Richmond: Historic Site for Conservation Talks

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

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

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

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

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

Papers Announced

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

- Thomas Albro, The Conservation of Rare Books at the Library of Congress
- Glen Wharton, The Fire Next Time: Lessons Learned from the First Interstate Bank
- Mary Lou E. Florian, Policies and Procedures for Insect Pest Control—Past, Present and Future
- John R. Watson, Balancing Physical Integrity with Aesthetic Integrity: Ethical Problems in Conservation of Musical Instruments
- Mary Ballard and Virginia Pledger, The Treatment of a Parabolic Reflector
- Carol Aiken will speak on the treatment of Fabergé Eggs

Other papers will be presented during the special section on mass treatments.

The Virginia Museum of Fine Arts—Site of the Annual Meeting Opening Reception

Photograph courtesy of the Metropolitan Richmond Convention and Visitors Bureau.
From the President

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

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

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

Because the latest draft produced by the Committee comes so close to a document which the Board feels it can fully endorse for acceptance by the membership, we think that there is much to be gained by accelerating the process a little and bringing the revised Code of Ethics and Standards of Practice to a vote in 1990 in Richmond. This revision process is already several years underway. Under the old arrangement, it would take another year and a half after you read this before the new Code of Ethics and Standards of Practice could come into force. Even then, the full utility of the document will still depend on the commentaries drawn up by the Specialty Groups on the basis of the accepted Standards of Practice. Hence, even more time would pass before we have a fully effective Code of Ethics and Standards of Practice. If we can bring a document to a vote in Richmond and it is accepted there, the Specialty Groups will have the final Standards of Practice to work with, and may well be able to have commentaries ready by 1991. The Board would like to keep the momentum going and this plan of action would help tremendously to complete the long delayed acceptance of the new Code and Standards.

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

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

TABLE OF CONTENTS

| Invitation to Richmond | 1 |
| AIC News | 2 |
| FAIC News | 6 |
| In Memoriam | 7 |
| Announcements | 8 |
| Conservation Science Questionnaire | 9 |
| Specialty Groups | 11 |
| Materials | 14 |
| People | 15 |
| Courses and Seminars | 16 |
| Publications | 17 |
| Grants and Internships | 18 |
| Positions Available | 18 |
Finally, there is one more reason to bring the revised *Code of Ethics and Standards of Practice* to a vote in Richmond. We hope for a record turn-out at the annual meeting in 1990. Of course, we also hope for a good attendance in Albuquerque. And we fully trust that the hard work of both the Local Arrangements and Program Committees will result in irresistible offerings which will attract large numbers of attendees. However, experience teaches us that meetings held on the east coast or in central states have a significantly larger attendance than meetings held in the western part of the country. The Board feels that it is very important that as large a number of members as possible take part in the vote on the acceptance of the revised *Code of Ethics and Standards of Practice*. We, therefore, would prefer to call for this vote in Richmond. In order to make all this possible and provide the membership with an adequate opportunity for input and comments, the Board has planned the following timetable. The Ethics and Standards Committee will meet in February to discuss the comments of the Board and to prepare a final draft. This draft will be submitted to the Board for preliminary endorsement at its meeting later in the same month and will then be mailed to the membership who will have about two weeks to return reactions, comments and suggestions. The Committee will then evaluate the comments received from the membership and, where appropriate and applicable, make adjustments in the text. The final document will then be sent to the Board who will be polled on a final endorsement. Following this, the endorsed text will be sent to all members in mid-April together with the slate of officers and Bylaws changes. In Richmond, we will have the opportunity to discuss the proposed new *Code of Ethics and Standards of Practice*. However, since we will want to bring the acceptance of the document to a vote, no substantial changes will be possible at that time. Therefore, the Board urges you to take your opportunity for comments and suggestions in March very seriously.

Some of the other decisions and events from the November Board meeting which I would like to share with you also illustrate that we are making good progress in several directions. The Membership Committee submitted a proposal for a new application procedure for PA status, together with a newly designed application form. I urge you to read the Membership column by Carolyn Rose, to which I referred earlier. Carolyn explains this new process which relies on peer review by the sponsors of the applicant rather than the highly formalized review by the Membership Committee that has been the basis of the application procedure until now. The proposed procedure and application form met with the Board’s full and enthusiastic approval. Let me once again explain the Board's position. The response to the membership questionnaire of last year showed that the majority of the members saw AIC as an organization primarily, but not exclusively, for conservation professionals. A large majority did not want to change the present membership structure, but at the same time, was dissatisfied with the application process for Professional Associate membership and concerned with the disenfranchisement of a majority of our members. As is the norm for professional organizations, AIC restricts voting rights to professionals. At present the large majority of professional members are Associates and the application process is one of the major reasons for their reluctance to convert to Professional Associate status. The Board is of the opinion that any member of AIC who is a conservation professional and can support that claim with the signatures of sponsoring professional members of AIC, and who is prepared to pledge adherence to the *Code of Ethics and Standards of Practice*, should be a professional member, able to fully participate in the organization. Therefore the Board requested that the Membership Committee study this matter and design a new application procedure which would enable us to reach the goal of full enfranchisement of all conservation professionals within AIC. The Membership Committee has admirably performed this task. The Board now calls upon all those Associate members who qualify for PA status to apply as soon as possible, so that they can start to exercise their rights and, indeed, duties, to participate as professionals in our organization. Remember, if you apply now, you can be a voting member in Richmond, where we are going to decide on a large number of very important issues, including the revised *Code of Ethics and Standards of Practice* and significant changes in the AIC Bylaws.

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

Last, but by no means least, the Bylaws Committee submitted its proposed amendments to the Bylaws. These amendments mainly reflect proposed changes in the voting for Officers (by Mail), the nominating process and the terms of Office, all of which result directly from your answers to the membership questionnaire! The Board appreciated the good work of the Bylaws Committee and fully endorsed the proposed amendments.
There were many other items and issues which came up for discussion and while each was important and interesting, I do not have space here to elaborate on them. However, several are highlighted elsewhere in this Newsletter.

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

From the Executive Director

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

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

Improving membership services was, and continues to be, high among the staff's other major priorities. We have made good strides in this direction as is evidenced by this year's retention rate and membership growth. In 1988, 260 members (10% of 2490) did not renew their membership. This rate dropped to 7% (199 of 2609) in July of 1989 and at least ten of those have since reconsidered and renewed their membership. As of September we enrolled 318 new members resulting in a net increase in 1989 membership of 19. Our goal for 1990 is to enlist 400 new members and bring our total membership to more than 3,000. If you work with colleagues who are not yet members of AIC, please urge them to join. A call to the office is all they need to do to start the process. Application forms are sent on the day the calls are received.

Good progress is also being made on implementation of the Referral System funded by the IMS. Margaret (Peggy) Holben Ellis has prepared the first draft of the informational brochure to accompany each response to a request for referral. The draft is being reviewed by the referral task force. Training of our staff to implement the referral system began on November 2nd at the AIC office with two very interesting and informative sessions conducted by Ginny Naudé. Training continued with on-site visits to the Library of Congress, National Museum of American History, Hirshorn Sculpture Garden, National Gallery of Art, and the Freer Gallery. A staff training reference manual is to be prepared by Ginny. The staff truly appreciated and enjoyed this opportunity to learn more about the conservation profession. Referral data has been entered in the computer. We also have a written opinion from our attorney which allows us to proceed with implementation of the system. The system will be announced officially in January with a mass mailing to museums, large and small. In the meantime, the referral system has enabled us to respond to a surge in demand for information created by two recent natural disasters—hurricane Hugo and the Loma Prieta earthquake. Lists of conservators who checked off "disaster recovery" on the referral form have been provided to museums and other agencies in the Charleston and San Francisco areas.

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

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

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

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

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

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

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

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

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

New Professional Associates

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

Specialty Group Liaison

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

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

Call for Nominations

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

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

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

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

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

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

- **George Stout Memorial Fund**—may be used to defray, in part, expenses of students attending professional meetings.
- **Professional Development Fund**—The Professional Development Fund may be used to defray costs related to any seminar, course or other educational endeavor intended to support the professional development of an AIC member. The course of study or educational project is not restricted to the development of conservation treatment skills, but may promote the development of related skills such as management, techniques for identification of materials, and improved research methods. All applicants must be beyond the status of student. The Carolyn Horton Fund, part of the Professional Development Fund, is specifically reserved for assistance to members of the Book and Paper Specialty Group. The purpose of this award is to further a conservator's professional knowledge, e.g., by attending a seminar or meeting.
- **Small Session Fund**—may be used to defray costs of small conservation-related sessions that benefit AIC members.
- **Publications Assist Fund**—may be used to provide non-interest bearing, reimbursable loans to defray costs of publications related to conservation.
- **Professional Award Fund**—may be used to provide awards for exceptional effort and performance related to the benefit of conservation. This is an honorary award and is made on the basis of substantiated recommendation, not individual application.

### Annual Giving Campaign

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

- Nancy Ash • Mr. & Mrs. Robert Asleson • Katheleen Betts • Dante De Florio, Jr. • Marian Dirda • Mr. & Mrs. Daniel Dowd • Mark Fenn • Philip Focer • Margaret Gleason • Elaine Haas • Barbara Heller • Marlene Jaffe • Carolyn Jane Gammon • Nora Jean Smith • Bettina Jessell • Benjamin Johnson • Hugh Lenox Scott • Judith Levinson • Ralph Lewis • Rosa Lowinger • Edith MacKenna • Holly Maxson • Pauline Mohr • Margaret Ordonez • Patsy Orlofsky • Barbara Overton Roberts • Abigail Quandt • Bernard Rabin • Emil Sclmor • Kathyrn Scott • Leon Sevilla • Katherine Singley • Dianne van der Reyden • Lynn Wick • Ralph Wiegandt • Mr. & Mrs. Charles Williams

### AIC PROFILE: Marcia Anderson

While she finds producing publications for AIC members rewarding, Marcia Anderson, AIC Publications Coordinator, notes that it’s the work of the AIC members that makes her job particularly interesting. Her background in museology gives Marcia an appreciation of the work of conservators, and she enjoys the opportunities to learn more about it.

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

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

| Nancy Ash • Mr. & Mrs. Robert Asleson | Katheleen Betts • Dante De Florio, Jr. • Marian Dirda • Mr. & Mrs. Daniel Dowd • Mark Fenn • Philip Focer • Margaret Gleason • Elaine Haas • Barbara Heller • Marlene Jaffe • Carolyn Jane Gammon • Nora Jean Smith • Bettina Jessell • Benjamin Johnson • Hugh Lenox Scott • Judith Levinson • Ralph Lewis • Rosa Lowinger • Edith MacKenna • Holly Maxson • Pauline Mohr • Margaret Ordonez • Patsy Orlofsky • Barbara Overton Roberts • Abigail Quandt • Bernard Rabin • Emil Sclmor • Kathyrn Scott • Leon Sevilla • Katherine Singley • Dianne van der Reyden • Lynn Wick • Ralph Wiegandt • Mr. & Mrs. Charles Williams |
IN MEMORIAM

Keiko Mizushima Keyes

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

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

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


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

Keiko was well-known for her ability to understand the complex range of factors affecting the condition and care of works of art. Through her teaching and writing, she profoundly influenced the field of art conservation with her unique methods and treatment philosophy. She once wrote, "Works of art on paper are intimate objects. They are usually small in size and were meant to be seen at close range. They are often limited in the materials they depend on for experience. Many are done in black and white or single colors. The interplay of the paper with the medium is always crucial to the visual effect. In treating works of art on paper we must be aware of the subtle qualities of texture, tone, and three-dimensionality that they have, and adjust our methods of treatment to preserve these qualities. This is easier said than done, perhaps; but I hope that you have already begun to experience the subtleties in your work with paper, and have been able to accommodate them in your working methods."

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

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

Norman Spencer Brommelle

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

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

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

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

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

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

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

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

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

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

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

Objects and Architectural conservators are needed to participate in the program as assessors. The CAP Advisory Group recommends that assessors should have: evidence of conservation training; at least five years of experience in the conservation field; and have conducted at least two general surveys or assessments. Contact: Mary Estelle Kennelly, CAP Coordinator, NIC, 3259 K. Street, NW, Suite 403, Washington, D. C. 20007; (202)625-1495.

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

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

Conservation Grant Seminar Scheduled for May 8 in Chicago—One Day Prior to AAM Conference. A one-day symposium, "Grant Writing, Fundraising and Management Strategy for Conservation Programs," featuring representatives from granting institutions and guest speakers will be held on May 8, at the Art Institute of Chicago. The seminar will offer attendees an opportunity to understand specific guidelines and eligibility rules for each granting agency's conservation programs. Guest speakers will discuss corporate funding avenues, grant writing and administrative management for conservation activities. Presenters will include representatives from IMS, NEA, NEH, and the J. Paul Getty Trust; Marshall Field, President of the Art Institute of Chicago and Chairman of the Field Corporation; Mike Whitcomb, President of Whitcomb Associates; Hugh Genoways, Director, University of Nebraska State Museum; Roger Mandle, Deputy Director, National Gallery of Art; and Arthur Schultz, Chairman of the National Committee to Save America's Cultural Collections and member of the President's Committee on the Arts and Humanities. Contact: Barry Bauman, Director, Chicago Conservation Center, 730 N. Franklin Street, Suite 701, Chicago, IL 60610; (312)944-5401.

WAAC Update. The outgoing president of the Western Association for Art Conservation (WAAC), Debra Evans, chaired a highly informative and otherwise successful annual meeting for the organization in Honolulu, October 5-7. Nearly 100 members attended. Abstracts of the talks presented at the meeting are being published in the January 1990 issue of the WAAC Newsletter. The text for a talk given by Veronica Fernandez de Castro (a conservator from Mexico City), "The Conservation and Restoration of Mural Paintings in TOMB No. 5 at Huizazz 0axaca," will also be included.

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

February 1, 1990
is the next deadline for submission of manuscripts to the AIC Journal.

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

1990 Deadlines
for PA Applications:
February 28 and July 15
(see page 5 for more information)
for Fellow Applications:
January 15 and July 15
Patricia Tuttle-Leavengood—Members-at-Large; and Chris Stavroudis—Newsletter Editor.

For information on WAAC membership, contact: Joanne Page, Assistant Paper Conser­

vator, Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036; (213) 857-6167. Annual dues, payable in July, are $20 for individuals, and $25 for institutions.

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

New Headquarters

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

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

Information Wanted

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

Conservation Science Questionnaire

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

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

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

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

PART I

1. Are you a:
   - □ Conservator
   - □ Conservation scientist
   - □ Other ___________________________

PART II

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

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

1. How often do you find the currently published or presented results of research in conservation science pertinent to your work?
   0 1 2 3 4 5

2. Do you have difficulty incorporating the research results of conservation science into conservation practice?
   0 1 2 3 4 5

3. Are the results of pertinent research easily accessible?
   0 1 2 3 4 5

4. At meetings where conservation research is presented, is it communicated in a clear and understandable manner?
   0 1 2 3 4 5

5. Are published reports of conservation research written in a clear and understandable manner?
   0 1 2 3 4 5

6. Do you feel that the amount of professional interaction between conservators and conservation scientists is adequate?
   0 1 2 3 4 5

7. Do you feel that the quality of professional interaction between conservators and conservation scientists is adequate?
   0 1 2 3 4 5

8. In your conservation work, do you routinely perform or use any type of quantitative analysis?
   0 1 2 3 4 5

9. If analysis is performed, is some form of statistics applied?
   0 1 2 3 4 5

10. Do you have a working knowledge of statistical analysis?
    0 1 2 3 4 5

11. Have you used any statistical software packages?
    0 1 2 3 4 5

12. Have you ever collaborated with a statistician on experimental design, data analysis, or data interpretation?
    0 1 2 3 4 5

13. If a pool of statisticians were available to you for consultation or collaboration, would you be interested in including one in any research programs?
    0 1 2 3 4 5
14. If a refresher course or other short term training program were available on experimental design and statistical analysis of conservation research data, would you be interested in attending?

0 1 2 3 4 5

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

0 1 2 3 4 5

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

0 1 2 3 4 5

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

0 1 2 3 4 5

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

0 1 2 3 4 5

PART III
Please circle one answer for each question.

1. If a specialty group for conservation science was formed within the AIC, to include both conservation scientists and conservators who participate in or have an interest in conservation research, would you join?
   yes no don’t know

2. If the specialty group held a session at the annual AIC meetings, would you attend?
   yes no don’t know

3. Do you think that, given the degree to which conservation research is already incorporated into the activities of the other specialty groups, a separate group for conservation science would be superfluous?
   yes no don’t know

4. Do you think that there are problems and issues a conservation science specialty group could address that are not priorities for any of the other specialty groups?
   yes no don’t know

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

Please Check Your Journal!

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

If your Journal is defective, please notify the AIC Office.
You will be provided with a replacement copy.

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SPECIALTY GROUPS

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

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

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

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

There has been significant interest in the Tour already and many have made reservations. Since we will limit the number of participants, I strongly urge anyone interested to make a reservation as soon as possible. Additional information is available in the November Newsletter, or from Tom Taylor, ASG Chair, PO Box 148, Williamsburg, VA 23187; (804)220-7432 or from Bruce Mason, ASG Secretary/Treasurer, 876 Main Street, Warren, RI 02885; (401)847-1546. Reservations should be accompanied by a check for $50.00 made out to AIC, with "ASG Tour" indicated in the memo area, and sent to Bruce Mason.

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

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

CIPP CONSERVATORS IN PRIVATE PRACTICE

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

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

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

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

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

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

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

Paintings

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

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

For those of you who may have had trouble reaching me, I apologize. I am on a leave of absence from Winterthur Museum for several months and working on another project, while Winterthur does much needed renovation of the HVAC systems in the Conservation Labs. From now until at least April 1st, the best place to reach me is at my home: Baltimore, MD 21217. My answering machine is on a leave of absence.

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

Photographic Materials

AIC MEETING IN RICHMOND:
The day for the PMG Session has been set for Sunday, June 3, the last day of the AIC Annual Meeting in Richmond. We hope that the terrific program will draw record numbers of attendees, despite the unfortunate scheduling. A tentative outline of speakers and topics will be included in an upcoming Newsletter.

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

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

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

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**Book and Paper**

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

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

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

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

**THE BOOK CATALOGUE:** The Book Catalogue Compendium of book production techniques is well underway with outlines and bibliographies being produced for sewing, boards, endpapers and edge treatments. A draft version of at least the first two categories will be available for review and comments in Richmond. Compilers are still needed for endbands and forwarding. Anyone interested in serving as either a contributor, compiler or reviewer to the Compendium, please contact Elinore Stewart at [contact information].

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

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

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**Textiles**

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

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

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

CATALOG: I would like to thank those of you who have responded to the call for involvement in this project. We have five categories with people committed to be compilers. They are: Brian Howard, for Adhesives; Mel Wachowiak, for Analysis; James Wernsman, for Consolidation; Steve Pine, for Hardware; and Kathryn Gill and Sherry Doyal, for Upholstery. The membership of WAG is encouraged to call these people with suggestions (or questions) and send them copies of reports, papers or articles which include materials, techniques, or concerns that should be included in any overview of that particular topic. Compilers are now drafting outlines of the topics and beginning to gather materials. The project will only succeed through the efforts of many of the members of WAG contributing at least a little. After all, the Catalog is intended to represent the state of the art (and craft) as currently practiced by the membership.

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

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

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

The Future of the Past

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

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

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

MATERIALS

Update on Tubes and B-72

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

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

Pliacre Epoxy Putty

Given New Formula

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

A Unique Donor

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

Other members are encouraged to follow Mr. Lebwohl's unique example of support for the FAIC!
Henry Toering is the new Bindery Supervisor at Brown University Library. Before coming to Brown, Henry was the first Mellon Intern in the Newberry Library’s Conservation Department.

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

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

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

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

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

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

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

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

The Pennsylvania Academy of the Fine Arts in Philadelphia is pleased to announce that Thomas Wollbrinck of the Winterthur Art Conservation Program began an internship in Paintings Conservation at the Academy in September working with Mark Bockrath, Paintings Conservator. James Vallano, formerly of the Buffalo State College Art Conservation Department, spent the month of March working at the Pennsylvania Academy while interning at The Art Museum, Princeton University. William Brown, also formerly of the Buffalo State College Art Conservation Department, spent the month of August working at the Academy while interning at the North Carolina Museum of Art.

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

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

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

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

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

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

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

Conferences


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

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

May 21-28, 1990. Quebec, Canada. The International Institute for the Conservation of Artistic and Historic Works - Canadian Group 16th Annual Meeting. Pre-conference workshop theme will be "Museum Architecture and Conservation." The workshop will be held May 21-24, 1990 at the Musée de la Civilization. The conference itself will deal with various aspects of conservation and take place May 25-28 at the Old Seminary. A day of cultural activities is planned between these events. Anyone with a professional interest in cultural property management and conservation or museum architecture may attend. For more information contact: Sylvie Marci, 115 Ridge Road, Markham,Ontario,Canada,L3S 2R8; or write ICCROM Congress 1990, C.P. 155 Succ. B, Québec, G1K 7A6 Canada.

General

March 8-10, 1990. Washington, D.C. Gender Perspectives: The Impact of Women on Museums. A national seminar to take place at the Smithsonian Institution. Timed to coincide with Women’s History Month, it will be a fol-low-up to the 1986 Smithsonian National Conference on "The Changing Role of Women in Museums." The seminar is open to both men and women and will focus on issues of scholarship, education, and communication, and will examine the impact of gender perspectives on various areas. Registration deadline: February 22. Contact: Artemisia Anna Zenetou, Seminar Coordinator, A&A Room 2225, Smithsonian Institution, Washington, D.C. 20560; (202)357-4789.


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

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


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

Textiles


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


Book and Paper


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

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

Ethnographic Materials


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

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

Paintings

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


Wood Artifacts

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

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

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

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

PUBLICATIONS


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


Science and Technologie de la Conservation et de la Restauraci6n des Oeuvres d’Art et du Patrimoine. A semi-annual publication which first appeared in June 1988, its articles focus on restoration projects and research into artists’ techniques undertaken in French museums. Available from: EREC (S.T.C.R.), 68 rue Jean-Jaurés, 92800 Puteaux, France, 280 FF per year.


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

Conservation Fellowships
The Los Angeles County Museum of Art (LACMA) has three, one-year, full-time fellowships available in conservation specialty areas of objects, paper, and research. The objects fellowship emphasizes technical study, examination and treatment of the works of art in LACMA's Tibetan Thanka collection with a collection survey and storage evaluation along with technical examinations and treatments. The research fellow will study/analyze artists' materials/techniques and study the properties or restoration materials/techniques. Requirement: Graduate of a recognized conservation training program, with a breadth of understanding in conservation practice. The position will be supported by the Andrew W. Mellon Foundation. To begin in August or September 1990, it will run for two years and will include liberal travel benefits. Applicants should have completed a recognized conservation training program or have equivalent educational and work experience with a specialty in either art objects on paper or book conservation. Candidates should enjoy working productively on a variety of historic and artistically important materials. The fellow will work on selected projects, and equivalent educational and work experience with a specialty in either art objects on paper or book conservation. Deadline: March 1, 1990. Final decisions will be made by March 31, 1990.

Two Year Advanced Internship
Art on Paper or Book Conservation

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

Paper Conservation Intern
Nine-month, non-renewable internship for paper conservation students who would work in the Conservation Bindery and the Paper Conservation Laboratory under Deborah Evets, Book Conservator, and Patricia Reyes, Mellon Conservator, at the Pierpont Morgan Library. Salary from September 1, 1990 to May 31, 1991 - $5,000 (3/4 of annualized salary of $20,000). Additional benefits include health and major medical insurance, 17 days paid vacation, and support for attending the AIC conference. Candidates should have completed three years of training in a recognized conservation school or have equivalent training and professional experience. U.S. citizenship or permanent residency required. Send resume, a description of interests, letters of reference from two conservation professionals familiar with the candidate’s work, and copies of two recent conservation projects. Deadline: March 1, 1990. Final decisions will be made by March 31, 1990.

Postgraduate Conservation Fellowships
The Walters Art Gallery is offering an Andrew W. Mellon Fellowship from September 1990 to August 1991, renewable for a second year. The position is open to candidates with a specialization in either Painting or Object Conservation. The position is open to candidates with a specialization in either Painting or Object Conservation. The fellowship is offered by the Walters Art Gallery and the Andrew W. Mellon Foundation to support the professional development of conservation students and professionals. The fellowship will provide an opportunity for the fellow to gain experience in a museum setting and to contribute to the intellectual life of the Walters Art Gallery. The fellow will work with the museum’s conservation department and will be responsible for the care and study of works of art in collections. The fellowship is open to students with a graduate degree in conservation or a related field. The fellowship is open to students with a graduate degree in conservation or a related field. The fellowship is renewable for a second year.

Getty Senior Fellowship
The Art Conservation Department of Buffalo State College announces its first Getty Senior Fellowship, which will enable a mid-career conservator or allied professional (e.g., art historian, curator, scientist) to spend from 4 to 6 months in the department within the period of September 1, 1990 to June 30, 1991. The fellow will be expected to carry out, either alone or in collaboration with department colleagues, at least one special study or research project that will be of significance to the department. The fellow will work with faculty and students to contribute to various components of the department’s educational program. The fellowship stipend is $2,500 per month. An initial application, consisting of a resume and an outline of proposed fellowship activities, must be submitted by March 1, 1990 to: Professor, Art Conservation Department, RH 230, Buffalo State College, 1300 Elmwood Ave., Buffalo, NY 14222. Information on the complete fellowship application procedure and deadlines, as well as on the department, will be provided on request. Funding of the fellowship is provided through the 1985 Getty Conservation Institute endowment grant.

Post Graduate Research and Teaching Fellowship
The Conservation Center of the Institute of Fine Arts invites applications for the 1990-1991 Post Graduate Research and Teaching Fellowship. Purpose: To strengthen the discipline of conservation by supporting the work of young conservators and encouraging interaction between them and the faculty and students of the Institute of Fine Arts and Conservation Center. Eligibility: Recent graduates of a graduate level conservation training program. Stipend: $20,000, 12 month appointment, September 1990-August 1991 (renewable). Duties: The fellow is expected to pursue his or her own research while at the Conservation Center. The fellow shall supervise student projects and help with the conservation laboratory and instrumental analysis. The fellow shall also work with the faculty and students to contribute to the intellectual life of the Institute on all levels, including an informal sharing of knowledge with the Institute’s faculty and students. Applications: Applications, including a curriculum vitae and a statement of physical research, should be sent to: Patricia Evets, Department of Conservation, Institute of Fine Arts, New York University, 50 Washington Square South, New York, NY 10012.

POSITIONS AVAILABLE

Textile Conservator
The Panhandle-Plains Historical Museum is seeking a Senior Textile Conservator or an Associate Textile Conservator for its Conservation Center. The individual will independently perform all aspects of textile conservation including consultation, examination, treatment, and documentation for outside clients and the Museum. The position requires a working knowledge of textiles and a commitment to a hands-on approach to textile conservation. The successful candidate will have a unique opportunity to help determine the future directions of the Center. Candidates should be graduates of a recognized textile
Textile Conservator

The Textile Conservation Workshop, a regional textile conservation laboratory in South Salem, New York is offering a permanent staff position to a qualified applicant. Responsibilities will include the analysis, treatment and documentation of the wide variety of textile artifacts received by the laboratory. Duties also include participation in field service surveys, on-site projects and writing of condition reports. Experience and knowledge in textile conservation methodology, as well as relevant academic training, which may include art, art history, textiles, polymer chemistry or conservation, are required for this full time position. Salary is competitive, based on experience.

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

Archivist and Manuscripts Curator

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

Conservation Positions

Associate or Assistant Conservation Chemist and Assistant Textile Conservator sought for the Los Angeles County Museum of Art (LACMA). Both are civil service positions and subject to all applicable requirements thereof. Chemist position (level to be determined by the successful candidate’s qualifications and experience) responsibilities are in the technical study of works of art and conservation science research, as well as functioning as immediate assistant to the Senior Conservation Chemist. The Assistant Architectural Conservator position requires an MS or BS, respectively, in the physical sciences, or equivalent education, and previous experience in the technical study of art objects or conservation science. Assistant Textile Conservator is the immediate assistant to the Textiles Conservator and participates in examination, treatment and preservation of LACMA’s costumes and textiles; conservation activities associated with loans, temporary and travelling exhibitions; and research. This position requires a BA/BS and an advanced degree or certificate from a recognized conservation training program or a similar level of training and experience. Both positions available immediately. Benefits package competitive; under applicable rules, salary commensurate with experience starting salary for the Associate and Assistant Positions respectively being $2,598 and $2,628 per month. To apply: submit curriculum vitae or resume, including a list of any published scholarly articles, and three professional or academic references with phone numbers to: Scott Setterberg, Personnel Manager, Los Angeles County Museum of Art, 5905 Wilshire Boulevard, Los Angeles, CA 90036.

Conservation Assistant

The Brooklyn Museum is seeking an advanced conservation assistant to examine Museum collections to be included in an exhibition of Spanish Colonial art scheduled for 1992. The successful candidate should have graduate training in conservation or the equivalent. The assistant will work under the direct supervision of staff objects conservators and complete a survey of polychrome wood, silver, and other objects selected by the curatorial staff for inclusion in the 1992 exhibition. The survey will be used to establish conservation treatment priorities and installation requirements. The assistant will research and identify objects for treatment selected at his/her suggestion. The identifications will be designed to answer curatorial questions and will contribute to the interpretation of these collections in the catalog entries. This position is funded by the National Endowment for the Humanities. Send résumé to: Personnel Department, The Brooklyn Museum, 200 Eastern Parkway, Brooklyn, NY 11238, U.S.A. M.F./EOE.

Costumes and Textiles Conservator

The Brooklyn Museum is seeking a conservator of textiles and costumes. Each candidate should have museum experience with a diversified collection. Duties will include conditioning, maintaining and treating our collections and carrying out other departmental responsibilities, such as making recommendations on handling, loans and acquisitions, and working with intern. Applications are invited for the position of Conservator, The Brooklyn Museum, 200 Eastern Parkway, Brooklyn, NY 11238, U.S.A. M.F./EOE.

Architectural Conservator (Associate)

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

Executive Director

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

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

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

Assistant Objects Conservator

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

Apply: Submit SF-171 or make written inquiry to: Personnel, Western Archaeological and Conservation Center/National Park Service, P.O. Box 41058; Tucson, AZ 85717.

Faculty Position in Historic Preservation

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

By April 1, 1990, applicants should respond with a letter of interest, curriculum vitae, names of three referees, and examples of their work. Materials should be sent to: Bernard Tschumi, Dean, Graduate School of Architecture, Planning and Preservation, 405 Avery Hall, Columbia University, New York, NY 10027.

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

Senior Object Conservator

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

This is a permanent position, in the Executive Compensation Plan, with a salary range of $42,364 - $52,955 - $68,250 depending upon qualifications. The ideal candidate should have a graduate degree in conservation or the equivalent and a minimum of five years experience in a conservation laboratory. Please send resumes to: Dr. Barry Rosen, Director, Milwaukee Public Museum, 800 West Wells Street, Milwaukee, WI 53233. Equal Opportunity Employer.

Paper Conservator

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

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

Assistant Objects Conservator

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

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

Furniture Restorer

Sotheby’s Restoration is looking for an expert furniture finisher with a wide range of traditional finishing experience. Must be able to train apprentices and supervise. All major benefits at $24,000. Please send resumes to: Sotheby’s Restoration, P.O. Box 213, Claverack, NY 12513.
The Results Are In: 1989 AIC Salary Survey

In November 1989, as part of our strategic planning effort, the AIC conducted a salary survey of the membership. Four hundred and eleven members out of a total of 2,264 individual members (18 percent) responded to the questionnaire. A complete tally of the responses to all questions is presented on pages 10 and 11. Some interesting results concerning income distribution are:

- 32 percent of the respondents earn less than $25,000 and 25 percent earn between $30,000 and $40,000 per year.
- Although 19 percent earn between $40,000 and $60,000, only 8 percent earn more than $60,000.

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

With respect to fringe benefits relating directly to AIC: 26 percent of the respondents indicated that their employers pay their AIC dues; the majority (71 percent), however, receive no dues support. Funds for travel to the annual meeting are received by 44 percent; 50 percent have their registration fees paid; and 38 percent receive per diem. Partial support is provided to approximately 17 percent of the respondents. About 39 percent get no support to attend the annual meeting.

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

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

The Board and staff extend special thanks to the members who took time from their busy schedules and made the effort to complete the survey. Their help is truly appreciated. Should you have questions about any aspects of the data, please write or call.

Something for Everyone...

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

- Sharon D. Blank
- Michael Hessip
- Ellen Pearstein
- Julie A. Reilly
- Paul Storch

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

AIC PROFILE: Robert Dilworth

Since joining the AIC staff as Administrative Assistant last October, Robert Dilworth has been busy administering the FAIC Referral System, answering hundreds of requests for information and publications and processing endowment applications, but he has found time for special projects as well. He has completed the first *JAIC Cumulative Index* (which is now available from the AIC Office), and the *Preprints Cumulative Index*, (which will appear in the 1990 Abstracts), and he has instituted a membership inquiry-tracking database.

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

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

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

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

Art Conservation and the Right-To-Know

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

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

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

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


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

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

For the most part, these U.S. and Canadian federal and state/provincial laws require employers to:
1. institute hazard communication programs (often these must include a formally written plan);
2. make a complete inventory of and evaluate all chemicals;
3. ensure that all containers of chemicals in the workplace are properly labeled;
4. obtain Material Safety Data Sheets (MSDSs) on all potentially hazardous products;
5. provide workers access to the inventories and MSDSs;
6. formally train all employees who are potentially exposed to toxic chemicals.

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

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

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

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

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

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

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

Then, ask your Department of Labor for a copy of the law and the regulations which apply to you. Also ask for explanatory materials. Some of the government agencies have prepared guidelines to take you through compliance, step by step.
Although there are small differences between the U.S. and Canadian laws (e.g. the definition of "hazardous" varies, and the Canadian law requires information in French), the two laws require employers to take similar steps toward compliance:

1. Inventory all workplace chemicals. Remember, even products such as bleach and cleaning materials may qualify as hazardous products. List everything. (This is an excellent time to cut down paper work by trimming your inventory; dispose of old, unneeded or seldom-used products.)

2. Identify hazardous products in your inventory. Apply the definition of "hazardous" in the law which applies to you. Generally, this means any chemical which poses either a physical or health hazard. Physically hazardous materials include combustible liquids, compressed gases, flammables, organic peroxides, oxidizers, and unstable/reactive chemicals. Health hazards include chemicals which have either acute or chronic health effects.**

3. Assemble Material Safety Data Sheets (MSDSs) on all hazardous products. Write to manufacturers, distributors and importers of all products on hand for MSDSs. Require MSDSs as a condition of purchase for all new materials.

4. Check all product labels to be sure they comply with the law's labeling requirements. Labels must include: identity of the chemical and hazard information in the form of words, pictures and/or symbols. Consult labeling requirements for your specific federal or state/provincial regulation. Products which do not comply must be eliminated or relabeled. An unlabeled or improperly labeled container is a violation.

5. Prepare and apply proper labels to all containers into which chemicals have been transferred. Chemicals in unlabeled containers which are used up within one shift need not be labeled.

6. Consult MSDSs to identify all operations which use or generate hazardous materials. Be aware that non-hazardous materials when reacted, heated or burned may produce toxic emissions.

7. Make all lists of hazardous materials, collections of MSDSs, and other required written materials readily available to employees. (HAZCOM also requires a written program which details all procedures.)

8. Implement a training program (see Training below.)

9. Check to see if you are responsible for additional state and provincial requirements. In the U.S., the Supreme Court recently upheld (July 3, 1989) the right of states to enforce certain amendments (additions) to the federal HAZCOM law.

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

TRAINING—All employees in both the U.S. and Canada should already have been trained. If this is not the case, it is imperative to begin as soon as possible. Additional training should take place whenever new employees are hired or new materials or processes are introduced. Some state laws require yearly retraining as well.

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

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

1. The details of the hazard communication program that the employer is conducting, including an explanation of the labeling system, the MSDSs and how employees can obtain and use hazard information.

2. The physical and health hazards of the chemicals in the work area. This should include an explanation of physical hazards, such as fire and explosions, and health hazards, such as how the chemical enters the body and the effects of exposure. Employees should be taught those basic concepts needed to evaluate chemical hazards such as Threshold Limit Values, evaporation rates, and the meaning of other terms found on MSDSs.

3. How employees can protect themselves. This should include information on safe work practices, emergency procedures, use of personal protective equipment, and an explanation of the ventilation system and other engineering controls to reduce exposure.

4. How the employer and employees can detect the presence of hazardous chemicals in the work area. This should include training about environmental and medical monitoring conducted by the employer, use of monitoring devices, the visual appearance and odor of chemicals, and any other detection or warning methods.

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

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

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

Annual Giving Campaign

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

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

Contributors to the FAIC Annual Giving Campaign

(received since the publication of the January Newsletter)

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

Douglas Kwart  Library Binding Service
Kate Leferts  Rustin Levenson
Jack Lucas  Jane Lynn Merritt
Harold Mailand  Helen Mar Parkin
Walter McCrone  Eleanor Meldahl
Dr. Pieter Meyers  Lisa Mibach
Virginia Naudé  Yolanda Davila Ortega
Robert Pilette  Jean Portell
Philip Quatrare  Mr. & Mrs. Brian Ramer
Patricia Reyes  Ingrid Rose
Sarah Z. Rosenberg  Nancy Lee Snow
David V. St. John  Janet Stone
Shelley Surman  Jane Sugarman
F. Christopher Tahk  Carolyn Tomkiewicz
Alice Warshaw  Irvin Weiss
Terry Weisser  Rosamond Westmoreland
Sara Wolf Green  Shannon Zachary
Joyce Zucker

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

Doris Hamburg  Edward & Maxine Rosston
Leslie Kruth  Richard Kerschner

Endowment Application Review

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

Letters to the Editor

AATA will not include AIC Abstracts

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

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

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

While we appreciate the concerns regarding the lack of peer review and the potential danger of using an unreviewed publication as a reference tool, we feel that the AIC membership should be aware that this decision will cause AATA to cover only those papers which are eventually published in the Journal.—Jessica Brown, Managing Editor, AATA, The Getty Conservation Institute.

Response from the AIC President

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

Rather than giving in to a certain temptation to regard Ms. Brown’s letter, especially the last paragraph, as an outside attempt to revive an internal debate, I would like to accept this information in the collegial spirit in which it is doubtlessly offered. As such, it seems to be another excellent argument to convince authors of papers presented at the annual meeting to submit them subsequently for publication in the Journal.—Lambertus van Zelst.
Mary Frederickson has just returned from Belem, Brazil where she was the conservation lecturer in an international seminar on the "Making of Exhibitions - Constructing Realities." The seminar was a joint venture of the Smithsonian Institution's Office of Museum Programs and the Museo Emilio Goeldi of the Amazon.

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

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

Roberta Chalfant has changed her name to Roberta Pilette.

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

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

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

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

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

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

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

The Paintings Conservation Department at the National Gallery of Art in Washington, D.C. announces the following: A new conservation technician, Barbara Pralle, joined the staff in October, replacing Kristin Casaletto who is studying Italian and art history in Florence. Elizabeth Walmsley took up the term position as assistant conservator for the Systematic Catalogue, to examine 15th - 18th century French paintings in the collection. Julie Caverne, from the Queens Training Program, began her year-long internship in September. Carol Christensen completed her research on Guaguin's painting techniques and plans a publication. She and Michael Swicklik are doing a small study of Van Dyck's painting techniques. David Bull, head of the department, completed the long treatment on Bellini and Titian's Feast of the Gods and has finished a publication with Joyce Plesters on the painting's technique, as well as a small exhibition and film on the painting's history and treatment. Susanna Pauli's study on El Greco's techniques is completed, as is Ann Hoenigswald's on Van Gogh, both of which will appear in publications. Ellen Cunningham, Joi Goodman and Cathy Whitney have joined the clerical staff.

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

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

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

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

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

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

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

The Feast of the Gods Display at The National Gallery of Art. Following four years of research and restoration, Giovanni Bellini's The Feast of the Gods is now back on display at the National Gallery of Art, Washington, D.C. The exhibit is accompanied by a didactic display including color photographs of The Feast of the Gods before restoration, a full-scale radiography, an infrared reflectogram, and enlarged photographs of pigment cross sections. In addition, a film shot on location in Venice and in the NGA conservation laboratory. The spectacular exhibition is May 1, 1990, and will travel to Washington, D.C. The exhibit will remain on view through April 29, 1990 and will then travel to Venice, Italy.

Your Dues Makes the Continued Operation of AIC Possible

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

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

Journal Deadline

The next deadline for submission of articles to the Journal of the American Institute for Conservation is May 1, 1990. Papers should be sent to: Elisabeth West FitzHugh, care of AIC, 17th Street, NW, Suite 1102, Washington, D.C. 20036.

Membership Deadlines

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

### Regional Distribution

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### Experience

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</tr>
<tr>
<td>7-9 years</td>
<td>18%</td>
</tr>
<tr>
<td>&gt;10 years</td>
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### Membership Status

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</tr>
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</tr>
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<tr>
<td>Other</td>
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### Training

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### Age

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<td>50-59</td>
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<tr>
<td>&gt;60</td>
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### Ethnic Background

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<tr>
<td>Black</td>
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</tr>
<tr>
<td>Hispanic</td>
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<td>Native-American</td>
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### Allied Degree

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<tr>
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### Sex

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## Income Distribution

### By Geographic Location

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<td>10-15K</td>
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<td>9%</td>
<td>10%</td>
<td>2%</td>
<td>4%</td>
</tr>
<tr>
<td>15-20K</td>
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<td>17%</td>
<td>2%</td>
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<td>1%</td>
<td>1%</td>
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<tr>
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<td>1%</td>
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<tr>
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<tr>
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<td>1%</td>
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<td>2%</td>
<td>1%</td>
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<tr>
<td>60-70K</td>
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<td>1%</td>
<td>1%</td>
<td>2%</td>
<td>1%</td>
</tr>
<tr>
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<td>2%</td>
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### By Job Title

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### Specialties and Distribution of Income

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### Income Distribution

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<td>0%</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>10-20K</td>
<td>4%</td>
<td>3%</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>20-30K</td>
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</tr>
<tr>
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<tr>
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<td>0%</td>
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<tr>
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<td>0%</td>
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</tr>
<tr>
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<td>0%</td>
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<td>100%</td>
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### 1989 AIC Salary Survey Results (continued)

#### Sources of Income (403 respondents)

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<th>For Profit Institution</th>
<th>Partnership</th>
<th>Self-employed</th>
<th>Fellow/Intern</th>
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<td>184 45.7%</td>
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<td>14 3.5%</td>
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<tr>
<td>90-70%</td>
<td>67 16.6%</td>
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<td>5 1.2%</td>
<td>1 0.2%</td>
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<tr>
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<td>1 0.2%</td>
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<tr>
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<td>7 1.7%</td>
<td>3 0.7%</td>
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<td>30 7.4%</td>
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<tr>
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<td>1 0.2%</td>
<td>41 10.2%</td>
<td>2 0.5%</td>
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</table>

#### Apprentice/Program Trained

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<th>Program</th>
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<tr>
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<td>44 49%</td>
<td>90 100%</td>
</tr>
<tr>
<td>Senior Cons.</td>
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<td>36 46%</td>
<td>78 100%</td>
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<tr>
<td>Assoc. Cons.</td>
<td>18 33%</td>
<td>36 67%</td>
<td>54 100%</td>
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<td>Asst. Cons.</td>
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<td>27 66%</td>
<td>41 100%</td>
</tr>
<tr>
<td>Cons. Asst.</td>
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<td>13 100%</td>
</tr>
<tr>
<td>Fellow</td>
<td>41 42%</td>
<td>56 58%</td>
<td>97 100%</td>
</tr>
<tr>
<td>PA</td>
<td>22 51%</td>
<td>21 49%</td>
<td>43 100%</td>
</tr>
<tr>
<td>Associate</td>
<td>137 57%</td>
<td>104 43%</td>
<td>241 100%</td>
</tr>
<tr>
<td>Other</td>
<td>5 42%</td>
<td>9 58%</td>
<td>14 100%</td>
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<td>56 58%</td>
<td>97 100%</td>
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<tr>
<td>Program</td>
<td>22 51%</td>
<td>21 49%</td>
<td>43 100%</td>
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<tr>
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<td>104 43%</td>
<td>241 100%</td>
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#### Status

<table>
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<th>Program</th>
<th>Totals</th>
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<tr>
<td>&lt;30 yr</td>
<td>7 30%</td>
<td>16 70%</td>
<td>23 100%</td>
</tr>
<tr>
<td>30-39 yr</td>
<td>91 42%</td>
<td>126 58%</td>
<td>217 100%</td>
</tr>
<tr>
<td>40-49 yr</td>
<td>67 64%</td>
<td>38 36%</td>
<td>105 100%</td>
</tr>
<tr>
<td>50-59 yr</td>
<td>30 86%</td>
<td>5 14%</td>
<td>35 100%</td>
</tr>
<tr>
<td>60+ yr</td>
<td>14 78%</td>
<td>4 22%</td>
<td>18 100%</td>
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<td>41 42%</td>
<td>56 58%</td>
<td>97 100%</td>
</tr>
<tr>
<td>Program</td>
<td>22 51%</td>
<td>21 49%</td>
<td>43 100%</td>
</tr>
<tr>
<td>Totals</td>
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<td>104 43%</td>
<td>241 100%</td>
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#### Income

<table>
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<th>Program</th>
<th>Totals</th>
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<tr>
<td>&lt;10K</td>
<td>10 56%</td>
<td>8 44%</td>
<td>18 100%</td>
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<tr>
<td>10-15K</td>
<td>12 60%</td>
<td>8 40%</td>
<td>20 100%</td>
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<tr>
<td>15-20K</td>
<td>16 55%</td>
<td>13 45%</td>
<td>29 100%</td>
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<td>20-25K</td>
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<td>29 48%</td>
<td>60 100%</td>
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<td>25-30K</td>
<td>31 49%</td>
<td>32 51%</td>
<td>63 100%</td>
</tr>
<tr>
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<td>46 47%</td>
<td>52 53%</td>
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<td>22 43%</td>
<td>29 57%</td>
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<tr>
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<td>56 58%</td>
<td>97 100%</td>
</tr>
<tr>
<td>Program</td>
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<td>21 49%</td>
<td>43 100%</td>
</tr>
<tr>
<td>Totals</td>
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<td>104 43%</td>
<td>241 100%</td>
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</tbody>
</table>

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

### Personal

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<td>$300-399</td>
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<td>48 11%</td>
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<tr>
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<td>38 4%</td>
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### Institutional

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### BENEFITS

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### Vacation

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### Use of Institutional Facilities

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<tr>
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<td>130 100%</td>
<td>104 100%</td>
<td>104 100%</td>
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Book and Paper

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

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

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

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

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

Photographic Materials

AIC MEETING IN RICHMOND:
The very persuasive Program Chair, Robin Siegel, has organized an impressive PMG session for June 3rd at the AIC Annual Meeting in Richmond, with assistance from Valerie Baas, chair for the "Tips" session. Following is a list of speakers and the titles of their presentations:

Hugh Phibbs—Securing Problem Photographs in Housings;

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

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

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

Wood Artifacts

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

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

12
ANNUAL MEETING: We will make three good presentations at the update session and ten good presentations at the WAG Specialty Group Session this year. Details of the topics and presenters will be available in next month's registration packet.

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

ARCHITECTURE

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

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

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

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

The tour will leave from the Richmond Marriott Hotel, the site of the AIC meeting, at 11:00 A.M., Tuesday, May 29th, and return 5:00 P.M., Wednesday, May 30th. Generally, two to three hours will be spent at each site. The package will include all transportation, via deluxe motor coach (cushy seats, TV/VCR, lounge, etc.), accommodations at the Best Western Cavalier Inn, Charlottesville, VA, two box lunches, and a dinner. The cost for the package is $135.00 per person, double occupancy, or $150.00 per person for a single. The tour is open to all ASG members, on a first come first served basis. A $50.00 deposit is required with a reservation, which is 100% refundable until May 1st, and 100% refundable after that if the vacancy can be filled. The tour is entirely a function of the Architecture Specialty Group and is not an AIC sponsored pre-session event or tour. All questions and correspondence concerning this tour must be directed either to Tom Taylor, [address], or to Bruce Mason, [address].

Reservations should be accompanied by a check for $50.00 made out to AIC, with "ASG Tour" indicated in the memo area, and sent to Bruce Mason.

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

Paintings

There is not a lot to report this month. I know it seems ridiculously early, but Jay Krueger and I have been working incredibly hard putting together this year's meeting. The format is going to be somewhat different. We have been assigned to meet on Thursday afternoon and Friday morning with the Paintings luncheon following the morning meeting on Friday.

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

Just when you thought it was safe to return to the studio, it's time for Studio Tips III! At the Richmond Painting Specialty Group meeting, Jim Bernstein will be coordinating a sequel to last year's popular session on "Studio Tips, Up-dates and Brief Contributions." Conservators and students are encouraged to scour their minds and studios, and to come forward with techniques, materials, organizational methods, and research that they wish to share with their colleagues. The sessions will retain
their informal character. However, this year, we would like to
group presentations together by topics (for example examination,
documentation, treatment, studio design, on-site methods,
new products). At this time, all that is needed is for interested
participants to contact Jim, giving him an indication of the tip(s)
or topic(s) to be presented and an estimate of the time that will
be needed for each (5 to 10 minutes max., please). If you
missed last year’s session, ask colleagues who attended or see
AIC Paintings Specialty Group Postprints for examples. Submit
abstracts to: James Bernstein, 655 Sutter, San Francisco,
CA 94114; All in all, I am getting rather
excited about the meeting. I think it will be both fun and packed
with good information.

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

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

Textiles

ELECTIONS: Nominations for all positions are still open. If you would be will­
ing to serve or know of someone who would make a good candidate for the positions of vice-chair, secretary or treasurer,
please contact one of the members of the Nominating Committee before March 15.
Please bring your talents and ideas to the
Group! Contact: Jeanne Brako, Audrey Spence,
Marlene Jaffe, or Marlene Jaffe.

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

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

CIPP

CONSERVATORS IN
PRIVATE PRACTICE

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

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

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

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

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

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

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

Call for Papers

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

Conferences

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

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

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

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

General


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

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

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

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

June 11-14, 1990. Oberlin, OH. The Conservation of Picture Frames. Offered at the Oberlin Museum Conservation Association. Instructor: Jonathan Thompson, objects and frame conservator and Associate Professor, Objects Conservation, Art Conservation Department, Buffalo State College, NY. This workshop will present a range of materials and treatment techniques for the conservation of picture frames. Lectures, demonstrations and workshop participation will acquaint participants with cleaning methods, structural repair, and various traditional and non-traditional inpainting and painting methods. Contact: ICA Frames Workshop, Allen Art Building, Oberlin, OH 44074; (216)775-7331.


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

** Seminar on conservation issues for small museums and historical agencies. Sponsored by the New York State Conservation Consultancy in cooperation with the New York State Historical Services Agencies. Contact: Deborah Crichton, New York State Conservation Consultancy, c/o Lower Hudson Conservancy, 2199 Saw Mill River Road, Elmsford, NY 10523; (914)992-4901.

Architecture

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


Textiles

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

**Book and Paper**


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

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

**Ethnographic Materials**


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

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

**Paintings**


September 3-7, 1990. Brussels, Belgium. Cleaning, Retouching and Coatings. The 13th International Congress of the International Institute for Conservation of Historic and Artistic Works (IIC) will deal with technology and practice for easel paintings and polychrome sculpture. The Congress will take place in Brussels, Belgium in collaboration with the Institute Royal du Patrimoine Artistique and under that patronage of HM King Baudouin. For further information, contact: IIC, 6 Buckingham Street, London WC2N GBA, UK; (44)(1)839-5795; fax (44)(1)976-1564.

**Photographic Materials**

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


**Wood Artifacts**


Course will review the technology and deterioration of adhesives in wooden objects, the treatment of adhesive failure, and the manipulation and use of adhesives during furniture conservation treatments. Special emphasis will be placed on techniques, deterioration and treatment of veneered surfaces. General chemistry and woodworking (especially veneer work) recommended.


Course will survey traditional and contemporary construction techniques including joinery, carving, turning, etc., and structural deterioration and conservation treatments, e.g. stabilizing and replacing damaged structures, and fabricating new components. Conservation or cabinetmaking experience recommended.

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

**PUBLICATIONS**

Effects of Air Abrasives on the Surface Texture of Metals by Michael D. Connolly. Published in April 1986 for the compendium series of the Cultural Department of the School of Conservation, the Royal Academy of Fine Arts, Copenhagen, Denmark. The research covers the testing of eighteen abrasives in the blast cleaning operation on two different metal surfaces. An accelerated corrosion test was conducted on a representable series of the steel specimens. A listing of the manufacturer's blast cleaning equipment and suppliers of abrasives follows the discussion of the test results. The experimental work was performed at the Queen's University Art Conservation Programme, Kingston, Canada. Cost: $180.00 U.S. per copy, inclusive of postage and handling. The report is available from the author at: 705 East 81st Street, Indianapolis, IN 46240. Residents outside of North America will be billed for additional postage. Make checks payable to Michael D. Connolly.

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


**Computer Users: Current or Potential**

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

Questions? Contact: Lisa Mibach, Oberlin, OH 44074;
For Sale - Possible partnership, owner relocating. Oil painting restoration practice, New York City. $130,000 gross. Contact: C. Sanchez, 624, Brooklyn, NY 11201.

Classified

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

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

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

Objects Conservation Fellowship
Cleveland Museum of Art
The Conservation Department of The Cleveland Museum of Art, supported by the Andrew W. Mellon Foundation, offers a Fellowship in Objects Conservation. The fellowship will be for one year. Application is open to graduates of training programs in conservation, or to conservators with at least five years of equivalent training. The Fellow's work will concentrate on decorative arts and sculpture in the Museum's permanent collection.

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

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

NEA Fellowship
Paintings Conservation
Intermuseum Conservation Association
The Intermuseum Conservation Laboratory is offering NEA Fellowships in paintings conservation, beginning September 1990. Working in close collaboration with the Laboratory's conservators, the Fellow will have the opportunity to work on outstanding examples of American, Asian, and European art from the collections of the Association's 97 member museums.

The successful candidate will have access to modern technical facilities and equipment, the expertise of the Laboratory's professional staff, and the resources of Oberlin College's graduate-level Art Department, library, slide collection, and art museum located in a shared complex. Research is encouraged and funds will be available for the Fellow to undertake independent study and travel, with the expectation of a complete project of publishable quality at the conclusion of the 12-month fellowship period.

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

Applicants should send resumes with references, sample examination and treatment reports of three to five objects, and a letter of interest, current resume, three letters of reference from those familiar with your work, offprints and photos of recent conservation treatments, if available, by March 31, 1990, to: Jeannine Love, Assistant Director, Intermuseum Conservation Association, Allen Art Building, Oberlin, OH, 44074; (216)775-7331.

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

The Fellow will examine and treat a wide variety of materials, including sculpture, ceramics, glass, stone, metal, and gilded frames. Serving the paintings, paper, furniture, sculpture, and objects collections of 39 member museums throughout the Northeast, the Williamstown Regional Lab offers an intern the opportunity to work on a wide range of high quality objects under the supervision of experienced conservators and teachers.

Please send a letter of intent, resume, and three letters of recommendation to: Gary Burger, Director, Williamstown Regional Art Conservation Laboratory, Allen Art Building, Williamstown, MA 01267.
POSITIONS AVAILABLE

Associate Metals Conservator
Colonial Williamsburg

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

Assistant Conservator
San Francisco Museum of Modern Art

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

Furniture Conservator
Phoebe A. Hearst Museum of Art

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

Applications will be accepted until the position is filled. The selected candidate will have a degree in furniture conservation or a related field, a minimum of two years of professional experience, and a strong interest in the conservation of American furniture. The selected candidate will be responsible for the conservation treatment of American furniture objects from the Museum’s collections, including historic houses, historic rooms, and other objects on long-term loan to area institutions. The selected candidate will also be responsible for the development and implementation of departmental policies and procedures, as well as the development of educational programs and outreach activities. The selected candidate will be expected to work closely with the Museum’s curatorial staff to ensure the conservation of all objects in the Museum’s collections.

Salary is commensurate with experience and includes benefits. Interested applicants should submit a resume and three letters of recommendation to: Martha F. Adams, Director of Conservation, Phoebe A. Hearst Museum of Art, University of California, Berkeley, CA 94720. Deadline: January 15, 2003. EOE/AA.

Object Conservator
Dallas Museum of Art

The Dallas Museum of Art is a broad-based, public museum of Fine Art, Decorative Art, and Design located in downtown Dallas. Its collections number more than 15,000 objects including: European and American paintings, prints, sculpture, and decorative art, with significant holdings in furniture and silver; important collections of contemporary paintings and sculpture, African sculpture, and Pre-Columbian ceramics, sculptures, gold, and textiles; as well as small collections of Asian art, and Oceanic art and textiles.

The museum is seeking an experienced objects conservator whose experience encompasses a variety of the media. Interested candidates should have a degree from a recognized conservation program or have equivalent experience within ten years. The conservator will be a member of the senior staff of the museum with responsibility for the care of the collections, including: examination of the collections, treatment, advising on acquisitions and loan requests, and coordinating contractual conservation services. Additional responsibilities include inventory, maintenance of the data base, and development of policies and procedures. Opportunities to work with the collections, including temporary exhibitions, are also regular duties of the position. The selected candidate should be highly motivated, capable of working independently, but also effective in communicating with other staff. Salary dependent upon qualifications and experience. Good benefit package. Send letter of application, resume and salary history to: Scott Genders, Director of Personnel, Dallas Museum of Art, 1717 North Harwood Street, Dallas, Texas 75201; (214)232-1240.

Specialist III Senior Conservator, Phased Treatment
The Newark Museum Library

Applications are invited for the position of Senior Conservator (Phased Treatment) in the Conservation Division of the Research Libraries under the supervision of the Head of the Conservation Lab. The successful candidate will assist in the design, implementation, and operation of the Phased Treatment Program. The program will address preservation needs of the general Research Library collections, including protective enclosure, archival processing and rehousing, collections management and handling, collection maintenance, production equipment and rehousing, and other "phase" conservation activities for a wide range of materials. Initially, will train and oversee 2-3 FTE in production of Phase boxes and work with the senior staff on a development plan for an addition to the Conservation Office designated for Phase treatment and collection maintenance operations. Will recommend equipment, participate in hiring and training of new staff, assist in developing specifications and procedures for treatment, and perform treatment when necessary. Qualified applicant will have substantial experience in the field of conservation and will have a graduate degree in conservation from an accredited graduate conservation program or equivalent training and experience. Familiarity with the preservation problems of various reference libraries and experience in a production-oriented conservation treatment facility highly desirable. Salary $31,356 annually. For immediate consideration, send letter of application and resume to: Francine Feuerman, The New York Public Library, Human Resources Department, 8 West 40th Street, New York, NY 10018. Equal Opportunity Employer M/F.

Assistant Paintings Conservator
The Carnegie Museum of Art

The Carnegie Museum of Art seeks an Assistant Paintings Conservator. The successful candidate’s responsibilities will include the full range of conservation work, such as examination and treatment of paintings from a diverse collection, advising on safe handling, packing, storage, and installation procedures, making recommendations on loans and acquisitions, supervising interns, conducting research and taking part in an active exhibition program that includes the traveling exhibition. The candidate will also have the opportunity to take part in the development of the Andy Warhol Museum, scheduled to open in 1992, and to assist in the preparation of over 900 Warhol paintings for exhibition. Applicant should have an advanced degree from a conservation training program or equivalent experience, sufficient knowledge and initiative to work independently, and good interpersonal skills. Prefer individual with interest and experience in conservation of contemporary art. Position is full time and includes benefits package and some travel. Send resume by May 15 to: William Real, Conservator, Carnegie Museum of Art, 4400 Forbes Ave., Pittsburgh, PA 15213. EOE.

Assistant Conservator
Oriental Institute Museum-Chicago

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

Send letter of interest, resume, and names of three references by May 18, 1990 to: Laura D’Alessandro, Conservator, Oriental Institute Museum, 1155 E. 56th St., Chicago, IL 60637. An Affirmative Action/Equal Opportunity Employer.

Preservation Coordinator
National Archives

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

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

Salary GS-12 @ $35,825. Further information may be obtained by contacting Nigeria Jones or Mary Lynn Ruttenhaler, for Vacancy Announcement NN-00-016, and relevant forms, call Dick Sullivan, Salary GS-12 @ $35,825.

Furniture Conservator
Troy Palace Restoration Complex

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

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

Qualifications: Masters degree in Art Conservation or equivalent training, (combination of specialization in furniture and generalist background preferred), good interpersonal skills, ability to communicate effectively, initiative, and ability to network.
Salary: $20,772-$31,428 depending on qualifications, medical and retirement package. Send resume, transcript and three references to: William Widener, Tryon Place Restoration, P.O. Box 1007, New Bern, NC 28560.

Objects Conservator
Henry Ford Museum

Conservation Department, Collections Division

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

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

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

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

Mural Restoration
New Haven, CT

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

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

Objects Conservator
Kansas Museum of History

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

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

The position is civil service, State of Kansas, Range 22, with a beginning annual salary of $23,794 plus benefits with merit increases to $33,444. Send a letter of application, resume, university transcripts and two references by April 1 to: Susanne Benda, Chief Conservator, Kansas Museum of History, 6425 SW Sixth Street, Topeka, Kansas 66615; (913) 272-8681. EOE/AA Employer.

Supervisory Museum Specialist:
Chief Conservator
National Park Service

The National Park Service seeks a Supervisory Museum Specialist (Chief Conservator) with a specialty in one or more of the following areas: objects, furniture, metals, or archaeology, to manage a program of collection conservation throughout the North Atlantic Region. Applicants must have extensive experience in managing collection conservation programs, as well as considerable treatment experience. Duties include conducting systematic surveys of the collections, developing collection storage plans, managing the treatment of a variety of objects, and supervising a staff of six. The position is with the federal government and is based in Boston, MA. The salary is, GS-12, $35,825-$46,571. For application information, contact: either John Maounis, Regional Curator, or the Personnel Office, (617)222-5109.

Sculpture/Objects Conservator
Private Practice

A Boston area private practice is seeking an assistant conservator interested in working on wide range of materials from diverse cultures including archaeological objects, sculpture and architectural ornament. Applicant should be a graduate of a conservation training program or have equivalent experience. Reply in writing to: Clifford Crane, Daedalus Inc., 17 Tudor Street, Cambridge, MA 02138.

Associate or Assistant Conservator
J. Paul Getty Museum

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

Mural Conservator
Federal Government

The National Capital Region, General Services Administration (Federal Government), is presently creating bidding documents (control number RDC98072) for the conservation of the Department of Agriculture Administration Building's mural on canvas by Gilbert White (12'6" x 63'), dated 1934, as well as the decorative fresco painting on the ceiling and surround-
Interested candidates should submit resume and cover letter, including salary requirements to: Human Resources Coordinator, Missouri Historical Society; Jefferson Memorial Building in Forest Park, St. Louis, MO 63112-1099.

Assistant Curator of Conservation
The University of Michigan

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

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

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

P.T.I. 1112 Waterleaf: 100% cotton fiber, acid-free, 300 gsm.
Availability: 38"x25", 38"x50", 40"x60", 40"x50 yd, 80"x35yd.
Applications: Aqueous treatment of works of art, blotter in leaf casting, spine lining material for edition binding, shelf-lining of archival collections, lining material for museum quality picture framing.

P.T.I. 1465 Waterleaf: 100% cotton fiber, acid-free, 175 gsm.
Availability: 40" x 100 yds, 80" x 50 yds.
Applications: Air filtering and strain transfer applications on vacuum tables, general lightweight blotter for laboratory use in paper & textile conservation.

P.T.I. 545 Waterleaf: 100% cotton fiber, acid-free, 545 gsm.
Availability: 40" x 60"
Applications: For use in conservation laboratories where exceptionally good absorptive properties are desirable, well suited for cushioning and padding in the storage of valuable books and artifacts.

Paper Technologies, Inc.
25801 Obrelo #4, Mission Viejo, CA 92691
(714) 768-7497
The New PA Application Process is Working!

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

Most important to the Committee, however, was the professional concern demonstrated by PA and Fellow evaluators of these applications during the process. Committee members received several phone calls from sponsors, checking to make sure that they were reviewing the applicants appropriately, and asking the same questions which the committee often ponders about. Furthermore, only one applicant provided information for the training requirement that did not include training necessary for their current practice. Therefore, of the applications that were not approved this time, most were because they lacked sponsors, or because of concerns that the sponsors had about the qualifications of the applicant. It is this commitment to maintaining professional standards by the current professional membership that is making the new process work. And ultimately, it will be the continued commitment of these professional members that will strengthen our organization and make it more democratic.

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

Adventure Awaits You

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

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

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

The AIC is pleased to announce that the scheduled tour to Williamsburg, during the Richmond AIC annual meeting, has been expanded. Wallace Gusler, Conservator, Colonial Williamsburg Foundation, has graciously agreed to accompany our group during the tour of the Dewitt Wallace Museum and will provide his special insights on the collection. Additionally, he has made arrangements for the Williamsburg conservation labs to be open to the AIC group during the afternoon. If you haven’t visited Williamsburg before, don’t miss out on the opportunity for a special tour from the conservator’s point of view.
User Services will be offering an introductory training course on Monday, June 4, 1990 for east coast Network users as well as users planning to attend the AIC Annual Meeting in Richmond. The course, hosted by the Virginia Museum of Fine Arts in Richmond, will take place directly after the AIC Annual Meeting, which closes on Sunday, June 3.

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

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

The course will run from 9 a.m. to 4 p.m. with a one hour break for lunch. The course is offered free of charge to Network subscribers on a first-come, first-served basis. To register for the course, please call User Services at 213-301-1067.

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**Date:**
Monday, June 4, 1990

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

**Time:**
9 a.m. to 4 p.m.

**To register contact:**
User Services
Getty Conservation Institute
4503 Glencoe Ave.
Marina del Rey, CA 90292
(213)301-1067
From the President

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

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

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

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

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

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

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

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

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

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

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

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

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

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

I also attended House hearings on the reauthorization of the NEA and heard John Frohnmyer, Chairman, speak eloquently about the work of the NEA. He noted that President Bush is recommending NEA reauthorization without restrictive language and urged the members of the Subcommittee on Postsecondary Education to do the same. He explained that the NEA is responsible for the grants it funds and bases its decisions on the results of the panel review process which he equated with the American jury system. Frohnmyer said, "I start with the proposition that Congress does not want to micromanage the Arts Endowment, but does want to assure that taxpayers' money is reasonably spent." Toward that end, he delineated the changes undertaken by the NEA to "improve the process to make it more responsive, and more visible to the American people." Others testified to the fine work of the...
NEA, its role in promoting creativity, and the important influence it has had on the communities all across the nation. Congressman Paul Henry (R-MI) asked panelists how they would vote if the question came down to funding NEA with restrictive language or not funding it at all. All those testifying agreed that they would seek to change the options posed and could not support restrictive language which they considered tantamount to infringement on first amendment rights.

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

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

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

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

JAIC : A Status Report

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

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

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

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

August 1, 1990
is the next deadline for submitting papers to the AIC Journal.

Papers should be sent to: Elisabeth West Fitz-Hugh, care of the AIC office, [Address], Suite [Suite], Washington, D.C. 20036. The Guidelines for Authors, containing style guidelines for JAIC submissions, is now available from the AIC office.
The new PA process is working (see cover story!)

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

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

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

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

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

**Fellow**

Nicholas Veloz

**Professional Associates**

- Christy Cunningham Adams
- Sandra Amann
- Muffie Austin
- Pamela Barrios
- Sharon Blank
- Suzanne Deal Booth
- Alton Bowman
- Barbara Buckley
- Mary Ann Butterfield
- Jeff Capestan
- Anthony Ciambella
- Elizabeth Coombs
- James Craven
- Nancy Demytenaere
- Robert Espinosa
- Matthew Fleischman
- Christopher Foster
- Maria Fredericks
- Babette Gehrich
- Joseph Hammer
- Suzanne Hargrove
- Barbara Heller
- Alexandra Klingelhofer
- Martha Little
- Joanna Mankowski
- Susan B. Martin
- Constance McCabe
- Thomas McClintock
- Don Menveg
- L. Cleo Mullins
- Maureen Russell Neil
- Linda Ogden
- Patsy Orlofsky
- Joanne Page
- Alice Boccia Paterakis
- Beverly Perkins
- Jerry Podany
- Nancy Purinton
- Chandra Reedy
- Stanley Robertson
- Elaine Schlefer
- Ann Seibert
- Bruce Shaw
- Martha Smith
- Jill Norton Sterrett
- Linda Stüber
- Jane Sugarman
- Hanna Szczepanowska
- Thomas H. Taylor, Jr.
- Richard Trela
- Paula Volent
- Terry Boone Wallis
- Karen Zukor
- Nikki Horton
- Gary Hubert
- Hilary Kaplan
- Madeleine Fang
- Sonja Fogle
- Kathleen Francis
- Tamsen Fuller
- Louise Genest-Cote
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- Mark Harp</naterial to the field is required. Should contributions to the field be more heavily weighed in the evaluation process?

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- Constance McCabe
- Thomas McClintock
- Don Menveg
- L. Cleo Mullins
- Maureen Russell Neil
- Linda Ogden
- Patsy Orlofsky
- Joanne Page
- Alice Boccia Paterakis
- Beverly Perkins
- Jerry Podany
- Nancy Purinton
- Chandra Reedy
- Stanley Robertson
- Elaine Schlefer
- Ann Seibert
- Bruce Shaw
- Martha Smith
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- Thomas H. Taylor, Jr.
- Richard Trela
- Paula Volent
- Terry Boone Wallis
- Karen Zukor
- Nikki Horton
- Gary Hubert
- Hilary Kaplan
- Madeleine Fang
- Sonja Fogle
- Kathleen Francis
- Tamsen Fuller
- Louise Genest-Cote
- Eric Hansen
- Mark Harp

**Position Statement Correction**

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

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

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

Annual Giving Campaign

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

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

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

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

Testfabrics, Inc. supplies a unique selection of textile products and services for textile and object conservation, oil painting restoration, exhibit building and design, and reproduction of textile items for modern end use applications. Products such as extra wide linen fabrics, piece goods in natural and synthetic fibers, knits, wovens and blends (no sizing, dyes or resins), yarns prepared for dyeing on cones and dyeskeins, fine sewing threads, imported natural dyes, flame retardant fabrics, cotton upholstery velvet, natural cotton tapes. All products are available from stock for immediate delivery. Services are available in sourcing, manufacturing, dyeing, printing, cutting, sewing, etc. Testfabrics, Inc. is the distributor of American Classic Colors, Drapery Cotton Sateens, and the 'Dust Bunny' line of magnetic wiping cloths, mitts, and mop covers. For more information about Testfabrics, Inc., please call us at:

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

Catalogs, color cards and brochures are available upon request.

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

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

Architecture

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

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

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

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

Objects

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

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

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

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

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

Wooden Artifacts

Preparations are complete for the annual meeting and I hope that everyone will attend. The WAG meeting will be very good. There will be a broad range of materials, periods and subjects presented. Some presentations are treatment oriented and some are analytical with treatment implications. There are ten presenters in all. WAG will also present a part of the update portion of the general session.
Since this is our year to have our group meeting on Sunday, I've tried to keep the schedule as compact as possible and still give enough time to get the information across. This will allow the meeting to end just before 3:30 P.M. Please be sure to arrange your plans to leave after this time. I know that there is often a tendency for people to leave early after a long week but the program is strong in the afternoon and worth attending. Stick it out if you can!

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

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

(2) The support for the WAG Catalog.

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

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

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

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

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

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

**CIPP**

**CONSERVATORS IN PRIVATE PRACTICE**

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

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

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

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

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

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

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

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

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

**Photographic Materials**

**PMG MAILING:** All PMG members should have received a packet in the mail by now. Included are important documents and announcements that should be carefully reviewed. Among the more pressing issues are the PMG Guidelines and the PMG Commentary on the Code of Ethics and Standards of Practice. Two documents require your prompt response: the message regarding possible closure of the Brazilian Photo Preservation Center (see page 10), and the questionnaire regarding the development of a PMG Photographic...
Materials Conservation Catalog. If you have not received your packet, please contact David Horvath.

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

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

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

PHOTO ALBUM: Submissions are still sought for the PMG Photo Album!!! While there has been some response, more gaps must be filled. PMG winter meetings have been held at the following sites: Austin (1981), Rochester (1982), Chicago (1983), Louisville (1984), Philadelphia (1985), Charleston (1986), New Orleans (1987), and Kansas City (1988). If you recall attending any of those meetings, and if you may have carried a camera, please check your shoe boxes for snapshots. Major voids include Austin, Rochester, Louisville, Charleston and Kansas City.

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

Book and Paper

The Board of the Book and Paper Group met in Washington, D.C. on Saturday, March 24, 1990 to discuss pressing issues of concern to our membership. Board members present were: Victoria Blyth-Hill, Chair; Marc Harly, Vice Chair; T.K. McClintock, Program Chair; Sue Beaman Murphy, Assistant Program Chair; Sylvia Rogers Albro, Secretary/Treasurer. Also attending were Kate Maynor as Chairperson for the Paper Conservation Catalogue and Marian Dirda who reported on Preservation Briefs.

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

We want to encourage the BPG membership to once again read the revised Code of Ethics and Standards of Practice and compare them with the standing Ethics and Standards which are published in the 1989-90 AIC Directory. We hope that you will take the time to evaluate the comparison and bring your thoughts to the AIC business meeting in Richmond. Please remember that any changes which are voted on will have a far reaching impact on our future standing as professionals.

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

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

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

Textiles

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

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

We are looking forward to seeing everyone in Richmond. In addition to a very full and exciting program on Sunday, we have planned an evening get-together for Saturday night. During the reception that evening at the Valentine Museum, we will be given a tour of the Textile Department. We will then adjourn to a local restaurant in the historic area for a festive dinner. Details will be announced in the mailing. For those of you who have
wondered what "All Day Break Package" is on your registration forms, this year we will be having our own refreshments served to us before the meeting, (including muffins) so that you can have breakfast on us, and during morning and afternoon coffee breaks. This means that not only will everyone have enough caffeine, but we won't have to roam around looking for coffee, which will help us stay on schedule. Members of the Textile Specialty Group will be able to partake of the refreshments feine, but we won't have to roam arowid looking for coffee, forms, this year we will be having our own refreshments served (see your registration form to sign up). See you in Richmond!—Margaret Leveque, Chair.

Paintings

We are looking forward to seeing everyone in Richmond in a few weeks. The final program contains several good papers and discussion sessions. One of the major topics of discussion will undoubtedly focus on the latest revision of the Code of Ethics and Standards of Practice. As per instructions from the AIC Board, each specialty group is to prepare a Commentary on the Code/Standards. The Commentary will address a number of specific topics which may vary in terms of emphasis or approach from specialty group to specialty group. Our committee of Elizabeth Packard, Stan Jones, Michael Swicklik, and Wendy Samet will work on preparing a draft Commentary which will be mailed out to the membership prior to the meeting so that an informed discussion can take place. It seems that much of the final impact of the Code and Standards will hinge on this committee's work, so please take the time to review all three documents prior to the meeting. If you have any specific comments regarding the Commentary, contact one of the members of the committee.

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

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

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

PEOPLE

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

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

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

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

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

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

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

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

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

July 15, 1990
is the next deadline for receipt of
PA and Fellow applications

Contact the AIC office to receive an application.
Theft at the Isabella Stewart Gardner Museum
On March 18, 1990 the following works of art were stolen from the Isabella Stewart Gardner Museum:

- Vermeer, *The Concert*, oil on canvas, 72.5 x 64.7 cm
- R. Rembrandt, *A Lady and Gentlemen in Black*, oil on canvas, 131.6 x 109 cm, inscribed at the foot: Rembrandt: 1633
- Rembrandt, *The Storm on the Sea of Galilee*, oil on canvas, 161.7 x 129.8 cm, inscribed on the rudder: Rembrandt [sic] F.ri/1633
- Rembrandt, *Self-Portrait*, Etching, 1 3/4 x 2 in, (Bartsch 2, Rovinski 2, Hind 57)
- Govaert Flinck, *Landscape with an Obelisk*, oil on panel, 54.5 x 71 cm, inscribed faintly at the foot on right: R.16.8 (until recently this was attributed to Rembrandt)
- Manet, *Chez Tortoni*, oil on canvas, 26 x 34 cm
- Degas, *La Sortie du Pesage*, pencil and watercolor on paper, 10 x 16 cm
- Degas, *Cortège aux Environs de Florence*, pencil and wash on paper, 16 x 21 cm, (this and the above were originally in a single frame)
- Degas, *Three Mounted Jockeys*, black ink, white, flesh and rose washes, probably oil pigments applied with a brush on medium brown paper, 30.5 x 24 cm
- Degas, *Program for an artistic soirée*, charcoal on white paper, 24.1 x 30.9 cm
- Degas, *Program for an artistic soirée*, a less finished version of the above, charcoal on buff paper, 23.4 x 30 cm (this and the above were originally in a single frame)
- Bronze *Ku*, Chinese, Chang Dynasty, 1200-1100 B.C.
- Gilt metal *Eagle Finial* from a Napoleonic flag staff

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

Information Wanted
- In an appeal separate from but related to the theft, the conservation department at the Isabella Stewart Gardner Museum is seeking information regarding digitized image documentation of works of art.
- I am looking for hand-hammered copper plate for use in research. If you possess oil paintings that are on this support and are beyond restorable condition, or if you are aware of other sources, please contact: Mark Stevenson, Paper Conservation, National Gallery of Art, Washington, D.C. 20565; (202)737-4215.

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

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

NEDCC established a disaster assistance program soon after its founding in 1973, to aid libraries, archives, museums, historical organizations, and other repositories which suffer damage from fire, water, or other disasters. PALMCOP, a state based cooperative in South Carolina, also serves as a resource for information and preservation and disaster planning for institutions in the state. For information on PALMCOP contact: Sharon Bennett, Chairman, The Charleston Museum, 360 Meeting Street, Charleston, SC 29403. In addition to disaster assistance, NEDCC's field service office provides information on preservation planning and disaster preparedness. To receive handouts on disaster planning contact: Karen Motylewski, Director of Field Service, NEDCC, 24 School Street, Andover, MA 01810; (508)470-1010.

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

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

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

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

The VHS is very graciously providing a special dinner at Virginia House on May 27, accommodations at the University of Richmond on the nights of May 27th and 28th, and meals on the 28th. We will begin organizing ourselves at the dinner on May 27th,
so please plan to arrive by mid-afternoon at the airport so that you can be picked up and taken to the University.

A soccer tournament has booked all available (non-AIC) rooms in Richmond; because of the scarcity of housing, no further Angels can be accepted this year.

Basic supplies and tools will be on hand, but please bring any tools you find indispensable for storage, cleaning and rehousing.

All confirmed Angels will have received more detailed information directly from Stacy Rusch at the VHS, but please call her at (804)342-9674 if you have questions about accommodations, or want to confirm the presence of supplies or tools.—Lisa Mibach, (216)775-1404.

Pomerantz Papers Available

During the summer of 1988, the papers of paintings conservator Louis Pomerantz were given by his widow, Mrs. Else Pomerantz, to the Archives of American Art. These records have been arranged, inventoried, and can now be consulted by researchers at the Archives in Washington, D.C. According to a preliminary inventory, the collection includes treatment records organized by client, research and teaching materials, slides, photographs, x-rays, and audiotapes. The papers of the Pomerantz Institute are not included.

For information about the collection, contact: Judy Throm, Archives of American Art, Smithsonian Institution, Washington Center, AA-PG Building, Bth and F Streets, N.W., Washington, D.C. 20560; (202)357-2781.

The papers are stored off-site so please call ahead when arranging to use them.

The Archives of American Art is one of several institutions that have accepted archives of private conservators. As a result of the Archives Task Force recommendations in 1988, AIC coordinates placement of conservation records within established libraries and archives, and maintains a central file of data concerning these records. Information about other collections will appear in future Newsletters. If you have questions, contact: Nancy Schrock, AIC Archives Liaison, 15 Cabot Street, Winchester, MA; (617)721-1229.

IIC-CG/GC Calendar Call

Are you an accomplished doodler? A would-be illustrator? A conservation trivia expert? Now is your chance for international fame! The International Institute for Conservation–Canadian Group has decided to publish a 1991 calendar.

Drawings and information from around the world are solicited. Each calendar page will be faced by a black ink drawing/cartoon which is hoped will depict a light-hearted approach to the profession. The format is as follows: 7.5 x 10 inches; horizontal format.

no grey tones except cross hatching and stippling. In addition to the twelve large illustrations, any small sketches or conservation-related information received will be considered, e.g. famous dates in conservation, conference dates; training information.

All submissions become the property of the IIC-CG. Contact: Mary Laidlaw, IIC-CG, P.O. Box 9195, Ottawa, Ontario, Canada K1G 3T9, ENVOY:ICN.JIC.CAN; or call the Canadian Parks Service at (613)993-2125 or Fax (613)993-9796.

NGA Publications

The National Gallery of Art has issued a reminder that Aristi's Pigments: A Handbook of their History and Characteristics Volume I is still available. Edited by Robert L. Feller, the book is an encyclopedic reference for the practicing artist, art historian, conservator, curator/conservateur and conservation scientist. The paperback is available through the NGA Bookstore or the NGA mail order department, 2000B South Club Drive, Lan­ dover, MD 20785. The hardcover edition is also available. Credit card orders may be placed by calling 800-228-9795.

Volume Two edited by Ashok Roy of the National Gallery of London will soon be available. Volume III edited by Elisabeth West FitzHugh will follow. Plans are underway for Volume IV.

MATERIALS

Climate Monitoring Product

I have recently found a climate monitoring product that works like a paperless hygrothermograph. It is called the DataBear™. It is a small, self-contained datalogger with data channels for temperature sensor, relative humidity sensor and a third spare channel. The device measures 3.6 x 5 x 1.5 inches and uses AA batteries for power. It tested one for several weeks and found it very useful and easy to place in museum and historic house settings. Its small size made it easy to hide in room settings or to place within a case. As another example of versatility, I used the inexpensive optional temperature probe, which is on a meter long cable, to monitor temperature differences between a room and the spaces between framed artifacts and the adjacent wall.

The manufacturer has third party software references for using the DataBear™ with MS-DOS computers to program and download data. More software would be needed for plotting with MS-DOS machines.

The source for this product is: Mr. Leon Langan, Langan Products, Inc., 2660 California Street, San Francisco, CA 94115; (415)567-8089.—David Lee Colglazier, Conservator, Old Sturbridge Village.

The "Eliminator" Metal Cleaner

The Marrick Company of Indianapolis, Indiana, markets a metal cleaning product called "The Eliminator" Rust Remover. It is a water based concentrate whose active ingredient is a proprietary "detergent" (i.e. most likely a cholate or sequestrant). It contains ethylene glycol and a red dye. The manufacturer's recommendation is to use it in a 1:7 solution with water to remove rust from gun barrels without disturbing the bluing. A 1:3 solution is recommended for dissolving heavy grease such as cosmoline. It can also be used for cleaning finished wood.

The effect of the 1:7 solution was tested on newly patinated machine cut steel nails. No adverse effects were observed after soaking the nails in the solution for 36 hours. The solution has been used on a limited basis to clean antique firearms parts in the lab with the same results as those given by tetrasodium EDTA 10% is distilled water. The Eliminator works slightly faster than the EDTA solution and is more effective in dissolving grease. The EDTA works only on chelating the Fe ions in the corrosion products.

Although further testing is needed to observe the effects on wood, the Eliminator solution appears to be a useful product for metal cleaning, especially on greasy machinery parts. It would obviate the need for degreasing with toxic solvents first and it is itself, non-toxic. It is already used and endorsed by many gunsmiths and gunsmithing schools around the country. It is available in small quantities from gun stores and in gallon and larger quantities directly from the company—Paul S. Storch, Chief Conservator, South Carolina State Museum.
CONFERENCES COURSES & SEMINARS

Call for Papers

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

February 26, 1991. Williamsburg, VA. Conference on the Colorfastness of Materials Exposed to Natural or to Manufactured Sources of Light. Co-sponsored by the American Association of Textile Chemists and Colorists and the Inter-Society Color Council. The program committee is soliciting papers on all aspects of the effects of light on the colorfastness of materials. Abstracts must be received by June 1, 1990. Contact: Jacqui Welker, PPG Industries, 3800 West 143rd Street, Cleveland, OH 44111.

Conferences


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

General


June-September, 1990. Mt. Carroll, IL Conservation Refresher Courses. For complete list of courses available contact: Mary Wood Lee, Director, Campbell Center, P.O. Box 66, Mt. Carroll, IL 61053; (815)224-1173.

June 11-14, 1990. Oberlin, OH. The Conservation of Picture Frames. Offered at the Inter-museum Conservation Association. Instructor: Jonathan Thornton, objects and frame conservator and Associate Professor, Objects Conservation, Art Conservation Department, Buffalo State College, NY. This workshop will present a range of materials and treatment techniques for the conservation of picture frames including cleaning methods, structural repair, and various traditional and non-traditional gilding and inpainting methods. Contact: ICA Frames Workshop, Allen Art Building, Oberlin, OH 44074; (216)775-7331.


August 6-9, 1990. Mt. Carroll, IL. Works of Art in Transit: Packing and Shipping. Prerequisites: Experience or training in the assessment of condition of museum objects. The course will briefly review procedures in object assessment, security in the packing area, on the loading dock, in transit, record keeping, and selecting modes of transport. Registration deadline: June 15, 1990. Contact: Mary Wood Lee, Director, Campbell Center, P.O. Box 66, Mt. Carroll, IL 61053; (815)224-1173.

November 8-10, 1990. Public Symposium - Conserving Michigan's Cultural Heritage for the 21st Century. Will include keynote addresses by distinguished scholars, panel presentations by conservators and other archival, library, and museum professionals, poster panel exhibits, tours of conservation facilities at the Henry Ford Museum and Greenfield Village, and a roundtable discussion on what must be done to Michigan's cultural heritage is to be properly conserved. Contact: Michigan Humanities Council, Nisbet Building, Suite 30, 1407 S. Harrison Road, East Lansing, MI 48823.

Architecture


Textiles

July 9-12, 1990. Mt. Carroll, IL. Care of Textiles. Instructor: Jane Hutchine. The course will familiarize participants with the chemical and physical structure of textile fibers, their individual properties and the causes and effects of deterioration. Registration deadline: June 1, 1990. Contact: Mary Wood Lee, Director, Campbell Center, P.O. Box 66, Mt. Carroll, IL 61053; (815)224-1173.


Book and Paper

July 9-August 3, 1990. New York, NY. Columbia Rare Book School 1990. This summer Columbia University will again offer various five-day non-credit courses on topics concerning rare books and special collections. Contact: Rare Book School, School of Library Service, Columbia University, 516 Butler Library, New York, NY 10027; (212)854-4734.


September 17-21, 1990. Mt. Carroll, IL. The Repair of Tears and Losses on an Embossed on Pulp. The course will include introductory demonstrations and discussions, but will emphasize hands-on workshop sessions with the instructors. Contact: Mary Wood Lee, Director, Campbell Center, P.O. Box 66, Mt. Carroll, IL 61053; (815)224-1173. Registration Deadline: August 1, 1990.

Ethnographic Materials

June 11-29, 1990. The Getty Conservation Institute, Marina del Rey, CA. Consolidation of Painted Ethnographic Objects. A three-week course on adhesives and consolidants used for the stabilization of ethnographic painted objects. The aim of the course is to review methods and materials required to plan and implement a comprehensive treatment program for painted objects. The course is intended for conservators responsible for the care and treatment of ethnographic collections. It is open to international participation and will be taught in English. Contact: GCI Training Program, 4503 Glencoe Ave., Marina Del Rey, CA 90292; (213)822-2299; Fax: (213)821-9409.

July 9-12, 1990. Mt. Carroll, IL. Care of Ethnographic Collections. The care of ethnographic materials in fine arts and historical museums can pose both technical and ethical problems. Questions regarding storage, handling, cleaning, and exhibit may require policies and practices at variance with those normally in place within the institution. The course will cover materials commonly encountered in Native American, Pacific and African objects, including hides, fur, feathers, horn, shell, bone and vegetable fibers. Contact: Mary Wood Lee, Director, Campbell Center, P.O. Box 66, Mt. Carroll, IL 61053; (815)244-1173. Registration deadline: June 1, 1990.

September 17-21, 1990. Mt. Carroll, IL. Microscopic Methods for the Identification of Plant Fibers of Ethnobotanical Interest. The course will be organized by Campbell Center and the Field Museum and taught by Skip Palmik, Senior Research Microscopist, Microcrone Associates. Contact: Mary Wood Lee, Director, Campbell Center, Box 66, Mt. Carroll, IL 61053; (815)244-1173. Registration deadline: August 1, 1990.

Paintings

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

Photographic Materials

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


Science

October 27-28, 1990. Cambridge, MA. Enzyme Treatments: The Science and the Applications in Conserving Artistic/Historic Works. Sponsored by Technology and Conservation and the MIT Museum, this meeting will provide a broad overview of the properties of enzymes and the suitability of different classes of enzyme systems to conservation problems, and will then relate these to various enzyme based methods for removing animal and starch adhesives, stains, and other materials and discolourations which can adversely affect the integrity and/or appearance of artistic works and historic objects. Contact: Technology and Conservation, One Emerton Place, Boston, MA 02114; (617)227-8581; or Robert Hauser, New Bedford Whaling Museum; (508)997-0046.

Wood Artifacts

May - October 1990. New York, NY. Finishing/Furniture. Weekend courses on finishes for antique furniture. Contact: Kelly Ingram, 7 Trenton, NJ 08618; (609)896-2389. September 10-12, 1990. Washington, D.C. Adhesives for Furniture Conservation. (#C-007)* Course will review the technology and deterioration of adhesives in wooden objects, the treatment of adhesive failure, and the manipulation and use of adhesives during furniture conservation treatments. Special emphasis will be placed on techniques, deterioration and treatment of veneered surfaces. General chemistry and woodworking (especially veneer work) recommended.

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

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

PUBLICATIONS


Proceedings from Symposium 88 CCI is now accepting orders for the complete set of audio tapes (19 cassettes) of the proceedings of Symposium 88, The Conservation of Historic and Artistic Works on Paper, held in Ottawa, Canada, October 3-7, 1988. The cost for this set of tapes is $150.00 Canadian. Checks should be made payable to: Receiver General for Canada. Payment must accompany each order. Copies of the Abstracts from Symposium 88 are available for $10.00. Checks for the purchase of the Abstracts should be made payable to Symposium 88. All inquiries and orders should be sent to: Extension Services, Canadian Conservation Institute, Department of Communications, 1030 Innes Road, Ottawa, Ontario, Canada K1A OC8.

Polymer-chemistry, vlastnosti a spracovatelnost v konzervaci: Restaurovani kulturnich pamatek [Polymers-chemistry, properties and processing, their use in conservation and restoration of cultural heritage]. Scientific Papers of the Prague Institute of Chemical Technology, Vol. S18, Prague, Czechoslovakia, £300, price Kcs 35. 23 papers in Czech (with English summaries) on topics ranging from artificial sandstone to Italian violin varnish.

The Effects of Acid Deposition on Buildings and Building Materials by United Kingdom Buildings Effects Research Group. 106 pp. price: £11.25, 1989. Available from: HMSO Publications Centre, P.O. Box 276, London, SW8 5TD, England. The report discusses rates of weathering comparing urban and rural areas and reporting how different materials demonstrate different sensitivities to pollutants. It also identifies areas where further research is needed.

GRANTS & INTERNSHIPS

Private Practice Wanted

On behalf of a client, we are seeking to purchase an established practice in objects, paper, and textiles in the East Coast. If you are considering retirement, relocation, etc., we would like to discuss this possibility. Our client has a decade-old conservation and restoration firm - absolute discretion assured. Elaine Jones, Newton, NJ 07860.

NEA Master Apprenticeship Program

The Saint Louis Art Museum received a grant from the National Endowment for the Arts for a one-year internship beginning Fall 1990. The internship is available in either Textile Conservation or Paintings Conservation. The stipend is $16,000, plus a $2,000 travel allowance.

Conservation treatments will be chosen to serve the candidate's training requirements and interests, as well as the museum's priorities. Candidates should have graduated from a recognized training program or have equivalent experience. Interested candidates should send a letter of application and a curriculum vitae to: Ms. Sandra Tudos, Human Resources Department, Saint Louis Art Museum, Forest Park, St. Louis, MO 63110. The Saint Louis Art Museum is an Equal Opportunity Employer.

Textile Conservation Internship

The Textile Museum is seeking an advanced intern/apprentice in textile conservation for a one-year position beginning in the fall, 1990. The laboratory specializes in ethnographic and archaeological textiles, and part of the internship will involve a research project on archaeological textiles. This position, funded by the Getty Grant Program, carries a stipend of $18,000, plus $1,000 for travel and educational expenses. Application deadline: July 1, 1990. Send resume, list of references and a summary statement explaining your expectations to: Conservation Department, The Textile Museum, 2520 "S" Street, NW, Washington, D.C. 20008.

Research Fellowship

Old Sturbridge Village

Old Sturbridge Village, an outdoor living history museum in Sturbridge, Massachusetts, announces its second annual Research Fellowship to be awarded to a scholar working in the social history and material culture of the United States from 1790 to 1850. The project need not be limited to rural New England or to this period, but must relate significantly to the Village's time and place. The fellowship is for 6- to 12-week period (prefer spring and fall semester) with a stipend of $2,500. For application information, please contact: Dr. John Worrell, Director of Research, Old Sturbridge Village, I Old Sturbridge Village Road, Sturbridge, MA 01566; (508)347-3362, ext. 302. Application deadline: July 1, 1990.

Assistant Conservator

American Museum of Natural History

The American Museum of Natural History is seeking an Assistant Conservator to carry out conservation treatments on objects for the Mongbetsu exhibition. Will examine and treat objects as well as work closely with curatorial staff. Must have at least 5 years of work experience, preferably in ethnographic artifacts, or graduate level degree from conservation training program. Generous benefits. This is a term position for one year. Submit resume to: Susan Kroll, Personnel Department, American Museum of Natural History, 79th Street at Central Park West, New York, NY 10024-5192. An Equal Opportunity Employer.

Paper Conservator

The Nelson Atkins Museum of Art

The Nelson-Akins Museum of Art seeks a Paper Conservator who is capable of independent work, including examination and treatment of works of art on paper in the collection. The candidate should be able to maintain and run a small lab, collaborate with curatorial staff and be concerned with maintaining the collection within a proper museum environment. Additional responsibilities would include hiring, supervising, and training of a paper technician, and possibly summer trainees from a graduate program. Other requirements would include good organizational skills, leadership ability, good verbal skills, and ability to work well with all levels of the Museum's staff as well as the Museum's patrons. The Conservator would report to the Chief Conservator.

Candidates should be graduates from an accredited conservation program or have equivalent experience, plus additional experience in the field. Position title (assistant, associate, or conservator) will be based upon the level of experience. The salary is in the low to mid $30's, depending on experience. Fringe benefits include medical and dental insurance plus a retirement program.

Send resume with references to: Forrest R. Bailey, Chief Conservator, The Nelson-Akins Museum of Art, 4525 Oak Street, Kansas City, MO 64111-1873. EOE M/F.

Assistant Paper Conservator

University of Texas HRHRC

The University of Texas at Austin Harry Ransom Humanities Research Center is seeking applicants for the position of Assistant Conservator II. Currently the Conservation Department has six conservators, three preservation staff and three exhibition staff. The successful candidate will be responsible for the care and conservation treatment of literary, archival and artistic works on paper in the Center's collections and will actively participate in the Center's preservation, collection maintenance and exhibition programs. Requires a bachelor's degree, graduation from a conservation training program, or three years' experience as a trainee or apprentice in a conservation laboratory, within the field of paper conservation. Annual salary in the range of $16,812 - $19,164. No state or local income tax. Competitive benefits package. Working hours are 8 A.M. to 5 P.M. Monday-Friday.

Send letter of interest, resume and references to: James Strood, Chief Conservation Officer, The University of Texas at Austin, Harry Ransom Humanities Research Center, P.O. Drawer 7219, Austin, TX 78713-7219. An equal opportunity/affirmative action employer.
Objects Conservator
Smithsonian Institution
The National Museum of African Art of the Smithsonian Institution is recruiting for an assistant conservator. The Museum’s activities include extensive exhibition programs and acquisition policies and collection conservation. The incumbent will perform a full range of conservation duties including preventive maintenance, treatment and developmental conservation appropriate to African Art objects. The position offers museum related, but independent work. Salary is $24,705 per year with benefit options. Candidates must have one-year of professional experience. Candidates should submit an application for federal employment (SF-171), a curriculum vitae, and supplemental information to: the Smithsonian Institution, Office of Small Ad

Objects Conservator
New Jersey Private Practice
Talented individual needed to assist lab director working on objects from archaeological through contemporary art (metals, stone, ceramics, plastic, wood, etc.); private practice in suburban New Jersey. Will assist in facilities and collection surveys, technical analysis, paint evaluation and design, lab staff. Applicants should be trained with three-to-five years practical experience or apprentice trained with five-to-eight years experience. $27,000-$32,000 plus exceptional benefit package.

Paintings Conservator
Museum of Fine Arts, Houston
The Museum of Fine Arts, Houston is seeking a Paintings Conservator who will develop and oversee the operation of a newly formed conservation department. The Museum has a large encyclopedic collection of art which includes European and American paintings with strengths in Italian Renaissance, Impressionist, post-Impressionist and 20th century art. Responsibilities will include formulating conservation policies and procedures, being involved in the planning and construction/remodeling of conservation lab, evaluating and devising solutions to the condition of art objects (collections, loans, acquisitions), engaging in research and instruction (lectures, workshops) on conservation, carrying out conservation treatments on works of art (cleaning, conserving, and restoring). Candidates should have expertise in paintings conservation through degree work, apprenticeship, internship, work experience (or some combination of these); demonstrated artistic and visual ability, dexterity and finesse; firmly grounded knowledge of art history and techniques; broad knowledge of conservation practices and contacts in the field; strong communication, administrative, and supervisory skills. B.A. or B.S. required; diploma or advanced degree in conservation (or equivalent work/study program); five years experience in paintings conservation. Starting salary $30,000/year minimum to $50,000/year maximum depending on qualifications and experience, plus excellent benefits. To apply, send application letter, resume, and three references to: Personnel, Box 6826, Houston, TX 77265. Deadline for applications is 7/31/90. EOE.

Conservation Assistant I
University of Michigan
Duties: Under close supervision of Conservation staff, is taught to perform in sequence book and paper conservation treatments. Treatments include: paper conservation techniques such as drycleaning, washing, desalting, rectifying, flattening, mending, encapsulation, and flattening; constructing conservation bindings in various styles and materials, such as case structures, unsupported sewing styles, split board, and post bindings; construction of drop spine boxes and other protective enclosures. Documents treatments and maintains records. Assistant is a non-paid intern. Applications should include resumes and 3-5 slides of conservation and craftwork. Final qualified candidates will be provided with resumes and 3-5 slides of conservation and craftwork. A final interview will be arranged.

Conservation Assistant
The Brooklyn Museum, New York
Must have either completed a comprehensive training program or finished a formal academic program in textile conservation. Experience in the field of textile conservation is highly desirable. We are a general textile conservation laboratory with emphasis on large scale textiles, especially tapistrys. Knowledge in dyes chemistry is encouraged and the ability to help manage and maintain a well-organized conservation laboratory. You would be required to assist in the supervision of textile conservation interns or apprentices. Annual salary plus 12 days vacation the first year. Specified holidays and benefits: Textile Conservation Laboratory, 1047 Amsterdam Ave., New York, NY 10025; (212)316-7523.

Conservation Assistant
The Australian Museum
Conservation Assistant: The Australian Museum seeks a conservation assistant to participate in the treatment and mount preparation of North American Indian objects for an upcoming exhibition, under the supervision of staff objects conservators. The exhibition "Objects of Myth and Memory: American Indian Art at The Brooklyn Museum," is scheduled to open on February 22, 1991. Materials represented in the collection include basketry, fiber, wood, hide, feathers, ceramic and metals. This position is full-time, 7 1/2 months, beginning in August 1990. Position pending funding. Preference will be given to students in formal conservation programs or those with equivalent experience.

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

For both positions, resumes should be sent to: the Personnel Department, Brooklyn Museum, 200 Eastern Parkway, Brooklyn, NY 11238. M.F. EOE.

Professional Librarian Position
Northern Arizona University
Applications are invited for the following professional position at the Cline Library, Northern Arizona University. New Position: Curator of Photography, $22,000. 12-month contract with academic professional status.

Job description is available upon request. Send letter of application, resume, and names and addresses of three references to: Jean D. Collins, University Librarian, Cline Library, P.O. Box 6022, Flagstaff, AZ 86011-6022; (602)526-1584. Review of applications will begin April 15, 1990.

Northern Arizona University is an Equal Employment Opportunity-Affirmative Action employer, with the advancement of women and minorities as an institutional commitment.

Head of Conservation
The Australian Museum
The Australian Museum is seeking to fill the position of Head of the Materials Conservation Division. The successful candidate will be responsible to the Director for the development and management of the Museum’s conservation programs including directing the work of up to 15 permanent and temporary staff, participating in the development of Museum policy, cooperating with other Divisions to achieve the Museum’s goals and disseminating information.

Essential: Demonstrated ability to lead professional and support staff, develop and manage complex conservation and information management programs, maximize commercial opportunities within the conservation field and formulate major policy. Degree or equivalent in conservation or related field with 5 years ethnographic conservation experience. Effective communication skills and willingness to implement EEO policy.

Desirable: Experience in research conservation and treatment of anthropological and natural history collections from the Australian and Pacific region, and a minimum of five years conservation management experience.

The position may be filled initially for a period of up to two years according to Section 33/34 of the New South Wales Public Sector Management Act. Equality of employment opportunity is a Public Service policy. No smoking in the work place is Australian Museum Policy. The successful applicant would receive AUS $42,600, range $44,915 and be eligible for some financial assistance towards removal expenses. Further information can be obtained from the Director, Dr. D.J.G. Griffin. Applications, including the names and addresses of three professional references, should be made on Form 59 and forwarded to the Staff Manager by 30 May 1990, at the following address: The Australian Museum, 6-8 College Street, Sydney, N.S.W. 2000, Australia; Tel: (2)339-8111; Fax: (2)360-4350.
Collections Assistant
New York City Board of Education

The New York City Board of Education seeks individual to work with a diverse collection of murals, paintings, sculpture, works on paper, and stained glass. Duties include designing and equipping an art storage area, assisting in inventory of collection, mounting and framing, designing vandals proof installations for small artworks, and supervising relocation of artworks. There is growth potential to assist in the development of conservation RFPs and the evaluation of proposals.

Qualifications: B.A. in Art History or Studio Art with a minimum of two-year museum experience (or equivalent) with knowledge of conservation.

Board will offer a one-year assignment with option of renewal. Salary range $25,000 to $30,000. Send résumé and letter of interest to: Michele Cohen, Program Director, Public Art for Public Schools, New York City Board of Education, 28-11 Queens Plaza North, Rm. 215, LIC, NY, 11101.

Assistant Paintings Conservator
Yale University Art Gallery

Completion of conservation graduate program (or comparable training) with one additional year of museum experience required.

The successful candidate will have a full range of responsibilities, including some travel, and will play an active role within the museum. New conservation studio. Excellent university research facilities. Salary commensurate with experience. Excellent benefits. EOE.

Send résumé to: Kristin Hoermann, Chief Conservator, Yale University Art Gallery, P.O. Box 2006 - Yale Station, New Haven, CT 06520. Arrangements can be made to meet with Chief Conservator at the AIC Meeting in Richmond by calling in advance: (203)432-8241.

Preservation Officer
Princeton University Libraries

Responsible to the University Librarian and/or the Deputy University Librarian for all preservation and conservation activities within the library. Duties include overseeing all preservation and conservation treatment activities, as well as for coordinating them with other library programs. Works closely with relevant personnel in all departments. Responsible for monitoring conformance to existing policies and the development of new policies in the preservation aspects of disaster preparedness, equipment, and supplies, keeping abreast of current developments, and monitoring local environmental conditions. Oversees special preservation projects, including those funded by grants, keeping statistics and preparing reports and monitors preservation endowment funds. Supervises the conservator of Rare Books and Special Collections, the Head of Treatments for General Collections and the staffs in general preservation and preservation microfilm preparation and control. Extensive knowledge of library preservation and conservation and the ability to work cooperatively with a wide variety of staff required. Demonstrated planning and administrative skills as well as strong communication skills, both written and oral, required. Successful experience in supervision of preservation and conservation staff, successful experience in policy formulation, the Master’s degree from an accredited library school or equivalent training and experience highly desirable. Salary and rank dependent upon qualifications and experience. To ensure full consideration, candidates should send applications (résumé, and names, titles, addresses and phone numbers of three references to be contacted postmarked by June 1, 1990, to: Preservation Officer Search Committee, c/o Personnel Librarian, Princeton University Libraries, One Washington Road, Princeton, NJ 08544. AA/EOE.

Assistant Paintings Conservator
The Carnegie Museum of Art

The Carnegie Museum of Art seeks an Assistant Paintings Conservator. The successful candidate’s responsibilities will include the full range of conservation work, such as examination and treatment of paintings from a diverse collection, advising on safe handling, packing, storage, and installation procedures, making recommendations on loans and acquisitions, supervising interns, conducting research and taking part in an active exhibitions program that includes the triennial Carnegie International exhibitions. The candidate will also have the opportunity to participate in the development of the Andy Warhol Museum, scheduled to open in 1992, and to assist in the preparation of over 500 Warhol paintings for exhibitions. Applicant should have an advanced degree from a conservation training program or equivalent experience, sufficient knowledge and initiative to work independently, and good interpersonal skills. Prefer individual with interest and experience in conservation of contemporary art. Position is full-time and includes benefits package and some travel. Send resume to: William Real, Conservator, Carnegie Museum of Art, 4400 Forbes Ave., Pittsburgh, PA 15213. EOE.

Objects Conservator
Minnesota Historical Society

Minnesota Historical Society has reopened the position of objects conservator with supervisory responsibilities. Computerized search for art and related materials. Responsibilities include overseeing conservation activities within the libraries, advising on safe handling of items from the collections, preparing reports, and providing professional services to the museum. Excellent university research facilities. Salary commensurate with experience. Excellent benefits. EOE.

Send résumé stating salary requirement to: Human Resources Division, Winterthur Museum and Garden, Winterthur, DE, 19735, or contact Albert Albano, Sr. Conservator at AIC Conference, May 29 - June 3, Equal Opportunity Employer.
Paper Conservator
San Francisco Museum of Modern Art

The San Francisco Museum of Modern Art is seeking a Paper Conservator. Requirements include a graduate degree in art conservation (or equivalent training), plus a minimum of three years experience beyond training, and familiarity with the conservation of twentieth century works of art. Previous supervisory experience is desired. In addition to caring for the Museum’s collection of prints and drawings, the Paper Conservator is also responsible for the care of the Museum’s extensive photography collection. Excellent salary and benefits package. Interested candidates should send a curriculum vitae and three references to: Patti Brady, Personnel Director, San Francisco Museum of Modern Art, 401 Van Ness Avenue, San Francisco, CA 94102. The San Francisco Museum of Modern Art is an equal opportunity employer; qualified minorities are encouraged to apply. Interested candidates may be interviewed at the Richmond AIC conference.

Objects Conservator
The Carnegie Museum of Art

The Carnegie Museum of Art seeks an Objects Conservator to care for its collections of European and American decorative arts and sculpture, antiquities, Asian objects, and ethnographic objects. Successful candidate will design and equip a new objects conservation lab, survey collections, establish treatment programs, develop internships and fellowships, and attend to the daily responsibilities of the department including loan exams, recommendations on storage, handling, and exhibition procedures, research, and documentation. Applicant should be program-trained or equivalent, with 5-7 years of experience encompassing a broad range of media and periods, including contemporary. Position is full-time with benefits and travel. Send resume to: William A. Real, Conservator, The Carnegie Museum of Art, 4400 Forbes Ave., Pittsburgh, PA 15213. EOE.

Assistant Paintings Conservator
Private Practice

A private paintings conservation practice in Northern Massachusetts is seeking an assistant paintings conservator. The candidate will be expected to maintain strict standards and work independently in carrying out all aspects of treatment on a wide variety of projects. Prefer recent graduate from conservation program. Flexible starting date. Send letter of interest, resume and two professional references to: Kermit Cederholm, Carmichael & Cederholm Associates, 10 St. James Place, West Townsend, MA 01474.

Assistant Conservator: Textiles
Private Practice

A western Maryland, rural area practice is seeking an assistant conservator with experience in the treatment of flat textiles. Recent graduate from recognized conservation program, textile college or equivalent experience. Salary, benefits commensurate with capability and productivity. Contact: T.P.A., P.O. Box 606, Sharpsburg, MD 21782. Will interview at AIC conference.

Paper Conservator
Baltimore Museum of Art

The Baltimore Museum of Art is seeking an experienced conservator to take primary responsibility for the care and treatment of the Museum’s extensive collection of prints, drawings and photographs. In addition, the successful candidate will be responsible for the daily management of the paper conservation department and its fully-equipped laboratory. The department presently consists of a full-time assistant paper conservator and a part-time consultant conservator. A technician, a part-time matter/framer and administrative support are also available. The conservators enjoy a close, collegial relationship with the curators of the department of Prints, Drawings and Photographs.

Candidates for the position should be graduates of a recognized training program or equivalent. Experience in a museum or established conservation center is essential. Applicants should be able to work independently and to organize and manage treatment projects, records and correspondence. Salary is commensurate with experience, with generous benefits available. To apply, please submit a résumé with names of three references to: Mary Sebena, The Baltimore Museum of Art, Art Museum Drive, Baltimore, MD 21218.

Paper Conservator
Rocky Mountain Regional Conservation Center

The Rocky Mountain Regional Conservation Center seeks an experienced conservator of works of art on paper for a full-time position. The conservator's responsibilities will include establishing priorities for the conservation of a wide variety of prints, photographs, and drawings, executing appropriate treatments, and advising on matters related to the exhibition and care of paper. The applicant's work experience, technical skills, and writing ability must allow for independent judgement and autonomous treatments that are thoroughly investigated and clearly documented.

Applicant will work with other conservators in a laboratory encompassing four separate departments. Excellent University of Denver benefits. Salary commensurate with experience.

Candidates should send résumés to: Director, RMRCC, 2420 S. University Blvd., Denver, CO 80208.

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**AIC/FAIC Bookshelf : New Publications Available**

- **The Feast of the Gods**, VHS Videotape. Produced on location in Venice, Ferrara, Mantua and in the Conservation Laboratory at the National Gallery of Art, this film delves into the extraordinary mystery surrounding the 1514 Bellini painting. It probes the past and, with the use of X-rays, cross-sections, infrared photography, special effects, and computer graphics, takes the viewer into the very structure of the painting. Host: David Bull. Producer: Byron McKinney Associates in association with the National Gallery of Art. 27 minutes.

- **Upholstery Conservation: Preprints of a Symposium Held at Colonial Williamsburg, Feb 2-4, 1990.** The Preprints is an impressive volume of 462 pages with approximately 130 photographs. It contains 31 papers by an international group of authors.

**Order Form**

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Furniture Conservator
Bradywicks

Bradywicks is looking for a full-time experienced furniture conservator. The individual must be skilled in structural and finish repair and be able to supervise and train others. Benefits include medical and dental insurance. Salary commensurate with experience. To apply, send letter and resume to: Lynn Wicks, 1530 Helena St., Santa Barbara, CA 93103.

The Feast of the Gods

A videotape produced by the National Gallery of Art on the "Feast of the Gods" is now available through the PAIC. See page 19 for information.

P.T.I. Archival Boxboard

A single ply acid-free and lignin-free board in light tan color, 20 pt caliper, having a very smooth surface. This grade is made from selected chemical pulp and is buffered with approximately 3% calcium carbonate. We have paid particular attention to producing a sheet of maximum folding endurance and excellent surface integrity. Specifically, P.T.I. attempted to address the problem of surface failure of the board when velcro straps are used to clasp phase boxes.

Mostly intended for library conservation related applications, such as making phase boxes, dividers, and map folders, this grade is also well suited for lightweight matting and mounting, lining of drawers, and for heavy duty lining in museum quality picture framing.

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AIC Newsletter

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ISSN 0887-705X
18th Annual Meeting Highlights

Richmond Acclaimed Best — and Proves Biggest — Meeting Ever!

A complete report of the AIC's 18th Annual Meeting in Richmond, May 29–June 3, 1990, will be presented in the September Newsletter. The following is a summary of meeting highlights.

Elections: Board of Directors: Paul Himmelstein—President; Sara Wolf Green—Vice-President; Dianne van der Reyden—Secretary; Virginia Naudé—Treasurer; Kory Berrett—Director, Committee Liaison; Martin Burke—Director, Specialty Group Liaison; Doris Hamburg—Director, Public Information. Nominating Committee: Newly elected members are Sarah Fishel, Chair (one-year term); Leslie Kruth (two-year term); and Lambertus van Zelst (three-year term).

Proposed Bylaws changes: All of the Bylaws changes were voted on and approved.

Discussion of Code of Ethics: See President's column.

Special Summer Issue

This is a special abridged issue of the AIC Newsletter. Due to an overlap of the AIC 18th Annual Meeting in Richmond and the AIC Newsletter production schedule, several columns will not appear in this issue, but will return in September. These include the AIC and FAIC News, Letters to the Editor, Materials, Announcements, Publications, and People columns.

19th Annual Meeting Call for Papers

Albuquerque, New Mexico — June 4–9, 1991

AIC members who wish to present a paper at the general session of the 1991 Annual Meeting in Albuquerque, New Mexico should submit an abstract no later than October 1, 1990. The papers will be reviewed by a program committee chaired by the Vice-President. Acceptances will be mailed on November 5, 1990. Completed camera-ready abstracts suitable for inclusion in the AIC Abstracts will be due in the AIC office by February 19, 1991.

Abstracts should present a summary of the subject matter to permit an evaluation of the paper's quality and significance. Papers submitted should be particularly suited to oral presentation, either because of extensive photographic materials or suitability for open discussion, rather than with numerous

Preprints to be reconsidered: The AIC Board will study the various options for preparation of a volume that will contain papers presented at annual meetings.

Awards: Rutherford John Gettens Merit Awards for outstanding service to the AIC were presented to: Marjorie Cohn, Elisabeth West FitzHugh, Sue Sack, and Marilyn Weidner. Honorary membership was conferred on Paul N. Perrot, Director, Virginia Museum of Fine Arts.

graphs and charts or other materials more suited to publication. The committee will consider the following factors: 1) the general interest of the paper and its practical usefulness for the AIC membership; 2) suitability for oral presentation; 3) quality of the paper's content and the significance of its results; and 4) the importance of having an overall balance to the meeting. Papers judged more suitable for a Specialty Group session will be passed on to the appropriate group.

The paper must be one not previously published. AIC retains the right of first refusal for the AIC Journal for any paper given at the annual meeting.

A section of the general session will deal with special issues that arise in the conservation treatment of sacred objects. Contributions are invited which deal with treatment as well as ethical and philosophical issues. The scope of the program will be both multicultural and international.

Abstracts should be sent to: Sara Wolf Green, AIC Vice-President and Program Chair, The Textile Museum, 2320 S Street, NW, Washington, D.C. 20008. Please contact her with any questions at (202) 667-0441.

From the President

It is a pleasure to be writing to you after our very successful meeting in Richmond. A full report will appear in the September Newsletter. Here, I want to let you know about one important matter that was addressed at the meeting.

There was extensive discussion during the annual meeting regarding the Code of Ethics and Standards of Practice. It became apparent that there is a great deal of confusion and misunderstanding over the proposed revisions to this important document.

As a result of the sizable membership response to the April draft circulated for comment, the Board had decided, in consultation with the Standards and Ethics Committee, to postpone a vote on a new document until next year at the earliest, and to use the time at the Richmond meeting to clarify areas of concern. It is now clear from the many discussions that took place during the annual meeting that we must set aside the process to reexamine, as a group, what the fundamental nature of the Code of Ethics and Standards of Practice should be. The Board has, therefore, decided that an open forum and intensive discussion with the membership, including a poll, is essential.

The Board trusts that these activities will lead to a document that we can support and agree to uphold. As always, the members of the Board are eager to hear from AIC members about their concerns and ideas. Please feel free to call or write to any of us.—Paul Himmelstein.

The FAIC Referral System

The Referral System is working!

The FAIC Referral System has been running since the beginning of April. Over 1200 members of the AIC are listed as providers of conservation services based on the information each member submitted along with 1990 membership renewals. The office has been handling about 35 requests a week. There were 62 requests for conservators of photographs following an article in Country Living but a more typical breakdown shows paper as the materials category most often requested. Objects, textiles, and paintings follow in frequency of requests within a specialty.

Is the Referral System Working as Well as it Could?

We need to hear your comments to make the system truly effective in helping museums and collectors identify appropriate conservation services. Please call the office to tell us if you think it is working well or to report any problems you find with the mechanics of the system.—Virginia Naudé, Chair, FAIC Conservation Referral System Task Force.

In Memoriam

On Saturday, June 2, 1990, AIC member Skip Dickinson and his wife, Mary Dickinson, were killed in an airplane accident in Gaithersburg, MD. They were on route to Washington, D.C. from the AIC Richmond meeting when the landing gear on their private plane malfunctioned. Skip was a trained architect and became interested in conservation issues while working at Steel Fixtures Manufacturing Company in Topeka, KS. He later formed his own company, Delta Designs, Ltd., where he designed a system to produce storage cabinets that had a non-reactive finish. The entire museum field has benefited from this design and his other efforts to produce high quality products for conservators.

Conservation Science Task Force

Detailed results and conclusions of the work of the 1989-90 Conservation Science Task Force will be published in the September Newsletter. Any members interested in forming a new group to continue the work of the Task Force in 1990-91, or with any suggestions or comments, please contact any of the following previous members of the Conservation Science Task Force—Eric Hansen, Mary Striegel, Chandra Reedy, or Phoebe Dent Weil.

August 1, 1990

is the next deadline for submissions to the AIC Journal. Contact the AIC office for the new Guidelines for Authors. Short communications, as well as papers, are encouraged.

July 15, 1990

is the next deadline for receipt of PA and Fellow applications. Contact the AIC office to receive an application.
SPECIALTY GROUPS

Objects

Would you like to see information presentations and discussion groups replace the standard format of papers in the Objects Group in 1991 in Albuquerque? Please let me know whether you would like to include any or all of the following: 1. Brief presentations of studio tips. 2. Short panel presentations of issues in several areas such as: pest control; indoor air pollution; exhibition and storage materials; experimental design for short term testing and long term research projects; identification of HVAC problems. Subject presentations would be followed by an ample question and answer session. 3. A problem-solving afternoon of small discussion groups organized in such areas as: decorative arts; sculpture; archaeological; ethnographic; outdoor sculpture, in which brief (5 minute or less) presentations are made and discussed (with slide viewers or photographs), followed by reassembly of the whole group, a summary of the subjects covered in each group and time for questions. 4. Traditional presentation of papers.

Your interest and participation will be critical to the success of a change in format. Please let me know whether you might like to attend this sort of program, and what you might like to contribute. The deadline for abstracts is October 1, 1990, so we'll have to get started now—Pam Hatchfield, Program Chair, Museum of Fine Arts, Research Laboratory, 465 Huntington Avenue, Boston, MA 02115; (617)267-9300 ext. 467; FAX (617)267-0280.

Textiles

Abstracts are being solicited for the 1991 Textile Specialty Group meeting. Papers on any topic will be welcome, especially topics of interest to paintings and textile conservators that could be presented at a joint session. Please send abstracts (200-500 words) by October 1, 1990 to: Deborah Bede, Museum of Fine Arts, 465 Huntington Avenue, Boston, MA 02115.

Please start thinking about papers for next year in Albuquerque; we would like to include short presentations as we have done for the last few years. Also keeping in mind that we are considering a half-day textile meeting and a full-day joint session with the Paintings Specialty Group. If we do this, it will mean that we will have some papers on the last day of the conference again—which will be Saturday next year. The decision to have the joint session will be based on your response to the idea and on the abstracts we receive.

Many thanks to everyone who made our meeting in Richmond such a great success.—Deborah Bede, Chair.

Wooden Artifacts

The Richmond meeting is over and it is now time to point out that we need presentations for next year. This is the first call for papers for the 1991 Annual Meeting in Albuquerque. All abstracts should be in the hands of the Chair by October 1, 1990.

At the suggestion of a few members at the Richmond meeting, I would like to devote one to two hours to a "Shop Tips" program with short subjects lasting no longer than ten minutes each. Since we won't be meeting on Sunday next year, we can expect to have a very full meeting.

Those of you who are interested in obtaining a copy of Preprints 1990 from the Richmond meeting should contact the AIC office. The price again is $10.00 plus $3.00 postage and handling for U.S. orders and $10.00 for foreign orders.—Steve Pine, chair.

Photographic Materials

Call for Papers: The 8th PMG Winter Meeting will be held in Ottawa, Ontario on Friday and Saturday, February 22nd and 23rd, 1991. Those who wish to present a paper or a conservation treatment tip should contact: Program Chair, Robin Siegel at [address]. In addition, the Local Arrangements Committee is arranging a special workshop session for Thursday, February 21st. More information regarding registration for the workshop session will be announced in the next Newsletter.

Student Speaker Stipends: It's official! The attending PMG members at the Richmond meeting voted unanimously to earmark a limited amount of PMG funds for student stipends. These stipends ($150 maximum per student) are meant to encourage students to become involved in PMG activities and to participate in the PMG Winter Meetings as speakers. In addition, Winter Meeting registration fees will be waived for accepted student applicants. Students eligible for the stipends must apply for funding in advance. Contact: Secretary/Treasurer, David Horvath, for application information at [address].—Connie McCabe, Chair.
A report by the Chair on the Richmond meeting will appear in the September Newsletter. New Officers: Sylvia Albano, Secretary/Treasurer, and I, will continue on to complete our two-year terms; Sue Murphy automatically becomes Program Chair; T.K. McClintock elected Vice Chair; Carol Turchan elected Assistant Program Chair.—Victoria Blyth-Hill, Chair.

**Call for Papers:** Our new Assistant Program Chair, Carol Turchan, and I look forward to next year when we will be actively planning your 1991 meeting in Albuquerque, New Mexico for the first week of June (it will not conflict with Memorial Day weekend). So that we can begin forming next year’s program, please send your abstracts to Sue Murphy, BPG Program Chair, by October 1, 1990. The Conservation Department, P.O. Box 7219, HRHRC, The University of Texas, Austin, TX 78704; (512)471-9117. Please call if you have questions.

**Update:** The Book and Paper Group (and the Paintings Group) will be responsible for presenting the Update Session at the 1991 annual meeting, assessing news and developments during the past 3-4 years in book and paper conservation. The following categories have been suggested by your BPG Board: 1. Introduction, 2. Scientific Testing and Analysis, 3. Innovations and Advancements in Techniques and Materials Used in Treatments, 4. Philosophical Considerations in Reformattting for Libraries and Archives, and 5. Catalogs and Publications. The deadline for submission of abstracts for the Update Session is October 1, 1990. During the next month or so, members will be contacted to act as coordinators for the five segments, following which they will be contacting some of you individually for your input and assistance. The names, addresses and telephone numbers of the coordinators will be listed in the next Newsletter. Meanwhile, you can address all of your questions and comments to me at the above address.—Sue Murphy, Program Chair.

**Call for Nominations:** The 1990-91 Nominating Committee of the Book and Paper Group, James Stroud, Connie Brooks and Roberta Pilette, seeks nominations for the positions of chair, secretary/treasurer and assistant program chair. Nominations taken from the floor at the 1990 Book and Paper Group Business Meeting are as follows: Chair—Sue Murphy, Abigail Quandt; Secretary/Treasurer—Jane Dalrymple-Hollo; Assistant Program Chair—Marc Reeves, Paula Volent. The Committee intends to provide a minimum of three and a maximum of four candidates for each position. The Committee will select the final slate from nominations provided during the Business Meeting and those submitted to the Committee prior to September 30, 1990. In the event an insufficient number of candidates is nominated, the Committee will independently solicit candidates for the available positions. In accordance with the Rules of Order of the BPG, the election will be held by postal ballot and mailed to the membership two months prior to the AIC annual meeting in Albuquerque. Be sure to contact your nominee to ensure his or her willingness to serve. Send nominations by September 30, 1990 to: James Stroud, HRHRC, P.O. Box 7219, University of Texas, Austin, TX 78713—Victoria Blyth-Hill, Chair.

Special thanks must go to Nathan Stolow, moderator, and panelists Pamela Young Randolph, Charles Olin, Phoebe Dent Welt, and James Wermuth for their presentations at the Round Table Discussion at this year’s CIPP Session.

The newly elected CIPP officers are: Vice-Chair—Scott Haskins; Secretary—Mary (Dinnie) Whitson; Directors—Lisa Mibach and Susan Blakney. Mary Lou White will continue as Chair. The new members of the Nominating Committee are: Carol Aiken (Chair), Holly Maxson and Karen Yager. Many thanks to our outgoing officers, Holly Maxson, Judith Eisenberg, and Roger Broussal for all of their hard work and dedication during their tenure.

News and information for the CIPP Specialty Group column should be directed to: Cleo Mullins, Richmond Conservation Studio, 1322 W. Broad Street, Richmond, VA 23220; (804)358-2006.—Cleo Mullins, Information Officer.

**Architecture**

The recently concluded meeting of the Architecture Specialty Group in Richmond was a great success; a full report will appear in the next Newsletter. It is now time to start planning the 1991 meeting in Albuquerque.

**Call for Papers:** If you would like to present a paper at the next meeting, you must submit an abstract to the Chairman of the Program Committee by October 1, 1990. No theme has been set for the meeting, but the papers should focus on a current issue, project or research. The Program Committee for next year will be Lorraine Schnabel (chair), Charles Phillips, and Tom Taylor. They will be responsible to the ASG Chair for organizing and moderating the paper and panel discussion sessions in Albuquerque. Abstracts may be sent to Lorraine at: 131 Division St. Corona, NY 11368. The Program Committee will forward the Publications Coordinator a copy of each paper to be presented for publishing in the ASG Preprints/Postprints. Caroline Blydenburgh has volunteered to serve as publications coordinator. Mima Goldberger has asked to serve as Student Liaison; details of her activities will be announced in a future Newsletter.—Bruce Mason, Secretary/Treasurer.

**Paintings**

This is the first call for papers for the 1991 Annual meeting in Albuquerque. In addition to the Paintings Group sessions, we are also participating in an Update Session with the Book and Paper Group. We might try to focus the presentations towards a topic of interest to both groups, or simply address subjects of interest to the general membership. Any comments or suggestions would be welcomed. Please forward these ideas along with abstracts for specific presentations to me (not to the AIC office) by October 1, 1990.—Jay Krueger, Chair, Perry Huston and Associates, 7440 Whitehall, Fort Worth, Texas 76118.

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Phone: (201) 264-0306
FAX: (201) 264-8266
CONFERENCES  COURSES  SEMINARS

Call for Papers

March/April 1991. The SSCR (Scottish Society for Conservation and Restoration) is organizing a symposium on areas of interest to both paper and textile conservators. Abstracts for papers to be presented at the meeting are invited from practicing conservators, curators and conservation scientists under the following headings: 1. Cleaning (enzymes, water quality, dry and solvent cleaning etc.); 2. Support and Lining (choice of adhesives and backings etc.); 3. New Equipment/Technology (specialized use of low pressure tables, sharing equipment etc.); 4. Science and Analysis (simple methods of fiber identification, sizes, finishes and coatings etc.). Please send abstracts of proposed papers by September 30 to: Linda Eaton, Royal Museum of Scotland, York Buildings, Queen Street, Edinburgh EH12 1JD Scotland. For further information contact: Linda Eaton or Fiona Butterfield.

Conferences


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

Study Tours

October 27-28, 1990. Cambridge, MA. Enzyme Treatments: The Science and the Applications in Conserving Artistic/Historic Works. Sponsored by Enzymology and Conservation and the MIT Museum, this meeting will provide a broad overview of the properties of enzymes and the suitability of different classes of enzyme systems to conservation problems, and will then relate these to various enzyme based methods for removing animal and starch adhesives, stains, and other materials and discolorations which can adversely affect the integrity and/or appearance of artistic works and historic objects. Contact: Technology and Conservation, One Emerson Place, Boston, MA 02114; (617)227-8581; or Robert Hauser, New Bedford Whaling Museum; (508)997-0046.

Wood Artifacts


September 10-12, 1990. Washington, D.C. Adhesives for Furniture Conservation (IC-007). Course will review the technology and deterioration of adhesives in wooden objects, the treatment of adhesive failure, and the manipulation and use of adhesives during furniture conservation treatments. Contact: Training Secretary, CALM/C, Smithsonian Institution, Washington, D.C. 20560; (301)238-3700.

Architectue

September 8-9, 1990. Montreal, Canada. Museums in Historic Buildings. The accommodation of museum functions in historic buildings—whether they were originally designed as museums or recycled into them—presents a paradox: the environmental conditions imposed by colonists, along with other requirements of today's museums, are difficult to meet without modifications to
the building fabric that are often considered inappropriate by architectural conservators. The symposium will focus on this dilemma. Members of the audience are invited to bring their experiences and their questions with them. The objective of the symposium is to develop a series of guidelines for consideration when accommodating museum functions in historic buildings. This symposium, which is organized by the Association for Preservation Technology (APT) International and the AIC, will build upon the May 1990 Workshop on "Conservation and Museum Architecture" of the IIC-CG. It is part of the 1990 APT International Conference. Contact: APT Symposium, c/o Conference Office, McGill University, 3450 rue University, Montreal, Canada H3A 2A7; (514)398-3770; Fax: (514)398-4854.

**CLASSIFIED**

**Lab Equipment for Sale**

Equipment for sale from private conservation practice: microscope stand roll around—$2,600; Hoist eared roll around—$2,000; 2 Boom roll around lights—$1,000 each; 3 tubes for lights—$35; 2 mobile fuse extractors—$1,100 each; picture holder for motor eared—$125; motorized eared—$1,000; Ziss loop headed with case—$1,200; custom made exam table 52 x 60 x 40 inches high, formica top and vertical painting stools below—$900. Contact: Mr. Cook, 2102 Sandwick, MA 02563.

**GRANTS & INTERNSHIPS**

**Conservation Fellowships**

**Detroit Institute of Arts**

Five fellowships are available at the Conservation Services Laboratory, Detroit Institute of Arts, beginning September 1, 1990. Application for one or two year Andrew W. Mellon fellowships in objects, paper and textiles and a one-year NEA fellowship in paintings and analysis of museum materials are now being accepted. The paintings, objects, paper and textiles fellows will participate in the full range of laboratory work, doing examinations, technical analyses, and treatment of works of art from the permanent collection and various museums in the state of Michigan.

The Advanced Fellow in the Analytical Chemistry Laboratory will conduct materials analysis studies of art works and other museum materials using Polarizing or fluorescent Microscopy, XRF, XRD, AAS and or FT-IR. All Fellows will be required to complete a research project with related travel, on a topic determined during the year, which results in a paper of publishable quality.

Each Fellowship carries a stipend of $19,000/year plus $2,500 travel allowance. The conservator positions require graduation from a recognized conservation training program or equivalent educational and work experience, and the analytical positions require a B.S. in Chemistry (M.S. preferred) together with a strong instrumental analysis background. The analytical position requires, in addition undergraduate and graduate transcripts. Health benefits are available. Interested parties should submit a resume and three professional and/or academic letters of recommendation to: Mildred J. Coleman, Personnel Officer, The Detroit Institute of Arts, 5200 Woodward Avenue, Detroit, MI 48202; or call (313)833-1929.

**Textile Conservation Internship**

**Cathedral Church of St. John the Divine**

The Textile Conservation Laboratory at The Cathedral Church of St. John the Divine, New York, offers a one-year internship in textile conservation with possibility of renewal for an additional year. This position is made possible by the Getty Grant Program. The annual stipend is $18,000 with full benefits and 12 days vacation. Additional funds may be possible to attend related seminars and meetings.

The Textile Conservation Laboratory is a general textile conservation facility with emphasis on large-scale textiles and a focus on tapestries. Applicants should have a strong textile background and should have completed a formal academic program in textile conservation or have undergone a comprehensive apprenticeship in the field.

Applicants should send resume, including brief letter stating goal in textile conservation, with a list of references to: The Textile Conservation Laboratory, The Cathedral Church of St. John the Divine, 1047 Amsterdam Avenue, New York, NY 10025.

**Getty Internships**

**State Conservation Center of South Australia**

The State Conservation Center of South Australia is offering two one year advanced level conservation internships funded by the Getty Grant Program of the J. Paul Getty Trust.

The internships will be in the areas of: Textiles, Paintings, Objects, Paper, Scientific and Technical Services. Applications will be accepted for all of these areas and the two best applicants will be selected.

The State Conservation Center is a regional conservation center established in 1986 to service the needs of nine state funded museums. A commercial program provides services to other cultural institutions, government departments, the corporate sector and private individuals. The range of artifacts treated at the Center is diverse, providing interns with an opportunity to undertake a wide range of conservation treatments under the supervision of experienced conservators.

Both interns will receive a stipend of $20,000, travel to Australia with some internal travel expenses also provided. The internships are scheduled to begin on September 24, 1990.

Please send a letter indicating your area of special interest and professional experience together with the names, telephone numbers and FAX numbers of three references to: Ian Cook, Director, State Conservation Center of SA, 70 Kintore Ave, Adelaide, South Australia 5000, Australia, FAX 61 8 223 1456; phone 61 8 223 1756.

**Preservation Administration Intern**

**Stanford University, CA**

The Stanford University Libraries is seeking candidates for an eleven month internship in Preservation Administration. The internship is funded from the Andrew W. Mellon Foundation in an effort to give qualified candidates the opportunity to apply administrative skills to preservation activities in a large research library environment.

The intern will participate in administrative assignments as well as a conservation treatment project. Qualified candidates must have an MLS from an ALA accredited library school and formal training or demonstrated equivalent in training or experience, as well as education or experience in preservation. Experience in a library or archives in preferred. Assistant Librarian $28,000-$38,750.

Submit letter of application, complete statement of qualifications, resume of education and relevant experience, and names and addresses of 3 references by July 13, 1990 to: Delia Jacob, Library Human Resources Department Chief, Stanford University Libraries, Stanford, CA 94305-6004.

Cite #001-ACI on all correspondence BOE/AA.

**Kress Paper Conservation Intern**

**Royal Academy of Arts, London**

The Samuel H. Kress Foundation has generously agreed to fund a six-month internship working on the Royal Academy’s Collection of works of art on paper from the collection of the oldest Fine Arts institution in Britain.

The work will consist of essential preliminary conservation in preparation for the opening of a new print room in 1991. The intern will work with the Curatorial Assistant for Works on Paper and the Royal Academy’s consultant paper conservator.

Salary $9,500, to start in Fall 1990. A program of visits to major centers of paper conservation in the United Kingdom is included in the internship.

Candidates, who must hold U.S. citizenship, should have recently graduated from a conservation program, and preferably had some practical experience.

For further particulars, please write to: the Librarian and Head of Education, Royal Academy of Arts, Piccadilly, London, England W1V ODS; (071-439-7438). Application should be made, addressed to the above officer, by letter, accompanied by a c.v. and two professional references.

**Postgraduate Fellowship in Paper Conservation**

**Philadelphia Museum of Art**

The Philadelphia Museum of Art will offer a postgraduate fellowship in paper conservation to begin September 1, 1990, pending funding. It is intended for individuals who have completed a graduate training program in art conservation or have equivalent experience. The fellowship includes a stipend of $18,000 plus health insurance and a travel supplement of $3,000.

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

Special Projects Coordinator
AIC, Washington, D.C.

The American Institute for Conservation of Historic and Artistic Works seeks an individual with excellent written and oral skills to develop and coordinate educational outreach activities. Responsibilities include research, development, implementation, and evaluation of special programs for members, allied professional organizations, and the general public. Requirements are three years related experience; excellent communication, organizational, and management skills; grant writing know-how; word processing (WordPerfect preferred); ability to deal with a wide variety of people and situations. A graduate degree in conservation, art history, museology, or related field preferred. Salary commensurate with experience, excellent benefits. Please submit letter, resume, and salary history by August 1st to Executive Director, AIC, 1600 16th St. N.W., Suite 340, Washington, D.C. 20036.

Assistant Textile Conservator
Cooper-Hewitt Museum, New York

The Cooper-Hewitt Museum, Smithsonian Institution, seeks a part-time Textile Conservator for a temporary assignment (1 year). The duties include assisting the Senior Textile Conservator in all aspects of conservation, preservation, documentation, and analysis on the textile collection, which includes a wide range of flat textiles, costumes, and costume accessories. Particular emphasis will be given to exhibition preparation and storage. The Assistant Textile Conservator will work both independently and under supervision. Candidates must have a degree from a recognized conservation training program and equivalent experience. The full-time salary of $24,705 (GS-9) will be prorated for the part-time position. Benefits options are available. The position will begin in November 1990. Send letter of application and resume: Textile Conservation Search, Cooper-Hewitt Museum, 2 East 91 Street, New York, NY 10128, by September 3, 1990. Only U.S. Citizens may apply. AA/EEO.

Conservator
Norton Simon Museum, Pasadena, CA

The Norton Simon Museum is seeking a conservator to oversee the conservation and documentation of the works of art in its collection. Responsibilities include recommendations on storage, handling, and hazard mitigation, and recommendations for treatment and preservation of a wide range of objects. Candidate should have a degree in conservation and an interest in a diversified field. Specialization in paper conservation is preferred. Salary commensurate with training and experience. Send resume to: Personnel Department, Norton Simon Museum, 411 West Colorado Boulevard, Pasadena, CA 91105.

Conservator for Outdoor Sculpture
Chicago Park District

The Chicago Park District, An Equal Opportunity Employer, seeks a Conservator to establish and maintain a program for the conservation of 100 outdoor sculptures of metal and stone. Responsibilities include: inspection, treatment, training, and supervision of staff.

Qualifications: a Bachelor's degree as well as a graduate of a Conservation Training Program or equivalent conservation experience; and a minimum of three years experience working with outdoor sculpture. Salary: $33,000 excellent benefits.

For a more detailed description contact: William Tippett, Department of Research and Planning, Chicago Park District, 425 East McPeek Drive, Chicago, IL 60605.

Mural Conservator
Federal Government, Washington, D.C.

The National Capital Region, General Services Administration (GSA) has created documents (control number RDC98071) for the stabilization and conservation of the Department of the Interior Building's penthouse murals (oil on plaster) by Woodrow Wilson Crambo, Gerald Lloyd Nailor, and Allan C. Hosner, dated 1940. The artwork is located on the Eighth Floor, South Penthouse, (formerly Employees' Lounge), Main Interior Building, 18th and C Streets, NW, Washington, D.C. Mr. Bernard Rabin has prepared the initial survey of GSA.

"Requests for proposals" packages will be available in mid-July, 1990, with 30 days to prepare your response. Award will be made in September 1990. A conservator qualifications questionnaire will be included in the "request for proposal" package. This must be submitted, even if you have previously provided a copy for a different proposal request.

If you wish to receive the proposal package, please write or call at a later date for a fee of $300, your mailing address and phone number to: Ms. Andrea Morgan-O'Hara, Regional Fine Arts Officer, GSA-NCR-WQG, Room 7062, 7th and D Streets, SW, Washington, D.C. 20407. For more information, call: (202)708-8173. Fax: (202)708-4983.

This notice and similar ones in regional newsletters will be the only notification of this contract.

Book Conservator
The Smithsonian Institution Libraries

The Smithsonian Institution Libraries seeks a book conservator to restore and conserve valuable library materials. SIL collections include over 40,000 rare books and manuscripts. Incumbent performs all aspects of book conservation, including mending, sewing, binding, aqueous and non-aqueous treatments, as well as examination and documentation of treatments, in well-equipped conservation laboratory. Other activities including participation in in-house workshops; assistance with emergency preparation training, and preparation of exhibits with Chief Conservator and Chief of Special Collections. SIL's Book Conservation Laboratory staff includes conservators, interns and volunteers. Qualifications: Knowledge of historical and current binding techniques; paper chemistry; production and quality of bookbinding materials; and impact of environment on library materials. Batchelor's degree or equivalent combination of education and specialized experience in book conservation. Work experience in a library conservation facility desirable. GS-9 (salary $24,705). Position open until filled. For application information and forms, please contact Virginia Carter, 10 St. James Place, London, England. The Smithsonian Institution is an equal opportunity employer.

Conservation Coordinator
Guggenheim Museum, NY

The Solomon R. Guggenheim Museum is seeking a Conservation Coordinator. Available late summer or early fall 1990. Salary $18,000. The Coordinator will assist in the routine operation of the conservation department, and the care of the museum's collections. Duties will include assisting the Department Head with correspondence, information gathering, technical and art historical research, assisting conservators in examination, documentation and treatment of collection works, maintenance of all conservation records and supplies, upkeep of Conservation Department equipment and aid in the staff in the routine custodial duties.

The candidate should have an interest in conservation and museum work, but no prior conservation experience is required. The Candidate should have some prior office experience including a strong background in computers and word processing. Please send resume and letter of application: Paul M. Schwanzbaum, Assistant Director for Technical Services, Guggenheim Museum, 1071 Fifth Avenue, New York, NY 10128.

Assistant Paintings Conservator
Private Practice, MA

A private paintings conservation practice in Northern Massachusetts is seeking an assistant paintings conservator. The candidate will be expected to maintain strict standards and work independently in carrying out all aspects of treatment on a wide variety of projects. Prefer recent graduate from conservation program. Flexible starting date. Send letter of interest and two professional references to: Kermit Cederholm, Carmichael and Associates, 10 St. James Place, West Townsend, MA 01474.

Furniture Restorer and Conservator
Bordentown, NJ

English, formally trained, antique furniture restorer/conservator seeks skilled craftsperson in structural, veneer, inner, inlay, carving and new reproduction furniture work. Museum quality restoration done in our New Jersey studio. Salary is commensurate with experience. Submit resume, along with salary history to: Michele Zeku, Office Manager, Mark Reed Furniture Restoration and Conservation, 102 Farnsworth Avenue, Bordentown, NJ 08505; (609)298-0716.

Paintings Conservator
Paper Conservator
Detroit Institute of Arts

The Conservation Services Laboratory of the Detroit Institute of Arts seeks individuals qualifying for the above positions. Candidates must have a Master's degree in Art Conservation or a combination of education and training to warrant equivalent recognition. Significant experience in the conservation of works of art, knowledge of artistic materials and various techniques used in dating and authenticating works of art are required. Responsibilities include the examination, technical analysis, preparation of reports for systematic catalog, care and treatment of works of art from the permanent collection of the DIA and various museums throughout the state of Michigan, work on exhibitions held or organized by the DIA, domestic or international travel and other related duties. Salary commensurate
with experience: Level II (Assistant) $30,200 to $32,800. Generous benefits. For more information about these positions contact: Ms. Mildred J. Coleman, Personnel Officer, at the Detroit Institute of Arts, 5200 Woodward, Detroit, MI 48202; or call (313)833-1929. Non-residents may apply but must establish residence in the city of Detroit at time of hire. Send resume in confidence no later than July 30, 1990 to: Mr. Michael Jozwik, Personnel Department, City of Detroit, 314 City-County Building, Detroit, MI 48226; or call (313)224-3718. A Merit System/Equal Opportunity Employer.

Art Conservator III Textiles
Detroit Institute of Arts

The Conservation Services Laboratory of the Detroit Institute of Arts seeks individuals qualifying for the above position. Candidates must have a Master's degree in Art Conservation or a combination of education and training to warrant equivalent recognition. Significant experience in the conservation of works of art, knowledge of artistic materials and various techniques used in dating and authenticating works of art and supervisory skills are required. Responsibilities include the examination, technical analysis, gallery preparation, preparation of condition reports for systematic catalog, care and treatment of works of art from the permanent collection of the DIA and various museums throughout the State of Michigan, work on exhibitions hosted or organized by the DIA, domestic or international travel and other related duties. The museum has one of the greatest collections of historic and archaeological textiles in the country. Salary commensurate with experience: Level III - (Section Head) $34,000 - Generous benefits. For more information about this position contact: Mrs. Mildred Coleman, the Detroit Institute of Arts, 5200 Woodward Avenue, Detroit, MI 48202; (313)833-1929.

Senior Book Conservator
The New-York Historical Society

The New-York Historical Society is seeking an experienced full-time Senior Book Conservator to implement a conservation program and manage its new, well appointed Book Conservation Laboratory.

Knowledge of conservation ethics, practices and techniques employed with library materials as evidenced by advanced study in conservation or verifiable certification of advanced training. Knowledge of historical bindings and demonstrated ability to perform advanced conservation techniques. Good written and oral communication required as are effective interpersonal organizational skills and an ability to supervise staff. MLS desirable but not required.

Under the general direction of the Associate Librarian for Preservation is responsible for the daily operation of the Book Conservation Laboratory. Performs and documents conservation treatments on rare and special materials, plans and supervises a phased treatment program, organizes and oversees efficient operation of routine book repair operations. Trains and evaluates the skills of Conservation Laboratory technical staff and establishes and monitors production and quality of work. Prepares short and long range conservation goals, budgets, monthly and yearly reports. Advises staff on collections condition and recommended treatment. Provides condition reports on materials to be exhibited or loaned and supervises treatment and installation. Establishes and monitors conservation related standards, policies and procedures. Purchases and provides for the repair and maintenance of equipment. Researches sources, monitors quality, and initiates orders for conservation supplies and materials. Assists in the preparation of disaster plans and provides consultation and assistance in disaster response, including training staff and volunteers on the Emergency Response Team. Works with the Associate Librarian and other professional staff in determining the direction and priorities of the Preservation Program and the associated educational and informational needs of the institution. Participates in committees as appropriate and serves on the Preservation Advisory Council. Performs related duties as required.


Book Restoration
Chevalier Conservation, Stamford, CT

Qualified, highly experienced Book Restorer to work in our new facility. Excellent working conditions, exposure to fiber analysis and wet cleaning in our laboratory. Salary commensurate with experience. Please send resumes to: Chevalier Conservation, 500 West Avenue, Stamford, CT 06902. NO PHONE INQUIRIES, PLEASE.
The Richmond Meeting—Another Record Setter!

In the program announcement for AIC’s 18th annual meeting in Richmond, Paul Himmelstein, then program chair and vice-president, predicted that the Richmond meeting would be “the best ever.” Attendance figures and papers presented proved him right. Nine hundred and ninety-three people registered for the Richmond meeting—an all time record and only 7 short of our 1,000 goal. Conservators from across the nation, Canada, Europe, and other parts of the world presented 125 papers. Topics ranged from conservation of Fabergé objects, the rejoining of a long separated Siene panel painting, the treatment of a parabolic reflector (similar to the ones used in space), and treatment and policies for insect and pest control in museums. Among other topics presented were the restoration of the Cabildo Pedimental Sculpture in New Orleans, the technical investigation of the origins of five ancient Greek and Roman marble artifacts, deteriorating 19th-century glass negatives, and Richmond chemist William James Barrow’s role in the transfer of knowledge from paper chemistry to paper conservation. At a special thematic session—Mass Treatments—conservators explored ethical dilemmas and other problems that arise in preserving thousands of artifacts threatened by sudden disasters. Members may purchase Abstracts of all papers presented for $8.00 from the AIC office.

Presentation of these and other papers was preceded by a pre-session dealing with the conservator’s role in traveling exhibitions. Among the questions discussed at the pre-session were: What is the safest method for transporting delicate illuminated manuscripts? How can paintings 20’ by 10’ be sent from one country to another? and What are the special issues in preparing several hundred African ethnographic objects for a traveling exhibition?

Paul N. Perrot, Director, Virginia Museum of Fine Arts, welcomed all of the registrants to Richmond and gave a stirring keynote address at the opening of the conference. Daphne Wood Murray, Director of the Institute of Museum Services (IMS) also addressed participants at the opening session noting the importance of conservation within the museum field and discussed IMS conservation support initiatives.

This year, the specialty update sessions were presented by the Wooden Artifacts and Architecture groups. Next year, the responsibility for organizing this session will fall to the Paintings and Book and Paper groups. In 1992, Textiles and Objects will present this session, followed by Photographic Materials and Architecture in 1993. [continued page 2]

IMS, NEH Award Grants

NEH Funds Paper Conservation Catalog

The National Endowment for the Humanities has awarded the Book and Paper Specialty Group a three-year grant in the amount of $72,559 to continue development of the highly successful Paper Conservation Catalog. These funds will be used to prepare three new editions of the Catalog. Among the topics to be covered in the forthcoming eighth, ninth, and tenth editions are: fiber identification; mold and foxing treatments; dry cleaning; hinge tape and adhesive removal; inpainting; and encapsulation, as well as solvent, enzyme, and suction table treatments.

The Paper Conservation Catalog is a unique preservation-related publication dedicated to the compilation of a comprehensive body of knowledge on collections care of materials in libraries, archives, and art and history museums. It presents detailed information on how to preserve such works on paper as prints, drawings, maps, manuscripts, and printed documents. The methods, materials, and expertise compiled in the Catalog provide an understanding of the complexities of conservation.
problems and treatment methods. Kate Maynor, Project Director, noted that, "It is a highly regarded tool for designing collections’ preservation programs.”

The majority of the work on the Catalog is carried out by a dedicated group of professional conservators who volunteer hundreds of hours each year. The editorial board includes: Catherine I. Maynor, Project Director; Sylvia Rodgers Albro; Margaret Sarah Bertalan; Antoinette Dwan; Janet English; Meredith P. Michelson; Catherine Nicholson; Kimberly Schenck; and Dianne van der Reyden. Karen Kittredge serves as editorial assistant.

Copies of the 3rd-6th editions, prepared with the support of the first NEH grant, are currently available from the AIC office. The 7th edition will be completed in September.

IMS Funds "Natural Disaster Mitigation Workshop"

The Institute of Museum Services (IMS), a federal agency that offers project support for museum services across the nation has awarded a Professional Services Program grant in the amount of $15,920 to the FAIC to conduct a workshop on disaster mitigation for all types and sizes of museums. This award represents 32 percent of the total budget ($34,536) needed to hold the workshop.

This one and one-half day workshop will provide a unique opportunity for museum professionals to learn firsthand about disaster planning, prevention, and relief. The program will include presentations by museum directors, conservators, other museum professionals who have developed or executed disaster plans, as well as sociologists, experts in weather and geological services and representatives of the governmental agencies that handle disaster preparedness and emergencies.

The workshop will be held June 3-4, 1991 immediately preceding the AIC’s 19th annual meeting in Albuquerque, New Mexico. Organizers of the workshop include Jane K. Hutchins, Conservator and Project Director; Barbara Roberts, Consultant, Museum Hazard Mitigation and Emergency Response Coordinator; and Margaret Fikioris, Conservator.

Richmond Meeting (continued)

The Richmond meeting provided several "firsts." Carol Aikin presented a fascinating public lecture before an audience of more than 200 at the Virginia Museum of Fine Arts. The audience sat spellbound as they listened to her speak on "Fabergé: The Inside Story." The lecture was illustrated with a breathtaking array of colored slides depicting the challenges of working with these delicate and precious objects. Carol’s presentation was an extraordinary example of how conservators can work with education divisions of museums to enhance public awareness of the conservation field.

Another "first" was the meeting of the newly established AIC Advisory Council consisting of the Board, committee chairs, Specialty/Sub Group chairs, and representatives of regional guilds and allied professional associations. The Council reviewed AIC’s Strategic Plan and discussed areas of mutual interest, in particular outreach activities.

Additional "firsts" were: presentation of Rutherford John Gettens Merit Awards for outstanding service to the AIC to Mar-
Paul Perrot Awarded Honorary Membership

During the annual meeting in Richmond, Honorary Membership in AIC was conferred upon Paul N. Perrot, Director of the Virginia Museum of Fine Arts. This award serves to recognize the highly important contributions he has made to the conservation profession in the United States and internationally.

Born in Paris, Perrot later immigrated to the U.S.A. and studied at the Institute of Fine Arts, New York University. In 1952, he began a 20-year tenure with the Corning Museum of Glass, the last 12 of which he served as its director. In 1972, he moved to Washington, D.C. assuming the duties of Assistant Secretary for Museum Programs at the Smithsonian Institution, a position he held until 1984. As Assistant Secretary, he embarked upon an intensive program of national and international activities, many of which benefited the cause of conservation worldwide.

Internationally, Perrot directed his attention to ICOM, ICOMOS and ICCROM. His ICOMOS activities led to his membership in the International Consultative Committee for the Preservation of Moenjodaro, Pakistan. His many years of ICCROM participation, including fourteen years on the Council, ten years on its Finance and Programme Committee, and two years as president, were recognized by the ICCROM General Assembly last May with the ICCROM Award. Numerous students from all over the world who attended courses in Rome, including many American conservators, can attest to the importance of this contribution.

Nationally, one of his greatest contributions to the cause of conservation came with the establishment and his stewardship of the National Museum Act (NMA). This funding program, administered through the Smithsonian Institution, concentrated its activities quite specifically on conservation training and research. Now defunct after failing reauthorization, the NMA was the only federal funding source to support individual students, including those studying overseas in specialties not offered by U.S.A. programs. Moreover, American training programs, and through them countless conservators trained in those years, were direct beneficiaries of NMA grants.

When the National Conservation Advisory Council (NCAC), the predecessor of the National Institute for Conservation (NIC), was established, Perrot played a very important role in encouraging and supporting this new entity. He provided office facilities at the Smithsonian, and through NIC, funding for operational expenses. This support was continued when NIC was incorporated.

Perrot was, and is, always ready to promote the cause of conservation and to lend his direct support and influence on its behalf. In the early years of the Institute of Museum Services, his quiet work behind the scenes was instrumental in establishing its strong conservation orientation. During his many years of activity within AAM and U.S. ICOM, Perrot has countless times advocated the interests of conservators and of the AIC.

This is the first time that AIC has conferred its highest honor upon someone who is not a conservation professional. By honoring Dr. Perrot, we gratefully acknowledge immense contributions made by an art historian, museum director and policy maker, who shares our ideals and convictions and has acted accordingly.—Lambertus van Zelst.

Gettens Award Recipients—Profiles and Career Highlights

The Rutherford John Gettens Merit Awards for outstanding service to the AIC were presented at the annual AIC banquet in Richmond to Marjorie B. Cohn, Elisabeth West FitzHugh, Susanne P. Sack, and Marilyn Kemp Weidner.

MARJORIE B. COHN received her B.A. from Mount Holyoke College and her A.M. from Radcliffe College. Both degrees were in art history, but she had extensive experience as a printmaker and decided in 1961 to apprentice at the Fogg Art Museum as a paper conservator, rather than pursue a career as an art historian. After 27 years as a paper conservator, art historical urges overcame her and she became a curator of prints. In the interim, her aptitude led her to specialize in the study of historical print and drawing techniques, as well as in the treatment of works of art on paper and teaching.

ELISABETH WEST FITZHUGH has been associated with the Department of Conservation and Scientific Research of the Freer Gallery of Art, Smithsonian Institution, from 1956 to 1965 and from 1968 to the present. She is currently conservation scientist in the Department which has also served the Arthur M. Sackler Gallery since 1987. Her interests in recent years have focused on the history and identification of pigments and she has authored or co-authored several articles on pigments. She is editor of Volume 3 of Artist's Pigments: a Handbook of their History and Characteristics in the series being published by the National Gallery of Art, Washington, D.C. She holds a B.A. in chemistry from Vassar College and a Diploma in the Archaeology of Western Asia from the University of London. She was treasurer of IIC-American Group from 1970 to 1973, and vice-president and president of the AIC from 1982 to 1986. Since 1989 she has been editor of the Journal of the American Institute for Conservation.

SUSANNE P. SACK began her conservation training in 1956 as an apprentice under Sheldon B. Keck. She has served AIC in many capacities through committee work, and was involved with the founding of AIC as well as its predecessor or-
Call for Gettens Award Nominations

The Board is accepting nominations for 1991 Rutherford John Gettens Awards. Please send the name(s) of qualified candidates, with a one-page rationale describing reasons for recommendations, to the AIC Board by November 15, 1990.
AIC NEWS

From the President

I want to begin by thanking two people who have given so much to AIC. Bert van Zelst served as a director and then president during a time of great difficulty for our organization. Space does not permit me to list all the problems that faced us, but let me say that without Bert’s tireless efforts on our behalf it is likely that AIC would not be in the strong position it is today. His wise and often witty leadership has set a standard that I hope I shall be able to approach. Leslie Kruth served three years as director; during her tenure, she acted as Specialty/Sub Group liaison, a position of particular importance on the Board. She helped guide the groups through a time of change and growth with enormous good humor and clear vision. Leslie also served as FAIC Board liaison for review of applications for endowment funds. Bert and Leslie will truly be missed on the Board. Martin Burke is the new director and will be the Board chair of the Ethics and Standards Committee, and Leslie will also continue as a corresponding member of the FAIC Strategic Planning Task Force.

Also leaving positions within AIC are Inge-Lise Eckmann, Chair of the Nominating Committee this year, who, along with her committee members, performed wonderfully a difficult and often under appreciated task. We owe them our sincerest thanks. And finally, I want to thank Elisabeth Batchelor, outgoing chair of the Ethics and Standards Committee, and all of the members of that committee: Meg Craft, Bob Futemick, Carol Mancusi-Ungaro and Liz Luming, for the enormous job they have done during the last several years. While there have been differences between the Board and the committee, the work carried out by the committee has been of the utmost importance to AIC. The revisions to the Code of Ethics and Standards of Practice have naturally aroused very strong feelings in all of us exactly because this document is at the heart of our profession. Without the committee’s work as a base, this crucial activity would have been impossible to contemplate. They have raised the central questions that we as a profession must answer in order to grow and mature (see Ethics Committee Report page 7). We owe them all our deepest thanks for the very difficult and fine work they have carried out. I trust that they will all be available for consultation as the process continues.

While we have (temporarily) said goodbye to some colleagues, it is a great pleasure to welcome two new people to the Board. Martin Burke is the new director and will be the Board liaison with Specialty/Sub Groups. He will also have responsibility for reviewing applications for FAIC endowment grants. He has a full plate before him. Sara Green isn’t completely new to the Board, having served two years as treasurer, but it is a great reassurance to have her back as vice-president and program chair. She is already very hard at work planning our future AIC meetings and working with the Program Committee to plan AIC sessions at allied professional organizations. Sara will be reporting in the near future on our plans for these sessions, so I will say only that we will be participating in the 1992 SPNCH meeting to be held in Madrid and expect to be represented on the programs of AAM, APT, AASLH, CAA and SAA in the next several years. As noted in the Strategic Plan, the Board has given this activity high-priority and we hope to obtain some outside funding to support it.

I would also like to welcome Stephen Bonadies as the new chair of the Bylaws Committee, and Sarah Fisher as the chair of the Nominating Committee. Both of them have served AIC very ably in the recent past, and I am happy to be able to look to them for continuing help and support.

Nancy Carlson Schrock has been reappointed Conservation Archives Placement Liaison. She will report on her activities in the next Newsletter.

In connection with our annual meeting in Richmond, we held our first Advisory Council meeting which included representatives from allied professional organizations, regional guilds and committee and Specialty Group chairs. Participants discussed AIC’s Strategic Plan, noted areas of mutual interest and suggested future collaborative efforts. I would also like to report briefly on the question of Preprints. The Board has had discussions with Lis FitzHugh, Editor of the JAIC concerning various alternatives for publishing the papers presented at the general session of the annual meeting (see JAIC News page 7). We will discuss a proposal from Lis at our September meeting and we expect to agree on a suitable procedure at that time. A more detailed report will appear in the next Newsletter. Here, let me urge those of you who have been hesitant about submitting a paper to the Journal, to get that paper in the mail! As you know the editor, managing editor and editorial board have revised the procedures for handling submitted papers, and authors have been experiencing a refreshing pace in their dealings with the Journal. Things will happen with surprising speed when you get your act together and write that paper you’ve been thinking about for twelve years. We can’t read your mind, so write!


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

Opinions expressed in the Letters to the Editor column are those of the contributors and not official statements of the AIC. Responsibility for the materials/methods described herein rests solely with the contributors. Copy must be typed double-spaced and sent to the AIC National Office; the next deadline is October 1, 1990. We reserve the right to edit for brevity and clarity.

The AIC accepts position available ads only from equal opportunity employers. The cost of commercial Ads is: 1/4 column $120.00; 1/2 column $200.00; 1/ page $300; one full page $500.00. Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1.

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

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In May, I attended the AAM Council meeting in Chicago as the AIC representative. A number of important issues were discussed, but two have the most importance to us. First, AAM is writing a new Code of Ethics for Museums. A draft document was circulated for comment to members of the Council. AIC, with the important help of our Ethics and Standards Committee, submitted suggested revisions to the draft, especially where it dealt with conservation. We will follow this document closely. Secondly, the reauthorization of the NEA was discussed. I am certain that all of you are aware of the debate that has taken place during the past several months concerning the NEA. I can only say that there is still the possibility that the NEA will cease to exist, and I urge you again to write your Senators and Representatives to urge them to vote to reauthorize the NEA without restrictions.

I am extremely pleased to be able to announce two new grant awards. The NEH has awarded a second three-year grant to fund the Paper Conservation Catalog (see page 1), and IMS has accepted our application for support of the 1991 AIC pre-session (see page 2). Congratulations to Kate Maynor, Project Director, the editorial board of the Catalog, and to Jane Hutchins, Barbara Roberts, and Margaret Fikioris organizers of the pre-session workshop. These are both extremely important projects, and I am delighted that funding agencies have recognized the contributions they will make both to our field and to the museum profession. I urge other Specialty Groups to consider applying for support for their projects. As always, the staff and Board are available and want to help to develop applications. Please call any of us.

Finally, I want to congratulate the new Professional Associates of AIC and thank the 53 Associates who have submitted PA applications for the July 15th deadline. These applications will be considered at the fall meeting of the Membership Committee. The combined total of these two groups is 171, 79 short of our goal of 250 new PA's a year. These figures are encouraging, but not satisfactory. We need more PA's and Fellows! WHERE ARE YOU? We need you. AIC needs new blood to chair committees, to serve on the Board, to vote in elections. Only by having all of our professional members as voting members can we possibly hope to accomplish what we must accomplish. It's up to you. Talk to your colleagues. Get them to apply. HELP THEM WITH THE APPLICATION. DO IT NOW.

In closing, let me again urge you to contact any member of the Board with your questions or suggestions. We try to keep you informed of our activities, but we aren't always able to be as complete as we should be. Active, participating members are essential for AIC's continued growth and success.—Paul Himelstein.

From the Executive Director

Studies conducted by experts in the personnel field reveal that professionals of all kinds rate job satisfaction as the factor most important to them when they evaluate employment opportunities. I am pleased to report that the AIC staff got a good dose of job satisfaction from the success of our 18th annual meeting in Richmond. A complete report of events contributing to the success of the meeting appears on the front page of this Newsletter. Here I want to thank the 993 attendees, the speakers and session chairs, the exhibitors, and all of the volunteers who made our meeting in Richmond "the best ever." The staff is particularly heartened by the kind comments made to us at the meeting and the complementary letters we received after the meeting. Believe me, we truly appreciate being appreciated.

With the 1990 meeting barely behind us, we have turned our attention to the 1991 meeting in Albuquerque. And, once again, we need your help. This time we ask that you help us to locate new exhibitors. We continue to search for ways to increase the number of exhibitors at our meetings for several reasons. First, we want to keep members abreast of all the latest products and services available. Secondly, exhibitors are a good source of non-dues income. We now have a list of more than 300 manufacturers of products and providers of services used by conservators. We would like to add to this database and ask that you take a few minutes to list for us the conservation suppliers and services that you use. Please send your list to Beth Kline. If you prefer, give us a call.

The spring issue of the Journal reached most members before they had departed for the annual meeting. The fall issue includes eight articles on topics as diverse as measuring atmospheric corrosion in microclimates and removing naturally aged synthetic picture varnishes. The Journal also sports a new look based on the style sheet prepared by the copy editors under the direction of Editor, Elisabeth West FitzHugh. The qualitative and quantitative improvements in the Journal also contribute to staff job satisfaction. Marcia Anderson continues to do an outstanding job of monitoring the submission and review process, working with our copy editors, and attracting advertisers. The cumulative indices for both the Journal and Preprints were mailed to all members at no cost in mid-July. If you have not received your copy, please let us know. Additional copies are available at $10.

Marcia and Beth have also been hard at work preparing the 1990-91 Directory which went to the printer in July. Marcia sold a record number of ads for the Directory—twenty-three in all. If you use the products or supplies advertised, please let the vendors know that you saw their ad in the Directory. If you know of products or services that would be of interest to the membership, please send us your suggestions of potential advertisers to contact for forthcoming issues of the Journal and Newsletter.

Ninety-two percent of our members renewed their membership in 1990. Given the fact that some members may have left the field to pursue other interests, this high rate of renewals bodes well for the AIC. It is also the best retention rate since we began to maintain computerized membership records in 1987. As of July 26th, we have 2,528 paid-up members. Please continue to urge colleagues who are not yet members, or institutions that should be, to join the AIC. We can’t do it without you!

Fifty-three Professional Associate (PA) applications were received for the July 15, 1990 deadline making the total for the year 171—79 short of our goal of 250. The next deadline for receipt of PA applications is January 15, 1991. Fellows and PAs should be sponsoring eligible members in their area of specialty. Our goal is to have 250 more enfranchised members by the end of 1991 to make up for the shortfall in 1990.

Membership renewal notices for 1991 will be mailed in early November (see box page 17). We hope to exceed our retention record for 1990 and we count on your continued support of the
AIC—the national professional membership association that represents your interests and advocates on your behalf to cultural institutions, government agencies, public and private foundations, the business community, and the general public.

Now to the legislative front. The House of Representatives passed the Visual Artists’ Rights Act of 1990 with the exemption for conservators in tact. On June 28, the Senate Judiciary subcommittee voted to accept the House version of the act (H.R.2690) with the exception of the “waiver” of the artists’ rights and the “integrity” clauses. This action leaves the provision to exempt legitimate conservation practices from the moral rights section on distortion and mutilation as it is in the House bill. On the issues of “waiverability” and “integrity,” the Senate panel voted to retain the language of the original Senate bill. Mark-up of this legislation by the full Senate Labor and Human Resources Committee is yet to be scheduled. A vote on the floor is anticipated in early fall.

The battle over the reauthorization of the National Endowment for the Arts continues. Yet again, at this writing, reauthorization has been postponed until after the August recess. The House schedule in September is likely to be packed and time for discussion may be limited. Representative Pat Williams (D-MT) chairman of the House subcommittee that launched the NEA reauthorization process, said “It will be a matter of shoehorning it in.” The postponement is attributed to a lack of confidence in the outcome of the debate and failure to reach agreement on proposed amendments to the legislation. Approximately twenty-six amendments have been proposed, including one developed by Representatives Tom Coleman (R-MO) and Steve Gunderson (R-WI) which would funnel 60 percent of NEA grant money to state arts agencies. This legislation appears to be unacceptable to House Speaker Tom Foley (D-WA). If the reauthorization process is put off too long, it may have to be resolved in the appropriation process. There is some speculation on Capitol Hill that the fight over reauthorization may be postponed indefinitely while a special commission created last year to study the NEA completes its assignment. In the meantime, the NEA’s existence could be extended for a year through a catch-all money bill. On the other hand, Representatives Ralph Regula (R-OH) and Paul Henry (R-MI) have drafted restrictive language that they would include in the appropriations bill, even if the NEA reauthorization legislation does get to the House floor. The final outcome is anyone’s guess. We’ll keep you posted.

I attended the July meeting of the National Museum Services Board (NMSB), a presidentially appointed panel which governs the IMS. Their deliberations focused on the reauthorization process and evaluation and discussion of the General Operating Support Program. In addition, Arthur Beale, NMSB, reported on the Conservation Project Support Program and Rebecca Danvers, Director of Programs, IMS, reported on the Professional Services Program. The House appropriations committee markup of the 1991 IMS bill includes a $310,000 increase in the Conservation Project Support program over and above the President’s budget. Senate mark-up of the IMS appropriations bill has yet to be scheduled.

As detailed on page 1 of this Newsletter, the National Endowment for the Humanities has awarded the Book and Paper Specialty Group a three-year grant in the amount of $72,559 to continue development of the highly successful Paper Conservation Catalog. Here, the staff offers congratulations to Kate Maynor, Project Director, and the editorial board of the Catalog for putting together yet another persuasive proposal to the NEH. We look forward to helping in completion of the present three-year grant award and in implementing the new one. This project exemplifies ways in which additional publications can be made available to the membership and reflects the high priority members have assigned to sharing information through publications. The AIC staff is available to help other Specialty Groups contemplating similar projects. Feel free to call me to discuss your ideas.

And speaking of grant awards, congratulations and thanks go to Jane Hutchins and her committee, and to Paul Himmelstein for the successful application they prepared to the IMS for funding AIC’s pre-session in Albuquerque (see page 2). Beth Kline deserves special thanks for handling the financial and logistical preparations of the grant application in a timely manner.—Sarah Z. Rosenberg.

JAIC News

Members who attended the annual meeting in Richmond know that the subject of publication of the general session papers was raised there in two ways. A petition had circulated, signed by 200 people, requesting reinstatement of the Preprints, and a motion was introduced at the business meeting asking the AIC Board to study the options leading to a volume containing these papers.

At the business meeting I said that the JAIC editorial board was sympathetic to the sentiments expressed in the petition and in the motion. We support the possibility of publication of these papers in some form after the meeting, and are willing to work with the Board and the AIC office toward this goal. There are various options which might involve the Journal, and we intend to make some recommendations to the AIC Board at its next meeting on September 17–18. I am well aware that AIC members regard publications as the most important function of AIC, and I hope we can make a constructive contribution to this end.—Elisabeth West FitzHugh, Editor, Journal of the American Institute for Conservation.

Ethics Committee Report

The Committee for Ethics and Standards, chaired by Elisabeth Batchelor, with committee members: Carol Mancusi-Ungaro, Bob Puternik, Liz Lunning and Meg Craft (resigned 1989), was formed in 1984 by the Board of the AIC and was charged with the difficult task of rewriting the Code of Ethics and Standards of Practice. In 1989 the committee was increased to include corresponding members: Barbara Appelbaum, Steve Prins, Paul Banks, and Elisabeth West FitzHugh. The members of this committee resigned from their posts at the AIC meeting in Richmond. The following is an account of the events which led up to this resignation.

In many long and hard hours we first concentrated on the Code of Ethics and worked it through completely. We removed unnecessary repetitions, tried to simplify language, and made
the document more positive and inspiring. We also removed sections that we thought reflected normal good business practice which were probably needed originally, but we thought that they could be left out because the profession had grown and become more mature. Each ethical issue was discussed thoroughly and every possible scenario thought through, especially in regards to all of the different specialties in our profession.

The committee members also worked individually on separate parts of the Code. Liz Lunning did a great job moving us forward in thinking and language. It was our philosophical discussions that provided the basis for the latest draft and helped us sort out the sometimes difficult philosophical and ethical issues.

All of the members of the committee are mature professionals from different specialties. We did not always agree, but opposing views provided enlightening discussions. The document sent to the membership in March reflected the work of the committee only on the Code of Ethics. To speed up the process, the Board reworked the Standards without the committee and sent out the document to the membership, which the committee thought was premature.

The committee's next task would have been to work through the Standards, making sure that they were all standards and not ethics, eliminate unnecessary duplication, and then structure the Standards in such a way that a standard always referred to an ethic in the Code. If necessary, this document would have been interpreted by the different specialty guidelines. We thought that we could have produced a new draft reflecting these changes by the fall. All of these issues were discussed at the business meeting in Richmond.

We also tried to clarify what the committee perceived as two different sets of mind within the AIC, in what the Code should do and look like—one represented by the Board and the other represented by the committee. These very broad philosophical differences are not easy to put into words. In summation, the committee wanted a more guiding, inspirational document and the Board wanted a document that provided stricter language, reflecting the necessity to enforce the Code. The committee thought that the strict language would interfere with the philosophy of guidance and more general standards.

In the discussion following the presentation, the main issue addressed by the membership was that the rewriting of the Code should not be rushed. A vote was taken on a motion presented by Pieter Meyers to help in the decision if the Code should be finished with the committee's philosophy. The vote resulted in a small majority win for the committee to proceed without rush. While the close vote was indicative of the confusing issues, we think it also showed that the membership has to take time and think very long and hard if they want a guiding or an authoritative document.

Following the business meeting, the committee had a very good discussion with the Board. Unfortunately, it became clear that because of this philosophical split, we did not have the full confidence of the Board. That afternoon, the committee submitted their resignations. The whole committee shares a sadness that we will now be on the sidelines, but maybe it is time for a new approach and fresh thinking. We wish the new committee good luck. We also urge the membership to stay involved and devote adequate time to these important issues.—Elisabeth Batchelor for Bob Futemik, Carol Mancusi-Ungaro and Liz Lunning.

**Conservation Science Task Force Report**

The Conservation Science Task Force presented their 1989-90 activities during an evening session attended by over fifty people at the annual meeting in Richmond. The purpose of the task force is to develop a forum for the AIC to address issues affecting the direction and quality of conservation research of both conservators and conservation scientists. There are two primary motivations for developing this forum. One is to encourage conservators to take a more active role in incorporating scientists as advisors, collaborators, or reviewers when planning and analyzing the results of studies of a technical nature. The second is to encourage scientists to include conservators as collaborators in experimental work on, or clinical trials of, conservation treatment materials and methods.

Eric Hansen, a scientist at the Getty Conservation Institute (GCI), introduced the topic of methods to improve the relevancy of research to the practicing conservator. He first commented on similar activities in the United Kingdom and the formation there of a Task Force for Conservation Science to promote similar aims by the Conservation Unit. He presented a summary of areas where immediate research is a high priority, as initially determined through a survey of the chairs of the Specialty/Sub Groups. The Book and Paper group, the Photographic Materials group, the Wooden Artifacts group, the Objects group and Conservators in Private Practice responded to that survey. Several groups expressed a need for studies of scientific method and experimental design specific to each field of conservation. He suggested that two current monographs, which will be available in the fall or winter of 1990 through the GCI, will offer help in this area. *Principles of Experimental Design for Conservation Research*, by Dr. Terry Reedy and Dr. Chandra Reedy, is written specifically for conservators or conservation scientists, and *Evaluation of Procedures Used in Accelerated Photochemical Aging Testing of Museum and Archival Materials*, by Dr. Robert Feller, is conceived as a handbook for conducting accelerated aging tests.

Hansen concluded by saying that the conservator, through the Sub Groups, could take a greater responsibility for increasing the relevancy of conservation research. A model is the Photographic Materials group, who communicated their interests in detail at the meeting of the Fading Committee in 1988. Isolating areas in need of special attention or focus for technical studies might expedite the solving of specific problems conservators face in their practice. Interested conservators could help identify these areas and set priorities which could then be made available to conservation scientists and scientists outside the field in order to provide information and promote collaborative efforts. The task force could serve as a clearing house for this activity, and disseminate the results to the general AIC membership. As a beginning step, the Book and Paper group will poll their members on this subject in 1990-1991.

Dr. Chandra Reedy, Coordinator of the Ph.D. program in Art Conservation Research at the University of Delaware, analyzed the response to a questionnaire about conservation science issues that had been published in an issue of the AIC Newsletter highlights included:
1. The amount of interactions of conservators and conservation scientists is too low.
2. Many respondents routinely produce quantitative data, yet statistical analysis of that data is rarely applied.
3. Most researchers have no working knowledge of statistics.
4. Most have never used a statistical package or collaborated with a statistician; many respondents would be interested in statistical collaboration if they had the opportunity.
5. Many would like to attend a short-term training course on experimental design and statistical analysis in conservation research.
6. Many respondents find color measurement directly applicable to their work, although few are actually involved in collecting such data themselves.
7. A list of consulting experts was viewed as potentially highly useful by an overwhelming number of respondents.
8. Many respondents would be interested in joining a specialty group on conservation science if it were established.
9. Even more would plan to attend a specialist session if one were held at an annual meeting.
10. Most respondents felt that a separate group focusing on conservation science could address problems and issues that are not priorities for the current specialty groups.

A chi-square test was used to see if there were any differences between the responses of those who identified themselves as conservators and those who identified themselves as conservation scientists. The results show that there is no significant difference between the responses of conservators and the responses of conservation scientists for all questions regarding relevance and accessibility of the conservation science literature, evaluation of amount and quality of interaction between conservators and conservation scientists, interests in joining a new specialty group or attending a special session at an annual meeting, and perceived usefulness of a consultant list. The only differences found were in the answer to questions concerning past laboratory and statistical activities. Not surprisingly, the scientists reported a much greater involvement.

However, there is no significant difference between the interest of conservators and that of the scientists in attending a short course on experimental design and statistics for conservation research. This may suggest that conservators, although lacking a strong background in this area, would like to learn more about it and perhaps become more involved in the future. Also interesting is that there is no difference between the percentage of conservators and scientists who report that they are asked to make authenticity and provenance decisions. This shows that new information on technical and scientific methods for improving the reliability of such decisions should be disseminated to conservators as well as museum scientists. A report submitted to the AIC Board includes complete details of the questionnaire results. A copy can be obtained by contacting Dr. Reedy.

Dr. Mary F. Striegel, GCI Scientist, presented results of a conservation research survey and a prototype research resource directory. The prototype directory shows the potential usefulness of such information and exemplifies the type of directory which could be produced and updated on a regular basis if implemented by the AIC office or some other group. The prototype is not a final product and was presented in draft form for critique and comment. The groups most likely to benefit from the research resource directory are conservators in private practice, conservators in small institutions which are without research facilities, and those working in laboratories without specialized equipment and expertise in certain areas.

Her presentation included a brief history of the prototype directory, a review of similar directories, a description of the information solicited, and the results of the research survey, the organization of the prototype directory, and comments on uses of and suggested improvements to the directory. Copies of the prototype were available.

The initial mailing list for the research survey was compiled from members listed in the AIC Directory as conservation scientists, and individuals listed in the ICCROM International Index of Conservation Research as working in the North American continent. While the list is not comprehensive, it provided an initial list from which the prototype directory could be formed. The research survey included questions on contact information (name, position, institution/firm, and address), research specialty and interest, analytical facilities available, and analytical services offered. There was a 47 percent reply from the 148 surveys mailed. Suggestions are to have a separate section for institutions, to divide the research interest listing into separate sections for active research and more general research interest, to include the estimate duration of active projects, and to include telephone and fax numbers. A copy of the prototype is available from Dr. Striegel.

Phoebe Dent Weil, a conservator at Washington University Technology Associates, presented remarks on the perspective of the conservator. She commented that every conservator is continually confronted with problems begging for exploration, with questions for which previous solutions do not adequately apply, and with the need for reliable evaluation of available materials and methods. Unfortunately, it is typical that many questions are not adequately explored for lack of time, professional resources, funding and other exigencies. We under-utilize the scientific expertise at our disposal and have failed to activate the great potential in both quality and quantity of scientific investigations that should be a vigorous and highly central area of our professional scope.

The Conservation Science Task Force has recommended that the AIC Board support an augmented task force on a long-term basis. It is our hope that members from each Sub Group will show their support and interest by volunteering to act as a task force member.

Much discussion among attendees followed the report. Although the questionnaire indicated strong interest in a conservation science Specialty Group, a few of the scientists present were vocal in their opposition. Their opinion is that such a group would isolate scientists, that communication and collaboration among such scientists is already adequate, and that the current meetings of scientific societies provide ample opportunity for interaction among conservation scientists. They also felt that the current practice of incorporating conservation science papers within the Specialty Group sessions is adequate.

The task force noted other options than forming a Specialty Group, such as occasional special programs at annual meetings and a permanent task force in regular communication with the Specialty Groups. The primary purpose of the task force is to encourage more communication and collaboration between conservators and conservation scientists, rather than to organize activities or communication avenues among scientists alone. The
task force hopes to identify activities that could supplement rather than replace, conservation science activities that take place elsewhere (such as at scientific meetings). These should be activities that are best done within the AIC and that involve and mutually benefit both conservators and scientists.

The task force also noted that an increased profile for conservation science within the AIC might attract more scientists to become members and to attend the annual meeting, where conservators could meet them and discuss mutual interests and concerns. Since most conservators do not have funding to attend scientific meetings, the AIC annual meeting is the primary forum for their interaction with conservation scientists and for keeping abreast of current research work. During an informal polling prior to and during the questionnaire dissemination, the task force discovered that a surprising number of central figures in North American conservation science are not members of AIC and never attend the meetings. They may feel that there is little for them to gain and their contributions are not wanted. Special programs that involve these people and presentation of their current research which would bring conservators directly in contact with them may be desirable.

Many excellent ideas and suggestions were imparted to the task force during the lively discussion that took place. These will be taken into consideration if task force activities are developed for a second year.—Eric Hansen.

FAIC NEWS

Annual Giving Campaign Goal Met

The FAIC Board and staff thank all the contributors to the 1990 Annual Giving Campaign who have helped us to meet our $6,000 goal. A complete list of donors will appear in the 1990 Annual Report. Donations received after the publication of the May Newsletter are listed below.

- National Strategies
- Mrs. Verna Holland
- Erwin Bruening
- Dina Brovarone
- Mrs. Roa Lynn
- Gustav and Mira Berger
- Lydia Vagts
- Alan Peusler

We truly appreciate your generous support of FAIC activities.

Recent contributions made in memory of Kieko Keyes to the FAIC Professional Development Fund include:

- Martina Yamin & Marildi Hitchings
- Margaret Lawson

Endowments

Martin Burke replaces Leslie Kruth, whose term on the FAIC Board has expired, as liaison for endowment awards. A flood of letters from this year's George Stout Memorial Fund recipients continues to attest to the success of the program. One student wrote, "The AIC meeting gave me an opportunity to meet conservators with whom I hope to interface for many years, brought me up-to-date on current research in several areas and hopefully, in light of what I learned at the meeting my own thinking and abilities as a conservator will be enhanced." Your donations help us to support this and other programs of the FAIC.

AIC Directory Supporters

Twenty-three conservation suppliers helped support the production of the 1990-91 AIC Directory by advertising. When you contact these valued advertisers, please be sure to let them know you saw their ad in the AIC Directory.

We'd Like to Have Your Input

Are there any conservation-related suppliers that you deal with who may be interested in advertising in AIC publications or in exhibiting at our annual meetings? If so, we hope to hear from you. Please contact Marcia Anderson, Publications Coordinator, at and we will be happy to provide potential advertisers with an advertising information packet.
SPECIALTY GROUPS

Architecture

The Architecture Specialty Group presented a very full program at its second annual meeting in Richmond, and our group was not alone. The impressive array of very pertinent presentations offered in the general and Specialty Group sessions can be bewildering. For those members who could not come to Richmond, or who, like me, left on Sunday wondering where the time went, here are some highlights.

The ASG tour of the Architecture of Jefferson and Madison, held just before the AIC meeting, was a great success. At each of the four sites visited, the 20 participants met with key individuals responsible for the conservation of the historic properties. Travis McDonald and Andy Ladygo presented the archaeological evidence, results of their preliminary analysis, and possible options in the interpretation and treatment of Poplar Forest. At Monticello, Bill Beiswanger and Andy Johnson emphasized current conservation concerns and treatments, some necessitated by the impact of over 500 thousand visitors annually. Following the presentation, the staff of Monticello graciously hosted a reception in the lovely historic gardens. Murray Howard guided us through Jefferson's Academical Village, including the Rotunda and associated structures flanking the quadrangle (built in various styles to serve as models for study), discussing the problems inherent in preserving buildings that are still used for their original purpose. The last stop was Montpellier, where Christopher Scott and Ann Miller detailed their efforts to properly interpret an historic building with extensive grounds that has been repeatedly remodelled by a succession of private owners.

The first Architecture group session, on Thursday afternoon, was opened by Hugh Miller who offered some revealing questions to ask when analyzing the needs of a historic structure. Andy Ladygo presented the first paper, an interesting historical view of the preservation profession, that stressed some legal concerns for conservators and suggested court records as a source for early building practices. Charles Phillips, Myrna Saxe and Frank Matero each presented their experiences in selecting and utilizing a team of allied preservation professionals to deal with the enormous range of issues and considerations present when treating a historic structure.

For the remainder of Thursday afternoon and the first half of the Friday morning session, seven excellent papers were presented. Andy Johnson spoke on visitor impact at Monticello, Gibson Worsham and Joel Snodgrass detailed recent case studies, Steven Weintraub and Nathan Stolow discussed environmental surveys and control systems, and Nick Pappas and Dennis Brown made more general assessments of the state of architectural conservation.

The Friday morning Architecture group session concluded with a lively panel discussion entitled "Principles of Practice for Architectural Conservation." The panel was asked to focus on some of the recurring fundamental issues that had been addressed in the formal presentations. Such dialogue begins the codification of our professional activities into a coherent standards of practice document. The ASG luncheon and business meeting followed the panel discussion. After the chairman's, secretary's, and treasurer's reports, the 26 members present discussed the need to increase the membership's involvement in several important activities of the ASG. Tom Taylor presented a draft of proposed changes to the Rules of Order to provide for the formation and function of committees. The following committees/liaisons were considered and volunteers solicited: Standards of Practice/Commentaries Committee, Program Committee, Student Liaison, Publications Coordinator, a Coordinator/Committee to investigate the feasibility of a future ASG site visit, possibly in the Caribbean.

On Saturday, Eeryl Platzer and Travis McDonald eloquently presented the restoration of the Wickham House at the ASG update session as a case study of current Architectural Conservation practices. The technical, ethical and practical considerations of the restoration, the planning and organizational dilemmas of a project of this scale, and the accepted and rejected treatment proposals were freely discussed. Everyone had an opportunity to tour the Wickham House and ask additional questions of the update session speakers at the Valentine Museum reception on Saturday night.

Call for Papers: If you would like to present a paper at the next meeting, you must submit an abstract to: Lorraine Schnabel, Chairman of the Program Committee, at: 108-52 42nd Avenue, Corona, NY 11368; (718)651-3901 by October 1, 1990. Papers should focus on a current issue, project or research.—Bruce Mason, Secretary/Treasurer.

Wooden Artifacts

In this column, I would like to report on the WAG meeting in Richmond. As expected, the presentations for both the update session and WAG session were well done and informative. As a reminder, the Preprints for the WAG session can be obtained from the AIC office. In the future, the sale of WAG Preprints will be handled by the AIC office exclusively; they will not be sold at the meetings.

Call for Papers: Please keep in mind that planning for next year's presentations begins now. This is a second call for papers to be presented at the 1991 AIC annual meeting in Albuquerque, NM. The deadline for submission of papers for the WAG session is October 1, 1990.

To re-cap the WAG business meeting (the full body of which will be presented at the next annual meeting), I'll review from Andrew Zawacki's report.

Old Business: The financial report stated a balance of $10,410.55 as of the end of March 1990; the final draft of the WAG Rules of Order was presented and approved; during a Gilding Symposium Proceedings update, it was reported that the first round of technical editing is nearly complete, and a publisher is being sought. Don Williams reported that reimbursement for these services rendered will not be authorized by the AIC Board until a contract is signed by a publisher. To prevent a loss of momentum on the project, Don asked that the chair be authorized to pay the editors up to $5,600 on behalf of the Gilding Committee until funds can be released by the Board. A motion was made and carried to grant a $5,600 loan for a period of one year, at which point it would be reconsidered if not repaid. Greg Landrey noted that the Gilding Symposium project has been extremely involved and difficult to complete. He made a motion that the WAG membership recognize the hard work of the committee, especially Deborah Bigelow who has volunteered a great deal of her time to steer the project toward completion. The motion carried with a round of applause.

During a WAG Catalog update, it was reported that 19 categories have been identified. Ten compilers have completed initial outlines and will be looking for further input from the membership. There may be a publication in 1991.

New Business: The chair reported on the first meeting of the Advisory Council. It identified its major goal as being a vehicle through which increased interaction between AIC and other organizations of similar interests could occur. Those organizations in attendance supported the effort and indicated the avenues of interaction that may be pursued.

A committee was formed within WAG to examine the issues and needs involved in our specialty in regards to generating a body of material that can be used by WAG to develop a standards of practice (SOP) document. Mel Wachowiak will chair this effort. He will be contacting those who volunteered to begin this important task soon.
The need for surface cleaning workshops tailored to WAG interests was identified by a show of hands. Both individual and institutional efforts to fill this need have been surfacing. Rick Parker of Parker Restorations in Arkansas still has a couple of openings for a course next July. SPNEA and MIT are both holding programs (availability not known) during 1990. CAL will develop a course on the subject, also to be held at a date late in 1991.—Steve Pine, Chair.

Textiles

Second Call for Papers: Abstracts are being solicited for the 1991 Textiles Specialty Group meeting. Papers on any topic will be welcomed, especially those on topics of interest to textile and painting conservators that could be presented in a joint session. Please send abstracts (200-500 words) by October 1, 1990 to: Deborah Bede, Museum of Fine Arts, 465 Huntington Ave., Boston, MA 02115.

For those of you who couldn't make it to Richmond, we had a terrific meeting, one of our best ever! Saturday night we had a TSG dinner party at the Peking Pavilion in the Slip District; with 53 people attending, this dinner was a rousing success. The TSG paid for two students to attend the dinner who otherwise could not have joined us; we hope to make this a group policy in the future. The business meeting was held on Sunday morning and several topics of interest to the TSG membership were discussed. The AIC Ethics and Standards Committee has asked each Specialty Group to provide guidelines for documentation specific to each specialty. A volunteer committee was formed to compile this; for more information contact me at the above address. Another committee to formulate a disaster checklist was formed; for information contact: Jane Hutchins at [ ] The production of TSG postprints has been proposed, which would mean an increase in dues. It has also been suggested that the position of secretary and treasurer be combined due to lack of work for these positions singly. The minutes of the meeting and a more in-depth discussion of these topics will be sent to TSG members in the fall.

Election Results: Officers for 1990-91 are: Chair—Deborah Bede; Vice-Chair—Mary Ann Butterfield; Treasurer—Kathy Francis; and Secretary—Deborah Trupin. Thanks to Marlene Jaffe, Jeanne Brako and Audrey Spence for serving on the Nominating Committee last year and doing an excellent job. The Nominating Committee for 1991 is: Audrey Spence, Mimi Leveque, and Zoe Amnis-Percius.

The papers presented this year were particularly interesting and pertinent. The general topics "Large and Unusual Problems in Textile Conservation" and "Hidden Hazards and Reexamination of Treatments," were addressed by eleven papers, followed by five short presentations on various topics. The papers were stimulating and varied; abstracts can be found in the 1990 Abstracts available from AIC.

The TSG will be presenting an update session at the AIC general session in 1992 in Puerto Rico. We will be looking for papers that reflect either current practice or new developments in textile conservation, rather than unusual treatments. The other update session in 1992 will be presented by the Objects Specialty Group. Please start thinking about your paper topics now.

The Harpers Ferry Regional Textile Group will be holding its 10th Preservation Symposium, "Textiles and Costumes on Parade: Exhibition Successes and Disasters" on November 8 and 9, 1990 in Washington, D.C. For more information contact Kathleen Betts at [ ]. Initial Registration deadline is October 11.

On September 30—October 3 the American Association of Textile Chemists and Colorists International Conference and Exhibition will be held in Boston. For more information contact the AATCC at (919)549-8141.—Deborah Bede, Chair.

Book and Paper

Report of the Chair: For those of you who were unable to attend the Richmond meeting, you missed a wonderful program and action packed week of meetings and receptions. For those of you who attended, thank you for your participation and support. Many thanks to Irene Preston for arranging the generous BPG reception at the Museum of the Confederacy. Thanks also to out-going officers and all of the members of our hardworking committees for their splendid efforts, not only organizing the Richmond BPG meeting, but in their positive spirit of cooperation throughout the year.

The BPG membership will be receiving a mailing in late September which will include the minutes of our business meeting and various topics not covered in this issue of the AIC Newsletter. Briefly, at the BPG business meeting, your Board was given permission by the membership present to meet this winter. At this meeting we will discuss many issues of concern to us, especially the update session and standards of treatment documentation. The AIC Board is encouraging the Specialty Groups to begin thinking about and writing down documentation guidelines, i.e. an outline of standards of treatment documentation which we, the BPG, would expect our membership to abide by. Obviously this is an extremely complex and far reaching project that covers a broad range of factors within our own specialty. If anyone has ideas or suggestions, or would like to head a committee regarding an approach to this request, please step forward!

NEH awarded another three-year grant for the Paper Conservation Catalog. Our heartfelt congratulations and thanks to Kate Maynor, Project Director, and the editorial board of the Catalog for their continuing efforts and the successful award (see page 1).—Victoria Blyth Hill, Chair.

Call for Nominations: The 1990-91 Nominating Committee of the Book and Paper group, James Stroud, Connie Brooks and Roberta Fletes, continue to seek nominations for the positions of chair, secretary/treasurer and assistant program chair. Please see the July 1990 AIC Newsletter for more details on procedures. Send nominations by September 30, 1990 to: James Stroud, Harry Ransom Humanities Research Center, P.O. Box 7219, University of Texas, Austin, TX 78713.


Many thanks to members who have already contributed or offered to contribute to the update; that information has been sent to the respective coordinators. Input from the membership is essential to an effective update.

Second Call For Papers: Please send your abstracts for the BPG session in Albuquerque to: Sue Murphy, BPG Program Chair, Department of Conservation, HRHRC, P.O. Box 7219, The University of Texas, Austin TX 78713-7219; Fax: (512)471-9646 by October 1,
Objects

Annual Meeting: We would like very much to thank Paul Storch and Cap Sease for putting together an interesting and very successful meeting in Richmond this year. Our papers focused on research and treatment in the area of consolidants, ranging from Perylene to cellulose ethers, and on the museum environment, drawing on expertise in the areas of HVAC engineering and environmental pollutants, in addition to case studies in pest management. Papers also included technical and materials studies in the area of stone and metals, as well as organic materials such as skin, ivory and bone, and several case studies of treatments of metals and stone. We offer heartfelt thanks to all the speakers for their excellent presentations.

Business Meeting Summary: Old business included a discussion of the results of the opinion survey conducted on the Archaeological Conservation Newsletter and a vote to support the Newsletter for the next two years (Jeff Maish). Proposals changes to the Rules of Order were accepted by AIC. New business included the election of Pam Hatchfield to be 1991 program chair; approval of funding for the revision and reprinting of the 1984 AIC publication, Protein Chemistry (Carolyn Rose); discussion of topics and format change for the 1991 meeting (Ginny Naude and Pam Hatchfield); proposal for the 1992 AIC conference pre-session on gilded metals (Terry Weisser); discussion of topics and format change for the 1992 meeting (Jim Weil, and James Wennuth each presented their thoughts on the matter. Each speaker’s comments were followed by a brief question and answer period. Dr. Stolow and the participants hope to transcribe the discussion and to make the information available in a condensed form to the membership. Cost and availability will be announced at a later date.

The round table discussion was followed by a buffet dinner and cash bar after which the CIPP business meeting was called to order by Mary Lou White, Chair. The minutes of the Cincinnati business meeting and the CIPP Treasurer’s report were presented and accepted as read. The nominating committee was then elected by ballot with very little discussion; the revised CIPP Rules of Order were presented, voted on, and approved by the membership present. The new CIPP Rules of Order conform to the requirements of the existing AIC guidelines.

During the discussion of program suggestions for the Albuquerque meeting, Jose Orteca proposed that CIPP develop and present a pre-session which would focus on how to start a private art conservators business. As proposed, the pre-session would provide information on both the legal aspects and the basic business principles which persons beginning a private practice would need to know. Many of the members felt that, since most CIPP members are already practicing conservators, a program related to conducting, rather than starting, a private business was more appropriate. Jose’s suggestion was formalized by a motion, seconded, discussed, and approved by the members present. Note: Subsequent to the Richmond meeting, the CIPP Executive Board learned that it was not possible to schedule a full-day’s pre-session before the Albuquerque meeting. At the July meeting of the CIPP Executive Board, it was decided that an afternoon session will be held on the first day of the AIC meeting which will cover much of the same material as suggested in the initial proposal. Further information will follow. Please contact Mary Lou White (name removed) or Scott Haskins (name removed) if you are interested in participating in the planning of this session. Announcement of the new officers concluded the meeting.

Second Call for Papers/Topics for Albuquerque 1991: CIPP members are encouraged to submit ideas and abstracts of interest to our members for presentation at next year’s and future sessions. We need your feedback to give you a program which fulfills your expectations. The deadline for receipt of submissions is October 1, 1990. Contact: Scott Haskins, News and information for the CIPP Specialty Group Column should be directed to: Cleo Mullins, Richmond Conservation Studio, [name removed], Richmond, VA 23220; [name removed].

CIPP}

Conservators in Private Practice

Announcement of New Officers: We would like to thank the outgoing officers, Holly Maxson, Judith Eisenberg, and Roger Broussau. We also appreciate the excellent work done by Christine Smith, Daniel Clement and Jean Portell of the Nominating Committee in the preparation of the slate and the election process. The new CIPP officers are: Vice-Chair—Scott Haskins; Secretary—Mary (Dimmie) Whiston; Directors—Lisa Mibach and Susan Blakney; Nominating Committee—Carol Aiken, Chair; Holly Maxson, and Karen Yeager. They join Mary Lou White, Chair; Fonda Thomsen, Treasurer; and Nathan Stolow, Director. All of the CIPP officers welcome your ideas and input. Please contact us with ideas and issues which you feel CIPP should address.

Report of the Richmond Meeting: Our thanks go to Susan Blakney for her efforts in making the logistical arrangements for the meeting.

The Thursday evening schedule began with a round table discussion “Conservatism in Conservation,” which was moderated by Dr. Nathan Stolow. Panelists Pamela Young Randolph, Charles Olin, Phoebe Dent Well, and James Wermuth each presented their thoughts and views on the matter. Each speaker’s comments were followed by a brief question and answer period. Dr. Stolow and the participants hope to transcribe the discussion and to make the information available in a condensed form to the membership. Cost and availability will be announced at a later date.

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Photographic Materials

PMG Session at Richmond:
Thanks to the efforts of excellent speakers and the Program Chair, Robin Siegel, the PMG session at this year's AIC annual meeting was one of the group's best. Proceedings from the meeting will be included in the Topics in Photographic Preservation Volume IV, to be published in March of next year. At the PMG business meeting, three subjects of particular interest were discussed. Plans are underway to establish a photographic materials conservation catalog, similar to the BPG's Paper Conservation Catalog. For those who wish to volunteer, please contact Nora Kennedy or Sarah Wagner. In addition, the final revision of the AIC-PMG Guidelines were approved by the attending membership. The issue of Specialty Group commentaries on the AIC Standards of Practice was discussed at length. The consensus of the group was to await specific instructions from the AIC office and Ethics Committee before considering the issue further.

Winter Meeting: Theme for presentations: Imagine, if you will, stereo photographic views—before and after treatment—projected for your 3-D viewing pleasure! As part of the upcoming PMG winter meeting, a theme for presentations will be the Conservation of Stereo Photographs. Projection of 3-D stereo slides will be possible. Presentations may be technical or purely entertaining, and they may be brief.

Second Call for Papers & Reminder to Students: A reminder to those of you who plan to present a paper or a conservation tip at the February 1991 Winter Meeting—Please call Robin Siegel by October 15th if you are interested in participating. Abstracts are due until January 25th. Students who wish to apply for speaker stipends should contact David Horvath.

Workshop Session and Tour at the Ottawa Meeting: The announcement at the PMG business meeting of plans for an historic photographic processes workshop pre-session at the Ottawa winter meeting has already generated much interest. Registration for the workshop will be limited to 15 participants and, unless space permits, enrollment will be limited to practicing conservators who are PMG members. Qualified applicants should contact: Greg Hill. Call as soon as possible; applications will be taken on a first come, first serve basis. For those PMG members who are unable to attend the workshop, tours and evening events are planned for the Thursday preceding the meeting.

Call for Nominations: The PMG Nominating Committee is formulating the slate for election of the new PMG officers to serve the 1991-93 term. Officers up for election include: chair, secretary/treasurer, and program chair. If you wish to have someone's name placed on the slate, please call one of the committee members: Nora Kennedy, Debbie Hess Norris, or Lynne Gilliland.—Connie McCabe, Chair.

Paintings
Our annual meeting in Richmond was quite successful, due in great part to Wendy Samet's efforts in pulling the program together. I think this sets the standard for future meetings, and on behalf of the Paintings group, I would like to thank her for keeping us focused and moving forward.

Those of you who were able to attend the meeting know that Christine Daulton was elected to serve as our new vice-chair. She seems to be quite enthusiastic and is looking forward to the coming year's adventures. Her first adventure will be getting the Postprints assembled and off to the printer so that you can receive them in time for holiday reading. We also established our first two committees: Sarah Fisher will chair the Refresher Course Committee and Wendy Samet will chair the Paintings Catalog committee. Hopefully, in the next column we will be able to give you an update on the activities of both committees.

Other business news includes the raising of dues from $5.00 to $15.00 per year (the student rate will be $5.00). This generous increase will allow us to discontinue the deficit spending of the past few years, as well as to accommodate the ever increasing expenses of the annual meetings. It should also allow for other activities such as developing the Paintings Catalog.

Planning for next year's meeting is underway, but given the fact that only one abstract has been submitted, the program remains fairly open. Many favorable comments were forthcoming regarding the sessions which were devoted to specific topics, and I think we will continue with this approach. The Tips session was well received, as always, and will make yet another appearance in Albuquerque.

In addition to the Paintings program, we are considering a joint session with the Textile group next year where each group would share a half day of their full day schedule for papers of mutual interest. These might be materials or research oriented, or presentations of treatments of a more interdisciplinary nature. We will need member input to make both sessions worthwhile, so please take the time to consider possible talks. The deadline for receipt of all abstracts remains October 1, 1990. Please mail all abstracts and correspondence regarding the meeting in Albuquerque directly to me.

In addition to the Paintings group sessions, we will also be participating in an update session with the Book and Paper group. This will be part of the general session papers at the meeting, and the format and content have yet to be determined. As I write this column, I am attempting to locate a "willing volunteer" to coordinate this session for the Paintings group. As always, your comments and suggestions are welcomed.

The Painting Specialty Group Refresher Course Committee is looking for suggestions for future refresher courses. The most popular requests so far have been: 1. Modified, shorter courses on Richard Wolben's cleaning techniques adapted for private conservators and small museums. 2. Recent advances in lining techniques and humidification systems. 3. Wooden panel treatments, comparing traditional and newer techniques for panel backings and reinforcements. 4. The composition and use of new varnishes and additives for varnishes. 5. McCrone microscopy courses. 6. Inpainting technique courses. Please contact the committee with your suggestions and offers to organize courses. Remember the courses should be essentially self-supporting and small enough to allow a relaxed and stimulating interchange of ideas from all participants. The committee members are: Sarah Fisher, Chair; Carole Abercauph, and Dimmie Whitson.—Jay Krueger, Chair.

IN MEMORIAM

Jesus Evans

Jimmy Evans, Photograph Conservator at the J. Paul Getty Museum, died suddenly of a cerebral hemorrhage. Those of us who knew Jimmy and shared his love of life and photography will miss him very much. His death is a heartfelt loss not only to his friends and colleagues, but to a field of photographic conservation to which he was so committed. Donations may be sent to Jimmy's name to "Being Alive" at the following address: Being Alive, P.O. Box 205, Los Angeles, CA 90029. "Being Alive" is an organization that provides information, care and community services to persons who have tested HIV positive.
IN MEMORIAM

Gerry Hedley

July 21, 1990 marked the death of IIC Fellow, Gerry Headley, at the age of 41. Mr. Headley was awarded a certificate of paintings conservation from Courtauld Institute of Art, London University in 1972 and continued on to a distinguished career in the field of conservation.

In 1985, he was elected a Fellow of the IIC and in 1989 was appointed to the Technical Committee for the selection and editing of papers at the IIC 1990 Congress. He had also been appointed as one of four overall moderators for the selection, editing and program planning of the ICOM Committee for Conservation triennial meetings. A Full Member of the Association of British Picture Restorers, he had contracted with Getty Trust Publications to act as joint editor and major contributor of a three volume work on The Conservation of Paintings. Volume 1 was scheduled for publication in 1992. Most recently, he had been awarded a SERC Research Grant to pursue dynamic thermal analysis of paint and paper in conjunction with the Institute of Archaeology and Birkbeck College. Mr. Headley’s presence in the conservation field will be sorely missed.

James Roth

James B. Roth, 80, former paintings conservator at the Nelson Art Gallery in Kansas City, Missouri, died May 19, 1990 after a long illness. Before his retirement in 1973, Jim enjoyed a long and successful career in the field. Jim was born in California, Missouri on May 11, 1910. He attended the Kansas City Art Institute and in 1933 he began to work at the newly opened Nelson Art Gallery. He became interested in art conservation while assisting a French restorer, Marcel Rouguon, who was hired to work on the collection. He read and studied all that was available on the subject and in 1938, he received a Carnegie Grant to study at the Fogg Museum. He returned to the Nelson to establish and head the restoration department. In 1939 he also employed the skills he learned at Harvard to execute three large panels in the traditional gesso and tempera method. These are still installed in a Kansas City church. An especially noteworthy project came in 1953 when Jim discovered what appeared to be a design layer beneath a 12th century Chinese wall panel which had been given to the gallery. He devised a method to separate the two layers and uncovered a rare 10th century painting beneath.

Jim was recognized for his high degree of professionalism and exemplary craftsmanship. His services were in high demand throughout his forty-year career and his clients included many galleries and private collectors across the country. He lectured at seminars and public meetings and was active in the early formation of the IIC-AG and served on its executive council. He spent six weeks as a visiting professor at the conservation department at New York University.

On the personal side, Jim was an avid sailor and remained active as a painter throughout his life. He is remembered by me as a loving grandfather whose emphasis on the highest degree of skilled craftsmanship remains an inspiration.—Holly Krueger.

LETTERS

To The President:

Craigen has presented me with the beautiful certificate of my Rutherford John Gettens Award from the AIC. She had called me from Richmond to alert me that I would receive some token of esteem, but I had no idea of the importance—preeminence—of the occasion. As a Fogg conservator from way back, I am more honored that I can say, both to receive the award from the American Institute for Conservation and also to have my name associated with Gettens.

I am assuming that I have been so honored because of my labors for the Journal over the years and also perhaps because of my own teaching and publications, which have tried always to hook technical examination and analysis to historical understanding. These efforts were tremendously important to me from the purely selfish point of view of professional growth and personal friendships. I can only hope that my travels through the world of curatorship and, for the time being, directorship will allow me opportunities comparable to those I found in conservation.

Now it is a delicious frosting on the cake to discover that my efforts have been valued by others. Please convey to all my friends on the Board my very sentimental appreciation of the honor that you have given me.—Marjorie B. Cohn, Acting Director, Carl A. Weyerhaeuser Curator of Prints, Harvard University Art Museums, Cambridge, MA.

To The Editor:

The AIC Bylaws provide for four "Standing Committees": Membership, Ethics and Standards, Appeals, and Nominating Committees. The relationship between these committees, the AIC Board and the membership has caused unnecessary confusion. This was evident during the recent dealings between the Board and the Ethics Committee. The AIC Bylaws and the Roberts Rules of Order, our parliamentary authority, are very clear in stating the parameters under which these committees can function.

Standing Committees are to be differentiated from other committees in that they are specifically provided for in the Bylaws and that they "are constituted to perform a continuing function" (Roberts Rules of Order, 481). As opposed to other committees which can be formed by the Board and therefore serve at the pleasure of the Board, "A Standing Committee of a society reports to the assembly of the society, and not to the executive Board of Directors unless the bylaws provide otherwise." (Roberts Rules of Order, 482). The framers of the Bylaws clearly understood the obvious danger inherent in having Standing Committees function under the aegis of the Board when they wrote that "no member ... [of a Standing Committee] ... may also be on the AIC Board of Directors" (AIC Bylaws, VI:2). Standing Committee members are appointed by the AIC Board.

Under the above regulations each Standing Committee must be allowed to define its own agenda, consult with the Board if it so desires, communicate with the membership and present to the membership whatever motions they feel are needed and in keeping with their area of interest. —Jose Orraca, Conservation of Photographs, New York, NY.
Virginia Conservation Association Formed

A group of about 65 conservationists in Central Virginia have joined to form the Virginia Conservation Association (VCA). Meetings will be held the last Thursday of alternating months beginning in September 1990. For more information on the organization, please contact: Wallace Gusler, President, or Cleo Mullins, Membership Chairman.

Winterthur Chemistry Requirements Change

Chemistry requirements for admission into the University of Delaware/Winterthur Art Conservation Program have been recently changed. For 1991 admission the Program will require both Organic Chemistry I and II, each with lab, in addition to General Chemistry I and II with labs. Physical Chemistry or Instrumental Analysis will no longer be accepted in lieu of Organic Chemistry II. Please contact: Joyce Hill Stoner, Director, Art Conservation Program, 303 Old College, University of Delaware, Newark, DE 19716.

AAM Announcements

* AAM/ICOM Membership. The American Association of Museums (AAM) has announced that membership in AAM/ICOM will be open to non-AAM members as of January 1, 1991. (AAM/ICOM is the United States National Committee of ICOM, the International Council of Museums.) The fee schedule is payment of AAM/ICOM membership dues—$42 for individuals, $420 for institutions—plus a $10 service charge. For a membership brochure or fees information, contact: Dr. Mary Louise Wood, Director, International Affairs and AAM/ICOM, 1225 Eye Street, NW, Suite 200, Washington, D.C. 20005.

* The Committee on Museum Professional Training (COMPT) was granted standing professional committee status at the American Association of Museums annual meeting in Chicago in May. The purpose of COMPT expands the goals of the former Museum Studies Committee; it will be concerned with the entire spectrum of training options/opportunities available to aspiring or current museum professionals in the U.S.A. Contact: Bryant F. Tolles, Jr., Chair, COMPT, c/o Museum Studies Program, 301 Old College, University of Delaware, Newark, DE 19716; (302)451-1251.

IMS Announces CAP Grants

The Institute of Museum Services announces the availability of grants from the National Institute for the Conservation of Cultural Property (NIC) for the establishment of the Collections Care Information Service. The service is designed to help museum staff with collections care responsibilities by providing access to a database of over 1,500 bibliographic entries through a toll-free number. The following topics are available: General Information; Basic Collections Care; Collections Management: Law, Ethics and Policies; Disaster Preparedness; Environmental Control: Pest Management; Environmental Control: Illumination; Environmental Control: Pollution and Pollution Control; Environmental Control: Temperature and Relative Humidity; Exhibitions and Packing for Shipments; Architectural Conservation; Natural Science Collections; Safety and Health; Collections Storage; Informatics: Documentation and Computerization. The Collections Care Information Service is partially funded by the Institute of Museum Services and the Bay Foundation. This is a pilot project and is scheduled to run through January 1991. The services will be available 10 A.M. to 5 P.M. E.S.T., Monday through Friday. Users outside the Washington D.C. area telephone: (301)289-8215; within Washington D.C. telephone: (301)289-8216.

New NIC Database

Throughout the week, archivists and archival educators will present lectures and symposia. Call: for a schedule of events.

Information Wanted

* Computer Applications Task Group Formed. At the Computer Breakfast Meeting at the AIC annual meeting in Richmond, an interest was expressed in gathering and making available a list of the computer applications currently in use in the conservation field. A Computer Applications Task Group was formed to compile the list. If you are using a computer application of any kind that you think is worthy of consideration by your colleagues, please provide the task group with the following information: 1. Program name; 2. Program format: i.e. word processing, spreadsheet, database, other; 3. System requirements; 4. Peripherals required; 5. Short description of program functions; 6. Short evaluation of strengths and weaknesses if possible; 7. Name and address of program supplier; 8. Cost of program; 9. Sample report or screen print; and 10. Your name, address and phone. This information will be compiled and copies will be made available by the task group. Please send to: Frances W. Mayhew, University of Delaware, Newark, DE 19716.

NY Archives Week

The second annual New York Archives Week will be held October 1-7, 1990 with a series of events ranging from gala performances to film festivals and walking tours.

Expansion of Twinrocker Handmade Paper. We intend to increase the number of conservation papers we make by three and we would appreciate your suggestions as to what colors and fibers would be most useful. Please send us samples of your three favorite papers, but please identify them if you can. Also please tell us which Twinrocker papers we should continue to make. Contact: Kathryn Clark, Twinrocker Handmade Paper, P.O. Box 413, Brookstone, IN 47923; (317)563-3119.

Fire Proof Filing Cabinets. The Data and Archival Damage Control Centre (DADCC) in London is currently undertaking research into associated problems with old, secondhand or so-called reconditioned fire proof filing cabinets. DADCC would like to hear from anyone who has experienced problems with fire proof cabinets and to what extent their records were damaged. We are going to produce a report upon completion of the research carried out in conjunction with reputable manufacturers by December 1991. Free copies of this report will be available on request from: Helene M. Donnelly, DADCC, 4 Bridge Wharf, 156 Caledonian Road, London N1 9UU, England; 071-837-8215; Fax: 071-278-0221.
Resources Available

- IPC Special Offer. Volumes 1, 4, 12 and 13 of the *Paper Conservation* are offered for £5 to IPC members and £7.50 to non-members. Volume 5/6 (Health and Safety Manual) is £6. All other volumes are £9 each to members and £13.50 to non-members. As of October 1, 1990 the normal price for the *Paper Conservation* will be £10 to members and £15 to non-members. Contact: Clare Hampson, IPC, Leigh Lodge, Leigh, Wrexham, WR6 5LB, England.


- Symposium Tapes Available. "Grant Writing, Fundraising and Management Strategy for Conservation Programs," a symposium hosted by Barry Bauman, Director and Painting Conservator of the Chicago Conservation Center, was conducted in May. Tapes of the symposium are available for $35.00. Contact: Barry R. Bauman, Director-Painting Conservator, Chicago Conservation Center, 730 N. Franklin, Suite 701, Chicago, IL 60610.

- New SSCR Quarterly Magazine. The Scottish Society for Conservation and Restoration (SSCR) has launched a quarterly news magazine, the *SSCR Journal*. As well as news and listings, it contains features on conservation issues, conference reviews, etc. Contact: Fiona Butterfield, SSCR Membership Secretary, 100 Holeburn Road, Newlands, Glasgow, G43 2XN, Scotland; 041-637-4149.

New Facilities

- New Seattle Art Museum. A new Seattle Art Museum which will triple the museum's space for the display of its permanent collection, including holdings in Asian, African, Pacific Northwest, and contemporary American art, will open in downtown Seattle in 1991. The new building, designed by architect Robert Venturi, will include a conservation laboratory. Seattle will be the site of the AIC 21st annual meeting in 1993.

- WCCFA Expands. The Western Center for the Conservation of Fine Arts has added treatment of works of art on paper to its services. The expansion required a renovation of WCCFA's second floor to house the paper lab, as well as a conference room/research library and offices. In conjunction with the expansion, WCCFA upgraded its HVAC systems to include temperature humidity control and fume extraction throughout the facility.

- Jensen Conservation Services, Inc. is pleased to announce its new location, with expanded facilities, allowing more and better service to clients. Jensen Conservation Services, Inc., having grown from the private practice of Mayda Goodberry Jensen, includes the conservation of sculpture, archaeological artifacts, monuments, architectural ornaments, and textiles. The new mailing address is: Jensen Conservation Services, Inc., 15005 NE 40th St., Bellevue, WA 98004; (206)452-0377.

- Chevalier is pleased to announce the opening of Chevalier Conservation, a state of the art facility for the maintenance of fine rugs and tapestries: Chevalier Conservation, 2070 Palace Street, New Milford, CT 06070; (203) 354-1200.

NY State Program Announces Awards

The New York State Program for the Conservation and Preservation of Library Research Materials announces its 1990-91 Awards:

- Discretionary Grant Program for the Conservation and Preservation of Library Research Materials: thirty-eight institutions received awards for projects to be carried out from April 1990 through March 1991. Awards will be used to support preservation activities such as regional cooperative preservation programs, microfilming manuscripts and printed materials, professional conservation treatment of research materials including photographs, maps, and historic documents, and for general preservation surveys to assess collection preservation needs, determine environmental control requirements, and help develop long-range preservation plans.

- Awards to New York State's comprehensive research libraries: eleven libraries are designated as comprehensive research libraries. Each of these libraries receives an annual grant of $90,000 to support its ongoing preservation activities. In addition to the annual grant, the Coordinated Preservation Projects Program provides $350,000 annually for the support of cooperative conservation/preservation activities among the eleven libraries; five projects were recommended for funding. For a complete list of award recipients and projects, or for additional information about the 1990-91 awards and the Conservation/Preservation Program contact: Conservation/Preservation Program, New York State Library, 10-C-47 Cultural Education Center, Albany, NY 12230; (518) 474-6971.

Journal Deadline

The next deadline for submission of papers to the AIC Journal is November 1, 1990. Short contributions, as well as longer papers, are welcome. Please be sure to obtain the new Guidelines for Authors from the AIC office before submitting your paper.

Please note the Journal has the right of first refusal for papers presented at the general session and the update session of the annual meetings. (The update session is considered by the Board to be part of the general session.)

Membership Deadlines

The 1991 deadlines for submission of Professional Associate and Fellow applications are: January 15 and July 15.

Application forms are available from the AIC office.

Membership Renewal

Renewal notices will be mailed in early November. Please call the office if you don't receive your notice.

The 1991 AIC membership dues will remain unchanged with the exception of the Paintings Group whose 1991 dues will be $15.00 for regular members and $5.00 for students.

Have You Retired?

If you retired in 1990 or plan to retire in 1991, be sure to take advantage of the reduced retiree membership rate of $30.00. Retirees retain all of their previous AIC membership entitlements.

Other membership categories that may be of interest include:

- Institutional ($130.00) and Student ($30.00).

Contact the AIC office for more information.
Call for Papers

March/April 1991. The SCCR (Scottish Society for Conservation and Restoration) is organizing a two-day conference on areas of interest to both paper and textile conservators. Abstracts for papers to be presented at the meeting are invited from practicing conservators, curators and conservation scientists. The deadline for receipt of typed abstracts, maximum of two pages, is April 1, 1991. Contact: Dr. Cherilyn Nelson, Department of Consumer Sciences and Retailing, 313 Matthews Hall, Purdue University, West Lafayette, IN 47907; (317) 494-8316.

September 16-20, 1991. Ottawa, Canada. Saving the Twentieth Century: The Degradation and Conservation of Modern Materials: Symposium 91. Call for papers. Will be hosted by the Canadian Conservation Institute. The conference theme will be the conservation of older modern materials. The focus will be synthetic and modified natural polymers, metals and composites as they relate to museum collections. Contact: Cliff McCawley or David Gratton, Symposium 91, Canadian Conservation Institute, Department of Communications, 1030 Innes Road, Ottawa, Canada K1A OC8; (613) 998-3721.

October 22-24, 1990. Amsterdam, Netherlands. Restoration 90. The third international trade fair for restoration and conservation techniques. Geared toward everyone involved in the restoration and conservation of cultural heritage including works of art, books, libraries, archives or monuments and their interiors, historic gardens and landscapes. Will include an exhibition of supplies and services, and keynote speakers. Contact: RAI International Exhibition and Congress Center, Restoration '90, Europaplein, 1078 EZ Amsterdam, Netherlands; tel: 3120-5491212; fax: 3120-464469.

May 6-11, 1991. Ottawa, Ontario, Canada. The 6th Annual Meeting of the Society for the Preservation of Natural History Collections. Will be hosted by the Canadian Museum of Nature. The program will include: council and committee meetings, technical sessions and tours, a three-day Differential Scanning Calorimetry and a two-day training workshop, "Practical Approaches to Preventive Conservation for Natural History Collections" given by the Canadian Conservation Institute. Contact: G.R. Fitzgerald, Canadian Museum of Nature, Guelph, ON N1G 4C1, Canada.

October 11-12, 1990. Salem, MA. Considering Conservation in the Design of Museums: A Two Day Seminar. To be conducted by the Northeast Document Conservation Center and the New England Museum Association (NEMA) at the Peabody Museum. The program is designed to meet the needs of museum directors and other professionals in decision making positions, architects currently engaged in museum facility design, and trustees and board members of museums planning construction or renovations. The program will present a synthesis of viewpoints from architects and engineers, museum directors, conservation consultants and architects. The agenda will cover developing an architectural program, mediating between collections conservation and design needs, consultant and project management, and avoiding the pitfalls of a defective physical plant. Contact: NEMA at (508) 744-4500.

October 17-18, 1990. Oberlin, OH. Disaster Prevention and Recovery: Creating a Plan for Your Museum. An intensive two-day seminar for museum administrators, registrars and other personnel responsible for the well being of the institution's collections and records. It will provide participants with the rationale, methodology, sample outlines, bibliographies and guidance necessary to begin preparing a disaster plan for their institutions. Contact: Barbara Roberts, Conservator of Decorative Arts in private practice and Chair of the ICOM Ad Hoc Committee on Disaster Mitigation will lead the panel of distinguished speakers. Contact: Intern Museum Conservation Association, Disaster Prevention and Recovery Seminar, Allen Art Building, Oberlin, OH 44074; (216)775-7331.

November 8-10, 1990. Public Symposium - Conserving Michigan's Cultural Heritage for the 21st Century. Will include keynote addresses by distinguished scholars, panel presentations by conservators and other professionals, poster exhibits and tours of conservation facilities at Henry Ford Museum and Greenfield Village; and a roundtable discussion on what must be done if Michigan's cultural heritage is to be properly preserved. Contact: Michigan Humanities Council, Niabot Building, Suite 30, 1407 S. Harrison Road, East Lansing, MI 48823.


*Contact: The Training Secretary, CALLMSC, Smithsonian Institution, Washington, D.C. 20560; (301)228-3700.

Textiles


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

Book and Paper
September 1990-May 1991. New York, NY. Dieu Donné Papermill Lecture Series: Handmade Paper as an Artist's Material—History and Technology of Handmade and Artists’ Papers. Lectures focusing on handmade paper as an artist's 'conservation' material. Lectures will be held in various locations in NYC every second Wednesday of each month. For full schedule contact: Dieu Donné Papermill, Inc., 3 Crosby Street, New York, NY 10013; (212)226-0573.


Science
October 27-28, 1990. Cambridge, MA. Enzyme Treatments: The Science and the Applications in Conservion of Artistic/Historic Works. Sponsored by Technology and Conservation and the MIT Museum, this meeting will provide a broad overview of the properties of enzymes and the suitability of different classes of enzyme systems to conservation problems, and will then relate these to various enzyme based methods for removing animal and starch adhesives, stains, and other materials and discolorations which can adversely affect the integrity and/or appearance of artistic works and historic objects. The use of enzymes for treating paper, paintings, fiber, photographs, textiles, and ethnographic materials will be reviewed. An enzyme bibliography and glossary will be provided to participants. Contact: Technology and Conservation, One Emerson Place, Boston, MA 02114; (617)227-8581; or Robert Hauser, New Bedford Whaling Museum, (508)997-0046.

Wooden Artifacts

Architectural
November 17-19, 1990. New York, NY. The Future of Jewish Monuments. An international conference on the preservation of historic Jewish sites and structures will provide the setting for historians, architects, preservationists, and members of the larger Jewish community to address the issues of preserving monuments of Jewish heritage, and to compare their activities, and learn from each others' experiences and expertise. An exhibition, held in the Joseph Gallery of the Brookdale Center will accompany the conference. Contact: Samuel Gruber, Jewish Heritage Council, World Monuments Fund, 174 East 80th Street, New York, NY 10021; (212)517-9367.

September 10-12, 1990. Washington, D.C. Adhesives for Furniture Conservation (#C-007). Course will review the technology and deterioration of adhesives in wooden objects, the treatment of adhesive failure, and the manipulation and use of adhesives during furniture conservation treatments.

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


* Lecture portions of classes offered for the Furniture Conservation Training Program at the Smithsonian Institution’s Conservation Analytical Laboratory Conservation Training Program Course.

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

Wooden Artifacts

Mark Your Calendars Now!
Plan to attend the AIC 19th Annual Meeting
June 3-8, 1991
Albuquerque, New Mexico

PUBLICATIONS


Chemicals in Conservation: A Guide to Possible Hazards and Safe Use. Amanda Clydesdale. Published by the Scottish Society for Conservation and Restoration (SSCR). This is the 2nd edition of the guide (the first edition was published in 1982). Provides information on nearly 300 chemicals and commercial products with up-to-date information on exposure and threshold limits, etc. ISBN 0 9508068 46. In loose leaf format cost is £24 plus £3 postage and handling (surface mail). Contact: Paul Willm, SSCR Treasurer, West Latch, Haddington, East Lothian, EH41 4LN, Scotland.

New Construction for Older Buildings: A Design Sourcebook for Architects and Preservationists. Peter H. Smallie and Peter H. Smith. Wiley 1990; $45.95. Designed to offer practical solutions to real-world situations. Actual examples supplied by architects and designers throughout the country illustrate the various ways professionals have successfully applied their knowledge in projects that combine old and new architecture. Contact: John Wiley and Sons, Inc., 605 Third Ave., New York, NY 10158; (212)850-6000.
Anik Morrow has joined the Intermuseum Conservation Laboratory, Oberlin, OH as paintings conservator. Trained in Italy, she was previously conservator with the Canadian Conservation Institute, and recently completed an advanced internship at the Center for Conservation and Technical Studies, Harvard University Art Museum.

Angela Lakwete has been awarded a Hagley Fellowship to study towards a doctorate in the Hagley Program in the History of Industrial America. This is a cooperative program with the Department of History, University of Delaware and the Hagley Museum and Library. She leaves the Detroit Institute of Arts Conservation Services Laboratory after four and a half years as head textiles conservator. She can be contacted at: University of Delaware, Department of History, 401 John Ewing Hall, Newark, DE 19716; (302)451-2371.

Anna M. Fine, formerly the assistant conservator responsible for exhibitions at The Textile Museum, Washington, D.C., has established a private practice and can be reached at: [address redacted].

Robert A. McCarroll is now Chief Paper Conservator for Western Center for the Conservation of Fine Arts, directing the newly created paper department. He may be reached at: [address redacted].

Frank G. Matero, formerly director of the Center for Preservation Research and assistant professor of architecture at Columbia University, has accepted the position of associate professor of architecture and director of the Architectural Conservation Research Laboratory at the University of Pennsylvania’s Graduate Program in Historic Preservation. He may be reached at: The Graduate School of Fine Arts, 102 Meyerson Hall, The University of Pennsylvania, Philadelphia, PA 19104-6311; (215)898-3169.

While teaching at the Academy of Fine Arts School for Restoration and Conservation in Vienna this spring, Gustav Berger was awarded the Austrian Cross of Honor for Science and Art, First Class for his life-long dedication to conservation.

Julia Swetzoff has accepted the position of assistant conservator for exhibitions at The Textile Museum, beginning in October.

Cynthia Flood Hughes has accepted the position of Getty conservation intern at The Textile Museum for one year to work on archaeological textiles.

Nan Lane Terry is pleased to announce the opening of Lane Conservation, a fully equipped laboratory and studio for the conservation of costume and textile art at: [address redacted].

Robert Aitchison and Mark Watters of Aitchison and Watters, Inc. and Paula Volent are pleased to announce the formation of their new partnership, Aitchison, Watters and Volent Conservers of Art on Paper and the opening of their new paper conservation studio at: [address redacted]; Fax: [redacted].

Patricia Gordon Michael has assumed her duties as the sixth director of the American Association for State and Local History. Michael comes to AASLH from the Staten Island Institute of Arts and Sciences where she has been executive director since 1984.

Margaret (Meg) Geiss-Mooney is pleased to announce the arrival of her two new assistants, Laura Elise and Elizabeth Erica.

The Office of Fellowships and Grants of the Smithsonian Institution has awarded six Conservation Analytical Laboratory postgraduate internships to students graduating from conservation training programs: Michael O’Malley, Queen’s University, Kingston, Ontario, will be at the National Museum of American Art with Stephano Scafetta; from Winterthur, Catherine Anderson will be at the National Museum of American History with Martin Burke, and Susan Heald will be at the Cooper-Hewitt with Lucy Commoner; Jessica Johnson from the Institute of Archaeology, London, will be with Greta Hansen and Natalie Firnhaber at the National Museum of Natural History; Christa Hofmann, Academy of Fine Arts, Vienna, will be with Dianne von der Leyden at CAL; and Paul Messler, SUNY Buffalo will be with Timothy Vitale at CAL.

CAL 1990 summer internships were awarded to: Rebecca Rudolph, Bonnie Halvorson, and Emily Klayman. The CAL preprogram internship was awarded to Nancy McNaney.

Susan Nash Munro has assumed the duties of wallpaper conservator at the Milwaukee Public Museum, beginning October 15, 1990.

Jose Orraca announces the opening of a new conservation facility at 3 Maple Street, [address redacted], Kent, CT 06757; [address redacted]. He will also be available at his New York City address on Wednesdays and Thursdays for consultation and treatment.

After 15 years at the Royal Ontario Museum, Susan Wilson has left to become the conservation coordinator for the community museums in Ontario. She can now be reached at: Community Museums and Heritage Organizations, Heritage Branch, Ministry of Culture and Communications, 77 Bloor Street West, Toronto, Ontario M7A 2R9, Canada.

Irene Brueckle, a paper conservator from West Germany, is the recipient of the first Getty Senior Fellowship at Buffalo State College. She began a research project and her contribution to the Art Conservation Department’s instructional program in August.

Margaret A. Fikioris is pleased to announce the opening of her private practice consulting in conservation and specializing in collections management, survey, and archival storage design. She may be contacted at: [address redacted], PA 19348; [redacted].
FALL SALE: 10–20% Savings on Selected Publications

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AIC JOURNAL, PREPRINTS & ABSTRACTS
* Please refer to your JAIC and Preprints indices for contents of available volumes.
Please [CIRCLE] desired volumes

Journal of the American Institute for Conservation
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17th, 18th Annual Meeting, 1989–90 ($8.00 $7.00)

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Send orders to: AIC, 1400 16th Street, NW, Suite 340 Washington, D.C. 20036.

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MATERIALS

Sprayers: Dependable, Fine Mistng, Without CFC'S

A variety of sizes and types of spray tools are available from Milwaukee Sprayer Manufacturing Co., Sure Shot Division, 5635 West Douglas Ave., Milwaukee, WI 53218; (414)358-7055. Ranging from 6 oz to 32 oz capacity, in bodies of stainless steel, aluminum and brass, and with various types of exterior finishes, the sprayers are powered by air, not aerosols. Both adjustable and fixed nozzles are available for different types of liquids and for different stream shapes. Nozzle extensions, for directing a spray into recesses, are also available. Internal working parts are corrosion-resistant. Our lab uses the stainless steel body with an adjustable nozzle positioned for the finest mist in the course of treating an object with water, ammonium hydroxide, and calcium hydroxide solutions. The atomizing air is supplied by a foot-pedal bicycle pump with an extra-long cord. The pump sits on the floor and we replenish pressure by foot, leaving our hands free for conservation. There is no need to interrupt work to pump the sprayer. It does not spit, leak or clog. It produces a consistently fine mist. The company has a useful brochure and will sell direct. - Christine Smith.

Rubber Stamps

A selection of rubber stamps is now available to make the inevitable chore of slide labeling both neat and time efficient. The labelling stamps include most of those phrases which are commonly used by conservators in photodocumentation (Before treatment, After Treatment, etc.). Custom orders are welcome. Contact: Conservation Slide Labeling, P.O. Box 460808, San Francisco, CA 94146-0808; or call Jill Sterrett at (415)282-3018.

Mini-Casting Kit

I have recently stumbled upon a nifty "mini-casting kit" developed by British sculptor/founder David Reid. His kit uses a modified lost-wax ceramic shell process that can cast objects up to about 5 inches tall. It is fueled by a small propane torch and is well suited for using inside a frame hood for reproducing small, missing metal parts. The kit has an instruction manual and everything needed for casting, including a furnace, gas burner, hose and regulator, ceramic shell material, wax, burnout dome and stand, gloves, tongs, bronze and crucible. It sells for about $275. Contact: Kathleen Untal, San Jose, CA 95135.

GRANTS & INTERNSHIPS

Internships in Conservation
National Gallery of Art

The Conservation Division of the National Gallery of Art is pleased to announce its program of conservation internships funded by the Getty Grant program. Each internship will be awarded for a one-year period. Candidates will be selected from those who have recently completed a graduate program or equivalent training in conservation. Candidates are expected to have demonstrated commitment to conservation and a strong record of achievement in their fields. Applicants from all fields of study are encouraged to apply. The fellowship will commence in September 1990. Internships are awarded without regard to age, sex, race, or nationality of the applicant. A stipend of $10,000 is provided for each year of the fellowship. The stipend will be paid in twelve equal installments. The stipend is subject to federal income tax. The stipend is intended to cover living expenses and may include funds for travel and research. The stipend for each year is $10,000.

Only candidates with serious interest in Conservation who have graduated from a recognized training program or have equivalent training of not less than five years will be considered. Candidates should have a proven record of research ability. Fellowships are awarded without regard to age, sex, race, or nationality of the applicant. Interested candidates should write to: Michael Skalka, Coordinator of Conservation Programs, Conservation Division, National Gallery of Art, Washington, D.C. 20565, U.S.A. for a brochure describing the program and outlining the application procedure.

POSITIONS AVAILABLE

Conservation Officer
National Library of New Zealand

The National Library of New Zealand holds major national heritage collections of manuscripts, archives, drawings and prints, photographs and printed ephemera, as well as books.

The position is for a manager to head a small preservation team of specialists working in a well-appointed laboratory in the new National Library building. The Conservation Officer will also have overall responsibility for the Library's copying programme carried out by the Microfilm Production Unit.

Duties: The Conservation Officer will be expected to: assist in the formulation of conservation and preservation policy; carry out surveys of the collection and advise on storage; in consultation with the curators of the specialist collections draw up programmes and implement them; ensure that library staff are trained in appropriate handling techniques; and advise other libraries and institutions on conservation matters on which the Library is called to comment.

Qualifications: Formal or equivalent training in conservation. Managerial and training experience. Proven consultation and negotiating skills.


To obtain a full job description and/or apply, please send resume and names of three referees relevant to the professional qualifications to: Mrs. F. Diens, Director, Collection Management, National Library of New Zealand, Private Bag, Wellington, New Zealand, 6011; Fax 040-474-042. Applications must be received by September 30, 1990.

Training Program Coordinator
Getty Conservation Institute

Three coordinators share the responsibility for the coordination of the projects of the Training Program. Each Coordinator is expected to develop an on-going international program of activities in his/her area of expertise related to cultural properties conservation. These activities—aimed at enhancing training for professional conservators, archaeologists, cultural property managers, and curators—include short courses, long-term training programs, professional meetings and conferences, and the editorial production of teaching materials.

The Coordinator is responsible for the organization of these training activities; including assessing the need for courses and programs, and improvements in conservation teaching methodology; and developing and designing proposals for training projects in consultation with the Program Director. Coordinator's work may include definition of objectives and scope of the project, identification of audience, development of syllabus in consultations with the department, instructors and others, and all on-going projects coordination. Under the direction of and reporting to the Training Program Director, the Coordinator is responsible for the coordination of all phases of the project, from initial proposal through development and implementation to conclusion and evaluation. Related activities include preparation of budgets and reports, and maintaining close contact with other programs of the Getty Conservation Institute and the J. Paul Getty Trust, and with the conservation field in general.

Qualifications should include advanced training in conservation, archaeology, ethnography and/or archaeology, an advanced arts or science degree, a minimum of three to four years of conservation-related work; proven managerial skills and good writing ability; and experience in teaching. Knowledge of foreign languages desirable. Must be free to travel.
Salary commensurate with experience and qualifications. Excellent benefits. 

Inquiries/applications, with resumes, to: Rona Sebastian, Associate Director, Administration Services, The Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, CA 90292-5637, U.S.A.; Fax: (213) 821-9409.

Assistant Objects Conservator
South Carolina State Museum

The South Carolina State Museum Commission is seeking an assistant conservator to assist the Chief Conservator in all aspects of conservation on a varied collection of historical, industrial, natural history and art objects. The South Carolina State Museum is a newly opened, dynamic museum whose main focus are exhibits and educational programs. The Conservation Department, operated from a large and well-equipped lab, supports these functions through exhibit preparation, maintenance of exhibits, exhibit planning, pest management, and statewide services.

The responsibilities of the position will include the above mentioned duties plus object examination and treatment, statewide services information outreach, supervising students and volunteers, and administrative duties.

Requirements include a graduate degree or equivalent from a recognized conservation program specializing in three-dimensional historical and/or decorative art objects from the 18th through 20th centuries, (experience with textiles is preferred), and 1-2 years postgraduate internship or work experience in an established conservation laboratory. Starting salary is $25,000 per annum plus the state benefits package. Application deadline is November 1, 1990. Please send a letter of interest and a current resume to: Paul S. Storch, Chief Conservator, South Carolina State Museum, P.O. Box 10017, Columbia, SC 29202-3107. AA/EEO/MVPH.

Director
Intermuseum Conservation Laboratory

Director search reopened. The Intermuseum Conservation Laboratory seeks creative leader to take over all responsibilities of leadership of a regional art conservation center. ICA serves a core membership of 27 museums and historical agencies in a 10 state area, and provides education services internationally. The center’s current treatment focus is the conservation of paintings and works of art on paper.

The successful candidate must be able to lead the organization effectively in the areas of staffing, membership, fundraising, financial planning, and program development, including focus of services, education, training, and research. The director has the opportunity to innovate and develop new areas of programming within the concept of a service organization. The position carries a highly competitive salary, with generous benefits.

Applications are invited from experienced candidates from a variety of disciplines including conservation, administration, museum management, business, or some combination thereof. Please send resume with letter of interest detailing relevant experience to: Director Search Committee, Intermuseum Conservation Laboratory, Allen Art Building, Oberlin, OH 44074. This position will remain open until filled.

Textile Science
University of Delaware


Senior Paper Conservator and Assistant Paper Conservator
Bishop Museum

The Pacific Regional Conservation Center (PRCC) at the Bishop Museum is seeking two individuals who will have the opportunity to manage and carry out a wide variety of examinations, treatments, consultations, surveys, and educational activities. The Center has a diverse membership of 32 museums, historical societies, and other institutions throughout the Pacific. Experience with both archival and fine art materials is desirable. Applicants must be able to adapt to the challenges of a regional center and work in a productive, energetic, teamwork environment in new custom-designed conservation laboratories. Salaries are commensurate with experience and will be available at the request of the applicant. An equal opportunity employer.

Conservation/General Objects
Missouri Historical Society

Responsible for managing the preservation of a diversified general collection including a large collection of Native American ethnographic material. Conservation will establish and manage a conservation program; develop guidelines for the packing and moving of the collection; and serve as a consultant to the Museum with regard to conservation, arrangement and exhibitions. Responsibilities include all aspects of conservation treatment; the development and implementation of preventive care programs; the arrangement of space in the conservation laboratory; the management and planning of conservation activities; and the coordination of conservation project scheduling and the documentation of all conservation activities. Excellent benefits.

Send letter, resume, and names of 3 references to: Preservation Officer Search Committee, 2501 Missouri Historical Society, 2105 Locust Street, St. Louis, Missouri 63110.

Preservation Officer
Princeton University Libraries

Search Extended. Responsible to the University Librarian and the 500-year-old library for the preservation and conservation efforts of the Library for all preservation and conservation activities within the libraries. Duties include overseeing all preservation and conservation treatment activities, as well as for coordinating them with other library programs. Works closely with relevant personnel in all departments. Responsible for managing the conservation function to existing policies and the development of new policies in the preservation aspects of disaster preparedness, equipment, and supplies, keeping abreast of current developments, and monitoring local environmental conditions. Oversees special preservation projects, including those funded by grants, keeping statistics and preparing reports and monitors preservation endowment funds. Supervises the conservator of Rare Books and Special Collections, the Head of Treatments for General Collections and the staffs in general preservation and preservation/microfilm preparation and control. Extensive knowledge of library preservation and conservation and the ability to work cooperatively with a wide variety of staffs required. Demonstrated planning and administrative abilities as well as strong communication skills, both written and oral, required. Successful experience in supervision of preservation and conservation staff, successful experience in policy formulation, a Master’s degree from an accredited library school or equivalent training and experience highly desirable. Salary and rank dependent upon qualifications and experience. To ensure full consideration, candidates should send applications (resume, and names, titles, addresses and phone numbers of three references to be contacted) postmarked by November 1, 1990, to: Preservation Officer Search Committee, c/o Personnel Librarian, Princeton University Libraries, One Washington Road, Princeton, NJ 08544. AA/EEO.

Conservation Coordinator/Paintings Technician
Artech Fine Art Services, Seattle, WA

Energetic individual sought to run conservation department in nationally recognized art-services corporation. Applicant must have thorough knowledge of general conservation techniques, hands-on experience in paintings conservation, and excellent organizational and communications skills. Department handles a wide range of activities, including: routine cleaning of paintings, conservation and maintenance responsibility for large public art collections, coordination of large (government) projects, and preparation of seminars in conservation standards and art safety.

Position has been part-time in the past, but may extend to full time. Full time salary approximately $20,000, depending on experience. Send resume and letter of interest to: Artech Inc., 160 Western Ave. West, Seattle, WA 98119. Attn: Conservation Search.

Object Conservation Technician
National Gallery of Art

The National Gallery of Art seeks a Technician for the Object Conservation Department. Responsibilities include monitoring and ordering supplies and equipment, logging art objects in and out of laboratory, labelling slides and photographs, maintaining reports and other laboratory files, and maintaining off-print files. The technician assists object conservators in a
number of tasks including: condition checks of exhibition objects, annual inspection of NGA collections, photograph and x-radiography of objects, cleaning laboratory, and minor procedures in the treatment of works of art following demonstrated abilities.

This is a short-term contract position at $10.50/hour, available immediately, with the potential for longer employment.

To apply: Submit a Standard Form 171 and a cover letter explaining your interest in working in a conservation laboratory, together with details about any previous experience, and names and telephone numbers of references. Please send application materials to: Shelley Sturman, Head of Object Conservation, National Gallery of Art, Washington, D.C. 20565. Equal Opportunity Employer.

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**CALL FOR POSTERS**

**AIC 19th Annual Meeting, June 3-8, 1991**

**Albuquerque, New Mexico**

Authors wishing to present a poster at the 1991 annual meeting in Albuquerque should submit a camera-ready abstract no later than DECEMBER 15, 1990. Camera-ready abstracts should be a maximum of two pages and should be prepared according to the following specifications:

- Typewritten, single spaced, with a 1" margin all around;
- Use courier 10 or 12 pitch type face if possible; dot matrix print will not be accepted;
- Paper: should be 8 1/2" x 11"; use clean, white paper; do not use erasable or colored paper;
- Heading: include the following (in all caps, boldface if possible): title of poster, author's name, affiliation and address.
- Send flat; do not fold to mail.

Notice of acceptance of posters and guidelines for their preparation will be sent out by January 15, 1991. Abstracts of accepted posters will be included in the AIC 1991 Abstracts.

The poster material should fit on one board measuring 4'x4'. However, posters are not limited to "poster" format. Some very successful past posters have included videotape recordings, computers, light boxes, and hands-on displays. Special requirements should be described in a letter accompanying the abstract.

Please respond by DECEMBER 15 to: Shelley Sturman and Barbara Berrie, Poster Session Co-Chairs, Conservation Division, National Gallery of Art, Washington, D.C. 20565; (202) 842-6432; Fax: (202)842-2356.

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**CLASSIFIED**

**Private Practice Wanted**

On behalf of a client, we are seeking to purchase an established practice in objects, paper, or paintings on the East Coast. If you are considering retirement, relocation, etc., we would like to discuss this possibility. Our client has a decade old conservation and restoration firm... absolute discretion assured. Elaine Jones, [redacted], Newton, NJ 07860.
W. Richard West to Deliver Keynote Address in Albuquerque

We can look forward to a very interesting and informative program for the Albuquerque meeting beginning with the pre­session on natural disaster mitigation. Presentations and discussion at this session by specialists of information networks, weather and geological services, governmental authorities, experts in the sociology of emergency networks and responses, conservators and other museum professionals who have developed or executed disaster plans, will provide all of us with a unique opportunity to learn first hand about disaster planning, prevention and relief.

The general session will be opened with a keynote address by W. Richard West, Jr., recently appointed director of the National Museum of the American Indian. His remarks will set the stage for the special session on conservation of sacred objects. I hope that all of you will plan to attend the Albuquerque meeting June 3–8, 1991.

In addition to planning the program for the AIC general session, the Program Committee has been busy working on the implementation of the Strategic Plan through outreach to allied professional organizations. Paul Himmelstein has mentioned two of these projects: the successful APT meeting in Montreal and the plans with SPNCH for the 1992 meetings on the conservation of natural history collections in Madrid. An AIC-sponsored session on the role of the conservator in traveling exhibitions has received preliminary approval from the Program Committee for the 1991 AAM annual meeting in Denver.—Sara Wolf Green, Vice-President and Program Chair.

Postprints to Replace Preprints

Pursuant to the decision made at the September meeting of the AIC Board of Directors, papers presented at the general session of the annual meeting will appear in a regular issue of JAIC early in the following year, i.e. those from the 1991 meeting will appear in spring 1992. The AIC Board has already made the decision to budget for three issues of the Journal in 1992; one issue will be Postprints of the annual meeting.

Authors of the papers presented in the general session will be asked to submit their papers, ready for publication according to the JAIC "Guidelines for Authors," by August 1st after the annual meeting. These papers will go through the regular quarterly review cycle. (The August 1st review cycle will be devoted solely to papers from the annual meeting. No other papers can be reviewed during that cycle.) The papers will then continue through the regular editorial and production process—edited by the copy editors, with final review by the editor. An abstract will be published of any paper which is not submitted for publication, or is submitted too late, or which requires extensive revision that cannot be completed in time for publication.

This is a good opportunity to remind you of how the review process works. I assign each paper submitted to JAIC to an associate editor, and that editor in turn selects at least two appropriate reviewers for that paper. The associate editor makes a recommendation to me based on the reviewer's reports and his/her own opinion. I make a final decision and inform the author, sending copies of the reviews; these are normally transmitted to the author anonymously, but the reviewer can choose to include his/her name. Articles are accepted as submitted, or subject to minor or major revision, or they may be rejected.

Thus "peer review" does not mean that some ogre is going to read your paper and rip it apart indiscriminately. It means that it will be read by your professional colleagues who know something about your subject and who make their comments for constructive reasons. It has advantages both for the authors and for the Journal. The aim is to produce a more professional publication, and to assist the author to produce a paper which will be a lasting contribution to the conservation field.

I realize that timely appearance of these papers in print is important to AIC members. I hope that all of us—authors, reviewers and editors—can work together to produce the Postprints issue of JAIC without delay.—Elisabeth West Fitz-Hugh, Editor, JAIC.

Call for Posters: See page 2
CALL FOR POSTERS

AIC 19th Annual Meeting
June 3–8, 1991
Albuquerque, New Mexico

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From the President

In my column in the September Newsletter the question of annual meeting Preprints was included on the list of topics for the next Board meeting. I am delighted to report that our discussions with Elisabeth West FitzHugh resulted in a plan to publish Postprints of annual meeting papers in the JAI C. A third annual issue of the Journal will be devoted to papers presented at the annual meeting, and will be scheduled for publication in early spring. All concerned with this endeavor are committed to maintaining the quality of the Journal. (For procedural details see "Postprints Replace Preprints" page 1.) We are confident that this will answer the need for timely dissemination of information, while guaranteeing the widest possible distribution of high quality articles.

It is a great pleasure to announce that Debbie Hess Norris has accepted the position of chair of the Ethics and Standards Committee. The Board has revised the committee’s charge so that their work will begin with a study of the fundamental nature of the Code of Ethics and Standards of Practice. We have asked the committee to look into the ways the present Code is used by conservators, by other museum professionals, and by the public, and to identify specific areas of difficulty. We believe that this first step will lay the ground work for an informed discussion about possible changes in the Code.

As part of our continuing program of outreach to allied professional organizations, AIC was co-organizer with the Association for Preservation Technology (APT) International of the symposium Museums in Historic Buildings, held in conjunction with APT’s annual meeting in Montreal. The one-and-one-half-day event drew a very diverse audience of architects, engineers, architectural conservators, collections managers, conservators, museum directors, and others. Following a series of presentations with the various preservation requirements of collections and historic structures, and the problems of accommodating both, the 165 participants adopted a draft statement, "The Preservation of Historic Structures and the Collections Housed in Them." A working group within APT has been formed to continue work begun at the symposium, and it is likely that a second session will be held at the 1991 APT meeting in New Orleans. We are pleased at the strong presence of AIC in a joint project with APT, particularly since the issues addressed at the symposium are faced by many institutions as they develop plans for renovation and expansion. I urge all of our members who are interested in participating in this subject to contact AIC for more information.

At the NIC Board meeting in July, plans for the SOS! (Save Outdoor Sculpture) project were presented. The interest generated by this project will be of enormous benefit to the field in general and specifically, to AIC members. We look forward to working closely with NIC on this and other matters.

Plans for an international conference on the preservation of natural history collections, to be held in Madrid in 1992, are advancing under the direction of SPNCH. AIC sits on the Planning Committee and has provided modest support to be used as seed money for publication of the conference proceedings. The Board feels this conference will provide an important interna-
have it in hand soon. By this time, you also should have received the 1990-91 \textit{AIC Directory}. Please read your listing carefully and let us know if you detect any errors.

Membership renewal notices for 1991 were mailed in late October. Again, we count on your support and urge you to return your renewal in promptly. Second and third notices are expensive to process and late fees can hurt one’s personal budget. This mailing also includes the revised referral services questionnaire and a letter from Ginny Naudé, AIC Treasurer, asking your support for FAIC initiatives. If you wish to be listed in the Referral System, please note the changes in the questionnaire, complete the form, and return it with your membership renewal. Your response to Ginny’s appeal is also very important to us. Donations to the FAIC Annual Giving Campaign help support our educational activities and special projects and to operate the Referral Service. Our goal this year is to have EVERY MEMBER donate to the fund—no matter how small the donation.

On the legislative front, the Visual Artists’ Rights Act of 1990 still awaits Senate mark-up by the full committee and a floor vote. As for the battle over the NEA, things are looking up. On October 11, the House passed a compromise bill crafted by Pat Williams (D. MT) and Thomas Coleman (R. MO) to reauthorize the NEA for three years. The bill imposes no content restrictions on work that may be funded by the NEA, but provides penalties for artists whose NEA funded works are deemed obscene by a court. It is based on the premise that only the courts, not the NEA, can determine what is obscene. The bill includes a new section on “Arts Education” to encourage quality arts programs in schools at all levels and through other groups concerned with arts in education. The percentage of NEA grant money funneled to state arts agencies is raised from the current level of 20 percent to 27.5 percent. The bill also spells out a series of procedural changes regarding review panels and grant making. At this writing, the Senate has yet to bring the matter up for action on the floor. The margin of victory in the House (349–76) should help propel the reauthorization bill through the Senate without content restrictions.

Plans are well underway for our 19th annual meeting to be held June 3–8, 1991 in Albuquerque, New Mexico. Claire Munzenrider, Museum of International Folk Art, Santa Fe, will chair the Local Arrangements Committee. Tours are being planned to Taos and Santa Fe. Hotel rates are reasonable ($58–68 singles, $64–74 doubles). Jane Hutchins and her committee have put together a fine group of speakers for the pre-session workshop on natural disaster mitigation. Sara Wolf Green, Program Chair is organizing the general sessions (see page 1). Members of the Book and Paper and Paintings Specialty Groups are busy preparing the update session. Early indications are that the Albuquerque meeting will be another winner. Mark your calendars now and plan to attend June 3–8, 1991.—Sarah Z. Rosenberg.

\textbf{Need for Photos and the Written Word}

In our efforts to broaden AIC outreach, we are collecting copies of photographs (prints or transparencies) which depict conservators at work or dramatic treatment views. The goal is to build AIC resources for showing through photographs, as well as the written word, what conservators do. Please look through your existing photographs and consider sending these as well as new images, as they are made. We hope to use them in AIC materials and in articles in other publications. For example, photographs are being sought for the AIC brochure which is being rewritten and will be reissued. Please send the photographs to the AIC office.

A reminder... please send articles about conservation as you see them printed in newspapers and magazines. Conservation articles from the past year were posted in Richmond. I would like to continue to collect articles for posting at the annual meeting so we can see more of what is being published. It will also help to build a resources list for future contacts.

Finally, please contact me if you would like to write about conservation subjects for assorted publications. AIC receives requests from a range of allied organizations. If you do not want to write but know of an interesting subject for an article, please let me know.

My new mailing address is: [redacted], N.W., Washington, D.C. 20008; [redacted]. Thank you for your help.—Doris A. Hamburg, Director, Public Information Officer.

\textbf{Congratulations to New PAs}

The Membership Committee would like to congratulate the forty new Professional Associate members of AIC. Their names are listed on page 5. Fourteen remaining applications will be reviewed at the next committee meeting on October 12, and it is expected that many of these applications also will be approved.

Acceptance into PA membership sometimes is delayed because applicants do not have three sponsors or because some of the sponsors are not PAs or Fellows. More often, information on the application does not demonstrate clearly that the applicant has had two years of supervised training in conservation or in an appropriate discipline for those who are applying as a conservation scientist or administrator, for example. Future applicants can greatly speed up the review of their application if training is clearly defined in terms of years and months and whether the training was full- or part-time. It is also important that the sponsors, who are the key reviewers in this process, ensure that the application is clear and meets the evaluation criteria before it is sent to the Membership Committee. Although the PA application process has been simplified, the standards for professional membership remain the same. By signing one’s name as a sponsor, the reviewer also confirms that the applicant is able to abide by the \textit{Code of Ethics and Standards of Practice}, including appropriate documentation.

Another area about which both sponsors and committee members are concerned is determining an equitable method for evaluating those applicants who are primarily self-taught and have been practicing conservation for a number of years. The Education and Training Committee will be assisting us in this
area as they have by providing guidance for apprenticeship training.

At our meeting in October, committee members will be developing methods of soliciting input from the entire AIC membership concerning the meaning of Fellowship. Most likely, you will receive a questionnaire requesting your opinions. We also are planning a forum for discussing this question at the annual meeting. What should Fellowship in our organization mean?

In conclusion, we need your help in encouraging all of those members who should be PAs to become professional members of AIC. There still are hundreds of qualified conservation professionals in our organization who do not have professional status. Take an active role! Volunteer to sponsor an application for the January 15 deadline.

New Fellows
Julie Anne Reilly J. William Shank

New Professional Associates
Albertson, Rita Baird, Genevieve
Baker, Mary Cox, Ruth Barach
Dalrymple-Hollo, Jane Driess, Anne
Filter, Susan Freeman, Jane Klinger
Gardner, Joan Gates, Sarah
Gordon, Eric Hatchfield, Pamela
Hunter, Marion Hurt, Perry
Jorgensen, Elisabeth Kaldany, Mary
Kaminitz, Marian Konefal, Irene
Kuniej, Cynthia Levitan, Alan
Maish, Jeffery McCormack, Halina
McElhone, John McNally, Rika
Mowery, J. Franklin Neuman, Ingrid
O'Neill, John Ozone, Judy
Portue, Thomas Ransick, Leslie
Riley, Sarah Saxe, Myrna
Stollman, Sasha Thomson, Christine
Tomkiewicz, Carolyn Twomey, James
Van Endt, David Von Imhoff, Christoph
Wimsatt, Justine Woodward, Jean

FAIC NEWS

Endowment Deadline

The deadline for receipt of completed applications to all FAIC endowment funds for 1991 grants is February 1, 1991. Complete applications (an application without referral information is considered incomplete) should be sent to the FAIC office.

FAIC endowments include: The George Stout Memorial Fund, to support lectures and defray the cost of student attendance at professional meetings; the Small Session Fund, to support professional sessions such as Refresher Courses; the Publications Assist Fund, to provide non-interest bearing loans to defray costs of publications related to conservation; and the Professional Development Fund, to defray costs related to seminars, courses or other educational endeavors intended to support the professional development of PAs and Fellows.

Reviewers Needed

The FAIC will be reviewing endowment award applications in February. Each application is sent to three AIC members for review and comment before presentation to the FAIC Board. We are currently updating our reviewer file. If you would like to be considered to review applications, please send your name and address to the FAIC Acting Executive Director, Sarah Z. Rosenberg. Reviewers may be asked to review up to 12 applications for the various award categories, the number assigned will depend upon how many applications are received. There is a small stipend for services rendered.

Donations

The FAIC Board and staff thank the following donors for gifts received after the publication of the September Newsletter: Schweitzer Japanese Prints, Inc., Virginia Smith, and Terrell Hunt.

Carolyn Horton Fund Award 1991

Professional book and paper conservators who are members of AIC's Book and Paper Specialty Group may apply for the Carolyn Horton Fund Award 1991. The purpose of the award is to enable conservators to continue their education and training; this could include attendance at professional meetings, seminars, workshops, or any other events that would enhance their knowledge and skills. This award is named in honor of Carolyn Horton who has been a leading conservator in the field for over fifty years and is now retired. Those eligible to apply for the award must submit an application, along with a resume, before February 1, 1991. To obtain an application write to: Carolyn Horton Fund Review Panel; FAIC, 1400 16th Street, N.W., Suite 340, Washington, D.C. 20036. In addition, two letters of reference will be required; these may be from non-AIC members. The amount to be awarded in 1991 will be at least $500. Applicants will be notified by March 15 and the award will be sent before April 15, 1991.

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IN MEMORIAM

Benjamin Bishop Johnson

Ben Johnson, 52, former head of conservation at the Los Angeles County Museum of Art (LACMA), died in Los Angeles on September 3rd of heart failure.

Ben was born in Hopewell, Virginia, and graduated from the College of William and Mary with a B.A. in mathematics in 1960. He received an M.A. in art history from New York University in 1963, and a Certificate in Art Conservation from the newly-established Conservation Center at N.Y.U. as the first graduate of the program in 1964. Following studies at the Uffizi Gallery in Florence, and the Institute Royal de Patrimoine Artistique in Brussels, he began his professional career in Washington, D.C. in 1965 as conservator of American paintings at the Freer Gallery of Art, and as a private conservator caring for paintings at Dumbarton Oaks and several museums of the Smithsonian Institution, including the National Portrait Gallery.

In 1967 Ben moved to Los Angeles where he established the Los Angeles County Museum of Art Conservation Center. Under his direction, the laboratory became one of the leading conservation laboratories and the first on the West Coast. His frequent interactions with museum trustees, directors, curators, and collectors contributed greatly to the recognition of the field of conservation and its significance in the operation of the museum.

His interests covered works of art of all periods. He lectured widely, gave formal courses in art history and conservation at UCLA and USC, and published various important technical studies and review articles. He trained many conservators through an active internship and fellowship program at LACMA and later in private practice.

After Ben retired in 1979 for health reasons, he maintained his interest in conservation and art collections. Initially he provided conservation services for paintings but later, through his business Artcare Inc., he increased his activities as a consultant to private collectors for paintings and pre-Columbian art. He recently co-wrote and produced the film, Divine Mind, about Leonardo da Vinci for the Program for Art on Film sponsored by the J. Paul Getty Museum and the Metropolitan Museum of Art.

Ben Johnson was a fellow of both AIC and IIC. He served on the AIC Board of Directors from 1977 to 1980 and was FAIC executive director from 1979 to 1981. Under his direction, the George Stout Memorial Fund was established.

Ben’s courage, dignity and love of life throughout his long illness were a great inspiration to those who knew him. He maintained to the last moment his complete involvement with and dedication to conservation, art and art history.

Ben is survived by his wife Christine, a son Mark, a daughter Elena, and his parents, C.E. and Mary Lee Johnson of Hopewell, Virginia. The family has requested that any memorial contributions be made to the Diabetes Association, 3460 Wilshire Blvd., Suite 900, Los Angeles, CA 90010.—LACMA Conservation Center.

PEOPLE

Martha Goodway, metallurgist of the Smithsonian Institution’s Conservation Analytical Laboratory, was elected president of the Historical Metallurgy Society at its annual general meeting at the Science Museum in London on May 5, 1990.

Sarah Lowengard, an independent textile conservator in New York City, has joined Testfabrics, Inc. as a museum-related services consultant. She may be reached at: Testfabrics, [redacted].

Alice Boccia Paterakis was awarded a second Samuel H. Kress Fellowship for Advanced Training in Conservation for the 1989–90 academic year to complete her MAC degree at Queen’s University, Kingston, Ontario, Canada.

Christie Peterson, formerly head of objects restoration at Bradywicks, has entered into private practice under the firm name of Mei Ping Art Restoration in Santa Barbara, CA; [redacted].

Jan Sabota has been appointed founding director of The Bridwell Book Conservation Laboratory at Southern Methodist University in Dallas, Texas. Mr. Sabota comes to Southern Methodist from Geneva, Ohio where he has been practicing fine bookbinding in the private sector for the past five years as owner of the Saturdays’ Book Arts Gallery.

Linda V. Ellsworth has been appointed executive director of the Conservation Center for Art and Historic Artifacts (CCAHA) in Philadelphia, PA. She is currently the director of the Mid-Atlantic Regional Office of the National Trust for Historic Preservation.

Ellsworth H. Brown, president and director of the Chicago Historical Society, was installed as president of the American Association of Museums (AAM) at its 85th annual meeting in Chicago in May. He succeeds Joel N. Bloom, president of the Franklin Institute Science Museum in Philadelphia.

Julie Goldman, conservator in private practice and contract worker at the Western Regional Paper Conservation Laboratory in San Francisco, CA, will be studying the conservation of 19th-century ukiyo-e Japanese prints in the studio of Ms. Mari Yamaryo in Tokyo, Japan for three months. She is a Kress grant recipient.

Susan Sayre Batton has left her position as head of treatments, Princeton University Library to work on a special project at the Los Angeles County Museum of Art. The project focuses on Tibetan thangkas and is coordinated by the paper conservation department.

Yoshiyuki Nishio has assumed a new position in the Department of Asiatic Conservation at the Museum of Fine Arts, Boston, MA.

NEDCC is happy to announce the following additions to its staff: Walter Newman has returned to NEDCC as senior conservator, and Deb Wender is back as the new assistant conservator in the bindery. Advanced interns, funded by the Mellon, Getty and Kress Foundations and the NEA, are: Julie Fitzgerald, Todd Pattison, and Stephanie Watkins. Two third-year interns will spend 1990–91 at NEDCC: Emily Klayman from Buffalo State College and Richard Horton from Columbia University.
The following students are interning with Dianne van der Reyden at the CAL Paper Conservation Laboratory this fall: Christa Hofman—a CAL advanced intern from a conservation program in Vienna; Olga Souza—a third year student from Columbia University; and Danielle A. Nguyen—a recent graduate of Cornell University and recipient of a Smithsonian Minority Student Academic Internship. Laurence Ullman-Glass, from the Art Conservation Program at SUNY Buffalo, is interning with Roland Cunningham and Jia-sun Tsang in paintings conservation.

Nancy McRaney is interning with Mary Ballard in textiles conservation, and will later work with Roland Cunningham in paintings conservation. Swiss paintings conservator Martine Barras is a volunteer in the paintings conservation laboratory, and Leonard Hardis is in the Furniture Conservation Laboratory.

The Furniture Conservation Training Program (FCTP) of the Conservation Analytical Laboratory graduated its first class on August 31, 1990. The commencement address was delivered by Paul N. Perrot. The following students were awarded a master's degree in furniture conservation from Antioch University in conjunction with the FCTP curriculum: David L. Bayne, Joseph J. Godla, Jr., F. Carey Howlett, and Michael Sandor Podmaniczky. FCTP certificates were awarded to Steven Johnstone-Mosher and Mark D. Minor, and to those students listed above.

The University of Delaware/Winterthur Museum Art Conservation Program announces that the following students have been accepted for 1990–91 academic year: Stefan Dedecke, Deborah Duerbeck, Kathy Gillis, Jo Anne Hill, Barbara Johnson, Allison Luxner, Marianne Martin, Patricia O’Regan, Michael Peyton, and Lydia Vagts. The program’s third year students, their internship sites and majors are: Lisa Bruno—Cleveland Museum of Art, objects; Susan Buck—SPNEA Conservation Center, furniture; Mark Penn—Wyndam House, Salisbury England, objects; Michele Hamill—Library of Congress, paper; Barbara Lemmen—National Archives of Canada, photo; Laura Mau—Fogg Art Museum, Harvard University, objects; Nancy Pollak—Pennsylvania Academy of Fine Arts, paintings; David Rasch—Field Museum of Natural History, natural history; Nancy Reinhold—Art Institute of Chicago and Chicago Historical Society, photo; Ronna Rivers—Williamstown Regional Conservation Lab, paper. The program is pleased to congratulate the following 1990 graduates: Catherine Anderson, Julie Baker, Laurie German, Hope Gumprecht, Susan Heald, Shelley Svoboda, Camilla Van Vooren, Thomas Wollbrink, and Helen Young.

The Conservation Center of the Institute of Fine Arts, New York University is pleased to announce that the following students have been accepted for the 1990–91 academic year: Samantha Alderson, Monica DiDisio, Heather Galloway, Elizabeth Hendrix, Nancy Fryer Markus, and Jillene Nadolny. In addition, Chandana Sikund from India has been accepted for one year as a special student. Two advanced students will be interning as follows: Ellen Pratt—Paintings Conservation, Museum of Modern Art, New York; Jennifer Sherman—Paintings Conservation, Fine Arts Museums of San Francisco, California.

The Buffalo State College Art Conservation Department announces its 20th incoming class: Lorraine Brevig, Jan Burandt, Irena Calinescu, Rachel Cleveland, Anne Downey, Donna Farrell, Lisa Kronthal, Tracey Shields, John Vitagliano, and Rhonda Wozniak. They join the present second year students: Christopher Augerson, Scott Carroll, Suzanne Gramly, Kathryn Hebb, Abby Hykin, Robert Proctor, Moyna Stanton, Bruce Suf{ield, Jill Whitten, and Barbara Wojcik. The department’s third year students, their internships and majors are: Theresa Andrews—Palace of the Legion of Honor, Fine Arts Museums of San Francisco, paper; Richard Barden—The Walters Art Gallery, objects; Nancy Buschini—Center for Conservation and Technical Studies, Harvard University, objects; Rebecca Johnston—Provincial Archives of British Columbia, paper; Emily Klayman—Northeast Document Conservation Center, paper; Meredith Montague—Los Angeles County Museum of Art, textiles; Laurence Glass—Conservation Analytical Lab, Smithsonian Institution, paintings; Gwen Spicer—New York State Bureau of Historic Sites, Peebles Island, textiles; and Frederick Wallace—Balboa Art Conservation Center, paintings. The Department is pleased to congratulate the following 1990 graduates: Cecile Davis, Mary Fahey, Scott Merritt, Paul Messier, Linda Niewenhuizen, John Steele, Katharine Untch, Robert Wald, Stephanie B. Watkins, and Marlene Worhach.

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SPECIALTY GROUPS

Textiles

Please keep thinking about papers you would like to present in Albuquerque. The response to the call for papers was excellent. To accommodate those of us who were having a busy autumn, we accepted abstracts until November 1.

TSG members should soon be receiving a mailing that will bring you up-to-date on our meeting last year, as well as on some topics that we would like to discuss and possibly vote on this year. Any comments will be welcome—send them to me or another officer.—Deborah Bede, Chair.

Book and Paper

Report of the Chair: The summer lull is over and once again activities for your Board and committees are picking up. A majority of the Board and the update coordinators met in Boston at the end of October, at little expense to the BPG membership due to coinciding travel plans, to work on our obligation for the 1991 meeting in Albuquerque. Many thanks go to Sue Murphy and Carol Turchan who are not only responsible for the BPG program, but the update as well, and I encourage all the membership to help in these efforts. A very special thanks to the update coordinators, whose names were listed in the September Newsletter, and who have agreed to take this extra responsibility into their already busy schedules.

Sylvia Rodgers-Albro, Secretary/Treasurer, did a wonderful job of transcribing the business meeting agenda from the BPG meeting in Richmond and getting the mailing off to you in a very timely fashion. This is the first time that you have had the opportunity to review the minutes of the previous meeting before a year has gone by. I hope that you will take the time to read the minutes and Eric Hanson's enclosure and respond accordingly.—Victoria Blyth-Hill, Chair.

Paper Conservation Catalogue: The seventh edition of the Paper Conservation Catalogue, "Support Problems" and "Spot Tests," was published in the second week of October and you should be receiving it shortly. A third topic in this edition, "Washing," will be published separately in the beginning of December. Work on the new three-year NEH grant began in October. The editorial board extends its thanks to all those who worked so hard on this year's edition.—Kate Maynor, Head of PCC Project.

Report of the Program Chair: Albuquerque: The response to the call for papers has been somewhat slow this year. Assistant Program Chair, Carol Turchan, and I will be meeting soon to come up with some fresh additions to the program for Albuquerque. Some thought has been given to special sessions on topics which were expressed as of interest in the survey a few years ago, such as exhibition of book and archival materials, packaging materials used in transit, reports on international meetings, etc. This may be our opportunity to be creative! If you have any suggestions, please call one of us so we can brainstorm together. Your ideas are always appreciated. Decisions on papers and topics will be made by the end of December and the final program should be available by the end of February.

Update: Plans for the update are going along splendidly. We are still in the formative stages, so please keep your ideas coming. Some of you have been particularly helpful and we are very grateful.—Sue Murphy, Program Chair.

Wooden Artifacts

Call for Papers: November 26 will have to be the final deadline for submission of abstracts for our specialty meeting. By the end of that week, I'll have to submit the official list of presenters to the AIC office. In response to a general expression of interest there will be a segment of the meeting devoted to a "Shop Tips" program. Both what works well and what should be avoided will be helpful to others. Don't be shy. This has worked well in the past and each presentation need not be longer than five or ten minutes.

As usual, all topics concerning wooden artifacts are appropriate for the meeting. I'd like to suggest that it could be very timely to present topics that raise questions concerning how actual treatments do or do not reflect the current Code of Ethics and Standards of Practice. We'll be considering what we as a specialty want to present to the Board as a statement of what we consider to be our standards at this meeting and could use more food for thought.—Steve Pine, Chair.

CIPP

Nominating Committee: The CIPP Nominating Committee is now entertaining nominations for the offices of chair, treasurer, and one director. Members who would like to suggest nominees or who are themselves willing to fill any of these essential posts are urged to contact: Carol Aiken, Chair; Holly Maxson; or Karen Yager by December 8. The completed slate of officers is scheduled to be submitted to the Board for review on January 1, 1990.

Albuquerque 1991: Scott Haskins is currently working on the program for the CIPP annual meeting. An afternoon-long session is planned for the first day of the AIC meeting which will cover starting a private art conservation business and estimating the costs of projects. If you are interested in participating in the planning of this session or if you have suggestions, please contact: Scott Haskins.

CIPP Handbook: At the July meeting of the CIPP executive board the possibility of preparing a Handbook similar to that of the Book and Paper Specialty Group was discussed. The proposed Handbook would be an on-going project resulting in a loose-leaf notebook that would include information on contracts, documentation, working with dealers, and other subjects of interest to the membership. The Board is soliciting responses and suggestions from the members on this important issue. Contact: Scott Haskins.

New Newsletter: The McKay Lodge Fine Arts Conservation Laboratory of Oberlin, OH, recently published the premiere issue of The McKay Lodge Conservation Report. Future issues of the newsletter, edited by conservators Gina McKay and Robert Lodge, will contain technical information, treatment presentations, and historical research as well as information on the activities of the laboratory. The publication is available free to interested art professionals in the laboratory's service area and may be obtained by writing to the laboratory at: 10915 Pyle-South Amherst Road, Oberlin, OH 44074.

News and information for the CIPP column should be directed to: Cleo Mullins, Richmond Conservation Studio, Rich­mond, VA 23220; —Cleo Mullins.
Photographic Materials

1991 PMG Winter Meeting:
The PMG will hold its winter meeting in Ottawa, Canada, February 22-23. A pre-meeting workshop will be held on February 21st on the "Production and Use of Historical Printing Materials" and will include hands-on experience with salted paper prints, cyanotypes, albumen prints and platinum prints. If time permits, several other processes will be demonstrated. The workshop enrollment is limited to fifteen PMG members on a first-come-first-served basis. Those interested in participating are requested to respond in writing with a brief description of why you feel this workshop will be of value to you. The registration fee will be $40.00 U.S. Please send letters of request to: Greg Hill, Conservation Treatment Division, National Archives of Canada, Room B145, 395 Wellington Street, Ottawa, Ontario, Canada K1A ON3. Also offered on the afternoon of February 21st is a tour of the Canadian Conservation Institute. Those interested in this activity should respond by January 31st to the above address or by phone.

The PMG meeting will officially begin on Friday morning at the National Gallery of Canada and will continue through Saturday evening. A reception will be held on Thursday evening at the National Gallery of Canada and will include a tour of the conservation laboratory and an introduction to the Gallery's photograph collection by Chief Photographer, Jim Borocom. The National Archives will host a reception on Friday evening and will include a tour of the conservation facilities.

Notice to Speakers: Speakers who wish to give presentations in 3-D should contact Connie McCabe for technical details regarding mounting stereo slides. Student speakers who are applying for stipends should contact committee members David Horvath, Robin Siegel or Doug Nishimura. Conservation tipsters should contact Valerie Baas.

Business Meeting: The agenda for the PMG business meeting is already taking shape. Among the issues to discuss (believe it or not), the site for the 1993 PMG winter meeting! Please begin to think about suggestions for locations. PMG members who wish to have other items placed on the agenda should contact Connie McCabe.

PMG Mailing: PMG members should expect to receive a packet in the mail by mid-December. Among other things, the packet will include winter meeting and hotel registration materials, and the PMG ballot for new officers. If you wish to have any other materials included in the mailing, please contact Connie McCabe by November 15th.

Photograph Conservation Conferences Planned for 1991 and 1992: Two conferences are planned during the next two years that will involve the conservation of photographs. The International ARSAG Meeting, "Conference of Conservation of Photographs, Drawings, Manuscripts and Printed Papers," will be held in Paris, September 30–October 3, 1991. Organizers of the ARSAG symposium are anxious for participation from those active in the photograph conservation community; contact: ARSAG, 36, Rue Geoffroy Saint Hilaire, 75005 Paris, France.

Ian and Angela Moor are planning to host a five-day conference tentatively entitled, "The Imperfect Image . . . Photographs: Their Past, Present and Future" to be held April 6–10, 1992, in the English Lake District of Britain. The Moors hope to bring together persons involved in photograph conservation from throughout the world to exchange information regarding photographic history and developments and research into photograph preservation and conservation. More information is forthcoming.—Constance McCabe, Chair.

Objects

The Objects group program for Albuquerque is shaping up into two formats: a forum discussion session and an informal small group session. Each subject in the forum will be introduced by two speakers and then opened for discussion. This session will focus on three areas: 1) exhibition and storage materials/short term experimental design for testing materials; 2) HVAC and indoor air pollution; and 3) environmental monitoring equipment.

The small group discussion session will include concurrent informal presentations of problems and/or solutions in the areas of decorative arts and sculpture (these two areas may be broken down into specific materials such as glass and ceramics, stone, metals and organic materials depending on interest). Other groups will include outdoor sculpture, 20th-century materials and functional/historical objects, and possibly health and safety issues and conservation administration. Presenters in the small groups are encouraged to bring photographs for poster-like presentation or slides. The small group session will be followed by a summary of the subjects covered by each group and time for questions. Depending on response, formal papers may still be given.

Because of the unusual nature of the program this year, abstracts will be plentiful, less formal, and shorter in length than usual. Please send an abstract today if you would like to present in either the small groups or the forum discussion. This format is intended to encourage a wider range of participation than the presentation of traditional papers allows. We hope to have plenty of time for everyone who wishes to present their current interests in the small groups. If you know you will be at the Albuquerque meeting, please let me know which small group you might be interested in attending.

The success of this program depends upon your active participation; please contribute to your specialty group! The deadline is December 1 for submission of abstracts (brief abstracts for discussion groups and 250-word abstracts for formal papers).—Pam Hatchfield, Program Chair, AIC Objects Specialty Group, Museum of Fine Arts, Research Laboratory, 465 Huntington Avenue, Boston, MA 02115; (617)267-9300; Fax (617)267-0280.

Architecture

Plans for Albuquerque: The program committee is reviewing the abstracts submitted for the October 1, 1990 deadline and is developing an interesting program of sessions and activities. There will be four sessions in Albuquerque: one session of papers concerning adobe and its conservation; a session of general papers on current issues, projects or research; a session where students may present papers on architectural conservation topics; and a panel discussion on documentation that will focus on some of the issues raised by the standards committee.

In addition to presenting a number of papers on adobe, the ASG is investigating other opportunities offered by our visit to Albuquerque, located east of the Zuni Mountains and the continental divide. The ASG tour held before the Richmond meeting was a great success; with similar planning and continued support of the enthusiastic ASG membership, a field trip to visit the pueblos and indigenous architecture of scenic northern New Mexico just might be possible.

At the ASC business meeting we will be voting to amend the Rules of Order, adopted June 4, 1989. The proposed changes provide for the formation and function of committees, and activity not addressed by the original document. A copy of the current Rules of Order, with these proposed additions, was distributed to the members at the business meeting in Richmond. Please contact either Tom Taylor, ASC Chair, or Bruce Mason, ASC Secretary/Treasurer, if you have any questions or need a copy.
Committee Activities: The Architecture Specialty Group has formed a standards committee to begin the process of codifying the practice of architectural conservation. Its first task will be to propose what constitutes appropriate documentation for the great range of activities and treatments inherent in architectural projects in which the conservator may be a practitioner, consultant or supervisor. A draft will be presented to the ASG membership for review. Standards adopted by the ASG will be incorporated in the AIC Standards of Practice currently under revision. The committee members, each serving a one-year term are: Thomas H. Taylor, Jr., Ph.D. (chair); Ann Beha, AIA; Raymond Pepi, Architectural Conservation; Myrna Saxe, Conservator; Shelly Sass, Architectural Conservator. The publications coordinator, Caroline Blydenburgh, is compiling the papers presented in Cincinnati and Richardson for a Postprints of our first two meetings. If you presented a paper at an ASG session, please assist Caroline in this onerous task so that your valuable insights may reach a larger audience.—Bruce Mason, Secretary/Treasurer.

Paintings

Planning continues for next year’s meeting in Albuquerque. A handful of abstracts have found their way to my desk, and hopefully more are on the way. I am pleased to announce that there seems to be considerable interest in the concept of joint sessions with other specialty groups, and I am optimistic that an informative and thought provoking session will result from our collaboration with the Textile group.

Barbara Heller has agreed to serve as coordinator for the Paintings update session. As you may recall, this session will be shared with the Book and Paper group and will be a part of the general session presentations.

Committee news is quite brief in that absolutely no one has contacted Sarah Fisher regarding possible refresher course topics. There appeared to be widespread interest at the Richmond meeting in reviving and expanding the scope of these courses, and several ideas were suggested. Unless the membership responds, this will be a missed opportunity. A call or letter will not automatically commit you to develop or host the course, but would merely be an indication of your interest in a given topic and in possibly attending a course if one were scheduled. Your suggestions for new topics are also welcomed.

The Catalog Committee is starting off slowly but gaining momentum and is hoping to have a draft outline of the table of contents to present in Albuquerque. One suggestion was to include reviews, descriptions, courses, notes, etc. from future refresher courses in the Catalog. Work on the Postprints from the Richmond meeting is ahead of last year’s pace, so you actually may be receiving these before the New Year.

One last note. I received a call from the publisher of Picture Framing Magazine, and there might be some interest in starting a "technical answers" column in this widely distributed trade magazine. He initially wanted a conservator to write the definitive article on what framers should and should not attempt to do in the realm of conservation, but after some discussion he felt that this approach might be more useful in the long run and be valued as less condescending or threatening. This would seem to be a good opportunity for a conservator (or group of conservators) to provide sound recommendations to specific questions. If anyone is interested, please contact: Mr. Bruce Gherman. Call with your comments and suggestions.—Jay Krueger, Chair.

1991 Membership Deadlines

The deadlines for submitting Professional Associate and Fellow applications are January 15, and July 15, 1991.

Contact the AIC office for more information.

1991 FAIC Endowment Deadline

Applications for 1991 FAIC endowment funds must be postmarked by February 1, 1991. See page 5 for more information.

Missing an Issue?

Most back issues of the Journal and Preprints are still available for purchase and are 10–20% off the regular price until December 31, 1990.

Please see page 21 of the September Newsletter or contact the AIC office for more information on availability and ordering.

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Funding Deadlines

- NHPRC. The National Historical Publications and Records Commission's (NHPRC) Records Program has announced its grant application deadlines for Fiscal Year 1991. Specific types of proposals are considered against each deadline. The deadlines are February 1, 1991, and June 1, 1991. The NHPRC, a statutory body affiliated with the National Archives and Records Administration, is at the center of a growing national effort to guarantee that documentary records are not lost to the ravages of time and neglect and to ensure that these records are available for all to use. For more information, program guidelines or to discuss possible proposal ideas, contact: the Records Program, NHPRC (NPR), National Archives Building, Washington, D.C. 20408; (202)501-5610.

- MAP II. Non-competitive grants from the Institute of Museum Services are available to participate in the AAM's Museum Assessment Programs. The Collections Management Assessment (MAP II) provides valuable assistance in the development or re-evaluation of collections policies, procedures and documentation. MAP II results in better long-range planning for collections management, a clearer understanding of collections priorities and stronger policies and procedures. The next deadline is January 26, 1991. Contact: Museum Assessment Programs, American Association of Museums, 1225 Eye Street, NW, Washington, D.C. 20005; (202)289-1818.

Photo Preservation Lab Funded

The Northeast Document Conservation Center (NEDCC) has announced that it has received a grant of $136,000 from the National Endowment for the Humanities to equip a state-of-the-art photographic preservation laboratory in its new headquarters at Brickstone Square in Andover, Massachusetts. The lab will expand NEDCC's capacity to copy unstable photographic negatives onto safety film. NEDCC invites institutions with photographic holdings to obtain estimates for collections in need of reformatting. The NEDCC is a non-profit regional conservation center specializing in the preservation of library and archival collections as well as art on paper. For more information contact: Mary Elizabeth Ruwell, NEDCC, 200 Brickstone Square, Andover, MA 01810; (508)470-1010.

Collections Care Regulation Issued

On September 12, 1990 the National Park Service issued a new regulation entitled "Curations of Federally-Owned and Administered Archeological Collections." The final regulation, which became effective on October 12, 1990 appears in the Code of Federal Regulations as Part 79 of Title 36. The new regulation will foster improvements in the way Federal agencies care for collections of prehistoric and historical archeological remains and associated records that are excavated or removed in conjunction with their projects and programs. Those collections often are the only remaining evidence of places and events significant to our nation's prehistory and history because the actual archeological or historic site has been destroyed. Copies of the final regulation and two proposed amendments are available at no charge from: the Departmental Consulting Archeologist, National Park Service, Department of the Interior, P.O. Box 37127, Washington, D.C. 20013-7127. For further information, contact: Francis P. McManamon.

Information Wanted

- Stolen Painting. Information wanted on oil painting by Morizot, Road through the Woods, stolen from home in Bethesda, Maryland on January 28, 1990. Barbizon style. Approximately 50 x 70 cm. Three tears in canvas, patched from back. Depicts a road bearing slightly to the right in the center foreground with a large tree and smaller ones behind it at left and smaller trees at right, with a field in the right background. Please contact: Howard Hallman, [redacted], Bethesda, MD 20817.

- Training Directory. The Smithsonian Office of Museum Programs is preparing a directory of mid-career training programs for museum workers. The directory is directed at non-degree granting programs which offer training for people already employed in museums. A survey of national, regional, and state organizations is currently underway. Many organizations are being contacted by letter for programming information. If you offer training programs and would like to be included in the survey please contact: Bruce C. Craig, Office of Museum Programs, Arts and Industries Building, Room 2225, Smithsonian Institution, Washington, D.C. 20560; (202)357-3101.

Intern Programming

- Coordinated Scheduling. Three members of the Association of Graduate Training Programs in Conservation—Buffalo State College, University of Delaware/Winterthur, and New York University/Institute of Fine Arts—have agreed to cooperate in the scheduling of third and fourth year (pre-degree) internships for their students. It is hoped that the following coordinated schedule will help both the programs and internship hosts simplify the selection process: September—November: initial inquiries to potential internship sites; October—December: appointments for interviews scheduled; December 25—February 15: students interviewed by sites; March 1—April 1: notification of decisions. The programs are happy to cooperate with other timetables potential hosts may already have in place. The internship candidates and their programs should be advised of the interview and decision schedule at the time of the initial contact.

- Summer Employment. Graduate students of the Art Conservation Department at Buffalo State College are available for conservation-related summer employment. Institutions or individuals with employment opportunities may write to the Department giving an accurate description of the proposed summer project, salary and benefits, and the application deadline. All position offerings will be posted and interested students will contact the sites directly. Department faculty will be happy to speak with potential employers regarding the positions and the availability of students. Contact: Summer Work Arrangements Program Coordinator, Art Conservation Department, Rockwell Hall 230, Buffalo State College, 1300 Elmwood Avenue, Buffalo, NY 14222; (716)878-5025.

Call for Gettens Award Nominations

The Board is accepting nominations for 1991 Rutherford John Gettens Awards. Please send the names of qualified candidates, with a one-page rationale describing reasons for recommendations, to the AIC Board by November 15, 1990.
CONFERENCES COURSES & SEMINARS

Call for Papers
July 19-21, 1991. West Lafayette, IN. Ninth Annual Conference on Textiles. Sponsored by the Charles Babbage Research Centre, University of Manitoba, Winnipeg, Canada, and Aria Textilina a refereed professional journal; will be co-hosted by the Department of Consumer Sciences and Retailing, and Creative Arts at Purdue University. Scholars in textile history, theory, practice and development are encouraged to submit previously unpublished original research papers for presentation at the conference. Possible topics include history of textile technical or aesthetic design, trade patterns, or economics; textile conservation and/or restoration; innovative manipulation of fabric structures; aesthetic concepts in fabric structures; aesthetic concepts in paper. The deadline for receipt of abstracts, maximum of two pages, is April 1, 1991. Contact: Dr. Cheryl Nelson, Department of Consumer Sciences and Retailing, 313 Matthews Hall, Purdue University, West Lafayette, IN 47907; (317) 494-8316.

September 16-20, 1991. Ottawa, Ontario, Canada. Saving the Twentieth Century; The Degradation and Conservation of Modern Materials: Symposium 91. Call for papers. Will be hosted by the Canadian Conservation Institute. The conference theme will be the conservation of objects made from modern materials. The focus will be synthetic and modified natural polymers, metals and composites as they relate to museum collections. Contact: Cliff McCawley or David Martian, Symposium 91, Canadian Conservation Institute, Department of Communications, 1030 Innes Road, Ottawa, Ontario, Canada K1A 0C8; (613) 998-3721.


April 1-4, 1992. Manchester. Institute of Paper Conservation Third Conference. Major themes will include albums and sketchbooks, sizing and rezing, 19th-century works of art, studies in book conservation and scientific papers. Conference will be held at the University of Manchester Institute of Science and Technology. Accommodations will be provided on campus. Those wishing to speak at the conference should write for guidelines before submitting papers. Contributions from professionals in related disciplines will be welcome. Contact: The Conference Secretariat, Millstream Europe Ltd., Southcote, Harting, Petersfield, Hampshire, GU3 1LF, England; 44-730-825711; fax: 44-730-825763.

Conferences


May 6-7, 1991. Marina del Rey, CA. Preventive Conservation: Museum Collections and Their Environment. Two-week course designed to provide mid- to senior-level conservators with current technical information on control of the museum environment. In addition to dealing with technical environmental issues, will focus on implementing preventive conservation policies and practices within the museum organization itself. Topics will include: the building envelope, climate control, and maintaining and controlling the museum environment; pest management; and managing change within the museum. Application deadline: December 31, 1990. Contact: The Training Program, The Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, CA 90292; (213) 822-2289. Fax: (213) 821-9409.

October 6-18, 1991. Kingston, Ontario, Canada. Preventive Conservation for Geological Collections. The Art Conservation Department at Queen’s University in Kingston, Ontario, in conjunction with the Canadian Museum of Nature, is planning a two-week course on the preventive conservation of geological collections. Designed for conservators, curators and collection managers who have or share responsibility for the maintenance of mineralogical, palaeontological or petrological collections. Participants will learn how to assess and mitigate the risks to a collection from each of the agents of deterioration. Topics include: collecting, examination and documentation, storage and transport materials, climate control and environmental monitoring, exhibitions, and monitoring of temperature and humidity. The format will include lectures, discussions, exercises and workshops. Accommodations will be available on campus. Enrollment will be limited. Contact: Director, Art Conservation Department, Queen’s University, Kingston, Ontario K7L 3N5, Canada.

General
March 17-19, 1991. Los Angeles, CA. Project Success Through Problem Solving: A workshop for mid-career professionals with responsibility for museum collections. The workshop is designed specifically to clarify management problems associated with museum collections. It teaches powerful concepts and practical tools to solve tough organization problems, improve implementation, manage complex change, and increase team effectiveness. Send letter of application documenting support from museum administration, resume, and description of current duties to: Meeting and Continuing Education Department, American Association of Museums, 1225 Eye Street, NW, Washington, D.C. 20005; (202) 289-1818. Applications must be received by January 18, 1991.

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Textiles
February 26, 1991. Williamsburg, VA. Conference on the Colorfastness of Materials Exposed to Natural or to Manufactured Sources of Light. Co-sponsored by the American Association of Textile Chemists and...
Colorists and the Inter-Society Color Council. Contact: Jacqui Welker, PPG Industries, 3800 West 143rd Street, Cleveland, OH 44111.

Book and Paper

September 1990-May 1991. New York, NY. Dieu Donne Papermill Lecture Series: Handmade Paper as an Artists’ Material—History and Technology of Handmade and Artists’ Papers. Lectures focusing on handmade paper as an artist’s conservators’ material. Lectures will be held in various locations in NYC every second Wednesday of each month. For full schedule contact: Dieu Donne Papermill, Inc., 3 Crosby Street, New York, NY 10013; (212)226-0573.


Wooden Artifacts

December 3-6, 1990. Washington, D.C. Structural Conservation of Furniture (#C101). Course will survey traditional and contemporary construction techniques including joining, carving, turning, etc., and structural deterioration and conservation treatments, e.g., stabilizing and replacing damaged structures, and fabricating new components. Conservation or cabinetmaking experience recommended.*


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

Architecture

November 17—19, 1990. New York, NY. The Future of Jewish Monuments. An international conference on the preservation of historic Jewish sites and structures will provide the setting for historians, architects, preservationists, and members of the larger Jewish community to address the issues of preserving monuments of Jewish heritage, and to compare their activities, and learn from each other’s experiences and expertise. An exhibition, held in the Joseph Gallery of the Brookdale Center will accompany the conference. Contact: Samuel Gruber, Jewish Heritage Council, World Monuments Fund, 174 East 80th Street, New York, NY 10021; (212)317-9367.

February 17—23, 1991. Valletta, Malta. Conservation: Planning—Design—Technology. An international conference on architectural conservation organized by the National Heritage Group of the University of Malta in collaboration with the Foundation for International Studies, Malta. The conference will include town and country planning, urban and architectural design, and the conservation of historic buildings and monuments (including the conservation of building materials). The conference will include both plenary sessions, with invited speakers, and practical workshops. Contact: Michael Formosa Gauci, International Programmes Coordinator, Foundation for International Studies, University of Malta, St. Paul’s Street, Valletta, Malta. Tel: 2341121/220467. Fax: (356)220551.

Photography


*Contact: Ian and Angela Moor, The Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London, SE23 1HU, England; 081-690-5678.


Our Past Preserved: A History of American Library Preservation 1876—1910. Barbara Buckner Higginbotham. Traces the development of such techniques as care and handling of library materials; pest control; repair and binding; emergency planning; and temperature control, lighting, and other environmental safeguards. Looks at books, pamphlets, periodicals, and maps, as well as the influence of rare book and manuscript handling on preservation techniques. Available from: G.K. Hall and Co. Publishers, 70 Lincoln Street, Boston, MA 02111-2685; (617)433-3990. $38.50.

The Sources: A Museum Reference Manual. Compiled by the Oklahoma Field Advisory Service. The loose-leaf binder contains checklists, articles, and resources for many aspects of museum operation including: collections preservation, safety, security and disaster planning, and historic preservation. Fourteen chapters, plus an index of resource organizations and associations. 600 pages, supplements and updates will be issued periodically. Available from: The Oklahoma Museums Association, Kirkpatrick Center, 2100 NE 52, Oklahoma City, OK 73111. $30 within OK; $40 outside.

Basic Conservation of Archival Materials: A Guide. Published by the Canadian Council of Archives (CCA). Guide is written for archivists working in small to medium sized archives and stresses preventive conservation and maintenance of the collection rather than actual conservation treatment of individual objects. Available from: CCA, 344 Wellington Street, Room 5078, Ottawa, Ontario K1A 0N3; (613)995-2573. $10.00 Canadian.


PUBLICATIONS


13
GRANTS & INTERNSHIPS

Internships in Conservation
National Gallery of Art
The Conservation Division of the National Gallery of Art is pleased to announce its program of conservation internships funded by the Getty Grant program. Each internship will be awarded for a one-year period. Candidates will be considered who are in their final year of graduate study or who have recently completed a graduate program or equivalent training in painting, objects or textile conservation, or conservation science. A total of three appointments will be made based on the qualifications and skills of the candidates. The one-year stipend is $15,000. The internships will commence in September 1991. Internships are awarded without regard to age, sex, race, or nationality of the applicant.

Responsibilities will include: regular inspections of works from the collection, preparation of examination and treatment reports, treatment of objects from the Gallery collection, and technical analysis of conservation materials and works of art.


Internships in Conservation Science
National Gallery of Art
The Conservation Division of the National Gallery of Art is pleased to announce its program of Conservation Internships funded by the Getty Grant program. Each internship will be awarded for a one-year period. Candidates will be considered who are in their final year of graduate study or who have recently completed a graduate program or equivalent training in one of the sciences. A strong interest in art conservation is essential and additional training in art history is highly recommended. The Scientific Research Department is one of four departments, including painting, object and textile conservation, that is seeking applicants for a total of three internship positions. The one-year stipend is $15,000. The internships will commence in September 1991. Internships are awarded without regard to age, sex, race, or nationality of the applicant.

Responsibilities will include: investigation of artists' materials and techniques, and testing and analysis of conservation products. The intern will participate in the solution of problems that are presented to the Scientific Research Department by the conservation and curatorial departments and in long-term research projects.


Charles E. Culpeper Advanced Training Fellowship in Painting Conservation
National Gallery of Art
The National Gallery of Art is pleased to announce that it will offer an Advanced Training Fellowship in Painting Conservation supported by the Charles E. Culpeper Foundation. The fellowship will commence in September of 1991 for a two-year period with potential extension for a third year. The fellowship will be devoted to training at the National Gallery of Art and research related to the collections. By the end of the appointment, the fellow will be expected to produce a publishable paper based on research completed during the fellowship. The two-year fellowship includes a stipend and funds for travel and research. The stipend for each year is $19,500 plus a $3,000 allowance for travel.

Only candidates with serious interest in Painting Conservation who have graduated from a recognized training program or have equivalent training of not less than five years will be considered. Candidates should have a proven record of research ability. Fellowships are awarded without regard to age, sex, race, or nationality of the applicant.

Interested candidates should write to: Michael Skalka, Coordinator of Conservation Programs, Conservation Division, National Gallery of Art, Washington, D.C. 20565, U.S.A. to receive a brochure describing the program and outlining the application procedure.

Internships in Conservation
The San Francisco Museum of Modern Art
The San Francisco Museum of Modern Art is pleased to announce its program of Conservation Internships funded by the Getty Grant program. Each internship will be awarded for a two-year period. Candidates will be considered who are in their final year of graduate study or who have recently completed a graduate program or equivalent training in painting, objects or textile conservation, or conservation science. A total of three appointments will be made based on the qualifications and skills of the candidates. The one-year stipend is $15,000. The internships will commence in September 1991. Internships are awarded without regard to age, sex, race, or nationality of the applicant.

Responsibilities will include: regular inspections of works from the collection, preparation of examination and treatment reports, treatment of objects from the Gallery collection, and technical analysis of conservation materials and works of art.


Internships in Conservation Science
The San Francisco Museum of Modern Art
The San Francisco Museum of Modern Art is pleased to announce its program of Conservation Internships funded by the Getty Grant program. Each internship will be awarded for a two-year period. Candidates will be considered who are in their final year of graduate study or who have recently completed a graduate program or equivalent training in painting, objects or textile conservation, or conservation science. A total of three appointments will be made based on the qualifications and skills of the candidates. The one-year stipend is $15,000. The internships will commence in September 1991. Internships are awarded without regard to age, sex, race, or nationality of the applicant.

Responsibilities will include: regular inspections of works from the collection, preparation of examination and treatment reports, treatment of objects from the Gallery collection, and technical analysis of conservation materials and works of art.


Two Year Advanced Internship in Art on Paper or Book Conservation
Northeast Document Conservation Center
The Northeast Document Conservation Center, now occupying a new state-of-the-art facility in Andover, is again offering an Advanced Internship in paper or book conservation. The position will be supported by the Andrew W. Mellon Foundation. To begin in August or September 1991, it will run for two years and will include liberal travel benefits. Health insurance will be provided. Applicants should have completed a graduate conservation program or have equivalent educational and work experience with a specialty in either art on paper or book conservation. Candidates should enjoy working productively on a variety of historic and artistically important materials. Since 1980, NEDCC advanced internships have provided excellent learning opportunities rich in hands on experience. Please send a letter of intent, resumed, and three letters of recommendation to: Mary Todd Glaser, NEDCC, 100 Brickstone Square, Andover, MA 01810. State whether your interest is in flat paper or book conservation. Salary for the first year is $20,500 with an expected increase the second year. Salary for the second year is $23,000 for flat paper and $25,000 for book conservation. Application deadline: March 1, 1991.

Conservation Internships
Metropolitan Museum of Art, New York, NY
The Andrew W. Mellon Foundation through the Metropolitan Museum of Art awards annual conservation fellowships for training in one or more of the following Museum departments: Paintings Conservation, Objects Conservation (including sculpture, metalwork, glass, ceramics, furniture, and archaeological objects), Musical Instruments, Arms and Armor, Paper Conservation, Textile Conservation, The Costume Institute and Asian Art Conservation. Fellowships are one year in duration with the possibility of renewal for a second year. Previous training and experience is not required for candidates in Asian Art Conservation. The stipend is $15,000 based on twelve months, plus $2,500 for travel expenses. Each fellow shall work 40 hours per week. Interested candidates should contact Pia Quintano, Coordinator for Fellowships, Office of Academic Programs, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028, for application guidelines. The application deadline for 1991-92 fellowship year is January 11, 1991.

The L. W. Frohlich Charitable Trust, through the Metropolitan Museum, awards a two-year fellowship in the Department of Objects Conservation. Fellowship applications should be sent to conservators, art historians or scientists who are at an advanced level in their training and who have demonstrated commitment to the physical examination and treatment of art objects. The next L.W. Frohlich Awards will be made for a 1992-94 fellowship.

The Starr Foundation through the Metropolitan Museum awards fellowships for training in the conservation and mounting of Asian Paintings. This apprenticeship program includes learning the properties of various materials such as silk and paper, the use of specialized tools, carpentry and the development of technical, practical, and manual skills. Since work in this field requires the use of specialized materials and tools, no prior experience is required. Duration of the grant is one year, with the possibility of renewal for a second year. The stipend of the fellowship will depend on funds available. Candidates should send a brief letter stating interest in the program to: Sandra M. Castile, Asian Art Conservation, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028.

POSITIONS AVAILABLE

Conservator
Museum of Fine Arts, Boston
The Museum of Fine Arts, Boston seeks a Conservator to assume the overall management of Paintings Conservation. Will be responsible for conservation restoration and analysis of paintings, all administrative duties and supervision of staff of five. The successful candidate should be a scholar with a degree from a recognized conservation program or equivalent, scholarly publications, and at least eight years of experience including performing difficult and highly complex tasks and developing methods and techniques to meet new and changing conservation problems. Must be an able teacher and lecturer; ability to work well with the public and with museum colleagues most important.
The Rocky Mountain Regional Conservation Center, University of Denver, Denver, Colorado currently has a conservation position open. This is a full-time professional position in a well-established department in a regional conservation laboratory. Candidates should have a degree in Art Conservation or a combination of education and training to warrant equivalent recognition. Experience in the treatment of murals is preferred. Salary commensurate with training and experience. Please submit letter of application and resume to: Arthur Page, Page Conservation, Inc., 1300 Seventh Street, N.W., Washington, D.C. 20001.

Assistant/Associate Paintings Conservator
RMCC, Denver, CO
The Rocky Mountain Regional Conservation Center seeks a full-time Assistant Conservator of Textiles. Responsibilities will include the assessment of textile condition, surveys, collections care consulting, lecturing, and the part-time supervision of student aides. Must be available to travel. Background should include training in Textile Conservation. Salary commensurate with experience. Excellent benefits. Travel allowance.

Send letter of introduction, resume, and three references to: Assistant Director, Rocky Mountain Regional Conservation Center, 2420 S. University Blvd., Denver, CO 80208. For more information, call: (303)773-2712. Position immediately available.

Conservator of Costumes and Textiles
Chicago Historical Society
Responsibility for examination, technical analysis, and the care and treatment of the museum's collection. Conservator manages the newly installed Hope B. McCormick Costume Conservation Laboratory, supervises volunteers and temporary staff, and works closely with curatorial and institutional staff members. MA or equivalent experience and a minimum of three years museum-related experience are required. Position available January 1, 1991. Send resume, three references, and letter of application to: Marge Meldgaard, CHS, Clark Street at North Avenue, Chicago, IL 60614. EEO/MPA/V.

Paper Conservator
Detroit Institute of Arts
The Conservation Services Laboratory of the Detroit Institute of Arts seeks individuals qualifying for the position of Assistant Paper Conservator. The position requires the candidate to have a Master's degree in Art Conservation or a combination of education and training to warrant equivalent recognition. Significant experience in the conservation of works of art, knowledge of artistic and various techniques used in dating and authenticating works of art are expected. The candidate should have experience in the examination, technical analysis, preparation of condition reports for systematic catalog, care and treatment of works of art from the permanent collection of the DIA and various museums throughout the state of Michigan, work on exhibitions hosted or organized by the DIA, domestic or international travel and other related duties. Salary commensurate with experience: Level II (Assistant) $31,500 to $34,200. Generous benefits. For more information contact: Ms. Mildred J. Coleman, Personnel Officer, at the Detroit Institute of Arts, 5200 Woodward, Detroit, MI 48202; or call (313) 833-1929. Non-residents may apply but must establish residence in the city of Detroit at time of hire. Send resume in confidence no later than November 30, 1990 to: Mr. Michael Jozwik, Personnel Officer, City of Detroit, 314 City-County Building, Detroit, MI 48226; or call (313) 224-5178. A merit system/equal opportunity employer.

Library Conservator
Columbia University Libraries
Primary responsibility for managing the Columbia University Libraries conservation program, including: managing the Conservation Laboratory; planning and developing treatment procedures and methods for both circulating and special collections; performance of treatments, primarily on special collections materials; training and supervision of Conservation Lab technical staff; coordination of the Library's disaster recovery program; and assisting in projects, exhibits, and environmental monitoring; and serving as an information resource. The Conservator reports to the Assistant Director for Preservation and participates in the Library overview preservation program, including liaison with other library departments, staff and user awareness, publicity, publishing, and systems and procedures planning for preservation. The Conservator will have the opportunity to guide reorganization of the Lab into two units, one for special collections and the other for circulating materials; and to fill a new position of Conservation Lab Supervisor, which will assume responsibility, under the Conservator, for the circulating collections unit.

In addition to an undergraduate degree, requirements are: knowledge of conservation practices and procedures, as demonstrated by a minimum of two years' professional experience (post-mastership and post-graduate); in library environment; evidence of the ability to perform a wide range of conservation treatments; creativity; supervisory capabilities; ability to work in a fluid, complex organization and to communicate effectively both verbally and in writing. Successful completion of a formal program in the conservation of library materials is desirable. Preference will be given to candidates with an accredited MLS degree.

Salary range is: Librarian I: $29,000—$37,700; Librarian II: $31,000—$41,850; Librarian III: $34,000—$49,300. Excellent benefits include assistance with University housing and tuition exemption for full-time family. Send resume, listing names, addresses and phone numbers of three references, to: Kathleen Wiltshire, Director of Personnel, Box 35, Butler Library, 535 West 114th Street, New York, NY 10027. Preference will be given to applications received by November 30, 1990. An affirmative action/equal opportunity employer.

Library Conservator
RMRCC, Denver, CO
The position will assist the Section Head in scientific examination and analysis of a wide variety of museum objects and materials which include pigment and mineral characterization by polarized light microscopy, X-ray diffraction, X-ray fluorescent spectroscopy, evaluation of museum display materials and analysis of decorative art objects, antiques, and paintings. The position will also be responsible for operating and maintaining analytical and materials testing equipment; testing various properties of conservation materials; participating in field projects in a specialized area; developing new treatments for museum artifacts, analyzing samples from art objects; proposing, designing, and implementing research projects and experiments; and supervising temporary laboratory assistants.

Qualifications: 5-7 years experience in scientific research required. Graduate degree in chemistry or other natural science, or an equivalent combination of training and experience required. PhD and coursework experience in conservation science preferred. Good written, verbal and interpersonal skills required. High level of skill in operating and maintaining equipment; ability to operate personal computers. Salary commensurate with experience. Position available immediately. Contact: Personnel, Getty Conservation Institute, PO Box 11205, Marina del Rey, CA 90295.

Objects Conservator
Dallas Museum of Art
The Dallas Museum of Art is a broad-based, public museum of Fine Art, Decorative Art, and Design located in downtown Dallas. Its collections number more than 15,000 items including: European and
American paintings, prints, sculpture, and decorative art, with significant holdings in furniture and silver, important collections of contemporary paintings and sculpture, African sculpture, and of Pre-Columbian ceramics, sculptures, gold, and textiles; as well as small collections of Asian art, and Oceanic art and textiles.

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

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

**Conservation Supervisor**

Municipal Archives Division, New York City Department of Records and Information Services

Seeking supervisor for in-house conservation treatment facility. Develops survey and treatment procedures; trains, supervises, schedules work of subordinates; prepares budget requests; orders and maintains supplies and equipment; monitors environmental conditions; prepares reports; assists administrative staff develop policies and procedures concerning preservation of historical records.

Qualifications: MA in Library Science, Preservation Administration or related field; and two-years full-time experience in archival or library materials preservation, one year of which must have been in a supervisory capacity. New York City residence required within 90 days of appointment. Salary range $32,256-43,820.

Apply to: Kenneth R. Cobb, Director, Municipal Archives, 31 Chambers Street, New York, NY 10007; (212)566-5824. M/F EOE.

**Senior Conservator Paintings**

State Conservation Centre of South Australia

The State Conservation Centre of South Australia is a world class, modern, highly equipped conservation organization with extensive facilities and equipment. The facility has a staff of thirty.

The Centre seeks a Senior Specialist Paintings Conservator to manage its Paintings Conservation Branch. The successful applicant will be expected to undertake conservation work: in at least one area of specialization; supervise staff; provide advice; train subordinates; ensure that appropriate management and documentation systems are maintained; become a member of the Centre's Corporate Planning and Operations Committee.

The Centre operates both State and Commercial Program providing services to the general community, businesses, regional museums, galleries and government institutions. Currently the Centre operates five major programs: Objects Conservation; Paintings Conservation; Paper and Rare Books; Scientific and Technical Services; Textiles Conservation.

Positions at the Centre offer an outstanding opportunity for professional and career development. The Centre is within walking distance of the State's major cultural institutions including the Art Gallery, Museum, History Trust and State Library.

A five year contract is offered and the salary (from AUD $40,000) will be negotiated on the basis of qualifications and experience as well relocation expenses.

Applications should include information on background, experience, qualifications and should include the names, addresses and telephone numbers of three references. Applications close January 31, 1991.

Enquiries and applications to: Ian Cook, Director State Conservation Centre, 70 Kentor Avenue, Adelaide South Australia 5000; Telephone (618)225-1766; Fax (618)223-1456. The South Australian Public Service is an equal opportunity employer.

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