has expressed appreciation for his many efforts over the past two years.

NEW EXECUTIVE DIRECTOR

The FAIC board of directors has appointed CAROLINE K. KECK to serve as the new executive director. MRS. KECK was chosen by the board in recognition of her total commitment to the field of conservation. Her accomplishments are too numerous to mention. MRS. KECK will work with the board to develop important projects for the FAIC.

"REFRESHER COURSES" FOR JULY 1982

To determine the extent of membership interest, the FAIC proposes to underwrite two refresher courses for AIC during the coming summer. Until we have some idea of response, it has been essential in arranging this pilot project to limit both attendance and scope of instructions offered. Therefore, in areas considered for this initial effort, Paper and

Objects, the topics suggested have been the following special aspects: (1) Systems for Accomplishing Repairs in Prints and Drawings, (2) Preservation Treatments of Painted Wooden Objects. As conceived at this stage each course is an individual unit, presented at a separate locale. The time span viewed as twelve working days will be two weeks in July. The location will be a laboratory of a museum willing to donate this and a lecture space for the two weeks of special concentration. Instruction will present divergent viewpoints and be supplemented by expert non-conservation commentary. Naturally the size of the class will be governed by the available spaces in the hosting institution, presumably between 10 and 20 persons. Fee, payable to AIC for attendance will be about \$200, exclusive of all other costs such as travel, lodging and sustenance. The FAIC intends to defray expenses for instructors, feature specialist lectures, teaching aids and costs of preparing arrangements.

If this service gains membership approval, the number of refreshers offered can be expanded and the topics predetermined at our annual meetings.

If you are interested would you please send me the following: (1) Name, address, affiliation of those interested in attending a course. Please indicate which course. (2) Name, address, affiliation of those interested in instructing. (3) Name of museum authority with whom to communicate for a donation of lab and lecture spaces for two weeks in July.

CAROLINE K. KECK
Executive Director, FAIC

KNOW WHAT YOU SEE

The Dixon Gallery and Gardens in Memphis, TN will host the exhibit December 12-January 10. It will be displayed at The Commons Gallery, Cornell College, Mt. Vernon, Iowa January 30-February 28. For information and fees contact: SITES, Smithsonian Institution Traveling Exhibition Service, Washington, D.C. 20560 (202-357-3168).

NEWS IN GENERAL

SHROUD OF TURIN

"The Shroud of Turin, or Santa Sindone, is a 435 cm by 110 cm by 345 micron strip of linen. Of unproved antiquity, it has been lodged since 1694 in a silver casket, high above the main altar of the Capella della Santa Sindone in Turin's Duomo San Giovanni. It has been located in Turin for 503 years, and for more than six centuries it has been revered by many Christians as the "burial clothes" mentioned in the gospels.

"The basic for this belief is that the shroud bears on its surface the faint but unmistakable ventral and dorsal images of a crucified man. The image is sepia in color, the natural hue of aged linen, with additional marks referred to as "bloodstains" colored a deep burgundy.

"For the past three years, the question of its authenticity has absorbed the spare time of members of an organization called the Shroud of Turin Research Project, Inc. (STURP). Its members are for the most part professional scientists, engineers, and photographers.

"In 1978, with the help of the Revs. Peter Rinaldi and Adam Otterbein, both of the U.S.-based Holy Shroud Guild, the group negotiated the unfamiliar curial bureaucracies in the Vatican and Turin and secured permission to run a series of sophisticated non-destructive tests on the shroud itself. They scanned and photographed the cloth employing all parts of the spectrum, from gamma rays to ultraviolet

to infrared. With specially designed adhesive they picked up microscopic bits of fiber and debris off the surface of the linen for chemical and microscopical analysis. A dozen of the threads that had been snipped from the shroud in 1973 by the Sisters of Saint Joseph were transferred to STURP's custody.

"The research effort is now winding down. The tests have been completed. Each of the team members has published the details of his specific findings in one narrow area of investigation. All of the papers have been reviewed by the entire group and, by prior agreement, nothing has appeared in the "open literature"--journals like Applied Optics and the Journal of Spectroscopy--without the collegial consent of STURP, Inc.

"STURP members Eric Jumper, John Jackson, Ray Rogers, and Larry Schwalbe have pulled the disparate findings into comprehensive summaries, and last May Schwalbe and Jackson delivered copies of a final report to Umberto II, in Lisbon, and Anastasio Cardinal Ballestrero, in Turin."

The previous paragraphs were excerpted from a 15,000 word article entitled "Shreds of Evidence: Science Confronts the Shroud of Turin" published by Cullen Murphy in the November 1981, issue of Harpers. The history of the shroud and the STURP analytical effort are discussed there in detail. A technical summary of the research, titled "Shroud of Mystery" and written by Annette Burden appears in the November, 1981, issue of Science 81 magazine. Interested conservators should also read two articles by WALTER McCRONE in The Microscope (Vol. 28:1980) entitled "Light Microscopical Study of the Turin 'Shroud', I and II".

There is no scientific way to prove that the shroud is the burial garment of Jesus Christ. At most, researchers could prove that it is a fake, or on the other hand, find that the evidence is consistent with its being the 2000-year-old burial wrapping of a crucified man. There has been some difference of opinion about the facts revealed by STURP researchers using various analytical techniques. However, carbon-14 dating could be used to allay some of the controversy surrounding the relic. Carbon-14 could determine whether the linen fabric is 2000--or merely 600-years old.

The Vatican has not yet permitted Carbon-14 dating because techniques available until quite recently would have required destruction of a large portion of the cloth. New advances in C-14 dating--notably instrumental carbon-14 dating methods pioneered at the University of Rochester--have reduced the necessary sample to a feasible size. Using a particle accelerator, scientists can isolate the C-14 mass and count the negatively-charged C-14 ions. Another technique, small sample carbon-14 datings, developed at Brookhaven National Laboratories, converts the carbon in a milligram-sized sample into CO₂ for counting. Researchers hope that the Church will authorize carbon-14 dating in the next year or so, and that the date of the cloth will point toward the truth of the mysterious shroud.

CONSERVATION TRAINING PROGRAMS

Columbia University announces its fall '81 class: Conservator Students: ROBERTA CHALFANT, KATHLEEN HANSON, Gail Harriman, Janet Mitrone-Smreczak. Preservation Students: John Barone, Janet Baldwin, Wesley Boomgaarden, Lynn Jones, Salley Roggia, Kathleen Steves, John Townsend, Duane Watson, Theodore Kuzen, Laura Linard, Sherry Bryne.

The incoming class at the Cooperstown Graduate Program: SUZANNE L. HARGROVE, JANET HESSLING, CLAIRE HOVEL, HELEN INGALLS, Joan London, John

C. Scott, Jr., BARBARA STAHLER, ELIZABETH STEELE, Ellen C. Tillapaugh, Linda Witkowski.

The University of Delaware-Winterthur graduate program: JANE CARPENTER, NANCY DAVIS, MARIAN KAMINITZ, ANTOINETTE DWAN, EUGENA ORDONEZ, LAURENT S.G. SOZZANI, Gwen Tauber, ELIZABETH C. WENDELIN, Richard C. Wolbers.

New York University has accepted eight new students: WENDY BENNETT, Florence Fredman, Mindy Friedman, HARRIET IRGANG, Frank Matero, SHELLEY SASS, Kent Severson, Carol Weingarten. In addition, there are three non-degree special students from foreign countries: Daria Keynan, Israel; Shigema Oka, Japan; Antonio Rava, Italy.

The Ponce Museum of Art in Puerto Rico announces a new program. This apprentice conservation/restoration program will train conservation/restoration technicians over a period of three years. Candidates will be recruited from Puerto Rico and the Caribbean area only. Art history and chemistry instructions will be provided by local colleges. Due to space limitations, only four applicants will be accepted. The program, sponsored by a grant from NEA, will be directed by ANTON J. KONRAD, Head Conservator.

Applications are being accepted for the advanced level internship at: Center for Conservation and Technical Studies, Fogg Art Museum, Harvard University, Cambridge, MA 02138. Prerequisites for the

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program: (1) at least two years of apprenticeship or formal training in conservation (2) a Bachelor of Arts degree with a major in art history or applied arts (3) competence in one foreign language and at least one college-level chemistry course (4) extensive studio experience and demonstrable manual competence. Applications must be submitted by January 1, those chosen for interviews are notified by February 1, notices of acceptance are sent out by March 1.

\$1.2 MILLION FOR CONSERVATION!

Newberry-Ana reports that the Andrew W. Mellon Foundation of New York has awarded the Newberry Library \$600,000 as endowment for conservation operations. The Library must "earn" this money by raising another \$600,000, also for conservation endowment. The foundation has earmarked part of the income from their gift for a conservation apprenticeship, the remainder to be used to support other Conservation Laboratory activities.

A separate \$18,000 Mellon Foundation grant will fund a Newberry project to develop an economical, small scale means of treating water damaged or insect infested books with a commercial freezer. The grant was made with the understanding that once the Newberry can use the freezer to dry water-wet books and exterminate insects, it will share its information with other libraries, archives, and museums.

DIRECTORY OF ANTHROPOLOGICAL CONSERVATORS

As a part of the information-gathering efforts of the newly appointed NCAC Study Committee on Anthropological Conservation and as a result of interest in better communication among ethnographic and archeological conservators which was expressed at an informal session at the 1981 AIC annual meeting I would like to develop and circulate a list of those professionals who are working in these conservation fields. If you are working with or are particularly interested in the conservation of ethnographic and archeological artifacts, please send your name and address to me and I will forward to you a copy of the directory when it is completed. Please indicate if you are working with an institution, are in private practice or are a student, and if you are primarily concerned with ethnographic or archeological conservation or a specific sub-category of either. Those who signed the list circulated at the Philadelphia meeting need not submit their names.

I would also like to receive your ideas on broad topics or specific problems related to Anthropological Conservation which you would like to see discussed at future meetings or organized seminars. Contact: BETTINA RAPHAEL, [redacted] Santa Fe, NM 87501.

CONSERVATION CONSULTANT SERVICE AVAILABLE

The Society of American Archivists is pleased to announce the availability of a conservation consultant service, part of its NEH-funded Basic Archival Conservation Program. Conservation consultants will assist archival institutions in evaluating environmental conditions, collections maintenance, security systems, exhibition practices, and archival procedures from a conservation perspective. The service will consist of an on-site visit followed by a written report which will assist institutions in implementing a conservation program.

The consultant service is available on a cost-sharing basis, with consultants' honoraria provided by the Basic Archival Conservation Program and host institutions supporting consultants' travel costs. Consultants are available from all areas of the

country to help minimize the travel costs to the repository visited. To qualify for a consultant visit, institutions must have at least one full-time staff member working in an archival capacity, and the chief administrative officer of the institution must submit a letter in support of the visit. As the number of conservation consultations is limited, preference will be given to institutions holding unique archival collections and demonstrating a commitment to implementing or upgrading conservation practice.

Inquiries and requests for applications should be directed to: MARY LYNN RITZENTHALER, Basic Archival Conservation Program, Society of American Archivists, 330 S. Wells, Suite 810, Chicago, IL 60606. Telephone: (312-922-0140).

ILLINOIS COOPERATIVE CONSERVATION PROGRAM

Morris Library, Southern Illinois University at Carbondale has been awarded Library Services and Construction Act funds (\$98,048) to develop an Illinois Cooperative Conservation Program (ICCP). The Program will make use of the existing cooperative mechanisms of the Illinois Library and Information Network (ILLINET) and the 18 Illinois Library Systems to channel basic conservation information and assistance to over 1200 libraries in Illinois. ICCP will address both the conservation needs of rare or local history materials as well as the maintenance and repair of general circulating collections and the proper care and use of audio-visual materials. Components of the Program include an information service, workshops, publication of a Newsletter, distribution of training materials, and coordination of conservation activities such as disaster preparedness and access to fumigation services. An Advisory Board representative of all types of libraries will provide input and direction to the Program. For more information, contact ICCP Project Director CAROLYN CLARK MORROW, Morris Library, Southern Illinois University, Carbondale, IL 62901.

CONSERVATION EXHIBIT

Work done by individual conservators for the Peabody Department of the Pratt Library will be on display at 17 East Mt. Vernon Place, Baltimore, Maryland from November 1981 until February 1982. The library is open 9-5 Monday through Saturday.

PPFA GUILD

The Professional Picture Framers Association (PPFA) is a trade association headquartered in Richmond, Virginia, whose members include framing businesses and manufacturers. The association holds three annual conventions that feature trade shows of industry materials, supplies and equipment, as well as a variety of educational programs.

In July, 1980, the PPFA Guild, an independent corporation closely related to the PPFA, began accepting members. The PPFA Guild is a professional society open to any individual actively engaged in the craft of picture framing or a related business. The Guild's primary goal is to encourage high levels of professional achievement in its members. To that end, the Guild proposes to establish standards for materials and methods used in framing, publish relevant data, and establish educational courses--ultimately leading to the certification of individuals who have proven their knowledge and ability in specific areas. Guild courses and standards are available only to members, about 150 to 200 at present, but they could gradually become the norm for the industry.

In July of 1981, the Guild distributed its first set of standards for the conservation matting and framing of art on paper. The booklet, entitled Guild Standards

for Paper-Born Art, contains six sections: two with background on the history of papermaking and how paper art is damaged, two discussing who is responsible for the conservation of art and how to identify its condition, and two on framing materials. The latter of these outlines a 'point system' for evaluating the quality of the framing devised for a particular artwork. The grading system operates on the theory that a chain is only as strong as its weakest link, so the use of one poor-quality material, such as cellophane tape, could cause the entire job to receive the lowest rating. There are, however, five gradations between Grade 4A (the highest, and the grade that would be given to the purest museum matting) and Grade D (the lowest, which would be assigned to a groundwood board mat). Some of the materials that fit into this gray area between best and worst have not been thoroughly tested. For this reason, their relative location on the grading scale is still a matter of debate, and cannot be settled without more materials research.

To be totally acceptable to the conservation community, the Guild Standards for Paper-Born Art will need revision. But it is greatly to the Guild's credit that it is striving for uniform professional standards. In the process the Guild is challenging manufacturers to respond to difficult questions--questions that can only be answered satisfactorily by the initiation of much-needed research. The results will be welcomed by framers and conservators alike.

AATA - ABSTRACTORS NEEDED

The AATA sign-up sheet posted at the Philadelphia AIC meeting asking for volunteer abstractors was mislaid during the final meeting clean up shuffle. If you signed up, the Managing Editor apologizes, and asked that you please send your name to: MRS. JOYCE HILL STONER, Paintings Conservator (and Managing Editor AATA) Winterthur Museum, Winterthur, DE 19735. If you didn't sign up in Philadelphia, but would like to help, please write.

ICCROM

The XI General Assembly of ICCROM has nominated Professor Cevat Erder as ICCROM's new Director.

Prof. Erder, a classical archaeologist, played a major role in establishing the Department for the Restoration and Preservation of Historic Monuments at Middle East Technical University, Ankara. During his time at M.E.T.U., he has served as Chairman of the Restoration Department (1964-73) and Dean of the Faculty of Architecture (1977-79).

Cevat Erder has also been very active in international conservation work as President of the Turkish National Committee of ICOMOS, as a consultant for Unesco and the Council of Europe, as a founding member of the International Committee for Architectural Photogrammetry (CIPA), and as a visiting lecturer at ICCROM. He has presented papers at numerous international meetings, and has published several books and articles. He is fluent in English, French, and Turkish, and has a working knowledge of German and Italian.

Prof. Erder assumed his duties as Director of ICCROM on July 4, 1981.

SPACES

Saving and Preserving Arts and Cultural Environment - is a national non-profit organization concerned with the identification, documentation and preservation of America's folk art environments - such as the Watts

Towers by Simon Rodia in Los Angeles. A survey to locate and document sites throughout the U.S. has been initiated. Individuals having information on sites or interest in the preservation of these environments are asked to contact: SPACES, 1804 North Van Ness Avenue, Los Angeles, CA 90028, or call 213-463-1629.

PUERTO RICAN CONFERENCE

TONY KONRAD reports the Puerto Rico Museums Conference held recently was highly successful. The conference was jointly sponsored by NEA and the Puerto Rico Federal Affairs Administration. Its purpose was to bring representatives of Puerto Rican Museums together to discuss common concerns such as new trends, fund raising, management, education and the need for conservation. Outstanding speakers included: Livingston Biddle, Minda Borun, Luisa Cerar, Carmen Alegria, Philippe de Montebello, Irvine MacManus, E. Kirby Warren.

LOCAL GUILDS AND ASSOCIATIONS

WASHINGTON CONSERVATION GUILD members will participate in the 1982 IIC Congress to be held in Washington, D.C., in September by helping with registration and by assisting with area laboratory tours. WCG delegate to the Planning Committee for the 1982 IIC Congress is ELEANOR McMILLIAN.

The Washington Conservation Guild began its 1981-82 year with a lecture, Oct. 1, by CAROL AIKEN on 'Portrait Miniatures: Care and Treatment'. The meetings for November, December and January are: Nov. 5, 'Three concurrent sessions'--A panel discussion on the problems of repaint removal conservation; and short papers on objects conservation. On Dec. 3, Guild members will report on the September ICOM meeting in OTTAWA and the October Harper's Ferry Textiles Conference in Winterthur. Jan. 7 will have JUDY WEBSTER speaking on the 'Painting Technique of J.F. Cropsey: Theory, Method, and Materials from the Artist's Journals and other Contemporary Sources' and JUSTINE WIMSATT on the 'Painting Technique of Arthur B. Dove'.



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The CHICAGO AREA CONSERVATION GROUP announces its winter schedule: Oct. 22, FAYE WRUBEL "A Variety of Polychrome Sculpture Treatments", Nov. 17, Nicholas Pickwoad, Advisor to the National Trust on Book Conservation, Great Britain, Dec. 10, LOUIS POMERANTZ, Conservator of Paintings and Jan. 7, 1982, CHRISTA MAYER THURMAN, Curator of Textiles.

The officers of the CACG for this year are: WILLIAM MINTER, president, ANNA CAMPOLI, program chairperson, FAYE WRUBEL, sec/treasurer.

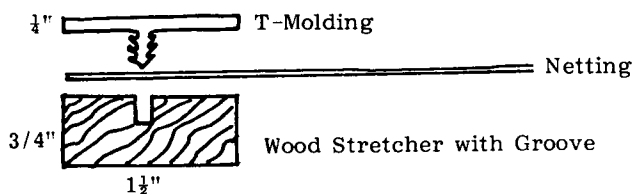
THE WESTERN ASSOCIATION FOR ART CONSERVATION (WAAC) held a two-day conference in mid-October. Topics included costume conservation, legal problems/solutions, silicone adhesives, frame and painting conservation, contrasts in British and American conservation, and two speakers presented an investigation survey of the 1978 Shroud of Turin Research Team. Speakers included; GARY WADE ALDEN, SCOTT HASKINS, PAT REEVES, BILL LEISHER, CATHERINE McLEAN, WILLIAM ADAIR, VICTORIA BLYTH, JAMES DRUZIK, ROBIN TICHANE, TERI OIKAWA-PICANTE, and Sam Pellicori.

The first annual meeting of the MIDWEST REGIONAL CONSERVATION GUILD was held at the Detroit Institute of Arts on October 10, 1981. Speakers included Dr. GARY CARRIVEAU on the "Research Lab of the DIA," Joann Yam on "Techniques of Frame Restoration," and CAROL FORSYTHE on "Problems in Conservation of Outdoor Sculpture." Round table discussions included case and exhibit design, and problems of paintings by Larry Rivers. Officers elected for 1981-1982 are: DAVID A. MILLER, president; MAY ROSENBERG, vice president; BARBARA HELLER, secretary; CYNTHIA STOW, treasurer. For more information on membership please contact: BARBARA HELLER, Detroit Institute of Arts, 5200 Woodward Avenue, Detroit, MI 48202.

TECHNICAL NOTES

The following cross-section illustrates the design of DRYING RACKS used at the Conservation Center for Art and Historic Artifacts, Philadelphia. The diagram was inadvertently omitted from the description on p. 11 of the August 1981 AIC Newsletter.

CROSS SECTION



MASS DEACIDIFICATION: DIETHYLZINC

The Library of Congress Preservation Office reports its continuing work on mass deacidification for books using diethyl zinc. Developed by George Kelly with John Williams in the LC Research and Testing Lab, the gas-phase process deposits approximately 2-3% zinc carbonate buffer in paper. Earlier problems in transportation of the pyrophoric diethyl zinc have been solved by shipping the chemical in a 50/50 mixture with mineral oil. The mineral oil is fully removed prior to the deacidification process. Current investigations concern the engineering, procedural and financial aspects of executing the treatment in the vacuum chamber. To date three runs of 500 books

each have been completed. A large scale run of 5,000 books will be undertaken in April 1982 at NASA Goddard Space Flight Center in Greenbelt, MD with ten additional trial efforts planned for 1983. The scope of the project concerns non-rare books and library materials. The primary goal is to deter deterioration and embrittlement of contemporary books by deacidifying them as they are acquired. It is envisioned that this deacidification process will become a routine practice with new Library materials.

FUMEHOODS

The effectiveness of fumehoods to evacuate toxic materials was the subject of a talk at the American Chemical Society National Meeting in New York this August, as reported by The Nucleus, ("Health and Safety" by M. A. Solstad, October 1981, Vol. LX, No. 1, p. 15.) "Dr. Robert Olin, a physician at the Swedish Royal Institute of Technology showed some movies specially filmed in IR of work being done in a hood. It was rather sobering to see how the mere presence of a person in front of a properly functioning hood caused tremendous back eddies of fumes into the breathing zone of the worker, and how even slight hand movements increased the problem. These results were also shown with bench top and slot ventilation systems. They are experimenting now with certain baffles which show great promise in bringing this item under control."

EDWARD McMANUS

FOGG CENTER RESEARCH

Research at the Center for Conservation and Technical Studies at Harvard University's Fogg Art Museum is broad based, interdisciplinary and mainly aimed at materials and techniques of the artist. While most of the analyses are done by and under the supervision of scientists at the Center, many of the projects originate from the conservators and from the Fogg's teaching and curatorial staffs. Although the conservation analytical lab has a considerable in-house instrumental capability, it additionally utilizes equipment at Harvard and MIT such as scanning electron microscopy, electron microprobe, Fourier transform infrared spectroscopy and Auger and ESCA spectroscopy.

2nd ANNUAL PRESERVATION & CONSERVATION OF LIBRARY MATERIALS CONFERENCE

February 22-23, 1982

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Current major research projects involve material study of stone, bronze, silver, niello, inks and pigments. Some of the specific projects intended for publication are as follows. Characterization of Indian stone sculpture (Mauryan 4th century B.C. through the mediaeval period 16th century A.D.) is underway. Approximately 160 samples have been collected from sculptures in U.S. museums and a wider sampling is planned. Quantative characterizations of certain minerals using polarizing microscopy, SEM and the microprobe will help classify the stones. A similar project is focusing on Chinese jade neolithic to modern.

Research on the disfiguring tarnishing of bronze objects is being directed along two lines: the identification of copper sulfide corrosion on museum objects and the identification of copper sulfide corrosion products on experimentally grown samples. So far the phases present on the museum objects and many grown samples have been identified and research continues on treatment methods. Analysis of niello from a selected group of Byzantine objects have revealed significant results relating to the history and use of the material. This research has been submitted for publication.

In the area of paintings, specific projects involve the techniques and palettes of Van Gogh and Velasquez. A substantial number of samples have been obtained and analyzed.

EUGENE F. FARRELL
Sr. Conservation Scientist

NYU Research

Students at the Conservation Center, Institute of Fine Arts, New York University have been investigating the effects of common conservation treatments of the physical properties of paper. The practical research projects were conducted as part of a new course entitled "Problems in Paper Conservation", taught by paper conservator, ANTOINETTE KING, with scientists, Norman Indictor and Diane Cabelli, in the fall of 1980. Projects include: JEANNE BRAKO, "The effect of several deacidification agents commonly used in paper conservation on the physical properties of an unsized paper." JERRI NELSON, "Effects of wash water quality on the physical properties of paper." DIANNE O'NEAL, "Examination of the results of the bleaching of paper using hydrogen peroxide at three concentrations and three pH's." ELLEN PERLSTEIN, "Four dry cleaning materials used in paper conservation." DEBORAH LEE TRUPIN, "Effects of Chloramine-T on the physical properties of paper." JERRI NELSON and ELLEN PERLSTEIN presented their research at the 1981 Student Conference and at the Philadelphia AIC meeting. Conservators interested in the results of any of these projects may contact the authors, c/o the Conservation Center, Institute of Fine Arts, N.Y.U., 1 East 78th St., NY, NY 10021.

CONFERENCES, COURSES, SEMINARS

October 8, 1981-March 11, 1982. CONSERVATION ORIENTATION LECTURE SERIES, taught by Robert Organ, Director, Conservation Analytical Lab, Smithsonian Institution. Open to all. No fee. Concurrent video-tape lectures cover Inorganic, Electro- and Organic Chemistry for the Conservation of Artifacts; and the Storage, and Treatment of Wood, Paper, Metals, Stone and Ceramics. Missed lectures can be viewed by arrangement. Lectures given every Thursday, from 10-4, Rm. B1048, Museum American History. Register by phone with Zelma Coleman (202-357-2444), Smithsonian Conservation Analytical Lab.

January, 1982. Deadline for Application for 1983 IICROM Rome Center Training Program. Applications available from International Center Committee, 1522 K Street, N.W., Suite 430, Washington, D.C. 20005. Contact: Dorothy DeGennaro, Advisory Council on Historic Preservation (202-254-3967).

AIC 10th ANNUAL MEETING, May 26-30, 1982, Milwaukee, Wisconsin. Pre-registration materials to be sent to all members in January 1982. General sessions and Specialty Group sessions. Non members call or write AIC, 1511 K Street, N.W., #725, Washington, D.C. 20005 (202-638-1444).

IIC CONGRESS 1982, September 3-9, 1982, Washington, D.C. "Science and Technology in the Service of Conservation". Pre-registration materials will be sent to all IIC and AIC members.

November 1982. CONSERVATION OF SOUND RECORDINGS, A Call for Papers. The Preservation of sound recordings is a relatively new field of activity. This two-day conference will examine and discuss current practices and problems of conservation. Papers on any aspect of storage, cleaning, repair or reproduction of sound recordings and their materials are welcome. Contact VELSON HORIE or Kenneth Howarth, Manchester Museum, The University, Manchester, M1 3 9PL, England.

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[REDACTED] MO 63104 (314-776-4926).

PUBLICATIONS

Bookbinding & Conservation by Hand: A Working Guide, by LAURA S. YOUNG, R. R. Bowker Co., NY, 1981, 273 pp. illus., hardbound, \$35. In this detailed manual numerous bookbinding and book conservation techniques are outlined step-by-step for both the experienced and novice craftsman. Chapters on materials and equipment accompany the practical working guide.

Ancient Metals, by Albert France-Lanord. ICCROM, 1980. 66 pp., paperbound, \$10. First volume of the technical card system compiled for the course on ancient metals held at ICCROM since 1974. Focus on the metals and transformations they underwent when worked by man, from remote antiquity to the end of the Renaissance. Topics include the properties of metals and alloys; formation of crystal and grain; relation between grain and working undergone by the metal; casting; effect of thermal and mechanical treatment. Second half consists of discussions of individual metals. Illustrated with color photographs; in French and English. Order from: PRG, 5619 Southampton Dr., Springfield, VA 22151.

Procedures and Conservation Standards for Museum Collections in Transit and on Exhibition @ \$6.00 each, Conservation Standards for Works of Art in Transit and on Exhibition @ \$16.50 each from Unipub, 345 Park Avenue South, New York, NY 10010. See ad in this newsletter.

Identifying American Furniture: A Pictorial Guide to Styles and Terms, Colonial to Contemporary, by Milo M. Naeve. American Association for State and Local History, 1400 Eighth Avenue, South Nashville, TN 37203, 1981, 102 pp. illus. hardbound, \$14. Through the extensive use of photographs and short essays major characteristics of various American furniture styles and terms are easily identified.

The National Park Service offers the Conserve O Gram series, practical bulletins concerning conservation and collection management topics such as lighting, relative humidity, museum records and first aid for artifacts. New Conserve O Grams and revisions are issued several times a year and are designed to fit in a 3-ring notebook. The free series is available to professional organizations and may be obtained from the Branch of Curatorial Services, Division of Museum Services, Harpers Ferry Center, Harpers Ferry, WV 25425.

Simple Repair and Preservation Techniques for Collec-

tion Curators, Librarians, and Archivists. by JEAN GUNNER, 1980. Techniques covered include guarding and mending; single-section and link-stitch sewing; hollow tube; phase box; encapsulation; and hinging for matted items. Available for \$2. from: Hunt Institute for Botanical Documentation, Carnegie-Mellon Univ., Pittsburgh, PA 15213.

Handbook of Textile Fibers, Dyes and Finishes, by Howard L. Needles. Garland STPM Press, 1981. 170 pp, hardbound, \$27.50. Well-organized, informative discussion of the structure and properties of the major natural, regenerated, and synthetic textile fibers, and the dyes and finishes commonly applied to them. The structural, physical, chemical, and end-use properties of each fiber are given.

A Selected Bibliography on Photographic Conservation January 1975-December 1980, Bibliography No. B1119. Abstracts by Thomas Orth and John Sippel. Edited by Patricia Knittel. Technical and Educational Center, Rochester Institute of Technology, One Lomb Memorial Drive, P.O. Box 9887, Rochester, NY 14623, 20 pp. softbound, \$15. This is a second edition of the 1979 bibliography which has been expanded to include current as well as selected foreign language publications.

Thermoluminescence Techniques in Archaeology, by Stuart Fleming. Clarendon Press, Oxford, 1979. 233 pp, hardbound, \$39.50. The first full-length survey of thermoluminescence dating contains (according to the preface) results published here for the first time. Chapters cover basic principles of thermoluminescence; properties of natural radioactivity; quartz-inclusion, fine-grain, and pre-dose techniques; and thermoluminescence dating in action.

- * Five illustrated pamphlets giving step-by-step instructions for simple repairs that can be done in a short time with little equipment or training are available from the Conservation Studio, Yale University Library. Titles are: Wraparound; Tip-ins and Pockets; Paper Treatment; Pamphlet Binding; and The Small Bindery. One copy of each is free on request, additional copies are \$1.50 each.
- * The Care and Handling of Books is a slide/tape show developed in 1980 to provide a general introduction to the care and handling of library materials. The show consists of color slides, cassette tape, and script. Costs: \$20/loan or \$100/purchase.
- * Simple Repairs for Library Materials (1981) is an educational package about the operation of a small in-house bindery, designed for the education of library staff as well as the specific training of book repairers. The show consists of color slides, cassette tape, script, models of various storage containers, and six pamphlets (including the five listed above). Costs: \$20/loan or \$120/purchase. Write: Conservation Department, Yale U. Library, New Haven, CT 06520.

Archaeological Chemistry: A Sourcebook on the Applications of Chemistry to Archaeology, by Zvi Goffer. Chemical Analysis Series, Volume 55. John Wiley and Sons, New York, 1980. 376 pp, \$24.95. The volume arose out of a lecture series, designed to be comprehensible to a non-scientific audience. Part I covers philosophy, techniques and tools of analytical chemistry; Part II deals with applications to archaeological materials; and the remaining sections cover conservation, dating, and analecta.

Only AIC/FAIC publications are available from the AIC office. Contact publishers for all other publications.

LETTERS

Thank you for publishing our "Mistakes Conference" announcement in the last issue of the AIC Newsletter. We are grateful for the responses thus far received, but fear that the title may have scared off some conservators who envisioned a session in which they would have to get up in front of their collected peers and say "Mea Culpa."

In order to clarify matters, we want to state that the title "Mistakes Conference" was chosen for its dramatic effect. What we envisioned was a meeting at which people would discuss how they would do things differently if given the opportunity to perform past treatments again, since continual changes in technology should make us continually re-evaluate our working procedures.

Other conservators may have been put off by the idea of still another conference to attend. For us, it is the dialogue that is important and not the forum. Thus we have no complaints with the idea, suggested by many of our correspondents, of incorporating a "Mistakes Conference" into an already existing conference like the annual AIC Meeting.

We hope that this recasting of our last announcement will elicit many more responses.

REBECCA RUSHFIELD

How soon can we expect certification and accreditation tests to be instituted? As it is now anyone who chooses to do so can call themselves conservators, and the librarians and bibliophiles who solicit our expertise have no criteria upon which to evaluate people who present themselves as "conservators." In library and book conservation it is particularly difficult because there are so few recognized training programs and none of them have been accredited. My education and training in library conservation came from everywhere I could find it, and I would welcome a standard against which to measure my proficiency, because if there are gaps in it of which I might be unaware, I want to know it. I am afraid that if "conservators" unwittingly commit errors, then by the time we are accredited the profession itself will be discredited.

SYDNEY ROBY
Conservator

I am currently conducting a scientific study on the effects of air-carried abrasives on metallic surfaces. I wish to continue research and experimentation in this area without duplication of work already accomplished or in progress. Please contact me if you have any knowledge of information in this area.

Upon request, a copy of the completed report will be provided for the cost of photocopying and postage.

MICHAEL D. CONNOLLY, Queen's University,
Art Conservation Program, Kingston, Ontario,
Canada K7L 3N6

I am working on a study of the Forbes Collection of Pigments and ask that anyone having any part of the Forbes Collection write or call: GARY CARRIVEAU, Detroit Institute of Art, 5200 Woodward St., Detroit, MI 48202 (313-833-7920).

POSITIONS AVAILABLE

CONSERVATION INTERNSHIP

The University Museum, University of PA, antici-

pates funding from the National Museum Act for a 1-year (September 1, 1982-August 31, 1983) internship in anthropological conservation. The stipend is expected to be \$8,000 plus \$600 travel. Applicants must have prior training in conservation. Preference will be given to American citizens. Send letter of application with resume and 3 letters of reference by February 1, 1982, to: Miss VIRGINIA GREENE, Conservator, University Museum, 33rd and Spruce Sts., Philadelphia, PA 19104.

OBJECTS CONSERVATION-FELLOWSHIP

The L. W. Frohlich Charitable Trust has made it possible for the Metropolitan Museum of Art to award a one-time fellowship of two-years' duration. The object conservation Department is responsible for the conservation of sculpture and objets d'art owned by or loaned for exhibition at the Museum.

Fellowship applicants should be conservators, art historians or scientists, who are at an advanced level in their training and who have demonstrated commitment to the physical examination of art objects. The fellowship recipient will be expected to spend two full and consecutive years in residence in the Department.

The fellowship recipient will receive a stipend of \$14,500 for the first year and \$16,000 for the second year. An additional \$2,000 during the first year and \$2,500 during the second year will be made available for travel, books, photographs and other reasonable or necessary expenses incident to the fellowship.

Each application must be typed and must include the following: (1) name, home and present address, and telephone number, (2) full resume of education (including official undergraduate and graduate transcripts) and professional experience, (3) a statement, not to exceed one thousand words, describing what the applicant expects to accomplish in the fellowship period and how the Museum's facilities can be utilized to achieve the applicants' objectives, (4) tentative schedule of work to be accomplished during the fellowship period, (5) three recommendations (at least one academic and one professional). Applications should be submitted by December 1, 1981. Announcement of the award will be made by March 1, 1982. Application should be made by letter to: James H. Frantz, Conservator, The Metropolitan Museum of Art Fifth Avenue at 82nd St., New York, NY 10028.

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Lecture to the public, help train and supervise assistants, attend conferences and maintain contact with other professionals in the field. Instigate and implement research projects into all aspects of Decorative Arts conservation, including climate control and display, materials, conservation techniques, storage, and care and handling of objects.

Qualifications: Trained conservator with a Master of Arts of Science in art history, fine arts, chemistry or conservation with at least 5 years experience in the field, or equivalent experience, or a trained conservator with a Bachelor of Arts in art history, fine arts, chemistry or conservation with at least 7 years experience in the field at senior level (or equivalent experience). Please send resume and references to Stephen Rountree, Deputy Director, The J. Paul Getty Museum, P.O. Box 2112, Santa Monica, CA 90406.

ASSOCIATE CONSERVATOR, ANTIQUITIES

The J. Paul Getty Museum is accepting applications for the position of Associate Conservator in the Department of Antiquities Conservation. Candidates should have a degree from a recognized conservation school with 8 years experience (or 15 years of full-time professional experience) in conservation of stone, metals, and/or ceramics. The position requires strong administrative skills and experience. Salary \$21,000-\$24,000 depending on qualifications. Send resume and references to Stephen Rountree, Deputy Director, The J. Paul Getty Museum, P.O. Box 2112, Santa Monica, CA 90406.

ASSISTANT CONSERVATOR OR TECHNICIAN

Position available in painting conservation for an assistant conservator or experienced technician at a private studio in N.Y.C.

Museum collections, private collections and galleries are serviced. Early American, large scale works and contemporary paintings constitute the major workload. Mural conservation, both in situ and removals are undertaken. Individuals who are energetic and motivated may apply. Internship also available only for an individual pursuing a future in private practice. Contact: ALAN M. FARANCZ, Director, Painting Conservation Studio, Inc., [redacted], New York, NY 10018 (212-563-5550).

CONSERVATION PROGRAM LIBRARIAN

To implement an LSCA-funded cooperative conservation/preservation program to serve all types of libraries in Illinois. Conduct workshops, answer information requests, and develop training materials dealing with the maintenance, repair, and treatment of library materials. Coordinate cooperative conservation activities throughout the state, including disaster preparedness, fumigation and information preservation. Initial 18-month appointment with a possibility of continuation beyond the grant period depending upon support from participating libraries. Salary \$15,000 minimum. Full university benefits. Requirements: MLS and experience in library conservation. Familiarity with the Illinois Library and Information Network preferred. Experience in training and workshops desirable. Send resume and names of three references to: CAROLYN CLARK MORROW, Conservation Librarian, Morris Library, Southern

Illinois University, Carbondale, IL 62901. Application deadline December 10th. Available immediately.

LIBRARY CONSERVATOR

Be responsible for the application of current conservation techniques in preserving library materials. Administer Preservation Department including planning, budgeting, personnel supervision, and ordering of supplies and equipment. Administer library preservation program and chair the Library Preservation Committee.

Qualifications include: Adequate training and at least three years experience in preserving library materials. A degree in chemistry and knowledge of microscopy and the principles of fiber identification desirable. Must be able to communicate effectively both orally and in writing. Must be able to train and supervise conservation technicians. Must be willing to uphold Brigham Young University standards.

Application: Send resume and names of three references to R. Blair Condie, B.Y.U. Employment Office, C-40 ASB, Provo UT 84602.

ASSOCIATE PAPER CONSERVATOR

The Conservation Center for Art and Historic Artifacts, Philadelphia, PA, is seeking a conservator of works of art on paper, preferably with some experience in conservation of photographs and/or library and archival materials. The position is at the Associate Conservator level. A MA/MS degree in Art Conservation, including a year internship, with a minimum of three years experience at the Assistant Conservator level, or training and experience equivalent to all of the above is required. For additional information contact: CCAHA, 260 South Broad St. Philadelphia, PA 19102 (215-545-0613).

FELLOWSHIP IN MATERIALS ANALYSIS

The Smithsonian Institution is offering a one year fellowship for research in materials analysis--studies dealing with the application of technique of the physical sciences to problems in anthropology, archeology, and in the history of art, culture and technology. The fellowship is residential and offered at either the pre- or postdoctoral level. Requirements for eligibility are: (1) completion of all course-work and examinations for the Ph.D. or certificate in Conservation; (2) a degree or certificate in the conservation of artifacts or art objects; (3) a Ph.D. in a relevant scientific field; or (4) the equivalent of the doctorate in experience, training and accomplishment. Sites: Smithsonian conservation facilities, departments of Anthropology and Mineral Sciences at the National Museum of Natural History. Deadline for application: January 15, 1982. Predoctoral stipend award is \$9,500 plus allowances and the postdoctoral stipend is \$17,000 plus allowances. For more information write or call: Office of Fellowships and Grants Smithsonian Institution, L'Enfant Plaza, Room 3300, Washington, D.C. 20560 (202-287-3271).

ASSISTANT CONSERVATOR/INTERN/AIDE

A successful and respected painting laboratory that has just completed tripling its space and facilities is looking for an aide/intern/assistant conservator to support and assist three professionally trained conservators on a wide variety of paintings. If you are seriously interested in pursuing a career in conservation, why not take this opportunity to find out about a private practice while fulfilling the "hands on time" required by the graduate training programs. Our clientele includes private collectors and museums from all over the United States. We are located one

hour from the center of Boston adjacent to a major highway. Send resumes to: Art Conservation Laboratory, Inc., Attn. BARBARA H. BEARDSLEY, Dudley Homestead, Raymond, NH 03077.

OBJECTS CONSERVATOR

The Kansas Museum of History is seeking an experienced objects conservator to establish laboratory facilities and a conservation program for a broad historical collection located at the state museum and fourteen historic sites. The lab will be part of a new \$8 million state museum building already under construction. Primary responsibilities will include an initial general condition survey of the collection, development with museum director of policies and procedures for the conservation program, examination and treatment of objects, documentation of those processes, oversight of private contract conservation and advising museum staff in care and handling of collections, especially packing, fumigation, and unpacking of collections during move to new building.

Candidates should have a master's degree or certificate in conservation and two to three years of experience in an institutional setting as an objects conservator. Appropriate experience of three to five years may be substituted for the required degree. Salary commensurate with experience and qualifications. State civil service position with excellent fringes. Send letter of application and resume of education with detailed explanation of experience to: Mark A. Hunt, Museum Director, Kansas State Historical Society, 120 W. 10th St., Topeka, KS 66612.

FELLOWSHIP, CONSERVATOR OF PAINTING

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

The recipient must be available for two consecutive years, will perform the duties of an assistant paintings conservator, and conduct a study project. The stipend is \$15,000 per year, with travel allowance of \$3,000 and paid medical/dental insurance. Send resume, three references (two professional), and a letter indicating interest and goals in conservation to: Mrs. Judith DeVere, Conservation Department, The Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106 by December 1, 1981.

TEXTILE CONSERVATOR

The North Carolina Museum of History is seeking a textile conservator to establish and maintain an area in the conservation laboratory suitable for the preventive care and stabilization of over 150,000 items in the permanent textile collection dating from the 17th century, as well as those items in its custody. Initially, the conservator's main responsibility will be the preservation of the museum's collection of 320 nationally significant flags. The conservator should be a skilled craftsman capable of performing highly technical work in analyzing, repairing, cleaning, stabilizing, and mounting textiles. The conservator must be familiar with the physical properties of both natural and man-made fibers, the chemical effects of dyes and preservations, the effects of light, humidity, and dirt on modern and antique fabrics, and be knowledgeable in the method of handling and cleaning museum textiles. The conservator will compile detailed technical records and reports concerning treatment of each item. The conservator will organize and carry out the textile conservation program of the museum, conferring with the administrator and the curator of collections. Send application and resume

to: K. Shawn, North Carolina Museum of History, 109 East Jones St., Raleigh, NC 27611 (919-733-3894).

LECTURER, ETHNOGRAPHIC CONSERVATION

Applications are invited for the position of Lecturer within the School of Applied Science from candidates with appropriate professional qualifications. Substantial and recent professional experience in the conservation of ethnographic materials dealing in particular with ceramics, glass, stone, fur, feathers, bone, ivory, wood and composite objects is required. Teaching experience in this field is not essential but would obviously be an advantage.


The appointee will be responsible to the Principal Lecturer in Conservation of Cultural Materials for the development and teaching of units dealing with the history, technology, materials science, conservation and restoration of materials comprising ethnographic and historical collections. Salary: (AUST) \$23,195-26,036. Assistance with housing will be provided for a person moving to Canberra to take up appointment. Fares for the appointee and family and reasonable removal costs will be paid.


Send personal details, particulars of qualifications, experience, previous appointments, present positions, telephone number during business hours and the names and addresses of three referees to: The Registrar, Canberra College of Advanced Education, P.O. Box 1, Belconnen. Act 2616. Australia.

CONSERVATOR OF PAINTINGS

Candidates should have a degree from a recognized conservation training program or its equivalent and 3-5 years experience. Primary responsibilities include the examination and treatment of paintings and the supervision of interns. Salary: \$18,000-\$22,000. Send resume and three letters of recommendation to: THOM GENTLE, Director, ICA Laboratory, Allen Art Building, Oberlin, Ohio 44074.


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CONSERVATOR OF DECORATIVE ARTS

Responsibilities include: survey of collection condition at the 34 state historic sites, treatment in the Center or on site, participation in collection care workshops, condition survey of objects for exhibition or proposed loans, and supervision, scheduling and training of technician.

Minimum qualifications include: Bachelor's Degree with specialization in Art History, Chemistry or Studio Art; Master's Degree and/or Certificate of Advanced Study in the conservation of historic and artistic artifacts, and at least one year of full time paid experience as a Conservator of Decorative Arts. Preference will be given to candidates with experience.

Beginning salary: \$21,675 and fringe benefits.

Kindly forward resume and letter of interest to: NICHOL J. FORSHT, Chief, Conservation and Collections Care Center, NYS Office of Parks, Recreation and Historic Preservation, Peebles Island, Waterford, NY 12188.

CONSERVATOR OF PAINTINGS

This individual would be responsible for organizing and implementing a newly funded Center for Painting Conservation for the University. Will select equipment with an appropriate budget to do so, and will supervise all paintings conservation with an emphasis on 19th and 20th century works. Must be a graduate of a conservation program or equivalent training, with at least three years experience in a painting conservation lab. Salary will range from \$20,000-\$22,500 (negotiable). The position is available immediately. Deadline for application is January 15, 1982. Applications should be sent to Connie Nicholson, 23rd and San Jacinto, Archer M. Huntington Art Gallery, The University of Texas at Austin, Austin, Texas 78712.

CONSERVATOR, DECORATIVE ARTS

Responsibilities: Under the direction of the Head of the Department, the incumbent will: Plan, carry out and document treatments necessary for the preservation and restoration of decorative arts, provide technical guidance to other Museum departments, outside agencies and the general public on the preservation of such works, inspect and report upon the condition of such works prior to their loan with recommendations of approval and treatments.

Qualifications include: University graduate studies (M.A.C.), or equivalent in education/experience. Knowledge of the historic technology, techniques and materials used in the fabrications of decorative arts; the agents of their deterioration and effects; methods of their examination, preservation and restoration; written and photographic methods of documenting their condition and treatment. Manual dexterity; creativity and ingenuity; judgment and initiative; tact; excellent communication skills.

Position available immediately. Send letter of application and resume to: Personnel Services Department, 100 Queens Park, Toronto, Ontario M5S 2C6.

PAINTINGS CONSERVATOR

Full time position available at the Texas Conservation Center in Canyon, Texas. The new, \$1,000,000. full-facility, regional center is presently under construction and is located at the Panhandle-Plains Historical Museum on the West Texas State University campus. The conservator must be able to work independently under the direction of the chief conservator in all aspects of painting conservation, documentation, examination, analysis and treatment. Job requirements will also stress close work with a

research chemist, lectures to students and public as well as collaboration with the museums' curatorial staff. Candidates must have a graduate degree in conservation and at least 3 years of work experience. Salary: \$18,000-\$20,000. Excellent benefits include Texas Teachers retirement plan. Send resume and any inquiries to: MARY FREDERICKSON, Director and Chief Conservator, Texas Conservation Center, Panhandle-Plains Historical Museum, P.O. Box 967, W.T. Station, Canyon, Texas 79016.

The Australian War Memorial Museum offers challenging opportunities for 2 senior conservators.

CONSERVATOR OF PAPER

The successful candidate will work on approved projects in the conservation of books, manuscripts, and other historical and archival material and therefore should be a professional restorer in the area of historical and rare books. The candidate should also possess ability of the highest order in hand bookbinding and in conservation techniques relating to books and other library and archival material. Candidates should have a degree from a graduate-level conservation program with 5-7 years significant work experience in the conservation of paper. Salary: \$20,000-\$23,000 plus 4 weeks vacation and the opportunity to attend local and/or foreign conferences. Moving expenses of conservator and family will be paid for and assistance will be given in locating a residence. Send letter and resume to NOEL FLANAGAN, Director Australian War Memorial Museum, Box 345, Canberra City, ACT 2601 Australia.

CONSERVATOR OF PAINTINGS

Primary responsibilities would include the examination and conservation of 12,000 Australian paintings and sculpture from all historical periods depicting Australian involvement in world conflict at home and abroad; maintenance of conservation records on collection; providing advice on environmental conditions, handling of works of art, and works being considered for acquisition. The conservator, who reports to the head of conservation division, will be involved in research and work in a newly constructed laboratory using sophisticated equipment and will supervise two conservation assistants. Candidates should have a degree from a graduate-level conservation program with 5-7 years significant work experience in the conservation of paintings. Salary: \$20,000-\$23,000 plus 4 weeks vacation and the opportunity to attend local and/or foreign conferences. Moving expenses of conservator and family will be paid for and assistance will be given in locating a residence. Send letter and resume to NOEL FLANAGAN, Director, Australian War Memorial Museum, Box 345, Canberra City, ACT 2601 Australia.

PAPER CONSERVATOR

A paper conservator is sought to develop existing laboratory to regional capability as part of a national conservation plan. Well-equipped, newly constructed laboratory is in a small, culturally oriented city within easy reach of beaches and ski fields.

Applicants should be graduates of recognized conservation programs or possess equivalent experience and must be flexible in dealing with treatment, storage and exhibit requirements of a wide variety of small museums, libraries and historical societies. Minimum two-year contract required. Salary NZ\$15,755 to NZ\$17,760. Applications close 30 November 1981. Resumes and references should be forwarded to: The Director, The Robert

McDougall Art Gallery, P.O. Box 237, Christchurch
New Zealand.

ASSISTANT CONSERVATOR, 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.

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, Wintherthur, DE 19735.

PAPER CONSERVATOR

Responsibilities: Under the general director of the Department Head, the incumbent will: plan, carry out and document all treatments related to the preservation and restoration of works on paper in the collection of the R.O.M., inspect and report upon the condition of such works prior to, and subsequent to, their loan with recommendations on loan conditions; provide technical guidance to Museum departments, outside agencies and the general public on the preservation of works on paper.

Qualifications include: University graduate studies in conservation and 2 years practical experience or an equivalent programme of training and practice. Knowledge of the historic technology of papermaking, the techniques and materials used in creating works on paper, the agents of deterioration and effects, methods of examination and analysis, preservation/restoration treatments, written and photographic methods of documenting condition and treatment. Manual dexterity, creativity and ingenuity, good judgment and tact, initiative, and excellent communicative skills are required.

Send resume and letter of application to:
Personnel Services Department, 100 Queens Park,
Toronto, Ontario M5S 2C6.

ASSISTANT CONSERVATOR

The Provincial Archives of Manitoba, Department of Cultural Affairs and Historical Resources, requires an Assistant Conservator with specialization in works on paper. Under the direction of the Chief Conservator, the Assistant will apply approved, standard, and customized treatments to all kinds of archival works on paper, including written documents, drawings, maps, plans, charts, and documentary art. The successful candidate will also assist in providing workshop and training opportunities relating to preservation and conservation matters, and under-

take lectures and field visits.

Qualifications include: a recognized course in conservation or equivalent practical experience in the conservation field, and a thorough knowledge of the conservation of works on paper and the chemical properties of the medium and chemicals involved. The successful candidate will be prepared to undergo security clearance. Salary range: \$18,102 to \$25,617 per annum. Please apply immediately citing Bulletin No. 864 to: Civil Service Commission, Room 904, 155 Carlton St., Winnipeg, Manitoba, Canada R3C 3H8.

CONSERVATOR OR PRESERVATION LIBRARIAN

Direct conservation program for research and rare book library of ca. 1,250,000 volumes, 5,000,000 manuscripts, 60,000 maps. Manage Conservation Department with 11 full-time staff as well as part-time staff and volunteers. Serve as advocate for conservation in institutional policy deliberations. Supervise technicians, trainees, and interns during transition to new storage and conservation facilities.

Graduate degree in conservation, librarianship or related field; or equivalent experience is required with training and experience in library conservation or in preservation, and administrative experience and strong managerial skills. Position available immediately, salary dependent upon qualifications. Extensive benefits, including 4 weeks vacation. Send letter of application, resume, and list of references to Mary Wyly, Deputy Director of Library Services, Newberry Library, 60 W. Walton St., Chicago, IL 60610 (312-943-9090).

PAPER AND BOOK CONSERVATOR

Full-time permanent position to establish and manage a comprehensive conservation program for a research library. In addition to treatment of books and artwork on paper, duties include ordering of preservation priorities, supervision of laboratory and maintenance of records. Salary from \$15,000 to \$17,500, plus benefits, depending upon qualifications.

Graduate degree from a conservation program and three years experience or equivalent training desired. Familiarity with library practice and knowledge of books and binding preferred.

Contact FREDERICK E. BAUER, JR., Associate Librarian, American Antiquarian Society, 185 Salisbury Street, Worcester, MA 01609 for information.

ASSOCIATE PAPER CONSERVATOR

Small, multidisciplinary conservation center seeks highly motivated paper conservator to augment its capability in objects and paintings restoration. Should have a strong background and be able to handle all aspects of examination and treatment with a minimum of consultation. Must be gregarious and enjoy client contact; will interface with major collectors, dealers and curators. Will be expected to participate in collection surveys and conservation consultations. Salary commensurate with experience; rapid growth potential for the right individual.

Contact Linda Cerf, 212-580-9874 or send resume to: A.C.C.A., Inc., 165 West End Avenue #5K, New York, NY 10023.

ADVANCED INTERNSHIP IN PAPER CONSERVATION

The Northeast Document Conservation Center is seeking its 3rd Mellon Fellow, an advanced intern in paper conservation, to begin work in August or September 1982. The internship will be for one year with a good possibility of a permanent position at the NEDCC thereafter. NEDCC is located 20 miles north of Boston. Applicants should be students who have

completed a graduate training program in conservation or have equivalent training/experience. Preference will be given to energetic, imaginative individuals capable of working with others in a production oriented atmosphere and anxious to accept the challenge of a wide variety of art and artifacts on paper. Send resume to: MARY TODD GLASER, NEDCC, Abbot Hall, School St., Andover, MA 01810.

LATE NEWS

The Balboa Art Conservation Center has moved from its quarters at the San Diego Museum of Art, where it has been since 1974. BACC is now housed within an historic landmark, the Electric Building in Balboa Park. A tripling of space to 4500 square feet has allowed for an expansion of its laboratory for paintings and polychromed sculpture, and includes space to develop a facility for the treatment of works of art on paper. A permanent exhibition gallery with a public viewing area will open in April 1982.

BACC is one of five independent tenants in the newly restored building. Other tenants include: San Diego Hall of Champions, Center for Photographic Arts, San Diego Model Railroad, and San Diego Historical Society.

LARRY BOOTH has developed a photographic conservation facility with the Historical Society.

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The new address for BACC is: 1649 El Prado, Balboa Park, San Diego, CA 92101. For members writing rather than visiting: P.O. Box 3755, San Diego, CA 92103. The new telephone # is: 619-236-9702.

GARY WADE ALDEN is the director of the Balboa Art Conservation Center.

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THE NEXT NEWSLETTER DEADLINE IS FRIDAY, JANUARY 15, 1982, 5:00 p.m.

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

Direct correspondence concerning FAIC to: CAROLINE K. KECK, Executive Director, FAIC, 31 River Street, Cooperstown, N.Y. 13326

All Newsletter correspondence, send to: AIC NEWSLETTER, 1511 K St., N.W., # 725, Washington, D.C. 20005

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AIC NEWS

10th ANNUAL MEETING, 26-30 MAY 1982

The program for the 10th annual meeting of the AIC meeting is, for the most part, complete. Papers for the general session have been selected. Their quality, in general, is excellent, and I expect that much useful information will be presented in these papers. One of the highlights of the meeting will be the full general session organized by LUCY COMMONER on "Health and Safety Hazards in Art Conservation." The major speaker will be Monona Rossol, director of Art Hazards Information Center of the Center for Occupational Hazards, New York City. This session will present important practical information for everyone concerned with his/her health and safety.

I am very pleased to announce that Professor Cyril S. Smith, metallurgist and historian of technology has accepted our invitation to present the George Stout Lecture, scheduled for Friday evening, 28 May (during the banquet).

The six Specialty Groups have prepared impressive programs. Every conservator, conservation scientist or educator who wants to stay informed about the latest developments in his/her area of specialization should plan to attend the appropriate Specialty Group session.

For the first time at the annual meeting, there will be a number of poster sessions. I firmly believe that poster sessions will further increase the exchange of information. A description of poster sessions will follow. I will try to accommodate as many posters as possible.

Last year, a program of selected student papers from the various art conservation graduate training programs was very successful. We therefore like to continue this event and have scheduled a session for this purpose on Wednesday, 26 May.

The social program promises to be most entertaining. The major event will be the banquet scheduled for Friday, 28 May. Since we will be celebrating our 10th anniversary, this evening will have a theme: The Roaring Twenties (appropriate costumes optional). Live dance music will be presented by one of the best traditional jazz bands in the midwest, *The Chicago Hot Six*. Scheduled to make its first public appearance is the *AIC Band*. (Musicians still being sought, see information to follow, on page 7.)

The local arrangements committee in Milwaukee, headed by JAMES A. BURNHAM, has prepared various tours, collected useful local information and is assisting in the organization of receptions at the Milwaukee Art Museum and the Milwaukee Public Museum.

I hope that this short description of the program of the 10th annual AIC meeting has raised your interest. Our organization is developing rapidly. It is important for the membership and for the AIC to have a large turnout at the annual meeting. Plan to attend.

PIETER MEYERS
Program Chairman

POSTER SESSIONS

During one poster session, up to 15 papers can be presented simultaneously. Each author should prepare a set of photographs, tables, graphs and figures, with explanatory text as needed. When assembled, this set of visual materials should fit on a board 36" x 48" in size and should provide to the viewer a clear and concise visual description of the subject matter. Several time slots will be reserved at the annual meeting for Poster Sessions during which authors will be available at their posters to answer questions.

It is expected that the following categories of papers will be shown in Poster Sessions:

1. Many of the papers to be given in the General Sessions and to be published in the Preprints.

(continued, page 2)

PILOT FAIC REFRESHER COURSES FUNDED BY THE MELLON FOUNDATION

The two courses, SYSTEMS FOR ACCOMPLISHING REPAIRS IN PRINTS AND DRAWINGS, and PRESERVATIVE TREATMENTS OF PAINTED WOODEN OBJECTS, proposed for July 1982 under the auspices of FAIC, have been implemented via a generous grant from the Andrew W. Mellon Foundation. From the number of equally generous museums and heads of conservation laboratories offering to host these sessions, the Nelson Gallery in Kansas City has been selected for the site of the PAPER refresher, and the Chicago Art Institute for the OBJECT course. A few eager souls signed up in advance of any firm information to make sure they can be among those included in attendance at the refreshers.

What we need is a roster of persons willing to serve as instructors, colleagues as generous as one who wrote, "I will be delighted to come either as a teacher or a student, whichever fits best." No teacher is expected to offer gospel. The ideal situation in a refresher is exchange of theories, suitable materials, individual systems for procedures, etc. The whole notion of striving to present divergent viewpoints emphasizes our desire to broaden thinking, enrich experience. Obviously it is easier to come as a student than a teacher, but our fraternity will benefit from those brave enough to stick their necks out--and show how they do things.

Choice of instructors will be determined from what is available. Many factors will influence this realistically, such as existing commitments of both hosts and possible instructors. In every case, the board will make the best compromise. What we need is more offers of expertise. Please be willing to risk your modesty and your defenses in a mighty good cause. The skills you help increase could reflect additions to your own.

CAROLINE K. KECK
Executive Director, FAIC
31 River Street
Cooperstown, NY 13326

10th ANNUAL

2. Papers submitted for general sessions but more suitable for visual than oral presentation will be shown only in the Poster Sessions.

3. Several Specialty Group papers which are particularly suitable for visual presentation.

4. Other papers of interest to the AIC membership and suitable for visual presentation.

Prepare materials in such a way that essential details are visible from 10 feet distance (e.g. use 8" x 10" photographs, large letters in explanatory text, large graphs, use colors where possible, etc.) It is also advisable to attach a short typewritten resume of the paper (use all capitals or largest letter size) to the poster board. In special cases, more than one 36" x 48" board can be made available for the paper.

If you wish to present a paper in the Poster Session send an abstract with the title of the paper to the program chairman: PIETER MEYERS, Los Angeles County Museum of Art, Conservation Center, 5905 Wilshire Blvd., Los Angeles, CA 90036.

PROGRAM

Wednesday, Student Papers, Film, and Tours (See separate tour listing)

Thursday and Friday, General Session Papers as follows:

HILTON BROWN: "Ralph Mayer: His Contribution to Our Understanding of the Technology of Art"

LAURA GORMAN and SUSAN WEST: "Major Loan Exhibitions and the Conservator"

STEVEN WEINTRAUB: "A New Silica Gel and Recommendations on Its Use for Controlling RH in Museum Show Cases"

C. EUGENE CAIN and BARBARA MILLER: "Photographic, Spectral and Chromatographic Searches Into the Nature of Foxing"

ARTHUR BEALE: "NCAC Report on a National Institute for Conservation"

JAMES A. BURNHAM: "The Conservation of a 19th Century Steam Engine: Theme and Variation"

IRA BLOCK: "The Corrosion and Protection of Outdoor Bronzes"

ROBERT G. LODGE and B. GINA MCKAY: "Conservation of the Allen Art Museum's Antioch Mosaic"

ELIZABETH A. PHILLIMORE: "Initial Report on the Treatment of Two 13th Century Chinese Wall Paintings in the Royal Ontario Museum, Toronto"

BARBARA ROBERTS and ROSAMOND WESTMORELAND: "18th Century American Painted Furniture: Three Treatments"

ELISABETH CORNU and JACQUELINE HEUMAN: "The Conservation of Two Mounted Pearl Shells from New Guinea"

PAUL N. BANKS: "Education in Library and Archives Conservation"

VICTORIA BLYTH-HILL: "Conservation Treatment of a Leonardo Da Vinci Manuscript"

NANCY HARRIS: "Different Dimensions in Matting and Framing Works of Art on Paper"

HELEN D. BURGESS: "The Bleaching Efficiency of Three Borohydride Derivatives"

KEIKO M. KEYES, THOMAS J. BRANCHICK, and CHRISTOPHER TAHK: "A Comparative Study of Fluorescent Light vs. Sunlight in the Bleaching of Paper"

GARY W. CARRIVEAU: "Technical Examination of Metal Point Drawings"

Saturday and Sunday, General Session and Specialty Groups

RICHARD NEWMAN and Gridley Mc Kim-Smith: "Observations on the Materials and Painting Technique of Diego Velasquez"

Diana Omecinsky and GARY W. CARRIVEAU: "IR Investigation of Resinous and Synthetic Varnishes"

Pamela A. England and L. van Zelst: "An Investigation into the Materials and Techniques of Some 17th Century New England Portrait Paintings"

WILLIAM WIEBOLD and KATHERINE EIRK: "Objects of Affection: The Conservation of Portrait Miniatures"

JUSTINE WIMSATT: "Wax Emulsion, Tempera or Oil? Arthur Dove's Painting Mediums. Surface Effects and Their Significance to the Conservator"

JAMES M. REILLY: "Role of the Maillard, or 'Protein-Sugar' Reaction in Highlight Yellowing of Albumen Photographic Prints"

M. SUSAN BARGER, S. V. Krishnaswamy and R. Messier: "The Cleaning of Daguerreotypes"

TEXTILES: Chairperson: KATHERINE DIRKS

CATHERINE MC LEAN: "The Conservation of a Pair of Embroidered Gloves ca 1630"

HAROLD MAILAND: "Two Case Studies from the Indianapolis Museum of Art"

NICKY KRUCKEBERG: "Special Problems with Textiles in Historic Homes"

DOLORES DEMBUS BITTLEMAN: "Accelerated Aging of Silk CrepeLine"

MARGARET ORDONEZ: "Special Considerations for 20th Century Museum Textiles"

PAT REEVES: "Report on a Tour of Textile Conservation Laboratories of Eastern Europe"

Business meeting and "Rap" session

WOODEN ARTIFACTS: Chairperson: WALTER ANGST

CLINTON HOWELL and BILL ADAIR: "Restoration of a Pair of George II Side Tables"

Open discussion, common problems (Wooden Artifacts program continues page 3)

MEETING

- BARBARA ROBERTS: "Conservation of a Carlin Secretaire"
ROBERT MUSSEY: "Coatings for Furniture Hardware"
JAMES WERMUTH: "A Philosophy for Conservation"
KEVIN McLEAN: "Apprenticeship in Wood Conservation"
DAVID MATHIESON: "Restoration of Three Binnacles Used in the Defense of the American Cup"
WALTER ANGST: "Conservatorial Sleuthing"
GREGORY LANDREY: "The Conservation of a Chippendale Pennsylvania German Book Case"
Panel Discussion of Gilding Methods/Techniques
Business Meeting
- PAINTINGS:** Chairperson: MICHAEL HESLIP
DAVID GOIST: "Investigations into Measuring Matte-Gloss Surfaces on Paintings"
MARYAN AINSWORTH: "Van Dyck and Rembrandt: The Use of Autoradiography for the Study of Paintings at the Metropolitan Museum of Art"
CHARLES MUNCH: "Removal of a Polyurethane Varnish from a 17th Century Painting"
GARY CARRIVEAU: "Computer Image Processing of I.R. Reflectography Results"
PATRICIA SHERWIN GARLAND: "Josef Albers: His Paintings and Their Treatment"
ANN HOENIGSWALD: "Picasso: The Saltimbanques: Revisions and Changes"
NATHAN STOLOW: "Danger of Reforming Cupping Paint with Solvent"
FAYE WRUBEL: "X-Ray Examination of a Transferred Painting"
BERNARD RABIN: "A Proposed Method of Flattening Panels"
ROBERT LODGE: "Washington Allston's Painting Techniques"
JAMES GREAVES: "A Simple System for Panel-Type Mounting"
Business Meeting and "Rap" Session
Session Chairs: LOUIS POMERANTZ and DAN KUSHEL
- PHOTOGRAPHIC:** Chairperson: SIEGFRIED REMPEL
VALERIE BAAS: "The Conservation of Tintypes"
GARY ALBRIGHT: "Mass Treatment of Photographs"
SIEGFRIED REMPEL: "Crookes' and Spiller's 5 Portraits of a Lady"
JIM REILLY: "Albumen Print Research (Update)"
MARY KAY PORTER: "Electro Photographic Prints"
SUSAN BARGER: "Image Enhancement of Surface Damaged Daguerreotypes"
Panel Discussion
- OBJECTS:** Chairperson: CLIFFORD CRAINE
TOM CHASE, EUGENE FARRELL, ROBERT FELLER, ROBERT ORGAN, Lambertus van Zelst: "A Dialogue with Conservation Scientists"
RON HARVEY and NANCY ODEGAARD: "Native American Basketry Objects of North America"
DALE PAUL KRONKRIGHT: "Native American Basketry Material Preparation Techniques"
LOUIS POMERANTZ: "Repair Treatment of a Blow Gun from Ecuador"
AMY ROSENBERG: "A Survey of Rope and Basketry Excavated at Karris, Egypt"
EDWARD V. SAYER, R. W. Toenner, G. Harbottle, William Voelkle and ALEXANDER YOW: "Carbon-14 Dating of Small Samples Taken from Works of Art"
BETTINA RAPHAEL: "Objects from Plant Fibers"
Open discussion, business meeting.
- BOOK & PAPER:** Chairperson: TIMOTHY VITALE (Paper session)
ROBERT FELLER: "Effects of Visible and Ultraviolet Light on Cellulose"
KEIKO MIZUSHIMA KEYES: "Alternatives to Conventional Methods of Reducing Discoloration in Works of Art on Paper"
MARJORIE COHN: "Rejuvenation of Sizing During Float Washing: Hazards"
GARY ALBRIGHT and THOMAS MC CLINTOCK: "Treatment of Large Architectural Drawings: Lincoln Memorial Competition Drawings"
ROBERT FUTERNICK: "Leaf Casting on the Suction Table"
RICHARD NEWMAN: "The Microtopography of Pencil Lead in Drawings"
LESLIE KRUTH: "Discussion of Sun Bleaching Questionnaire Data"
HELEN BURGESS: "Relationships Between Color Production of Cellulose Fibers and the Chemical Changes Brought about by Bleaching"
CATHLEEN BAKER: "Methylcellulose and Carboxy Methyl Cellulose: Uses in Paper Conservation"
NANCY ASH and CATHERINE NICHOLSON: "Historical Notes on Papers Used by Claude Lorrain and Problems Associated with their Beta Radiography"
ROMANA DUNCAN and PAMELA NAJAR: "The Uses of Fiber Reactive Dyes to Tone Paper Pulp for Mending"
Sub Session on: "Sun Bleaching Techniques by Present Practitioners"
- BOOK & PAPER:** Chairperson: DON ETHERINGTON (Book session)
PAMELA SPITZMUELLER: A "Trial Terminology: A Guide to Primary Sewing Through the Fold"
GARY FROST: A "Trial Terminology": Case Structures
WILLIAM SARRILL: "Methods in the Conservation of Comic Books"

DON ETHERINGTON: "Looking Towards Developing Standards in Book Conservation"
 KAREN GARLICK and FRANK MOWERY: "Conservation Measures Taken for the Shakespeare Exhibit: Theory into Reality"
 JAMES STROUD: "Consolidation of Deteriorated Surfaces in Leather Bindings"
 RICHARD SMITH: "Using a Supermarket Freezer to Dry and Disinfect Books and Producing Magnesium Bicarbonate Aqueous Deacidification Solution Under Pressure"
 Open discussion and Business meeting

All Specialty Group program chairpersons have stated that there may be last minute additions to their programs. The above listed papers are not necessarily listed in the order of their scheduled appearance on the program.

TOURS -- WEDNESDAY 26 MAY

There are four tours planned. Tour "A" will depart from the Marc Plaza Hotel at 10:30 a.m. and return at 4:30 p.m. Participants will visit the Milwaukee Art Center, Bradley Sculpture Garden and the Miller Brewery. A boxed lunch will be provided. The cost is \$15.50 per person.

Tour "B" will be a "Frank Lloyd Wright" tour of the Johnson's Wax complex, Rondelle, Wingspread, a few selected homes and the last work of Wright, The Annunciation Church. A boxed lunch will be provided. Cost is \$13.00 per person, group will leave the Marc Plaza Hotel at 11:00 a.m. and return at 5:00 p.m.

Tour "C" has been arranged by the Book & Paper Specialty Group. Participants will meet at the Art Institute in Chicago at 10:00 a.m., visit paper labs and binderies and the Newberry Library. Arrival at the Marc Plaza will be 5:00 p.m. Fee of \$25.00 includes all bus fees and a boxed lunch. For further information about this tour, see the pre-registration forms or call the chairman: BILL MINTER (312-248-0624).

Tour "D" has been arranged by the Friends of the Dard Hunter Museum. This group will leave the Marc Plaza at 9:30 a.m. and return at 4:30 p.m. A boxed lunch will be provided. The cost is \$15.00 per person to visit the Institute of Paper Chemistry.

Important: All tours must be self supporting. Tours not filled by April 15 will have to be cancelled. Fees paid will be refunded in full. There can be no refunds when participants cancel, unless a replacement is found. If you have any questions about the tours, see the pre-registration forms or call the AIC office: (202-638-1444)

RECEPTIONS

There will be two this year, one at the interesting Milwaukee Public Museum and one at the beautiful Milwaukee Art Museum.

MILWAUKEE

Enjoy the rich old world hospitality of one of the mid-west's major cities, with its ethnic traditions, its ongoing charm and its outgoing personality. Outstanding architectural attractions reflect Milwaukee's sweeping diversity in history, culture and art. See and enjoy beautiful Lake Michigan and the Milwaukee River front. The name Milwaukee means "gathering place by the waters"; and you are invited to explore this friendly lakefront city which specializes in the best food, good spring weather and friendly people. From sailing to symphony, beer to botanical gardens, museums to manufacturing and festivals to fine dining, Milwaukee has what you are looking for. The AIC 10th annual meeting program will be our best so far, and the city

should prove to be one of the most interesting -- and surprising cities we have visited to date.

Gemütlichkeit... It's the special way that Milwaukee makes you feel...relaxed and refreshed, comfortable and well cared for.

Editor's Note: A word of advice, diet a bit before you arrive!

REGISTRATION MATERIALS

Pre-registration materials have been sent out to all AIC members. If you have not received yours, or need extra copies, call the office (202-638-1444). If there is a conservation supplier you would like to see as an exhibitor, please send the information to the office. Remember, if you register no later than March 23, you may deduct \$15.00 from your registration fee! If you have any questions, need to find someone to share your hotel room, or want to volunteer to assist during the meeting, call the AIC office. We are open daily from 8:00 a.m.-4:00 p.m. Students are encouraged to register early in order to take advantage of the student rooms. Once again, these rooms will house four students who will arrive on the 25th or 26th and depart on the 30th or 31st. Students are encouraged to make up their own rooms, but should contact the office if they need extra people. This must be done within the early registration period. See you in Milwaukee!

AIC STUDY COMMITTEE ON A NATIONAL INSTITUTE FOR CONSERVATION

The committee, ARTHUR BEALE, chairman, ROY PERKINSON, BARBARA BEARDSLEY, ROBERT FELLER, and STEPHEN BROOKE met in Philadelphia during the last annual meeting. Since no responses had yet been received to the committee's report issued in printed form to the AIC members at the annual meeting (and later in a follow-up mailing), the discussion centered on future plans.

ARTHUR BEALE was invited to participate in the NCAC executive meetings when the NCAC's National Institute proposal was being discussed. The various drafts and minutes were reproduced for the AIC committee. The AIC committee met three times, and in October the concerns and suggestions of this committee were presented to the NCAC executive committee. They were further expressed by BARBARA BEARDSLEY at the NCAC council meeting. Only one response to the committee's last report has been received, despite its wide circulation to the membership.

The AIC committee has asked specific questions about the draft documents of the national institute proposal: (1) Questioned the size of the budget and whether or not the institute could be made useful and productive within a three-year period. (2) Issues of governance and structure for an institute such as: (a) the role of conservators in governing the institute, (b) the actual structure of the institute (c) the issue of accountability (d) the group responsible for appointing the heads of each division and (e) whether or not board approval would be required for appointments.

The AIC committee as a whole is concerned that emphasis be given to public awareness responsibilities of the institute, leading to a clear balance between services to the profession and services to the board constituencies. Increased public awareness can help to create a market for conservation services, and this has been a concern of NCAC, expressed in each of its reports since 1976. Other AIC committee suggestions include: clarifying distinctions between the information and education divisions and areas of cooperation; on the list of services in the information draft, take the directory of conservation professionals out of first place and the directory of safety and health issues out of last place; throughout the drafts, use more positive

language, for example, change the word "could" to "will"; emphasize the positive aspects of the institute; and reverse the agenda items for the budget and staffing. (Read previously sent materials for clarification)

Members of the NCAC executive committee agreed that these comments and suggestions were helpful and that they should be integrated into the revisions of the sections of the proposal. Following discussion on the issue of key staffing for the institute, it was decided that the board of trustees will appoint the director and that the director will seek the advice and consent of the board about appointments to key positions, such as assistant directors.

ARTHUR BEALE resigned from the committee upon his election as president of NCAC and ROBERT FELLER resigned upon his appointment as chairman of the NCAC science committee. BARBARA BEARDSLEY has been appointed by the AIC board to serve as the chairperson of this committee. The committee continues to work, has made a presentation to the board in January, and has addressed their concerns to the NCAC. Further information will appear in the May AIC Newsletter, and there will be a presentation at the AIC annual meeting. Questions and suggestions should be addressed to the chairperson: BARBARA BEARDSLEY, Dudley Homestead, Raymond, NH 03077.

PROFESSIONALISM & THE NEED FOR CERTIFICATION

*A PROFESSION is "an occupation or vocation requiring training in the liberal arts or the sciences and advanced study in a specialized field."***

Thirty years ago there were only a few conservators. Their areas of expertise were limited primarily to painting and paper conservation and they worked in relatively isolated labs and workshops scattered across the country. The demise of the art conservation training program at the Fogg Museum, Harvard University in 1950 resulted in a period of slow growth for the art conservation field. For a number of succeeding years SHELDON and CAROLINE KECK, RICHARD BUCK, GEORGE STOUT, J. RUTHERFORD GETTENS, MURRAY PEASE, MINNA HOROWITZ NAGEL and others of the former staff carried the high standards of the Fogg tradition to a new generation. However, it was the beginning of the academic training programs in the 1960's and '70's at the Institute of Fine Arts at New York University, Intermuseum Conservation Association in Oberlin, OH, New York State University program at Cooperstown, NY, and the University of Delaware/Winterthur Museum program in the United States, and the Queens University program in Canada that encouraged the greatest development of the field of conservation. Today highly specialized and sophisticated labs throughout the country are devoted to many areas of conservation which include such diversified cultural properties as ethnographic materials, textiles, wooden objects, architecture, photographs, and library and archival materials in addition to paintings, sculpture and works on paper.

Technological and scientific advancements as well as academic training programs have helped provide a basic core of knowledge for the field. And as it grew out of IIC-AG, AIC sought among its purposes "to encourage education, study, [and] research" and "to establish, maintain and promote standards of practice." (Bylaws of AIC)

*To CERTIFY means "to guarantee as meeting a standard."***

In the early 1960's only a handful of conservators could truly say they had received training specifically for the treatment of art on paper. At the time, the monetary value of art on paper was escalating dramatically and museums, collectors and dealers were be-

coming increasingly concerned about the care of prints, drawings and watercolors. Many of the young people entering the conservation field were turning to a specialty in paper conservation but finding few ways to acquire training. However, anyone could hang out a "shingle" or, put an ad in the yellow pages and become an "instant conservator." Unfortunately some unqualified persons did just that. This was the situation that prompted the effort to begin the certification of conservators of art and historic artifacts on paper.

Initiated first in 1971 and formally approved by an overwhelming majority of the AIC membership in 1973, the Board of Examiners for the Certification of Paper Conservators of Art and Historic Artifacts on Paper (BOE) was created.

Certification seeks to require of the conservator a basic core of knowledge and skills which are considered essential for the treatment of art and historic artifacts on paper. Certification is believed necessary to protect private and public collections from the unprincipled and untrained, and to assure institutions and private collectors that the person offering conservation services has indeed acquired the information and mastered the skills required. It is obvious of course, that certification cannot measure depth of understanding beyond an established standard or the quality of a conservator's work. A conservator's reputation remains an important factor.

In order for a member to be elected Fellow or Professional Associate, the AIC Bylaws require that the application "shall be supported by such evidence, examinations and investigations as the Membership Committee may require of the knowledge, skill and experience of the proposed Fellow (Professional Associate)." Certification is a useful tool in satisfying these requirements. Certification in one's area of expertise can be used to indicate that the candidate has met established criteria as may be mandatory for selection as Fellow or Professional Associate.

*One definition of a PROFESSIONAL is "a person having great skill or experience in a particular field or activity."***

In order to absorb those conservators whose years of experience in the field qualified them within the above definition, certification under the "established conservator (grandfather) clause"*** was initiated. These people formed a body from which could be drawn informed conservators to develop plans for the future procedures of the BOE. Since that time many of the leading conservators and conservation scientists in the United States have served on the BOE and laboriously developed the certification process.

*A second definition of a PROFESSIONAL is "one who has an assured competence in a particular field or occupation."***

An examination was selected as the mode for all future certification of conservators of art and historic artifacts on paper, whether the conservator had entered the field through an academic training program, a formal apprenticeship, or equivalent training.

Criticism of the certification program, especially when it was first introduced in 1971, was a natural, human reaction. Uneasiness, resentment, skepticism and even distrust can be expected when people are faced with the prospect of an examination. However, in the long run, after the initial proposal and its objectives are truly understood, uneasiness is justified only in those people not fully equipped to meet an objective, impartial review of their knowledge and skills. Those who do not have the knowledge and skills should be the first to realize that they must acquire them to meet the professional standards of the field.

Many of the conservators now working in the field have achieved a certain sense of security and do not feel the need for submitting their credentials to a review: they have established reputations, positions in important institutions, academic training, etc. But reputations are not a substitute for good current practice or keeping up with advances in the field. Since an academic degree does not necessarily make a good conservator, there still is a need for a mechanism whereby a person's professionalism can be determined by objective and impartial means. Beyond the issue of any one individual's certification, there is the larger question of an individual's contributions to the profession. Those today who feel professionally secure and indifferent to certification should realize that it is the conservation field itself that requires certification for establishing standards. Only with such standards can the entire field achieve the status of a true profession.

Information regarding procedures and requirements for the certification of conservators of art and historic artifacts on paper may be obtained from the AIC Office.

*Definitions are from American Heritage Dictionary, New College Edition, 1979.

**Section V. A. Bylaws, Certification under the "established conservator" clause, A Resolution to establish training standards and certification for conservators of art on paper (See: AIC Bulletin, vol. 14, no. 1 (1973))

The author gratefully acknowledges advice, corrections and contributions to the above article from: ANNE CLAPP, MARJORIE COHN, MARY TODD GLASER, DORIS HAMBURG and the BOE Committee consisting of JONATHAN ARNEY, MARIAN DIRDA, MARGARET FIKIORIS, CHRISTA GAEHDE, and MARY LOU WHITE.

MARILYN KEMP WEIDNER,
Chairperson, BOE

ETHICS AND STANDARDS COMMITTEE

"Why am I working on this particular object?" (read "print", "chair", "painting"). The answer to this question is found in the following passage from the Preamble to the "AIC Code of Ethics and Standards of Practice":

"... the conservator has obligations not only to the historic and artistic works with which he/she is entrusted, but also to their owners or custodians, to his colleagues and trainees, to his profession, to the public and to posterity."

You are treating it because it is part of your job to do so. But this passage also states that the conservator has other responsibilities as well, and because of that fact, he/she will sometimes find himself in a moral dilemma.

On the one hand, the conservator is asked by the Code of Ethics to have "unswerving respect for the aesthetic, historic, and physical integrity of the object (IIA); and, "... the quality of the treatment should never be governed by the quality or value of the object" (IIB). And, on the other hand, he is encouraged, because of his special expertise, to "honestly and sincerely advise [the owner or custodian] what he considers the proper course of treatment (IID).

How is this possible, when a small voice in his mind questions the worthiness of that object, or its selection for a particular exhibition? How is it possible, when a problem in the treatment of a particular object appears insurmountable and/or perhaps detrimental to the integrity of that object?

The answer to these moral dilemmas seems to lie in certain sections of the Standards of Practice. For instance, during examination of an object (IID):

"It will be held improper for him to make out-

right formal declarations as to age, authenticity and the like (which subsequently might form the basis of a claim or legal action) when each declaration exceeds the logical development of the specific evidence."

And, likewise (IVA6):

"Where evidence indicates forgery, tests which can supply the necessary information on materials and structure shall be employed. After thoroughly checking his/her results, the examiner shall recommend consultation with one or two disinterested individuals qualified by scientific or art historical training to review the evidence."

"What," you declare, "do these passages on examination have to do with our dilemmas?!" They say two things. First, it is a conservator's responsibility to use fully his expertise, which lies in the astute examination, precise documentation, and considered treatment of objects entrusted to him; and secondly and concurrently, he must interrelate his responsibilities and expertise with those of others in related fields.

Look back at that passage from the Preamble. If we undertake to abide by the Code, we must do our jobs to the best of our abilities, and this includes full, cogent communication with others who have differing obligations. This is not always easy. But only when we do so are we being of true benefit to the future of our profession.

We welcome your comments!

ELEANOR McMILLAN
Comm. on Ethics and Standards

SPECIALTY GROUPS


All have been so busy preparing excellent programs for the Milwaukee meeting, that no reports were sent in to the Newsletter. One notice from the Wooden Artifacts Group appeared:

Invitation: You are cordially invited to attend a WAKE, May 26-30 at the AIC meeting in Milwaukee. It is our sad duty to inform you of the untimely death of our beloved cousin *Finwoof*,* friend, companion, councillor, communicator and humorist, who passed away on November 8, 1981 after a patiently suffered long illness (indifferentitis publicensis acuta recidiva exudativa). A cruel blow to the head by a mace, wielded by a cabinet making barbarian, ended a fierce struggle for life. We beg you to keep the deceased in your fond memory. P.S. Due to the un-

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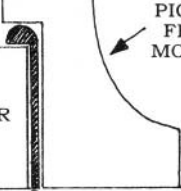
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usual nature of the poor victim, there is a remote possibility that our dead *Finwoof** might be revived by an intravenous injection of a medicine known as "participatica literata sympatica". If you are in a revivalist mood, please contact WALTER ANGST, (202-357-2444).

*Newsletter of the Wooden Artifacts Group

FINANCES

Membership renewals have gone out to all members. The final due date is May 1, 1982. This year the late fee had to be increased to \$10.00. Too many members have gotten in the habit of paying late, and second notices are an added expense. Due to the ever increasing postal rates, it has been necessary to increase the foreign mail fee to \$10.00. Members who have not paid last year's dues are requested to do so this month--please.

JOURNAL

After numerous problems, the Journal has finally gone to press. You should be receiving your copy of volume 20, #1 and #2 soon. Papers for volume 21, #1 should be sent to: MARJORIE COHN, Fogg Art Museum, Harvard University, Cambridge, MA 02138.

DIRECTORY

The 1982 Directory will be delivered to you in about six weeks. Many people failed to send in telephone numbers with their new address. We need to have the number and your permission to include it. If you wish to order additional copies, contact the AIC office (202-638-1444). Members' price for additional copies \$6.00, Non-members \$12.00.

THE A I C BAND

Musicians are sought to play in the AIC Band which is scheduled to perform during the annual meeting in Milwaukee. This band will play Dixieland and Swing Era music. Band Experience preferred, but not necessary. If you are interested, or know any musicians among your AIC colleagues, please send name, instrument, songs you can play, or describe your ability. Write: PIETER MEYERS, LA Co. Mus. of Art, 5905 Wilshire Blvd., LA, CA 90036



PEOPLE

GUSTAV and MIRA BERGER have recently returned from Poland. At the request of the Citizens' Committee for the Restoration of the Panorama of Raclawice, MR. BERGER advised Polish experts on the restoration of this revered national treasure. The new methods and equipment used by MR. BERGER in his work with the Atlanta Cyclorama were described. A beautiful rotunda has been built to house the Polish work, and restoration is scheduled to be completed within two years...SARA FINCH, supervisor of all operations on the face of the Atlanta Cyclorama was granted a Fellowship from the Carnegie Institute Museum of Natural History...RICHARD BAKER has been elected president of the Baltimore Area Conservation Group...CAROL AIKEN reports problems with her telephone number change, her correct number is 301-669-5916...GILLIAN WATTS is now Conservation Co-ordinator for the Museums Section, Heritage Administration Branch of the Ontario Ministry of Culture and Recreation...PAUL HANER has moved to the Worcester Art Museum as chief conservator...ELIZABETH OZACK serving an internship at the Fogg in ceramics and textiles...EMMETT CARL GRIMM has opened his private practice, named Western Paintings Conservation in Denver. His telephone number is 303-573-1973...JACK THOMPSON has been named regent for conservation for the PPFA Guild...CATHERINE C. ASHER now at the Thompson Conservation Laboratory in Portland, OR...IZABELLA BLOCK-BOLTEN has remarried, her new name is IZABELLA KRASUSKI...HOLLY HOTCHNER has completed a one year internship at the Tate Gallery in London, and is now interning at the Metropolitan Museum...MARIOL GALLICCHIO has been given leave of absence from CAROLYN HORTON'S studio to assist JANE MC AUSLAND restore a collection of Old Master drawings in England...FRANK MOWERY conducted a seminar for the Guild of Bookworkers in New York, "The Making of New Clasps and Straps for Leather Bindings", FRANK has had a one-man show of his work sponsored by the Guild at the library of the Metropolitan Museum from January 26-February 28...DEBORAH EVETTS will conduct a seminar in March for the Guild of Bookworkers, also in New York, "Headbanding and Edge Treatments"...ANNE CIAPP announces a new address for her studio for the conservation of art and artifacts on paper: 1-D Robert Lane, Monroe Park Apts., Wilmington, DE 19807 (302-658-0828)...JEANNE C. SMITH has married, her new name is JEANNE C. MANDEL...CAROL TURCHAN formerly of the Chicago Historical Society has joined JOSE ORRACA in his New York studio as assistant conservator of photographs and works of art on paper...BILL ALPERT has completed the furniture restoration for the new museum located in the refurbished State Capitol building in Sacramento, CA...NIKOLAI POLOSKOV, paintings and icon conservator from USSR, now working privately in the El Paso, Texas area...NORMAN MULLER now at The Art Museum, Princeton University. His new telephone number is 609-452-5211...LENI POTOFF is assisting CAROL MANCUSI-UNGARO with the treatment of the Rothko Chapel in Houston, Texas...ZAHIRA VELIZ has joined JUDITH WEBSTER in private practice in Washington, D.C....ROBERT PARLIAMENT, formerly the owner and operator of the Parliament Conservation Centre in British Columbia, is now conservation librarian and head of conservation services at Princeton University Library...CHARLES BRANDT recently presented a seven day immersion course in paper conservation for the Program of Advanced Studies in Cultural Conser-

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vation at the University of Victoria in British Columbia...NINA KEARNS, a volunteer for two years at the Newberry Library Conservation Lab., has been hired as an assistant conservator, working three days a week...NORMAN L. HAMANN has been elected president of the Western Michigan Chapter of the American Institute of Architects...ROBERT WEINBERG and WILLIAM P. CRUISUS have opened a private practice of conservation of works of art on paper. The new address is: Graphic Conservation Co., 325 W. Huron St., Chicago, IL 60610 (312-266-2657)...LANDIS SMITH now working in objects conservation at the American Museum of Natural History in New York...CATHERINE MC LEAN has accepted a Mellon Fellowship in textile conservation at the Los Angeles County Museum...The NORTHEASTERN DOCUMENT CONSERVATION CENTER reports new staff appointments: Maria Grandinette, binder... Gillian Boal from England, binder...MIMI BATCHELDER, intern in paper conservation...WALTER NEWMAN, assistant conservator...The Center for Conservation and Technical Studies at the Fogg reports the placement of last year's interns: CHRISTY CUNNINGHAM, working privately in the Boston area...POLLY SMITH working privately in England and will take the murals conservation course with IICROM this month... HENRY LIE, conservator of the Fogg's Islamic, Oriental and Classical collections...LINDA SCHEIFLER assistant conservator at the National Museum in Copenhagen, Denmark...current interns are: Bianca Fossa, and GLENN WHARTON in objects...Paula De Cristofaro and JAMES SWOPE in paintings...DEBORA MAYER and ANNE MAHEUX in paper...the Fogg also requests that we note that CRAIGEN BOWEN has joined the Center as assistant paper conservator, she is not at NMAH as we reported in November! We apologize, and are looking for the gremlins that reported that item to us...MARNIE COBBS is working privately, binding in New Hampshire and Vermont... ROBERT HAUSER has designed a library conservation laboratory at the New Bedford (MA) Whaling Museum...LOUISE KUFLIK announces the opening of the Sky Meadow Bindery at 20 Sky Meadow Road, Suffern, NY 10901 (914-354-7101). Ursula Hofer and Leah Moneaty join her in this new studio...The public is viewing the restoration process at the George Walter Vincent Smith Art Museum in Springfield, MA. SHARON ODEKIRK and JONATHAN SHERMAN are working under the supervision of EMIL SCHNORR on the 15th century Altarpiece With Scenes From the Life of the Virgin...CATHERINE LETHBRIDGE now first assistant at the Denis Gouey Bookbinding Studio in NY. The studio will be demonstrating restoration techniques at the ABA Bookfair at the World Trade Center March 30-April 1. For information call (212-929-2123).

PROFESSIONAL ASSOCIATES

At the annual meeting in Philadelphia, May 1981, the membership voted a bylaws change that has added a new category of membership in AIC. The following associates are the first members to be elected to this category by the membership committee: GARY ALBRIGHT, NANCY ASH, MELANIE GIFFORD, SIAN JONES, KATHERINE NICHOLSON, ANTOINETTE OWEN, and SHELLEY STURMAN.

Applications for this category of membership are available from the AIC office.

MISSING PERSONS

The following people have had mail returned to the AIC office. They are on an inactive list until we receive a new address. Please send new telephone number with the address. Do you know where any of

these people are?

MARY BUSH, GAYLE COLEMAN-MAC DONALD, TORKAN MAHAN-TOFF, STEPHEN A. SHEPHERD, PAUL NATAF, NANCY HUGHES, CAROL ROSSET, SANDRA TURNER, JACQUELINE HEUMAN, ANNE HINE, ROBERT SAWCHUCK, WENDY STAYMAN, BARBARA ANN GUTH, CAROLYN HORTON (a new member), MARCELLA AVERKAMP.

OBITUARIES

JOSEPH TERNBACH, objects conservator in New York. January 11, 1982.

Ross Wheat, cabinet maker and frame conservator in Washington, D. C. January 11, 1982.

PETER MICHAELS, Fellow, founding member of AIC, and paintings conservator in Baltimore, MD. January 10, 1982.

PETER MICHAELS 1929-1982

The tragic and untimely death of Peter Michaels in a robbery at his home, 1922 South Road, Baltimore, Maryland, has put an end to a distinguished and productive career as an art conservator. This senseless murder has stunned the city and state, where Peter's expertise was highly valued and widely utilized by institutions and private art owners.

Born in Kansas City, Missouri in 1929, Peter received his AB in music at Oberlin College in 1952. He served in the Armed Forces from 1952-54 and from 1955 to 1957 was a graduate assistant in the Fine Arts Dept. at Oberlin. He was trained in conservation by Richard Buck, head of the Intermuseum Laboratory, and will be remembered for the active part he played in the Oberlin Conference on Resinous Coatings in 1957. Peter received his master's degree in art history at the University of Michigan in 1958 and after studying at the University of Freiburg, Germany, he came to the Walters in April 1959 as assistant conservator, becoming associate conservator in 1963. He was one of a team of art conservators sent by the Committee for the Rescue of Italian Art (CRIA) to evaluate the damage to art collections and libraries immediately after the Florence Flood in 1966.

After working full-time at the Walters Gallery and later, part-time (1968-73), Peter left the Gallery to devote his entire attention to his growing practice as a private conservator. In recent years he has provided an introductory internship in conservation for selected students in the Fine Arts Department at Goucher College, and has also served as consulting conservator at the Maryland Historical Society. He was on the Executive Committee of the American Group of the IIC as member-at-large and in 1967 served on the Professional Relationships Committee which formulated the first code of ethics for conservators. He was elected a Fellow of IIC in 1966 and has been a Fellow of AIC since its inception, as well as a member of the Washington Conservation Guild. His publications include articles in *Studies in Conservation*, *Museum News*, *The Journal of the Walters Art Gallery*.

He will be remembered as a stimulating lecturer, a hard working committee member and organizer of workshops, an experienced and inventive conservator whose contributions to our profession will be greatly missed.

ELISABETH C. G. PACKARD
Retired Director
Conservation Department
The Walters Art Gallery

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conservation training program or equivalent, and significant, extensive experience in conservation. Broad understanding of techniques is essential. General administrative/managerial skills are desirable. Application/resume must be received by 5 p.m., March 15, 1982, by the Personnel Office of the Virginia Museum, Boulevard and Grove Avenues, Richmond, Virginia 23221.

FURNITURE CONSERVATOR

A small, private wood conservation lab 35 miles north of Boston has an opening for an assistant conservator, or a conservation assistant. A conservation degree or equivalent experience is preferred, but a trainee will be considered. Working conditions are extremely flexible. Pay will be commensurate with the applicant's abilities. Interested applicants will please send a resume and a creative letter of interest to: MARC WILLIAMS, Director, Furniture Conservation Services, 572 Washington St., Haverhill, MA 01830, 617-373-3999.

CONSERVATION INTERN

July 1, 1982 to June 30, 1983. Under direction of conservator to work with eclectic collections consisting of 75,000 objects in fields of ethnography, Americana, natural and physical science. Formal training a requisite. Send resume with references to Paul K. Richard, Director of Collections, The Children's Museum, 3000 N. Meridian St., Indianapolis, IN 46208.

ASSOCIATE OR ASSISTANT CONSERVATOR OF PAINTINGS

The Conservation Services Laboratory of The Detroit Institute of Arts seeks candidates who have successfully completed an accredited conservation program and who have had significant work experience. Duties will include the examination, technical analysis, and treatment of paintings on panel and canvas from the permanent collection of the D.I.A. and various museums throughout the state of Michigan. Salary commensurate with experience. Generous benefits. Send resume of education and professional experience to: ABRAHAM JOEL, Head Conservator, Conservation Laboratory, Detroit Institute of Arts, 5200 Woodward Avenue, Detroit, MI 48202.

HEAD, CUSTOM BINDING AND RESTORATION OFFICE

The New York Public Library Conservation Division is seeking applicants with a graduate degree and/or advanced certification in conservation or related field. A minimum of five years experience in book-binding and conservation, demonstrated supervisory experience, and familiarity with preservation problems of large research libraries is desirable. Demonstrated skills as a craftsman; good written and oral communication skills are required. Reporting to the Chief of the Conservation Division, the position is responsible for the custom binding and restoration program, staff training, management and operation of Custom Binding and Restoration Office. Salary commensurate with experience and training. Closing Date: February 26, 1982. Send resume to: Betty Larkin, Personnel Office, New York Public Library, Fifth Avenue at 42 Street, New York, NY 10018.

CONSERVATOR OR ASSOCIATE CONSERVATOR OF PAINTINGS

The H.F. duPont Winterthur Museum is seeking candidates for the position listed above. Applicants should have a strong background in varied approaches

POSITIONS AVAILABLE

PAPER CONSERVATOR

The successful applicant will develop a program for and instruct apprentices in paper conservation; participate in consultancy programs for staff of sister institutions; participate in educational and internship programs; and restore library and archival materials and artifacts. Qualifications include a graduate degree in paper conservation or its equivalent in education and experience; and a minimum of three years of relevant experience in paper conservation and restoration of library/archival materials and artifacts. Must have ability to develop paper conservation training programs. Ability to teach apprentices and others in paper conservation procedures and techniques is required. Must be able to write and speak effectively. Salary is commensurate with education and experience, but with minimum of \$17,000. Excellent Benefits. Send resume indicating position applied for and three letters of reference by February 26, 1982 to Edward S. Warfield, Johns Hopkins University, Office of Personnel Services, Room 146 Garland Hall, Baltimore, MD 21218.

ADVANCED INTERNSHIP IN PAPER CONSERVATION

The Northeast Document Conservation Center is seeking its 3rd Mellon Fellow, an advanced intern in paper conservation, to begin work in August or September 1982. The internship will be for one year with a good possibility of a permanent position at the NEDCC thereafter. NEDCC is located 20 miles north of Boston. Applicants should be students who have completed a graduate training program in conservation or have equivalent training/experience. Preference will be given to energetic, imaginative individuals capable of working with others in a production oriented atmosphere and anxious to accept the challenge of a wide variety of art and artifacts on paper. Send resume to: MARY TODD GLASER, NEDCC, Abbot Hall, School St., Andover, MA 01810.

CONSERVATOR OF OBJECTS

Virginia Museum of Fine Arts is accepting applications for the position of Conservator of Objects, whose primary responsibility will be to examine and provide proper treatment to the Museum's collection. Candidates should possess degree from recognized

to the treatment of easel paintings and a degree from a recognized conservation training program or its equivalent and 3 to 5 years experience. Particulars regarding salary and benefits available upon request. Interested candidates should direct their resumes to Mrs. JOYCE HILL STONER, Senior Conservator, and Associate Director, Art Conservation Training Program, Winterthur Museum, Winterthur, DE 19735.

CONSERVATOR OF PAINTINGS

Virginia Museum of Fine Arts is accepting applications for the position of Conservator of Paintings, whose primary responsibility will be to examine and provide proper treatment to the museum's collection. Candidates should possess degree from recognized conservation training program or equivalent, and significant, extensive experience in conservation. Broad understanding of techniques is essential. General administrative/managerial skills are desirable. Application/resume must be received by 5 p.m., March 15, 1982, by the Personnel Office of Virginia Museum, Boulevard and Grove Avenue, Richmond, VA 23221.

Submissions to this column should be kept to 120 words whenever possible. All employers are assumed to be in compliance with AA and EOE. Employers are billed a modest fee after the Newsletter is published. For information on fees and deadlines call the AIC Newsletter Editor (202-638-1444).

NEWS IN GENERAL

DAMASCUS STEEL

Several reports have appeared in the press recently claiming the rediscovery of the 'secret' of Damascus steel. One in the New York Times of September 29, 1981 (pages C1 and C3) was headlined "The mystery of Damascus steel appears to be solved." The other appeared in *Science* of January 8, 1982 (volume 215 page 153). Both were reporting on a paper given by two metallurgists, Jeffrey Wadsworth, now at Lockheed Palo Alto Research Laboratory, and Professor Oleg D. Sherby of Stanford at a seminar in Louisville, Kentucky last September arranged by the Committee on the History and Archaeology of Materials of the American Society for Metals. Their research has been published in *Progress in Materials Science*, volume 25 (1981) pages 35 to 68.

Wadsworth and Sherby were investigating the formability of modern ultra-high carbon steel which has a carbon content which ranges from 1 to 2.1%. This is very high for steel and approaches that of cast iron, but is in the range in which Damascus steels lie. This steel is difficult, if not impossible, to forge at the temperatures customary for iron and steel of conventional compositions, but Wadsworth and Sherby have shown that it is easily formed at unusually low forging temperatures of 750 to 900°C. In fact they can be so easily formed to the required shape that they are described as 'superplastic'.

These findings, along with confirming that the useful properties of a high carbon steel such as its sharpness can be had without the drawback of brittleness, present us with an important insight into the forging of Damascus steel and the properties which result. It is not however the whole recipe. Wadsworth and Sherby have not quite reproduced on a visible scale the pattern, the 'water' or 'moire' which was described as 'damask'. The name is not from Damascus directly, as a manufacturing center or trading depot for the blades, but rather through the

name of the textile whose texture it resembled. This texture must be distinguished from that of pattern-welding because the so-called Damascus gun barrels were manufactured by pattern-welding, Damascus steel was not. The distinction in the method of manufacture is important because in contrast to the laminated, pattern welded blade, the Damascus blade was not extensively worked, the blade being only one third to one eighth the thickness of the steel cake from which it was forged. The quality of the blade therefore did not depend upon the homogeneity achieved by extensive forging. Instead it was the visually crystalline structure of this small cake of steel from India, called wootz, in which the damascene pattern originated. Thus a complete explanation of Damascus steel must confront the production of wootz as well as the forging of it into damascene steel. The contribution of Wadsworth and Sherby is an important one to our understanding of the forging methods used to make such steel.

Conjectures on when this first occurred have been based on literary descriptions from Aristotle onwards. The material evidence of dated examples of Damascus steel in collections such as the Wallace in London and the Metropolitan in New York suggest that Damascus steel does not occur before the establishment of the Safavid dynasty (ca. 1500) in Persia. There is no material evidence to support the earlier claims, such as the warriors of Islam possessed these blades from the seventh century AD. The Treasury of San Marco in Venice which contains such famous booty of the Crusades as the four golden horses and the Fatimid ewer of rock crystal is not known to possess them. Among the treasures of the great arms and armor collection at the Topkapi Palace in Istanbul are swords which belonged to the Caliph Uthman and caliphs of the Umayyad and Abbasid dynasties which ended in 1258. James W. Allan in *Persian Metal Technology: 700-1300 AD* (Oxford, 1979) says that he observed no damascening on these swords. I have seen these swords also and I am equally convinced that none of them are Damascus steel. If the caliphs of Islam did not possess such swords, one can only conclude that they did not exist at that time. Although a material of great beauty and quality, it is not one of great antiquity.

Cyril Stanley Smith's *A History of Metallography* (University of Chicago Press) published in 1960 is still the best reference on Damascus steel in England.

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For those who read Polish, Jerzy Piaszkowski's monograph O Stali Damascenskiej (Wroclaw 1974) is recommended. It has figure captions, tables and summaries in English.

MARTHA GOODWAY
Metallurgist
Smithsonian Institution

NEW PROFESSIONAL SOCIETY FORMED

The American Society of Testing Materials has formed a new subcommittee on Building Preservation and Rehabilitation Technology, E06.24, in response to the growing demand for setting standards for evaluating materials and construction of existing structures and for coping with the fire, safety and economic parameters of restoring and rehabilitating buildings. Contact: Kenneth C. Pearson, ASTM Standards Development Division, 1916 Race St., Philadelphia, PA 19103.

HOW CALIFORNIA'S ART PRESERVATION ACT AFFECTS CONSERVATORS

In Western Association for Art Conservation Newsletter, September 1981, Alan Thaler discusses the California Art Preservation Act (Section 987, California Civil Code) which, he writes, "gives a living artist or the artist's estate within 50 years after death, the right to commence a civil lawsuit against any person who intentionally defaces, mutilates, alters or destroys a piece of fine art of recognized quality.'...there is a specific additional provision which charges conservators with a slightly higher standard of care. This standard makes it a bit easier to sue a conservator if the treatment turns out poorly in the artist's eyes...." Mr. Thaler investigates the art conservators' liabilities under this Act, and what can be done to reduce that liability. He concludes that the Act requires primarily that prudent care and high professional standards be used whenever original works of fine art are involved. For the vast majority of conservators, this will present no problem and they have nothing to fear from even the most litigious artists, particularly if written contracts entered into for treatment of such works expressly indemnify against ultimate liability." A copy of the article may be obtained from VICTORIA BLYTH-HILL, Editor, WAAC Newsletter, LACMA, 5905 Wilshire Blvd., Los Angeles, CA 90036.

COMMITTEE FOR THE PRESERVATION OF SOUND RECORDINGS

The steering group of the Committee for the Preservation of Sound Recordings met in New York in December 1981 at the Rodgers and Hammerstein Archives of Recorded Sound. Because of suitable shared interests in basic physical and geometrical properties of the various sound recording systems, this group will affiliate with the Magnetics Society (IEEE). For information contact: Mary Hoos, 4317 Barrington Road, Baltimore, MD 21229 (301-242-0514).

ART HAZARDS INFORMATION CENTER

The Art Hazards Information Center, a project of the Center for Occupational Hazards, will answer written and telephone enquiries on the hazards of arts and crafts materials and offer suitable precautions. Information Center has a wide variety of written materials on these subjects for dissemination (enclose a self-addressed envelope for their publications list). Write to: Art Hazards Information Center, 5 Beekman St., New York, NY 10038. Information available on Arts Hazards News. Call weekdays between 9:00 a.m. and 5:00 p.m. (212-227-6220).

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MELLON GRANTS

The Folger Library of Washington, D.C. has received a one-to-one matching grant for \$350,000 for permanent endowment for support for the Conservation Department. In addition to general support for the needs of the conservation laboratory, the grant will provide for conservation apprenticeships or internships.

The Pierpont Morgan Library received a grant of \$600,000 to help endow the library's conservation department. The library has three years in which to match the grant.

The Conservation Laboratory of the Brooklyn Museum has received a challenge grant of \$175,000, from the Andrew W. Mellon Foundation. The grant will enable the conservation department to undertake major modernization and renovation of the laboratory and to increase its services to the museum's curatorial department.

The Milton S. Eisenhower Library of The Johns Hopkins University has received a \$185,000 grant from the Andrew W. Mellon Foundation to strengthen the library's preservation program.

With this added support, the library's preservation resources -- presently consisting of a restoration bindery and related offices -- will be enlarged through the addition of a qualified paper conservator, and the program of education and technical training will be expanded.

The addition of the new conservator will make possible the improved care of flat-paper materials, such as maps and prints, adding to the Eisenhower Library's book restoration program that has been in existence since 1975.

Workshops, consultancies, and internships will be available to libraries at no cost under the terms of the Mellon Foundation grant. It is expected that the workshops and consultancies will begin in the spring of 1982, and that the internship program will be available in the fall of 1982.

Libraries with an interest in education and training in preservation and restoration should contact Ms. Susan K. Martin, director, or Mr. John Dean, collections maintenance officer, Milton S. Eisenhower Library, The Johns Hopkins University, Baltimore, MD 21218.

INTER-SOCIETY COLOR COUNCIL

The ISCC is a non-profit organization of societies and creative individuals -- artists, designers, educators, industrialists, scientists -- actively interested in the description and standardization of color. Interest extends to the practical application of color knowledge to problems in art, science, and industry. There is communication between color specialists and creative workers in art and design, educational activities, and in the interchange of ideas on color and appearance.

Information and a recent publication, ISCC Technical Report 81-1 are available for \$2.00 from: Dr. Fred W. Billmeyer Jr., Rensselaer Polytechnical Institute, Dept. of Chemistry, MRC 217, Troy, NY 12181.

This is the first in a series of information articles on organizations we receive inquiries about from the

AIC membership. In the May issue-Advisory Council on Historic Preservation, to be followed by ICROM, IMS and others.

IMS GRANTS

Museums in all fifty states, the District of Columbia, Puerto Rico and the Virgin Islands are recipients of \$12,257,000 in grants awarded in September by the Institute of Museum Services. The majority of the awards -- 573 grants totaling \$11.7 million -- will assist museums with their general operating expenses. An additional 15 grants totaling \$292,000 will support special projects.

The awards were made from a field of 1,311 applicants requesting over \$23 million in support.

For information or year end report, contact: Roberta Faul, IMS, 330 C Street, S.W., Room 4006, Washington, D.C. 20202 (202-245-0413).

IMS SERVICE AWARD GRANT

The Panhandle-Plains Historical Museum in Canyon, Texas received a \$20,000 grant to be applied toward the basic needs and services of the Texas Conservation Center.

MATERIALS

FOR SALE

Convectron vacuum hot table 8' x 12' with possible delivery, \$14,000 negotiable. Contact TOM PORTUE 639 Silliman Street, San Francisco, CA 94134, Tel. (415-239-5264).

We note that a considerable number of technical materials are listed in "Technology and Conservation," under Product Data. (Subscriptions for this magazine are sent without charge to qualified persons. Write: T&C, 1 Emerson Place, Boston, MA 02114 (617-227-8581). Members who have used these or any other products are encouraged to contact the technical editors.

TECHNICAL NOTES

ALEXANDER CALDER SCULPTURE QUERY ON CONSERVATION TREATMENTS

The Center for Archaeometry has compiled a dossier of information relating to conservation treatment of the painted steel mobiles/stables of Alexander Calder. Research has been undertaken on Calder's specific desires; the conservation problems of several sculptures have been documented; and various treatment methods have been explored, specifically the problems of paint removal, surface preparation of the metal, coating systems and application methods, and matching of color and surface quality of the paint that Calder specified.

We would be grateful to receive any information from members who have treated Calder sculptures. Information on any or all of the problems listed above and/or treatment reports are specifically requested. All contributors to this query will receive copies of all information compiled. Contact: PHOEBE WEIL, The Center for Archaeometry, Box 1105, Washington University, St. Louis, MO 63130.

BETA RADIOGRAPHY

Paper conservators purchasing a beta radiography plate should realize that these plates may have a limited life expectancy. We expected the beta plate purchased by the National Gallery in 1975 to function for a substantial time period, but it has recently begun to produce unacceptable images.

Approximately four years after the plate was received small out-of-focus areas began to appear in the radiographs, and have continued to increase in size. Coincidentally, an irregular warp, mottled coloration and small fissures developed. By this year the distortions had made the plate unusable, and it was sent to the manufacturer, Amersham Searle, for examination and adjustment. Their wipe test for radiation leakage was negative and they will now try to flatten the plate, although they are doubtful about a successful outcome.

Amersham Searle is uncertain about the cause of deterioration of the Gallery's beta plate. They have indicated to us that carbon-14 beta particles may eventually break down the polymethyl methacrylate matrix. (See: Fred W. Billmeyer, Jr., Textbook of Polymer Science, 2nd ed. (New York: Wiley Interscience, 1971) p. 370 ff.) They have also suggested that extremes of temperature and possibly relative humidity might cause distortions. The National Gallery's plate was stored in an x-ray processing room with moderate but fluctuating temperature and relative humidity.

We contacted seven other institutions owning beta plates. One plate was stored in a desiccator and is now unusable. Another shows warpage but without the accompanying problem of out-of-focus areas in the radiographs. The others have not altered significantly.

Amersham has also provided information about handling and storage which should be useful to beta plate owners. The plates are shipped wrapped in plastic and enclosed in a folder of brown corrugated board. Both are intended as permanent storage materials and should be retained.

The plates should be stored in a cool place, ideally in the dark. They should not be placed in contact with chlorinated plastics such as polyvinyl chloride, as these soften the plate resin. The plate should be handled with thick (c. 0.5 mm) rubber or polyethylene gloves which are discarded periodically. Thin disposable gloves are not acceptable as they are fairly transparent to beta rays. If you accidentally touch a

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carbon-14 beta plate, wash your hands as a precaution, but carbon-14 has low radiotoxicity and some even occurs naturally in the body. A Product Specifications Sheet has been developed and may be requested from Amersham Searle Corporation, 2636 South Clearbrook Drive, Arlington Heights, IL 60005.

Despite the problems with the beta plate the National Gallery's paper conservators are continuing their ongoing project of recording watermarks on prints and drawings received for treatment in their laboratory, and would be interested in exchanging contact prints of beta radiographs with other conservation labs or in hearing from anyone doing beta radiography. The NGA project has concentrated on Schongauer and other Northern Renaissance artists, Claude Lorrain, Rembrandt, and Whistler.

NANCY ASH
Conservator of Paper
National Gallery of Art

ETHYLENE OXIDE: AN ALERT

"The National Institute for Occupational Safety and Health (NIOSH) recommends that ethylene oxide be regarded in the workplace as a potential occupational carcinogen, and that appropriate controls be used to reduce worker exposure. These recommendations are based primarily on an industry-sponsored study demonstrating that ethylene oxide was associated with increases in leukemia in female rats and peritoneal mesotheliomas (malignant tumors) in male rats. There has been widespread recognition of the mutagenic potential of the ethylene oxide, and recent evidence demonstrates adverse reproductive effects in mammals, which are also of public health concern. In addition, limited epidemiological investigations at two worksites provide evidence that excess risk of cancer mortality may exist for the ethylene oxide workers studied. Some workers are on occasion exposed to relatively high concentrations of ethylene oxide, particularly where it is used for fumigation and sterilization."

The Center for Occupational Hazards advises the wearing of passive dosimeter badges to measure the exposure to ethylene oxide. The badges function similarly to those used to measure exposure to x-radiation. The dosimeters are worn on the shirt collar for a given time period, and then mailed to the supplier company for analysis. The company notifies the user of the results. The passive dosimeter badges are produced by 3M Company (Occupational Health Products, 3M Center, St. Paul, MN 55101).

The above information was brought to our attention by Art Hazards Newsletter (8/81 and 10/81). The quotation is excerpted from NIOSH Current Intelligence Bulletin #35, Ethylene Oxide (ETO): Evidence of Carcinogenicity, which may be ordered from NIOSH Publications Dissemination, Division of Technical Services, 4676 Columbia Parkway, Cincinnati, OH 45226.

PUBLICATIONS

Two booklets are currently available from The Center for Archaeometry: Maintenance Manual for Outdoor Bronze Sculpture (12 p.) particularly concerns sculpture that has previously been given conservation treatment including a protective coating of Inralac. The newly revised Bibliography of Material Related to the Conservation of Outdoor Bronze Sculpture (11 p.) includes 87 entries on corrosion and corrosion control, patination and finishing, Inralac, atmospheric corrosion investigations and conservation. Cost: each \$2.50 postpaid, from The Center for Archaeo-

metry, Box 1105, Washington University, St. Louis, MO 63130.

The Utah Museum Association, Conference of Intermountain Archivists, and the Special Libraries Section of the Utah Library Association announce the availability of a disaster planning packet. The packet includes two disaster plans (Universities of California Libraries Systemwide Plan, by Hilda Boehm; and Brigham Young University's Plan by CRAIG JENSEN and Sally Jo L. Mielke), AASLH Technical Leaflet #114 Emergency Preparedness for Museums, Historic Sites, and Archives: An Annotated Bibliography by John Hunter and Library of Congress Procedures for Salvage of Water-Damaged Library Materials by PETER WATERS plus \$1 postage and handling. Send prepaid orders to: Patricia Lyn Scott, Salt Lake City Public Library, 209 East Fifth South, Salt Lake City, UT 84111. Checks payable to: The Special Libraries Section, ULA.

The Builder's Dictionary (2 vols., 1017 p. 33 plates, hardbound \$40 per set postpaid). An unabridged republication of the 1734 London edition which originally served as a ready reference on the theory of architecture and the practice of building in England and its colonies. Entries include marquetry, painting [in oil] and varnishing. Order from: Foundation for Preservation Technology, 1511 K Street, N.W., Suite 1005, Washington, D.C. 20005.

The History and Art of Glass: Index of Periodical Literature, 1956-1979 from The Corning Museum of Glass, G. K. Hall Library Catalogues, 1982, 650 p. \$85. The comprehensive index of articles on the history, archaeology and art of glass references 500 journals with over 16,000 entries. Order: G.K. Hall, 70 Lincoln Street, Boston, MA 02111, (800-343-2806).

The English Miniature by John Murdock, Jim Murrell, Patrick J. Noon and Roy Strong, Yale University Press, New Haven, 1981, 231 p. illus., index, softbound \$14.95, hardbound \$40. The well-documented and richly illustrated volume documents the history of English miniatures from manuscript origins to the nineteenth century. Conservator J. Murrell discusses the craft of the miniaturist in detail.

Atlas of Rock-Forming Minerals in Thin Section, by W. S. MacKenzie and C. Guilford. Halsted Press, John Wiley and Sons, New York, 1980. 98 p., paperbound, \$22.50. A laboratory handbook containing very good color photomicrographs in plane-polarized light and under crossed polars of 97 minerals. Data on chemical formula, crystal system, optic sign, and refractive indices, as well as a paragraph describing the properties seen in the photographs, are included for each mineral.

The Committee on Production Guidelines for Book Longevity of the Council on Library Resources has issued a report on permanence of book papers. Recommended guidelines are a simplified version of those adopted by the National Historical Publications and Records Commission and the American Society for Testing and Materials/American National Standards Institute. Send a self-addressed envelope to the CLR, One Dupont Circle, Suite 620, Washington, D.C. 20036.

A History of Textile Art, by Agnes Geijer. Pasold Research Fund in association with Sotheby Parke Bernet, 1979. 464 p., hardbound, \$36. The volume is a revised translation of Ur Textilkonstens Historia, a survey of woven textiles from ancient times to the twentieth century. Opening chapters discuss fibers, looms, and weaves, while later chapters consider special topics, such as silk weaving, knotted pile fabrics, and dying.

The Official Museum Products and Services Directory 1981. American Association of Museums, Washington, DC, approx. 200 p., softbound, \$27. A new directory listing businesses that supply museum products and services nationwide. Order through National Register Publishing Co., 5201 Old Orchard Road, Skokie, IL 60077.

Fabrics for Historic Buildings, 2nd ed., by Jane C. Nylander. The Preservation Press, Washington, DC, 80 p., illus., glossary, biblio., \$6.95. An updating of this popular guide to reproduction fabrics. Explains the uses of fabrics in historic buildings and features an illustrated catalogue of more than 20 18th to 20th century reproduction fabrics available from U.S. manufacturers.

LOCAL GUILDS AND ASSOCIATIONS

The next MIDWEST REGIONAL CONSERVATION GUILD Meeting will be held 24 April 1982 at the Cincinnati Art Museum where the guest speaker will be CAROLINE KECK. For further information and membership please contact: BARBARA HELLER, Conservation Laboratory, Detroit Institute of Arts, 5200 Woodward Avenue, Detroit, Michigan 48202.

The BAY AREA ART CONSERVATION GUILD met in December with THEODORE KAHLE as its guest speaker. His topic was, "The Restoration of a Group of 14th Century Egyptian Leather Shadow Puppets." In January a work session for conservators and suppliers was held. For information and schedule of meetings contact the secretary: ANITA NOENNIG, BAACG, 2208 Derby Street, Berkeley, CA 94705.

The ROCKY MOUNTAIN CONSERVATION GUILD is attempting to reorganize. Information is available from: Dr. Joy Haymond, Utah Historical Society, 300 Rio Grande, Salt Lake City, UT 84101.

The February meeting of the WASHINGTON CONSERVATION GUILD featured a talk on "Renaissance Clocks: A Modern Interpretation," by William David Todd. Mr. Todd, specialist in clocks and fine mechanisms at the National Museum of History and Technology, constructed the models of historic clock mechanisms for the international exhibit "Clockwork Universe." The March 4 program will describe and compare techniques of Painting Lining. The program, co-ordinated by CHARLES OLIN, will include talks by FELRATH HINES and ROSS MERRILL.

The HARPER'S FERRY REGIONAL TEXTILE GROUP has tentatively planned to meet immediately following the IIC meeting, September 10 and 11, 1982. The topic: "The Mounting of Museum Textiles."

There are tapes available from the Winterthur, November 1981 conference on "The Cleaning of Museum Textiles." For information on purchasing, contact: Richard Todd, Cassette Recording Co., Inc., 1444 Third National Building, Dayton, OH 45402 (513-223-5380). For information about this regional group and its programs, contact: KATHELEEN STRADLEY, Anderson House Museum, 2118 Massachusetts Ave., NW, Washington, D.C. 20008 (202-785-2040).

CONFERENCES, COURSES, SEMINARS

February 22-23, 1982. SECOND ANNUAL PRESERVATION AND CONSERVATION OF LIBRARY MATERIALS

CONFERENCE will be held at the Westpark Hotel, Arlington, VA. Fee: \$150. Contact MRI Conferences, 520 Riverside Ave., Westport, CT 06880 (203-226-6967).

March 6, 1982. GUILD OF BOOKWORKERS, two workshops, one on headbanding (9:00-1:00) and the other on edge decoration. Given by DEBORAH EVETTS, book conservator at the Pierpont Morgan Library. Fee: \$45 per session. Enrollment limited to 10. Contact: NELLY BALLOFFET, 259 Illington Rd., Ossining, NY 10562 (914-941-8166).

March 24-26 (Detroit, MI) and May 19-21 (Des Moines, IA) and June (Fairbanks, AL). THE SOCIETY OF AMERICAN ARTISTS continuing series of 2-1/2 day workshops on conservation philosophy, administration and hands-on practice of basic archival conservation techniques. Fee: \$50. Contact: The Basic Archival Conservation Program, SAA, 330 S. Wells, Suite 810, Chicago, IL 60606 (312-922-0140).

May 21-22, 1982. SYMPOSIUM ON THE USE OF RESINS IN CONSERVATION OF ART OBJECTS, sponsored by the Scottish Society for Conservation and Restoration and the University of Edinburgh. The symposium hopes to bring together conservators in all fields of specialization and specialists in the physical and chemical properties of resins. Papers will be presented on all these areas of interest, and will include two by members, BRUCE ROGERS and PATRICIA TUTTLE. Fee: £20. Contact: Jim Tate, Research Laboratory, National Museum of Antiquities of Scotland, West Granton Road, Edinburgh EH5 1JA (031-551-1202).

March 29-30, 1982. SEMINAR ON THE PROTECTION OF HISTORIC ARCHITECTURE AND MUSEUM COLLECTIONS FROM EARTHQUAKES AND OTHER NATURAL DISASTERS, Washington, DC. Organized by the Architectural Research Centers Consortium, Inc. Contact James L. Haecker, Seminar Coordinator, P.O. Box 225, Fairfax, VA 22030 (202-626-4331).

March 30-April 3, 1982. SYMPOSIUM ON ARCHAEO-METRY, Bradford, U.K. Contact as soon as possible: Irwin Scollar Rheinisches Landesmuseum, Colmantstrasses 14, D 5300 Bonn 1, West Germany.

April 16, 1982. SEMINAR ON EXCELLENCE IN HANDBOOKBINDING, at the Folger Shakespere Library, Washington, DC. Speakers: HEDI KYLE, Conservator at the Book Preservation Center at the New York Botanical Library, on artists working in book format; HEINKE PENSKY-ADAM, Head of Midwest Book and Paper Conservation in Chicago, on designer bindings; Gray Parrot, independent binder, on limited edition and private press binding; Thomas C. Albro II, of the Library of Congress Restoration Office, on conservation binding; and William Anthony, of Kner and Anthony in Chicago, on restoration binding. Fee: \$20. Contact KAREN GARLICK, Conservation Department, Folger Library, 201 E. Capitol St., SE, Washington, DC 20003. Arrangements should be made soon, as April is cherry-blossom time in Washington.

April 28-May 1, 1982. CONSERVATION MANAGEMENT FOR PERFORMING ARTS COLLECTIONS, Washington, DC, sponsored by the Theatre Library Association. Fee: \$80. Contact: Laraine Correll, special collections, George Mason University, Fairfax, VA 22030.

May 10-14, 1982. TRAINING SEMINAR IN BASIC BOOK AND PAPER CONSERVATION. Hands-on for 6 persons. Fee: \$250. (til April 30). Contact: JACK THOMPSON, Thompson Conservation Laboratory, 1417 NW Everett, Portland, OR 97209.

June 7-11, 1982. ART HAZARDS COURSE. Open to

conservators as well as artists, school administrators and others. On completion of the course participants should be able to teach basic health and safety material. Contact Monona Rossol, Center for Occupational Hazards, 5 Beekman St., New York, NY 10038 (212-227-6220).

June 20-24, 1982. American Association of Museums, Annual Meeting, "TOWARD THE FUTURE: EXTERNAL CHALLENGES," Philadelphia, PA. Contact: Special Activities Coordinator, AAM, 1055 Thomas Jefferson St., Washington, DC 20007.

July 7-9, 1982. FOURTH INTERNATIONAL CONGRESS ON DETERIORATION AND PRESERVATION OF STONE, Louisville, KY. Papers on the characterization of masonry materials, the characterization of the environment and its impact on stone decay, the development of techniques for determining stone properties in situ, the specification of treatments, and case histories. Contact: Prof. K.L. Gauri, Department of Geology, University of Louisville, Louisville, KY 40292.

June 20-24, 1982. IIC CANADIAN GROUP. Conference will be held in Quebec City, at the University Laval. Contact Nicole Brindle, Arrangements, IIC-CG, P.O. Box 9195 Terminal, Ottawa, Ontario K1G 3T9 Canada.

September 3-9, 1982. IIC Ninth International Congress, "SCIENCE AND TECHNOLOGY IN THE SERVICE OF CONSERVATION," at the invitation of the Smithsonian Institution, in cooperation with the American Institute for Conservation (AIC) and the Washington Conservation Guild. Viewed as a wide-ranging dialogue between the conservator and scientist, the conference will include papers on the application of new methods and material, and the formulation of unsolved problems in scientific terms. Time will be provided for ad hoc discussions, organized workshop visits and poster sessions where appropriate. Fee: \$125 (approximately). Pre-registration materials will be sent to all IIC and AIC members in April 1982. Non members should contact IIC-Registration, 1511 K Street, N.W., Suite 725, Washington, D.C. 20005.

LETTERS

I am researching a Spanish painter, Ramon Casas (1866-1932), and am particularly interested in work he did in the U.S. in 1908 and 1924. Any assistance will be appreciated. Please contact me at [redacted] New Orleans, LA 70115.

Carmen B. Lord

Dear Colleagues:

If you agree that it seems high time AIC had a home of its own appropriate to its growing needs, what would you think of trying to house ourselves in a state or national historic site? Could we exchange our talents in care and maintenance for a favorable agreement on occupancy of a sizeable "to be preserved for the future" property? During moments of financial trauma such as these, there must be no few fine examples of architecture standing untenanted and in risk of the swift deterioration encouraged by that condition. Might we find just the right housing and gain an agreeable occupancy?

Presumably the structure should be as large or larger than a High School. Its exterior should be reasonably sound and fire resistant, interior capable of renovation to modern utilities. Hopefully it would not be situated in the Snow Belt, or the Hurricane or

the Tornado Belt. A big city is not essential but the surrounding community should be competent to house our membership (and an increase of 4X?) in the event that it choose periodically to convene at its own headquarters. The useable space should permit separate areas for each of our specialty groups to house their data, etc.; a library for member usage; archival storage for tapes, films, and publications; uncrowded office rooms; a series of meeting rooms for committees; everything "and more" we envision for our home headquarters.

Such an ideal may not exist, or if it does, we may not be able to arrange to occupy it. But why not investigate???? The PR for us and for the community involved would be excellent. Can we hunt out possibilities and report findings at our 10th Annual Meeting in Milwaukee?

CAROLINE K. KECK
Honorary Fellow, AIC
Cooperstown, N.Y.

AIC 10th ANNUAL MEETING

MAY 26 - 30, 1982

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10th ANNUAL MEETING - MILWAUKEE



A I C BAND!!

See page 7...

26-30 MAY 1982

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THE NEXT NEWSLETTER DEADLINE IS THURSDAY, APRIL 15, 1982, 5:00 p.m.

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

Direct correspondence concerning FAIC to: CAROLINE K. KECK, Executive Director, FAIC, 31 River Street, Cooperstown, N.Y. 13326

All Newsletter correspondence, send to: AIC NEWSLETTER, 1511 K St., N.W. #725, Washington, D.C. 20005

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DORIS HAMBURG 202-287-5635

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A·I·C Newsletter

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May 1982

AIC NEWS

10th ANNUAL MEETING, MILWAUKEE

Have you registered? Each year the program chairman has a special goal -- to make this year's program even more outstanding than the previous year's. This 10th Annual Meeting is no exception, the program promises to be an outstanding one. A highlight of the general session will be held on Friday 28 May, "Health and Safety Hazards in Art Conservation" and will be chaired by LUCY COMMONER. A special panel will include Monona Rassol, director of the Arts Hazards Project and chairman of the board, Center for Occupational Hazards, New York City and Dr. Vernon Dodson, toxicologist, Dept. Preventative Medicine, University Wisconsin. This timely session is being presented as a direct response to requests from the membership.

The Specialty Groups have planned presentations of papers, panels, open discussions on methods, techniques, and problems. Saturday and Sunday, 29-30 May will be devoted to the programs designed by these active groups.

The AIC Annual Meeting is your opportunity to exchange information and meet with colleagues from all over the U.S. and from several foreign countries.

Many members are reporting that airfares into Chicago are about 40% less than the fares into Milwaukee. If you wish to take advantage of this saving, and don't wish to tour Chicago, there is direct bus service from O'Hare to Milwaukee for \$8.00. Buses leave the airport from either the United or American Airlines baggage area at 10:15 a.m., 12:30 p.m. and 7:00 p.m. Passengers are delivered to the Amtrack station near the hotel. To return to the Chicago airport at the conclusion of the meeting, the bus schedule from Milwaukee is as follows: 9:15 a.m., 12:50 p.m., 2:55 p.m., and 9:35 p.m. The bus trip between O'Hare and Milwaukee is two hours.

We can arrange a bus just for AIC members who wish to tour Chicago on their own and depart for Milwaukee in the afternoon of Wednesday, 26 May. The minimum number of people necessary for such a bus is 30. All would meet at one or two pick up points and be delivered to the Marc Plaza Hotel.

The round-trip fare would be, for 30 people \$20., for 35, \$16., and for 40 people, \$14.

We must know if you are interested in this arrangement immediately. Call the AIC office at 202-638-1444 today.

For those members traveling to Chicago to take advantage of the planned tours, *Pleasure Travel* recommends the Chicago Lakeshore Hotel at 600 North Lake Shore Drive, Chicago, IL 60611. Cab fare from the hotel to the Art Institute is approximately \$3.00 plus 50¢ for each additional passenger. Room rates are: \$40. single, \$46. double, and \$52. triple. Call *Pleasure Travel* collect at 312-726-4492 for reservations. This must be done immediately in order to avoid disappointment.

On Monday and Tuesday, 24-25 May, the conservation labs at the Oriental Institute, the Field Museum of Natural History and the Art Institute will be open, as will the museums themselves to AIC members without

charge. At the Oriental Institute ask for BARBARA HALL, at the Field Museum ask for CHRISTINE DANZIGER, at the Art Institute ask for either TIM LENNON or DAVID CHANDLER. There will be a reception at the home and studio of FAYE WRUBEL on Tuesday evening 25 May. Members wishing to attend must call FAYE at 312-443-3639.

Members registered for Tour "C" will meet DAVID CHANDLER at the Michigan Avenue entrance of the Art Institute in Chicago at 10:00 a.m. on Wednesday 26 May.

Members registered for Tours "A", "B" and "D" will depart from the Marc Plaza Hotel in Milwaukee at 10:30 a.m., 11:00 a.m. and 9:30 a.m. respectively, on Wednesday 26 May. Tour "D" Friends of Dard Hunter should meet at the Regency Room, Marc Plaza at 9:15 a.m. The registration area will open for all others at 10:00 a.m.

All tours will provide a boxed lunch and will deliver the attendees back to the hotel in time for the late afternoon programs.

If you have not yet made your travel arrangements, we suggest that you do so immediately. For reduced fares call Northwest Airlines at 800-328-7747 or Republic Airlines at 800-328-2216. The identification "code" is AIC. Members will be given the lowest available fare, tickets will be prepared by *Pleasure Travel* in Chicago. Should you have any problem with either of the 800 numbers or have any other questions regarding the flights, call *Pleasure Travel* collect at 312-726-4492.

If you have any questions about the 10th Annual Meeting, please call Martha Morales at the AIC office, 202-638-1444.

Come and celebrate AIC's 10th year! See you in Milwaukee.

BOARD OF DIRECTORS

The elected Board of AIC met four times this year and will meet again prior to the Annual Meeting in Milwaukee. Of the seven members of the Board, four were newly elected. The Handbook which has been prepared for each officer and director is a valuable source of information for them. This Handbook contains the minutes of past annual meetings, the minutes of past Board meetings, correspondence with Committees and other information which membership on the Board requires.

One of the first items of business for the new AIC Board when it convened during the Annual Meeting in Philadelphia was whether or not to combine the AIC and IIC meetings in 1982. The IIC meetings will be held in Washington, D.C. September 3 to 9, 1982. This decision is important because the membership of AIC is growing and needs the opportunity to meet each year to conduct its own business and exchange professional information; the Specialty Groups have become very active and had already begun to make plans for the next annual meeting. Even though the board realized that the IIC meeting will provide an opportunity for its members to meet with conservators from other

FAIC Refresher Courses see page 5.

countries to discuss the subject of "Science and Technology in the Service of Conservation", and this will be a matter of increasing importance to the AIC membership as the plans for a National Conservation Institute evolve, it was decided that a combined AIC-IIC meeting would be too lengthy. It was agreed to hold the Tenth Annual AIC Meeting in Milwaukee, Wisconsin in May, 1982 and to urge those AIC members who can, to attend the IIC meeting in Washington, D.C. in September as well.

The Board dealt with matters relating to the JAIC at several of its meetings. Because of its tax-exempt status, the AIC is advised to retain copyright to articles published in the Journal and to consider requests for exception on a case by case basis.

The Journal is recognized as an important means of carrying out the continuing education of professional conservators and the interested public. At present, with only a few exceptions, all "subscriptions" arise as a consequence of membership in the AIC. MARJORIE COHN, JAIC Editor, prepared a grant proposal which the Board submitted. The funds requested would be used for direct support to the Journal for six issues and for solicitation of advertising and increased institutional and private foreign subscribers.

The planning of the Tenth Annual Meeting was the major activity of the Vice-President, PIETER MEYERS. The Board was informed and consulted on many aspects of this activity. The liaison-with-Committees, Director MARY TODD GLASER, and the other members of the Board reviewed and thoughtfully considered the charges to the AIC Committees. It is recognized that the Board's charge to each committee must clearly state the function of that committee, and the tasks which the Board has delegated and which must be carried out in order for the Board to insure that the AIC is a responsive and progressive organization. The liaison-with-Specialty Groups, Director TERRY WEISSER, was appointed at the September, 1981 Board meeting. The Board recognizes that the Specialty Groups need funds for their sessions and will submit applications for funds to a granting organization in the name of AIC when these applications reflect the purposes of AIC as stated in the By-laws. Specialty Groups are urged to communicate to the Board through TERRY WEISSER.

Acting as Editor of the AIC Newsletter is one of the many activities of the Executive Secretary MARTHA MORALES. The Board appointed DORIS HAMBURG and ANGELA FITZGERALD as technical editors following the resignation of MARIAN DIRDA. The Board named JACQUELINE OLIN as editorial advisor from the Board to the Newsletter to assist the editors with questions which arise which require an opinion of the intent of the Board.

TERRY WEISSER was appointed Public Information Officer for the AIC Board. Requests for information from newspapers, magazines etc. will be referred to her.

The Board would like to express its appreciation to the membership for diligence in maintaining the standards of lists and publications which are advertised as being AIC affiliated. KATHERINE DIRKS pointed out the need for review of a list of suppliers being compiled by the AIC Textile Specialty Group before publication of that list.

ELLEN McCRADY provided the Board with a copy of the "Operating Agreement for ALA (American Library Association) and its Divisions" for consideration with regard to our own Specialty Groups. This input from the membership is important.

JACQUELINE S. OLIN
Secretary, AIC

COMMITTEES

Nominating Committee Election

AIC Bylaws, revised 1981, Section V

1. A nominating committee of three members, one of whom may be a Professional Associate or Associate, shall be elected at each General Meeting to present a slate of candidates for Directors and Officers at the next General Meeting.

In order to allow for the election of the best candidates for the nominating committee from the entire AIC membership, the board of directors requests that nominations be submitted in writing to the AIC by a member of AIC, accompanied by a statement that the candidate is willing to serve. Additional nominations will be solicited at the business meeting in Milwaukee.

All nominations will require a second at the meeting in order to be entered on the ballot. Send nominations to: MARTHA MORALES

c/o Marc Plaza Hotel
(AIC - 26 May)
509 W. Wisconsin Avenue
Milwaukee, Wisconsin 53203

Study Committee on Certification

The AIC Board has formed a new committee to be called the Study Committee on Certification. Its members are: BARBARA APPELBAUM (chairperson), CRAIGEN BOWEN, LINDA MERK, QUENTIN RANKIN, BARBARA ROBERTS, TIM VITALE, and JOYCE ZUCKER. This committee will be doing a step-by-step investigation of matters related to certification, leading to proposals to the Board and the membership for further action.

Ethics and Standards Committee

The Code of Ethics requires that photographs be taken for the purpose of documentation (see Standards of Practice, IV, C2). The suggestions do not specify the appropriateness of black and white photographs and/or color slides. There are no comments concerning archival processing or its desirability. With rising photographic costs, should the value or worth of the object be considered in deciding the extent of photography?

The Ethics and Standards Committee would like to stimulate discussion regarding photographic documentation of objects and treatments. Please send comments to: MEG CRAFT, The Winterthur Museum, Winterthur, DE 19735.

Full committee reports will be presented at the 10th Annual Meeting.

SPECIALTY GROUPS

Wooden Artifacts Group will meet all day on Sunday. In order to have all the time needed for papers, panel presentation and open discussion, the business meeting will be held during the luncheon on Thursday. Members are urged to make advance reservations for this luncheon (\$10.00). Tables will be reserved for those who request it. WALTER ANGST reports changes in the Wooden Artifacts Specialty Group program: BARBARA ROBERTS' paper will be "Eyewitness Report: Japanese Lacquering Techniques". A special panel presentation on gilding will include: (Wooden Artifacts Panel) BILL ADAIR - Is a Gilded Object Worthy of Restoration?, JAMES WERMUTH - Various Media Used in Gilding, VICTOR VON REVENTLOW - Practicalities of Gold Leafing,

The Book and Paper group plans a casual supper following the afternoon session on Sunday, 30 May (\$10.00). Reservations may be made through the AIC office or at registration on Wednesday, 26 May -- before 7:00 p.m.

LOUIS POMERANTZ represented the AIC at the March meeting held in Washington, D.C. The following is his report:

In support of the six points raised in MR. POMERANTZ'S presentation, each of the following items were read in the appropriate section, i.e., "Point 2" notes were supportive of "2." in his presentation.

- From: "Museums USA" (NEA), 1974. According to "Museums USA", 58% of the Museum directors queried gave "conserving of the cultural and scientific heritage" as the major function of the museum.

However, in a list of 20 priorities, conservation received only 8% of the first priority votes. In an "Ordering of priorities for the next 5 to 10 years", conservation was tied in 8th place with the category of "Improved storage".

Thus, while the awareness of the importance of conservation may exist, it is not backed by a commitment of funds adequate to meet its expressed need. (Read p. 24, NCAC Report).

Point 3 - From: NCAC 1980 Report on "Conservation Treatment Facilities in the U.S." (p. 9) Fewer than 50 museums in the U.S. are estimated to have their own conservation facility. The number is minute compared to the thousands of museums, libraries, archives, historical societies, and other cultural institutions requiring conservation services. (p. 11) Institutional priorities may overrule conservation priorities. For instance, treatment may be interrupted by extensive loan and exhibition programs.

- From: "Chicago Tribune", January 15, 1982, "Backstage at the Art Show". Just installing the 200-piece exhibit, which arrived from Detroit in four 40-foot vans, has taken a month of work by 75 painters, shipping workers, carpenters, restoration experts, "preparators" (who prepare mounts and arrange objects), curators, and other specialists. The cost? Perhaps \$50,000, by some estimates. And it's all for a show that will last just eight weeks, from Saturday through March 14. "It's incredibly involved and complex", says Brettell....

Point 4 - From Belmont Report. (p. 9) Objects are the principal educational tools of a museum. (p. 4) For without these objects there would be no original evidence with which to educate. (p. 10) The superiority of objects over words is summed up by the museum curator who said, "Girls are more interesting than descriptions of girls".

If we wish to preserve our cultural treasures, we must give them our loving care. (L. Pomerantz)

Point 5 - From: "Museum News", Nov./Dec. 1981,
"The Core of Our Responsibility"

Edgar Richardson, in his response to the presentation to him of AAM's award for distinguished service to museums, said: "Lying unseen and unknown in the prominent collections of the museums of North America are things so important, so interesting, so rare, and valuable - things that tell the story of the earth, and life upon earth - that they form an enormous resource of knowledge and pleasure to those, who will give them thought and attention. This is our problem - the permanent collections of our own museums. What have we not done right? I suggest that we have been so busy with purchases, so pressed by problems of buildings, money, and growth, that we museum people, ourselves, do not know what is in this country's museums".

instituted to preserve."



3

OBITUARIES

Delbert Spurlock

After a brief illness, Delbert Spurlock died in Cleveland, Ohio on March 14, 1982. In 1949, he entered the museum profession as custodian at the Allen Memorial Art Museum, Oberlin. He quickly became a key member of the staff, assuming the responsibilities for packing, installation and exhibit preparation. Shortly after the founding of the Inter-museum Conservation Association in 1952, he joined Richard Buck's staff. In 1975, he resigned as Chief Conservator at ICA to become Painting Conservator for the Cleveland Museum of Art. A remarkably gifted teacher and conservator, he assisted in training many young conservators. His exceptional knowledge of the structure of paintings, especially panel paintings, made Del a highly sought after consultant. Internationally known for his experience and his warm friendly manner, his gentle personality and low-keyed approach to problems made working with Del a great pleasure. He will be greatly missed by all who had the privilege of knowing him. Donations in memory of Delbert Spurlock may be made to the American Heart Association, 1689 East 115th Street, Cleveland, Ohio 44106, clearly marked with your own return address for purposes of acknowledgment.

ROSS MERRILL

DR. JOSEPH TERNBACH

On January 19, 1982, JOSEPH TERNBACH succumbed to a heart attack on his way home from a visit with friends. His sudden death left a void in the field of conservation of three-dimensional art objects in metals, wood and stone, which will not be easy to fill.

JOSEPH TERNBACH studied art and sculpture at the famous Kunstgewerbe Schule (The school for Arts and Crafts) in his native Vienna. After graduating with a Master's Degree, he became restorer of sculpture and metals at the Kunsthistorisches Museum in Vienna, a post he held until 1938. One of his major achievements was the creation of a permanent teaching exhibition showing all the processes and techniques used in arts and crafts. The museum's director wrote at the time: "He is about the only man in Vienna and one of the few in Europe who was capable of accomplishing so difficult and complicated a task to our satisfaction and to that of everyone else."

In 1939, TERNBACH moved to New York and established a conservation laboratory in his home. In 1947, he settled in the Borough of Queens and soon began contributing to the community in which he lived. He designed and executed the beautiful stone carvings with quotations from the Bible which were installed over the main portal of the Forest Hills Jewish Center. In 1953, he offered to help the Queens College of the City University of New York establish a teaching museum. He personally donated a number of art objects and went on to solicit contributions from friends and acquaintances.

In 1963, JOSEPH TERNBACH was appointed by Mayor Robert Wagner to serve on the Citizen's Advisory Committee of the Office of Cultural Affairs of the City of New York. The same year, he was Guest of Honor at the First Annual Meeting of The Friends of Queens College Library. Since then, the collection of the Teaching Museum grew and reached the number of 2,000 objects. In recognition of J. TERNBACH's efforts on behalf of the Museum, Queens College conferred upon him the degree of Doctor of Humane Letters, honoris causa, June 3, 1980. Among other things, the Dedication said: "We honor you today

because you have brought to your artistic tasks not only an unusual amalgam of various skills, but a profound knowledge of art history and archeology, thereby joining the creative process with scholarship; because, in your service to various important museums and private collections, you have made it possible for posterity to enjoy significant artifacts of our civilizations, thus overcoming the ravages of time and accident..."

Over the years, JOSEPH TERNBACH, accumulated an impressive personal collection of antiquities from prehistoric days, the ancient Near East and Mesopotamia, the Greek and Roman empires and up to the Islamic times; a total of about 200 rare pieces which would be the envy of any museum. The collection reflects TERNBACH'S main interests in technology, art history and aesthetics. His collection is presently on a six-month loan to the Israel Museum in Jerusalem.

JOSEPH TERNBACH was a modest, kind and friendly man, as well as a loving husband and father. For over sixty years, he devoted his life to the study of art and the mastery of his media. Active to the last day of his life, only death could take him away from his tools and the work he loved. He will be greatly missed by all who knew him.

GUSTAV A. BERGER

FAIC NEWS

UPDATE ON FAIC REFRESHER COURSES FOR JULY 1982

Paper Refresher

Will be held in the laboratories of the Wm. Rockhill Nelson Gallery of Art, Kansas City, Missouri, between July 17th and July 31st, 1982. Instructional guidance during the first week, July 17th through July 24th will be supplied by MRS. KEIKO MIZUSHIMA KEYES, private practitioner, Woodacre, CA; and during the second week, July 24th through July 31st by DR. JOE D.K. NKRUMAH, Instructor in Paper Conservation, Instituto Jose de Figueiredo, Lisbon, Portugal.

The class is limited to 20 persons. Fee for attendance the two weeks is as was stated, \$200, exclusive of travel and housing. Requests for single week attendance have been received and are feasible (but hardly optimum). Housing accommodations within walking distance of the museum are contemplated. Detailed information will be forwarded to applicants as soon as it is confirmed. Please send no money until it is asked for.

Object Refresher: Wood

Will be held in the conservation laboratories of the Art Institute of Chicago, Chicago, IL, between July 10th and July 24th, 1982. Instructional guidance for the first week, July 10th through July 17th will be provided by MS. VICTORIA JENSSEN, Senior Archaeological Conservator, Parcs Canada, Ottawa, Canada; and for the second week, July 17th through July 24th, by MR. ANTON KONRAD, Head Conservator, Museo de Arte de Ponce, Puerto Rico. The class is limited to 20 persons. Fee for attendance the two weeks is \$200 exclusive of travel and housing. Requests for single week attendance are feasible (but not optimum). Housing accommodations are being sieved and applicants will be informed of details when established. Please send no money until it is asked for.

Heart felt appreciation to all of you generous colleagues who were brave enough to offer services as instructors. We believe the selection of the above presents fine opportunity for contrasting approaches

to the specific subjects. Cooperation from the AIC membership has been all anyone could want. Thank you very very much.

CAROLINE K. KECK
Executive Director, FAIC

POSITIONS AVAILABLE

CONSERVATOR OF PAINTINGS, CONSERVATOR OF OBJECTS

The Brooklyn Museum is seeking a conservator of paintings and a conservator of objects. Each candidate should have museum experience and be able to work with a diversified collection and with curatorial staff. Responsibilities will include: examination and treatment of works of art with the ability to assist on media outside the candidate's specialty. Candidates should have a degree in conservation or the equivalent, plus significant work experience in either painting or object conservation. Salary negotiable. Send resume to KEN MOSER, Conservator, The Brooklyn Museum, Eastern Parkway, Brooklyn, New York 11238. KEN MOSER and BARBARA APPELBAUM will be glad to meet interested applicants at the AIC Annual Meeting.

FELLOWSHIP - OBJECTS CONSERVATION

The Andrew W. Mellon Foundation has made it possible for the Los Angeles County Museum of Art to award a conservation fellowship in the Museum's Department of Conservation, Objects Section. The fellowship will be one to three years in duration depending on the individual program, with preference given to a two or three year commitment.

Fellowship applicants should already have reached an advanced level of experience or training by completion of at least three years study at an accredited conservation school.

Fellowship recipient will receive stipends appropriate to their level of training or experience. Additional funds may be available for travel, books, photographs and other reasonable or necessary expenses incident to the fellowship.

A typed application should include the following:

- 1) Name, home and present address, and telephone number.
- 2) Full resume of education and professional experiences.
- 3) A statement not to exceed one thousand words describing what the applicant expects to accomplish in the fellowship period and how the Museum's facilities can be utilized to achieve the applicant's objectives.
- 4) Tentative schedule of work to be accomplished during the fellowship period and proposed starting and ending dates.
- 5) Three recommendations (at least one professional and one academic).

Applicants will be notified by July 15, 1982. Fellowship commences September 1, 1982.

Application should be made by June 1, 1982 by letter to: Ms. Beau Sullens, Director, Human Resources, Los Angeles County Museum of Art, 5905 Wilshire Boulevard, Los Angeles, California 90036.

CONSERVATOR

The Edison Institute (Henry Ford Museum and Greenfield Village) is seeking a Conservator to be responsible for its broad conservation program. Qualifications: Graduate of a recognized conservation program, or apprenticeship equivalent; minimum of 5-7 years of general experience with a particular interest in and knowledge of conservation of three-

dimensional objects other than paintings. The institute has a well equipped conservation center with facilities for treating almost all types of materials. The position provides an excellent opportunity for a practical Conservator. Salary commensurate with experience and qualifications. Good fringe benefits. Send resume and letter of interest to: Director of Personnel, The Edison Institute, Dearborn, MI 48121.

FELLOWSHIP

The Walters Art Gallery is accepting applications for one Mellon Fellowship in advanced training in objects conservation for January 1, 1983 - December 31, 1983. Graduation from a conservation training program or equivalent experience required. Resumes should be received by May 30, 1982. Salary \$14,500 plus \$1,500 travel. Possibility of renewal with salary increase. Send resumes to: MS. T. WEISSER, The Walters Art Gallery, 600 N. Charles Street, Baltimore, MD 21201.

ASSISTANT ARCHIVIST/MANUSCRIPT AND GRAPHIC MATERIALS PROCESSOR

Assistant Archivist/Manuscript and Graphic Materials Processor sought for the Dance Notation Bureau. This is an 18-month, NEH funded position; the processor/assistant will work with the project director to organize, preserve, and catalog original Labanotation scores and accompanying materials (including photographs, slides, textiles, art on paper, videotapes, and films.)

Qualifications: B.A. in Humanities (or equivalent) and conservation or archives experience. Highly desirable: Graduate work, undergraduate degree, or equivalent experience in dance. Salary: Up to \$22,500 for 18 months, depending on qualifications and experience.

Apply to: Patricia Rader, Librarian, Dance Notation Bureau, 505 Eighth Avenue, New York, NY 10018 (212-736-4350). Application deadline: May 31, 1982.

CONSERVATOR

A conservator with expertise in ethnographic materials and general material culture is sought. Primary responsibilities include examination and treatment of a major collection of Plains Indian materials and an extensive collection of historical artifacts;

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maintenance of written and photographic condition reports; condition surveys of collections; advice on environmental conditions in storage and galleries, and execution of preventive maintenance. Familiarity with the care of paintings and works of art on paper also beneficial. The Conservator will have the responsibility of establishing and equipping the conservation laboratory. Candidates should have a degree from a recognized conservation program, or a structured apprenticeship that is the equivalent, and 4 to 5 years experience. Salary commensurate with qualifications and experience. Immediate opening. Send letter of application, resume and salary requirements and references to: Peter H. Hassrick, Director, Buffalo Bill Historical Center, P.O. Box 1000, Cody, Wyoming 82414.

LIBRARY/ARCHIVE CONSERVATOR

Senior Conservator needed for active conservation facility at the Indiana Historical Society Library. Responsibilities include the administration of a well-funded conservation program, the continued development of a statewide outreach program, and the provision of restoration services for the Library's collection of rare books, pamphlets, prints, photographs, manuscripts and architectural plans dating from the 17th through the 20th centuries. The Conservation facility employs two full-time professional conservators, plus several part-time assistants.

Qualifications: Masters degree in conservation or equivalent training in library/archive conservation, plus work experience in paper or library/archive conservation including some administrative duties.

Conditions: Salary \$14,000-19,000 plus liberal benefits including full medical and retirement plans paid by employer. Starting date by August 1, 1982. Deadline for applications May 17, 1982. Representatives from the conservation staff will be at the 1982 AIC Annual Meeting in Milwaukee.

Send resume and references to: Director of the Library, Indiana Historical Society, 315 West Ohio Street, Indianapolis, IN 46202, tel. 317-232-1879.

ARCHAEOLOGICAL CONSERVATOR

Career opportunity at the Rochester Museum and Science Center. Responsibilities include: 1) The operation of a small, basically equipped laboratory with daily conservation on 16th and 17th century Iroquois artifacts. 2) Research on development of special archaeological conservation techniques. 3) Advise on and perform conservation on historical and ethnographic collections primarily of wood, textiles, glass and metal. Qualifications: Graduate of a conservation program with advanced training in archaeological conservation and five years' experience. Salary range \$18-22,000 plus liberal vacation and fringe benefits. Send resume and references to: Richard C. Shultz, Executive Director, Rochester Museum and Science Center, Box 1480, Rochester, NY 14603-1480.

CONSERVATOR OF PAINTINGS

The Rocky Mountain Regional Conservation Center, University of Denver, is seeking a conservator of paintings with a degree from a recognized program in conservation or equivalent experience. Salary is competitive and negotiable dependent upon experience.

Please forward resume and letter of interest to: Mr. Charles G. Patterson, Chief Conservator, Rocky Mountain Regional Conservation Center, University of Denver, 2420 S. University Blvd., Denver, CO 80208. Mr. Patterson will be available at the meeting in

Milwaukee to interview those interested in the job.

PAPER CONSERVATOR

Successful candidate will specify and execute conservation treatments for paper materials, including archival materials, maps and art on paper; create and maintain treatment standards; document work done with written and photographic records; supervise volunteers and train Conservation Department staff in paper conservation techniques; respond to information requests from other institutions and the public.

A thorough knowledge and mastery of paper conservation techniques and well developed organizational skills are required.

Qualifications include: Advanced degree or training in a conservation training and several years experience, or equivalent training and experience. Familiarity with archival conservation and library practices preferred.

Salary is dependent upon qualifications.

Benefits include: Group life, health insurance, 3 weeks vacation, 6 paid holidays, TIAA/CREF after 3 years, bookshop discount, book purchase service.

Contact: Send letter of application, resume, and list of references to Mary Wyly, Deputy Director of Library Services, The Newberry Library, 60 West Walton Street, Chicago, IL 60610.

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BINDERY SUPERVISOR

Successful candidate will supervise staff of seven in production bindery which does all the Library's buckram binding and boxmaking according to standards established by the Conservator. Supervise staff in carrying out conservation treatment which can be done on production basis. Recruit, train and evaluate staff. Administer personnel records and policies of the section according to library policy. Plan and budget for supplies and equipment. Administer their acquisition, storage, and use. Coordinate flow of work between the Bindery and other Library departments.

Required qualifications include: Mastery of methods and techniques of production bookbinding, casemaking, and related processes of book conservation; ability to organize work and people for efficient production; ability to motivate people and aptitude for training staff; knowledge of book conservation; skills in record keeping and organization.

Candidate must have an undergraduate degree or other evidence of understanding the nature of books and their scholarly use; training in bookbinding--either in a shop situation or with a private teacher; 3-5 years experience in a Bindery with increasing responsibility for a variety of production techniques or equivalent qualifying experience.

Salary is dependent on qualifications and experience.

Benefits include: Group life, health insurance, 3 weeks vacation, 6 paid holidays, book purchase service.

Contacts: Send letter, complete resume, and references to Mary Wyly, Deputy Director of Library Services. Newbery Library, 60 West Walton Street, Chicago, IL 60610.

SENIOR CONSERVATOR: OBJECTS & SCULPTURE

Duties include examination of objects for treatment; conservation and restoration of a wide variety of ethnographic, archaeological and decorative objects, including ceramics, stone, wood, metal, etc.; supervision of other conservators; training of others in technique and methodology. Basic ability to evaluate paper and paintings problems helpful in doing collection surveys. Will interact directly with clients and assist in developing new clients with a profit participation in that development.

Qualifications: Degree from a qualified conservation school plus a minimum of 6 years experience or apprenticeship plus a minimum of 10 years experience.

Salary: \$22-26,000 and profit participation. Send resume to: Search Committee, American Center for Conservation of Art and Antiquities, Inc., 165 West End Avenue, #5K, New York, NY 10023.

PREPARATOR

Duties include design and construct display mountings, cases and pedestals in metal, plastic, wood, formica and wood veneer for a wide variety of art objects. Should be able to work independently with the need for a minimum of assistance or instruction.

Qualifications: One year plus experience in the field. Knowledge of the conservatorial aspects of exhibition is helpful.

Salary \$14-16,500+. Send resume to: Search Committee, ACCA, Inc., 165 West End Avenue, #5K, New York, NY 10023.

CONSERVATOR OF FURNITURE

A Conservator of Furniture, NYS Office of Parks, Recreation and Historic Preservation, Collections Care

Center is sought.

Responsibilities include: Survey of collection condition at the 34-state historic sites, treatment in the center or on site, participation in collection care workshops, condition survey of objects for exhibition or proposed loans, and supervision, scheduling and training of technician.

Qualifications: BA with specialization in art history, chemistry or studio arts; MA and/or certificate of advanced study in the conservation of historic and artistic artifacts, and at least one year of full time paid experience as a conservator of furniture. Preference will be given to candidates with more years of experience.

Salary: Beginning \$23,195 and fringe benefits. Contract negotiations for 1982-1985 are now underway.

Send resume and letter of interest to Ms. NICHOL J. FORSHT, Chief, Collections Care Center, Bureau of Historic Sites, NYS Office of Parks, Recreation and Historic Preservation, Peebles Island, Waterford, NY 12188.

CONSERVATOR OF PAINTINGS

The Cleveland Museum of Art is seeking a Paintings Conservator whose primary responsibilities will be: examination and conservation of paintings, documentation of treatment procedures, and training others in the conservation of paintings. Candidates must have a graduate degree in conservation or the equivalent training, plus significant work experience in the conservation of paintings. Salary negotiable. Send resume and references to: Conservation Department, The Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106.

ASSOCIATE CONSERVATOR OF PAINTINGS

Associate Conservator of Paintings sought by Philadelphia Museum of Art for work on museum paintings collections. Candidate should have a degree from a recognized graduate training program with several years additional work experience or equivalent. Salary related to experience, generous benefits. Send letter of application with resume and copies of representative treatment reports to: MARIGENE H. BUTLER, Head of Conservation, Philadelphia Museum of Art, P.O. Box 7646, Philadelphia, PA 19101.

ASSOCIATE CONSERVATOR OF OBJECTS

The Peabody Museum of Archeology and Ethnology seeks an assistant conservator whose responsibilities will include the conservation and analysis of the museum's North American Indian basket collection and other museum projects as directed by the head of conservation. Candidates should have a certificate from a conservation graduate training program or equivalent experience. One year position with possible renewal subject to funding. Salary \$14,000 or higher depending on experience. Excellent benefits include 1 month vacation. Send resume to LINDA MERK, Conservation Department, Peabody Museum, Harvard University, 11 Divinity Avenue, Cambridge, MA 02138.

Candidates will be interviewed at AIC annual meeting in Milwaukee unless other arrangements are made.

FOR SALE - ALUMINUM PLATE

Aluminum plate suitable for hot table surface. T6061 size 5' x 8' x 1/4". \$300. Contact: JAMES HAMM, P.O. Box 224, Ballston Lake, NY 12019 (518-399-7124).

NEWS IN GENERAL

REAGAN AND THE ARTS

The following figures are the amounts proposed in President Reagan's Budget to the Congress. It is hoped they will answer questions, raise reality awareness levels and stimulate action. The August AIC Newsletter issue will contain the compromise budget to be worked out between the Congress and the President.

National Endowment for the Arts

I.D. Code 59-0100-0-1-503	1981 Actual	1983 Est.
Program by activities:		
1. Promotion of the arts	150,775,000	88,275,000

Institute of Museum Services

I.D. Code 59-0300-0-1-503	1981 Actual	1983 Est.
Program by activities:		
1. Grants to museums	12,257,000	--
2. Program administration	526,000	--
3. National Museum Ser. Board	37,000	--
10.00 Total obligations	12,820,000	--
Financing:		
25.00 Unobligated bal. lapsing	37,000	--
39.00 Budget authority	12,857,000	--

Libraries

I.D. Code 77-1300-0-1-503	1981 Actual	1983 Est.
Program by activities:		
1. Public library services	62,500,000	--
2. Interlibrary cooperation	11,903,000	--
3. College library resources	2,977,000	--
4. Training & demonstrations	903,000	--
5. Research libraries	6,000,000	--
10.00 Total obligations	84,283,000	--

NATIONAL TRUST ANNOUNCES MAJOR CUTBACKS AND CAMPAIGN AGAINST ADMINISTRATION HISTORIC PRESERVATION POLICIES

Responding to anticipated Administration attempts to eliminate future preservation funding and a reduction in its fiscal year 1982 matching grant from the Department of Interior, Michael L. Ainslie, president of the National Trust for Historic Preservation, announced that its Board of Trustees has cut its current programs by \$1 million.

Some properties of the National Trust are being closed to daily visitors. The federal cutback will mean a reduction of 21 full-time staff, a significant decrease in membership development efforts, and a curtailment of support to historic preservation education programs at elementary and high schools, colleges, and universities. The two National Trust properties in Washington, D.C., Decatur House and Woodrow Wilson House, were closed to daily visitors from January to March. The National Trust's library, an important source of information and assistance, is under review and might also be closed to the public.

In a related move, the Board of Trustees took action to retain historic preservation as a national priority and to oppose further cuts in the Federal budget for historic preservation and housing and urban development programs which support preservation goals. At a December 17, 1981 meeting Secretary of the Interior James G. Watt told Trust management there would be zero funding for the National Trust and the states' historic preservation programs which support the National Register of Historic Places. Citing

the Trust's responsibility to provide strong leadership for the historic preservation movement during this critical period, the Board approved an aggressive campaign against current preservation policies of the Administration, particularly the Department of Interior.

The National Trust is the only national private, nonprofit membership organization dedicated to the protection of the country's historic and architectural heritage. It was chartered by Congress in 1949 and charged with the responsibility of encouraging the public's participation in the preservation of architecturally and historically significant buildings and districts from America's past.

The Administration proposed the total elimination of the state grant-in-aid program in FY-1982 which had been \$27.8 million in FY-1981. For FY-1982, Congress restored \$21 million for the states and \$4.4 for the National Trust. For further information contact: Lyn Snoddon at 202-673-4142.

NARS DISCONTINUES LOANS

Due to federal budget cuts, the Fort Worth Federal Archives and Records Center discontinued interlibrary loan of National Archives and Records Service microfilm publications December 10. About 400,000 reels of census, diplomatic, pension, and other records had been lent to libraries annually. In the past few years, with duplicate-lending loan centralized at the Fort Worth center, NARS has been unable to keep up with the demand.

ICCROM ALUMNI

Alumnus from any of the ICCROM courses are invited to join an ICCROM Alumni association which is now being organized. The group is interested in establishing an alumni "forum" in North America. The objective of the organization is two fold: (1) to assist in the dissemination of ICCROM information and conservation services available through both ICCROM staff and former participants, and (2) to assist ICCROM in program development by candidly discussing the strengths and weaknesses of the courses with the ICCROM directorate so that ICCROM can obtain additional positive feedback on the educational experience.

There are approximately seventy alumni in North America, and most of these people have indicated a strong desire to participate in the activities of the

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new organization. A survey form is being sent to all alumni so that a directory can be prepared. This alumni represents a wide diversity of professional backgrounds: museum conservators, architectural conservators, historical architects, mural paintings conservators, landscape architects, historians, craftsmen, and structural engineers. This diversity will prove extremely valuable as members become acquainted with each other through correspondence and meetings to be held in conjunction with other professional conferences.

Anyone having attended any of the ICCROM courses and living in North America is cordially invited to join. For additional information please contact THOMAS H. TAYLOR, JR., Chief Architectural Conservator, The Colonial Williamsburg Foundation, Drawer C, Williamsburg, VA 23187. (804-229-1000 ext. 2314). The group will meet at the AIC 10th Annual Meeting in Milwaukee.

FRIENDS OF THE DARD HUNTER PAPER MUSEUM

The second annual meeting of this group will be held in Milwaukee on Wednesday 26 May, 7:30-9:00 pm in the Marc Plaza Hotel. An all day tour of the museum is scheduled for Wednesday, 26 May. The executive council: president, TIMOTHY BARRETT; vice presidents, KATHRYN CLARK and KAREN GARLICK; secretary, CATHY BAKER; and treasurer, Elaine Koretsky.

The "Friends" exist to promote the welfare of the museum, to provide channels of information between "Friends" and the Institute of Paper Chemistry (where the collection is housed), and to promote the scholarly use and physical welfare of the collection through projects undertaken cooperatively with the Institute's Board of Trustees and staff. The executive council met with the president and vice president of the Institute in December and in March.

Information can be obtained from: CATHY BAKER, Cooperstown Graduate Programs, Cooperstown, NY 13326.

COMMITTEE FOR THE PRESERVATION OF SOUND RECORDINGS

The inauguration session of the Committee will be held at the Joint INTERMAG-MMM Conference in Montreal, Canada, July 20-23, sponsored by the IEEE-Magnetics and American Physical societies.

The Committee is broadening its scope, because of basic similarities in materials and construction, to include data and video and beyond tape to include all flexible recording media. For those interested in the conservation of our newer forms of cultural properties, contact Mary Hoos, 4317 Barrington Road, Baltimore, MD 21229.

SAN FRANCISCO MUSEUM OF MODERN ART

Major renovations underway at the SFMMA include a new ventilation and lighting system, new storage, work areas, and photography room. Health and safety factors were given primary consideration in the planning of these renovations. Sharon Moore has been added to the staff as conservation administrative secretary.

NEW STATE REGIONAL CENTER BEING ESTABLISHED

The museum department of the Kansas State Historical Society is establishing a conservation program for a broad state-owned historical collection. This collection is currently housed in a large early 20th century museum building and at 14 historic sites.

Laboratories for the regional center will be located in the new eight million dollar Kansas Museum of

History currently under construction west of Topeka. Funds for the design and construction of the building were appropriated by the Kansas legislature. Funding to equip the conservation laboratories was raised from private sources. The new center should begin serving state owned collections by late 1983. For further information contact ROBERT F. McGIFFIN, Museum Conservator, Kansas State Historical Society, 120 West Tenth, Topeka, KS 66612.

"DIRTY LINEN" OPENS MAY 19

A furnace puffback -- every homeowner's nightmare -- inspired a unique exhibition opening Wednesday, May 19 at The Museums at Stony Brook, NY.

"Dirty Linen: The Care and Preservation of Textiles and Costumes" uses a case study of a 1980 furnace malfunction at The Museums as a focal point to examine the problems encountered by museums and collectors in caring for costumes and textiles.

In addition to the special techniques that were developed to remove oily soot from The Museums' entire collection of costumes dating from the late 1700s to the present, "Dirty Linen" investigates environmental and other problems common to costumes and textiles; appropriate conservation measures; fabric identification; and proper handling, storage and display. "Dirty Linen" will remain in the History Museum's Main Gallery through November 7. Contact: Jean Bryson (516-751-0066).

SERIOUS MAIL PROBLEMS REVEALED IN NATIONAL TEST

Business Mailers Review, February 22, 1982 reports a study conducted by Lane Bryant, a national chain. 54% of all mail returned to the sender marked "non-deliverable as addressed" was re-mailed and delivered! Other chain stores and associations make similar reports.

The mail problems at the AIC office are compounded - the utter lack of efficiency in the postal service and our members who move and fail to notify us. At the risk of sounding like a broken record -- AIC pays hundreds of dollars a year for returned mail. We think that that money could be put to better use. Please help us to help you get all of your mail on time; keep us up to date on your address. Beginning with the current (volume 20) issue of the *Journal* all those returned with a new address will go out with a postage due slip.

TECHNICAL NOTES

POLYESTER WELDING MACHINES

Polyester encapsulation provides safe storage for many types of archival materials. Early methods for sealing two sheets of polyester film (e.g. Mylar, Melinex) include using a sewing machine or the more familiar double-sided pressure sensitive tape (3M #415). There is minimal initial investment necessary to employ these methods and the techniques are easily learned. In recent years however two alternative machine methods for sealing polyester film have been developed. With each type of machine considerable time is saved. There is a significant improvement in appearance and safety of the item, since there is no danger of the object slipping into the side of the adhesive tape. The initial cost of purchasing these machines is relatively high. The savings in labor cost can also be great if a large volume of encapsulation is anticipated. Perhaps cooperative use of the sealing machine will develop or manufacturers might consider

selling the machines through a rental company with an option for the renter to purchase the machine at the end of the rental period.

The following information summarizes the characteristics of the types of machines currently available. Each of the three companies can provide more detailed specifications.

Ultrasonic welding: Developed and manufactured by WILLIAM MINTER and Peter Malosh, the ultrasonic system uses a generator which changes standard 115 volt AC current at 60 cycles per second to 40,000 cycles per second. This electric impulse is converted to a mechanical ultrasonic vibration which is transferred through a horn, causing its tip to vibrate 40,000 times per second. Two sheets of polyester film are welded together by the resulting heat generated friction between the horn and anvil. A magnetic rubber blanket secures the polyester film and document to the work surface and removes any trapped air. The converter/horn assembly is transported along horizontal shafts by a reversing motor. Controls are adjustable to accommodate different thicknesses of polyester film 2-4 mil. The system is activated by a foot switch which frees the operator's hands. The welding carriage is 38", but longer welds are possible by repositioning the material. The weld is small and smooth and may be positioned almost anywhere on the polyester sheets. Therefore multiple fragments may be segregated by individual welds in a single sheet format. A stub may be created for binding purposes. The machine costs \$9,500 and is available from WILLIAM MINTER and Peter Malosh, [REDACTED], Chicago, IL 60613 [REDACTED].

Electromagnetic welding: Model B 50 Polyweld Sealing Machine was developed by Conservation Resources International, Inc. and utilizes a clamp and a heating ribbon of nichrome metal to seal the polyester. The maximum length for sealing is 50" on each side of the machine allowing two operators to work opposite each other to seal 100" per cycle. The edges of the polyester sheets must be straight cut to assure a complete seal. The manufacturer reports that the sealing cycle, including both heating and cooling, runs 3½ seconds. The polyester sheets are positioned, clamped and the sealing cycle button is activated. This type of machine welds at the edge to form a raised bead. Polyester film is a wide variety of thicknesses as well as some other materials (e.g. Tyvek, Reemay and Cerex) may be used and several sheets may be sealed together. (The machine has an anti-static coating to promote smooth handling.) The machine costs \$6,950 and is available from Conservation Resources International, Inc., 1111 North Royal Street, Alexandria, VA 22314 (703-549-6610).

Electromagnetic welding: Young/Gerber Radiowelder is available in four models that vary according to sealing length (9", 15", 16" and 42") and adaptability. A nichrome sealing ribbon supplies the radiant heat for bonding. The polyester sheets are positioned; a lever is pulled which activates the clamping and sealing mechanism. The clamping, heating and cooling cycle runs approximately 13 seconds. Straight cut edges are necessary to provide a complete seal. The sealer forms an edge weld with raised bead. Various thicknesses of polyester film as well as other materials (e.g. Tyvek, Cerex and Reemay) may be sealed, and several sheets may be sealed together. Some Radiowelder models are able to produce an endless length seal by repositioning the polyester film. The costs vary from \$2,250 to \$9,000. Machines also may be custom manufactured to provide special trim and sealing shapes and sizes. For more information contact: E. Gerber Products, Inc., P.O. Box E, Center Lovell, ME 04016 (207-925-1800) or The Hollinger Corporation, P.O. Box 6185, Arlington, VA 22206 (703-671-6600).

MOUNT FOR A VERY LARGE PAINTING

GUSTAV A. BERGER reports on his restoration treatment of the Vanderlyn Panorama of the Palace and the Garden of Versailles for the Metropolitan Museum of Art. The Vanderlyn Panorama was wax-lined nearly 30 years ago and kept on two huge rollers since that time. It is now being mounted on two seamless Fibr-Plate panels, 85' x 11½' each, especially produced for this project.

NEW LEAF-CASTING EQUIPMENT FROM DENMARK

An interesting type of pulp leaf-casting machine has been developed in Denmark by conservator Per M. Laursen (address: Teglgardsvej 341 1 tv, DK-3050 Humlebaek, Denmark). The equipment consists of a simple open box (130 x 85 x 48cm) divided into two parts. The smaller chamber contains the water for mixing the pulp slurry. The adjacent larger chamber holds the screen on which the paper is laid for treatment. The slurry is pumped into the screen (suction) chamber. Then as a lever is released, the vacuum is formed below the screen and draws the slurry pulp to fill the locunae in the paper. Using a closed circuit system the water is recycled during the next treatment. The screen working area is 52 x 42 cm. The cost of the leaf-caster runs approximately \$5,500 including shipping, installation and instruction by Mr. Laursen. The first Danish leaf-caster machine in the United States was recently installed at the Smithsonian Institution Libraries' Book Conservation Laboratory, at the request of JOHN HYLTOFT, who had first used the machine at the Royal Library of Copenhagen in February 1979.

BUBBLEWRAP AND SILVER

It has been noted by San Diego Museum of Art and Los Angeles County Museum that the plastic bubble-wrap (e.g. Air Cap) used for storage and shipping can cause tarnish-clouding on silver surfaces. LACMA Conservation Department reports: "The plastic bubble is made from polyethylene film which is then coated with a liquid saran so that the air does not leak from the vacuum drawn fresh (Los Angeles) air bubbles. It is therefore concluded that it is the saran which causes the problem in close proximity to the silver for long periods of time. Neither bubble-pack nor saran

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should be used for storing silver. It is recommended that silver be stored in polyethylene plastic, "Zip-Lock Bags" (a high quality food grade plastic) or in the more expensive cloth silver storage bags." (Letters to Technical Exchange from William Chandler, SDMA and Billie Milam, LACMA in *Western Association for Art Conservation Newsletter*, 1/1982, p. 3).

UNEXPECTED HAZARD: ARSINE POISONING

The conservation treatment of the cyclorama painting "The Battle of Atlanta" by GUSTAV A. BERGER has brought attention to the problem of unexpected health and safety hazards which can surface during a conservation treatment. During the cleaning of the cyclorama two technicians developed acute symptoms of headaches, nausea, weakness, vomiting and red urine. Arsine poisoning was suspected by Georgia Tech's Safety and Health Consultation Program and the use of air-supplied respirators was instituted. Sampling revealed that the arsine levels were below OSHA standards of 0.2 mg/m³ for an 8-hour shift, however, they were 5 to 34 times the NIOSH recommended standards of 2.0 micrograms/m³ for a 15-minute sampling period.

"The origin of the arsine was also investigated. Arsine normally originates from the chemical conversion of arsenic under acidic conditions. Analyses showed that the cyclorama contained low levels of zinc and arsenic, the arsenic originating from the use of the pigments emerald green, cobalt violet and king's yellow. In addition, the clay of the Diorama was treated with arsenic compounds in the 1930's to protect it from insects and vermin. It is suspected that the arsine arose from the interaction of the mild alkaline cleaning solutions with the zinc to produce hydrogen gas (arsenic hydride)." Ref.: P. Williams, W. Spain and M. Rubenstein, *Amer. Ind. Hygiene Assoc. J.* 42, 911 (1981). (The above information and quote is drawn from an article on this subject by Michael McCann in *Art Hazards Newsletter*, 2/1982, p. 1.)

BRANDING IDENTIFICATION OF DIAMONDS

General Electric Research and Development Center has recently developed an invisible branding technique for diamonds. An ion implanter "directs a beam of ions at a diamond whose surface has been covered with a custom-made mask. The resulting numeral, symbol or geometric pattern has an electrical conductivity different from that of the surrounding area. The pattern can be revealed by first giving the diamond an electrostatic charge by rubbing the surface with a piece of cotton or silk or by using a corona discharge apparatus. Then dusting with a special powder reveals the pattern." The costly equipment used for ion implantation is employed by microelectronic manufacturers in making integrated circuits to create regions of different electrical conductivity with silicon chips. Until now the branding technique has been successful only for diamonds, however new technology may permit similar invisible marking on other materials. (*Chemical & Engineering News*, 3/1/82, p. 19).

AN INEXPENSIVE INFRARED VIDEO VIEWING SYSTEM

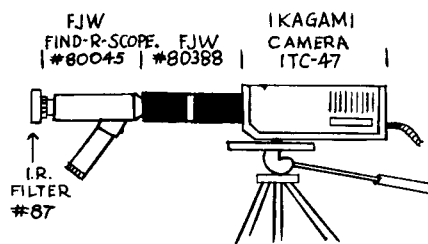
The use of the infrared vidicon camera and closed circuit video monitor as a valuable tool in the examination of paintings is well established and growing in popularity. This is especially so with the more affluent non-profit conservation facilities. Its adoption by low budget non-profit conservation facilities and conservators in private practice has been much slower because of the inability to justify the expense involv-

ed, usually from six to eleven thousand dollars.

The following is a description of a low budget I.R. video viewing system incorporating the FJW FIND-R-SCOPE, a closed circuit TV surveillance camera, and a black-and-white closed circuit TV monitor, which I have found professionally acceptable. It is economically feasible and justifiable for small institutions and for conservators in private practice. This system has been in use as a routine part of my examination of paintings for at least a half year and has proven its worth.

Equipment Required	Cost
* FJW Find-R-Scope #80045	\$ 690.00
* IR filter, Tiffen #87, Series 7	18.00
* Filter holder	6.00
FJW CCTV attachment #80388	390.00
Ikegami Surveillance camera, black-and-white model ITC 47 (minus lens)	200.00
Panasonic video monitor #WV5400B, black-and-white (screen size: 12-3/4" diagonal)	320.00
Coaxial-cable, w/connectors (50 ft.)	12.00
* Tripod, with pan head (Vivitar)	45.00
TOTAL COST:	\$1,681.00

(*) Many conservators already own this equipment, which reduces their cost by: 759.00
Thus, actual cost to them is: \$ 922.00



In shopping around, I found that the best prices (discounted) were offered by small firms, specializing in installation of security systems. Since most conservation facilities have had such systems installed, it is recommended that you contact your own security system installer for price quotes on camera, monitor and cable. You should receive a 10% to 15% discount off list price. The above prices are already discounted.

Assembly of System

1. Camera is attached securely to tripod.
2. Attachment #80388 is screwed into front of camera, replacing normal camera lens.
3. FIND-R-SCOPE eye piece is removed and FIND-R-SCOPE is screwed in open end of attachment #80388.
4. Adjust FIND-R-SCOPE to proper upright position by loosening small hex nut screw in forward part of attachment #80388, which is constructed in two sections held together by a small hex nut screw and a larger hex nut screw. The forward section fits the FIND-R-SCOPE. The rear section fits in camera. Turn forward section until FIND-R-SCOPE is positioned upright, then tighten hex nut screw. Be sure that attachment is still firmly screwed in camera body.
5. Attach filter #87 and holder to objective lens of FIND-R-SCOPE.
6. Connect camera cable to main current. Connect monitor to camera and to main current.
7. Turn on monitor switch and allow 30 seconds warm-up.
8. Turn on camera switch. Turn on FIND-R-SCOPE switch.
9. Adjust "Brightness" and "Contrast" knobs on monitor. If picture slips, adjust "Horizontal Hold" or "Vertical Hold" knobs.

Focus Adjustments

Focus Adjustments (Cont.)

1. Adjust focus of FIND-R-SCOPE by rotating objective lens.
2. Adjust focus of camera by turning focussing screw on top of camera near front edge.
3. Readjust "Brightness" and "Contrast" knobs on monitor if necessary, to reveal proper tonal differences in image on monitor.

Additional Comments

It is not necessary to have a very high level of illumination. The camera is very sensitive to low levels of light. Do not allow stronglight (sunlight or other type) to shine directly into lens, even when system is switched off. Irreversible damage to FIND-R-SCOPE and camera will result. In this regard the #87 filter (with a lens shade) will provide some protection. It is advised to turn on the viewing system only after lights have been carefully positioned and after appropriate window shades have been drawn.

A permanent photographic record of the image on the monitor may be made with Polaroid film type 105 P/N. This provides a black and white negative as well as a print. A 35mm slide may be made with black and white film or with color film. The latter will appear in monochromatic tones of blue, rather than black and white.

It is recommended that the tripod be mounted on a dolly and the monitor placed on a table stand with wheels. This provides the desired mobility required for full and convenient use of the equipment.

LOUIS POMERANTZ

QUERIES

As the recipient of the L. W. Frohlich Fellowship in Objects Conservation at the Metropolitan Museum of Art, I will be researching salt efflorescences on Primitive and Pre-Columbian objects made of organic materials (wood, basketry, resins, etc.). I am particularly interested in the reactions of these materials with fumigants, consolidants, and vapors present in storage conditions. I will be analyzing efflorescences with a goal toward discovering their cause, and would like to exchange information with conservators who have encountered this problem. I am anxious to visit museums and collections where objects exhibit such efflorescences, and, if possible, to sample the efflorescences for purposes of instrumental analysis. All information pertinent to this

project would be greatly appreciated. I may be reached at the Metropolitan Museum of Art, 5th Ave. at 82nd St., New York, NY 10028 (212 879-5500, ext. 3858).

ELLEN PEARLSTEIN

I am trying to track down a rumor about possible harmful effects of acid-free tissue on leather. I would appreciate a note from anyone who knows anything about either the rumor or any pertinent facts.

BARBARA APPELBAUM,
New York, NY 10025

LOCAL GUILDS AND ASSOCIATIONS

THE SOUTHWEST ASSOCIATION FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS was organized on October 19, 1981. The following statement of purpose was adopted: "The purpose of the Southwest Association for Conservation of Historic and Artistic Works is to afford a forum for the discussion of, and interchange of information on, problems and other matters of concern to conservators and others interested in or responsible for the conservation, preservation, technical examination, and protection of objects of art, archaeology, history, museum objects, or monuments or historic structures, and to carry out activities related to those interests."

S.W.A.C. meets on the first Mondays of February, April, August and November. Membership is open to all interested parties, and may be obtained by paying \$10 annual dues (checks payable to Southwest Association for Conservation).

Payments and inquiries may be directed to the following address: RANDALL COUCH, Secretary, S.W.A.C., c/o Conservation Department, Humanities Research Center, The University of Texas, Box 7219, Austin, TX 78712.

WASHINGTON CONSERVATION GUILD

The March meeting of the WASHINGTON CONSERVATION GUILD featured practical discussions of three painting lining techniques: Clarke Bedford and FELRATH HINES spoke on Beva; ANN HOENIGSWALD on Rabin Heat Seal; and CHARLES OLIN, who

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organized the talks, on wax-resin. Sheila Waters, calligraphic designer and illuminator, spoke in April on "Illumination: Techniques and Materials of the Past and Present". The May 6 business meeting will include Council reports, elections, and will conclude with a selection of films.

CHICAGO AREA CONSERVATION GUILD

At its March meeting BARBARA HALL presented "Conservation of Ancient Metals" and in April Reid Mandel and other attorneys conducted a Question and Answer session on "Legal Liabilities for the Conservator". In May - Annual Film Festival and election of new officers will take place. For information contact FAYE WRUBEL (312-443-3639).

THE TEXTILE CONSERVATION GROUP

The Textile Conservation Group, New York, NY, reports that PHYLLIS DILLON spoke in March on "Conservation Centers in Great Britain" and Dena Katzenberg spoke in April on "Baltimore Album Quilts", on June 7, JUDY OZONE will present "Iroquois Archaeological Textiles" and on July 19, DEBORAH BEDE and Polly Willman will present "Costume Restoration."

Meetings are held at the American Museum of Natural History, Central Park West at 79th Street, on Monday evenings at 6:00 p.m.

The current executive committee members are: JUDY L. OZONE and Helene Von Rosentstiel, co-chairperson, DEBORAH BEDE and Christine Guintini, co-editors of the Newsletter.

For further information contact JUDY OZONE, The Textile Conservation Workshop, Main Street, South Salem, NY 10590 (914-763-5905).

CONFERENCES, COURSES, SEMINARS

May 14-16, 1982. CONSERVATION AND RESTORATION OF LONG RIFLES*

May 17-19, 1982. BASIC WOODCARVING*

May 17-21, 1982. ADVANCED WOODCARVING*

May 24-25, 1982. HISTORIC DECORATIVE SURFACE FINISHES*

* Contact: The Campbell Center, Margery Douglass, Box 66, Mt. Carroll, IL 61053.

June 3-4, 1982. JAPANESE BINDINGS: SOFT BOOKS IN TWO STYLES AND A CASE FOR THEM. Instructor: Hisako Nakasawa, bookbinder and restorer. Contact: Guild of Book Workers, NELLY BALLOFFET, 259 Illington Road, Ossining, NY 10562.

June 6-7, 1982. CONSTRUCTION TECHNIQUES OF BUILT-UP, TIGHT-BACK LEATHER BINDINGS. Instructors, Fritz and Trudi Eberhardt. Contact: Guild of Book Workers, address in June 3 conference.

June 7-July 9, 1982. TYPOGRAPHY, PRINTING, MARBLING, PAPERMAKING AND BINDING. Various instructors. Contact: Dean James D. Ramer, Graduate School of Library Service, P.O. Box 6242, University, AL 35486.

June 7-July 16, 1982. HISTORY AND ESTHETICS OF PHOTOGRAPHY, a very complete survey course. Contact: Rochester Institute of Technology, College of Graphic Arts and Photography, 1 Lomb Drive, Rochester, NY 14623 (716-475-2749).

June 7-18, 1982. PREPARATION AND IDENTIFICA-

TION OF EARLY PHOTOGRAPHIC PROCESS. Advanced course. Contact: Rochester Institute of Technology, 1 Lomb Drive, Rochester, NY 14623.

June 16-18, 1982. HISTORIC WALLPAPERS. Instructors: ANDREA GILMORE and T. K. McCLINTOCK. Contact: The Campbell Center, Box 66, Mt. Carroll IL 61053.

June 19-30, 1982. THE GUTENBERG HERITAGE, a study tour to the Gutenberg Museum of Printing guided by John Field. Cost: \$1,195. Contact: International Studies Office, Virginia Commonwealth University, 301 West Franklin Street, Richmond, VA 23220 (804-786-0342).

July 6-16, 1982. BASIC PHOTOGRAPHIC CONSERVATION TECHNIQUES. Contact: The Rochester Institution of Technology, 1 Lomb Drive, Rochester, NY 14623 (716-475-2749).

June 25-27, 1982. TEXTILE CONSERVATION SEMINAR (in French). Instructor: Dr. Masschelein-Kleiner. Contact: Ms. Sharon Little, Centre de Conservation du Quebec, 476, rue Desrochers, Ville Vanier, Quebec, GIM 1CZ, Canada.

July 19-22, 1982. SELECTED PROBLEMS IN CONSERVATION: A PHYSICAL CHEMISTRY APPROACH. Instructors: DR. PETER SPARKS, Chief, Preservation Office, The Library of Congress, Dr. Thomas Brill, Professor of Chemistry, The University of Delaware, DR. DONALD SEBERA, Associate Professor of Chemistry, Washington College. Contact: The Campbell Center, Box 66, Mt. Carroll, IL 61053.

July 19-23, 1982. HISTORIC PRESERVATION MAINTENANCE. Instructors, RICHARD BYRNE of Heritage Canada Foundation and NORMAN WEISS, Historic Preservation Program, Columbia University. Contact: The Campbell Center, Box 66, Mt. Carroll, IL 61053.

July 26-30, 1982. STRUCTURAL STABILIZATION OF HISTORIC BUILDINGS. Instructor: Paul Stumes. Contact: The Campbell Center, Box 66, Mt. Carroll, IL 61053.

August 2-6, 1982. BASIC TEXTILE CONSERVATION. Instructors: Linda Baumgarten, Wallace Gusler and Helene Von Rosenstiel. Contact: The Campbell Center, Box 66, Mt. Carroll, IL 61053.

September 3-9, 1982. SCIENCE AND TECHNOLOGY IN THE SERVICE OF CONSERVATION. 9th International Congress of the International Institute for Conservation of Historic and Artistic Works (IIC) Six day conference to be held in Washington, D.C. Registration \$125. for IIC, AIC and WCG members, \$140. non-members, \$60. students and guests. Add \$15. for registration after July 3. Conference will include papers on the application of new methods and materials, and the formulation of unsolved problems in scientific terms. Contact: IIC-American Meeting, 1511 K St., NW, Suite 725, Washington, D.C. 20005.

September 10-11, 1982. THE MOUNTING OF MUSEUM TEXTILES. Harper's Ferry Regional Textile Group's Sixth Annual Textile Preservation Symposium. Speakers: Eva Burnham-Stahli, JOSEPH V. COLUMBUS, KAREN FINCH, Judith H. Hofenk De Graeff, JANE K. HUTCHINS, Ela Keyserlingk, ANGELA LAKWETE, Sheila B. Landi, J. Lodewijks, H. Michael Madeus, MARGARET ORDONEZ, Tim Padfield, PAT REEVES, Lotus Stack, FONDA THOMSEN. Contact: KATHLEEN STRADLEY, Anderson House Museum, 2118 Massachusetts Ave., NW, Washington, DC 20008.

LETTERS

Graduate student in art history at Tulane University, doing research for publication, requests information on the works of Spanish painter Ramon Casas (1866-1932), who visited the U.S. in 1907 and 1924. Please contact Carmen B. Lord, 8225 Pritchard Place, New Orleans, LA 70118.

CARMEN B. LORD

I am very sorry to have to inform you that I will not be able to present my paper, "Ralph Mayer: His Contribution to Our Understanding of the Technology of Art," at the 10th Annual Meeting in Milwaukee. In my ongoing research work on this project, I am in regular communication with Ralph Mayer's widow, Bena Frank Mayer.

I plan to continue my work on this project and to resubmit it again for presentation at the 11th Annual Meeting. Since I am collecting information for this project I would greatly appreciate receiving xerox copies of correspondence with Ralph Mayer from the membership. In particular I am especially interested in correspondence dated between 1925 and 1940 concerning artists materials and techniques, paintings conservation, and the work on the Commercial Paint Standard, 1938-42. Any assistance will be greatly appreciated. Please contact me at: Art Conservation Program, 303 Old College, University of Delaware, Newark, DE 19711, tel. 302-738-2479.

HILTON BROWN

Will Conservation Become a Frivolity?

We don't think so, of course, but then we are prejudiced. There are a lot of other people and forces shaping our profession. Let's face it, a depressed economy such as we are headed for (9% of the country's workforce is out of work already), and the present climate of antipathy to art and its preservation will inevitably change the character of conservation. We ought to be prepared for the changes that are approaching. Already 4 members of our Specialty Group (Furniture and Wooden Artifacts) had to cancel their participation in the AIC Milwaukee Meeting because they are economically squeezed and cannot afford the trip.

For one, we need to look at the plight that could engulf the conservators in private practice who are an endangered species already. These people not only need scarce financing to operate, which is even harder to obtain due to high interest rates, but they also will be forced to confront more and more questions of ethics. We stipulate that one should only do the very best work and build a reputation on one's unblemished record, rather than make a compromise here and there for the sake of survival in business. But in the struggle for economic survival, conservators in private practice must confront the ethical demands of our profession while being deprived of the umbrella provided by an institute to protect their livelihood. However, not only the brutality of the modern marketplace make this tougher and tougher, fewer and fewer dollars for conservation will be chasing the coveted jobs.

For another, once the recession deepens, the money to run conservation schools will dry up, just as the jobs for conservators will be less adequately funded. In fact, more and more of the jobs will disappear, as museums, historical societies, foundations, and granting agencies will have to tighten their financial belts. In a depression, conservation will

appear a frivolity to many people who never understood its necessity in the first place, but tolerated it. They will gain in influence.

Thus we ought to get ready for such a situation and direct our professional organization accordingly. Perhaps we could discuss (at the AIC meeting in Milwaukee) the question of our future status in the world of harsh realities and consider the direction we ought to take.

WALTER T. ANGST

PUBLICATIONS

AIC Directory 1982 will go to press shortly after the meeting in Milwaukee. The number of address changes has been unusually high so the final update will be made on June 1. (1 month after renewal deadline) Changes received after that date will appear in the next directory. The Directory 1982 will contain the revised Bylaws, Code of Ethics and Standards of Practice as well as a full listing of our nearly 2,000 members.

Matting and Hinging of Works of Art on Paper compiled by MERRILY A. SMITH and illustrated by MARGARET R. BROWN. Library of Congress, Washington, D.C., 1981, 32 pp., illus., softbound, \$2.75. (Order: Supt. of Documents, US Government Printing Office, Washington, D.C. 20402; Stock No. 030-000-00134-6). Developed from LC Restoration Office workshop notes, the publication provides instruction for making standard mats, sink mats, double-sided mats, polyester slings, and variations thereof. Also included are a glossary, list of supplies and suppliers and a wheat starch paste recipe.

Manuals for Records/Paper Preservation and Disaster Planning by JUDITH FORTSON-JONES have been published by the Nebraska State Historical Society, 1981, each 20pp., softbound, free from Conservation Specialist, NSHS, 1500 R Street, Lincoln, NE 68508. The 3 booklets are similar, although each is written with references for its intended audience: local government agencies; state government agencies; and archives, libraries and museums. They include practical, general information related to proper environmental and physical storage conditions and appropriate actions in the event of disasters affecting archives.

Four slide/tape shows relating to basic paper/book conservation are available from the Nebraska State Historical Society for one-week free loan or for purchase at indicated price, shipping and handling included. (Order: Conservation Specialist, NSHS, 1500 R Street, Lincoln, NE 68508) The programs, which were prepared by JUDITH FORTSON-JONES, are intended for audiences with little or no previous related experience: Surface Cleaning (11 min., \$40); Encapsulation (8 min., \$30); Environmental Controls (18 min., \$60); Storage & Handling (13 min., \$50).

Bibliography of Photographic Processes in Use Before 1880: Their Materials, Processing and Conservation compiled by M. SUSAN BARGER, Graphic Arts Research Center, Rochester Institute of Technology, Rochester, NY, 1980, 160pp., softbound, \$37.50. Bibliography of literature published prior to 1880 discussing chemistry, technology, processing, mounting, storage, deterioration, presentation and restoration of early photographs. Citations are gathered primarily from English language photo journals; author and subject indices.

Understanding Wood: A Craftsman's Guide to Wood Technology by R. Bruce Hoadley. Taunton Press, Newtown, CN, 1980, 272 pp., illus., hardbound, \$19.95. In a richly illustrated format, the author examines wood as a cellular product of the tree's growth giving special attention to wood/moisture relationships and dimensional changes before going on to physical properties, strength in particular. Analysis of everyday woodworking operations such as machining, bending and joining in terms of the wood's physical and biological nature.

The Coming of the Age of Iron edited by Theodore A. Wertime & James D. Muhly, Yale University Press, New Haven, 1980, 580 p., index, hardbound, \$29.50. The 14 essays include a general background to the pyrotechnical age followed by investigation into how and why iron metallurgy developed as well as technical and cultural aspects associated with the changes.

Architectural Photography by Jeff Dean. American Association for State and Local History, 708 Berry Rd. Nashville, TN 37204, 1982, 144 pp., 127 illus., hardbound, \$19.95. This how-to-do-it-yourself book concerns taking high-quality photographs of modern and historic structures with 35 mm as well as larger format equipment. It also includes a chapter on lighting, perspective and special problems related to the photography of interiors.

The Care of Old Cemeteries and Gravestones by LANCE R. MAYER. The Association for Gravestone Studies, 1980, 19 pp., softbound, \$2.25. (Order: Eloise P. West, Corresponding Secretary, AGS, 199 Fisher Road, Fitchburg, MA 01420) Thoughtful discussion of deterioration problems concerning gravesites and the preservation alternatives. Bibliography on graveyard recording and stone and cemetery conservation.

Porous Building Materials: Materials Science for Architectural Conservation by Giorgio Torraca. ICCROM, Rome, 1981, 141 pp., softbound, \$5.00. Concise discussion of deterioration processes with a description of water movement inside porous bodies, mechanical stress, external, internal, and chemical corrosion processes, biological factors and mechanical vibration. Problems concerning classes of building materials, like adobe, mudbrick, and masonry are introduced followed by a short discussion of some materials used in conservation such as synthetic resins or silicates and silicones.

Publications from the Rome Center/ICCROM may be obtained in the United States from Preservation Resource Group, Inc., 5619 Southampton Drive, Springfield, VA 22151 (703-323-1407).

NOTES:

GARY WADE ALDEN of the Balboa Art Conservation Center reports that his tel. no. is still 714-236-9702. He was a bit premature in reporting the new one (Nov. 81 AIC Newsletter). The area code will change at the end of the year.

JOSHUA BUGAYER of Fine Arts Stretchers & Services announces a move to larger quarters: 1064 62nd St., P.O. Box 380, Brooklyn, NY 11219. The tel. no. has been changed to: 212-238-5151.

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THE NEXT NEWSLETTER DEADLINE IS THURSDAY, JULY 15, 1982, 5:00 p.m.

Direct correspondence concerning AIC to:	MARTHA MORALES, Executive Secretary, AIC, 1511 K Street, N.W. Suite 725, Washington, D.C. 20005 (202-638-1444)
Direct correspondence concerning FAIC to:	CAROLINE K. KECK, Executive Director, FAIC, 31 River Street, Cooperstown, N.Y. 13326
All <u>Newsletter</u> correspondence, send to:	AIC NEWSLETTER, 1511 K St., N.W., #725, Washington, D.C. 20005
Editor: MARTHA MORALES 202-638-1444	Technical Editors: ANGELA FITZGERALD 202-357-1486 DORIS HAMBURG 202-287-5635

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A·I·C Newsletter

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Volume 7, Number 4

August 1982

THE NATIONAL INSTITUTE FOR THE CONSERVATION OF CULTURAL PROPERTY (NIC)

A milestone in the efforts to preserve the cultural patrimony of the United States occurred on April 23, 1982, when the National Conservation Advisory Council (NCAC) unanimously voted to establish the National Institute for the Conservation of Cultural Property. After eight years and as many published studies on preservation needs in the Country, NCAC completed its original charge by producing a comprehensive plan for a National Institute for Conservation (NIC). Despite the present economic climate, NCAC felt that it was most important to build on the momentum developed during the design phase of the plan, and make use of the established NCAC structure to start the new organization.

The event was evidenced by a short ceremony during which NCAC President ARTHUR BEALE and NCAC Secretary Gretchen Ellsworth signed an Amendment to the Articles of Incorporation of the NCAC, legally changing its name to The National Institute for the Conservation of Cultural Property, Incorporated. The philosophical transition from NCAC to the National Institute was supported by other formal actions, including unanimous adoption of a resolution amending the existing BYLAWS of NCAC to include the new name and to expand the description of purposes for the organization. For the sake of continuity, NCAC Members will serve as the initial Members of the National Institute Council. Officers, Board Members and Staff also will continue in their present roles until the new Council's first meeting on October 15, 1982, when further BYLAWS revisions are anticipated.

Following several commentaries from Council Members, emphasizing the national significance of this action, the remainder of the meeting was devoted to a review of the initial projects that the Institute should undertake. They include some unfinished projects started by the NCAC as well as several new efforts. For example, the Council unanimously endorsed a proposal to study the problems of determining compatible relative humidity standards for buildings and their contents.
(Continue page 2, Column 1)

AIC NEWS

CERTIFICATION OF PATRICIA DACUS HAMM

The Board of Examiners of the American Institute for Conservation of Historic and Artistic Works is pleased to announce that PATRICIA DACUS HAMM has satisfactorily met the requirements of the AIC for certification as a Conservator of Historic and Artistic Works on Paper.

Mrs. Hamm is the first conservator to be certified by examination. Her certification is the culmination of over ten years of effort by many of the leading conservators and conservation scientists in the United States to establish this certification procedure. In order to achieve certification Mrs. HAMM sent photographic records of four case histories with full documentation of work she had completed. She submitted her answers to a written "take home" examination which was composed of a number of short answer questions, short essay questions that reflected the published areas of information with which paper conservators should be familiar and longer essay questions intended to test her knowledge, research ability, experience and judgment. She was then visited by two paper conservator members of the BOE who examined her work, records, laboratory facilities and equipment and subjected her to an oral examination.

Mrs. HAMM is a graduate of the Art Conservation School of the Cooperstown Graduate Programs, Cooperstown, N.Y. She also has a B.A. and F.F.A. from the University of Arkansas. She has worked at the Arkansas Territorial Restoration, Little Rock, Arkansas and from 1976 to 1980 was paper conservator at the N.Y.S. Parks and Recreation, Bureau of Historic Sites, Division for Historic Preservation, Peebles Island, Waterford, N.Y. She is currently working privately with her husband, James Hamm, in Ballston Lakes, N.Y. Mrs. HAMM has lectured extensively about her wallpaper conservation projects and on basic paper conservation especially throughout New York State.

PATRICIA HAMM is to be congratulated for her courage in being the first to submit her credentials as a paper conservator to review by her peers and for having successfully passed certification by examination.

MARILYN WEIDNER, Chair
Board of Examiners

10TH ANNUAL MEETING, MILWAUKEE

Despite very heavy fog that stranded AIC people in airports, and forced some to take a harrowing bus ride from Chicago, and despite an airline strike by Northwest and a slow-down by Republic -- the 10th annual meeting took place, and was by all accounts a big success. Compliments on, and appreciation for a fine, professional program
(Continue page 2, Column 2)

IIC-AMERICAN MEETING SEPTEMBER 3-9, 1982

The 9th International Congress of the International Institute for Conservation of Historic and Artistic Works (IIC) will deal with what science can do for the conservator of objects of art and archaeology. Attention will be paid to the application or proposed application of new methods and materials, the scientific evaluation of existing practices, and the formulation in scientific terms of unsolved problems, with appropriate lines of research.

(Continue page 2, Column 1)

A period of two or three years is envisioned as a transitional stage between the former advisory activities that were undertaken by NCAC and the full implementation of the services and programs recommended in the National Institute Proposal. Efforts to raise funding for the transitional stage, including the addition of staff to permit more direct service to conservation professionals, will begin immediately. Funding previously awarded to NCAC will be transferred to the National Institute for Conservation.

Copies of the Proposal For a National Institute For The Conservation of Cultural Property are available from the Offices of the National Institute for Conservation, A&I 2225, Smithsonian Institution, Washington, D.C. 20560 (202-357-2295). For further information, contact DAVID A. SHUTE, Executive Director.

IIC-AMERICAN MEETING (Continued from page 1)

The meeting will be held in the Sheraton Washington Hotel, Washington, D.C. Registration forms are still available at the AIC national office in Washington, and at the IIC office in London. It will be possible to register on site.

In addition to the scientific program, there are three receptions planned for all those registered for the congress. On Saturday, 4 September, Dumbarton Oaks has invited attendees to a garden reception and the Pre-Columbian and Byzantine collections will be open. At the conclusion of the afternoon conservation lab tours on Tuesday 7 September and Wednesday 8 September, there will be receptions at the Smithsonian and then at the National Gallery where all can enjoy the spectacular architecture of I.M. Pei. All receptions will begin at 6:00 p.m. and bus service will be provided between hotel and museums for those who are registered as delegates or guests at the congress.

IMPORTANT: POST CONGRESS TOURS

There are two tours planned to take place on Friday 9 September. Pre-registration is encouraged to avoid disappointment. Tours must be self supporting and will be cancelled otherwise. The fee for either tour is \$20.00 and should be sent to the AIC office. Check should be made out to "IIC-American Meeting."

#1. Baltimore. Tour to be led by RANDY ASH and SIAN JONES. Members will depart Washington at 9:00 a.m., visit the Baltimore Museum of Art, take a walking tour of historic and interesting parts of the city, visit the Aquarium and have lunch in the new Harbor Place (at own expense). The Peale Museum and the Walters Art Gallery and their laboratories will be seen in the afternoon. After a wine and cheese reception, the tour will return to D.C. by 8:00 p.m.

#2. Harpers Ferry. Tour to be led by TOM CARTER. This tour will include a visit to the National Park Service Conservation Laboratory, the Central Exhibit Development and Construction Facility. The historic site will be toured. The spectacular landscape will be viewed during lunch in the old Hill Top Inn, a favorite eating place in the area. Again lunch will be at own expense. Members will leave D.C. at 9:00 a.m. and return by 8:00 p.m.

It should be noted that although attendees will pay for their own lunch on either tour, prices in both places are low to moderate, and food is very good!

Register for these tours today, don't delay.

continue to come to the office. PIETER MEYERS was program chairman of the meeting. The Specialty Group programs were chaired by: WALTER ANGST, Furniture and Wooden Artifacts, TIM VITALE, Book & Paper with DON ETHERINGTON doing the Book sessions, CLIFFORD CRAINE, Objects, SIEGFRIED REMPLE, Photographic Materials, MICHAEL HESLIP, Paintings and KATHERINE DIRKS, Textiles.

The AIC Conservation Hall Jazz Band was -- to say the least -- a big hit! They have promised to appear again in Baltimore. The band was led by PIETER MEYERS, and featured TOM CHASE, DAVID BAUER, PERRY HUSTON, WILL REAL and KAREN CRENSHAW as vocalist.

Putting a meeting together, and keeping it together takes a lot of work, and a lot of people. Since the AIC staff is rather small, I must rely on the generosity of AIC volunteers. They are legion, they are dedicated and good natured. At the risk of omitting someone, I will list those who gave cheerfully of their time. In the office, BONNIE YANCEY kept all other projects going so that I could spend the time necessary on the meeting. ELLEN MCCRADY came in whenever asked, and was most helpful. IRA BLOCK and Bobbi Burnham joined the now experienced envelope stuffers from NMAA: STEFANO SCAFFETA, QUENTIN RANKIN, and ANNE CREAGER. JIM BURNHAM, the local arrangements chair, put together an enthusiastic crew of packet stuffers, gofers -- they seemed to be everywhere, all the time: GARY HULBERT, NANCY NORTON, JACKELYN KAFURA, THERESA NOESKE, Shirley Passell, RON HARVEY, Donna Burnham. LOU POMERANTZ assisted JIM BURNHAM. TONY RAJER worked tirelessly at the Book Booth, DAN KUSHEL took many pictures and stepped in to assist in the audio-visual department. RANDY ASH arranged for the many av assistants, kept track of all av equipment. BILL MINTER, DAVID CHANDLER and FAYE WRUBEL hosted the tours in Chicago. ALEX KATLAN, DORIS HAMBURG, KAREN GARLICK, and TIME BARRETT led the tours that began in Milwaukee. JENNIFER WOODS, VIRGINIA GREENE, MAURA CORNMAN, BARBARA APPELBAUM, PAUL HIMMELSTEIN, JIM BERNSTEIN, JOSE ORRACA all helped during registration and pack-up time. Many others came in and out doing odd jobs. For those of you not listed here, please know that your time and efforts were most appreciated. The meeting simply could not happen without the help of the volunteers. I thank you all very much, you make my job easier-- and possible!

The museum receptions were quite lavish this year, the entertainment at the Milwaukee Public Museum was interesting to watch and enjoyable for the many members who joined in the folk dances. The generosity of the following donors made these receptions possible: at the Milwaukee Art Museum, Gerald Nordland, Director; The Friends of Art; Trustees of the Museum and the Intermuseum Conservation Association at Oberlin. At the Milwaukee Public Museum, Dr. Kenneth Starr, Director, and the Allen-Bradley Foundation; Friends of The Milwaukee Public Museum; Miller Brewing Company; Milwaukee Public Museum; and Rexnord Inc.

A special thank you to all of these generous donors.

MARTHA MORALES

HEALTH & SAFETY HAZARDS IN ART CONSERVATION

A general session on "Health and Safety Hazards in Art Conservation" was held at this year's annual

meeting. The session was planned in response to a recent concern over the potentially hazardous nature of many of the substances regularly encountered by conservators. The panel for the session included Monona Rossol, director of the Art Hazards Project at the Center for Occupational Hazards in New York City and Dr. Vernon Dodson, a toxicologist from the Department of Preventative Medicine at the University of Wisconsin. The speakers presented an elementary explanation of the basics of toxicology, that is: the physiology of and the factors affecting the response of the human body to hazardous substances. The discussion included a breakdown of which parts of the body are affected by different toxic substances. The speakers also discussed simple precautions to minimize health hazards, such as proper ventilation and the use of protective equipment.

In conjunction with the session, an information packet has been prepared on health and safety topics, including a complete bibliography. The packet is available for \$4.58 (including postage) through AIC. Tapes of the session and the question and answer period that followed are also available for \$12.00 from: CRC, c/o Huntington National Bank, Dept. L-270, Columbus, Ohio 43260.

LUCY COMMONER
Session Chair

11TH ANNUAL MEETING, BALTIMORE

The Call for Papers is in the mail for the next AIC meeting, May 25-29, 1983. Please seriously consider presenting a paper if you have something you feel would interest the general membership. If you know of anyone who has done some particularly valuable or interesting work persuade him/her to submit a paper. Deadline for receiving abstracts is October 29, 1982.

With the call for papers went a questionnaire on the Milwaukee meeting. If you have any comments, questions, suggestions or complaints, please return the questionnaire. If you have any additional ideas, please write me at the AIC office, or call me at the Freer Gallery (██████████ T, W, Th) or at home (██████████). The only way we can produce a meeting of the type that you - the members of AIC - want is to know from you what you do want. So let us hear from you.

ELISABETH FITZHUGH
Program Chairman

BALTIMORE 1983

Until recently center city Baltimore had little to offer. The downtown area was decaying; once proud neighborhoods were turning to slums; the famous harbor and waterfront was dilapidated. But today this has all changed. Baltimore is undergoing a renaissance and is fast becoming the place to live in the United States.

The seeds were sown a little over twenty years ago with Charles Center that blended the new with the old in the downtown business district. The City's old row house neighborhoods soon became the target for one of the most successful restoration projects in the country. Then along came the \$1 billion plan to rebuild the Inner Harbor with brick "boardwalks" replacing rotting wharves. Baltimore's complexion was changing and with it its skyline as beautiful new buildings began to appear downtown; like the USF&G building, the Convention Center, the IBM building, the World Trade Center, and the Hyatt Regency, to name a few. The latest addition has been Harborplace, a magnificent pair of glass

pavilions, right on the harbor, housing 130 shops and restaurants. With Baltimore's fine museums and historical attractions as well as the new National Aquarium gracing the harbor, Baltimore has become a leading tourist spot on the East Coast.

Come to Baltimore in late May 1983. The 11th Annual Meeting of AIC will take place at the beautiful Hyatt Regency, overlooking the harbor. The dates are May 25-29, 1983.

The local arrangements committee is currently: CAROL AIKEN, RANDY ASH, MEG CRAFT, MELANIE GIFFORD, SIAN JONES, ELISABETH PACKARD and TERRY WEISSER. Anyone wishing to volunteer should contact either SIAN JONES (██████████) or MARTHA MORALES at the AIC national office.

NEW BOARD OF DIRECTORS

At the annual business meeting the following board was elected: PIETER MEYERS, president; ELISABETH WEST FITZHUGH, vice president; CAROL AIKEN, secretary; PHOEBE DENT WEIL, treasurer; MARY TODD GLASER and TERRY WEISSER continue as directors; SHELLEY STURMAN was the professional associate elected to serve as a director.

The board will meet during the week of the IIC-American Meeting, September 3-9, 1982.

NEW HONORARY MEMBERS

From time to time the AIC Board of Directors elects Honorary Member(s) in recognition of outstanding contributions to the conservation field. This year CAROLYN HORTON and ROBERT FELLER were honored. The presentation took place at the banquet with MARY TODD GLASER and SHELDON KECK making the presentations

Honored at the 1982
Annual Banquet.



CAROLYN HORTON
New York City



ROBERT FELLER
Pittsburgh

JOURNAL

Associate Editors ROSS MERRILL (Painting) and ROY PERKINSON (Works on Paper) have resigned from the Journal staff, citing the press of other affairs. The Editor would like to thank them here, for their years of service. LOU POMERANTZ has agreed to serve as the new Associate Editor for Paintings, and BOB FUTERNICK as Associate Editor for Works on Paper. Also, a new Associate Editor post has been created, for Textiles, as this area of specialization seems to produce a good proportion of manuscripts submitted to the Journal. LESLIE SMITH will serve as the first Associate Editor for Textiles. We hope that these changes of staff will insure, and improve, the editorial product's quality, and we look forward to mailing Volume 21, no. 2 in December.

MARJORIE B. COHN

AIC HOUSING PROJECT

Not too long ago a suggestion was made by CAROLINE KECK that the AIC/FAIC consider moving to a permanent location. We might like a place to call home where executive offices, archives, specialty libraries, conference and meeting rooms can all be adequately housed under one roof. Shortly after its inception in 1973 the AIC began to feel growing pains as its membership swelled to our current 2,000 number of Associates, Professional Associates, and Fellows. already moved twice and increased its staff of one by the addition of a part-time assistant.

The 1982 Executive Board has decided to seriously consider the idea and the search for a possible home is now underway. We are open to all suggestions and do not feel obligated to any particular location. If anyone knows of a site that should be investigated, please take the time to send me the details. Buildings available with low price tags in need of restoration or totally free as tax deductions, of course are especially appealing.

Look for more news of our progress in the search in the "Housing Section" of every Newsletter!

SHELLEY STURMAN

MEMBERSHIP COMMITTEE

The Membership Committee has two new members, DON ETHERINGTON and JACQUELINE OLIN, and three continuing members, INGE-LISE ECKMANN, SUE SACK, and DIANE DAVIES BURKE. Everyone who has applied for Professional Associate status may not yet have been notified of the Membership Committee's response to his/her application. This will take place just as soon as the transition of materials to the new Committee members has been completed.

The Membership Committee urges the membership to apply for either Fellow or Professional Associate status. Application forms are available from Martha Morales and when completed should be mailed to:

INGE-LISE ECKMANN, Secretary
AIC Membership Committee
San Francisco Museum of Modern Art
McAllister and Van Ness
San Francisco, California 94102

JACQUELINE OLIN, Chair
Membership Committee

THE CERTIFICATION OF CONSERVATORS OF HISTORIC AND ARTISTIC WORKS ON PAPER

The AIC Board of Examiners (BOE) for the certification of conservators of historic and artistic works on paper wishes to announce that certification through examination is now in process and all eligible candidates are urged to apply.

The AIC Board of Directors has recently approved a change in the eligibility requirements. The requirement that an applicant "...shall describe at least three full years of professional experience as a conservator of works on paper (after graduation from a formal training program, or after completion of a minimum three year apprenticeship)..." was considered too restrictive and that it would prevent many obviously qualified conservators from taking the examination. Therefore, paragraph 1 of the Procedures for Certification by Examination (Revised 1979) has been changed to read:

"The candidate shall submit to the Corresponding Secretary of the BOE an application for certification by examination; the form to be obtained

from the Executive Secretary of the AIC. The application shall include a statement of AIC membership, and shall describe at least three full years of professional experience as a conservator of works of art and historic artifacts on paper (after graduation from a formal training program, or completion of a minimum three year apprenticeship, or equivalent training). The applicant must have at least six full years combined training and work experience in the field of paper conservation. Accompanying the application the candidate shall submit a one-time, non-refundable \$50 application fee."

After the application has been accepted by the BOE and the necessary letters of recommendation have been received the candidate submits documentation of four works of art or artifacts that present a variety of media, problems of condition, and conservation procedures. Several examples of before-treatment examination records and photographs that are to be treated in the following months must also be submitted so there will be at least one available for after treatment examination when the BOE visits the candidates laboratory to examine the facilities and equipment. At the time of this visit there will also be an informal oral examination.

A written examination will be sent at the candidates request. This is an open book examination. The questions asked have been gathered from experienced conservators as well as concerned conservation scientists. They reflect the published areas of information with which paper conservators should be familiar and are intended to test the applicant's knowledge, research ability, experience, and judgment. There is an examination fee of \$150.

The application for the certification examination may be obtained from:

The Executive Secretary
AIC National Office
1511 K Street, N.W., Suite 725
Washington, D.C. 20005

Along with the application form the candidate will receive:

1. Procedures for the certification by examination of conservators of historic and artistic works on paper.
2. An outline of areas of information and experience with which a paper conservator should be familiar and on which the examination will be based.
3. A description of the form and type of content of the written examination.
4. A fee schedule.
5. Bylaws of the BOE.

A bibliography on paper conservation is also available from the AIC office for \$4.46 (including postage).

MARILYN KEMP WEIDNER
Chair, Board of Examiners

SPECIALTY GROUPS

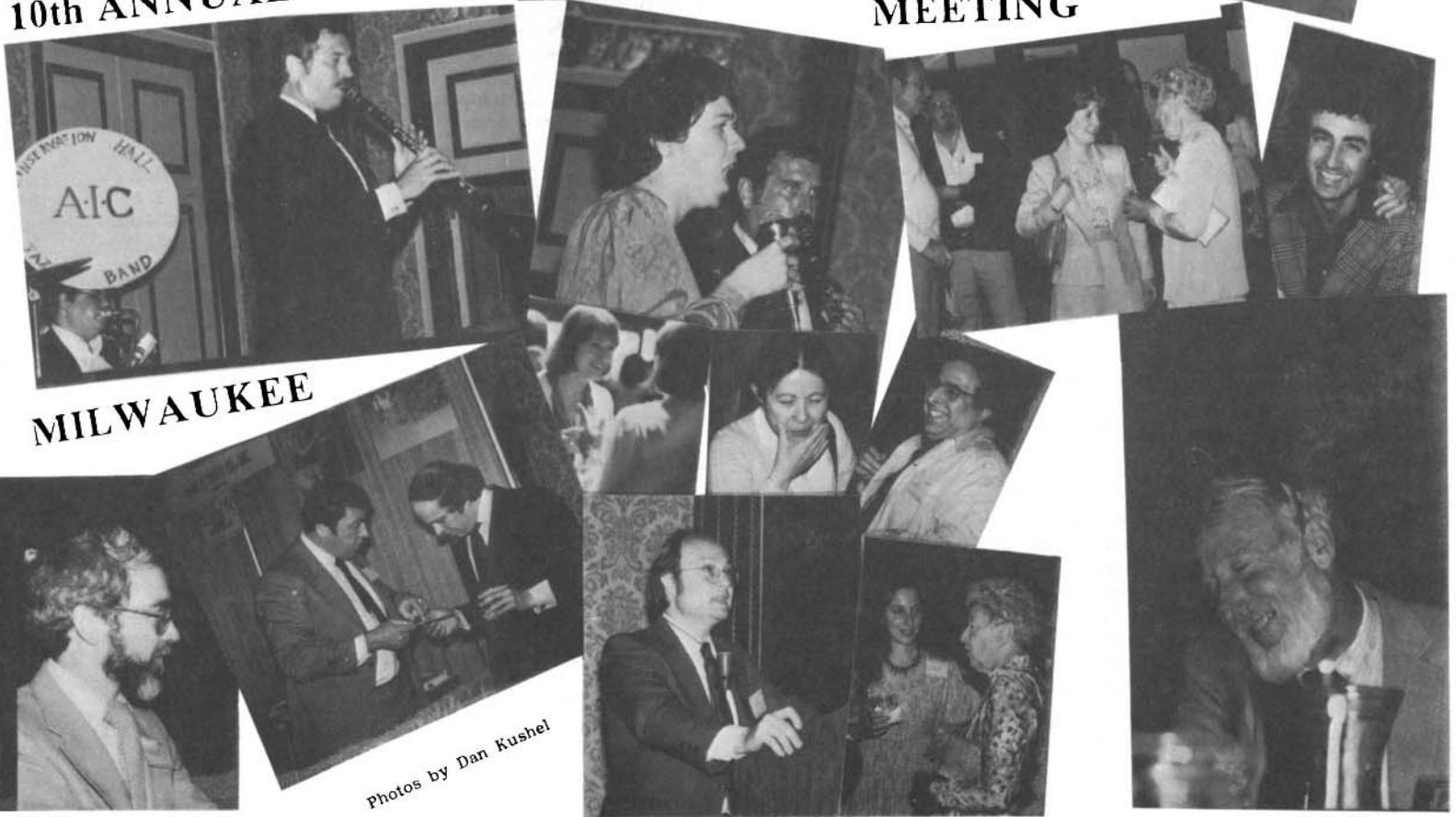
The Specialty Group chairs met with the AIC Board of Directors in Milwaukee. The board presented the following policies:

1. All activities of the Specialty Groups must reflect the intent and purposes of AIC as stated in the AIC Bylaws.
2. An individual must be a member of AIC to become a member of an AIC Specialty Group.
3. Each Specialty Group shall set its own level of dues and notify the AIC Board of Directors of the amount. Members of each Specialty Group shall have a budget limit determined by the amount of dues collected. The allocation of funds in the budget shall be determined by the Specialty Group.
4. Specialty Groups must request funds and



10th ANNUAL

MEETING



MILWAUKEE

Photos by Dan Kushel

reimbursements for activities from the AIC treasurer using the appropriate forms. Each Specialty Group must designate one individual to sign these forms and notify the AIC treasurer of the designee. All financial agreements must be in the form of written contract.

5. All applications for funds to granting organizations in the name of AIC must be approved by the Board of Directors prior to submission. Grants should be submitted to the granting organization by the Board of Directors on behalf of the Specialty Group.

6. The AIC Board must approve all Specialty Group activities unless otherwise specified.

NEW SPECIALTY GROUP CHAIRS WERE ELECTED

Textiles - IRA BLOCK

Furniture & Wooden Artifacts - WALTER ANGST

Book & Paper - BOB FUTURNICK. KAREN GARLICK, secretary.

Photographic Materials - SIEGFRIED REMPEL. DEBBIE HESS NORRIS, secretary.

Paintings - LANCE MAYER

Objects - CAROLYN ROSE and ED MC MANUS

OBJECTS GROUP

Dues were set at \$5.00 for the Objects Specialty Group for 1982-3. Dues are payable to the AIC office immediately.

Chairman CLIFFORD CRAINE suggested that because of the diversity of interests represented in the Objects Specialty Group, the elected Chairman should appoint a Co-Chairman from a different discipline. This was voted upon and accepted by the group.

CLIFFORD CRAINE also suggested that the Chairman should be able to appoint a secretary to take minutes during the business meeting of the Specialty Group. This was voted upon and accepted by the group.

It was proposed that the 1983 Specialty Group Session be taped, and that the Group Secretary transcribe those tapes for the Group. The voting on this suggestion was negative. As an alternative, it was agreed that for the 1983 session, anyone presenting a paper must make at least an abstract available for the Session, and copies of the papers presented would be appreciated by the membership.

CAROLYN ROSE was elected Chairman of the Objects Specialty Group for 1982-3. She appointed EDWARD McMANUS as Co-Chairman and SARA WOLF as Secretary.

The possibility of a newsletter for the Specialty Group was discussed. It was decided that the AIC Newsletter would be used for this purpose as long as it proved an acceptable forum for the exchange of information. It also was suggested that reports should be solicited from regional guilds for the Newsletter.

The list of suppliers prepared by Meg Craft was made available for \$4.00. Additional copies are available from the AIC office for the same price.

For the AIC Annual Meeting in Baltimore in 1983, the Objects Group in planning a two-hour session on the ways in which collection philosophy affects the conservator's choice of treatments. We are asking for volunteers to present case studies of treatments of individual objects - ethnographic, fine arts, decorative arts, or archaeological - where a specific choice was made during treatment based on the philosophy or use of a collection. Examples of the kinds of choices that may be involved include: removal of "patina", degree of compensation, final mounting. Presentations should be between ten and fifteen minutes; they should not necessarily be full presentations of the treatments, but only the specific

points relevant to the issue.

Please send abstracts (about 200 words) to: BARBARA APPELBAUM, [REDACTED], New York, NY 10025 by October 1.

Other suggestions for this Baltimore meeting are welcome. Write or call: Anthropology Conservation Lab., Smithsonian Institution, Washington, D.C. 20560 (202-357-2135).

CAROLYN ROSE

TEXTILE GROUP

This year's well-attended (87 people) and interesting meeting was organized by KATHERINE DIRKS, chairman, KATHELEEN STRADLEY, secretary, and VICKY KRUCKEBERG, assistant to the chairman. At the business meeting, KATHERINE DIRKS presented the report of the Committee on Training Textiles Conservators (MARGARET FIKIORIS, Chairman). A questionnaire has been prepared for distribution to the Group's membership. VICKY KRUCKEBERG reported that the organizational guidelines for the Textiles Specialty Group have been sent to the AIC Board for approval, and should be ready for voting by the membership at the next meeting. HAROLD MAILAND and VICKY KRUCKEBERG have chaired the Committee on Guidelines this past year. LESLIE M. SMITH, Chairman of the Committee on Guidelines for Exhibition of Textiles reported that the Committee has spent the past year revising the draft proposals and expects to have final recommendations and a bibliography ready for consideration by the Group at the Baltimore meeting. The next meeting of the Harpers Ferry Regional Textile Group on "The Mounting of Museum Textiles" will be held in Arlington, VA on September 10 and 11. Contact KATHELEEN STRADLEY for further information.

VICKY KRUCKEBERG and IRA BLOCK were nominated for the position of Chairman. IRA BLOCK will serve for 1982-3. KATHELEEN STRADLEY has agreed to continue as Secretary. Textile Specialty Group dues were set at \$5.00 per year by vote of the membership.

NOTICES:

The 1983 AIC Textile Specialty Group meeting will consist of a brief business meeting and a program of papers. Speakers on any aspect of textile conservation, education or science are solicited. Papers may be either 10 minute short communications or 20 minute full presentations. Please contact IRA BLOCK, Dept. TXCE, Univ. of MD, College Pk., MD 20742.

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 Massachusetts Ave., N.W., Washington, D.C. 20008.

The Chairman wishes to thank everyone who helped make the 1982 meeting a success.

IRA BLOCK

PAINTINGS GROUP

At the AIC annual meeting in Milwaukee, the Paintings Specialty Group elected LANCE MAYER as moderator for 1982-3. The group voted to collect dues for the first time; these were set at \$5.00 annually, and will be collected at the time that AIC membership is renewed. The Paintings Group also voted overwhelmingly in favor of the AIC Board's suggestion that specialty groups take on the task of organizing refresher courses for conservators.

Several topics were suggested for the 1983 meeting in Baltimore, including the treatment of

friable paint films, bacterial and fungal attack on paint films, legal problems of conservators, and artists' techniques. MARTIN RADECKI and KAREN CRENSHAW have begun work on a survey of aged synthetic coatings (see separate report below).

A number of members said that at next year's meeting they would like to have more time set aside for informal discussion, as opposed to slide presentations. We could do this by encouraging members to describe or show one or two slides of a particular problem, and ask the advice of the audience. We could also encourage shorter presentations, such as two to five-minute descriptions of interesting findings, or of a new material or procedure.

Since the Paintings Group has chosen to remain informally structured, with only one elected officer, it remains for you the members to make your opinions known. It's not too early to call me at [REDACTED] with ideas for topics to be discussed at the 1983 meeting, abstracts of talks or information you would like to present, information about work being done by others which might merit presentation, and thoughts on the format and personnel for the proposed refresher course to be organized by the Paintings Group. There will be an additional report in the Fall Newsletter, but we must try to have a firm program for the 1983 conference by mid-winter. So call or write soon. Lyman Allyn Museum, 625 Williams Street, New London, CT 06320.

LANCE MAYER

SURVEY ANNOUNCEMENT

A survey will be conducted this fall on synthetic resin coatings with a particular interest in aged coatings. The purpose of the survey is to compile information on how synthetic resin coatings have withstood the test of time in a gallery environment. We will be requesting information on which aged synthetic coatings have been difficult to remove, have had color changes, etc. To aid those responding who have problems with an unknown synthetic resin, Dr. ROBERT FELLER has offered to assist in identifying the materials.

The survey will also have a group of questions regarding the working properties of synthetic coatings, and what the needs are for the development of new synthetic coatings. Any questions about the survey can be addressed to KAREN CRENSHAW, Museum of Art, Carnegie Institute, 4400 Forbes Ave., Pittsburgh, PA 15213 (412-622-3207) or MARTIN J. RADECKI, 1217 Pickwick, Indianapolis, IN 46208 (317-923-1331).

FURNITURE & WOODEN ARTIFACTS

Of the 18 "activists" who had showed up last year, only eight were present this time. But one new face was in evidence among them. A total of seven formal meetings were held, of which three were open to the general AIC membership.

The first meeting of the conference was held at 8:30 a.m. on May 28, 1982 to discuss schedule alterations in view of the airline strike situation. Ten people attended the meeting chaired by WALTER ANGST. A schedule was agreed on and the meeting adjourned till 8:00 a.m. the following morning.

These program changes -- admittedly entered over the previous objections of the AIC president -- could not be helped. We apologize to all those who missed certain presentations. For transcripts, please inquire with the speakers.

8:00 a.m. May 29th, Gregory Landry of the Winterthur Museum presented his paper (The

Conservation of a Chippendale PA Dutch Secretary-Bookcase). Meeting adjourned till 8:00 a.m. the following morning.

8:00 a.m., Regency room, approximately 35 people attending. Papers were given by BARBARA ROBERTS, J. Paul Getty Museum (Eyewitness Report: Japanese Lacquering Techniques); JAMES A. WERMUTH, private, Newport, R.I. (Furniture Hardware); ROBERT MUSSEY, S.P.N.E.A. (A Philosophy for Conservation); WALTER ANGST, C.A.L., Smithsonian (Conservatorial Sleuthing). At 10:30, the business meeting commenced with WALTER ANGST chairman; TERRY WEISSER, AIC Board liaison was present. Old business was followed by a committee report from the International Wood Symposium II by chairman JAMES WERMUTH. A vote was taken to hold the Symposium following the eleventh AIC conference in Baltimore, pending Board approval, instead of holding a separate meeting at Mary Washington College. The feasibility committee was empowered to become the Development committee which in turn voted MARC WILLIAMS, Private, Haverhill, MA as chairman.

New Business: *Finwoof* was shelved due to lack of participation. A vote was held to establish dues as the criteria for membership in our Specialty Group.

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A vote was taken establishing \$10.00 as the annual dues. A report was given on the meeting of the AIC Board with Specialty Group representatives and on the official Board policy concerning Specialty Groups.

Discussion was held on how formal the structure of our meetings should be. It was decided to elect officers and remain informal during discussion periods.

Officers were elected as follows:

Chairman: WALTER ANGST, CAL Smithsonian, NMAH, AB-070, Washington, D.C. 20560

Vice President: JAMES A. WERMUTH, James A. Wermuth & Associates, 32 Green Street, Newport, RI 02840

Secretary: JAMES A. WERMUTH, as above.

Treasurer's office was found to be unnecessary because dues will be handled by the AIC; monitoring and application for funds will be handled by the above officers.

The meeting was adjourned until 2:00 p.m. when a panel discussion on gilding practices and materials was held. DEBORAH BIGELOW, Private, Newburgh, NY (Current Attitudes and Techniques in Gilding), and VICTOR von REVENTLOW, Metropolitan Museum of Art, NY were the panelists.

WALTER ANGST

PHOTOGRAPHIC MATERIALS GROUP

In the past year this group has undergone a number of subtle changes. Our winter meeting in Rochester was a success in that the bulk of our membership participated, the quality of the speakers' presentations was very high and the relationship between conservation science and conservation was re-established. One situation which did not contribute to the meeting was the "visit" to a collection. The visit, when contrasted to the demonstration and lecture components of the program, makes it obvious that we should drop this aspect of our meetings.

Another disappointment was the business meeting. The group chose not to deal with the concept of advancing the overall education of the membership. The conservators form 33% of the group, the conservation scientists 18%, and the balance of 49% are from related conservation fields (15%), students (13%), or from other secondary fields (19%), including archivists and librarians.

Some of these problems will be resolved by the new format initiated by the Milwaukee meeting, which will utilize a thematic approach to our winter meetings. This will reduce our dependency on a handful of regular speakers and provide a forum for other members who might not care to participate in the standard slide lecture format.

A last point for consideration deals with the election of officers. The Milwaukee meeting was poorly attended, while Rochester set a record. It might be appropriate to elect officers for the next term during the Winter meeting in Chicago to ensure maximum participation by the members. If you wish to express your opinion about this, please phone me at () or DEBBIE HESS NORRIS at ()

SIEGFRIED REMPEL

PEOPLE

ROBERT ESPINOSA is now Library conservator at the Harold B. Lee Library, Brigham Young University...CRAIG JENSEN is at the Humanities Research Center in Texas...WILL REAL finished an internship at the Cincinnati Art Museum and began a Mellon Fellowship in conservation of paintings at the Cleveland Museum in May...LAURENCE PACE has been appointed assistant professor in the undergraduate and graduate Museum Training pro-

grams at Virginia Commonwealth University. He will be teaching in a program designed to prepare students for graduate conservation training programs...NANCY DEMYTTEAERE is supervisor and conservator for the Cultural Resource Management Group at Louis Berger Assoc. in East Orange, NJ...JERRI NELSON has completed her internship with ANTOINETTE KING at Museum of Modern Art in NY, attended Mr. Masuda's course at ICCROM in Rome on the conservation of oriental works of art on paper, and is now a Mellon Fellow with VALERIE BAAS at the Detroit Institute of Art...MICHELLE GEWIRTZ has left her position as associate conservator at the CCAHA in Philadelphia to open a paper conservation laboratory in New York City...RUSTIN LEVENSON has moved her studio to 29 West 15th St., NY, NY 10011. Her new telephone is (212-255-3810). Her assistants are MARCIA STEELE, MICHELE KAY and student assistant is SUKI FREDRICKS...Mayor Andrew Young of Atlanta presented GUSTAV BERGER with an Award of Excellence for his work on the Atlanta Cyclorama at the Fifth Annual Awards ceremony in Atlanta in May...THERESA FAIRBANKS is the paper conservator at the Yale Center for British Art...BERNARD RABIN has been awarded a contract to carry out pilot conservation and restoration treatments on the historic murals in the Capitol in Washington, D.C. CONSTANCE SILVER and Lawrence Keck will assist Mr. RABIN...Recently CONSTANCE SILVER and FRED KOSZEWNICK assisted Mr. RABIN in the conservation of murals in the new Governor's Mansion (Drumhacket) in Princeton, NJ...DALE BOYCE has left the National Park Service's Branch of Conservation Labs, Furniture and Wooden Artifacts at Harper's Ferry to join MARC WILLIAMS' Furniture Conservation Services in Haverhill, MA...RICHARD BAKER has left the Book Conservation Laboratory at the Smithsonian and is now in charge of a new conservation department for books and paper at the American Antiquarian Society in Worcester, MA...LENI POTOFF has joined the staff of the Solomon R. Guggenheim Museum in NY...PATRICIA MORRIS has left the Fine Arts Museums of San Francisco to work privately as a paper conservator in Santa Fe, New Mexico...ABIGAIL QUANDT has received grants from NMA and the Kress Foundation to spend a year at the Trinity College Library in Dublin, Ireland. She will be doing advanced study in book conservation with Antony Cains...An exhibit: Bookbinding and Restoration by Anne and THEODORE KAHLE will be held at the Mills College Library in Oakland, CA August 29-October 3...BILL ADAIR is leaving the National Portrait Gallery and going into private practice at Gold Leaf Studios, 930 F Street, N.W., Washington, D.C. 20004 (202-638-4660). He recently spoke at Yale University to the Friends of Yale on "Frames of the Federal Period"...MICHAEL HESLIP has left Winterthur and joined the staff at the Intermuseum Laboratory at Oberlin...HELENE M. DONNELLY is working under a grant at the Camberwill School of Art and Crafts in London...CATHY ASHER announces a name change to CATHY ATWOOD...ROBERT McGIFFIN is establishing a conservation facility for the new Kansas Museum of History, his new telephone numbers are: (913-296-4782) and (913-296-2186)...STANISLAWA CZERNIECKA-SZUCKO is the new paintings conservator at the Panhandle-Plains Historical Museum in Canyon, Texas...ERYL J. PLATZER is now objects conservator at the Colorado Historical Society...GEORGETTE GROSZ has been appointed conservator for the International Museum of Surgical Sciences in Chicago, and will be a consultant conservator to other small museums and private collectors in the Chicago area...ROBERT LODGE and MARK BOOKRATH will join the Intermuseum Conservation Association

in Oberlin as paintings conservators in September. New interns at Oberlin are BARBARA BUCKLEY from Cooperstown, and BRUCE STEPHEN from the Courtauld Institute. GINA McKAY LODGE will serve an internship in the paper laboratory...ANNETTE BREAZEALE is serving as adjunct conservator at the New Orleans Museum of Art and will be setting up a small conservation department for working on objects, she is acting conservator for the Search for Alexander Exhibition now in New Orleans...JOANNA MANKOWSKI left JACK THOMPSON's Conservation Laboratory and is now at the Eisenhower Library at The Johns Hopkins University as a paper conservator...ANDREA PITSCH is the Mellon Fellow at North-East Document Conservation Center.

NEW FELLOWS

ELIZABETH BATCHELOR, BARRY BAUMAN,
SARA L. FISHER, VICTOR von REVENTLOW.

NEW PROFESSIONAL ASSOCIATES

KORY BERRETT, STEVEN BONADIES, JOHN
RANDOLPH DENNIS and MARK LEONARD.

*Applications for Professional Associate and/or
Fellow category are available at the national office.*

MISSING PEOPLE

Journals are still being returned to the AIC office. The post office was unable to give a forwarding address for the following: GRETA ANDERSON, MARY CAMILLE BAUGHMAN, CAROLYN HORTON (a new member), SUZANNE LIBERTY, CYNTHIA LUK, JOHN SKAU, PATRICIA POWELL, PATRICIA SCOTT.

Do you know any of these people? Please send us a new address. These names will have to be removed from the active file.

MEMBERSHIP RENEWAL -- IS YOURS UP TO DATE?



Over 700 second notices had to be sent out this year. Renewal notices are sent out early each January. This payment is due on May 1. Anyone not paying on time must also submit a late fee of \$10.00. It is very costly to carry members who do not pay, and it is time consuming and costly to send out second notices.

FAIC NEWS

The implementation of the Mellon funded pilot project "Refresher Courses" is concurrent with this issue of the Newsletter. A report on the performance will appear in the next issue. If any of the Specialty Groups are interested in planning refreshers for summer 1983, I will happily send them a detailed account of preparation routines, lessons learned, improvements suggested, etc., on request from their Chairpersons. This should be available in late August, when it has been culled from the report to the Mellon Foundation.

Please send all future thoughts on a "HOME FOR AIC" to SHELLEY STURMAN, at the National Gallery of Art, Washington, D.C. She is the AIC Director in charge of assembling this material and has at hand all the fine material some of you sent to me in the past. I know she will appreciate the inclusion of photographs, blue prints and local histories where these can be included with the proposed site. More power to us if we find just what we need.

CAROLINE K. KECK
Executive Director, FAIC

POSITIONS AVAILABLE

ORIENTAL ART RESTORATION SPECIALIST

Freer Gallery of Art, Smithsonian Institution, seeks an Oriental Art Restoration Specialist to serve as the Freer's expert restorer and conservator of Far Eastern paintings. Successful candidates must possess skills in the restoration of Far Eastern painting which has been acquired through an apprenticeship with a master restorer in the field. Salary-\$39,689 with excellent benefits. To apply, send resume including SF-171 to: Office of Personnel, Arts and Industries, Rm. 1410, 900 Jefferson Dr., S.W., Washington, D.C. 20560, attn: MPA-90-B. EEO. Deadline - Sept. 1, 1982.

ASSISTANT CONSERVATOR, WORKS OF ART ON PAPER

The candidate should have a graduate degree from an art conservation training program or equivalent apprenticeship training. The assistant paper conservator will work with the paper conservator on collections from the Yale Center for British Art and the Yale University Art Gallery.

Spacious, well equipped modern paper conservation laboratory. Duties include examining works of art on paper, preparing reports and performing conservation treatments.

Fine research facilities in the areas of art history and artist's materials and techniques. One year appointment (renewable). Send resume and references to: Conservation Department, Yale Center for British Art, Box 2120 Yale Station, New Haven, CT 06520. Deadline, Sept. 15, 1982.

MELLON INTERNS, ADVANCED TRAINING

The Art Institute of Chicago is accepting applications for interns in advanced training in Conservation. This program, which includes stipends, is made possible by a grant from the Andrew W. Mellon Foundation.

Applicants will be considered for internships in the areas of paintings conservation, paper conservation and objects conservation. Final selections are expected to be made by late summer and the one-year training programs are scheduled to begin in the fall of 1982.

Applicants should be graduates of the formal training centers or be able to present equivalent experience gained through apprenticeship. Please submit applications including resumes to: The Andrew W. Mellon Intern Training Program, The Art Institute of Chicago, South Michigan at East Adams, Chicago, Illinois 60603.

BOOK BINDER

A modern, well equipped conservation laboratory is searching for a highly trained book binder with knowledge of conservation binding and an interest in learning more about conservation and preservation of books from one of the most experienced book conservators in the U.S. The position offers an opportunity to help mold the development of a book conservation laboratory within a young and growing nonprofit organization serving many of the most important libraries in the U.S. If interested, please send resume listing training, experience, references and salary expectations to Conservation Center for Art and Historic Artifacts, 260 S. Broad St., Philadelphia, PA 19106.

PAPER CONSERVATOR

Commonwealth Print Conservation is seeking a conservator for prints, drawings and water-colors whose responsibilities will be the examination and conservation of works of art on paper. Candidate must have a graduate degree in conservation or the equivalent training, plus significant work experience. For more information about organization and salary please send resume and references to: Judith Tiernan, Commonwealth Print Conservation, 264 Beacon Street, Boston, MA 02116, 617-262-5288. Deadline: Sept. 15, 1982.

HEAD PAPER CONSERVATOR

Responsible to Director of Intermuseum Laboratory for efficient management of paper conservation laboratory. Must be capable of highest quality, individualized treatments on wide variety of important works of art on paper from major mid-western institutions. Position involves training conservation program interns, coordination of duties with present staff, and consultation with paintings conservators on overlapping projects. Must be willing to travel for on-site collection surveys and participate in paper conservation related seminars. Should be experienced in most areas mentioned, and graduated from recognized conservation training program with 5-6 years additional experience. Equivalent experience should consist of ten years of varied art conservation experience with a seven year emphasis on paper conservation.

Candidates with lesser experience will be considered, but for a position with limited or shared duties.

Excellent benefits and educational opportunities. Salary commensurate with experience. Send salary history, resume and three references to MR. THOM GENTLE, Director, Intermuseum Laboratory, Allen Art Building, Oberlin, OH 44074.

CONSERVATOR OF PAINTINGS

A conservator of paintings with a degree from a recognized training program or equivalent experience is sought by a regional center. Salary is competitive and negotiable depending upon experience ranging from \$18,000 through \$32,000. Forward resume and letter of interest to: Mr. CHARLES G. PATTERSON, Chief Conservator, Rocky Mountain Regional Conservation Center, University of Denver, 2420 S. University Blvd., Denver, CO 80208.

CONSERVATOR OF ART

The Conservator will assist W. T. CHASE and Head Conservator, and JOHN WINTER, Conservation Scientist, in general responsibilities of the Freer Gallery Technical Laboratory.

Duties will include: examination and treatment of objects, radiography, X-ray diffraction, chemical analysis, photography including macrography and micrography. Answer technical inquiries from staff and public, maintain laboratory and equipment, maintain records, files, photographic archives etc.

Requirements include a B.A. or B.S. in art conservation or related subject, plus at least three years of specific experience. Training or education may be substituted for experience. Masters degree is preferred. Salary is GS-9 (\$19,477) to GS-11 (\$23,566) depending upon qualifications. Preference will be given to U.S. citizens. To apply submit resume, references, form SF-171 by Sept. 1 to: Sara Newmeyer, Administrative Officer, Freer Gallery of Art, Smithsonian Institution, Washington, D.C. 20560.

BOOK CONSERVATION TECHNICIAN

The Harold B. Lee Library of Brigham Young University is seeking a book conservation technician to work under the supervision of the Library Conservator. A background in library binding and/or hand bookbinding is preferable. The incumbent will assist the conservator in a full range of book conservation techniques and treatments. This position offers excellent training potential for prospective book conservators. The successful candidate will be chosen on the basis of background, skill level, and commitment. Must be willing to uphold Brigham Young Univ. standards. Application: Send resume and names of three references to ROBERT ESPINOSA, Conservation Dept., Harold B. Lee Library, Brigham Young University, Provo, UT 84602.

CONSERVATION TECHNICIAN OR ASSISTANT

The Textile Conservation Center of the Merrimack Valley Textile Museum seeks an Assistant to the Conservator or Conservation Technician. Responsibilities will include the analysis, treatment, and documentation of the wide variety of fabrics received by the Center. Candidates should have academic training in art, art history, textiles, polymer chemistry, or conservation. Supervised experience in conservation is desirable. The position is for one year, and an extension is likely. Send resume and names (address, telephone number) of two references to: JANE HUTCHINS, Merrimack Valley Textile Museum, 800 Massachusetts Avenue, North Andover, MA 01845.

OBJECTS CONSERVATOR

The position has two major responsibilities: all aspects of treatment of the Winterthur Museum collection of decorative ceramics and glass, and teaching of the introductory ceramics block and supervision of advanced students in treatment of ceramics and archaeological materials in the Winterthur/University of Delaware Program in the Conservation of Artistic and Historic Objects. Starting date: October-November, 1982.

To apply or request further information please contact Mrs. JOYCE HILL STONER, Senior Conservator, Winterthur Museum, Winterthur, DE 19735.

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PRICES ON REQUEST

ASSISTANT PREPARATOR

Major art museum, department of gallery preparations, has an immediate opening for an assistant preparator. Requires three to four years museum experience with emphasis on the design/production/installation phases of mounts, supports, and installation hardware for museum objects. Extensive related knowledge of metal, plastic, and wood fabrication required. A general knowledge of electrical systems and museum lighting is helpful as is a knowledge of crating and packing techniques for museum objects.

Salary to \$16,500, commensurate with experience and ability. Fully paid medical, dental, life and disability insurance plus an excellent pension plan.

Submit resume with salary history to Personnel Office, The J. Paul Getty Museum, P.O. Box 2112, Santa Monica, CA 90406.

CONSERVATOR, BOUND MATERIALS

Responsible binding conservation position in large state historical society archives-library conservation department. In addition to broad knowledge of, and skill in performing paper conservation treatments and conservation binding techniques, applicant should possess ability to assist in planning and development of systematic conservation programming for very diverse variety of collections materials, selecting appropriate treatment based on type, value, condition, and use. Requirements: Master's degree in library science, history, or related sciences from an accredited college or university, plus one year of conservation work experience; or bachelor's degree in these subjects, plus two years conservation experience. Conservation training course work, internship, or certificate may be substituted for one year's work experience. Salary: \$14,518 minimum - \$18,844. Send resume and references to: Dennis East, Division Chief, Archives-Library Division, Ohio Historical Society, I-71 and 17th Avenue, Columbus, OH 43211 (614-466-1500).

HEAD, CONSERVATION UNIT

A conservator is sought to assume the responsibility for daily operation of the unit, to hire, train, and supervise a staff of five full time employees. Formulate policy, establish routines and standards of treatment, document procedures for all conservation activities. Prepare budget estimates, written reports, and all equipment and supply requests. Review incoming materials, identify valuable items and determine appropriate treatment. Oversee re-binding, recasing and repair of routine materials. Perform various techniques on more valuable items including washing, mending, deacidifying and encapsulating maps and manuscripts, constructing boxes and other protective enclosures. Consult with libraries, recommend appropriate treatment. Assist with preservation education program for staff and users and in the organization and operation of disaster recovery operations. Report to the Library Preservation Officer. Three to five years experience in bookbinding and conservation is required, with a one year minimum of supervisory experience. Must have knowledge of historical bindings and demonstrated ability to preform advanced book restoration techniques. Salary is \$18,500 to start. Application deadline is Sept. 15. Contact: Jack W. Weigel, Assistant for Personnel and Staff Development, 404 Hatcher Graduate Library, University of Michigan, Ann Arbor, MI 48109.

ASSISTANT OR ASSOCIATE CONSERVATOR-PAINTINGS

Duties will include: the restoration and conservation of old master paintings, working independently on the full range of conservation work, assisting the conservator in administration of the department, supervising and training of lower classified staff and in research activities, assisting curatorial staff in evaluating possible acquisitions.

Applicants should have graduated from a recognized conservation training program and have four years professional experience or have a B.A. degree in Art History or studio art and seven years professional conservation experience.

Rank and salary commensurate with experience and training. Excellent fringe benefits.

Submit letter of application and a resume of experience to Deputy Director, The J. Paul Getty Museum, P.O. Box 2112, Santa Monica, CA 90406.

GAIN EXPERIENCE

Western Paintings Conservation in Denver, Colorado, has an opening for an individual interested in gaining conservation experience in paintings, paper and photographs prior to application to a graduate training program. While working arrangements are flexible, we are prepared to provide financial compensation which will enable the individual to work full time. EMMETT CARL GRIMM, Painting Conservator; CHRISTINE YOUNG, Conservator of Photographs and Art on Paper. Send inquiries to Western Paintings Conservation, 721 Elati Street, Denver, CO 80204 (303-573-1973).

CONSERVATION SCIENTIST IN PHOTOGRAPHY

Survey photography collections and develop a plan for conservation. Analyze problems, suggest solutions and methods of conservation, carry out procedures, conduct research and prepare written record. Supervise operations and instruct assistants.

Requires 4 years college (no degree required) and 5 years conservation experience with library materials, at least one of which must be with photography materials. Must have knowledge of photographic processing and history of photography. \$28,575 per year. J.O. # 2739861.

Apply at the Texas Employment Commission, Austin, Texas, or send resume to Texas Employment Commission, TEC Building, Austin, TX 78778.

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TECHNICAL NOTES

UNEXPECTED HAZARD: LEAD POISONING

A case of lead poisoning in a textile conservator has illustrated the need to know about the materials that we are using and the need to take the proper safety precautions in our work. An article in the *Journal of the American Medical Association* recently reported this case and its cure. The problem surrounds the treatment of a large Peruvian tapestry from the Chancay period 1000-1500 AD, which was originally entombed with cinnabar (HgS) powder, presumably for ritual and/or preservative purposes. During the course of treatment considerable cinnabar dust was generated. Working during the winter in a small, poorly ventilated studio, the dust was inhaled by the conservator. Furthermore, while repairing/mounting the tapestry with needle and thread, the conservator frequently put the thread in her mouth to wet it, thereby ingesting the dust. Over a two month period, prominent neurological, gastrointestinal and diffuse muscular symptoms developed. The diagnosis of lead poisoning was confirmed by medical testing. Very elevated blood lead levels were found. There was not any substantial mercury absorption because in the HgS compound, the mercury becomes highly insoluble in tissue fluids. Analysis showed however, that the cinnabar contained 1% red lead (Pb₃O₄), presumably present as an impurity in the pigment. (It has been known that the ancient Romans added red lead to cinnabar, although this has not been previously known of the Chancay period.) This small percentage of lead is sufficient to cause severe intoxication. As a result of investigations in the work and home environments, as well as the testing of family members, there seems little question that the cinnabar was the cause of contamination. Since the completion of two series of chelation therapy and the completion of the conservation treatment about three years ago, there has been no recurrence of symptoms or high blood lead levels. While the details of the actual textile conservation treatment remain somewhat vague, despite efforts to clarify them, the circumstances are well worth noting. (from Alf Fischbein, MD et al., "Lead Poisoning in an Art Conservator," JAMA, 4/9/82, vol. 247, no. 14, pp. 2007-9)

FREE CONSULTATION FOR SAFETY IN THE LAB

"Every state has a free on-site consultation plan for employers who want help in recognizing and correcting health and safety hazards in their workplace. This consultation service is provided by state governments or private contractors with funding from the Occupational Safety and Health Administration (OSHA). The program is completely separate from OSHA's inspection efforts and issues no citations or penalties. The program is primarily aimed at small businesses and the consultation has to be requested by the employer." Museums may apply. In many states consultation is also open to individuals. Findings and recommendations are confidential; OSHA is not informed of results except in cases of imminent danger. Lists of the consultation services may be found in the May and June 1982 issues of *Art Hazard News* from which this note was taken.

MICROSCOPE IMMERSION OIL

"For many years microscope immersion oil contained polychlorinated biphenyls (PCBs). The product replaced cedarwood oil and was advertised to have numerous advantages over the former product. The product currently supplied by Cargille is clearly marked not to contain PCBs. However,

many bottles of the PCB-contaminated materials exist in a typical laboratory. This fact should be brought to the attention of scientists. It should also be noted that the disposal of PCB-contaminated substances is currently regulated. Provisions will have to be made for disposal." -- Steven D. Aust, Chairman, Toxic Substance Control Commission, State of Michigan, Lansing (*Chemical & Engineering News*, 4/19/1982, p. 4)

THREE-PROBE DIGITAL LINING PYROMETER

A custom built lining pyrometer with three tiny surface sensors and three vertically mounted L.E.D. displays was described by ROBERT LODGE and myself at the AIC paintings Specialty group session. One model was hand built to our design specifications. It provides accurate ($\pm 0.5^\circ\text{F}$) and simultaneous display of three temperatures: the lining table surface, the actual lining adhesive, and the surface of the painting measured from a tacking edge. The instrument was economically designed with a single pyrometer circuit. Although three temperatures are displayed simultaneously, each rapid-response sensor is monitored in turn by the single circuit at three second intervals. This pyrometer has proven useful in temperature-critical lining situations and in exact duplication of bonds achieved in mock-ups (allowing selection and control of the degree of napbond adhesion). It is possible that the instrument could be made for other conservators. If a sufficient number of individuals are interested, printed circuits could be made which would reduce the amount of hand-wiring and consequently the cost-per-unit. Contact AL ALBANO, Associate Conservator, Philadelphia Museum of Art, P.O. Box 7646, Philadelphia, PA 19101. (215-763-8100, ext. 242). AL ALBANO

MATERIALS TO BE USED WITH PHOTOGRAPHS

Photographic materials are a special category of objects that require considerations differing from art on paper. Awareness of this need is increasing throughout the curatorial and conservation communities. At the moment, however, there are at least a few materials marketed as "archival" for paper conservation (and generally suited to art on paper and historical paper) that can create serious damage in a photograph. This writer has observed such damage in various circumstances and was asked to submit a short description of the problem.

One case deserves special mention: in two months time, a toned "archival" board overmat created severe purple-pink staining in the high-light areas of many pristine nineteenth-century albumen prints, with fading in the denser areas. The writer has also observed a fading or tarnishing reaction on photographic images from one polyvinyl acetate emulsion commonly used in paper conservation.

It seems advisable that adhesives and other materials used near or with photographs should be tested to assure that they will not affect image silver, the gelatin emulsion or other matrix such as albumen, or the paper support. T. J. Collings and F. J. Young has suggested one test that may give a very general indication of silver tarnishing as observed on a test material placed next to silver foil (see *Studies in Conservation*, 21 (1976), pp. 79-84). This writer has used 1M acetic acid instead of hydrochloric acid and has identified some materials that in actual practice have been observed to affect image silver.

A second test that has been used to detect reactions with photographs is the Photographic

Activity Test, cited in ANSI (American National Standards Institute) PH1.53-1978: *Requirements for Photographic Filing Enclosures for Storing Processed Photographic Films, Plates, and Papers*. This test is more specific, since one can use the type of silver (i.e., filamentary developed-out images) and matrix or emulsion (albumen, gelatin) desired. Thus, it can be tailored more specifically to one's needs: i.e., albumen paper can be tested with a Matboard sample. One must understand that different types of images may have different sensitivities depending upon the silver image structure (i.e. filaments or spheres) and emulsion or matrix involved (i.e., gelatin, albumen, etc.). The test requires an oven and dessicator jar to control temperature and relative humidity, unless one has conditioning equipment available.

To date, the writer knows that individuals have obtained varying degrees of success with the Collings and Young test, or adaptations of that test; it seems that guidelines for acceptable tarnish levels and reasonable correlations with actual photographs and tested materials are yet to be made. The Photographic Activity Test is one used by industry and by some conservators and conservation scientists (with or without modification); it may prove to be a successful indicator of troublesome materials.

MARY K. PORTER

CALCLACITE: AN OLD PROBLEM REDISCOVERED

In 1976 the Museum of Art and Archaeology, University of Missouri-Columbia moved to a new building and bought new cabinets from Kewaunee to house the collection. The two types of storage units were wooden cabinets with glass fronts and wooden drawer units. At the time of purchase all were said to be sealed. In late 1980 a few Roman lamps housed in the drawer unit began to show white crystalline growths on their bases, some 2-5 mm long. A sample of the crystals, examined by x-ray diffraction, suggested that the crystals were calclacite formations (see *Science and Archaeology*, ed. Robert H. Brill, MIT Press, 1971, pp. 91-102). Altogether nine lamps out of approximately 190 displayed this crystalline growth. Subsequently the drawer units were dismantled and resealed on all surfaces with two coats of an alkyd resin varnish, and the lamps were treated. No new occurrences of the crystals have been found in the drawer units since that time. However, four months

ago one Iranian pottery vessel began to show a similar growth in a glass front cabinet. That collection was moved into the glass front cabinets a year ago. Now it appears these also must be resealed. Is there a moral to the story? Try Murphy's Law.

MAURA F. CORNMAN

QUERY ABOUT PAPYRUS TREATMENTS

Following a literature search on the subject, I will be treating papyrus for two weeks in September under the direction of BARBARA HALL at the Oriental Institute Museum, University of Chicago. I would like to also talk with anyone who has had experience with conservation treatments of papyrus. Please contact me at Box 784, Augusta, ME 04330, or at the IIC meetings in Washington.

NINA RAYER

MATERIALS

TIMOTHY BARRETT has a new selection of handmade papers available including Japanese sheets of kozo, mitsumata, and gampi, and western sheets of unbleached cotton, raw flax, and linen rag. All fibers for BARRETT's papers are processed "in-house" using documented procedures based closely on traditional methods. Finished sheets are intended for conservation and book arts applications and range from thin kozo tissues for repair and backing to thick linen/cotton sheets for paper case binding. Send \$5 for further details, samples, prices, and ongoing notification of future special makings. Kalamazoo Handmade Papers, 5947 North 25th Street, Kalamazoo, MI 49004.

AIRBRASIVE

LINDA SCHEIFLER reports that a new airbrasive unit has been designed in which one can easily and quickly change abrasives and nozzle sizes.

The abrasives (as large a selection as one desires) are kept in containers with fittings which accommodate the pistols. The pistols are available with two different sized nozzles (2.5 mm and 4.0 mm) and work on the same principle as an airbrush and are connected to the pressurized air at one end and

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the abrasive container at the other.

The new unit was designed by Kenneth Christensen, engineer, in collaboration with Eva Salmonsén, Assistant Conservator at the Silkeborg Museum, Denmark.

For information contact: Kenneth Christensen, KC maskin- og laboratorieudstyr, Dalvejen 21, 8600 Silkeborg, Denmark.

KITTY NICHOLSON reports finding some interesting Japanese papers for sale at: YOSHI, 58 Rusty Crestway, Toronto, Ontario M2J, 2Y4 Canada. A brochure is available.

ANDREWS/NELSON/WHITEHEAD publishes an interesting monthly news sheet that is of particular interest to Book and Paper conservators. New papers and products are described. To be added to their mailing list write: A/N/W, 31-10 48th Avenue, Long Island City, NY 11101.

NEWS IN GENERAL

THE NATIONAL BUDGET AND THE ARTS (UPDATE)

The compromise budget has not yet been agreed upon. As it now stands, the House and the Senate each have several proposals and the President has his. There are some discrepancies.

Reagan's Proposals	Congressional Proposals
IMS 0	\$11.5 million
NEA \$100.3 million	\$140.3 million
NEH \$96.0 million	\$130.5 million

A CONSERVATION INFORMATION SOURCE

Housed within the Smithsonian Institution's Conservation Analytical Laboratory is a compact, but valuable branch of the Smithsonian Institution Libraries. The primary users of this library are conservators and conservation scientists from the C.A. Lab staff and the National Museum of American History's Division of Conservation. Other patrons of the library come or call from the Smithsonian's Anthropological Conservation Lab., the Freer Gallery of Art, the National Museum of American Art/National Portrait Gallery, the National Gallery of Art, other government agencies such as the National Park Service and the Library of Congress, private conservators, university libraries, students, and visitors from other countries.

The library has one of the most comprehensive collections available in the area of conservation of materials and its related sciences. Its collection consists of approximately 60 journal titles and over 1500 monographs. A reprint collection of over 7000 items is also available. The other branch libraries provide back up for users' needs in areas of art, archeology, mineral sciences, etc.

Services provided by the library include:

1. use of the library by individuals with a legitimate interest in the field (by APPOINTMENT ONLY for non-staff) due to space and staff limitations.
2. Reference services including: customized bibliographies on specific topics (by request); bibliographic citation verification for problem references; referral services to appropriate libraries or sources when the CAL library can not accommodate the request; Current Awareness (also sometimes known as Select Dissemination of Information) where a user can set up a profile of information needs based on a current project or research and when any new literature appears on the topic, the user is made aware of it; on-line (computerized) bibliographic retrieval system searches (for STAFF ONLY).
3. Outreach

services including: photocopying of needed journal articles that are unavailable from other sources and the loaning of monographs that are not on reserve or considered reference. Both of the above should be requested through the library that an individual is affiliated with, such as a public, private or university library.

For appointments or further details, please write or call: Karen Preslock, Librarian, Smithsonian Institution, CAL-AHB-AB-070, Washington, D.C. 20560, (202-357-2444) Monday-Thursday 8:00-12:00.

For questions of a specific technical nature, the Conservation Analytical Laboratory provides information services which can be had by writing the lab at the Smithsonian Institution, AHB-AB-070 Washington, D.C. 20560 or by calling (202-357-2444).

NEW YORK CONSIDERS LEGISLATION AFFECTING CONSERVATORS

At the Business Meeting in Milwaukee, I spoke about the "Artists' Authorship Rights" bill pending in the New York State Legislature, which could affect art conservators. Since then I have learned that this bill passed the Assembly but not the Senate. The bill will be reintroduced next year, and now is the time to urge changes in its language.

The bill allows an artist to disclaim authorship of a work of art that has been altered, defaced, mutilated or modified without the artist's consent. The bill also permits a lawsuit for damages, including exemplary damages, by "persons aggrieved." This possibly could permit suit against conservators for varnishing or otherwise modifying a painting. Although a conservator might win such a suit, the expense of litigation would be great.

In response to my comments requesting an exemption for conservators, the bill contains a provision that states that it does not abridge the right of a person to restore a work of art. The meaning of this in the context of the bill is not clear and is confusing.

The bill also contains a subjective definition of "restore," requiring a showing that a work of art has been returned "as nearly as feasible to its original state or condition."

Also it has been suggested that the bill would

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exempt conservators from lawsuits but specifically provide that alteration by a restorer is covered by the bill, permitting an artist to disclaim authorship even though he could not sue the restorer for damages. Exempting restorers from one section and not another introduces an inconsistency into the bill which is hard to justify and can produce future problems.

In order to make the views of AIC members known, letters should be written to the Honorable Matthew J. Murphy, Chairman, Assembly Committee on Tourism, the Arts and Sports Development, Room 526, LOB, Albany, NY 12248, concerning A 9477-Artists' Authorship Rights. Letters should make the following points:

1. Since the bill and its legislative history exclusively concerned mutilation of works of art and not conservation, conservation should be exempted from the bill in clear (unambiguous) language.

2. The definition of "conservator" should be an objective definition, such as that in the AIC Bylaws.

3. Any attempt to legislate, concerning conservation, should be in a separate bill, after appropriate hearings and factual investigations, and not be linked with a bill covering mutilation of works of art.

I would appreciate it if conservators who live in New York State who write to the Honorable Matthew J. Murphy send copies of their letters to me. Conservators in other states should be alert to similar legislation so that they can influence it accordingly.

SUE SACK

TRAINING PROGRAM CONFERENCE

The annual art conservation training program conference was held this spring at Queens University, Kingston, Ontario. On the first day students presented the papers listed below. The second day was devoted to talks presented by experts discussing the themes "Conservation of Archival Materials in Canada" and "Federal and Provincial Presence in Canadian Conservation."

DANIEL CLEMENT, Cooperstown: The Formation of Blisters in Paper during Hydrogen Peroxide Bleaching

ANN CRADDOCK, New York University: Study of Two Early Islamic Textiles

Paula DeCristofaro and JAMES SWOPE, Fogg: Techniques and Materials of Jacob van Ruysdael

CHRISTINE GIUNTINI, New York University: The Effect of Water on Natural Fiber Fabrics

ANNE MAHEUX, Fogg: An Analysis of William Blake's Watercolor Palette

JEANNE MCKEE and CARMEN BRIA, Winterthur: John Sloan's Painting Techniques

Claude Payer, Queens: Polychrome Sculpture of Quebec

Bruce Shaw, Queens: Some Effects of Lamination on the Permanence of Paper

LINDA STAUSS, Winterthur: A Cooperative Examination of English Earthenware

ROBIN TALBOTT, Cooperstown: The Fluorescent Antibody Technique in the Identification of Proteinaceous Material

CONFERENCES, COURSES, SEMINARS

MCCRONE INSTITUTE COURSES IN MICROSCOPY. Various courses taught for one week each, throughout the year for \$600.00 cash-scholarships available. Contact: Miss Nancy B. Daerr. McCrone Research Institute, 2508 South Michigan Ave., Chicago, IL 60618 (312-842-7105) for catalogue of courses.

August 29-September 1, 1982. PHOTO IMAGE STABILITY AND PRESERVATION IN OTTAWA at the Public Archives. Contact: Society of Photographic Scientists and Engineers, 7003 Kilworth Lane, Springfield, VA (703-642-9090).

September 10-11, 1982. THE MOUNTING OF MUSEUM TEXTILES. Harper's Ferry Regional Textile Group's Sixth Annual Textile Preservation Symposium. Speakers: Eva Burnham-Stahli, JOSEPH V. COLUMBUS, KAREN FINCH, Judith H. Hofenk De Graeff, JANE K. HUTCHINS, Ela Keyserlingk, ANGELA LAKWETE, Sheila B. Landi, J. Lodewijks, H. Michael Madeus, MARGARET ORDONEZ, Tim Padfield, PAT REEVES, Lotus Stack, FONDA THOMSEN. Contact: KATHELEEN STRADELY, Anderson House Museum, 2118 Massachusetts Ave., NW, Washington, D.C. 20008.

September 1982-June 1983. Quilt conservation workshops, day long, four times a year. Contact: Elizabeth Perkins, curator, Historical Confederation of Kentucky, P.O. H, Frankfort, KY 40602 (502-564-3016).

October 24-27, 1982. THE MAINTENANCE AND STABILIZATION OF HISTORIC AND CULTURAL RESOURCES, Banff, Alberta, Canada. Contact: Ann Faulkner, Association for Preservation Technology, c/o Apt. 82, Box C.P. 2487, Station D, Ottawa Ontario K1P 5W6 Canada (613-238-1972).

November 6-9, 1982. LEATHER RESTORATION, Bernard Middleton. Contact: NELLY BALLOFFET 259 Illington Rd., Ossining, NY 10562 (914-941-8166). \$225 for Guild of Book Workers members, \$255 for non-members.

October 31-November 3, 1982. COMPUTERS AND CULTURAL MATERIALS. Contact: North Carolina Museum of History, Raleigh, NC. Fee \$80.00.

October 11-15. Training Seminar in Basic Book and Paper Conservation. Tools and materials to be provided. Class limited to 6, fee \$250. For information: Thompson Conservation Lab., 1417 N.W. Everett, Portland, OR 97209. (503-248-0046)

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LETTERS

Dr. Pieter Meyers, AIC President

Dear Dr. Meyers:

It gives me pleasure to be able to inform you that at its meeting in Philadelphia on June 19th, the council of the American Association of Museums approved the application of the American Institute for Conservation for affiliate status as a recognized advisor to the AAM council. I know that members of AIC have been working for some time toward formalizing the relationship between the two organizations in this way. For our part, the AAM is confident that this relationship will encourage greater dialogue and exchange between conservators and the museum profession as a whole.

It is my hope that as president of the American Institute for Conservation, you will be able to represent AIC at the twice-yearly meetings of the AAM council. Our next meeting will be January 21 and 22 at the American Institute of Architects building in Washington. The June meeting will take place in conjunction with the AAM annual meeting in San Diego.

On behalf of the AAM, I look forward to working with you.

Sincerely yours,
Thomas W. Leavitt
President, AAM

PUBLICATIONS

Conservation Treatment Procedures: A manual of step-by-step procedures for the maintenance and repair of library materials by CAROLYN CLARK MORROW. Libraries Unlimited, Inc., P.O. Box 263, Littleton, CO 80160, 1982, 191 pp, softbound, \$18.50. The extensively illustrated manual is intended for the librarian who organizes and manages book repair and maintenance activities and the technician who actually does the work. Considerations related to different treatment options as well as the procedures for book repair, maintenance and protective encasement procedures are discussed. Appendices include supply lists, a system for measuring work productivity, a dexterity test, glossary and selected bibliography.

Oriental Rug Repair by Peter F. Stone. Greenleaf, P.O. Box 11393, Chicago, IL 60601, 1981, 166 pp, hardbound, \$29.50. Fully illustrated how-to text begins with discussion of whether to repair at all, followed by analysis of rug structure and technique, types of damage, selection of repair yarns, re-knotting, warp, weft, selva and repairs, washing and

stain removal as well as considerations for use, care, storage and display. Glossary and index.

Oriental Rugs: Care and Repair by Majid Amini. Van Nostrand Reinhold Company, NY, 1981, 128 pp, hardbound, \$19.95. Presented as a manual to educate the owner and collector, the richly illustrated book outlines the history and technical background of oriental rugs. The major section discusses general care, display and storage. Practical instructions for overall and spot cleaning as well as repair are accompanied by some guidelines for differentiation between work to be undertaken by novice or expert. Index.

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THE NEXT NEWSLETTER DEADLINE IS FRIDAY, OCTOBER 15, 1982, 5:00 p.m.

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

Direct correspondence concerning FAIC to: CAROLINE K. KECK, Executive Director, FAIC, 31 River Street, Cooperstown, N.Y. 13326

All Newsletter correspondence, send to: AIC NEWSLETTER, 1511 K St., N.W., #725, Washington, D.C. 20005

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