Using TLVs for Common-Sense Risk Assessment for Solvents

Workplace exposure to airborne chemicals is regulated in many countries based on governmental exposure limits established according to a concept called the threshold limit value (TLV). The TLVs are intended as guidelines or recommendations in the control of potential health hazards. TLVs are not absolute guarantees of protection. Considering TLVs in combination with other important risk factors, however, can help conservators identify some of the more obviously hazardous solvent exposures or substitute safer chemicals for more toxic ones.

In the United States, the enforceable air quality limits are called permissible exposure limits (PELs); the regulatory agency is the Occupational Safety and Health Administration (OSHA). The Canadian limits are called occupational exposure limits (OELs). In addition, the U.S. National Institute for Occupational Safety and Health (NIOSH) sets standards called recommended exposure limits (RELs). All these limits are based on TLVs, which are set by the American Conference of Governmental Industrial Hygienists (ACGIH; see Resources).

For many substances, the PEL and OEL are identical to the TLV. When the two limits are not identical, there is usually a political reason, not a toxicological one. PELs and OELs must be established through slow and deliberate regulatory processes during which industry and other interest groups may lobby for consideration.

When the TLV and the PEL for a particular substance are different, the lower of the two should be used to evaluate safety of workplace exposure. This is true even though TLVs are not legally binding; the courts will consider the opinion of ACGIH as they would the opinion of an expert witness. Indeed, a panel of experts sets the TLVs. If someone claims to be injured from an exposure that was above the TLV, it is already a given that many experts consider the exposure excessive.

This article will discuss TLVs rather than governmental limits because they are recognized as standards in the United States, Canada, and many other countries and because 428 PELs have recently been set aside by the U.S. Court of Appeals for the Eleventh Circuit. This action may well eliminate many PELs and returns many others to unprotective levels set in the 1970s.

HOW PROTECTIVE ARE TLVs? The TLV is set to avoid the health effect that occurs at the lowest concentration. For example, most solvents are narcotic and can cause acute and chronic damage to the nervous system and other organs. However, the TLV for many solvents is set to avoid the health effects seen at the lowest concentration, commonly respiratory and eye irritation.

TLVs previously thought adequate have been revised repeatedly as better methods of assessing bodily damage are developed. For most but not all healthy workers, keeping airborne contaminants below the TLV provides protection from both irritant and narcotic effects. However, TLVs do not apply to children, people with chronic illnesses, and other high-risk individuals. Workers who already have respiratory problems, for example,
should not expect to be protected. Or workers who are already neurologically impaired (e.g., they are developmentally disabled, have a disease such as multiple sclerosis, or take certain medications) may be exquisitely at risk from a solvent’s secondary effect on the brain.

**TYPES OF TLVs**

To accommodate different patterns of work exposures, there are three types of TLVs:

1. **TLV-TWA**, or threshold limit value—time weighted average, are airborne concentrations of substances averaged over eight hours. They are meant to protect from adverse effects those workers who are exposed to substances at this concentration over the normal 8-hour day and 40-hour work week.

2. **TLV-STEL**, or threshold limit value—short-term exposure limit, are 15-minute average concentrations that should not be exceeded at any time during a workday.

3. **TLV-C**, or threshold limit value—ceilings, are concentrations that should not be exceeded during any part of the workday exposure.

**TLV-TWAs** do not apply to people who work longer than eight hours a day. This group includes people who live and work in the same environment, such as conservators whose studios are at home. In these cases, very great exposures have been noted. Home studio workers are likely to be exposed 24 hours a day since contaminants linger in the environment. With no respite during which the body can detoxify, even small amounts become significant.

**ODOR THRESHOLDS**

Knowing when TLVs are exceeded is difficult to determine. One "seat-of-the-pants" method is to note the odor. Each chemical has a threshold concentration at which most people can smell it. This airborne level is called the odor threshold (OT). OTs are not always reliable because not everyone detects odors at the same level. But if the OT is smaller than the TLV, then the chemical provides warning before health effects are expected. If the OT is larger than the TLV, a person is already at risk by the time the odor can be smelled. For example, carbon tetrachloride has an OT of 96 ppm and a TLV-TWA of 5 ppm. By the time the odor is detected, the TLV-TWA is greatly exceeded. OTs are required when known on Canadian material safety data sheets (MSDSs) but are not required on U.S. MSDSs. For those interested, the information for many substances is available on the New Jersey Department of Health Hazardous Substances Fact Sheets and some other databases (see Resources, p.5). U.S. conservators should consider this information when assessing risk.

**AIR SAMPLING**

Air sampling and analysis are required to prove that TLVs are exceeded. "Area sampling" means a detection device is used to measure levels in a location, while "personal sampling" measures levels in the worker's breathing zone. Personal sampling is most effective in determining a particular worker's actual exposure. To be accurate, such sampling must be done every time there is a change in product, method, or procedure. For many conservators, this could happen hundreds of times a year resulting in expensive air sampling. Fortunately, TLVs are useful in other ways. They are used most commonly as an aid in identifying highly toxic chemicals and in choosing safer substitutes.

**USING TLVs TO ASSESS TOXICITY**

In general, the smaller the TLV, the more toxic the substance. TLV-TWAs for gases and vapors are usually measured in parts per million (ppm). Canadian MSDSs and Workplace Hazardous Materials Information System (WHMIS) training materials use milligrams per cubic meter for gases and vapors as well as for particulates. TLV-TWAs range from 5000 ppm for carbon dioxide to 0.0002 ppm for osmium tetroxide. By convention, gases or vapors with TLV-TWAs of 100 ppm and below are said to be "highly toxic." However, relying on TLV comparison alone is far too simplistic. In addition to considering the TLV of a chemical, conservators must assess a number of other factors, including the evaporation rate, which influences the amount that becomes airborne; the nature of the chemical's effects (local or systemic); and the seriousness of the effect for which the TLV was set.

**EVAPORATION RATE**

A chemical whose TLV indicates it is of low toxicity may actually be more dangerous if it evaporates so quickly
THRESHOLD LIMIT VALUE-TIME WEIGHTED AVERAGES (TLV-TWA) OF COMMON SOLVENTS

<table>
<thead>
<tr>
<th>GAS OR VAPOR</th>
<th>TLV-TWA/cancer^1</th>
<th>ER^3</th>
<th>HEALTH EFFECTS^4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ethanol</td>
<td>1000</td>
<td>Medium</td>
<td>Eye/respiratory irritation, narcosis</td>
</tr>
<tr>
<td>Acetone</td>
<td>750</td>
<td>Fast</td>
<td>Respiratory/eye irritation, narcosis, headaches, central nervous system depression</td>
</tr>
<tr>
<td>Isopropanol</td>
<td>400</td>
<td>Medium</td>
<td>Eye/nose/throat irritation, narcosis</td>
</tr>
<tr>
<td>VM and P Naphtha</td>
<td>300</td>
<td>Medium</td>
<td>Eye/respiratory irritation, narcosis</td>
</tr>
<tr>
<td>Turpentine</td>
<td>100</td>
<td>Slow</td>
<td>Eye/respiratory irritation, narcosis, rapid pulse, allergy</td>
</tr>
<tr>
<td>N-hexane</td>
<td>50</td>
<td>Fast</td>
<td>Permanent nerve damage to peripheral and central systems, narcosis</td>
</tr>
<tr>
<td>N-butyl alcohol (SKIN)</td>
<td>50</td>
<td>Fast</td>
<td>Hearing damage in noise-exposed workers, vertigo, narcosis, irritation</td>
</tr>
<tr>
<td>Carbon tetrachloride (SKIN)</td>
<td>5 IARC-2B NTP-2</td>
<td>Fast</td>
<td>Liver damage, synergistic interaction with alcohol, liver cancer, narcosis</td>
</tr>
<tr>
<td>2-ethoxyethanol (SKIN)</td>
<td>5</td>
<td>Fast</td>
<td>Reproductive damage, blood changes, irritation</td>
</tr>
<tr>
<td>Carbon disulfide (SKIN)</td>
<td>4 PEL^5</td>
<td>Fast</td>
<td>Heart damage, nerve damage, reproductive effects, headache, psychosis, fatigue</td>
</tr>
<tr>
<td>Chloropicrin</td>
<td>0.1 IARC-3</td>
<td>Medium</td>
<td>Eye/respiratory irritation, lung hemorrhage/edema, kidney and liver damage</td>
</tr>
<tr>
<td>Diglycidyl ether</td>
<td>0.1</td>
<td>Slow</td>
<td>Eye/respiratory/skin irritation, blood and reproductive</td>
</tr>
</tbody>
</table>

1. In parts per million (ppm). TLVs could be compared with any of the three types of TLVs, but more chemicals have been assigned TLV-TWAs than short-term or ceiling limits (TLV-STELs or TLV-Cs). For this reason, it is easiest to use TLV-TWAs.
2. Cancer classification; see text.
3. Evaporation rate
4. The italicized health effect is the one the TLV was set to avoid.
5. The TLV-TWA is 10 ppm. The PEL-TWA is lower and should be used.

The easiest method of determining how fast a solvent evaporates is to look at its evaporation rate (ER).

The ER is the rate at which a material will vaporize from the liquid or solid state when compared to another material. The two common liquids used for comparison are butyl acetate and ethyl ether. When butyl acetate = 1.0, >3.0 = Fast; 0.8-3.0 = Medium; and <0.8 = Slow. When ethyl ether = 1.0, <3.0 = Fast; 3.0-9.0 = Medium; and >9.0 = Slow.

ERs are only useful for determining the hazard during use. Whether they evaporate fast or slowly, all of the solvents in a paint or other applied product will evaporate eventually. This means that all of the solvents used in the home studio will eventually contaminate the environment. The ER is usually listed on the MSDS. If it is not, a rough estimate of the butyl acetate-derived evaporation rate (at 68°C) is easily calculated by dividing the vapor pressure (at 68°C) by 10.

Vapor Pressure (VP) is the pressure exerted by a saturated vapor above its own liquid in a closed container. VPs combined with evaporation rates are useful in determining how quickly a material becomes airborne and thus how quickly a worker is exposed to it. VPs are usually reported in millimeters of mercury (mm Hg) at 68°F (20°C) unless otherwise stated. Substances with VPs above 20 mm Hg (ER = 2.0) may present a hazard due to their volatility.

NATURE OF EFFECTS

Local effects are restricted to the chemical's potential for damaging the skin, eyes, or respiratory system on contact through properties such as corrosiveness, irritation, sensitization, or mechanical damage from sharp particles. Examples would be inhaling acid vapors (corrosive), skin contact with a solvent (irritation, drying effects), skin contact with poison ivy (sensitization), or inhalation of dust from grinding glass (mechanical irritation). Systematic effects are restricted to the effects on various organ systems such as blood, kidneys, lungs, and brain. These effects are seen if substances are absorbed into the body through the skin, respiratory system, or digestive tract. The substances then travel to target organs through the blood, lymph system, or some other route. Chemicals that cause serious sys-
tomic effects, especially permanent organ damage or cancer, should be avoided.

**SERIOUSNESS OF EFFECTS**

1. **SKIN ABSORPTION.**

   The ACGIH uses the word "skin" with the TLV to indicate that a particular chemical is capable of being absorbed into the body in significant amounts by skin contact. If skin contact is expected to occur during work, this additional exposure must be considered when evaluating the hazard.

   The addition of skin absorption to the regular inhalation route is not good news, since dermatologists agree that most TLVs are not set at levels that will protect children or the fetus.

   **2. CARCINOGENS.**

   Chemicals that cause cancer must be treated with special care because they change normal tissue cells in the body into cancer cells by altering genetic material (DNA). Theoretically, even one molecule of a carcinogen in the right cell and at the right instant can cause cancer by altering DNA. By analogy, buying one ticket gives you a chance of winning the lottery--not a good chance, but a chance. The more tickets you buy, the better are your odds. This means that there is essentially no safe level of exposure to a carcinogen. The same odds apply to chemicals that cause mutations or birth defects.

   Ideally, carcinogens should be avoided or used in ways that preclude exposure. TLVs for chemicals that cause cancer are usually very low. NIOSH does not assign TLVs to known human carcinogens, but says exposure to them should be limited to the lowest feasible concentration that can be achieved by engineering controls (ventilation), protective equipment, and work practices. Conservators may want to adopt this policy.

**CANCER CLASSIFICATIONS**

ACGIH classifies chemicals in terms of their cancer data. However, ACGIH is not one of the three agencies whose classifications must be reported on U.S. MSDSs: the International Agency for Research on Cancer (IARC); the National Toxicology Program (NTP); and OSHA. The classifications these agencies use are as follows:

<table>
<thead>
<tr>
<th>AGENCY CATEGORY</th>
<th>RATIONALE</th>
</tr>
</thead>
<tbody>
<tr>
<td>IARC 1</td>
<td>Carcinogenic to humans; sufficient evidence of carcinogenicity</td>
</tr>
<tr>
<td>2A</td>
<td>Probably carcinogenic to humans; limited human evidence; sufficient evidence in experimental animals</td>
</tr>
</tbody>
</table>

**3B** Possibly carcinogenic to humans; limited human evidence in the absence of sufficient evidence in experimental animals

**3** Not classifiable as to carcinogenicity to humans

**4** Probably not carcinogenic to humans

**NTP 1** Known to be carcinogenic, with evidence from human studies

**2** Reasonably anticipated to be carcinogenic, with limited evidence in humans or sufficient evidence in experimental animals

**OSHA X** Carcinogen defined with no further categorization

**COMMON-SENSE STRATEGY FOR ASSESSING TOXICITY**

Take the following steps when considering use of a toxic substance:

1. **LOOK AT THE TLV.**
   - Remember that TLVs relate to exposure by inhalation of airborne concentrations only.
   - When OSHA PELs are different than the TLV, use the most protective.
   - Compare TLV-TWAs. The smaller the number, the lower the concentration at which workers will begin experiencing health effects. Vapors and gases with TLVs of 100 ppm and smaller are generally considered very toxic.

2. **LOOK AT THE CHEMICAL'S CHARACTERISTICS.**
   - How fast does it evaporate?
   - Is it a carcinogen?
   - Is it a skin absorber?
   - Is it a systemic toxin? It doesn't matter how the chemical enters the body if its effects are systemic. All routes of entry contribute to the total amount absorbed. For example, TLVs (which only consider the inhalation route) are not good predictors of risk from skin-absorbing or ingested chemicals (unless skin contact and ingestion can be completely avoided).

   - Are there other hazards, such as reactivity or flammability?

3. **LOOK AT THE WORKER.**
   - Keep in mind that TLVs are designed to protect most but not all healthy adult employees. Many experts agree that most TLVs are not set at levels that will protect children or the fetus.
   - Consider the health effect for which the TLV was established. For example, if the primary effect is lung irritation, those with lung problems may have to avoid exposure.
   - Consider all health effects exhibited by the chemical for impaired workers, whether they are permanently disabled or temporarily impaired by illness, injury, or medication. For example, people with heart problems should avoid chemicals known to affect the heart.

4. **LOOK AT THE JOB.**
   - How much of the hazardous substance is being used?
   - How close is the conservator's nose to the point of application?
   - Are there other dangers on the job that may be exacerbated by toxic substance exposure? For example, working on ladders with narcotic solvents increases risk of accident.
   - What kind of ventilation or protective equipment is present?

**ACETONE: AN ILLUSTRATION**

1. **LOOK AT THE TLV.**

   The TLV-TWA for acetone is 750 ppm, indicating it is one of the least toxic of the solvents.

2. **LOOK AT THE CHEMICAL'S CHARACTERISTICS.**

   The odor threshold for acetone is reported to be around 13 ppm, so it can be detected by smell long before the TLV is exceeded.

   The vapor pressure of acetone is 266 mm Hg at 77°F (room temperature). Its evaporation rate is 1.9 when compared with ether. These characteristics make it highly volatile.

   Acetone is not listed as a skin-absorbing chemical, so no additional significant exposure can be expected through skin contact. However, it dissolves skin oils, making the skin more penetrable to other chemicals.

   Acetone's effects are both systemic and local. The TLV was set to the avoid...
irritation of the respiratory tract and eyes, which is a local effect. Its secondary systemic effects are narcosis, headaches, and central nervous system depression.

Acetone is not a carcinogen. All narcotic solvents, however, are suspected of being toxic to the developing fetus.

Other effects. Acetone is extremely flammable. No sources of ignition can be present in the work area. If local ventilation is used it must be explosion-proof. Fire protection systems must be in place and operable.

3. LOOK AT THE WORKER.

Health impairment of any kind, no matter how small, must be considered. For example, imagine that the conservator has a cold. The irritation from the acetone can easily exacerbate the cold's symptoms. If the conservator is taking cold medication that contains alcohol, acetone will increase the alcohol's narcotic effect. If the medication is an antihistamine, it may interact adversely with the solvent.

4. LOOK AT THE JOB.

If workers are exposed to very small amounts of acetone during application of an acetone-containing coating over small labels, there should be no problem. The exposure is greater if acetone is used for Q-tip cleaning and the conservator's face is inches from the work. This job probably will require ventilation or protective equipment.

If workers are on ladders with open buckets of B-72 in acetone and are coating a large dinosaur skeleton with broad brushes in a room with no ventilation, then respiratory protection is obviously necessary. Clearly, the rapid evaporation rate, the secondary narcotic effects, and the additional hazard of the height from which a dizzy person might fall make the job unacceptable without precautions.

SUMMARY

Considering TLVs in combination with other important risk factors can help conservators identify some of the more obviously hazardous solvent exposures. When in doubt, conservators should err on the side of caution or consult an industrial hygienist for advice or air sampling. Conservators are also welcome to call or write ACTS for advice: Arts, Crafts, and Theater Safety, Inc., 181 Thompson St., # 23, New York, NY 10012-2586; MONONA ROSSOL

RESOURCES


American Conference of Governmental Industrial Hygienists, 6500 Glenway Ave., Bldg. D-7, Cincinnati, OH 45211-4438. (513) 661-7881. Publishes Threshold Limit Values and Biological Exposure Indices (updated annually); Industrial Ventilation: A Manual of Recommended Practice (updated annually); and The Documentation of TLVs and BEIs.


Hazardous Substances Fact Sheets (HSFS) can be purchased very reasonably from the New Jersey Department of Health, Right-to-Know Program, CN 368, Trenton, NJ 08625-0368; (609) 984-2202. There are HSFS on several hundred chemicals and odor thresholds are reported when known.


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From the President

Paul Himmelstein

I am writing this column a few days after the December meeting of the Board and the Internal Advisory Group (IAG). While the most controversial issue facing us was Colorado's Amendment 2 and its effect on the annual meeting, we did have other important matters to discuss. I will not elaborate here on our decision to hold the meeting in Denver; by the time you read this, you will have all received a letter outlining the considerations that went into the decision. Debbie Hess Norris presented an outline of the revised Code of Ethics and Standards of Practice for consideration by the IAG. We had a half day of very interesting and detailed discussion with diverse viewpoints being expressed. Questions raised included the advisability of retaining the term "reversibility," the need to clarify further the section on compensation, the need for a general introductory statement on the importance of preserving our cultural heritage, and whether certain sections belong more appropriately in the Code or Standards. Debbie expressed her appreciation to the IAG for the helpful discussion and outlined the schedule for the next several months, including the mailing to the membership of the draft document to be discussed in Denver. The final vote on the revised Code will be conducted by mail some time in 1993. It was stressed that only Fellows and PAs can vote on this important issue. There is still time for Associates to apply for PA before the vote, so how about it? (see p. 7 for application deadlines)

The PA Task Force has been working with lists of training program graduates and has had significant success in getting them to apply for PA. The task force is now concentrating on non-program-trained Associates and has asked the specialty groups to identify their members who are eligible for PA but have not yet applied. If you have colleagues, either program trained or not, who you believe should be PAs, please forward their names to the office. We want as many people as possible to vote on the revised Code.

Finally, I want to outline a few of the other things I have been doing this fall to represent AIC to allied professional organizations. I attended the AASLH meeting in Miami, at which AIC and APT presented a session on Nontraditional Climate Control Methods for Historic Buildings and AIC organized a presentation by local conservators who were involved in the clean-up from Hurricane Andrew. (Thanks to Jim Swope, Rusty Levenson, and John Maseman for taking time off to participate.) Scott Carroll, a recent graduate of the Buffalo program, copresented a very interesting session on the design of an exhibition case with passive environmental control.

I participated in a general session at the APT meeting on the New Orleans Charter and discussed with APT the possibility of forming a joint task force on disaster response. I believe this task force will be formed shortly, with additional participation from the National Trust for Historic Preservation and other appropriate groups.

I attended two NIC Board meetings and the NIC annual meeting, which included extended small-group discussion of successful fund-raising strategies for conservation.

At the end of October, I was invited to attend the first meeting in the United States of the NATO group on the deterioration of brick and mortar. While I may have learned more than I thought possible about the subject (and perhaps more than I will ever need to know), the chance to discuss mutual concerns with an interesting group of scientists and conservators was the best part. Tom Taylor did a superb job bringing this group to Colonial Williamsburg. Just after the NATO meeting, I attended a meeting of the American Institute for Architects Committee on Historic Resources. This committee, whose members are concerned with architectural preservation is one of the oldest in AIA, dating from the end of the 19th century. AIC was invited to send a liaison. Committee members have been interested in hearing about AIC's activities and the information and expertise that our members can provide. I believe this group will be an important ongoing contact for us.

In November, I participated in a session at the joint meeting of the Mid-Atlantic Association of Museums and the New England Museum Association, held in Albany, New York. The session was an expanded version of the AIC-APT session at AASLH. I also attended the three-day Washington meeting of the AAM Board of Directors and a one-day meeting of the advisory group for Restoration '93, held to plan the conference program for that event.

All in all, the last several months have been filled with activity. My best to all of you for the New Year.

From the Executive Director

Sarah Z. Rosenberg

My fifth anniversary as your executive director coincided with the passage of Amendment 2 in Colorado, which denies civil rights to a group on the basis of sexual orientation and is a clear manifestation of bigotry. Many of our members have expressed their concern about holding our 1993 annual meeting in Colorado. We thank those of you who took the time and made the effort to write, fax, and call us with your views about whether we should go ahead with our Denver meeting. Your comments and suggestions were very helpful and shaped the Board's decision. By now you should have received a letter from the Board explaining the decision to hold the meeting in Denver. A great deal of thought and agonizing went into determining the most effective course of action. The situation presented one of the most serious challenges of my professional career. The staff will work hard to implement the Board's decision and to make our annual meeting as effective and fruitful as we can.

In 1991, AIC joined the fledgling National Cultural Alliance, a coalition of 40 national arts and humanities organizations representing broad cultural interests in the United States. This year has been an exciting one for the alliance. Ruder-Finn, an international public relations firm, helped the alliance develop a public relations campaign. In addition, the Advertising Council, the preeminent provider of public service advertising, selected the alliance for one of its major campaigns, marking the first time in the Ad Council's 50-year history that it has campaigned for the cultural community. Print, radio, and television advertisements will be created.
Membership News

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

**Fellows**
Eric Hansen
Christine Smith
Donna K. Strahan

**Professional Associates**
Dorothy Stites Alig
Nancy Davis
Dale Paul Krumkright
Scott Merritt
Linda Nieuwenhuizen
Cindy Lou Ockershausen
Alexandra A. O'Donnell
Thereese Marie O'Gorman
Judith A. Reed
John C. Scott Jr.
Martha-Lucia Sierra
Randy Silverman
Chris Stavroudis
Karen Tidwell
Elizabeth Walmsley
Elizabeth C. Wendel
Carol S. Whitehouse

From the Editor

Carol Christensen

I am sorry to say that due to a budget deficit, there will be fewer pages in the *AIC News* during 1993. Because space will be at a premium, I am very anxious to know which columns readers feel are most important; I don't want to cut space in columns you read most frequently. In the near future, you will receive a questionnaire from the AIC, and toward the end of it is a section on the *AIC News*. Please take the time to fill out this form and return it to the AIC office. If you have enjoyed the changes made in the *AIC News* in the last year, here is your chance to let the board know. If you are dissatisfied or would like to read stories in other areas not yet covered, please let us know how we can improve. If you like the new format of the *AIC News* and you don't send in this questionnaire to let the board know how you feel, the board may assume other activities are of higher priority. I think this would be unfortunate, because this publication, by keeping us informed about news in our field and in related fields, also draws us together as a profession. We can't be a profession, have a sense of identity as a profession, and move forward as a profession if we are not regularly and adequately informed of what we are all doing in a timely manner. It is for this reason that we have tried to create an *AIC News* that is something more than a bulletin board of position offerings and specialty group news. So if you like where the *News* is going, let's hear from you, if you want the publication to continue in its current format.

1993 Slate & Call for Nominations

The AIC Nominating Committee is pleased to present the following slate of candidates for election to the AIC Board in 1993:

**President:** Debbie Hess Norris
**Vice-President:** Jay Krueger
**Director, Internal Education** (new position): Martin Burke
**Director, Specialty/Sub Group Liaison:** Elisabeth Kaiser Schulte

Secretary Sarah Fisher, treasurer Jane K. Hutchins, and directors Chandra Reedy and Pam Hatchfield will complete the remainder of their terms. The Nominating Committee wishes to express its gratitude to those who have agreed to serve, those who thoughtfully considered doing so, and the many who gave us valuable advice.

Those who attended the General Business Meeting in Buffalo will remember the considerable discussion of the need and desirability for the Nominating Committee to present contested slates. The committee, through chair Leslie Kruth, made strong philosophical and practical arguments against this practice. In practical terms, the Nominating Committee has to work

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Want to Vote on the Code of Ethics Revision? Become a PA in 1993!

The deadlines for submitting PA and Fellow applications are: January 15, April 16, July 16, and October 15. Application forms are available from the AIC office.
with a limited pool of PAs and Fellows who are willing and able to take on the heavy workload that Board membership entails. Under those conditions, it often becomes extremely difficult to fill contested slates, and one might argue that it also wastes a scarce commodity. From a philosophical point of view, the Nominating Committee is charged with preparing a slate of people who are, in its judgment, most qualified to fill the open positions. By definition, this would be a single slate. Of course, the Nominating Committee’s judgment does not necessarily reflect that of the whole membership, even though the committee is elected directly by the membership. Hence, members should not hesitate to nominate other candidates.

The membership, as polled at the Buffalo meeting, supported the Nominating Committee’s position. However, the committee urges members not to hesitate to nominate other candidates. Nominations must be accompanied by three signatures of support of members in good standing (Fellows, PAs, or Associates), a biographical sketch of the nominee according to AIC guidelines, and a statement of willingness to serve. They must be received by the Nominating Committee chair before February 1, 1993. The committee must place on the final slate all nominations received on time and complete.

A willingness-to-serve statement and information on the biographical sketch format can be obtained from the committee chair: Bert van Zelst, Conservation Analytical Laboratory, MSC, Smithsonian Institution, Washington, DC 20560; fax: (301) 238-3709. Please send nominations and supporting materials to the same address.—Bert van Zelst, Richard Kerschner, and Meg Loew Craft, AIC Nominating Committee

**JAIC News**

As I have remarked often in this column, I rely very much on the advice of the associate editors of *JAIC*. I have been grateful for Larry Pace’s contribution over the last three years as one of the associate editors for paintings. He is retiring due to the pressure of work in establishing a private conservation practice. I have not yet named his replacement, but I’d like to announce that Bert van Zelst, director of the Smithsonian’s Conservation Analytical Laboratory, has agreed to join Chris Tark and Paul Whitmore as an associate editor for science. He has already made a major contribution as AIC president from 1988 to 1990, so I am especially pleased that he is willing to join the editorial board.

The following individuals have served as manuscript reviewers for the journal from January 1990 through October 1992. (Reviewers who have not consented to having their names listed are not included.) The associate editors and I are deeply indebted to them for their unstinting assistance as we work toward the goal of a truly professional publication.—Elizabeth West FitzHugh, Editor, *JAIC*

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**New Subgroup Approved**

The AIC Board has approved a request to form a new subgroup called Research and Technical Studies. Both conservators and scientists are welcome to join. The main purpose of the new subgroup is to focus on the problems and issues of conservation research and technical studies of artifacts, works of art, and natural science collections. Research issues are important to all AIC specialty groups, yet they are not the first priority of any other group. The primary function of this new subgroup is to support those who are involved in research efforts within the conservation field, and to help promote and advance scientific efforts in conservation. Another function is to foster increased interaction and communication between conservators of all disciplines, scientists working in the conservation field, and outside scientists of various disciplines relevant to conservation.

A wide variety of potential activities for the subgroup have been suggested by interested individuals. A few of those activities include facilitating research collaborations between conservators and scientists, working to identify and actively lobby for new funding sources for conservation research and technical studies, working with each of the specialty groups to organize joint programs at annual meetings, and organizing collaborative publication efforts.

The formation of the new subgroup is an outgrowth of the Conservation Science Task Force and the open meetings it held at the Richmond, Albuquerque, and Buffalo annual meetings. The task force will now dissolve at the Denver meeting, and its activities will be carried on by the new subgroup. An organizational meeting of the subgroup will take place in Denver to elect officers, set dues, and vote on Rules of Order. For more information about the Research and Technical Studies Subgroup, please contact: Eric Hansen, Interim Chair, Getty Conservation Institute, 4503 Glencoe Ave., Marina del Rey, CA, 90292; (310) 822-2299.
We are pleased to announce that RUTH BOWMAN has renewed her patronage for 1993. If you know of individuals, institutions, or corporations who may be interested in becoming patrons, please contact Sarah Rosenberg in the AIC office.

Conservation Services Referral System

The Conservation Services Referral System Task Force (Martin Burke, Doris Hamburg, Brian Ramer, Sarah Z. Rosenberg, Christine Smith, chair, and Elizabeth Wendelin) has been working on a number of projects. We have focused recently on some procedural matters relating to the operation of the system.

Much of our recent meeting was devoted to discussion of the form AIC members fill out annually to participate in the system. Apparently, many members indicate on the form that they offer services which in fact they cannot. People use a referral list in the belief that they will contact experts prepared to serve their specific needs. When the experts say they are not available, it is extremely frustrating for the prospective client. This situation also reflects poorly on FAIC and the referral system, suggesting that we are sloppy in making referrals. To reduce callers' dissatisfaction and conservators' frustrations, the task force is responding to every inquiry to the FAIC office. According to the FAIC Endowment Program guidelines, both during the CIPP session and in informal conversations, the task force is responding to every member who raised a question or concern.

To reduce callers' dissatisfaction and conservators' frustrations, the task force needs more specific information about what happens during the sequence of communications initiated by a caller's inquiry to the FAIC office. Accordingly, we are surveying previous users about their experiences. We also intend to develop a long-range plan for the referral system: despite immediate procedural problems, we think it is appropriate to begin thinking about the system in a larger context.

The task force has discussed both the form's layout and the check-off possibilities, which need to be as specific as possible without creating an overly long form, and we have made small changes. The discussions and refinements will continue.

We will continue to report our activities in AIC News. If you have opinions, experiences, or comments about how the system has, could, or should work, please contact any member of the task force.—Christine Smith, chair

Endowment Deadline

As noted in the November 1992 AIC News, the FAIC Board decided that in 1993 it would accept applications to attend the AIC annual meeting and other professional meetings from students only. This action was taken to meet the needs of students as evidenced by the ever-increasing demands for grant funds.

The deadline for receipt of completed applications is February 1. Completed applications (an application without referral information is considered incomplete) should be sent to the FAIC office. Applicants will be notified by March 16, and the awards will be sent before April 15.

Horton Fund Award

Professional book and paper conservators who are members of AIC's Book and Paper Specialty Group may apply for the 1993 Carolyn Horton Fund Award. The purpose of the award is to enable conservators to continue their education and training including attendance at professional meetings, seminars, workshops, or any other events that would enhance their knowledge and skills. The award is named in honor of Carolyn Horton, who has been a leading conservator for more than 50 years and is now retired.

Eligible candidates must submit an application, along with a résumé, by February 1. To obtain an application write to: FAIC, 1400 16th St., N.W., Suite 340, Washington, DC 20036. Two letters of reference are required; these letters may be from non-AIC members. Applicants will be notified by March 16, and the awards will be sent before April 15.
Angel Update:
Success in Buffalo,
Planning for Denver

For those who were not in Buffalo, the fourth Angel Project was a great success. Our goal this year was to improve the storage of an unusually fine group of vehicles belonging to the Buffalo and Erie County Historical Society. Our work differed somewhat from that of past years: for the first time we worked with an outside group in addition to museum staff, and we all worked together in interdisciplinary teams to problem-solve for a type of collection few of us had experienced before.

Twenty conservators (including our first conservation scientist!) worked with 21 volunteers (including members of a local carriage enthusiasts' club) and the staff of the Buffalo and Erie County Historical Society. We removed most of the vehicles from the earth-floored Butler Building in which they were stored, cleaned the building, and reparked the vehicles for easier access, according to size and priority. For this phase we worked under the invaluable direction of Merrie Ferrell, curator of the carriage collection of the Museums at Stony Brook.

As we moved the vehicles back inside (it was most educational to find oneself "in the traces" with someone who routinely uses vehicles similar to those in the collection), we protected them from rising damp by raising the wheels on wooden blocks covered with a moisture barrier of polyethylene sheeting. Under the direction of our leading textile Angel, Linda Eaton of Wintherthur, we then cleaned the vehicles inside and out, brushing and vacuuming the structure and upholstery.

During the morning, three flanking groups carried out remote operations: One backed and hung a huge painting. Another cleaned and documented the Fillmore carriage and two special fire wagons. Julie Reilly, Decoy Angel Extraordinaire, conducted an entire collections preservation survey for a neighboring historical society.

Meanwhile, the Angel engineering team designed a cover of unbleached muslin suspended from a wooden frame to protect the most important vehicles from dust and to buffer environmental changes somewhat. (Special thanks are due to Heidi Miksch of the New York State Historic Sites Lab at Peebles Island for the inspiration of her elegant design and to David Mathieson of the Mystic Seaport Museum for his rigging experience.) A prototypical cover was constructed and erected in a lip-biting display of teamwork; construction drawings were supplied to the historical society for future use.

Media coverage (both print and TV) was excellent, including six minutes of prime-time news and a lead article on the historical society in the July Buffalo Magazine.

Special thanks go to William Siener, director, for having had the courage to undertake the Angel Project, and to Clyde Eller, director of collections, Walt Mayer, collections manager, and Ellen Endslow, assistant collections manager, for the extraordinary organization that provided us with volunteer helpers for each group, photodocumenters, overnight accommodations, meals, and wonderful T-shirts!

It is anticipated that the Angels will convene again in Denver—possible Angel sites are being checked out—so anyone who would like to join the mailing list (now more than 85 strong!) should contact: Lisa Mibach, Oberlin, OH 44074.
SUSMAN, is a collection of references gathered in support of scientific research at the Getty Conservation Institute during the past six years. The 132 references are categorized in sections relating to reviews, environmentally induced deterioration, technical articles of general interest, and the effect of relative humidity on physical properties. This bibliography was compiled to make the technical knowledge in previously published studies of silk deterioration more available to those attempting or planning to conduct research or technical studies in this field, especially those just beginning. For more information contact: Eric Hansen, Getty Conservation Institute, 4503 Glencoe Ave., Marina del Rey, CA 90202.

It might be a good time to mention again the other current officers: Deborah Trupin, vice-chair; Audrey Spence, secretary; and Cara Varnell, treasurer.—Ronnee Barnett, Chair, 10012; P.O. Box 7, New York, NY 10012.

PHOTOGRAPHIC MATERIALS

PMG WINTER MEETING: As you know by now, if you have received your registration package, the dates for the winter meeting have been changed to February 28-March 2. The meeting will be held on the first two days, Sunday and Monday, followed by the Color Workshop on Tuesday. The Harry Ransom Humanities Research Center, in Austin, Texas, our host for the meeting, has planned a reception for us on the evening of March 1 in conjunction with a tour of the facilities and the Gernshein Collection. On March 2, following the Color Workshop, Stokes Imaging Services will give us a tour of their facilities and sponsor a barbecue. Stokes has worked extensively with the Library of Congress and the National Geographic Society for the past few years and more recently with the Research Libraries Group doing image transfer including slide duplication, slide to video, and image transfer to video disc. Their participation is greatly appreciated.

The post-meeting workshop is on the identification and stability of historic and contemporary color photographic materials and state-of-the art color digital imaging systems. This topic is a must for anyone charged with the responsibility of preserving color photographic materials. To register, contact: Gary Albright, NEDCC, 100 Brickstone Sq., Andover, MA 01810; (508) 470-1010.

ELECTIONS FOR PMG EXECUTIVE: You should have received ballots in the registration package for the winter meeting. Please return them by February 15, as the results will be announced at the meeting. If you have any questions, please call: Nora Kennedy, Greg Hill, Valerie Bass, or Tom Edmondson.

TOPICS IN PHOTOGRAPHIC PRESERVATION, 5: The fifth volume of papers published by the Photographic Materials group will be produced and distributed during March and April. It will include papers presented at the 1992 AIC meeting in Buffalo and the 1993 winter meeting in Austin as well as other papers submitted but not presented. Publication does not require editorial review, and copyright is maintained by the author. Anyone interested in submitting a paper to Topics 5 may do so by contacting Robin Siegel.

QUERIES: If you have collection- or treatment-related problems that you are having trouble finding solutions to and feel that someone out there can help, please let me know. This section of the PMG column is devoted to reaching a larger audience who may be willing to share information with you. Please call me with your questions, and I will include them in the next issue. Thank you—Greg Hill, Chair.
NOMINATING COMMITTEE PRESENTS SLATE: The Nominating Committee, chaired by Elizabeth Wendelin, has canvassed the CIPP membership and presents the following slate of candidates for 1993-95, to be voted on in spring 1993: vice-chair, John Scott; treasurer, Alexandra Klingelhofer, Linda Morris; director, Jim Swope, Josepha Carracher, Linda Merk-Gould, Thomas Quirk, Lorraine Schnabel; 1993-94 Nominating Committee, Jan Stenson, Cheryl Carabba, Linda Morris, Elizabeth Speight, Martha-Lucia Sierra, Curtiss Peterson. Any member wishing to make additional nominations should contact Elizabeth Wendelin, [redacted], by February 1.

AIC SEEKS INPUT ON ETHICS AND STANDARDS: The AIC Ethics and Standards Committee's work in examining the various aspects of our profession's conduct will ultimately give rise to rules governing advertising, record keeping, referrals, and client-conservator relationships. These regulations will have a direct impact on the practices of all CIPP members. Jane Sugarman, [redacted], is serving as the CIPP representative to the committee and should be contacted with any opinions or concerns about its work.

FINANCIAL MANAGEMENT SEMINAR POSTPONED: The two-day financial management seminar planned for this winter has been postponed. A short questionnaire polling the membership about interest in this project will be distributed soon. Your responses will direct the board about underwriting the seminar and help to determine its location, content, and format.

CIPP BOARD VOTES GRANT FOR WCG: In its September meeting the board voted to give the Washington Conservation Guild a grant of $250 in support of its efforts to establish an outreach program. As part of this program, the WCG is developing a set of informative poster boards to educate the public about the conservation field. These boards will be made available for use at college career days, antiques fairs, and related events.

UKIC PUBLISHES STANDARD CONTRACT: A two-year development effort on the part of the Professional Practices Committee of the United Kingdom Institute for Conservation has culminated in the publication of a Standard Form of Contract. It is available for purchase in pads of 20, with each form consisting of three carbonless copies. Parties interested in purchasing the forms may send checks in the amount of $10 per pad to: UKIC, 37 Upper Addison Gardens, Holland Park, London W14 8AJ, England.

RECENT MAILINGS: All CIPP members should by now have received the handouts from the 1992 annual meeting in Buffalo. If you have not received a packet, please contact: Christine Smith, Conservation of Art on Paper, Inc., 2805 Mount Vernon Ave., Alexandria, VA 22301; (703) 836-7757. Included in the packet was an outline for the CIPP Catalog. The Catalog is being compiled and will ultimately serve as a business manual for conservators in private practice. Comments, suggestions, or information should be sent to: Susan Blakney, West Lake Conservators, Ltd., P.O. Box 45, Skaneateles, NY 13152.

ANNUAL MEETING: Please refer to the registration brochure for details on the planned CIPP program for the annual meeting in Denver.

STATEMENT: A majority of the board of CIPP support the following statement: In view of the recent passage of an anti gay rights referendum in the state of Colorado, we believe that it is inappropriate for AIC to hold its annual meeting in Denver. We must use the financial clout of our large organization to reinforce a clear moral stand and to repudiate policies that restrict the civil rights of gays, lesbians, or other minorities. We also want to support the lesbian and gay members of AIC who have met as a group at previous AIC meetings. As a large organization, our explicit cancellation of a Colorado event can speak very clearly as a reaction against measures that promote discrimination and hatred.

ADDRESS CORRECTION: Information and comments for this column should be sent to: Kenneth Needelman, Fodera Fine Art Conservation, Ltd., 24 W. 30th St., 10th Fl., New York, NY 10001; (212) 889-1930; fax: (212) 899-3738. The deadline for the next column is February 1.—Kenneth Needelman

Despite the deplorable vote of the people of Colorado, we have been planning the specialty session for the 1993 annual meeting. We are keeping our planning as flexible and dynamic as we can to help AIC deal with the very difficult decisions that will have to be made. (For the record, the officers of the PSG voted to encourage the AIC's efforts to move the meeting out of the state of Colorado. We, as individuals, have also volunteered to assist the protest activities in any way we can.)

A very impressive list of abstracts has been submitted. We are pleased to announce that all papers were accepted for a very full and exciting day of presentations. The promised papers have dictated two special short-session themes. We will feature papers on binding media analysis and on mural painting conservation in the morning. The afternoon will feature a smattering of other interesting topics.

The day will begin with papers on binding media analysis. Papers have been contributed on the identification of binding media with high-performance thin-layer chromatography, the amino acid analysis of an Agnolo Gaddi tripych, problems with and solutions for embedding paint cross-sections, and an analytical study of Arthur Dove's paint media. Presentations on mural painting treatments will range from the use of other interesting topics.

We also received abstracts for papers on the techniques of both Thomas Cole and Vance Kirkland; the remarkable story of an Ambrosius Benson panel painting; the conservation of matte paint surfaces; and papers on the ethics of treating Thangkas and contemporary art. And what better way to round out a long day of papers than a travel log to Bolivia.

But that's not all! We will be organizing a short panel discussion on the Painting Catalog. Will it stop with the bibliographic project? Do we want to pursue something larger? This is our
BOOK AND PAPER

FROM THE CHAIR: In my last column, I referred to the financial picture of the BPG as being somewhat less than desirable. At that time we were operating under a deficit, but I am pleased to report that this is no longer the case. However, it is still true that our once-healthy reserves are no longer there; ideally, we should have at least one year’s operating budget in reserve (the recession isn’t over yet). As we look at the future of the BPG, we need to reexamine what exactly we would like our dues to cover. Along these lines, our spring mailing will include a referendum on this issue.

One of the positive developments within the BPG has been the informal organization of groups of conservators with mutual interests: conservators working with rare books, with general library collections, with archival collections, and with art on paper. With the considerable overlap among those working in these areas and the similarities of many of the materials, it is sometimes difficult to draw distinct lines between these disciplines. Nevertheless, we have witnessed the coalescing of these constituencies and the growing demand to provide time and resources to focus on each subspecialty. Perhaps the very changes in the role of conservator—from primarily a specialist in the treatment of individual artifacts to, in many cases, a conservation administrator and collection manager—have led to more emphasis on the context of our work within specific types of organizations and institutions. This emphasis has contributed to, among other things, the need for discussion groups for conservators working in similar contexts alongside the activities aimed at the whole group.

The task to fulfill the needs of these various constituencies is becoming more complex: in planning sufficient time at our annual conference, in addressing publication needs, in facilitating communication among members. This year’s program planning reflects both the vitality of the BPG and the difficulty in meeting all of these needs. When any component of the BPG requests time and space for meetings at our annual conference, or financial support for publications, or support for bulk mailings, the available resources of the BPG as a whole are partially consumed. This calls for much more coordination between various groups and decisions about the priorities in a given year.

This year’s BPG meeting day has been divided into two components to try to address both our common interests as a group and some of our more specialized interests as smaller constituencies. The morning session will be devoted to papers of interest to the whole group, and the afternoon will be divided into two sessions: one focusing on books and archival materials and the other on works of art on paper. The afternoon sessions are open to both formal and informal presentations. As much as possible, afternoon presentations will be scheduled to facilitate movement between groups. In addition, on Sunday following the conference the Library Collections Conservators Discussion Group will hold an all-day meeting. We are tentatively planning a breakfast business meeting and a luncheon on Friday, our specialty group day, in order to make the most of our limited time.

CALL FOR NOMINATIONS: It’s time for nominations for the three upcoming vacancies on the BPG board: assistant chair, assistant program chair, and secretary/treasurer. The assistant chair and assistant program chair are two-year positions (the following year becoming the chair and program chair respectively). The secretary/treasurer is a two-year position. You should all have received the December mailing, which included the business meeting minutes and other information, including brief job descriptions for the vacant positions.—Robert Espinosa, Chair, Harold B. Lee Library, Brigham Young University, Provo, UT 84602; (801) 378-7654; fax: (801) 378-6347.

I would like to express my sincere apologies to Jeanne Marie Teutonico and her colleagues for the premature and incomplete presentation of the results of the Smeaton project that I included in the ASG column of the November 1992 AIC News. As they rightly pointed out to me, a little knowledge can be a dangerous thing, particularly when it is incomplete. In the November column, I stated that the addition of one-quarter part or less by volume of cement to a lime-sand mortar actually compromises the properties of the mix rather than improving them. This information is useless unless the type of cement and the ratio of lime to sand are also given. The Smeaton project team was also concerned that the results as I presented them might suggest that repair mortars containing higher proportions of cement are advocated, when the thrust of their research is exactly the opposite. A paper describing the complete results of the research will be published in the near future; publication details will be provided in this column.

MEETING NEWS: The program for the 1993 meeting will begin with slide/lecture presentations in the morning. In the afternoon we will have a discussion group on at least one and possibly two topics. More detailed information will be provided in the first announcement for the conference. Unfortunately, our program chair Suzanne Ebersole has had to step down. Judy Jacob will be filling the breach. We would like to thank Suzanne for all the hard work she has done.

This year the ASG plans to assist one graduate-level architectural conservation student by paying annual meeting registration fees for the selected individual. We will send information on the selection process early in the new year to Columbia University and the University of Pennsylvania. If you are
an interested graduate student studying architectural conservation elsewhere, please call Lorraine, and we will send you the information.

A reminder that the Definitions section of the Rules of Order is undergoing revision; the changes will be presented for ratification at this year’s business meeting. If you have comments, please send them in writing by mail or fax to Shelley Sass, 7200 3rd Avenue, New York, NY 10024; or Lorraine, address below.

DOCUMENTATION COMMITTEE: Frank Matero, chair, reports that the photocopying of articles from the bibliography has been completed. They will soon be sent out to the volunteers who agreed to help with the annotation. If you have volunteered, a rapid response would be appreciated. Frank is the new ASG representative to the AIC Ethics and Standards Committee.

SCIENCE SURVEY COMMITTEE: John Rhames, chair, has completed the development of the survey form. Look for it early in the new year, and plan to take a few minutes to respond. If you can help with collating the responses, please call John at [phone number].

ASTM COMMITTEES: David Wessel reports that a new task group on non-destructive testing has been formed within EO6.24. If you are interested in an update on the status of ongoing ASTM standardization activities that will affect architectural conservation, call Lorraine Schnabel. We still need someone to attend the meeting in Atlanta, February 28-March 3. You need not be an ASTM member to attend, and there is no registration fee.

The above are the only active ASG committees. Should you wish to volunteer your time to one of them, please contact the appropriate committee chair. Lorraine Schnabel, Secretary/Treasurer, Trenton, NJ 08618; phone/fax: [phone number].

1993 ANNUAL MEETING: Planning is well under way for Wooden Artifacts group events at the AIC meeting in Denver. We will begin with a dinner, business meeting, and election on Thursday evening, June 3, in the banquet room of the Wyncoop Brewing Co., a new microbrewery near the hotel. Our session will follow on Friday, with the day devoted to an examination of the relationships between private conservation labs and larger institutional facilities. The morning session will consist of papers reflecting awareness of the problems inherent in independent labs and offering suggestions for access to information and analytical services provided by more broadly equipped institutions. The afternoon session will open with a panel discussion on issues raised earlier, followed by an informal "Tips" session in which the floor will be open to members presenting information on new materials or techniques. Mike Podmaniczky has completed the schedule for the morning session and the panel discussion, but encourages members interested in presenting "Tips" to call him at [phone number].

PAINTED WOOD SYMPOSIUM, 1994: Plans are underway for the Wooden Artifacts Group to sponsor a symposium on painted wooden objects in late 1994. Members who have volunteered to serve on the planning board include Elisabeth Cornu, Valerie Dorge, Christine Thomson, David Bayne, Carey Howlett, Steve Pine, and Mike Podmaniczky. The committee will also include Sarah Rosenberg to ensure close coordination of the symposium planning with the AIC office. The focus and location of the symposium will be decided in the near future. If you have ideas or wish to offer assistance in this project, please call Carey Howlett, [phone number].

DISTRIBUTION OF GILDED WOOD: While sales of the WAG publication Gilded Wood have been good, the book has by no means saturated the market. I would like to call on our membership to assist in the promotion and distribution of Gilded Wood. As our royalty is 40 percent of the publisher’s sale price for each book sold, we stand to gain substantially by actively participating in the book’s distribution. If you know of bookstores, upcoming conferences, or other venues where Gilded Wood should be sold, call Deborah Bigelow, [phone number].

INTERNSHIP OPPORTUNITIES: The AIC office occasionally receives requests from students looking for internship opportunities in conservation. These requests are passed on to the appropriate specialty group chair, who then directs the students to institutions or individuals who are known to offer internships. There is no official list of such offerings, but I am in the process of establishing one. If you or your institution offers or would like to offer internship positions, please call me at [phone number].

CONSERVATION SCIENCE SURVEY: Thanks to those of you who responded to the survey carried out for the AIC’s Conservation Science Task Force. The results are being compiled for presentation in Denver, and Wooden Artifacts group members have come forward with a range of proposed topics for research beneficial to our specialty. The most frequent requests were for studies of particular adhesives, coatings, and colorants, although there is strong interest in nontoxic methods for fumigation.

PROFESSIONAL ASSOCIATE APPLICATIONS: Please note that the next deadline for PA applications is January 15. The percentage of PAs and Fellows in our specialty group remains low, so I hope that many of you will respond to Laurie Germain’s recent appeal to our membership. The application process takes very little time, PA dues are identical to those of an Associate, and the benefits are considerable. Please join me, a long-term procrastinator in this matter who has finally seen the light, in becoming a PA member in 1993.—Carey Howlett, Chair.

YOUR DUES MAKE THE CONTINUED OPERATION OF AIC POSSIBLE!

Please pay your 1993 membership dues promptly, complete the membership and referral questionnaire, and mail today. A $15 late fee will be assessed as of February 1, 1993.

OBJECTS

No column submitted
Conference Report

Museum Computer Network Conference
October 28-31, 1992

The Museum Computer Network (MCN) has been in existence for 25 years and invites anyone interested to become a member. President-elect Diane Zorich welcomes newsletter information exchange with MCN members. Contact: Diane Zorich, Documentation Administrator, Peabody Museum, Harvard University, 11 Divinity Ave., Cambridge, MA 02138, or Lisa Mibach, E-mail: Perygrine@aol.com, to submit to MCN newsletter.

Lisa Mibach attended the MCN’s 1992 conference and found a number of items of interest to conservators:

Presentations & Handouts

PROJECT CHAPMAN: Direct delivery of digital Smithsonian photographic images via Internet to your personal computer. Handout available. Contact: Jim Wallace, Office of Printing and Photographic Services, Smithsonian Institution, Washington, DC 20560.

STIS: Science & Technology Information System at the National Science Foundation. NSF publications available by Email include NSF Bulletin, program announcements, award abstracts, publications, organizational charts and phone books, vacancy announcements, and press releases. For information sheet and instructions on how to get started, contact: ; E-mail: stis-request@nsf.gov.

USE OF ARCHAEOLOGICAL DATABASES FOR RESEARCH AND TEACHING: Pat Podzorski, Hearst Museum of Anthropology, University of California at Berkeley (panel handout). Contact: Diane Zorich, panel leader (address above).

SIG MEETING ON NAGPRA: Your correspondent suggested adding pesticide history to museum internal oral history being gathered by registrars on ethnographic collections in preparation for Native American Graves Protection and Repatriation Act (NAGPRA) inventories. To join NAGPRA or to offer other suggestions useful for future analysis and treatment, contact: Veletta Canouts, National Park Service, Archaeology Assistance Division, Box 37127, Washington, DC 20013-7127.


NETWORKS AS INFORMATION RESOURCES FOR MUSEUMS: David Bridge, Peg Schafer, and Chris Tomer gave an outstanding presentation on the various networks available to museums, emphasizing (and evangelizing) Internet. Their talk included information on how individuals can obtain commercial mailboxes ($30/month) for Inet in most cities. Overhead handout and further information available from: David Bridge, Museum Support Center, Smithsonian Institution, Washington, DC 20560.

IMPLEMENTATION OF IMAGING SYSTEMS IN COLLECTIONS MANAGEMENT: Deborah Cooper, Oakland Museum, discussed analog videodiscs funded as public access, including use of direct photo and transfer of slides; William Weinstein, American Museum of Natural History, gave outstanding information on hardware and how-to for digital recording and database integration.

Exhibit Hall

VIDEO DISC IN MUSEUMS: Project and Resource Directory, R. J. Binder, $75, and Hypermedia and Interactivity in Museums (conference proceedings), $50; call for descriptive brochure: (800) 323-DISC.

REVIEW OF COLLECTIONS MANAGEMENT SOFTWARE: With the exception of Oaktree Software’s Accession 2.1 for Mac, the conservation components showed a lack of basic understanding of what conservation does or how it needs to interact with other departments. An exciting new direction was the program being developed on the Next platform (expected 1994) by the Research Libraries Group, Inc., 1200 Villa St., Mountain View, CA 94041; (415) 691-2242. In contrast to the other programs, which simply fill out the same forms you use now and leave you to do the rest of the work, this program actually saves you work. For example, when you have completed condition reports for objects in requiring conservation or photography, generates and fills out the necessary lists and request forms, and either prints them out or delivers them to the appropriate department’s computer screen. Now that’s cooking! Why should I deliver mail for a machine? (It also does text and graphic layout for catalogs in a flash.) Contact Research Libraries Group for input at an early stage.

BARCODES: Yes, folks, they’re here! And a deep curtsey of acknowledgment to our pathfinder, Bob Futenberg. Computype custom-makes bar-
code labels on any substrate, with any adhesive (the company lives in the same town as 3M, as in #415 tape). Barcode labels come in a delightful variety of sizes and colors, ranging from asprin-sized to foil-concealed to woven tape to heat-resistant metal (so when the museum burns down, you sift through the ashes for the tags and turn them in to your insurance company). They can be printed with your existing accession numbers or as a random set to be cross-referenced by the computer, assuming it’s not down when you need it. So a 7 mm-long label printed on Tyvek and laid down on an artifact between two layers of B72 is not so different from present numbering systems. With a little adaptation we could have much better location control (an impressive description was given by the Canadian Art Bank, which manages 50,000—70,000 moves a year using barcoded objects and locations) and could begin using barcodes to streamline repetitive reports, as Futernick pioneered. Contact: Computype, (800) 328-0852.

THE VIRTUAL MUSEUM: The Center for Creative Inquiry of the College of Fine Arts of Carnegie Mellon University is working on an international virtual reality program called "The Virtual Museum." While still primitive at this point, it is possible to interact "physically" (wave and be waved back to) in real time with someone in Banff, Alberta, Canada, or in Germany. Eventually, one should be able to place "exhibits" on the gallery walls for others to see and walk around. Contact: Carl Loeffler, Project Director, Telecommunications and Virtual Reality; E-mail: cel+@andrew.cmu.edu 412-268-2829.

HYPERMEDIA TOUR: Also at the Center for Creative Inquiry, Becka Roolf is working on a hypermedia tour of ancient Egypt on the Macintosh, which should be of interest to museums with Egyptian exhibits. Contact: Becka Roolf, E-mail: rr3b@andrew.cmu.edu.

For further information, please try to contact the sources listed above; if this proves fruitless, call Lisa Mibach, or E-mail: Perygrine@aol.com on Internet.

If you have information you would like to share in the Computer Users' column or have any questions or comments, please contact Katharine Untch, E-mail: Kuntch@new.1993 Membership Directory Corrections

INDIVIDUAL MEMBERS
RONNIE BARNETT, New York, NY 10012; (212) 755-9999
CATHLEEN BAKER, Art Conservation Dept., Buffalo State College, Rockwell Hall 230, 1300 Elmwood Ave., Buffalo, NY 14222-1095; (716) 878-5025.
DARIA KEYNAN: 

INSTITUTIONAL MEMBERS
CONSERVATION SUPPORT SYSTEMS, Roger Scott Blair, P.O. Box 20098LT, New York, NY 10011-0001.

1993 Membership:

John C. Scott, New York Conservation Center, P.O. Box

16 AIC News, January 1993
CHRISTINE SMITH, president and chief conservator, and MARTHA-LUCIA SIERRA, conservator, announce that Conservation of Art on Paper, Inc., has moved to new facilities at 2805 Mt. Vernon Ave., Alexandria, VA 22301; (703) 836-7757.

ROBERT D. AITCHISON and MARK P. WATTERS of Aitchison and Watters, Inc., have relocated their paper conservation practice to: P.O. Box 1553, Los Angeles, CA 90078-1553; (213) 957-1700; fax: (213) 957-1702.

VALENTINE TALLAND, associate objects conservator, Isabella Stewart Gardner Museum, recently taught the course "Collections Care and Preservation" in the fall semester for the certificate program in Museum Studies at Tufts University.

ROBERT SAWCHUCK, chief paintings conservator, National Academy of Design, taught a four-week introductory conservation course in Zagreb, Croatia, in November. The course was designed to address the large number of war-damaged art objects in the region.

News from the the Walters Art Gallery, Baltimore: JULIE BAKER is beginning her second year of a Mellon fellowship in objects conservation and is researching Hispano-Moresque glazing techniques. CHANTAL KARLI has begun an NEA-funded advanced internship in manuscript and rare book conservation. DEBORAH DERBY has been hired on contract to survey, rehouse, and perform minor conservation treatment on the Japanese woodblock print collection. JANE HOLT is a part-time preprogram volunteer concentrating on paper conservation. ABIGAIL QUANDT recently returned from Budapest, where she lectured and attended a workshop on the conservation of parchment manuscripts. DONNA STRAHAN traveled in September to the Mongolian Peoples' Republic where she lectured in Ulaan Baatar to museum professionals on the role of conservation in U.S. museums.

HELENE VON ROSENSTEIL, president of Helene Von Rosensteil, Inc., announces her retirement. GINA BIANCO, director and chief conservator, will assume the practice and can be reached at: [address].

SUSAN SAYRE BATTON has accepted a one-year position as paper conservator at the Honolulu Academy of Arts. She is responsible for designing a project for the conservation and rematting of the James Michener Collection of Japanese woodblock prints. She can be reached at: Asian Art Dept., Honolulu Academy of Arts, 900 S. Beretania St., Honolulu, HI 96814.

GWEN SPICER has joined the staff of the Rochester Museum and Science Center as assistant conservator. She can be reached at: RMSC, Box 1480, 657 East Ave., Rochester, NY 14603; (716) 271-4320, ext. 202.

ROBERT FITZGERALD of the Graduate Program in Historic Preservation, University of Pennsylvania, has received a 10-month advanced training fellowship funded by the Getty Grant Program and the Barra Foundation, Inc. The grant, awarded to the Wyck Foundation, will provide for investigator research of the Wyck house as well as the development of conservation strategies for the stabilization and interpretation of the exterior. FitzGerald's work will concentrate on methods of stucco characterization and treatment assessment.

ELIZABETH MORSE has accepted the position of assistant conservator, Harvard University Library. She can be reached at: Harvard University Library Conservation Laboratory, Massachusetts State Archives at Columbia Point, 220 Morrissey Blvd., Boston, MA 02125; (617) 436-5127, ext. 277; fax: (617) 436-5113.

DEBORAH DYER MAYER announces the opening of the Mayer Conservation Studio, 81 Stowell Rd., Bedford, NH 03110.

VALERIE DORGE has accepted the position of training program coordinator at the Getty Conservation Institute. She can be reached at: GCI, 4503 Glencoe Ave., Marina del Rey, CA 90292-7913; (310) 822-2299.

Special Offer! Expires March 1

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AIC News, January 1993 17
WINDSOR CASTLE FIRE

Although early reports stated the fire that damaged the northeast wing of Windsor Castle November 19 started when a halogen lamp ignited a solvent used for cleaning paintings, an official inquiry has concluded that a solvent was not involved. Instead a lamp in a room where four painting restorers were working is said to have ignited a curtain to start the blaze. "Flames leapt from the surface of the 250-watt halogen lamp to a nearby curtain, which turned into a giant taper spreading the fire through the northeast wing," according to unnamed fire investigators. Fortunately, the seven rooms that were most damaged had been emptied of artworks the previous week, in preparation for electrical wiring work. The London paper The Daily Mirror reported that Viola Pemberton-Figott was the leader of the team of restorers undertaking the work. Ms. Pemberton-Figott "immediately raised the alarm," but apparently vital seconds were lost because a housemaid could not activate a fire extinguisher. Ms. Pemberton-Figott declined to comment for the press.

The Queen has ordered a fire security review, in the wake of charges that the fire was "a disaster waiting to happen." London newspapers widely reported the lack of sprinklers, smoke alarms, fire doors, and retardant screens together with cutbacks in the castle fire-fighting operation. Allan Fraser, an ex-fireman at the castle, claimed the Queen had been warned a fire in the void above St. George's Hall's beamed ceiling would be impossible to contain, but officials reportedly ignored advice to install fire retarders.

The Queen has agreed to pay part of the cost for repair of the damage, which has been estimated from 50 to 90 million pounds.

NEDCC HELPS SAVE COLLECTIONS DAMAGED BY HURRICANE ANDREW

The Northeast Document Conservation Center (NEDCC) in Andover, Massachusetts, received an emergency grant from the National Endowment for the Humanities to send a team of conservators to Miami to help museums, libraries, other cultural institutions, and members of the public in their efforts to salvage collections damaged by Hurricane Andrew. The team provided advice and examined damaged books, records, manuscripts, photographs, and works of art and artifacts on paper.

The three conservators—Mary Todd Glaser, Sherelyn Ogden, and Michael Lee—brought expertise in conservation of paper, photographs, and books and joined two Miami-based conservators of other media—Rustin Levenson, paintings conservator, and John Maseman, objects conservator—to present a workshop on disaster recovery and a free clinic to which institutions and members of the public could bring damaged objects from their collections for examination and advice. Printed information was distributed as well as free storage and packing materials supplied by University Products. The Historical Museum of Southern Florida was the host and helped publicize the programs. The conservators also visited institutions that sustained damage to paper-based collections. NEDCC is planning follow-up activities and would be glad to hear from institutions in the Miami area, or elsewhere, about additional needs for consultants and training.

Contact: NEDCC, 100 Brickstone Sq., Andover, MA 01810; (508) 470-1010.

COLLEEN COWLES HESLIP MEMORIAL GIFT AND STUDY FUND ESTABLISHED

A committee of conservators, collectors, and historians have joined to honor Colleen Cowles Heslip, who died in July 1992. The committee has established the Colleen Cowles Heslip Memorial Study Fund for Scholars in American Folk Art and hopes to donate a work of folk art in her memory to the Abby Aldrich Rockefeller Folk Art Center, Williamsburg, Virginia.

The center has purchased an 1808 pastel portrait of Capt. Elias Edmonds (1768-1811) by William Joseph Aldridge. The portrait is in excellent condition and is in the period of Heslip's scholarship. The Heslip fund needs $5,500 to make the portrait a partial gift in Heslip's memory. Any additional amount raised will be used to make annual grants in Heslip's name to allow scholars to visit and study the Folk Art Center archives and other resources. Donations should be made payable to "Colonial Williamsburg" with "Colleen Cowles Heslip Fund/AARFAC" in the lower left of the check, and should be mailed to: Carolyn Weekley, Director, AARFAC, P.O. Box 1776, Colonial Williamsburg, Williamsburg, VA 23187-1776.

LOUIS POMERANTZ SCHOLARSHIPS ESTABLISHED

The Louis Pomerantz Institute and the Campbell Center are pleased to announce the availability of Louis Pomerantz Scholarships for the center's refresher courses. The institute has established an endowed scholarship for conservators in private practice, who generally are not eligible for assistance from federal agencies and private foundations. Pomerantz was a member of the Campbell Center advisory board and a founder of CIPP.

Both the center and the institute are working to increase the endowment fund; conservators who wish to contribute to its growth should contact: Walter McCrone, McCrone Research Institute, 2820 S. Michigan Ave., Chicago, IL 60616-3292; (312) 842-7100.

AAATA DISCOUNT FOR AIC MEMBERS

The 1993 volume of the Art and Archaeology Technical Abstracts (AAATA), formerly IIC Abstracts, is being offered to AIC members at a discount. AAATA is published twice a year by the Getty Conservation Institute on behalf of the International Institute for Conservation, London. Each volume provides more than 3,000 abstracts of the international conservation literature, including periodicals, monographs, available unpublished literature, and audiovisual and other electronic media. A directory of publishers and an author index are published in each number; an annual subject index is published in the second number of each volume.

AIC members' subscription price is $55 for individuals and $75 for institutions (regular prices are $75 and $125). Contact: AAATA Editorial Office, Getty
US/ICOMOS 1993 SUMMER INTERNSHIP PROGRAMS

The U.S. Committee on Monuments and Sites (US/ICOMOS) is seeking graduate students or young professionals for paid internships in historic preservation in Great Britain, Russia, Lithuania, Poland, France, Israel, and other countries in summer 1993. For further information contact: Ellen Delage, Program Officer, US/ICOMOS, 1600 H St., NW, Washington, DC 20006; (202) 842-1862; fax: (202) 842-1861.

ROBERSON ARCHIVE TO BE STUDIED

The Hamilton Kerr Institute, Cambridge, England has received a grant for a three-year project to research the Roberson Archive, a collection of ledgers, recipe books, materials and test samples from the Roberson firm, one of the major 19th-century artists' colourmen. The archive spans the years 1810-1944 and consists of over 300 volumes of material until now largely unexplored. The company developed and marketed "Roberson's Medium," a material presumably used on a large number of late 19th-century British paintings. The business also kept records of artists' palettes and noted their purchases in meticulous detail, so it is likely that the archive will provide information on materials used in paintings where sampling might not be appropriate. A description of the archive will be published toward the completion of the project.

MOSSAIC IN ST. VITUS CATHEDRAL, PRAGUE, TO BE CONSERVED

The Getty Conservation Institute will advise Czech conservators on the conservation of the Last Judgment mosaic in St. Vitus Cathedral, Prague. The mosaic, which covers 904 square feet of the cathedral's south façade, is suffering from surface corrosion that has created a disfiguring whitish opaque layer. The project is expected to take four years and will begin with a study of the causes of the deterioration. After recommendations have been made, the Getty will participate in training the Czech conservators on-site in appropriate treatment and maintenance measures. The mosaic was commissioned during the 14th century by Charles IV, King of Bohemia and Holy Roman Emperor, and has been restored many times in the past with limited success.

ABBAY PUBLICATIONS MOVE TO AUSTIN

Abbey Publications (Abbey Newsletter and the Alkaline Paper Advocate) have moved to: 7105 Geneva Dr., Austin, TX 78723.

INFORMATION WANTED

- Barbara Appelbaum would like to hear from anyone who has treated or examined a Jasper Johns multiple made from embossed lead sheet. Information on either condition or treatment would be helpful. Contact: Barbara Appelbaum, 203-431-9542.
- A greenish-yellow product has been noted on polyethylene "zip-lock"-style bags used to store archaeological metal and stone at the Rochester Museum and Science Center. Anyone who has noticed a similar occurrence or wants more information on our problem, please contact: Nancy Davis, Conservator, RMSC, Box 1480, 657 East Ave., Rochester, NY 14603; (716) 271-4320 (ext. 366).
- Helene Donnelly would be interested in hearing from institutions and individuals who have been involved in recovering wet or fire-damaged library materials without resorting to freeze- or vacuum-drying plant equipment. She is working on her M.Phil./Ph.D. in the area of fire and flood disaster recovery operations for libraries in the United Kingdom. Her studies involve on-site management and use of human resources. Contact: Helene M. Donnelly, DADCC, 4 Bridge Wharf, 156 Caledonian Rd., London N1 9UU, U.K.; 071-837-8215.

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Materials

The following information has been identified as potentially useful for the field of conservation. It has not yet appeared in full form in the context of a peer reviewed journal and is still under investigation. Readers are thus advised to regard its use as experimental and are encouraged to report their experiences with it to the field.

LASERS FOR CONSERVATION: The September 1992 issue of Laser Focus World reports that scientists at the Foundation for Research and Technology Hellas (FORTH) in Crete and at the National Gallery, Athens, have successfully removed coatings of grime and varnish using excimer lasers. A surface coating composed of candle wax, polymerized natural resin vamish and "fats" was removed from an 18th-century tempera painting using this method. The removal process is complicated by the fact that different paint areas appear to require different laser parameters (wavelength, fluence, repetition rate, and number of pulses).

A reliable database is being built so that laser conditions can be optimized according to each application.

In England, the National Museums and Galleries on Merseyside is developing a laser to vaporize dirt and pollution from the surface of marble and limestone structures. The equipment will be installed at the group's base in Liverpool, where conservators will be able to carry out highly controlled cleaning to a microscopic level. A related project will combine laser and computer technology, making possible three-dimensional scanning and measurement of sculpture.

IMPROVED INFRARED IMAGING SYSTEM: Two paintings conservators at the National Gallery of Art and two outside consultants have recently completed evaluation of two thermal imaging camera systems for use as infrared reflectography (IRR) tools. This project has been a continuation of the experiments recently described in Studies in Conservation (vol. 63 [1992]:120-31), which suggested that a camera with extended spectral sensitivity and a solid-state detector could provide better images than the current standard, the vidicon-based camera. Recent experiments using a single pixel germanium reflectometer built at the National Gallery have guided efforts to modify the thermal imaging systems.

The cameras tested, from Kodak and Mitsubishi, use large-format platinum silicide focal plane arrays that are sensitive in the 1 to 5 micron spectral band. These cameras provide greatly improved resolution, dynamic range, sensitivity, and stability. They are also immune to the problems of distortion, burn-in, and uneven response that are commonly encountered with vidicon cameras. Moreover, the ability to work in the further infrared has dramatically enhanced the penetration of difficult pigments. The staff is currently completing an analysis of various test panels and a survey of paintings to determine the optimum configuration for particular applications. It is apparent that dramatically different images can be obtained, depending on the particular spectral band that the camera is operating in.

The most notable aspect of the evaluation has been the ease of operation due to the superior imaging performance of the solid-state based system. The staff has routinely been able to obtain single-frame images that are superior to composites of up to 16 vidicon frames. This improvement has dramatically reduced the time and effort required for IRR examinations. In addition, in many paintings the Kodak PtSi camera has visualized underwritings not previously detected with the vidicon camera. A report of this work is being prepared for publication.

CLAMPING SYSTEM: The Assembler clamping system developed by Philippe Berna of Molières-sur-Cèze, France, has been recommended for use in ceramics and glass conservation. The system, which can be set up with one hand, consists of a pair of clear polycarbonate jaws with silicone rubber buffers at their ends attached to a highly rigid carbon-fiber composite rod. It is available in the United States from Testfabrics, Inc., 200 Blackford Ave., P.O. Box 420, Middlesex, NJ 08846-0420; (908) 469-6446; fax: (908) 469-1147.


SUBMISSIONS FOR THIS COLUMN may be sent to: Rebecca Rushfield, Flushing, NY 11367; (516) 756-1075.
Recent Publications

Preservation of Library and Archival Materials: A Manual, developed and edited by Sherelyn Ogden (Northeast Document Conservation Center). The manual, funded in part by an IMS grant, consists of 37 technical leaflets on collections care with the primary emphasis on preventing the deterioration of whole collections. Topics covered include preservation planning and prioritizing, the environment, emergency management, storage and handling, reformatting, and conservation procedures. The manual is intended for nonconservator staff members of libraries and archives. 160 pp.; $20 plus $3.50 postage and handling. Contact: NEDCC, 100 Brickstone Sq., Andover, MA 01810; (508) 470-1010.

La Foderatura, Metodologia e Tecnica (Lining, Methodology, and Technique), by Gustav A. Berger (Nardini Editore). Berger's latest research is combined with five previously published articles on the lining of canvas paintings. His findings demonstrate the importance of a timely, good lining for the preservation of canvas paintings. In Italian. 125 pp.; 26,000 lire. Contact: Nardini Editore, Via del Salvatino 1, 50016 San Domenico-Fiesole (FI), Italy.

Conference Papers, Manchester 1992, edited by Sheila Fairbrass (Institute of Paper Conservation). This publication contains 46 papers by many of the world's leading paper conservators, conservation scientists, papermakers, and paper historians. Themes include painting, printing, and drawing media; albums and sketchbooks; large works of art on paper; oil media and stains on paper; library management and book conservation techniques; leather update; sizing and resizing; and scientific studies and special papers. 279 pp.; IPC members £20 ($40); non-IPC members £30 ($60). Air shipment is an additional £5 ($10). Contact: Institute for Paper Conservation, Leigh Lodge, Leigh, Worchester WR6 5LB, U.K.; fax: 0886-833688.

The Art of the Conservator, edited by Andrew Oddy (Smithsonian Institution Press). In this book, experts directly involved in the conservation of 11 works of art made of different materials—including metals, woods, glass, ceramics, and textiles—describe the problems faced and the methods used to overcome them. The introduction outlines the development of modern conservation techniques and current research and discusses changing attitudes toward conservation and restoration and the ethical questions involved. This book aims to appeal to museum professionals as well as art enthusiasts. 208 pp; $39.95 plus $2.25 postage and handling for the first book and $1 for each additional book. Contact: SI Press, Dept. 900, Blue Ridge Summit, PA 17234; (717) 794-2148.

1991-92 Guide EMER (Editions EMER) This 23rd edition is a directory of craftsmen (gilders, engravers, stone cutters, etc.), restorers, art galleries, and antiques and rare book dealers. It is available to assist the conservator who has projects in France. 330 francs. Contact: Editions EMER, 47 rue des Tournelles, 75003 Paris, France.

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CALL FOR PAPERS

June 1993, Prague, Czech Republic. Technology of Art Works from the Central European Region and the Czech Restoration School. A symposium designed to acquaint participants with the principles and results of the Czech school of restoration. Contributions from foreign specialists relating to works of the Central European region are invited. English/Czech. Deadline for abstracts: March 31. Contact: Milena Necaskova, Asociaca restauratoru, Mase- rykovo nab. 250, 110 00, Praha 1, Czechoslovakia.

September 5-10, Leeds, United Kingdom. Ninth International Biodeterioration and Biodegradation Symposium. Contact: Conference Secretary (RE), Department of Chemical Engineering, University of Leeds, Leeds LS2 9JT, UK.

Fall, Kingston, Ontario, Canada. Gerry Hedley Memorial Forum, Mechanical Behavior of Paintings: Experience and Theory. Deadline for brief proposals: January 15, 1993. Contact: Hedley Research Fellowship Fund, P.O. Box 22042, 1670 Heron Rd., Ottawa, Ontario K1V 0W2, Canada.

March 1994, Tate Gallery, London, UK. Modern Works, Modern Problems. Artists, art historians, curators, and conservators will look at problems in conserving modern art on paper. Papers are invited on: collages; disappearing art, including ephemera; modern papers; printing; unusual media; and other interests. Papers should be suitable for verbal presentation (10-25 minutes) as well as for publication. Submit a 200-300-word abstract and a 100-word curriculum vitae by March 1, 1993, to: Conference Committee, c/o Clare Hampson, Secretary, Institute of Paper Conservation, Leigh Lodge, Leigh, Worcester WR6 8LB, UK; 0866-832323.

CONFERENCES

May 6-8, Halifax, Nova Scotia, Canada. Conservation of Public Assembly Spaces. Contact: Melissa Gordon, Symposium 1993 Halifax, Interiors Committee, ICOMOS Canada, P.O. Box 757, Station B, Ottawa, Ontario K1P 5R4, Canada, or Renee Leblanc


August 22-27, Washington, DC. ICOM Committee for Conservation 10th Triennial Meeting. Contact: ICOM-CC 93, c/o Conservation Analytical Laboratory, MSC, Smithsonian Institution, Washington, DC 20560; (301) 238-3700; fax: (301) 238-3709.

September 19-24, Houston, TX. National Association of Conservation Engineers 12th International Corrosion Congress. Contact: 12th ICC, NACE, P.O. Box 218340, Houston, TX 77218-8340; (713) 492-0535; fax: (713) 492-0535.

October 24-29, Silves, Portugal. TERRA '93, 7th International Conference on the Study and Conservation of Earthen Architecture. Contact: TERRA '93, Dgemebn, Praça do Comercio, 1194 Lisboa Codex, Portugal.

GENERAL


May 25-30, Halifax, Nova Scotia, Canada. May 25-27, International Institute for Conservation-Canadian Group annual workshop, Computer Technology for Conservators: The 2nd Wave. May 28-30, IIC-CC 19th Annual Conference. Contact: IIC-CC Conference '93, 50 Raddall Ave., Unit 1, Dartmouth, Nova Scotia B3B 1T2, Canada; (902) 426-7448; fax: (902) 426-8627; CIN E-mail: PARKSA.

July 12-August 4, 1993, Wilmington, DE. Collections Care Training Program. Application deadline: March 31, 1993. For more information and an application package contact: Frank J. McKelvey, Jr., Project Director, Collections Care Training Program, Box 4537, Wilmington, DE 19807; (302) 888-4871.

October 4-8, Portugal. Fifth Congress of the International Committee for the Conservation of Mosaics. Contact: ICCM/Conimbriga '93, Museum de Conimbriga, 3150 Condeixa, Portugal; (3939) 941177; fax: (3939) 941474.

BOOK AND PAPER


July 12-16, 19-23, Portland, OR. Technology of the Medieval Book VI. Contact: Jack C. Thompson, Thompson Conservation Laboratory, 7549 N. Fenwick, Portland, OR 97217; (503) 289-8723.
ARCHITECTURE

February 17-19, Washington, DC Interiors Conference and Exposition for Historic Buildings II. Highlights include: 23 sessions on the rehabilitation and restoration of historic interiors; exposition of products and services; seminars on such topics as wooden floors, window hangings, accessibility, and lead paint; and postconference workshops on the care, conservation, and replication of historic interiors. Contact: Interiors Conference and Exposition II, P.O. Box 77160, Washington, DC 20013-7160.


PAINTINGS


TEXTILES

The author presents a new method for measuring the physical properties of two-part epoxy resins after cure, to ensure mixing was done properly. The new method improves upon current measurement techniques. Walter C. Kahn, "Quality Control Testing for Epoxy Adhesives," Adhesives Age, October 1992 (35, II) 26-30.


The most recent issue of the British publication The Picture Restorer contains a studio tips section describing the use of gelatin to protect sensitive signatures during cleaning, copaiba balsam/ammonia emulsions to soften overpaint, reforming tips, and improved flattening following wax lining: Brian Newsome, "Studio Tips," Picture Restorer (Sept. 92), 9-10.

Those pondering the reversibility concept, especially since the Code of Ethics and Standards of Practice is being revised, might find this article, whose title in English would be "What does reversibility mean?" useful reading. In German, Michael Petzet, "Was heisst Reversibilitat?" Restauro (July-August 1992), 247-51.

**Grants & Internships**

1993-94 Post-Graduate Internship in Conservation

Peabody Museum of Archaeology and Ethnology, Harvard University

The Peabody Museum offers a 12-month advanced internship in ethnographic and archaeological conservation beginning in September 1993. The internship period will focus on North and Central American material culture and will provide an opportunity to develop a related research project. Application is open to recent graduates of recognized conservation training programs or persons with equivalent education and experience. Stipend is $18,500 with a travel and research allowance of $2,000 (pending notification of funding approval). Interested candidates should submit a letter of intent with curriculum vitae, official undergraduate and graduate academic transcripts, and three or more letters of professional recommendation by March 1, 1993, to: The Conservation Department, Peabody Museum, 11 Divinity Ave., Cambridge, MA 02138.

Mellon Fellow in Paper Conservation Museum of Modern Art

The Museum of Modern Art, New York, offers a one-year advanced fellowship in the conservation of works of art on paper beginning in September or October 1993. Theellowship should be a graduate of a recognized conservation training program or have equivalent experience. The candidate will work on a range of treatments and participate in activities connected with exhibitions in a busy museum.

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

Stipend: Low $200 plus benefits, which include a month’s vacation. Applicants should send a resume with references to: Antoinette King, Director of Conservation, The Museum of Modern Art, 11 W. 53rd St., New York, NY 10019. Equal Opportunity Employer, m/f.

Advanced Internship in Paper Conservation Conservation Center for Art and Historic Artifacts

Pending funding, the Conservation Center for Art and Historic Artifacts, the regional paper conservation laboratory located in Philadelphia, is offering a one-year advanced internship in paper conservation beginning September 1, 1993. The candidate will have the opportunity to work on a wide range of paper-based materials in a modern, well-equipped conservation laboratory. The candidate may also have the opportunity to participate in on-site collection survey and/or treatment projects.

The applicant should be a graduate of a recognized conservation training program or have equivalent experience. Stipend is based on a salary of $20,000/year plus benefits, two weeks’ vacation, two weeks’ research leave, and a $1,500 travel allowance. Interested applicants should send resume, three professional references, and three sample treatment reports to Glen Rozicka, Chief Conservator, CCAHA, 264 S. 23rd St., Philadelphia, PA 19103. Deadline for applications is March 31, 1993.

**Getty Advanced Internships**

Williamstown Regional Art Conservation Laboratory

The Williamstown Regional Art Conservation Laboratory is offering two advanced-level internships in conservation. Applications are being accepted in paper, paintings, and furniture. Selections will be based on the specialties and qualifications of applicants. The internships, supported in part by the Getty Grant Program, will begin in September of 1993. Each internship includes an annual stipend of $20,000, health insurance, and a $2,000 travel and research allowance. Applicants should have completed a graduate conservation program or have equivalent educational and work experience in the discipline in which they wish to apply.

Serving the paintings, paper, furniture, sculpture, and objects collections of member museums throughout the Northeast, WRACL offers an intern the opportunity to work productively on a wide range of high-quality objects under the supervision of experienced conservators. A research project related to the collections of WRACL’s members and culminating in a paper of publishable quality will also be an important component of the internship.

Please send a letter of intent, résumé, and three letters of recommendation to: Doe Zottoli, WRACL, 225 South St., Williamstown, MA 01267. Application deadline: February 15, 1993.

Two-Year Advanced Internship, Paper Conservation Northwest Document Conservation Center

The Northeast Document Conservation Center is again offering an advanced internship in paper conservation. The fellowship will be supported by the Getty Grant Program. To begin in late summer or fall of 1993, 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 paper 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. Salary for the first year is $20,500 with an increase the second year plus a total of $3,000 for travel/research. Send résumé and three letters of recommendation to: Mary Todd Glaser, NEDCC, 100 Brickstone Sq., Andover, MA 01810. For more information call Ms. Glaser at 978-475-9800.

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24 AIC News, January 1993
Positions Available

Conservator
Corning Museum of Glass

The Corning Museum of Glass seeks an objects-oriented conservator. Duties include responsibility for the conservation of the museum's world-renowned collection of more than 26,000 glass and glass-related objects and advising on the display, storage, handling, and transportation of objects. A graduate degree in conservation and practical experience (preferably in a museum) are required. Excellent written and verbal communication skills are desirable. The position is particularly suitable for someone whose ambition is to become a leader in the field of conservation generally as well as developing specialized skills in the conservation of glass. The conservator will work closely with the museum's research scientist and curators. Personal research and publication will be encouraged. Competitive salary commensurate with experience; excellent benefits. The position will become available on January 1, 1993. The museum is a nonprofit educational institution. Candidates should send resume and the names of three references to: The Director, The Corning Museum of Glass, One Museum Way, Corning, NY 14830-2253.

Upholstery Conservator
Society for the Preservation of New England Antiquities

The Conservation Center for Art and Historic Artifacts, the regional paper conservation laboratory located in Philadelphia, is seeking a book conservator for its staff. This position offers potential for professional growth through varied and challenging treatment. The candidate should have demonstrated ability in both single-item and collection care book treatments. Ability to work with peers as part of a team is essential, as is the ability to plan and structure one's own treatments according to a schedule. The conservator will work with clients in accessioning objects for treatment, write condition reports/treatment proposals, advise clients, and occasionally travel to participate in field service surveys, on-site projects, and workshops.

The candidate should be a graduate of a recognized conservation training program or have equivalent apprenticeship training, with at least one year additional experience. Salary is commensurate with experience. Interested applicants should send resume, three sample treatment reports, and three professional references to: Glen Ruzicka, Chief Conservator, Conservation Center for Art and Historic Artifacts, 264 S. 23rd St., Philadelphia, PA 19103.

Textile Conservation Technician
Isabella Stewart Gardner Museum

Full-time position will work with care and conservation of 19th- to 20th-century textiles, including tapestries, furnishing fabrics, laces, etc. Diverse duties include routine maintenance, treatment, and gallery refurbishing. Applicants should demonstrate problem-solving ability, attention to detail,
excellent sewing skills, and commitment to textile conservation as a profession.

Enclose personal statement, curriculum vitae, and three references to: Associate Conservator of Textiles, Isabella Stewart Gardner Museum, 2 Palace Rd., Boston, MA 02115. Candidates should have a portfolio demonstrating previous conservation treatments or related textile skills. Competitive salary and benefit package. The Gardner Museum is an affirmative action/equal opportunity employer. Position pending approval of 1993 budget.

Frame Conservation
National Gallery of Art

The National Gallery of Art is seeking candidates for a two-year, contract position in the frame conservation studio. The candidate will examine and catalogue antique frames in the collection as well as perform conservation treatments when requested. Applicants should have knowledge of frame history, working with and traditional glazing techniques. The candidate should also have the skills necessary for the conservation treatment of antique frames. Please submit a resume and letter of interest to: Stephan Wilcox, Frame Conservator, National Gallery of Art, Washington, DC 20565.

Objects Conservator
Hillwood Museum

Hillwood Museum, located in northwest Washington, DC, is seeking full-time objects conservator to manage caretaking of extensive collection of fine and decorative arts. Hillwood is former home and estate of cereal heiress Marjorie Merriweather Post. It houses largest collection of Russian 18th- and 19th-century decorative arts outside the former Soviet Union, as well as extensive French and European collections. Among the 25,000-object collection are large holdings of furniture, porcelains, icons, textiles, silver, metal works, and objects of vertu. This is a new position for Hillwood. Candidate would be responsible for some on-site conservation plus supervision of collections care and house cleaning staff. Qualified candidate must possess a degree in conservation of art works granted by a recognized training institution and have at least five years of experience as objects conservator. In addition, candidate must demonstrate willingness to communicate and work effectively with colleagues, curators, and museum personnel. Salary and benefits competitive; position available immediately. Please send letter of application, resume, and names of three references to: Director of Personnel, Hillwood Museum, 4155 Linnean Ave., NW, Washington, DC 20008, no later than February 1, 1993. No telephone calls, please.

Assistant Conservator
Pierpont Morgan Library

The Pierpont Morgan Library is seeking an assistant conservator to work in the conservation department. Requirements: a graduate-level degree from a conservation school and at least 1-2 years experience (or the equivalent). Excellent salary/benefits. Please send resume and a brief description of interests to: Mrs. Patricia Reyes, Conservation Department, The Pierpont Morgan Library, 29 E. 36th St., New York, NY 10016.

Objects Conservator
Pacific Regional Conservation Center

The Pacific Regional Conservation Center seeks applicants for the position of objects conservator. Position involves a wide variety of conservation projects in fast-paced, team-work environment in new, state-of-the-art conservation facilities. Responsibilities include examination, treatment, consultation, and survey duties. Applicants must possess master of arts in conservation from accredited conservation training program and have one to five years' experience as a practicing objects conservator or equivalent apprenticeship training and experience. Salary commensurate with experience. Send a resume and letter of interest to: Bishop Museum Personnel Department, P.O. Box 19000A, Honolulu, HI 96817-0916. EEO/M/F/V/H

Conservation Technician
National Museum of the American Indian

The Smithsonian Institution's National Museum of the American Indian in New York is seeking a technician to assist conservators with projects related to the movement, relocation, and the care of Native American artifacts. The salary is $19,101, or $23,658 per year commensurate with level of experience. Applicants must possess at least an undergraduate degree in appropriate history or scientific subjects or three years experience related to the operation of a museum. In addition, at the higher salary level, applicants must have completed one year of graduate study in an appropriate field or one year of graduate study in the methods and techniques necessary to preserve, restore, and conserve collections. A knowledge of the principles and methodology of conservation techniques, practices, and ethics is required for both levels. The closing date is February 26, 1993. This is a federal position. For further information, call Marian Kamińska in the conservation department at (202) 357-2916 or write to: NMAI, Research Branch, 3401 Newland St., N.W., Washington, DC 20008. Fax: (202) 357-2906. Applications received by February 20, 1993, will be assured consideration. The University of Utah is an AA/EO/AA employer. It encourages applications from women and minorities and provides reasonable accommodation to the known disabilities of applicants and employees.

Preservation Librarian
University of Utah

Preservation librarian will direct the Marriott Library Preservation Department and reports to the acquisition librarian. Duties include directing the binding, book repair, preservation housing, and conservation laboratory activities for the library. Incumbent will work with librarians to develop goals and objectives specific to all departments. Will organize library-wide programs in the areas of disaster preparedness, preservation education, environmental monitoring, and collection assessment. Will develop preservation alternatives in deteriorating book and nonbook formats, such as photocopy and microform replacements, reprints, and other copying and information storage methods. Will supervise staff of eight full-time and several part-time employees.

Qualifications: Required—MLS from an ALA-accredited library school. Demonstrated management, communication, and organizational skills. Preferred—Experience in a research library setting. Experience, specialized training, and/or strong interest in preservation and conservation. Demonstrated successful supervisory experience and human resource/interpersonal skills. Salary: $27,000 per year. Appointment: Librarians have academic status at the University of Utah. Benefits: University of Utah benefits are among the best in the country. Partially paid health and dental insurance, TIAA-CREF retirement plan (employer funded at 13.4% of annual salary), and other generous insurance plans. Academic librarians accrue 25 days vacation, 22 days professional development time, and 12 days sick of leave annually. Librarians are eligible for sabbaticals. To apply, send a cover letter stating qualifications and a current resume with the names, addresses, and phone numbers of three references. Cover letter must also include the specific reasons you are making application for this position. Send to: Kathy Ann MacDougall, Personnel Officer, 330 Marriott Library, University of Utah, Salt Lake City, UT 84112; fax: (801) 585-3464. Applications received by February 20, 1993, will be assured consideration.

The J. Paul Getty Trust seeks a research coordinator for a project to coordinate work of special interest groups on areas of conservation terminology. This is a full-time temporary contract for at least 12 months and includes benefits. The work will be carried out at the offices of the Art and Architecture Thesaurus project in Williamsburg, MA.
Qualifications: Graduate degree in conservation or related discipline or relevant experience in conservation field; excellent written and verbal communication skills and ability to make oral presentations; cataloging, indexing, or editing experience desirable; familiarity with the role of computers in information research desirable; 3–4 years experience in project management preferred.

Contact: Jessica Brown, Getty Conservation Institute, 4503 Glencoe Ave., Marina del Rey, CA, 90292–7913; (310) 822–2299.

Conservator
Buffalo Bill Historical Center
The Buffalo Bill Historical Center is accepting applications for an objects conservator. The conservator is responsible for the care and conservation of the center’s material culture objects collection including American Indian ethnographic material and other objects of wood, ceramic, metal, and textile. The conservator helps in the preparation of objects for exhibit and also serves as the general treatments counsel for the overall museum’s conservation needs and professional practices. Prior museum experience is preferred. Salary and benefits are competitive. Send resume and references by February 1, 1993, to: Senior Curator, Buffalo Bill Historical Center, P.O. Box 1000, Cody, WY 82414.

Head Library Conservator
Huntington Library
Working under the preservation officer, the head library conservator is responsible for the physical care and treatment of books and manuscripts from the library’s collections and for supervision of the conservation laboratory and its staff. Successful candidates will possess an advanced degree from an accredited conservation training program and 3–4 years bench experience or equivalent conservation experience in a research library; good communication and teamwork skills; a working knowledge of the history of books and printing; an understanding of the principles and techniques of library conservation and preservation; excellent hand skills; and a strong commitment to preserving the artificial and intrinsic value of books and manuscripts through the application of appropriate conservation techniques. Supervisory experience is also desirable. Minimum salary: $30,900.

Interested applicants should submit a letter of application, résumé, and the names, addresses, and phone numbers of three references to: Mr. Carl Foote, Manager of Personnel, Huntington Library, 1151 Oxford Rd., San Marino, CA 91108. The application deadline for this position is February 28, 1993.

Assistant Objects Conservator
Western Archaeological and Conservation Center
Museum Specialist, $27,789 per annum. Duties: Conducts systematic second-level condition surveys of archaeological, ethnographic, and historical artifacts in the center and field areas. Submits survey reports and treatment proposals for review; treats those objects using approved proposals. Position is temporary, subject to funding. Qualifications: Four years of college, three years general, and two years specialized experience or four years college and graduate study (e.g., conservation training program).

For more information on vacancy announcement and application procedures, contact: Jim Roberts.

Brass Bar Weights—useful in the construction of boxes and books—will continue to be offered for sale in three lengths, all one inch square: 4", $10; 8", $20; 12", $30. Contact: E. Ramsey, San Francisco, CA 94121.

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AIC News, January 1993 27
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AIC News, January 1993
Current Research into the Control of Biodeterioration Through the Use of Thermal or Suffocant Conditions

Several years ago, as the hazards of traditional chemical fumigants had all but eliminated their use in museum collections, there seemed little hope that safer methods would come along soon enough. Then a method of controlled freezing became a viable alternative for certain objects (Florian 1986), and now carbon dioxide and inert gas-rich-oxygen-free atmospheres are gaining in acceptance and application. Research into methods that manipulate environmental conditions to control insect populations without resorting to chemicals is proving that such methods are not only effective but—perhaps even more exciting—can be safely and easily employed by museum staff as part of day-to-day operations. Such research can be divided into two areas: (1) the effects of temperature extremes, either freezing or elevated, and (2) the effects of suffocant atmospheres, either high levels of carbon dioxide or oxygen-free inert gas atmospheres.

So much new research in this area has been undertaken in the past two years that a short review can only hope to scratch the surface. For this reason this report describes research in progress rather than elaborating on results, with the intent of bringing recent directions in pest control to the attention of the conservation community. Fortunately, most of the research described here is now in press or will soon be published. Much of the information comes from personal communications, and I am indebted to the individuals mentioned for their information and support.

Current research on the effects of freezing and the use of elevated temperatures is fine tuning our understanding of the mechanisms and advisable procedures for these approaches (Gilberg and Brokerhof 1991). Tom Strang, senior conservation scientist at the Canadian Conservation Institute, has reviewed the available literature relating to the thermal mortality of museum insect species, including the use of high temperatures and the more traditional freezing techniques in an article currently in press (Collection Forum 8, no. 2 [1992]). (The previous issue of Collection Forum [8, no. 1] contains a paper by Mary-Lou Florian on the effects of freezing on natural history specimens.) Strang plans to look next at the myths surrounding the effects of low and high temperatures on artworks and the materials' reactions to these conditions. He says that we can expect an exposition of this review in the near future.

Alan Postlethwaite, deputy director of the Conservation Analytical Laboratory, Smithsonian Institution, also serves as the coordinator of the ICOM Biodeterioration Group and is an active conduit for international efforts in pest control research and implementation. Postlethwaite works with two standard fumigation chambers that were originally designed to use ethylene oxide but were converted to use Vikane (sulfonyl fluoride). There are problems with using the chambers in an occupied building, however, and CO2, anoxic nitrogen, or argon are now being considered as promising alternatives, depending on the results of current research.
In a recent paper presented to the International Federation of Libraries Association Postlethwaite (1991) discussed the IPE (integrated pest eradication) techniques of Tim Padfield and Tom Parker and mentioned new approaches such as the use of growth-regulating hormones or chitin inhibitors. He heavily emphasized good housekeeping. He discusses freezing techniques, anoxic treatments using nitrogen flushing and/or AGELESS™ oxygen adsorption, and carbon dioxide atmospheres using the Rentokil portable mini-fumigation bubble. He also describes the disadvantages of traditional gaseous fumigants such as methyl bromide, ethylene oxide, and Vikane. (He touches on the use of Cobalt 60 gamma radiation.)

Postlethwaite suggests that any potential damage to objects by carbonic acid formation during the two weeks needed to treat infestations using 60% CO₂ are minimized if the objects are dry and are equilibrated to 21°C and 50% RH. Because of the length of exposure, however, early research in this area is to be encouraged.

Robert J. Koestler, research scientist at the Metropolitan Museum of Art, recently presented a paper on nitrogen and argon fumigation (Koestler 1992) that discusses the practical implementation of suffocation procedures, including tent enclosures, mini-fumigation bubbles, and pouch or bag systems. The paper also mentions the benefits and limitations of using extremes of temperature or relative humidity for pest control.

Koestler reports that after treating more than 50 art objects of various media, the use of anoxic atmospheres of argon or nitrogen gas appears to be effective in killing insects, with no observed deleterious effects on the artworks. He considers the use of inert gases less hazardous to the object than freezing or CO₂ atmospheres, and he prefers argon over nitrogen, stating that it may be faster at suffocation and possibly more chemically inert. Argon is also denser than nitrogen. In an undisturbed six-foot-high case filled with argon, an oxygen gradient gradually developed. After two days, the concentration of oxygen was 10% greater at the top of the case than at the bottom. This effect could be exploited to produce more efficiently anoxic atmospheres.

In a related area, Koestler is preparing a paper that will document the visual assessment of the effects of Vikane on 11 oil-based paint samples. While it has been shown that Vikane will affect metals and glass, little work has been done to examine its effect on paintings. Visual examinations indicate that more than 90% of pigments are visually altered. Koestler is also involved in developing a method whereby the actual presence of insects within an object can be verified by measuring their respiration.

Steven Pine, decorative arts conservator at the Museum of Fine Arts, Houston, is using the B&G portable mini-fumigation bubble developed by Rentokil Ltd. (other installations in the U.S. are the Winterthur Museum and the Oakland Museum). Originally designed to use methyl bromide, the 968-cubic-foot reinforced plastic bubble was converted for use with carbon dioxide to test its feasibility as a suffocant. However, Pine decided against its use after reading studies by Nieves and Valletine (Madrid IIC). Recently, Pine has been reporting success at achieving 0.1% oxygen atmospheres using nitrogen in the mini-fumigation bubble and is working with the Getty Conservation Institute to research the practicality of using this equipment.

Research at GCI has focused primarily on anoxic (or extremely low oxygen) pest control conditions, and has been conducted in three phases. The first phase was an extensive study on the mortality rate of about 10 museum insect species in a 0.1% oxygen atmosphere. These tests were done at the University of California, Riverside, with the collaboration of Michael Rust, Janice Kennedy, Vinod Daniel, James Druzik, and Frank Preusser. A report on the results of the tests was delivered by James Druzik at the Western Association for Art Conservation annual conference in Seattle in September 1991. Results suggest that insect mortality occurs somewhat more quickly than was expected, on the order of several days rather than weeks for even the more tolerant species like the cigarette beetle. While the exact mechanism of mortality is not understood, it may be more related to a kind of cellular desiccation rather than to an interruption of metabolic oxidation. Interestingly, even if live insects are brought back to normal atmosphere after a few days, they still continue to die, probably due to irreversible nervous system damage. A report on this study (Rust and Kennedy 1991) is available from GCI at a cost of $10 per copy.

The second phase, a collaborative project between GCI and the J. Paul Getty Museum, was actual tests on large objects in vapor barrier bags, some as large as 2,000 liters. The tests were conducted at the museum by Gordon Hanlon, Vinod Daniel, Nancie Ravenel, and Shin Maekawa of GCI and the museum. Anoxic conditions were achieved by using a dynamic system that employed a constant flow rate of nitrogen to compensate for any leaks in the bag. This approach worked very well, and atmospheric of less than 0.1% oxygen were easily achieved for extended periods. The results of this phase were presented at the Second International Biodeterioration Conference in Yokohama in September 1992.

In the third phase, the method of constantly adding a positive pressure of nitrogen was replaced with a single initial flushing and the incorporation of the oxygen scavenger AGELESS™ to absorb residual oxygen. It was found that it was also quite easy to achieve initial oxygen concentrations of less than 0.4% and final concentrations of less than 0.1% after the leakage rate and the scavenger reached equilibrium (0.6L/day). Even with leakage rates as high as 0.6L of oxygen per day, it was projected that levels of less than 0.1% oxygen could be maintained for up to two weeks with a single installation of AGELESS™. A paper describing the technique is being written by Vinod Daniel, Gordon Hanlon and Shin Maekawa. A paper by Frank Lambert, Vinod Daniel, and Frank Preusser discussing the properties and uses of AGELESS™ in sealed cases will be forthcoming in Studies in Conservation.

Brian Considine, Gordon Hanlon, Vinod Daniel, Shin Maekawa, and others at the J. Paul Getty Museum and the Getty Conservation Institute have been using nitrogen flushing and AGELESS™ oxygen scavengers in vapor barrier bags for the treatment of numerous beetle-infested wooden objects over the past year or so and are pleased with the results. The process is simple, inexpensive, and effective. Beetle-infested wooden objects treated for two weeks in a nitrogen atmosphere more than a year ago have shown no new activity to this day.

Mark Gilberg, former scientific officer, Australian Museum, now in private practice in Nicasio, California, is finishing a survey of the work done at
the museum during the past three or four years using anoxic conditions for treatment of infested artifacts. Gilberg (1990) pioneered the use of AGELESS™ oxygen absorber as a pest control agent and has recently written extensively on it. He is doing a cost analysis of equipment, supplies, setup, and labor required to treat museum collections with low-oxygen atmospheres. Between January 1991 and December 1992, more than 1,300 objects were successfully treated. Of that number, 10 objects could not be treated because of their great size (e.g., canoes) and were treated using traditional fumigants. Gilberg delivered a paper on this subject at the Second International Biodeterioration Conference in Yokohama in September 1992.

Gilberg suggests buying inexpensive off-cuts and roll-ends of high-efficiency barrier materials from meat-packing plants for making one-shot fumigation bags. These commercial films are often based on PVDC (Saran) and do not possess sufficiently low oxygen permeability to permit their use for long-term storage, but their potential for off-gassing harmful degradation products is doubtful, particularly in the absence of oxygen.

Gilberg also suggests the use of AGELESS™ to prevent mold growth, especially for on-site work in hot and humid environments. He has been working recently at the Canadian Conservation Institute, collaborating with David Grattan on a paper describing how AGELESS™ can be used for the long-term storage of museum objects. He is also working on a project to determine the effects of freezing on Lyctus (wood boring beetles).

Research into nitrogen pest extermination has also been ongoing at the Shanghai Municipal Archives in China. A recent report (Wu et al. 1992) describes the use of a computer-controlled 1.25m³ vacuum chamber. After objects are placed inside, the chamber is evacuated to 666.7Pa and then filled with nitrogen, a two-hour process that results in an oxygen concentration of less than 0.2%. This method was tested on a number of insects, and it was found that all stages were killed after 60 hours. Tests were also performed on various papers and inks, with no effects observed on reflectance, folding endurance, bursting strength, or color.

Conservators at the Oakland Museum, originally having used controlled freezing for infested materials, now use both CO₂ and anoxic methods. Atmospheres of between 60-70% CO₂ are easily maintained in a Rentokil mini-fumigation bubble for three weeks, using a digital oxygen sensor set up in relation to indicate concentrations of CO₂ or other gas. The digital sensor, while relatively expensive, should actually cost less than continually buying Draeger tubes to monitor CO₂ concentrations. It could be connected to a chart recorder (or possibly to an automatic valve) to maintain parameters such as relative humidity or gas concentration levels.

The Oakland Museum will be offering other Bay Area institutions limited service in this facility. The museum has encountered an interesting legal regulation, however: while the use of CO₂ is not regulated for in-house use, carbon dioxide is registered in California as a fumigant, and commercial operators must have a qualified applicator’s license if the service is performed for a fee. While the same regulation does not now apply to nitrogen, this situation could change. It should be mentioned that air quality regulations also restrict carbon dioxide emissions. For these reasons—as well as the possible danger of carbonic acid interaction with art objects (although this has not been observed in practice) and questions regarding the effectiveness of using CO₂—the museum is looking into using nitrogen in the bubble. But conservators there are not convinced that sufficiently low oxygen concentrations can be achieved for the required length of time.

For smaller objects, the Oakland Museum uses heat-sealed vapor barrier bags flushed with nitrogen and containing enough AGELESS™ packets to scavenge any residual oxygen. They have been using heat-sealable vapor barrier bags for several years after looking into creating long-term storage containers with silica gel buffers and argon atmospheres, an idea that came out of the museum’s research into low-cost microclimates in collaboration with the Getty Conservation Institute (O’Gorman 1989). The author has recently published a paper on the use of laminated vapor barrier films (Burke 1992) that covers various aspects of the properties and uses of these materials and touches on the technique for anoxic pest control as well as offering sources of supply.

The Oakland Museum uses the now-standard protocol of initially flushing...
the bag with nitrogen to remove as much air as possible and enclosing several packets of AGELESS™ along with an inexpensive oxygen indicator tablet made by Mitsubishi called the Ageless Eye™. The AGELESS™ packets are stapled into simple delta holders made of blotter paper to prevent the exothermic packets from touching potentially heat-sensitive objects. As a rule of thumb, six packets of AGELESS-1000 will remove all of the oxygen from a cubic foot of normal air. With sufficient flushing with inert gas, much less AGELESS™ is required. (Besides thrift, there is another reason for flushing to remove as much oxygen as possible: since normal air contains about 21% oxygen, the resulting collapse in volume could prove hazardous to a fragile object.) If all the seals are sound, and enough AGELESS™ was included, after a day or two the "eye" turns pink, indicating an oxygen concentration below 1%. At this point, the object remains bagged for about a week to complete the sterilization. It should be noted that AGELESS™ Z also absorbs CO₂, making the anoxic application of this gas impractical and potentially dangerous. A test bag filled with CO₂ collapsed completely around its AGELESS™ packet.

Further research on the use of the kind of low-oxygen conditions easily achieved with vapor-barrier films and AGELESS™ oxygen scavengers suggests additional benefits beyond the immediate elimination of active insect infestations. For example, the addition of silica gel buffers and/or activated charcoal or permanganate pollution scavengers enables the cheap and easy fabrication of incredibly stable long-term shipping or storage containers.

In a related test suggested by Bob Futernick, chair of conservation at the Fine Arts Museums of San Francisco, light-sensitive materials such as newsprint or paper marked with a number of fugitive dyes (including fluorescent watercolor markers) were sealed in two transparent vapor barrier bags, one containing nitrogen and AGELESS™ and the other normal air. After six months in a south-facing window, the materials in the air-filled bag have severely faded and yellowed, while there is only slight discernible fading and color shift of the materials in the oxygen-free environment. Given that a large amount of degradation and fading are oxygen-dependent reactions, this result should not be surprising, but the practical demonstration of this principle suggests exciting areas for investigation.

Additional areas of research could focus on the effects of adding carbon dioxide to reduced-oxygen atmospheres or on how variations in temperature and/or relative humidity might increase the action of inert gas treatments.—John Burke, Head Conservator, Oakland Museum

References


Feist, Little, and Wennesheiner, 1985. The moisture excluding effectiveness of various finishes. Forest Products Lab publication.


From The President

Paul Himmelstein

The centerfold of this issue of AIC News presents the revised "Long-Range Goals for the Conservation Field." Here I would like to thank all members who reviewed the draft and took the time and effort to point out omissions, raise additional issues for consideration by the Board, and suggest improvements. All comments were reviewed carefully, and changes were made. When appropriate, suggestions were referred to the Education and Training Committee, the PA Task Force, the Paraprofessional and Cultural Diversity task forces, and other AIC groups. The insightful comments and constructive criticism have strengthened the final version. We were heartened by the many responses and believe that we now have a consensus document around which to develop a vision statement and future plans for the conservation field.

Toward this end we are also working to verify the priorities of our membership by developing a second membership survey. As you may recall, the first survey was conducted in 1989 and elicited nearly 800 responses from the membership. The Internal Advisory Group has field-tested the first draft of the questionnaire, and we are revising it for mailing to the membership in late March. We hope that you will complete the survey and make your views known to the Board. Your responses to both the survey and the long-range goals will form the basis around which future planning documents will be developed.

Among the issues to be addressed at the February Board meeting are: the establishment of the National Center for Preservation Technology and Training; plans for the 1994 and 1995 annual meetings; increasing the number of non-program trained PAs; presentation of programs at allied organizations; public outreach efforts; implementation of the publications task force; and regular review of AIC committee activities and specialty groups.

As always, I welcome your comments and suggestions.

From The Executive Director

Sarah Z. Rosenberg

The pomp and pageantry of the inaugural festivities are over, and life in Washington is back to normal. What can we expect from the new administration? The 103rd Congress is a bit different from the 102nd. The House of Representatives has 110 new members, and the Senate has 11. Of the new House members, 10 are Republicans, bringing the total to 259 Democrats and 175 Republicans. Some Washington observers believe that the 103rd Congress is more conservative than the 102nd. Representation in the Senate remains the same as in the 102nd Congress—57 Democrats and 43 Republicans—but Senate Democrats are considered more liberal than those of the last Congress.

The Clinton-Gore campaign issued the following statement last fall: "Bill Clinton and Al Gore believe that the arts should play an essential role in educating and enriching all Americans. The White House should help the arts become an integral part of education in every community, helping broaden the horizons of our children and preserve our valuable cultural heritage. A Clinton-Gore administration will ensure that all of our citizens have access to the arts.

As president and vice-president, Bill Clinton and Al Gore will defend freedom of speech and artistic expression by opposing censorship or 'content restrictions' on grants made by the National Endowment for the Arts. They will continue federal funding for the arts and promote the full diversity of American culture, recognizing the importance of providing all Americans with access to the arts." To help meet this promise, the Clinton-Gore transition office established "clusters" and task forces to research all the federal agencies for the president. Of particular interest to AIC are the clusters that looked into the NEA, NEH, and IMS. The AIC staff continues to follow developments in the White House and on the Hill to ensure that conservation is well represented and that the interests of our profession are well served. Stay tuned.

The staff joins Randy Ash and the other members of the Local Arrangements Committee in inviting you to attend AIC's 21st annual meeting. Registration packets were mailed in mid-January. Members who have not received one should contact the AIC office. Remember: the deadline for the advantageous "early bird" registration is April 16; to benefit from special room rates at the Hyatt Regency Hotel, reservations must be received by May 7.

Watch your mailbox for the early April membership mailing, which will include the 1993 slate of officers, their biographical sketches and position statements, ballots, and the minutes of the 1992 general business meeting. This is the third year that all PAs and Fellows will vote by mail ballot for AIC and FAIC officers and directors. The only vote to be cast at the annual meeting will be for one member of the Nominating Committee and Bylaws changes. Please be sure to sign your ballot on the outside of the envelope. This system allows us to determine the validity of the ballots. Thereafter, the ballots are treated in such a way as to assure secrecy. The mailing will also include the 1992 Annual Report.

Margaret Gleason, a recent graduate of the Winterthur program, has volunteered her time in the AIC office. We truly appreciated her help. The assistance and involvement of our members is crucial to our success. We continue to welcome your comments and suggestions.

Membership News

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

Mary Lou Davis
Joseph J. Godla
Ronald S. Harvey
Michael B. Pierce
Marsha Selick
Michael Swicklik
Katharine A. Unich

Janet English
Marie H. Gugenheim
Theodore F. Mommich
Julia L. Rader
Westley Sorensen
Lawrence Ullman

AIC News, March 1993 5
I am pleased to announce that Melanie Gifford, research conservator for painting technology, Scientific Department, National Gallery of Art, has agreed to be an associate editor of JAIC. She joins Norman Muller as the other member of the JAIC Editorial Board with a specialty in painting.—Elisabeth West FitzHugh, Editor

Public Outreach Update

The number of AIC members presenting programs at annual meetings of allied organizations has increased dramatically over the past several years. Due in large measure to our increased efforts to foster the exchange of ideas and information among allied professionals and conservators, members have been involved in meetings of such groups as the American Association of Museums (AAM), Association for Preservation Technology International (APT), American Association of State and Local History (AASLH), College Art Association (CAA), Society for the Preservation of Natural History Collections (SPNHC), Society of American Archivists (SAA), regional associations such as the New England Museum Association (NEMA), and the Mid-Atlantic Association of Museums (MAAM). In recent months AIC members have attended meetings of the APT, AAM, and the American Institute of Architects (AIA) Historic Resources Committee, to name but a few. In the first quarter of 1993, AIC representatives will attend sessions at CAA, the Interiors Conference for Historic Buildings, and the Textile Conservation group’s symposium on “Use of Adhesives and Consolidants in Textile Conservation.”

If you are planning to attend or give a paper at a professional association meeting—regional, national, or international—please inform the AIC office and we will gladly send you some brochures for distribution to interested parties. We need your help in this important outreach effort and look forward to hearing from you.

We are also making an effort to increase public exposure to AIC through lectures and presentations at small museums, libraries, collectors’ groups, and historical societies. Guidelines to assist members when they make public presentations are being developed. These guidelines should be available in the near future. Limited quantities of AIC brochures are available for distribution. Additional brochures are in the works, including a general collections care brochure, an insurance brochure, and brief brochures on exhibition and storage materials and mounting and framing.

Letters of introduction and AIC brochures have been sent to auction houses and a number of private collectors. Regional and state museum associations have been contacted to explore the possibilities for conservators to present programs at their annual meetings. We are also providing a regular column on conservation in the newsletter of the National Association of Dealers in Antiques, Inc.; anyone interested in writing short, general articles on conservation or collections care issues should contact: Marc Williams III or Pam Hatchfield.

The search for images to illustrate messages for AIC posters is still under way. Prime candidates for themes are:

- There’s More To This Than Meets the Eye
- Preserving the Past Is No Easy Matter
- So Much Of Our Future Depends on Preserving Our Past
- Conservation Is Not Just For the Birds Anymore

Please search your files and let me know as soon as possible if you have appropriate images to illustrate these themes. Additional suggestions for themes are welcome.

We are still looking for volunteers to help organize efforts to get conservation news published in the national press. The specialty groups have been asked to identify public outreach liaisons who will suggest suitable projects. Everyone who feels this is an important activity of AIC is urged to come forward.

A small committee has been formed to work on an AIC exhibition. Specialty group representatives will advise the committee on the selection of appropriate material for inclusion. We plan to apply for funding to support development of the exhibition. Many thanks for the contributions of those who have contacted us.

I want to thank AIC members who have already offered to help with public outreach projects. The outreach efforts the membership has voiced interest in pursuing are broad and varied. Each of these worthwhile projects involves a significant commitment of time, energy, money, and warm bodies. As is the case with most professional organizations, we are an organization run largely by volunteers; in order to make these efforts a success, we need your help and active participation. Please get involved; the success of these efforts rests with each one of you.—Pamela Hatchfield, Director for Public Information

Health & Safety News

MISCARRIAGES AGAIN TIED TO SOLVENTS

The New York Times (October 12, 1992) reported that workers at IBM, in this case pregnant women, who were exposed to solvents within accepted OSHA levels suffered an adverse health effect—miscarriage. The solvents in question were: ethylene glycol ethyl ether acetate (cellosolve acetate, TLV 5 ppm, known skin-absorbing reproductive hazard) and diethylene glycol dimethyl ether (related to cellosolve, no TLV, suspected reproductive toxicant). Both are widely used in making semiconductor chips and in some art products. They are also occasionally used in conservation. This article serves as a reminder that TLVs don’t apply to the fetus. ACTS FACTS 6, no. 11 (November 1992), Monona Rossol, editor, New York, NY 10012.

TEST YOUR KNOWLEDGE OF THE HAZARD COMMUNICATION STANDARD

The Occupational Safety and Health Administration’s (OSHA) Hazard Communication Standard of 1987, which regulates health and safety matters in the workplace, can affect all types of conservators—employers, employees, and, in some cases, the self-employed. For example, if a self-employed conser-
vator works as an independent con­
tactor at a site where there are employees,
his or her use and labeling of hazardous
materials must conform to the standard.
To test your knowledge of the stand­
ard, take the following quiz, adapted by
the Health and Safety Committee from
one prepared by John Messinger, as­
soe associate professor of conservation
science, for his students at the State
University College at Buffalo. Correct
answers are listed at the end of this
section.

1. Employers are required to imple­
ment a hazard communication pro­
gram that provides information to
employees about the hazardous
chemicals to which employees are
exposed. (T,F)

2. Chemical manufacturers or im­
porters must assess the hazards of
their chemical products and pro­
vide this information to purchasers
of their products via MSDSs,
labels, etc. (T,F)

3. A list must be kept of all hazardous
chemicals known to be present in
the workplace, including hazard­
ous maintenance and cleaning
materials. (T,F)

4. Employers must ensure that an
MSDS on all hazardous chemicals
found in the work area is readily
accessible to employees on all
shifts. (T,F)

5. Employers are required to evaluate
the hazards of all chemicals they
use. (T,F)

6. Under certain circumstances, the
chemical manufacturer, importer,
or employer may withhold the
specific chemical identity of a haz­
ardous chemical as a "trade
secret." (T,F)

7. Employee training shall provide at
least the following (circle all that
apply):
   (a) methods for detecting the
   presence of hazardous chemicals in
   the workplace (such as odor, ap­
   pearance, and monitoring systems)
   (b) information about the physical
   and health hazards of the chemi­
   cals in the workplace
   (c) explanation of emergency proce­
   dures and of safe work practices
   (d) instruction in the proper use
   of protective equipment provided
   by employees for themselves
   (e) details of the employer's hazard
   communication program, including
   an explanation of MSDSs and the
   labeling system and how
   employees can obtain and use
   hazard information

8. The MSDS of a chemical mixture
must list all hazardous com­
ponents. (T,F)

9. The physical hazards of a hazardous
chemical include the potential for
(circle all that apply):
   (a) fire
   (b) explosion
   (c) physical harm to the body
   (d) reactivity

10. A violation of the standard that has
a direct relationship to job safety
and health but probably would not
cause death or serious physical
harm carries a discretionary penal­
ity of up to $500. (T,F)

(See answers next page)
Answers to the Health and Safety Quiz

1. True. 29 CFR 1910.1200 (b)(1)
2. True. Ibid., (b)(1)
3. True. Ibid., (e)(1)
4. True. Ibid., (g)(8)
5. False, unless employers choose not to rely on the evaluation in the MSDS. Ibid., (d)(1)
6. True. However, the provisions require (among other things) disclosure of the properties and effects of the hazardous chemical. For details see Ibid., (i)
7. All except d. Instruction must be provided for personal protective equipment provided by the employer. Ibid., (h)
8. False. Only components that comprise 1% or more of the mixture (or carcinogenic components in concentrations of 0.1% or greater) must be listed, unless there is evidence that they could be released from the mixture in concentrations that could present a health hazard. Ibid., (g)(2)
9. a, b, d (not c) Ibid., (g)(2)(c)
10. False. In 1991, the penalty could be as much as $7,000 for each violation and $70,000 for a repeated violation. Recent examples of penalties reported in the Bureau of National Affairs Occupational Safety and Health Reporter, (22, nos. 27 and 30) include a $6,000 penalty for failure to provide employees with information and training at a ceramic plant in New York (contesting) and a $43,900 fine (upheld by the courts) for repeat serious and non-serious violations at a cabinetmaking shop in California, including: unsafe electrical wiring and equipment, unguarded power saws, inadequate ventilation, insufficient exits, hazardous housekeeping practices, lack of eye protection, insufficient safety training, and inadequate recordkeeping. For a discussion of penalties see All About OSHA, booklet #2056, U.S. Department of Labor, 1991 (free).

For a free copy of the standard, request Title 29 of the Code of Federal Regulations (CFR) Part 1910.1200 from your local OSHA office, listed under the Department of Labor in the U.S. Government section of the phone book. OSHA also has a number of free publications that help explain the standard.

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FAIC Oral History Project Update

At the 1974 AIC meeting in Cooperstown, New York, Rutherford John Gettens, head of the Freer Gallery Technical Laboratory, spoke to the delegates: "To come to the point quickly," he said, "I think we should begin to think about collecting material for a history of the conservation of cultural property." He went on to say: "Knowledge of the beginnings and growth of our profession is a necessary background for a training program in art conservation," and "we wouldn't really be a profession without a stepwise history of growth." He emphasized the necessity for recording "personal recollections, anecdotes, and informal doings which tie together the serious events."

Following the meeting, he went to his home in Mooers, New York, and began writing his memories of the early days at the Fogg (in the same permanent black ink on acid-free paper in which he had written many technical reports for the Freer); he died in the following week. In the spring of 1975, George L. Stout, Richard D. Buck, and W. Thomas Chase called a meeting to discuss these ideas during a seminar honoring Gettens, and asked me—as the then managing editor of Art and Archaeology Technical Abstracts—to coordinate the gathering of history materials. The AIC/FAIC Board approved the project as an official FAIC effort, and it was formally announced at the 1976 AIC meeting in Dearborn, Michigan, with presentations by Stout, Buck, and Sheldon Keck, which were included in the Preprints from that year. Charles Hummel, AIC member and then head of the Curatorial Section at Winterthur Museum, approved the housing of the file in the climate-controlled, guarded Research Building at Winterthur. It now resides in the lower-floor Technical Library in the Main Library area, in a four-drawer file cabinet. Requests for consultation have been returned from Ph.D. students in art history from Philadelphia and at least one West Coast university. Researchers can sit at well-lighted, supervised, quiet tables in the Rare Book Room.

The FAIC oral history file now contains more than 50 interviews with conservators, restorers, conservation scientists, museum directors, art administrators, and artists' materials suppliers. The interviews have been conducted (and largely transcribed) by students and graduates of all three U.S. conservation degree programs. Travel, tape, and equipment costs have been contributed by the interviewers. Museum News published an article on the early years of the project in the July/August 1977 issue (vol. 55), and articles on conservation pioneers George Stout (vol. 56, July/August, 1978, pp. 16-18) and William Saur (vol. 60, November/December 1991, pp. 30-35). Thirty-three of the interviewees are listed in the 1977 article.

Recent transcriptions from older tapes have been typed by Joy Gardiner, Kathy Gillis, Walter Henry, Jo Hill, and Melissa Katz, some grants and some thanks to a small fund awarded from the FAIC Board. Release forms have been sent to all interviewees along with copies of the transcriptions. (We would be glad to send duplicates to those who may read this article and have yet to return the forms. A signed form must be on hand before researchers may consult the files.) Procedures at the Archives of American Art and the Columbia Oral History Archive were consulted in 1975 to establish procedures for the FAIC file.

The most recent interview was held with Henry Levinson of Permanent Pigments and conducted by Bert Marshall at the suggestion of Robert Feller. Suggestions and volunteers are welcome at all times. A packet of information about the project can be sent upon request. George Stout suggested that we maintain this file until the time a "seasoned historian" can focus on our field in depth. We hope that one of the future University of Delaware/Winterthur doctoral students in Art Conservation Research may choose to study the methodology of history and begin to produce scholarly writings based on material in the files and elsewhere. Some scrapbooks from our pioneers have also been contributed.

To request an information packet, volunteer to conduct interviews or transcribe tapes, or nominate interviewees please contact: FAIC Oral
Annual Giving Campaign

The FAIC Board and staff thank the following donors whose contributions to the annual giving campaign were received since the publication of the January AIC News. We appreciate your generous support, which allows us to meet the rising costs of the ever-increasing demands on the referral system; provide grants to worthy applicants to the George Stout Memorial Fund, Carolyn Horton Fund, and FAIC Endowment Fund; write successful grant applications; increase the number of publications available to members; and continue other activities of the FAIC.

Carole Abercraph  Diana Alper
Nancy Ask        Julie Baker
Arthur Beale     James Bernstein
Kory Benett      Stephen Bonadies
Craig Bowen      Barbara Brown
Nancy Buenger    Edgardo Begin
Dennis Calabi    Chevalier
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Margaret Fikioris  Hal Golden
Doris Hamburg    Barbara Heller
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Virginia Newell  Douglas Nishimura
Ralph Ocker      Scott Odell
Joseph Pawone    Ellen Pearlstein
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F. Christopher Tahk Richard Tanton
Nan Lane Terry   Jonathan Thornton
G. Tomkiewicz    Deborah Trupin
Lydia Vogts      Irvin Weiss
R. Westmoreland  Barbara Wojcik
Martina Yamin    Marina Yashina
Joyce Zucker

We ask other members to join these donors. Remember, it's not how much you give, but give as much as you can to show your support.

1993 Patrons Of Conservation

This year the FAIC seeks to enlist 25 "patrons of conservation" who are willing to donate $1,000 each year. In 1991, the FAIC Board took action to extend the annual giving campaign beyond the AIC membership. We need your help to identify individuals, institutions, or corporations who may be interested in becoming patrons. Please contact Sarah Rosenberg with your suggestions.

Endowment Funds

As of February 1, we had received 27 applications: 20 to the FAIC Stout Endowment Fund and seven to the Carolyn Horton fund. Applicants will be notified by March 26, and the awards will be sent before April 15 to allow for "early bird" registration for the Denver meeting.

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Welcome to the West

Denver extends a warm western welcome to all who venture to the Mile High City—the site of the AIC 21st annual meeting, May 31—June 6.

Denver was born during the "Pike's Peak or Bust" gold rush of 1859. As more gold was discovered the city became a boom town, turning the wealth of the mountains into parks, fountains, statues, elaborate mansions, and, at last, museums. Named "Queen City of the Plains," it was considered the most elegant city within a thousand-mile radius. Denver is located almost in the middle of the country, sitting on a high, flat plain only 12 miles east of the Rocky Mountains and accessible to myriad adventures, sights, and sounds. It has a mild dry climate with the sun shining about 300 days a year—more sun than in some parts of the South. In June, expect mild, sunny weather with mountain peaks still capped with snow.

Diversity is certainly a key word for describing a trip to Denver and the surrounding locales. One can always indulge in an assortment of cultural activities or outdoor adventures, including hiking, mountain biking, and whitewater rafting. An evening in Denver can mean anything from opera in the round to country-swing dancing.

The rich cultural tradition stems from a time when the frontier town boasted the most opulent theater west of the Mississippi mixed with rough-and-ready textures. Denver now has the second-largest performing arts complex in the nation, fine museums and contemporary and traditional art and craft galleries, restaurants serving every type of cuisine including regional specialties (buffalo!), jazz clubs, microbreweries, historic architecture, Victorian houses, and a climate to enjoy it all, inside or outside.

Half of Colorado is public land, in 2 national parks, 6 national monuments, 11 national forests, 30 state parks, 3 national recreation areas, and many, many more open spaces. As a result, the state is one of the world's great outdoor playgrounds for skiing, hiking, camping, fishing, horseback riding, mountain climbing, or soaking in a natural hot spring. A short distance away is Central City, once known as the "Richest Square Mile on Earth" because of gold and now a National Historic District. It offers one of the oldest opera houses in the West (opened in 1878) and still boasts an opera season. There are Victorian houses, gold mines, and, most recently, legalized gambling.

There is much to see and do in Denver and within a two-hour radius. Try excursions to Rocky Mountain National Park, Red Rocks Natural Amphitheater, Garden of the Gods, the U.S. Mint, athletic or cultural endeavors. Taste the local flavors of breweries and cuisine, and walk through historic districts. Visit the Denver Art Museum and its major Native American, pre-Columbian, colonial, Asian, and European collections. The Denver Museum of Natural History, considered one of the best of its kind in the country, is also a must. Only a 10-minute dash from downtown Denver, the Denver Botanical Gardens give you a chance to "stop and smell the flowers."

The Local Arrangements Committee hopes you will come and take advantage of all the positive energies and activities that Denver and Colorado have to offer.—Randy Ash, Chair, Local Arrangements Committee (Rocky Mountain Conservation Center, University of Denver)

Fidler to Present Public Lecture

John Fidler will present the fourth annual AIC public lecture, "Castles, Cottages, and Country Houses: The Conservation Work of English Heritage," on Wednesday, June 2.

Those charged with the care and maintenance of historic sites are directly descended from the surveyors of the Kings Works and the Victorian Inspectors of Ancient Monuments. Yet the complexities of modern life have so compounded the concerns of modern custodians that nowadays, large numbers of professionals are required to sustain the legacies of the past. Architects, engineers, historians, curators, and conservators all play their part now in historic preservation.

In his illustrated AIC public lecture, John Fidler, Royal Institute of British Architects, head of architectural conservation with English Heritage in the United Kingdom, will show how interdisciplinary teamwork and a common mission help the British government's advisors on conservation in their ceaseless task of looking after 400 major historic sites. From the royal palaces, stately homes, and country cottages to the ruined abbeys and crumbling fortress walls, a sense of logic and a belief in science as well as history stems from decay and safeguards posterity.

Among the issues Fidler will describe are pioneering work in nondestructive diagnostics, his organization's move toward nonintervention, limited trauma repairs, and the high degree of craftsmanship still available to English Heritage.

Members' Art Exhibit Update

By early February, there were only three submissions to the second annual AIC members' art exhibit scheduled for the YWCA Gallery in Denver, Colorado, from May 28—June 5. The deadline announced for slides was February 14, but if you have work you would like to show, please do not be intimidated by the timeline. If you have questions or ideas, you can expect enthusiastic encouragement from the coordinator, Jane Dairymple-Hollo, YWCA Denver, 701 Broadway, Denver, CO 80203.
Report from the Anti-Amendment 2 Task Force

The 17-member AIC Anti-Amendment 2 Task Force, created by the Board, and co-chaired by Chris Stavroudis, Catherine Metzger, and Carmen Bria, is preparing recommended actions for the Board's next scheduled meeting, February 25-26.

As of February 15, enactment of Amendment 2 is stayed until the Colorado Supreme Court has ruled on its constitutionality. Although the injunction is being appealed by the amendment's supporters, similar laws have been found unconstitutional by the supreme courts of other states.

The AIC task force is recommending that the Board schedule a session during the annual meeting to address the issues of civil rights, discrimination, persecution, and individual and artistic expression. The suggested talks are closely tied to topics in the arts and conservation.

The AIC's Articles of Incorporation, Bylaws, and tax status preclude political action by AIC or its sub-groups, committees, or task forces. Although AIC cannot sponsor such events, interested members will work with arts groups in the Denver area to schedule an arts-related anti-Amendment 2 rally. The rally will be open to all AIC members. Members of the task force plan to provide buttons, stickers, or badges with a "Conservators Against Hate / Anti-Amendment 2" message to AIC members who choose to wear them in Colorado.

The task force also plans to recommend that AIC members who choose to do so attempt to determine if their institution is "hate free." A "hate free" business is one with a written policy forbidding discrimination on the basis of race, religion, ethnic background, creed, gender, or sexual orientation. Concerned individual members may want to work to change the policy of institutions that are not "hate free."

We also plan to recommend providing the following at the meeting: (1) a bulletin board displaying information for those interested in Amendment 2 issues and on incidents of gay bashing and other hate crimes; (2) an information room or table where information on Colorado and national gay and lesbian rights issues will be available; and (3) a list of local "hate free" establishments, prepared in conjunction with the Local Arrangements Committee, for meeting attendees to patronize.—Chris Stavroudis, Catherine Metzger, and Carmen Bria, Co-Chairs, Anti-Amendment 2 Task Force

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Communications Canada

Saving the Twentieth Century:
The Conservation of Modern Materials

CCI is proud to announce the publication of Saving the Twentieth Century: The Conservation of Modern Materials. This new publication contains the proceedings of the conference "Symposium 91" which was held in Ottawa in September 1991.

This book gives an overview of current knowledge regarding modern materials in the museum context. In 39 papers, authors from North America, Australia, and Europe discuss approaches to the conservation of synthetic organic materials, textiles, metals, and archival conservation.

The papers are grouped according to the following subjects:
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AIC News, March 1993 11
FORUM ON THE DENVER MEETING

From the Editor

Carol Christensen

Following the AIC Board's decision to hold the annual meeting in Denver and its appointment of a task force to explore activities protesting Colorado’s Amendment 2, the AIC office received many letters both in favor of and against the Board's action. In the hope that open discussion will promote understanding and diminish the polarization of groups holding disparate opinions on this issue, AIC News has decided to print excerpts from a number of these letters. (Due to space limitations, we are unable to print the letters in full.)

To date, we have heard from more than 185 members. Most comments were received prior to the Board's decision. After the Board's decision, the number of letters supporting a boycott and those preferring that AIC remain neutral were about the same, with slightly fewer supporting the Board's decision to attend and protest.

President Paul Himmelstein has asked for an opportunity to comment on the points made in these letters, and his response is included as part of this column. The issues are very complex, and the Board's decision was not an easy one. We must ask that, if you wish to continue discussing this matter, you not do it in the form of additional letters to AIC News, since limited space and the needs of regular columns preclude our devoting any further space to this topic.

I want to thank everyone quoted here for allowing us to print their letters. It isn't always easy to stand up and be counted when one is on what may be perceived as the "politically incorrect" side of an issue. I do hope that those on both sides will stay a part of AIC. If you believe in something strongly, why not fight for your beliefs within the organization? We need everyone to help promote the needs of our profession, and we are all impoverished when some of us "quit and go home."

Letters

Citing a January 18, 1993, Newsweek article stating that initiatives similar to Colorado’s Amendment 2 are planned for 11 other states, with Colorado as the test case, a group of conservators wrote:

We feel we have no choice but to support the boycott of Colorado, which has voted (along with 40 percent of the people of Denver) to pass Amendment 2. We would find it equally disturbing if white supremacists were successfully waging a campaign to repeal all laws against racial discrimination, or if anti-Semitism were overturning laws against religious discrimination. We feel that the passing of Amendment 2 is equally intolerable—Walter Newman, Ellen Marllatt Weir, Deborah Wender, Amanda Hegarty, Kiyoshi Imai, Todd Patterson, Glenn C. Sampson, E. C. Clancy, Michael K. Lee, and Joseph Newman, Andover, MA

Colorado, by enacting Amendment 2 which effectively violates individual civil rights, has taken a stand that is contrary to every precept of moral, ethical behavior. Like you [Mr. Himmelstein], I have thought deeply about the situation. But I am unable, in good conscience, to participate in events that lend economic, social, or political credibility to those who would espouse hate and deny the equal rights established by both Judeo-Christian doctrine and our Constitution—Michael Trinkley, Ph.D., Columbia, SC

I am very much in agreement with the position of the Board of going to Denver and "letting members actively demonstrate their support for the civil rights of all citizens, rather than just participating in an economic boycott." I believe you have done the right thing. What it has to do with conservation is, of course, the real question.—George Grillo, Rockland, MA

AIC is a professional and educational society whose purpose is sharing information and increasing the proficiency of its members. It is not in the business of making pronouncements on public policy completely outside the professional interests of its members. In that regard, I am extremely disappointed in the Board’s position to endorse the formation of a task force to facilitate protest against a democratically derived decision by the voters of Colorado. . . . The proper response of the AIC Board of Directors in this situation should have been to say, "We will not address this issue, period." One need only look at the recent rancorous discord in the American Bar Association to see how events like this can affect a scholarly society.—Donald C. Williams, Washington, DC

Some of the recent writers of letters to the Board have expressed the opinion that the AIC should concern itself only with the technical issues of conservation and should ignore social issues, or it is not being professional; this would imply a much narrower view of our profession than the anthropologists have taken. It seems to me to be a rather sterile view, with the implication that works of art are nothing more than inanimate objects, and conservators are technicians who fix them. If, on the other hand, we see art as an integral part of culture and society, and we remember that works of art are made by human beings (who we care about), then speaking out on human rights issues is part of our professional commitment. How can we say we care about such things as "the artist’s original intent" and not care about human rights for the artist?—Chandra L. Reedy, AIC Director, Committee Liaison, Newark, DE

AIC, whatever the personal bias of the Board members, should respect the views of the entire membership by taking a neutral stand on all controversial issues, except those pertaining to conservation, so that we can work together towards what we all do have in common—conservation. If not, I believe you will not only alienate part of your membership, but you will have to spend more and more time deciding which issues to address, which cities and states to boycott or protest, how to explain why one issue is more important to you than another. Will you boycott the Pacific Coast states for not taking the politically correct stand on the spotted owl? What about most of this country’s states that have sodomy laws for the exclusive purpose of dis-
During this year [1992] AIC held an annual meeting in Buffalo, New York, knowing well in advance that the mayor of that city was planning a large rally to protest women's right to abortion. This rally was well publicized and meant to attract people from all over the United States. . . There was never any mention that under AIC approval, protests would be made in Buffalo to support women's constitutional rights. There certainly was never a letter to the membership voicing the concerns of "a woman's right to choice." Mr. Himmelstein, no constitutional rights were removed from anyone in the state of Colorado on November 3, and this is not an abridgement of civil rights or human rights. Therefore, I can only conclude that the board of AIC has decided without a vote of its membership to associate its name in the cause of sexual politics. The AIC Board has stated in an adopted motion that it is "taking into account the concerns expressed by the lesbian and gay community and the AIC membership" to reach a conclusion of protest. Since when, under your Bylaws, does a number so small as 148 represent the will of a membership which exceeds 2,500?—Mel A. Hardin, Staten Island, NY

I did not join a political action committee; I joined an organization for my profession and to increase the professionalism of my staff. . . . I do not believe in scientific associations acting as political action groups. . . . I ask that you dissolve any task force put together by AIC Board mandate and replace it with volunteers working on their own, with their own funding, to do as they will as citizens and not as part of the AIC. Since you pressed me with your actions and letter, I will give my opinion and comment. Sexual preference, as Amendment 2 states, is not a basis for a minority, it is a behavior, or a practice, not unlike a religion. I ask you this—do Hispanic lesbians have more rights than white "anglo" lesbians? Do they have more rights than I? Do they first have to prove they are lesbians? Do we now fight over this issue rather than teach each other advances in our profession? Please rethink your actions while I rethink my membership.—Robert Alden Marshall, Wexford, PA

The amendment does not deprive anyone of their civil rights. The purpose of forcing the repeal of the amendment is to create a special privileged class that will possess entitlements that are above and beyond other citizens.—Frances DeBra Brown, Yazoo, MS

One could take the stance that the arts and cultural heritage which we work to preserve are prime products of the human race and that we are as connected to the events in Colorado as anthropologists, who have voted that their professional organization should respond. But that shouldn't even be necessary. Even if we were cement truck drivers, we shouldn't wait until evenings or weekends to think about human rights. We are told in Museum Ethics that we cannot help but be representatives of our museums 24 hours a day, seven days a week, and that our behavior should not be less honorable on our time off. We are also human beings 24 hours a day, seven days a week, and should not wait until church (or whatever) on Sunday (or whenever) to think about the poor if we can help them on Wednesday afternoons, and most especially if somehow in our professional life we can help humankind. . . Human rights are everybody's business everyday. And anytime someone is in a position that can advance the conditions of human life (for the short time we all get a chance at it) they ought to bloody well do something. The AIC Board did something—they acted both responsibly and responsive.—Joyce Hill Stoner, Newark, DE

By choosing to go to Denver, AIC is basically supporting Colorado's Amendment 2. . . Would AIC have met in Berlin in 1937?—Deborah Hacker, Columbia, SC

His [Paul Himmelstein's] letter is such an expression of concurrence with one side of a political issue that I, even though I may find myself privately on the same side of that issue, find it insulting as a professional to see that letter represent the standpoint of my professional organization, clearly completely insensitive to the need for separation of political and professional argument! . . . While the individual members of the Board have every right to deplore the passage of the amendment and to voice their protest to what they perceive as social injustice, the Board per se has no right whatsoever to take these viewpoints. Yes, the Board is elected by the membership to represent it to the best of its knowledge and ability, but only in matters of a professional nature, within the area prescribed by the Articles of Incorporation, Article III: "The purpose for which the Corporation is to be formed is to provide an organization for persons engaged in the conservation and restoration of historic and artistic works in order that they may exchange, coordinate, and advance knowledge and improved methods of art conservation and restoration." Perceiving social injustices, as deplorable as we may find those personally, does not fit within that definition of organizational activities.—Lambertus van Zelst, Alexandria, VA

I am most appreciative of your [Paul Himmelstein's] and the Board's handling of a most sensitive and insoluble problem. . . . It is my belief that although I may not approve of one's lifestyle, nonetheless it is an individual decision and up to the individual. . . . Your decision and that of the Board is correct and adult.—Hugh Lenox Scott, II, Houston, TX

Where does it say that the Board of Directors speaks for all the members on matters outside the field of conservation? . . . All of us have many avenues by which we can legally and effectively propound our political, religious, and humanitarian beliefs. The AIC is not one of them. If the AIC is to become an organization that publicly endorses homosexual behavior then let's vote it into the Bylaws. Until then, you are outside of your responsibilities here and outside the mission of the AIC. Please confine your activities to those which you were elected to carry out.—Frederick C. Vogt, Richmond, VA

I find the actions of the AIC Board in the decisions concerning the upcoming annual meeting in Denver to be extremely inappropriate in relation to the Bylaws of the AIC and the general mission of the organization. . . . The Bylaws do not give the AIC Board the...
Long Range Goals for the Conservation Profession

INTRODUCTION: The five goals and supporting rationales presented below were developed by the AIC Board and staff in consultation with the Internal Advisory Group (IAG) and the AIC Advisory Council (AAC). On October 5, 1992, they were mailed to the membership for comment. The Board and staff reviewed and revised the goals accordingly. They form the basis around which the Board will develop AIC’s long-range plan.

GOALS:
1. Increase professionalism in the conservation field.
2. Address the limited demographic profile of the profession.
3. Ensure that conservators are involved in the philosophical and intellectual decisions regarding the preservation and conservation of cultural property.
4. Ensure that preservation is a fundamental function of the guardians of cultural property.
5. Educate allied professionals, custodians of cultural property, and other interested groups and individuals at all levels about the conservation field.

GOAL 1. Increase professionalism in the conservation field.

As a first step in clarifying this goal, the Board and staff looked at what profession is and how it is defined. Definitions and a sampling of the literature on these questions are presented in the addendum.

Based on the information presented in the addendum, discussions with colleagues at other professional organizations, and our experience, it is evident that, among other criteria, a profession should have: (a) a systematic and theoretical body of knowledge incorporating a written core and defined practical skills; (b) vehicles for intensive education and training; and (c) a mechanism for self-definition and the ability to control who as individuals are considered professionals. Each of these components was examined, and an attempt was made to identify the current status of the conservation profession and determine future needs.

(a) Systematic written body of theoretical knowledge and practical skills: At several Board meetings during 1992, and in subsequent discussions with IAG and AAC representatives, there appeared to be a clear consensus that the conservation field lacks a comprehensive written body of theoretical knowledge and practical skills, one of the main criteria of a bona fide profession. The field needs more texts detailing the state of the art in various specialties, including basic science, which could either be written by senior conservators or could be edited volumes combining the expertise of many people. There is a rich literature in AIC publications, evidenced by frequent requests from educational institutions for permission to copy articles for use in courses. However, most articles present unique treatments of unusual objects rather than summary descriptions of larger groups of treatments or discussions about disputed issues. Particularly lacking in the literature is discussion of the theoretical basis for the practice of conservation and field-wide issues as well as those that cut across several specialties. The profession also lacks a sound philosophical foundation and agreement about the terms we use. As one way to address the latter, an Art and Architecture Thesaurus is under development that will be tied to the cumulative index for Art and Architecture Technical Abstracts (AATA).

In addition to its importance in teaching, a broad-based written body of knowledge would provide a solid common foundation for all conservators and establish an environment in which more fruitful discussion can take place. Development of a core body of theoretical knowledge should include peer review at all stages of the process. Many conservators are afraid to present their work openly and are defensive in the face of criticism. The development of a strong system of peer review will require more widespread discussion of the methodology of peer review and opportunities to learn how to write for peer review.

Techniques common in other professions—such as critiques of articles published with the article, substantive debates in "Letters to the Editor," and attempts to reproduce the results of other people’s work—are almost entirely absent in the field of conservation. An unfortunate result is that particular techniques and materials are associated with individuals, and appropriate professional evaluation by others is too often taken as personal attack. There is also the possibility that laypeople may take published information and use it in treating artifacts. But if research is not published, new developments in the field will never be critically evaluated, tested, and applied by the majority of professionals. The field cannot advance while trying to be secretive and keeping discussions of conservation methods out of the hands of a few.

(b) Vehicles for intensive education and training: Graduate conservation education programs and training opportunities for continuing education of conservators in the United States have been established within the past 30 years. (For additional information see Conservation Training in the United States, published by the AIC.) Each program offers a variety of courses, yet there is little coordination among these institutions. Among the topics under discussion are: preprogram internships; application procedures and applicant demographics; curricula and the structure of graduate training; and third-year internships and postgraduate training, including continuing education for the field.

(c) Mechanism for self-definition and evaluation: AIC’s Code of Ethics and Standards of Practice define appropriate conduct for the field. Conservation professionals are also defined by AIC membership categories such as Professional Associate and Fellow, for which there are specific educational and experience criteria. Are these mechanisms adequate? Issues related to certification, accreditation, and licensing were discussed at length in several documents prepared by the AIC Committee on Accreditation and Certification in 1984–86. The group also identified the need for a written body of knowledge as the first requirement for initiating a certification program. Based on responses to the questionnaire published in the July 1986 AIC Newsletter, there was a broad consensus against the establishment of any such program. Most AIC members felt that the organization was not ready to work on a certification program. On the other hand, AIC Advisory Council members
pointed out that the public would like to see certification for the field. Is there a need to look at this issue periodically?

These three basic criteria for achieving and rating professionalism are by no means definitive. There are probably other considerations we need to address. Nonetheless, they provide insights into the issues raised by Goal 1.

GOAL 2. Address the limited demographic profile of the profession. The 1990 AIC salary survey results revealed that the ethnic background of the respondents was: 94 percent White; 1 percent Black; 2.2 percent Hispanic; 2.2 percent Asian; and 0.5 percent Native American. While the sample is small (403 respondents), it is indicative of the ethnic profile of our membership. The field is dominated by women (62 percent), and 81 percent are between the ages of 30 and 49. Given the changing demographics of the U.S. population as described briefly in the Strategic Plan (pp. 21-23), it is incumbent upon us to attempt to remedy the limited demographic profile of the field and to promote an atmosphere of fairness and inclusion. We must eschew an oft-perceived sense of elitism and intimidation in the field. In an effort to attract minorities, the AIC Strategic Plan (Program 11) calls for working with high school counselors and college departments including art history, science, history, and other departments to make young people aware of the field.

We have taken little action on this initiative for lack of financial and human resources. At the June 1992 AIC Advisory Council meeting, there was a lively discussion of the drawbacks (long and expensive training followed by low salaries) and the advantages (interesting and satisfying work) of a career in conservation. Most believed that the advantages outweigh the drawbacks. There are many existing programs to introduce minority high school students to professions and subjects they may not have considered. Efforts are under way at the University of Delaware, which has the only undergraduate program in conservation, to develop a program that would support several college students a year who would be trained to go to graduate conservation programs in the United States or abroad. The university also plans to present programs on art history and conservation to fourth through eighth graders in inner-city schools. The Getty Center for Education in the Arts has also pioneered some successful efforts in minority recruitment. It would be wise for AIC to consult with these and other groups before taking any measures to increase minority participation in the field. Scholarships, information, and support and encouragement from the field would also be needed to achieve this goal.

GOAL 3. Ensure that conservators are involved in the philosophical and intellectual decisions regarding the preservation and conservation of cultural property. The tremendous proliferation of cultural artifacts and the limitations on the size and number of repositories that hold them dictate the need to make some hard decisions about such important issues as "What is worth saving?" Too few conservators are involved in this process.

In most cases, conservators have acted as technical consultants in decisions involving the preservation of cultural materials. These decisions encompass questions of how to preserve cultural materials and whether to preserve them. Recent disputes revolving around repatriation are examples of this latter. In a few museums, conservators are involved in the actual decision-making process by virtue of their promotion to administrative positions (assistant or vice-director, project director), but this organizational structure is still unusual. On the other hand, many archives and library conservators are regularly consulted and involved in the decision-making process, particularly in collections development and appraisal. The institution-wide issues that conservators have recently begun to address in conservation assessments are another indication that conservators are not only experts in technical matters. They can and should also be valuable contributors to decisions regarding ethical, management, and museological issues, including acquisitions. Moreover, as pointed out at the AIC Advisory Council meeting, there is a need to build a spirit of teamwork among conservators and others involved in the guardianship of cultural property. All would benefit from a better mutual understanding of roles.

GOAL 4. Ensure that preservation is a fundamental function of the guardians of cultural property. This goal is directed toward making collections care and conservation a high priority within cultural institutions and for all guardians of cultural property: the directors and trustees of cultural institutions, governmental agencies, individuals, and funding agencies. Collections managers and conservation technicians are integral to this effort. Conservators need to develop closer ties and better communications with these individuals as well as greater recognition of their contributions to the field. Moreover, because appropriate collections care and conservation require allocation of substantial financial and human resources, guardians and decision makers must be influenced to commit sufficient funds. An understanding by the public of the importance of museums, libraries, archives, architectural and historic preservation organizations, and other cultural institutions is also required. AIC's Strategic Plan addresses museums' increased awareness during the 1980s of the importance of preserving their collections (pp. 20-21). At the same time, it is worth noting that the American Association of Museums accreditation process does not require a conservation budget line. The Conservation Assessment Program begun in 1988 by the National Institute for the Conservation of Cultural Property with funding from the Institute for Museum Services (IMS) and the IMS Professional Services Program are good beginnings, but a great deal more needs to be done.

Other kinds of institutions that commonly hold cultural property, such as colleges and universities, religious institutions, corporations, and municipalities, may collaborate with conservation professionals. For example, many college and university libraries have comprehensive preservation programs that employ book and paper conservators. Others such as the Preservation Section of the Society of American Archivists are instrumental in promoting preservation activities for institutions through workshops and publications. However, more of the guardians of historic structures and historical, industrial, scientific, or archival material must commit themselves to systematic, long-term preservation activities.
GOAL 5. Educate allied professionals, custodians of cultural property, and other interested groups and individuals (such as curators, librarians, scientists, architects, historians, facilities managers, collectors, framers, auction house personnel, and antique dealers) at all levels about conservation. Allied professions in art, archives, history, and architecture; custodians of cultural property (whether privately held or at archives, libraries, museums, and other institutions); and other interested groups have the need for conservation at several levels. Archives, libraries, and museums realize that conservation is a permanent function of the institution. While at many archival institutions, conservators are involved from the moment a group of records enters the building through the conservation treatment those documents may receive and beyond, in many cases conservation-related work is still done without benefit of conservators. It is important to involve conservators early in the planning stages of a project rather than at the end. Often allied professionals learn about conservation—archival storage, lighting, and environmental control, for example—only on the job and not as part of their training. An important part of the goal of educating allied professionals and custodians of cultural property is to illustrate the ways in which conservators can be helpful in many of the routine activities of these professionals' jobs. Nearly all functions and activities have an impact on conservation. This goal is closely tied to goal 4, and it is also intended as a first step toward reaching a wider public.

ADDITIONAL to Goal 1. Increase professionalism in the conservation field.

Webster's Third New International Dictionary Unabridged defines a profession as: "a calling requiring specialized knowledge and often long and intensive preparation including instruction in skills and methods as well as in scientific, historical, or scholarly principles underlying such skills and methods, maintaining by force of organization or concerted opinion high standards of achievement and conduct and committing its members to continued study and to a kind of work which has for its prime purpose the rendering of a public service."

Other related definitions include "a principal calling, vocation, or employment" and "the whole body of persons engaged in a calling." "Learned profession" is defined as "any profession in the preparation for or practice of which academic learning is held to play an important role (theology, law, medicine traditionally associated with extensive learning or erudition)."

In addition to these basic definitions, there is an entire sociology of professions. Writing about the attributes of professions can raise issues pertinent to an examination of how conservation can become more professionalized. Here is a sampling:

In his preface to The Professions in America (ed. Kenneth S. Lynn and the editors of Daedalus [Boston: Houghton Mifflin Company, 1965]), Stephen R. Graubard notes that:

The professions are as characteristic of the modern world as the crafts were of the ancient. Alfred North Whitehead, in developing the distinction between the two, recognized the importance of specialization and institutionalization in creating the professions, but he saw these as secondary developments. For him there had been a prior necessity which was the leap from being satisfied with customary procedures to that of seeing the necessity of organizing and using intelligence in new ways. A craft, he explained, was "an avocation based upon custom and modified by the trial and error of individual practice. A profession, in contrast, was an avocation whose activities are subject to theoretical analysis, and are modified by theoretical conclusions derived from that analysis." An intellectual revolution separated these two activities, and Whitehead’s concern was to document it, suggesting its importance for contemporary civilization.

In the same book, Everett Hughes notes that professions are a phenomenon of all the highly industrialized and urban societies irrespective of political ideologies and systems. And Bernard Barber writes that:

Professional behavior may be defined in terms of four essential attributes: a high degree of generalized and systematic knowledge; primary orientation to the community interest rather than to individual self-interest; a high degree of self-control of behavior through codes of ethics internalized in the process of work socialization and through voluntary associations organized and operated by the work specialists themselves; and a system of rewards (monetary and honorary) that is primarily a set of symbols of work achievement and thus ends in themselves, not means to some end of individual self-interest.

Barber also discusses another matter that may be of interest to conservators: the relationship between professional roles and organizational requirements, or necessities. He writes:

One of the essential attributes of the professional role . . . is autonomy, or self-control by the professionals themselves with regard to the development and application of the body of generalized knowledge in which they alone are expert. On the other side, it is an essential requirement of an effective formal organization which is devoted to the coordination of a variety of activities necessary for the realization of some specialized goal that the executive maintain adequate control over all those persons in the organization responsible for carrying out these subsidiary activities. Whereas professions find the pattern of 'colleague control' most suitable, the required pattern of authority for formal organizations is 'superordinate control.' The former consists of control by peers, the latter control by superiors. As a result of these different types of required authority, it is inevitable that there be a certain amount of strain when professional roles confront organizational necessities. For example . . . professionals in all kinds of formal organizations regard as unnecessary "red tape" all kinds of control procedures—control over time, over the spending of money, over choice of work task—that these organizations impose on all who work in them.

Burton Bledstein in The Culture of Professionalism (New York City: W. W. Norton, 1978) presents a history of why professions evolved in America. He attributes it to the rise of the middle class and a desire to acquire knowledge followed by people getting together in associations.

Historians have also addressed the origins of their profession and examined problems inherent to the field. David van Tassel of Case Western Reserve wrote a history of the American Historical Association which was founded as part of a larger effort at professionalization.
legal right to become a politically active organization and to dictate the politics of a minority to the majority of the members. I do not impose my moral and political views on the AIC and I expect the AIC to refrain from the imposition of liberal politics on its members... Who in the AIC decides which moral and ethical issues get attention in preference to others?—Paul S. Storch, St. Paul, MN

One member gave these reasons for not boycotting Denver:

(1) If you are neutral on the issue, or believe it is not the bailiwick of a professional organization, you should attend the meeting. (2) If you were thinking of boycotting to express your disapproval (either of the amendment or of the reaction to it), consider that your disapproval will be more strongly expressed if you attend and are therefore able to organize/attend protest functions with your fellow members of like mind. (3) If you were thinking of boycotting to hurt Colorado, consider whom you may actually hurt: (a) Gay and/or pro-gay rights people who may own tourist-trade-dependent businesses in Denver (or even Colorado Springs). (b) AIC, which will lose your registration fee (unless you send it anyway) and may be penalized by the hotel for low registration. (c) Your fellow members, who will miss out on your interaction, ideas, criticism, etc., during the presentations and will be denied the networking that inevitably occurs between sessions (this is the reason for having meetings—otherwise we could all correspond in the Journal). (d) Yourself. You will miss the benefits mentioned as well as the exposure to new people and products in the exhibit hall.—Mary T. Baker, Upper Marlboro, MD

The President’s Response

As you can see from the small sampling of letters on these pages, my pleas for comments from the membership have finally been answered. This issue has elicited more written comments than any other issue that has confronted AIC—many more than than the current revision of the Code of Ethics, an issue that most of our members would agree is of central importance to our organization. However, the content and tone of all the letters received were not as heartening as the numbers. Fervent differences of opinion expressed in open and honest discussion are crucial for a professional organization. What is troubling and bewildering are the accusations that the Board is "a dupe of the liberal media," "neo-fascist," completely ignorant of the legal structure of the organization, duplicitous, or dictatorial. The decision of the Board to hold the meeting in Denver, and to offer activities through which AIC members could express their opinions regarding Amendment 2, was arrived at after much thought and discussion. It was not taken lightly or without consideration of the alternatives. In some of the letters we have received, the Board has been characterized as moving ahead without thinking about any of the complexities of this issue or its possible consequences. It is sad that some of our members hold their colleagues on the Board in such low regard. It is one thing to disagree with the Board’s decision; it is quite another to question our honesty and good faith. Many who are against the boycott have written letters so accusatory that they sound as if the Board had decided to join the boycott rather than to hold the meeting in Denver. A number of writers assumed that the Board was prepared to endorse activities that would flagrantly violate the AIC Articles of Incorporation and Bylaws and jeopardize AIC’s legal status under the IRS code. Some questioned the Board’s commitment to follow through on its stated intention of having appropriate activities.

While it is disappointing to have these questions asked, more fundamental issues have been raised that are equally disturbing. Some on both sides of the issue have made the same suggestion: that AIC poll our gay and lesbian members to make the decision for us. (Do they think we keep a list?) Others suggested that civil rights for lesbians and gays should not be a concern of a professional organization. Still others said they did not believe that civil and human rights concerns should be addressed by AIC and that AIC should not have even discussed the matter.

Discussions on gay rights and Amendment 2 were initiated at this time simply because we happened to be scheduled to meet in Denver; holding the meeting in Denver without discussing the issue is as much a political statement as joining the boycott. In addition, the issue involves employment rights of our members; we have heard reports that some lesbian and gay AIC members are afraid to reveal their status at work because they fear losing their jobs. In considering our possible responses to questions of job discrimination, we were surprised, in retrospect, that complaints of sexual or racial discrimination have not been brought to the Board’s attention in the past. Considering the distribution of the sexes in our field, it would be difficult to argue that sex discrimination does not occur. If equal rights in employment are clearly within our purview, then what about human rights in general?

I have a strong personal belief that what we do is different from fixing cars; it matters to me that what I work on is the common heritage of the human race. The importance of art lies in its universality, its ability to transcend boundaries of race, culture, and history. If this is a cliche, so be it; in any case, I personally find it impossible to claim that my work as a conservator can be kept separate from the wider world. Some members whose opinions appear on these pages disagree; they apparently believe that it is possible, and appropriate, for professionals to isolate their professional lives from their political interests, that professional activities should be limited to those that are essentially technical or that have a direct connection with their work. History has taught us that one cannot be a "good" professional and expect others to take care of the political issues that affect our lives. If we, as professional conservators, do not concern ourselves with the civil and human rights of our colleagues, no one else will. The selection of responses on these pages suggests that we need to work toward greater understanding of the issues at hand and a more tolerant acceptance of the Board’s decision by members on all sides.—Paul Himmelstein
Materials

The following information has been identified as being potentially useful for the field of conservation. It has not yet appeared in full form in the context of a peer reviewed journal and is still under investigation. Readers are thus advised to regard its use as experimental and are encouraged to report their experiences with it to the field.

Karen Tidwell has brought the following to our attention:

UNDYED ICELANDIC YARN, in various colors for knitting and weaving, and combed wool are available from: Louise Heite, P.O. Box 53, Camden, DE 19934; (800) 777-9665; fax: (302) 697-7758.

NATURALLY COLORED COTTON YARNS AND FABRICS (undyed) in green and brown are available from: Pure Podunk, Inc., Old Schoolhouse Center, P.O. Box 194, Sharon, VT 05065; inquiries (802) 763-2400; orders (800) 776-3865.

KENAF PAPER: For the past few years, kenaf, a plant related to cotton and okra, has been used for paper production. Its cultivation requires minimal chemicals and water and its processing requires less energy and fewer chemicals than wood pulp. (An alkaline pulping process is used to produce an acid-free paper.) Samples and small quantities (one to 100 reams) are available from Earth Care Paper Co., P.O. Box 7070, Madison, WI 53702; (608) 223-4000. Bulk quantities (more than 100 reams) are available from Kenaf Paper Products, Inc., P.O. Box 4795, Albuquerque, NM 87196-4795; (505) 294-0293. Note: No formal studies have yet been undertaken on the aging properties of kenaf paper.

UPDATE: The Assembler clamping system (see Materials AIC News, January 1993) is also available from TALAS, 215 West 35th St., New York, NY 10001-1996; (212) 736-7744; fax: (212) 465-8722.

UNIVERSITY PRODUCTS, INC. has installed a toll-free fax line for its customers in the U.S. and Canada: (800) 532-9281.

SUBMISSIONS FOR THIS COLUMN may be sent to: Rebecca Rushfield, Flushing, NY 11367.

FUNDING DEADLINES

MARCH 19
IMS, Professional Services Program

APRIL 1
Office of Museum Programs, Fellowships in Museum Practice

APRIL 2
IMS, Conservation Project Support

APRIL 30
IMS, MAP I, Institutional Assessment

FOR MORE INFORMATION ON FUNDING:

American Association of Museums (AAM), Museum Assessment Programs (MAP), 1225 Eye St., NW, S. 200, Washington, DC 20005; (202) 289-9118.


Institute of Museum Services (IMS), 1100 Pennsylvania Ave., NW, Washington, DC 20506; (202) 606-8536.

National Endowment for the Arts (NEA), Museum Program, 1100 Pennsylvania Ave., NW, Rm. 624, Washington, DC 20506; (202) 682-5442.


National Institute for the Conservation of Cultural Property (NIC), 3299 K St., NW, Washington, DC 20007; (202) 625-1495.

National Science Foundation (NSF), Public Information Office, 1800 G St., NW, Washington, DC 20550; (202) 357-9498.

Smithsonian Institution, Office of Museum Programs, Arts and Industries Bldg., Rm. 2235, Stop 427, Washington, DC 20560; (202) 357-3101.

Your Donation to FAIC Counts

We ask those members who have yet to send in their Annual Giving Campaign donations to please join the individuals listed on page 9 in supporting the activities of the foundation.

No matter how small your gift, it is your support that counts.
SPECIALTY GROUPS

ARCHITECTURE

MEETING NEWS: By now all members should have received the preliminary announcement for the 1993 annual meeting in Denver. The ASG session will be held on Saturday, June 5, with papers in the morning and a discussion group in the afternoon. The business meeting will be held after lunch.

Two important pieces of business will be taking place: the election of officers and a vote on revision of the Definitions section of our Rules of Order. We understand that for reasons of conscience some of our members will not be attending the annual meeting in Denver. Although there are no provisions in the Rules of Order for holding elections by mail, candidates for ASG office need not be at the meeting to be nominated or elected but must indicate in advance their willingness to serve. Therefore, if you or someone you know would be interested in running for an office of the ASG but may not be attending the meeting, please contact Shelley Sass or Lorraine Schnabel so that your name can be introduced into the nominations.

As a reminder, three officers will be elected this year: chair, vice-chair, and secretary/treasurer. The position of chair will be for one year only, to fill an interim need until promotion of the vice-chair in 1994. The vice-chair will chair the program committee for the 1994 annual meeting and will assume the office of chair for 1994. The office of secretary/treasurer has a two-year term; duties include preparation of the newsletter column, tracking expenses, and preparing minutes of the business meeting. If you have questions about the duties of any of the officers, please consult the Rules of Order.

If you have comments on the Definitions section of the Rules of Order that you would like to see incorporated into the revision, please send them in writing to Shelley or Lorraine no later than April 1. Copies of the revision will be mailed to the ASG membership at least 30 days before the business meeting.


COMMITTEE NEWS: If you have not yet filled out the Conservation Science Survey, please take a few minutes to do so, and return it to John Rahmes no later than April 1. The sooner all responses are returned, the sooner they can be evaluated and the information passed along.—Lorraine Schnabel, Secretary/Treasurer, phone /fax:

BOOK AND PAPER

FROM THE CHAIR: By now many BPG members have probably been wrestling for some months with the issues raised by the Denver meeting site because of the passage of Colorado Amendment 2. Though there is considerable debate about an appropriate response, both collectively as a professional organization and individually as members of that organization, I would like to encourage our members to use this opportunity to focus attention on the relationship between our professional lives and the issues of human rights. To this end, I believe it is appropriate that, for those who have decided to attend the Denver meeting, we coordinate activities that allow us to discuss these issues and/or express our views. In order to organize our time effectively, interested members can coordinate with the activities planned by the Anti-Amendment 2 Task Force by contacting Carmen F. Bria, Jr. at WCCFA, 1225 Santa Fe Dr., Denver, CO 80204; (303) 573-1973. Irene Brucklee and I also would be glad to help coordinate these activities. Please contact either Irene at or me at to be a part of this.

BOOK AND PAPER GROUP ANNUAL: Volume 11 (1992) of the Annual should be in your hands by the time you read this. We received 18 submissions, 14 of which were presentations at the Buffalo BPG session. Three were independent submissions, which we are always delighted to receive, and one submission is the record of the Collections Conservation Discussion Group in Buffalo. This made for another large volume, similar to last year’s, of more than 200 pages.

FROM THE PROGRAM CHAIR: Paula Volent and Maria Fredericks are actively seeking submission of studio tips for this year’s Tips sessions. A half-hour session will be scheduled each afternoon, one focusing on topics of special interest to conservators involved in the treatment of flat paper and the other pertaining to the treatment of books and archival material. Tips can be anything from the presentation of a favorite tool or adapted use of a tool to specific techniques for specific conservation problems. Members who will not be present at the meeting can submit slides of tips, which will be presented by the session chairs. Please contact Paula at or Maria at with your ideas. The rest of the program makes for another full day, and includes a breakfast business meeting and a luncheon. Details of the full program have been included in the most recent mailing.

CAROLYN HORTON FUND UPDATE: As many of you know, the Carolyn Horton Fund was established in 1986 with an initial donation from the Guild of Book Workers, Inc., to provide financial assistance for continuing education of conservators in the field of books, manuscripts, or archival materials. By 1988 the fund reached its initial goal of $10,000. The FAIC Board considers $25,000 to be the minimum necessary balance for such a restricted endowment fund to be viable, and a resolution to that effect was enacted in May 1987. Over the past several years, we have worked to bring the Horton Fund up to this minimum.
We are pleased to report that with recent donations the fund has grown to $20,000. The growth in capital has allowed us to continue to use the interest to provide grants to members of the Book and Paper Group for professional development activities. During 1993 we seek to increase the fund to $25,000 to bring it into alignment with the FAIC requirement. We need your help to meet our goal.—Betty Palmer Eldridge, Vice-Chair.

PAPER CONSERVATION CATALOG: Kate Maynor would like to encourage members to become involved in working on the Paper Conservation Catalog. Help is always needed to review chapter drafts, write sections of chapters, or contribute a brief treatment case history. Topics in progress are: inpainting, parchment treatments, mold, and written documentation. Please contact Kate at the National Museum of American Art, Robert Espinosa, Chair, Harold B. Lee Library, Brigham Young University, Provo, UT 84602; (801) 378-7654; fax: (801) 378-6347.

OBJECTS

21ST ANNUAL MEETING, DENVER: The OSG chair and program chair want to thank those who took the time to call them regarding the November voter approval of Amendment 2 in Colorado. The focus of this year's meeting is the strengthening of working relationships between North American archaeologists and American conservators. The Denver location has made it possible for a prestigious panel of archaeologists to serve in what promises to be an eye-opening discussion about a significant part of our North American cultural heritage. We hope that the forum will bring many archaeologists to an AIC meeting for the first time. Yet we are struck by the difficult conflict posed by our good intentions. We are, in effect, hoping to bring people to a professional meeting in a state whose voters have made discrimination of gays, lesbians, and bisexuals an acceptable violation of basic human rights.

AIC president Paul Himmelstein's statement reflecting the Board's decision to enable members to protest this abhorrent amendment is a call that deserves our full support. As an organization of professionals united in the effort to protect the nation's cultural resources, we must vigorously promote the fundamental legal protection of civil rights for all our members. OSG member Chris Augerson talked with the OSG chair about the possibility of using time during the afternoon session to host a third discussion session exploring some pro-active measures of support in which objects conservators could participate. Chris gave the example of the Names Quilt, a work quickly becoming the largest artwork in the world and a work strongly supported by the gay, lesbian, and bisexual community. The quilt, which commemorates the lives lost to AIDS, has every kind of material and a enormous variety of objects sewn on and into it. It travels extensively from city to city and currently has no conservator helping to ensure its care and safekeeping on exhibit or in transit. The presentation of the conservation problems posed by the quilt and the challenge to objects conservators to express their support for the civil rights of the gay, lesbian, and bisexual community through voluntary care of the quilt seems uniquely suited to the situation at hand. Program chair Nancy Heller will be working with Chris to develop this presentation.

MORNING SESSION: Eight individuals have agreed to participate in the morning panel discussion devoted to the state of archaeological conservation in North America. The panelists—archaeologists, conservators, and curators—will focus on collaborative efforts in the field and how to reduce obstacles to successful working relationships.

AFTERNOON SESSION: The theme of the first afternoon session will remain "Problematic Treatments." We will divide into small discussion groups as we have during the two previous meetings. Many members favor the smaller, sub-specialty format and believe it is a more appropriate forum for informal discussions of unresolved treatments and research. The success of these small groups has always rested on the members. So please come prepared with problems to discuss! Slide projectors will be provided, and we will try to record the sessions so that tapes will be available along with the postprints of the meeting. The second afternoon session will be the presentation of the Names Quilt project and problems.

NEW BUSINESS: Members are asked to submit requests for business meeting agenda items now. One issue we would like to address is career development and, more specifically, topics for short-course offerings. If there are concerns that you would like addressed at the business meeting, please write or telephone Dale as soon as possible.

SHA SEMINAR ON STANDARDS FOR ARCHAEOLOGICAL COLLECTIONS: A day-long seminar addressing standards for curating and conserving archaeological collections was held January 8 in Kansas City at the annual meeting of the Society for Historical Archaeology (SHA). Curatorial standards currently are being addressed by both SHA and the Society of American Archaeology (SAA), especially in response to new government regulations for curating federally owned and administered archaeological collections (36 CFR Part 79). Archaeological conservators attending included Alex Klingshofer, Nicola Longford, Curtis Moyer, Melba Meyers, Betty Seifert, and Kate Singley. Topics covered in presentations and discussions included: structurally appropriate buildings; satellite or centralized repositories; fees for curation; archivally stable packing materials; computerized tracking of artifacts; microclimates and dividing assemblages by material: problems in curating documentary photographs, drawings, and notes; and the importance of administrative documentation, especially title and loan agreements. Copies of 36 CFR Part 79 are available from the Archaeological Assistance Division, National Park Service, Washington, DC 20013-7127; (202) 343-4101.

CONSERVATION FOR EXCAVATION: Last call for contributions for this practical guide on site conservation. Contributions should be sent to: Carol Snow, Weston, MA 02193; Carol hopes to have the booklet available in time for the AIC meeting.—Dale Kronkright, OSG Chair, Art Conservation Department, State University College at Buffalo, (716) 878-5025; Nancy Heller, OSG Program Chair, Conservation Center, Institute of Fine Arts, New York University, (212) 772-5848.
The Denver annual meeting was the topic of a statement by the CIPP Board in the previous AIC News. We understand the difficult decision that was made by the AIC Board and respect each AIC member’s final decision whether or not to attend.

DENVER CIPP MEETING SCHEDULED FOR MONDAY, MAY 31: The 1993 annual CIPP session has been scheduled for the first day of the AIC conference in order to avoid scheduling conflicts with other sessions and meetings of importance to members. The session will be divided into two parts, separated by a break for dinner. Estimating large projects is the subject of the part 1, while business and lab tips will be the subject of part 2.

NOTEWORTHY WAG SESSION: The Wooden Artifacts group will be exploring the relationship between private furniture conservation laboratories and larger institutional conservation facilities in its Friday, June 4, meeting. The combination of technical papers and case studies will focus on the potential benefits of organized, independent conservation studios deriving from more broadly or differently equipped facilities (see “Specialty Group Programs” in annual meeting brochure).

UPCOMING MAILINGS: The Nominating Committee’s final slate of candidates for the 1993–95 terms of office and the corresponding ballot will be distributed in a mid-March mailing. Two questionnaires will also be included: one prepared by Scott Haskins, CIPP vice-chair, and another by James Swope, research and education committee chair. Scott’s questionnaire will solicit input on topics to be discussed at the annual CIPP meeting. It will also address the publication of annual meeting general session papers in the AIC Journal. Jim’s questionnaire will poll the membership on future educational programs.

GRANT FUNDING: The CIPP Board is investigating grants for research and training for private practitioners. Anyone who has information regarding possible sources of funds is asked to contact Ann Boulton, director, at: [contact information].

QUESTIONS ABOUT INSURANCE: Various types of business insurance have been the subject of a number of inquiries. The CIPP Board is seeking someone willing to assist in gathering insurance information for eventual distribution to the membership. Interested parties should contact Bill Minter, chair, at: [contact information].

INFORMATION AND COMMENTS FOR THIS COLUMN should be sent to: Kenneth N. Needleman, Fodera Fine Art Conservation, Ltd., 24 W. 30 St., 10th Fl., New York, NY 10001; (212) 889-1930; fax: (212) 889-3738. Deadline for next column is April 1, 1993.

CONSERVATION RESEARCH AND TECHNICAL STUDIES

Details of the organization of the subgroup, including election of a slate of officers and the mechanics of becoming a member or actively participating in the activities of this group, will be reported on in the May AIC News. By then, we will have distributed copies of the “Request for Establishment of the Conservation Research and Technical Studies Subgroup of AIC,” which outlines more fully the purpose and possible activities. The initial distribution will be to all of the AIC members listed as conservation scientists in the 1993 AIC Directory in addition to all those we have listed as attending previous meetings of the Conservation Science Task Force.

The subgroup has several purposes: to support research efforts within the conservation field; to promote and advance scientific efforts in conservation; and to foster increased interaction and communication between conservators of all fields, along with both scientists working in the conservation field and outside scientists of various disciplines relevant to conservation. It is important to note that the active involvement of all AIC members, including practicing conservators, is solicited.

One of the first actions will be to establish liaison with each specialty group. A novel arrangement of a co-chairsmanship involving one technically oriented member and one professional conservator is being considered. These issues will be discussed at the Denver meeting. One does not have to attend the Denver meeting to participate in the formation of the subgroup. Nominations, suggestions, and requests to join can be sent to the interim chair. If you are not on the above-mentioned lists and are interested in this group, please contact the AIC office and a copy of the “Request for Establishment of the Conservation Research and Technical Studies Subgroup of the AIC” will be sent to you.

We would like to thank all those who responded to the Survey on Research Priorities coordinated by the task force. We expect the edited results to be published in the first half of 1993 and hope to have the publication available before the Denver meeting.—Eric Hansen, Interim Chair, Getty Conservation Institute, 4503 Glencoe Ave., Marina del Rey, CA 90292; (310) 822-2299.

PAINTINGS

The program for the Denver Paintings Specialty Group session is taking shape. Saturday, June 5, looks to be an interesting and informative day.


After questions and a cup of coffee, we will focus on mural conservation in the following talks: “Cautions for Conservation Research Priorities coordinated by the task force. We expect the edited results to be published in the first half of 1993 and hope to have the publication available before the Denver meeting.—Eric Hansen, Interim Chair, Getty Conservation Institute, 4503 Glencoe Ave., Marina del Rey, CA 90292; (310) 822-2299.

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field, and James Martin; "How Much is Too Much? Conservation Versus Restoration," by Susanne Friend and Duane Chartier; and "The Successful Use of Soft-Faced Monomesh as the Lining Support for a 14"x17" Mural," by Susan Blakney.

Of regional interest, Cynthia Kuniec Berry will present a paper on the Colorado painter "Vance Kirkland: An Innovator of Abstract Expressionism." We will also be treated to a screening of an extract of the upcoming PBS documentary on the artist.


There will be a short presentation on the progress of the bibliographic project and a panel discussion of the future of the Paintings Catalog.

There is work to be done at the meeting, too. We will need to elect a vice-chair and a secretary/treasurer. Marcia Steele, our present vice-chair, is preparing a slate of candidates. If you would like to stand for office, or if you have a suggestion for someone else to run, please contact Marcia at the Cleveland Museum of Art, (216) 421-7340. Nominations may also be made at the meeting, just before the elections. Candidates need not be present at the meeting to run for office. If you would like to stand for office, or if you have thoughts on these projects please contact Marcia, Pam, or me.—Chris Stavroudis, Chair, Los Angeles, CA 90069;

PHOTOGRAPHIC MATERIALS

PMG WINTER MEETING, FEBRUARY 28, MARCH 1-2: As this column is being written prior to the winter meeting, I can only trust that the meeting will be a huge success. Many thanks to all who participated, and special thanks to Barbara Brown, local arrangements coordinator, for her hard work (this was not an easy one to pull together). A full outline of the meeting will be presented in the next AIC News.

TOPICS IN PHOTOGRAPHIC PRESERVATION 5: The fifth volume of papers published by the Photographic Materials Specialty Group will be produced and distributed during March and April. It will include papers presented at the 1992 AIC meeting in Buffalo and the 1993 winter meeting in Austin as well as other papers submitted but not presented. Publication does not require editorial review, and copyright is maintained by the author. Anyone interested in submitting a paper to Topics Five may do so by contacting Robin Siegel at

CHERIES: Peter Schuster, a German colleague from the Institut für Licht-und Bautechnik an der Fachhochschule Köln who works with holograms, is interested in contacting colleagues involved with or interested in the preservation and conservation of holograms. Please contact him care of: Institut, Betzdorfer Strasse 2, D-5000 Köln 21, Germany. Thank you!—Greg Hill, Chair, [Contact Information]; fax: [Contact Information].

WAYS OF ARTIFACTS

1993 ANNUAL MEETING, DENVER: The Wooden Artifacts Specialty Group has a very active schedule for the annual meeting in Denver. I hope that you are planning to attend our first group event—the Specialty Group dinner on Thursday evening, June 3. At only $10 per person (drinks extra), the cost of the dinner is being subsidized by the Wooden Artifacts group. We are hoping that by keeping the cost reasonable, the dinner will attract as many members as possible. The evening promises to be an excellent opportunity to meet new friends, renew old acquaintances, and find out the latest news from distant colleagues.

We also have an ulterior motive for attracting Wooden Artifacts members to the Wyncoop Brewing Co., however. Directly after dinner we will conduct our business meeting, and we would like to have full participation in the meeting from our membership. We have a number of important things to discuss and decide upon, including the Painted Wood Symposium to be held in the fall of 1994 as well as the direction of our campaign to increase the percentage of Professional Associates in our specialty group. We will also be discussing publications sponsored by the Wooden Artifacts group, and I hope to develop interest in formalizing some plans for continuing education programs (seminars, short courses, lectures) for our membership. Finally, we will once again hold our election at the business meeting. Please plan to attend on Thursday night, June 3—we need your ideas and your participation.

Mike Podmaniczky reports that plans are well under way for our session on Friday, June 4. Speakers are working on their presentations, a panel discussion on the relationships between private and institutional conservators is being planned, and several of our members have already come forward with ideas for the Tips session. Mike still has room for more Tips, however, so contact him at [Contact Information] if you would like to give a short presentation.
Because of the decision to include a panel discussion and the Tips session on June 4, we have decided to move to a postprints format for our published proceeding this year. In this way we will be able to include an edited transcription of the panel discussion, which promises to be of great interest. As in past years, speakers will be required to have a camera-ready copy of their paper ready prior to our session, ensuring that the postprints will be published soon after the Denver meeting.

F. Carey Howlett, Chair,

TEXTILES
No column submitted

People

BETTY FISKE has joined the conservation staff at Winterthur Museum, Winterthur, Delaware, as associate paper conservator. She can be reached there at:

GUSTAV BERGER has announced the end of his "open studio" at:

He will serve selected clients by appointment at:

This arrangement will give him more time to conduct investigations for the Art Conservation Research Foundation, Ltd.

Nancy Buenger Rubin was appointed costume and textile conservator at the Chicago Historical Society in August 1992 and has changed her name to NANCY BUENGER. Her new address is: c/o Costume Department, Chicago Historical Society, Clark St. at North Ave., Chicago, IL 60614; (312) 642-5035, ext. 374.

R. BRUCE HUTCHINSON, formerly of New York City, has set up a private practice in textile conservation in San Francisco. He can be reached at: Textile Conservation, 2415 Third St., #266, San Francisco, CA 94107; (415) 255-1823.

Objects Specialty Group chairman DALE KRONKRIGHT is teaching spring semester objects courses for first- and second-year students at the Art Conservation Department, State University College at Buffalo. He can be reached at the program office:

PETER L. FODERA and KENNETH N. NEEDLEMAN, of Fodera Fine Art Conservation, Ltd., have relocated to: 24 W. 30th St., 10th Fl., New York, NY 10001; (212) 889-1930; fax: (212) 889-3738.

NANCY H. NITZBERG has opened a new book conservation facility, BookCare, located 30 minutes from center city Philadelphia. She can be contacted at:

ANTON RAJER was recently appointed to the Wisconsin State Historic Preservation Review Board for a four-year term. The Board oversees nominations to the National Register of Historic Places and administers a grant program for historic structures. Rajer completed conservation consultations in Argentina, Brazil, and Bolivia during the past three months.

MARIJELIESE SCHACK has been appointed head of the Institut fur Restaurierung at the Austrian National Library in Vienna, Austria.

BERNA ASSEMBLERS: very soft multipurpose clamps

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Doc. on request: Tel & FAX (33) 90859081.
WORTH NOTING

AMERICAN SCULPTURE DATABASE NOW AVAILABLE AT NMAA

The National Museum of American Art (NMAA) announces that its newest database, the Inventory of American Sculpture, is now open to the public. The sculpture database contains information such as artist, title, medium, dimensions, execution date, foundry, provenance, subject, and owner on more than 50,000 American sculptures in public and private collections. Both indoor and outdoor works are included. The Inventory of American Sculpture joins the Inventory of American Paintings Executed Before 1914, which references over 250,000 paintings, to create the only national computerized source of information on American paintings and sculptures.

Researchers may access the database directly in Washington, New York, Boston, Detroit, and San Marino. Contact: Inventories of American Paintings and Sculpture, Research and Scholars’ Center, NMAA, Smithsonian Institution, Washington, DC 20560; (202) 357-2941 for paintings (202) 786-2384 for sculpture; fax: (202) 633-9351.

SMITHSONIAN FELLOWSHIPS IN MUSEUM PRACTICE

Applications are invited for the second annual Smithsonian Institution Fellowships in Museum Practice program. The aim of the program is to advance the understanding of museums service to their communities and to stimulate critical dialogue in the field. The fellowships award up to $4,000 to practitioners who undertake theoretical and applied research on issues of importance to museum work. Projects must be conducted in Washington, DC, and designed in collaboration with Smithsonian supervisors. The application deadline is April 1. For further information and an application, contact: Nancy J. Fuller, Office of Museum Programs, A & I 2235, MRC 427, Smithsonian Institution, Washington, DC 20560; (202) 357-3101; fax: (202) 357-3346.

PBS TO AIR PROGRAM ON HISTORIC PRESERVATION & CULTURAL DIVERSITY

The Public Broadcasting System (PBS) is scheduled to air Cultural Diversity and Historic Preservation by satellite on March 25. The program will examine the complexities of balancing historic preservation needs and the needs of ethnic groups. Based on the National Trust for Historic Preservation’s 46th national conference, the 60-minute presentation features: Harvey Gall, former U.S. Senate candidate and first African-American mayor of Charlotte, NC; Linda Chavez, author and senior fellow, Manhattan Institute; John J. Lewis, civil rights activist and U.S. Representative from Georgia; and Philip S. D’Hilioria, member, Standing Rock Sioux tribe, and director, American Law Center. The program is available through a special licensing agreement obtained through PBS for $75. Contact: PBS Adult Learning Satellite Service, 1320 Braddock Pl., Alexandria, VA 22314-1698; (703) 739-5215; fax: (703) 739-8495.

GETTY KOUROS RETURNS TO DISPLAY

The Getty Kouros, a statue of a Greek standing male youth, has been the subject of intense debate among art historians, archaeologists, conservators, sculptors, and scientists since it was first acquired by the museum in 1985. Removed from public view in 1990 when further allegations regarding its authenticity came to light, the sculpture has undergone intense study. A new exhibition presents a review of the major scientific and stylistic studies conducted on the marble sculpture since its acquisition and explores the many approaches taken by art historians and scientists to determine the authenticity of ancient sculpture. Entitled The Getty Kouros, the exhibition opened January 19 and will run through September 5 at the J. Paul Getty Museum, Malibu, California. For more information contact: J. Paul Getty Museum, P.O. Box 2112, Santa Monica, CA 90407-2112; (310) 459-7611; fax: (310) 454-6633.

ICA RECIPIENT OF GAR FOUNDATION GRANT

The Internmuseum Conservation Association (ICA) announces the award of a $75,000 grant from the GAR Foundation, Akon, OH. The award was made to the ICA’s endowment fund for education. The GAR Foundation is a private grant-making foundation established in 1967 as a charitable trust by Galen Roush, the founder and longtime chief executive of Roadway Express, Inc., a leading nationwide trucking company. The foundation’s name is derived from the names of the founders, Galen and Ruth Roush, and devoted to charitable, religious, scientific, literary, and educational purposes.

A Guide To Museum Pest Control

Published jointly by the Association of Systematics Collections and the Foundation of the American Institute for Conservation of Historic and Artistic Works. Provides guidance on pest identification and pesticide use in the context of museum policy. A Guide to Museum Pest Control is recommended for curators, museum administrators, conservators, and collection managers.

Available from:
The Association of Systematics Collections, 730 11th Street, N.W., 2nd Fl., Washington, D.C. 20001; (202) 347-2850
$36 if prepaid; $39.60 if invoice is required; add $9.00 for foreign postage.
Conferences, Courses & Seminars

CALL FOR PAPERS

June. Prague, Czech Republic. Technology of Art Works from the Central European Region and the Czech Restoration School. A symposium designed to acquaint participants with the principles and results of the Czech school of restoration. Contributions from foreign specialists relating to works of the Central European region are invited. English/Czech. Deadline for abstracts: March 31. Contact: Milena Nemcova, Asoociace restauratori, Measrykovo nab. 250, 110 00, Praha 1, Czech Republic.

September 5-10. Leeds, United Kingdom. Ninth International Biodeterioration and Biodegradation Symposium. Contact: Conference Secretary (RE), Department of Chemical Engineering, University of Leeds, Leeds LS2 9JT, UK.

October 22-23. Ottawa, Ontario, Canada. Gerry Hedley Memorial Forum, Mechanical Behavior of Paintings: Experience and Theory. This forum will bring together the theory of mechanical behavior of paintings, the conservator's experience in the treatment of paintings (relaxation, consolidation, lining, treatment of surface irregularities), and long-term observations of treated paintings. The success or failure of specific treatments will be discussed. Presentations may be 5 to 40 minutes in length. Contact: Hedley Research Fellowship Fund, P.O. Box 22042, 1670 Heron Rd., Ottawa, Ontario, K1V 0W2, Canada; Stefani Michalik, fax (613) 233-3213, or Wendy Baker.

February 16-19, 1994. New York. Two AIC-sponsored sessions at the College Art Association Annual Meeting. Proposals should be sent to the session chair by April 15. Session 1: Artist’s Intent in Conservation and Art History. Chair: James Coddington, Conservation, Museum of Modern Art, 11 W. 53rd St., New York, NY 10019. Establishing "artist’s intent" is one of the most common themes of collaborative efforts by art historians and conservators. The goal of this session is to identify and assess methodologies used to establish artist’s intent. Papers articulating aspects of analysis—technical, visual, or historical—with explanation of why certain modes of analysis were chosen are sought. Session 2: Creative Collaborations. Chairs: Margaret Holben Ellis, Rebecca Anne Rushfield, Conservation Center, Institute of Fine Arts, New York University, 41 East 78th St., New York, NY 10021. The diversity of working relationships between artists and others will be explored. Emphasis will be on the types of information exchanged (verbal, written, hands-on) and, the consequences of that exchange on the work of art itself. Teams that represent various creative collaborations will present their observations on the positive and negative results of their communications.

June 17-19, 1994. Bryn Mawr, PA. Reclaiming Women’s History through Historic Preservation. This first national symposium will examine the interrelationships of women’s history and the built environment. The conference welcomes proposals for papers or panels on two themes: (1) identification of buildings, sites, and objects associated with women’s history; and (2) how interpretation and education programs associated with these sites consider and promote understanding and appreciation of women’s history. Deadline for proposals: July 16. Contact: Gayle Samuels, Alice Paul Centennial Foundation, Inc., and Preservation Coalition of Greater Philadelphia, 250 S. 16th St., Philadelphia, PA 19102; (215) 546-0531.

September 12-16, 1994. Ottawa Congress Center, Canada. International Institute for Conservation of Historic and Artistic Works (IIC). 15th International Congress. Congress will provide a broad overview of the fundamentals of preventive conservation, with an emphasis on current theory and practice as well as new areas of research. The intention is to consider and assess methods used to preserve art works, groups of objects, or collections. Of particular interest are examples of preventive conservation outside the museum environment that address the issues involved in extending museum practice to private collections. To present a paper or a poster, submit a 250-word abstract by April 30, 1993, to: IIC, 6 Buckingham St., London WC1N 6BA UK; fax (44) 71-976-1546.

CONFERENCES


August 22-27. Washington, D.C. ICOM Committee for Conservation 16th Triennial Congress. To receive the second announcement and registration form, contact: ICOM-CC 93, c/o Conservation Analytical Laboratory, Smithsonian Institution (MSC), Washington, D.C. 20560; (301) 238-3700; fax (301) 238-3709. Guidelines for poster presentations may be obtained from Shelley Sturman and Barbara Berrie. Poster Session Co-Chairs Division, National Gallery of Art, Washington, D.C. 20565; (202) 842-6432; fax: (202) 842-6886. Deadline: March 15.

September 19-24. Houston, TX. National Association of Conservation Engineers 12th International Corrosion Congress. Contact: 12th ICC, NACE, P.O. Box 218340, Houston, TX 77218-8340; (713) 492-0535.

October 24-29. Silves, Portugal. TERRA ’93. 7th International Conference on the Study and Conservation of Earthen Architecture. Contact: TERRA ’93, DGEMN, Praça do Comércio, 1194 Lisboa Codex, Portugal.

GENERAL


May through October, Mt. Carroll, IL. Collections Care Core Curriculum and various other collections care courses. Designed for curatorial staff with the wide-ranging collections care responsibilities and varied collections typical of small to mid-sized museums. Financial assistance available.

June 9-12. Oberlin, OH. The Historic Technology of Picture Frames. Slide lectures, demonstrations, and practical sessions will cover the pre-20th-century techniques of picture frame makers. The course is intended for experienced frame makers and woodworkers. Instructor: Jonathan Thornton. Contact: Hope Gumprecht, Internuseum Conservation Laboratory, Allen Art Building, Oberlin, OH 44074; (216) 775-7331; fax (216) 774-3431.

June 14-17. Oberlin, OH. The Conservation of Picture Frames. Slide lectures, demonstrations, and practical sessions will cover both traditional and nontraditional...

June 15-19. July 6-10. Rosmore, NJ. Mountmaking for Exhibitions. The course will focus on the design, fabrication, and installation of exhibition mounts. Led by: David La Touche and Shelly Uhllir. Contact: Benchmark, Cane Farm, Hldg. 7, P.O. Box 214, Rosmore, NJ 08856; (609) 397-1131; fax (609) 397-1159.

April 22-23. Washington, DC. Conservation Considerations in the Design of Museum Facilities. This seminar, presented by the Northeast Document Conservation Center (NEDCC) and the National Gallery of Art, is designed to provide information to museum directors, administrators, facilities managers, and architects engaged in museum design projects. Contact: Gay Tracy, NEDCC, 100 Brickstone Sq., Andover, MA 01810; (508) 470-1010.

July 12-August 4. Wilmington, DE. Collections Care Training Program. Application deadline: March 31, 1993. For more information and an application package contact: Frank J. McLachey, Jr., Project Director, Collections Care Training Program, Box 4537, Wilmington, DE 19807; (302) 888-4871.

September 7-11. Mt. Carroll, IL. Mycology for Conservators. Instructor: Mary Lou Floral. Course is intended to provide conservators with an understanding of the fungi that affect cultural property, with an emphasis on cellulose and protein-based materials, including plant morphology, spore activation, and population analysis; techniques for monitoring; and culture methodology. Financial assistance may be available.

October 4-8. Portugal. Fifth Congress of the International Committee for the Conservation of Mosaics. Contact: ICCM/Concenbriga '93, Museu de Conenbriga, 3150 Condeixa, Portugal; (039) 941177; fax: (039) 941474.

BOOK AND PAPER


July 12-16. Portland, OR. Technology of the Medieval Book VI. Contact: Jack C. Thompson, Thompson Conservation Laboratory, 7549 N. Fenwick, Portland, OR 97217; (503) 289-8723.
Recent Publications

Construction Glossary: An Encyclopedic Reference and Manual, by Stewart Stein (John Wiley and Sons). Designed to enable manufacturers, suppliers, and users of construction materials, products and equipment to speak and understand the same language. This second edition is also a useful reference for allied professionals who work with construction materials. $95; clothbound. Contact: Pauline Burke, John Wiley and Sons, Inc., 605 Third Ave., New York, NY 10158-0012; (212) 850-6630.

The Elder James Whatman, England's Greatest Paper Maker, by J. N. Balston. A comprehensive and carefully integrated account of the economic, political, geographic, and technical factors that affected the paper industry in what was perhaps the most important center of white paper manufacture in 18th-century Britain. 656 pp.; £95 plus £9-80 postage sea-mail. Payment must be in the form of a bankers draft in pounds sterling drawn on a London bank and made payable to J. N. Balston. Send orders with payment to: Anita Brunger, External Relations Executive, Whatman plc, Whatman House, St. Leonard's Rd., 20/20 Maidstone, Kent ME16 0LS, UK.

Photographic Developments—A Guide to Handling Photographic Chemicals, by G. Ayers and J. Zacckowski (Veritas). This booklet explains photographic chemicals, what they are, how they get into our bodies, and how to protect ourselves and minimize the risks when handling them. More than 40 photographic solutions are listed along with their typical ingredients, health hazards, and handling precautions. 62 pp.; $9.95 plus $1 postage and handling. Contact: Veritas, Inc., 4209 N. 64th St., Scottsdale, AZ 85251; (800) 247-9542; fax: (602) 945-9712.

Grants & Internships

Mellon Fellowship in Paper Conservation
Art Institute of Chicago

The Art Institute of Chicago is offering an advanced fellowship in paper conservation beginning September 1993, with the possibility of renewal for a second year. The candidate will have the opportunity to work on a variety of treatments and will be expected to carry out a publishable research project. Candidates must have a master's degree in conservation and at least one year of practical experience beyond graduation, or equivalent experience. Stipend is based on a salary of $20,000/year plus benefits, two weeks' vacation, two weeks' research leave, and a $3,000 travel allowance. Interested applicants should send resume and three professional references to: The Paper Conservation Fellowship Program, Art Institute of Chicago, 111 S. Michigan Ave. at Adams St., Chicago, IL 60603.

Internship—Paintings Conservation
Museum of Fine Arts, Boston

The Museum of Fine Arts, Boston offers an advanced-level internship in paintings conservation, pending grant funding, commencing in September 1993. The internship will be 1-2 years in length with a starting stipend of $17,500 and an increase to $18,500 for the second year, along with benefits and an annual travel allowance of $900. Candidates must have a graduate degree in conservation or equivalent experience. All applications are due 4/30/93. Interested candidates should submit transcripts of undergraduate and graduate courses of academic study; a resume that includes all publications and lectures; a short description of candidate's interests; a statement of intent in applying for the internship; and letters of support from two professionals familiar with the candidate's work. All materials and inquiries should be directed to: Sandra Mathews, Museum of Fine Arts, Boston, MA, 465 Huntington Ave., Boston, MA, 02115. An equal opportunity employer.

Assistant Conservator for Furniture
Metropolitan Museum of Art

Working with and under the direction of the associate conservator in charge of furniture conservation, work will include conservation of furniture, decorative woodworking, and other wooden objects in assigned areas of the museum's collections. Examination of objects with respect to their condition, technology, and treatment needs. Treatment of assigned objects. Evaluation of condition in works of art proposed for loan. Familiarity with the museum's conservation methods and the use of scientific instrumentation regarding same. Evaluation of condition in works of art loaned to the museum for special exhibition or other purposes. Characterization of materials and technology by laboratory methods such as x-ray radiography and light- and UV-light microscopy. Written and photographic documentation of work performed. Performs related duties as assigned.

A formal, graduate-level training in conservation of European and American furniture; demonstrated proficiency in laboratory methods and the use of scientific instrumentation; three years of museum or related experience with a demonstrated capacity for independent research related to the technology, preservation, and conservation of furniture; knowledge of at least one foreign language.

Salary commensurate with experience. Send letter of application and resume to: Antoine M. Wilmering, Associate Conservator in Charge of Furniture Conservation, Sherman Fairchild Center for Objects Conservation, Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028. EOE.

Assistant Objects Conservator
Brooklyn Museum

Permanent, full-time. The museum is seeking an assistant objects conservator. This is a full-time, permanent position in the conservation department with full museum benefits. Candidates should be able to work with a diversified collection, which includes European, American, Asian, and decorative arts and sculpture ranging in date from Renaissance to contemporary. Responsibilities will involve the conservator in all aspects of conservation, preservation, and documentation of this large and diverse collection. The museum will offer the opportunity to work with colleagues and interns. Candidates should have a degree in conservation or the equivalent, plus museum work experience.

Please send resume to: Personnel Department, Brooklyn Museum, 200 Eastern Pkwy., Brooklyn, NY 11238. EOE M/F/H/V

Positions Available

Assistant Objects Conservator
American Museum of Natural History

The museum is seeking an assistant objects conservator to work under the direction of the head conservator. Responsibilities include documentation and treatment of ethnographic and archaeological objects, preparation of collection condition surveys, routine technical analysis, supervision of interns, assistance in laboratory operations, and design of mounts and travel crates. Requirements include a graduate-level degree from a recognized conservation training program and a minimum of two years' practical experience (including museum experience). Salary to high $20s for this one-year position (which may be renewable). Excellent benefits. Submit resume to: Personnel Department, American Museum of Natural History, Central Park West at 79 St., New York, NY 10024-5192. An equal opportunity employer.

Assistant Conservator
Brooklyn Museum

Temporary grant-funded project. The museum is seeking an assistant conservator for 12 months. This position is funded by the National Endowment for the Humanities to assist in the treatment of collections for an exhibition of Spanish colonial
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Take Advantage of the Early Bird Rate & Join Us In Denver For An Outstanding 21st Annual Meeting!! Not-to-be missed conference highlights will include:

**COLLECTIONS IN HISTORIC BUILDINGS**
Sponsored jointly by the AIC and the Association for Preservation Technology (APT), this conference is a unique opportunity for conservators, curators, site managers, engineers, and architects from around the world to discuss collections care strategies that are sensitive to the integrity of historic structures. An impressive array of professionals dealing with the special problems posed by collections in historic buildings have been assembled to address the issues from a variety of perspectives.

**SPECIALTY GROUP PROGRAMS**
Slide lectures, open discussions, panel sessions, lab tips, special-topic sessions, and business meetings are planned to inform, involve, and update members of each specialty group.

**MEMBERS ART EXHIBIT**
The second annual exhibit of AIC members' original works of art and craft. Entries are still being accepted (see page 10).

**CONSERVATION RESEARCH & TECHNICAL STUDIES UPDATE SESSION**
Eight speakers will examine the historical incorporation of research results into specific conservation practices. Newly developed methodologies and materials that have proven potential but are not necessarily well known to the majority of the conservation profession will be discussed.

**EXHIBIT HALL**
An opportunity to meet and share ideas with more than 30 suppliers of conservation-related products and services.

**POSTER SESSION**
New ideas and techniques will be presented in a display of creative posters complete with photos, charts, and handouts.

**PUBLIC LECTURE**
John Fidler will present Castles, Cottages, and Country Houses: The Conservation Work of English Heritage (see page 10).

**CONSERVATION LABS & GALLERIES TOUR**
Tour will include stops at the Rocky Mountain Conservation Center, the Western Center for Conservation of Fine Arts, and other labs, museums, and galleries.

**A WARM WELCOME TO THE WEST FROM THE LOCAL ARRANGEMENTS COMMITTEE** (see page 10)

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**EARLY BIRD REGISTRATION RATE AVAILABLE THROUGH APRIL 16:**
Special rates are available for early registrations. Early bird registrations must be postmarked by **April 16**. Advanced registrations must be postmarked by **May 14**.

Register today! Use the registration form on the inside back cover of this newsletter.
NAME BADGE: Please indicate the exact wording you prefer on your name badge. The second line may be your affiliation and/or your city/state. The number of letters in the text may not exceed the number of boxes drawn below.

NAME

LINE 2

I. MEETING REGISTRATION

A. FEES (U.S. Dollars)

<table>
<thead>
<tr>
<th>One Day Registration</th>
<th>Full Registration</th>
<th>Advance Postmarked 4/17 to 5/14</th>
<th>On-Site After 5/14</th>
<th>Total I</th>
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<tbody>
<tr>
<td>$95 per day ($25 per day for students) More than one day may be selected.</td>
<td>Early Bird Postmarked by 4/16</td>
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<tr>
<td>☐ Tuesday, June 1</td>
<td>☐ $175 Member</td>
<td>☐ $200 Member</td>
<td>☐ $225 Member</td>
<td></td>
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<td>☐ Wednesday, June 2</td>
<td>☐ $225 Non-Member</td>
<td>☐ $250 Non-Member</td>
<td>☐ $275 Non-Member</td>
<td></td>
</tr>
<tr>
<td>☐ Thursday, June 3</td>
<td>☐ $55 Student</td>
<td>☐ $75 Student</td>
<td>☐ $75 Student</td>
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<td>☐ Friday, June 4</td>
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<td>☐ Saturday, June 5</td>
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<td>☐ Sunday, June 6</td>
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B. SPECIALTY/SUB GROUP SESSIONS: Important! Please Indicate Which Sessions You Plan to Attend

☐ Architecture
☐ Book and Paper
☐ CIPP
☐ Photographic Materials
☐ Textiles
☐ Objects
☐ Paintings
☐ Wooden Artifacts

II. MEALS / SOCIAL EVENTS / TOUR

Space is limited for meal functions and tour. Make your reservations early to assure seating. Space may not be available for all functions at the time of On-Site Registration. Persons attending only meals/social functions need not be registered for the meeting, however all attendees at these events must purchase tickets. Members are encouraged to bring spouses and friends.

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Price</th>
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<tr>
<td>Wednesday, June 2</td>
<td>Conservation Labs and Galleries Tour</td>
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<td>Thursday, June 3</td>
<td>Textile Mixer (Textile group members only)</td>
<td>$12.00</td>
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<td></td>
<td>Wooden Artifacts Dinner Meeting (WAG members only)</td>
<td>$10.00</td>
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<td>Friday, June 4</td>
<td>Book and Paper Breakfast (free to BPG members, tickets required for all attending)</td>
<td>$8.00</td>
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<td>Book and Paper Lunch (Check one: ☐ meat or ☐ non-meat)</td>
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<td>Banquet (Check one: ☐ chicken or ☐ fish)</td>
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<td>Saturday, June 5</td>
<td>Objects Breakfast (free to Objects members; tickets required for all attending)</td>
<td>$8.00</td>
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<td></td>
<td>Objects Lunch (Check one: ☐ meat or ☐ non-meat)</td>
<td>$12.00</td>
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<tr>
<td>Sunday, June 6</td>
<td>LCCDG Meeting (Be sure to include meeting registration fees as well)</td>
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Total II

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<td>Total Meals/Events/Tour</td>
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☒ Please do not include any other materials with your registration/payment

Total I & II

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Digital Imaging The growing and diverse interest in digital imaging among researchers in museums, archives, and libraries was the focus of a roundtable meeting sponsored by the National Archives and Records Administration and the Smithsonian Institution Conservation Analytical Laboratory on June 11-12, 1992. Participants in the roundtable, which was entitled "Image Processing in Art and Archives," identified a wide variety of potential applications for this rapidly advancing technology. Examples of these applications include:

- study of surfaces to assess the feasibility of detecting changes;
- determining the rate of change by analyzing images taken over time;
- preparation of condition reports using improved surrogate images;
- enhancement of text (for example, to improve the readability of documents);
- understanding the problems of color reproduction;
- assembling mosaics of infrared reflectograms;
- combining x-rays, infrared images, and pigment cross-sections;
- analyzing autoradiographs of paintings;
- documentation and analysis of cultural materials (for example, using images of archaeological artifacts to quantify similarities, with social interpretation as a goal);
- studying chromosomal makeup using pattern recognition and hypertext;
- registering and annotating overlays;
- compressing images for efficient storage and transmission;
- studying psychovisual aspects of human perception;
- processing densitometric readings;
- processing images morphologically as a preliminary step toward optical character recognition;
- systematic cataloging of collections; and
- satellite transmission of images to compare objects that are too delicate to travel.

Case studies presented at the meeting illustrated the diverse uses of digital imaging available to conservators, scientists, and historians.

JONATHAN ARNEY: PAPER TEXTURE STUDIES. Arney used digital imaging to record and measure paper texture. He reported that while color has three attributes (hue, value, and chroma), texture may have up to six. He conducted a perception test in which observers ranked various paper samples on a visual roughness scale. He then used a CCD camera to collect images of the samples at various angles of raking light. The standard deviation of the gray levels in these images was calculated as a measure of the surface roughness, one attribute of the visual texture. A good correlation was made between the observers' rankings and the measurements from the images, indicating that the standard deviation is a good measure of the perceived surface roughness.

HENRI MAÎTRE: VASARI AND NARCISSE PROJECTS. Maitre reported that VASARI was a collaborative effort of: Brameur (Great Britain); Birkbeck College (Great Britain); National Gallery (Great Britain); Doerner Institute (Germany); TUV (Germany); Thomson LER (France); Syseca (France); TELECOM-Paris (France); and LRMF-Louvre (France). The 28-month VASARI project explored digitization of paintings to produce
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The project developed a method for recording and processing images used to measure color change in paintings, to monitor and record the development of craquelure, and for infrared reflectography. Resolution requirements were set at 10-20 pixels per millimeter of the painting. Three color bands were used, with at least 10 bits per pixel to give 8 bits per channel after various corrections. Standards were also set for temperature, relative humidity, and illumination during the scanning in order to prevent damage to the paintings. Although very accurate positioning systems for the mechanical scanning of the paintings were used, there will always be misalignment of the image plane in the separate images. This problem is corrected using a second-order homomorphic perspective transform.

Other European projects include NARCISSE, an EEC project designed to develop fast, accurate image transmission between a network of museums, and MARC, working with printing, which will begin in May 1993. The Rodin project will deal with three-dimensional analysis of objects.

RÉJEAN BARIBEAU: THE LASER SCANNER. Baribeau and John Taylor work in cooperation with National Research Council Canada, which for eight years has been developing a laser scanning system for analyzing three-dimensional objects. The system uses a HeCd laser that emits light in red, green, and blue wavelengths; data can be gathered at other wavelengths by simply connecting a different laser to the scanner’s optical fiber. An object is placed on a rotating stage, and the scanner makes three traces on a CCD that yield both position and color measurements digitized to 14 bits. Objects up to 1 meter by 1 meter can be scanned, and the sampling density (number of dots per millimeter) can be adjusted depending on the resolution required. The computer can show a three-dimensional representation of the object in any orientation and under various lighting conditions.

ERIC LANGE: RADIOGRAPHIC IMAGES. Lange described the use of image processing to enhance x-ray images of corroded iron objects. He used a simple set-up with a light box and a CCD camera to digitize the images. The data were analyzed using a system developed for analysis of medical x-rays. This system aimed to improve the interpretation of various types of corrosion products found on iron works. Interpreting traditional x-rays of such objects often has been difficult in the past because the metal and the corrosion products tend to blend together in the x-ray; the eye has difficulty distinguishing the small differences in density associated with the materials. The digital enhancement of x-radiographic images could potentially improve this readability by making clearer the boundary between the object and the corrosion products. It could, therefore, serve as a useful guide during cleaning procedures.

ALAN NEWMAN: X-RADIOGRAPHS. Newman has been using digital images to limit the handling of glass plate negatives, from which the emulsion is flaking. Photographs produced by this method can be digitally manipulated to simulate "burning in" and therefore the contrast of the image can be adjusted as in traditional photographic manipulation.

HENRY LIE: INFRARED IMAGES. Lie discussed his work with mosaics of infrared reflectograms. Using his procedures, assembling a 6x7 mosaic typically takes about two hours. Only the central portions of the images are used to avoid geometrical distortions caused by the detector. The individual images in the mosaics are typically shifted by 2-3 pixels relative to one another. The boundaries of these images are averaged in order to remove this shift.

HENRI MAÎTRE: COMBINING DIFFERENT TYPES OF IMAGES/TECHNOLOGY. Maitre showed the results of a program to study the craquelure of paintings, which was part of the VASARI project. He noted that dark cracks on dark areas of the painting proved particularly difficult to extract. He also discussed an event detection program designed to compare a visible and an x-ray image of a painting to ascertain both development of craquelure and changes made by the artist or at a later date. The images are segmented into uniform areas. A uniform area in the visible image would be expected to appear as a uniform area in the x-ray image; similarly, a boundary in one image should appear as a boundary in the other. The program compares the two segmented images and identifies areas that are different. For example, if a uniform area in the


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AIC News is mailed to members for $14 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 office; the next deadline is May 24, 1993. We reserve the right to edit for brevity and clarity.

The AIC accepts position available ads only from equal opportunity employers. The cost of Grants and Internships, Position Available, and Classified Ads is: $8.85 per word for members and $2.00 per word for non-members; minimum charge is $50.00.

The cost of display ads is: 1/6 page $150; 1/4 page $275; 1/2 page $350; one full page $575. Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1.

AIC News staff: Carol Christensen, Editor. Marcia M. Anderson, Production Editor. Michelle Flynn, Program Assistant.

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visible image appears as an edge in the x-ray image, this may indicate that the edge was painted over.

WORTHY MARTIN: INTERACTIVE STRUCTURAL DESIGN ANALYSIS. Working with Lambertus van Zelst, Ron Bishop, Velleta Canouts, and Carl Huber, Martin developed a schematic approach to pattern recognition that can be applied to the analysis of decorations on objects. The interactive part of the scheme is human involvement in choosing features for comparison. Canouts added that an example of what they were studying was a high- or low-diversity index among pottery decorations to separate products from different groups or to count the frequency of attributes to be able to say something about the people who created the pottery. Martin continued that in terms of image processing, this is shape morphology analysis.

MARK ORMSBY: CHARTERS MONITORING SYSTEM. Ormsby described the National Archives' Charters Monitoring System, designed to study areas of the Charters of Freedom (the Declaration of Independence, Constitution, and Bill of Rights) over many years to attempt to identify changes in the documents' condition. The camera uses a CCD to examine patches approximately 1.25 inches on a side, creating 1024x1024 pixel images digitized to 1024 gray levels. Variations in the illumination and CCD response are corrected by scanning a white reflectance target. Images are registered using a tiepointing method. Accurate registration of the images is particularly important for data gathered with narrow-band green filters, selected because they yield high-contrast images. Images taken at different times can be compared in many ways, including subtracting one image from the other. As the differences between images are small, it is necessary to perform a linear contrast stretch in order to make the differences more apparent to the eye. To make more quantitative measurements of change, contrast ratios can be calculated.

CONCLUSION Digital imaging is rapidly coming within the reach of anyone who is interested in using it. The distinction between high-powered systems—the so-called "high end"—and the personal computer (PC)-based systems—the so-called "low end"—has practically vanished in the past year. For example, the Charters Monitoring System at the National Archives had a $100,000 computer in 1987 to accomplish its needs. In planning a replacement for that system, now obsolete, the Archives estimated in 1992 that it would need a $60,000 system. By the time of acquisition in 1993, it was possible to acquire the same power in a PC-based system for about $20,000. Soon, digital image processing boards for the PC will cost only a few thousand dollars. In addition, a growing variety of digital imaging software is available and easy to use.

Digital imaging provides reproductions that are quite unlike the originals. Thus, there is a need for documentation protocols, that is, an agreed-upon descriptive language, to ensure that all relevant information about an image (such as resolution and scanning method) is included in the record associated with the image. Given the great potential for use of this technology, the participants in the roundtable concluded that it would be worthwhile to continue the dialogue among scientists, conservators, and historians interested in digital imaging.—Alan Calmes, National Archives and Records Administration, and, Ingrid Alexander, Smithsonian Institution, Conservation Analytical Laboratory

NOTES 1. Presentations were made by the following individuals: Ingrid Alexander (CAL); Jonathan S. Arney (Rochester Institute of Technology); Norbert S. Baer (Conservation Center, Institute of Fine Arts, New York University); Réjean Bibeau (Canadian Conservation Institute); Howard Besser (Centre Canadien d'Architecture); Ronald Bishop (CAL); Alan Calmes (NARA); Velleta Canouts (National Park Service); James Druckil (Getty Conservation Institute); Nariman Farvardin (University of Maryland); Kevin Hussey (Jet Propulsion Laboratory); Eric Lange (CAL); Henry Lie (Harvard Museums); Henri Maitre (TELECOM-Paris); Worth Martin (University of Virginia); Mark McCormick-Goodheart (CAL); Kathleen McDonnell (Getty Conservation Institute); Catherine Metzger (National Gallery of Art); Peter Mundel (National Museum of Natural History); Smithsonian Institution); Alan Newman (Art Institute of Chicago); Jacqueline Olin (CAL); Mark Ormsby (NARA); Terry Russo (Metropolitan Museum of Art); Barbara Snyder (Getty Conservation Institute); John Taylor (Canadian Conservation Institute); Lambertus van Zelst (CAL); James Walker (Amparts Corporation); Elizabeth Walmsley (National Gallery of Art); John Winter (Freer/Sackler Museum).
From the President

Paul Himmelstein

This is my last newsletter column as AIC president, and I want to thank the members of AIC for the chance they have given me to serve the profession. My five years on the Board have been tremendously rewarding ones. I was lucky enough to be elected at a time when many of our organizational problems were settled and we were able to focus on substantive issues that affected the field. In my three years as president it has been possible to bring our ideas and concerns to many allied professional groups that share our interests. Seeing AIC's stature grow in the eyes of these groups has been exciting, and I hope that we can continue to expand our presence. We must not forget that AIC has much in common with other professionals and groups in the museum community; we will not be successful in our long-range goals if we do not remember the importance of these colleagues. But AIC cannot be represented only by its Board; all members should realize that it is their responsibility to represent AIC and the conservation profession. I have heard the phrase, "I'll tell you what AIC should do" too many times. The one I would like to hear is, "I'll tell you what we should do."

The other phrase I have heard too much is, "I don't have the time." Every year the nominating committee has difficulty finding qualified members willing to run for office, and the Board has problems filling committee slots because experienced members will not agree to give some of their time to AIC. This situation cannot continue. AIC needs your participation. The members who have contributed their time generously have often told me how rewarding the experience is. I have found the chance to contribute to our organization and to the profession extremely gratifying—and fun. It has also been an opportunity to broaden my organizational skills and contacts with colleagues. The chance to effect change can be tremendously exciting. Our organization and our profession have much more potential power than we have yet exercised, and major accomplishments are waiting for someone to achieve them. I urge all of you to say yes when you are asked to help.

It is difficult to express the gratitude that I feel toward all those who have made my term enjoyable and, I hope, successful. The AIC staff have been incredible. Their dedication and understanding have made much possible that would have been unthinkable without them. Beth Kline and Marcia Anderson have been unbelievably patient and helpful. Sarah Rosenberg made all things possible. Her dedication to AIC is deep and strong; I cannot thank her enough for all the things she has done for me and for the organization. She guards our interests and works tirelessly for our cause.

The members of the Board with whom I have served have made the experience a joy; Bert van Zelst, Sara Wolf, Leslie Kruth, Stephen Bonadies, Kory Berrett, Doris Hamburg, Ginny Naudé, Jay Krueger, Dianne van der Reyden, Jane Hutchins, Martin Burke, Pam Hatchfield, Sarah Fisher, and Chandra Reedy all deserve our deep thanks for their service. Each in his or her way has made a generous and important contribution to the advancement of our organization and profession. A special debt is owed to Leslie Kruth, who stepped in almost overnight as vice-president and has offered her counsel and wisdom with her usual good humor.

My thanks also to the interns at Appelbaum and Himmelstein, who have suffered patiently while AIC business ate into their supervision time. I hope they have learned as much about conservation as they may have learned about AIC. Finally, I would like to thank two women without whom I could not have served. The first is Barbara Appelbaum who has kept our practice going during my many absences; ghost-written more of my material than I dare admit; supplied ideas and solved problems just when needed; and in general been willing to give to AIC more than we had a right to expect. The second is my wife, Beth Wladis, who has supported me in my work even when it meant time away from home, interruptions in our vacations, and endless discussions of AIC business when she would rather have heard anything else.

I look forward to continuing to work together with all of the members of AIC to help accomplish the common goals of our professional organization.

From the Executive Director

Sarah Z. Rosenberg

On the legislative front, we continue to track the establishment of the National Center for Preservation Technology and Training to assure that conservation interests are represented. We are also following the reauthorization and appropriations process of the NEA, NEH, and IMS. Sheldon Hackney, president, University of Pennsylvania, has been selected to be the chairman of the NEH. At this writing, the chairs of the NEA and IMS have yet to be named. It is, therefore, unlikely that reauthorization hearings will be held this year. Congress could extend current authorizing legislation (which expires on September 30) for another year or two. The appropriation process for these agencies has already begun, with hearings in the House Appropriations Subcommittee on Interior scheduled for early May. While it is difficult to predict how these hearings may turn out, the President's fiscal 1994 budget calls for level funding for the NEA, NEH, and IMS. However, the IMS budget includes reductions in funding for conservation projects—the Conservation Program Support grant line is down $227,000 and the Conservation Assessment Program is down $60,000 from fiscal year 1993. The Professional Services Project has been cut by $48,000. These reductions went toward funding a new IMS initiative—Technical Assistance Grants—which addresses the needs of small, emerging, minority, and rural museums.

The upcoming annual meeting has been the major focus of attention of the staff and Local Arrangements Committee. The general session on "Collections in Historic Buildings" and the special update session on "Conservation Research and Technical Studies" have attracted a stellar cast of speakers, and both promise to be highly stimulating. More than 100 papers are slated for presentation at these and other sessions to be conducted by the specialty groups and special interest groups. Of particular importance this year will be dis...
Health & Safety News

The Health and Safety Committee recently received a call from a paper conservator concerning the use of sodium borohydride. The label warns against mixing it with water, but conservators use sodium borohydride as a 0.5% or less solution in water for stain reduction procedures. Sodium borohydride, like any inhydride, creates heat when hydrated. If a small amount of water were introduced to a bottle of the chemical, high heat would be generated. This problem is avoided by adding a small amount of the chemical to a large amount of water. Since sodium borohydride is corrosive, wear gloves and goggles and use a fume hood or respirator during mixing procedures. During use of dilute solutions, avoid skin contact or inhalation.

FINAL CADMIUM STANDARD PUBLISHED: OSHA’s final rule on cadmium regulates all cadmium compounds, including cadmium pigments, at PEL 0.05mg/m³ to protect workers from kidney damage and cancer. Currently the Arts, Crafts, and Materials Institute (ACMI) labels cadmium paints with a warning not to spray or airbrush to preclude inhalation, but it does not require a cancer warning if the cadmium pigments are not soluble (like cadmium sulfide, CdS). A number of arguments in support of the OSHA rule suggest that the ACMI labeling policy should be reconsidered. One of the more convincing points is that insoluble cadmium pigments can contain soluble impurities. For example, insoluble CdS is likely to contain soluble CdSO₄ because CdS will convert to CdSO₄ in the presence of light. Conservators should be advised to treat CdS products as though a cancer warning were present. ACTS FACTS, 6, no. 10 (October 1992). Monona Rossol, editor, New York, NY 10012.

CAA Call for Manuscripts

AIC is pleased that the College Art Association has accepted our proposal to develop a special issue of its Art Journal. CAA is now seeking manuscripts for this issue, devoted to "Conservation and Art History." The issue will focus on questions of methodology and interpretation of physical evidence. Topics that might be addressed include the history of restoration as a reflection of changing taste and standards of restoration, particularly in the 19th and 20th centuries; the viability of restoring badly damaged works; artists' thoughts on restoration in general and restoration of their own works in particular; the role of technical examinations in current connoisseurship and art historical scholarship; and the examination of methods and materials as related to an artist's iconographical program. This list is not exhaustive; however, all papers must consider and closely examine actual works rather than theoretical positions. Collaborative efforts between art historians and conservators are encouraged. Please submit a one-page abstract by September 1 to: Maryan Ainsworth, Metropolitan Museum, 1000 5th Ave., New York, NY, 10028, or James Coddington, Museum of Modern Art, 11 W. 53rd St., New York, NY 10019-5498.
Computer Users Update

BRING THOSE DISKS! If you would like to demonstrate software you use at the AIC annual meeting in Denver, the Computer Drop-In Center will have computers available for your use. The center will be located in a room just off the exhibition area. A sign-up list will be posted at the door for available times. Thanks to the successful search-and-find efforts of Paul Messier, Bohdan Associates of Englewood, Colorado, has graciously loaned us an IBM-compatible (HP 486 33MHz, 80meg hard drive, 5 1/4-in. double-density floppy drive) for Thursday and Friday of that week. As of this writing, we are still trying to locate a donated Macintosh but plan to have one available. We will also try to have a 5 1/4-in. high-density drive for the IBM-compatible. Demo disks will be available for perusal. Also featured at the Computer Drop-In Center will be a session on E-mail and using modems on Thursday evening. Check your schedules and drop in for details.

NEW VERSION OF BENCHMARK. Logic Associates has introduced version 2.31 of Benchmark, an IBM-compatible database for book conservation management. New in this version are simpler commands; improved error prevention; additional built-in reports; and a help function that incorporates user-general reminders. Benchmark accepts data for each item to be treated and makes it instantly available. Users can quickly answer any inquiry about an item's location, status, treatment, date received, or date released. To assist administrators, Benchmark produces a bevy of up-to-the-minute reports for each item category and date range. Reports consist of listings (giving aggregate counts and percentages). Statistics can be displayed both numerically and graphically. Benchmark is easily customized to reflect the user's particular terminology and treatments. The package also includes a demonstration database, step-by-step tutorial, a user's manual, one year of free support and updates, and a no-risk money-back guarantee. For more information, contact: Roy Lipscomb, Logic Associates, 1433 W. Thome, Chicago, IL 60660; (312) 262-5927.

It's time to pass the torch. If you would like to become the new editor of this column, now is the time to speak up. If you have information you would like to share, or have any questions or comments, please contact: Katharine Untch, Conservation Department, Asian Art Museum, Golden Gate Park, San Francisco, CA 94118; (415) 668-8921, fax: (415) 668-8928.

AIC Public Sector Task Force Update

Members of the Public Sector Task Force met during the summer and developed a position paper that was reviewed by all those who had indicated an interest in this topic. The paper identifies issues of concern to conservators who have worked on large-scale projects sponsored by various government agencies. These issues include problematic experiences with the current structure of projects and proposed alternatives. Requests for copies of the paper may be faxed to: [redacted]

The General Services Administration (GSA) sponsors periodic seminars entitled Removing the Mystique that focuses on improving communications between GSA and the private sector by explaining the bid/procurement process. These seminars are open to the public. For information on the next seminar contact the GSA Conference Program at: [redacted]

Recognizing that conservators have had problems working within the current system, GSA recently held a one-day information exchange called Art Conservation Forum. This meeting was by invitation; for more information, contact Martin Burke, AIC Board liaison to the Public Sector Task Force, who attended the meeting.

Alicia Weber of GSA has developed a fact sheet describing the GSA Fine Arts Collection Program and Building Services Contracting Opportunity. To receive a copy contact: Alicia Weber, GSA/PGA, Central Office, Rm. 1300, 18th & F Sts., NW, Washington, D.C. 20405; fax: (202) 219-0104.

Perry Huston will lead a discussion group on topics related to the Public Sector Task Force during the CIPP session at the AIC annual meeting in Denver.—Linda Merk-Gould, AIC Public Sector Task Force Chair

APOYO News

The Asociación para la Conservación del Patrimonio Cultural de las Americas (APOYO), has had a very good year. By invitation of Chandra Reedy, AIC's director, Committee Liaison, we became a Special Interest Group. We appreciate this invitation, which will give us the opportunity to have a small space in the AIC News and hold a scheduled meeting during the AIC annual meeting.

During 1992, we published two issues of the APOYO newsletter, and our mailing list grew to 950. As editor, I want to thank the volunteers who contributed so many hours helping with translations, the mailing list, and fund raising, especially Ann Siebert, my co-editor. The second issue was produced in part with a generous donation from the AIC Objects Specialty Group. The Organization of American States has contributed the distribution costs of the last two issues.

With the Smithsonian Institution Conservation Analytical Laboratory, the Getty Conservation Institute, and the Library of Congress, we are organizing a two-day seminar in Spanish with simultaneous translation into English, entitled Preventive Conservation in Latin America. The seminar will be held in Washington, D.C., August 19-20 (see p. 26).

The APOYO annual meeting has been scheduled for Thursday, June 3, 12:30-1:30 P.M. in the Pavilion Room, Denver Hyatt. We would like to discuss future directions for the group; please mark your calendars and do not miss it. New members are welcome. Last year we had a small group; this year we are offering some snacks during the meeting, courtesy of AIC, so please come and be counted!

I have been invited to represent APOYO on the AIC Advisory Council, which meets on Friday, June 4, in Denver. This scheduling will give me the opportunity to talk with you before meeting with the Advisory Council.

See you in Denver!—Amparo R. de Torres, [redacted], Washington, DC 20013.
Referral System Update

After extensive discussion, the Conservation Services Referral System (CSRS) Task Force has concluded that the present organization of referral lists is appropriate. Fellows are listed first in alphabetical order, followed by PAs and Associates. Each list will carry a disclaimer explaining the former and urging the user to make as many inquiries as necessary to ensure a good match between client and conservator. The decision was based on the AIC Board’s current sense about differences among membership levels, opinions expressed by AIC members at the 1992 annual meeting, and limits of the CSRS computer system. Task force members will revisit this issue, which has been an ongoing concern of many AIC members, as they begin work on a long-range plan for the referral system.

The task force has also decided that each AIC member will have only one CSRS listing, even if that member has branch laboratories in more than one location. If a staff member at each branch is an AIC member, then all branches will appear on the CSRS referral list.

The survey of CSRS users is nearing completion; results will be reported in an upcoming AIC News column. Task force member Elizabeth Wendelin has taken primary responsibility for designing the questionnaire, coordinating the project, and analyzing the results.

As always, if you have comments or concerns about the referral system, we welcome your ideas.—Christine Smith, Chair; Martin Burke, Doris Hamburg, Brian Ramer, Sarah Z. Rosenberg, Elizabeth Wendelin, members.

Referral System Statistics, 1992

A report on the Conservation Services Referral System along with a statistical analysis of the data collected is included in the 1992 FAIC Annual Report that was sent to members in April. Please refer to this report for information on changes and developments in 1992 as well as for information on the number and types of referrals processed.

Conservation Publications Task Force Created

FAIC is pleased to announce that we are going ahead with the creation of the Conservation Publications Task Force and that Barbara Appelbaum has agreed to chair the task force.

The first phase of the project, funded by the Kress Foundation, will allow the task force to conduct the following activities:
1. Prepare a summary of why the existing literature is inadequate followed by a description of the kind of books and articles in the existing literature and the kinds and subjects that are missing.
2. Develop a list of possible subjects and methodologies for presenting them by examining the advantages and drawbacks of existing models.
3. Develop a model (or models) to illustrate the scope of what each publication should include.
4. Develop a strategy for selecting authors and monitoring their progress.

Endowment Awards

The FAIC Board is pleased to announce the recipients of the 1993 George Stout Memorial and Carolyn Horton awards. The George Stout awards enable students to attend the AIC annual meeting and other professional meetings. The Carolyn Horton Award enables conservators to continue their education and training by attendance at professional meetings, seminars, workshops or other events.

GEORGE STOUT

| Jennifer Baker | Maria C. Bessa |
| Lorraine Jan Brevig | Lee Ann Daffner |
| Jonathan P. Derow | Monica Dillio |
| Clinton S. Fountain | Ria German |
| Kathy Z. Gillis | Jo Hill |
| Lisa Krontsahl | Molly K. March |

CAROLYN HORTON

Elissa O’Leaughlin

Annual Giving Campaign

The FAIC Board and staff thank the following donors whose contributions to the annual giving campaign were received since the publication of the March 1993 AIC News. We appreciate your generous support, which allows us to provide grants to worthy applicants to the George Stout Memorial Fund, Carolyn Horton Fund, and FAIC Endowment Fund as well as to continue other activities of the FAIC.

If you have yet to send in your donation, we ask that you join the donors listed below:

Ann Apisdor Christian Smith
Julia Bogacki Christine Daughton
Martin Burke Janet Cobert
Claudia Didion James Frantz
Tamsen Fuller Michael Grinkrug
Don Heller Elizabeth Holidays
Nikki Horton Leslie Knish
Andrew Robb Maureen Russell
Lester Sender Richard D. Smith
Audrey Spence Carol Warner
Alice Warshaw Nathan Zakhei

FAIC NEWS

8 AIC News, May 1993
Conference Report

Conservation of Parchment
February 1-5, 1992

The course and workshop, "Conservation of Parchment," held at the Conservation Analytical Laboratory, Smithsonian Institution, February 1-5, provided a unique opportunity for participants to approach this topic systematically and comprehensively, to review the present state of knowledge of the history and technology of ancient and modern parchment, and to assess our understanding of its chemical and physical nature. Attempts to preserve parchment, stabilize its condition, and repair damages must rest on such a foundation. The course was coordinated by Dianne van der Reyden, senior paper conservator at CAL. The instructor was Abigail Quandt, associate conservator of manuscripts and rare books, Walters Art Gallery, Baltimore. "Conservation of Parchment" is a modified version of the training course developed by Quandt for the Campbell Center in Iowa. Course participants came from the United States, Canada, England, Germany, Switzerland, and Austria. All were midcareer book and paper conservators who are responsible, to some degree, for the preservation of fine art, archival, and library artifacts on parchment supports. They brought with them a diverse range of experience and concerns that generated a rich and intense learning environment and contributed to the great success of the course.

Topics discussed and demonstrated included the relaxation and flattening of distorted surfaces, consolidation of flaking media and pigments, and repair of tears and losses. About half the course was devoted to hands-on laboratory practice in the examination and treatment of two-dimensional parchment artifacts. Participants were able to work with a range of historical and modern parchment to review the range of treatments, advantages and disadvantages of traditional conservation procedures, to review recent developments, and to broaden the repertory of treatment options available to them. For example, there was a discussion of tensioning relaxed parchment using clips and pins to restore it to plane. The advantages of the method described included the opportunity to manipulate the parchment, to restore fiber alignment, and improve smoothness. However, tensioning using clips and pins is not appropriate in weak parchment, due to the possibility of tears and clip impressions. Softening agent recipes were mixed and tested in an attempt to restore flexibility to homy parchment. A Russian recipe of 10 percent urea in alcohol followed by wax in benzine did not work well, but a Viennese mixture of one third paste, one third ethanol, and one third or less acetic acid was successful. It was noted that these treatments are not for fine art parchment.

In addition, each participant presented for discussion an interesting or problematic parchment artifact from his/her own practice. The range of objects and their conditions was truly astonishing—how best to store a five-meter-long rocket-shaped Gothic architectural drawing for the spire of St. Stephen's Cathedral, Vienna; how best to "restore" a historical document 10 years after a framer's disastrous attempts to reverse an unsuccessful dry-mounting with hot water.
Many issues were raised and intensely discussed during the week-long course. Some of these issues indicate the present state of practice and the increasingly sophisticated and difficult questions faced by those who care for this potentially durable yet sensitive material.

Surprisingly, there was not a complete consensus on the value of reviewing the history of parchment and its manufacture. Many European-trained conservators were more treatment oriented, while those in the United States exhibited a greater interest in research aspects surrounding parchment. This topic constituted a particularly useful series of lectures and demonstrations. Quandt has an extensive knowledge of both the historical and modern manufacturing processes based on her thorough grounding in the literature, her systematic examination of historical parchments, and her wide experience of modern parchment production (England, The Netherlands, Israel) and use. Obviously, conservators must first be certain that the artifact under consideration is made of parchment. A presentation by Dianne van der Reyden on the characterization of parchment papers and other types of highly polished wove papers using scanning electron microscopy (SEM) alerted participants to the difficulty of distinguishing modern parchment from various look-alike paper-based products.

Once the material has been identified as parchment with certainty—using visual examination, microscopy, and/or protein analysis—the conservator can begin to observe and assess the highly subtle variations in the artifact that may result from animal source, geographical or historical origin, processing or finishing, use, and subsequent history. Sensitivity to such subtleties will permit the conservator to adopt more object-specific and less drastic and insensitive conservation procedures than might otherwise be possible. A deceptively simple decision might relate to mending a tear: should the conservator choose fish skin and parchment size or gelatin, with or without additives; Japanese tissue and wheat starch paste; PVA emulsion; or heat-set tissue and acrylic adhesive? When would it be better not to mend at all? For example, in the case of mending tears, the intended appearance of the parchment is important. Late 19th-century prints on parchment were intended to be flat; therefore, tears might best be mended with an acrylic or heat-set tissue that uses no moisture, since cockling would not be acceptable. Mending tears in books with pages that need to be turned might require a method that ensures flexibility. If the tear mend covers text, then a transparent fish glue or gelatin size might be preferable. Only when conservators thoroughly understand the physical and chemical nature of parchment—including its interaction with applied coatings, pigments, media, and environment and its behavior in complex structures such as multileaved sealed documents and bound volumes—can they reevaluate traditional approaches to parchment conservation and explore new treatment options.

Participants agreed that other areas, too, need further study. What degree of "flamness" are we trying to obtain when we "flatten" parchment? Of course, it is neither necessary nor often advisable to remove all cockling. However, there was not agreement among course participants on the original conformation of prepared skins. Were they completely flat or did they undulate? Numerous medieval illuminations depict scribes restraining the parchment sheet with a penknife in one hand while using a pen or brush with the other hand; this posture suggests that their sheet material undulated to a degree. In addition, the presence of deliberate slits in medieval manuscript leaves, possibly made by scribes to procure a more planar support, suggests that parchment could sometimes have been distorted by the time it reached the scriptorium. Modern calligraphers confirm that parchment is difficult to write on because of its inherent undulations.

On the other hand, 19th-century engravings and other fine art prints on thin (and relatively weak) split sheepskins, as well as earlier paintings, are often drummed over strainers and around boards. This process suggests an aesthetic of absolute planarity—not quite a placemat, but certainly an aesthetic based on the appearance of the paper sheet. Parchment was selected for such prints for its qualities of surface, color, and ink receptivity rather than out of particular interest in its inherent character; it was forced into flatness on a mount.

A third situation occurs in collections of archival documents that were traditionally folded for safekeeping. The presence of folds indicates past use and storage, and folds should remain evident even when a document is opened up and flattened. Much more background information of this sort must be gathered and made available before conservators can confidently and ethically "flatten" parchments.

Surface finishes and coatings for parchment are another area in which participants agreed that more information, both textual and analytical, is needed. Coatings on Byzantine manuscripts have been investigated both in the historical literature and from the evidence of the artifacts. The humanists of Renaissance Italy sometimes imitated these coatings. Medieval Islamic manuscripts have a very hard surface, whereas European parchment may have a more delicate napped and buffed surface. Treatment procedures that have proved appropriate for the former could spell disaster for the latter. The smooth, shiny surface of untreated late 19th-century fine art prints on parchment suggests that the material was heavily calendared. Modern parchment for printing can have an extremely hard surface. What are the characteristics of these various surfaces, alone and in the context of the composite artifact? We cannot realistically evaluate treatment options until we can identify what coatings or surface finishes are present. Nor can we appreciate their interaction with the other constituents of the artifact and the effect on the whole of the treatment proposed, especially the aesthetic issues involved.

Yet another issue—which appears to be particularly controversial, at least in certain European countries—is consolidation of flaking or friable pigment on parchment. Certainly, application of consolidants distorts the results of pigments and binder analysis, but when the alternative is ongoing deterioration and ultimately complete loss of illumination, the implications for the conservation of collections are problematic.

Satisfactory methods for mounting, display, and storage of parchment have presented problems in the past because of the reactivity of this highly hygroscopic material to fluctuations in relative humidity. Appropriate solutions are now becoming better known to book and paper conservators through workshop demonstrations and articles in the conservation literature. There is now more acceptance of the fact that parchment will react to changes in ambient relative humidity; and must be catered to in selecting a mounting sys-
tern. Currently used hinging systems, including string mats, Japanese paper hinges placed at the top edge only or around the perimeter, and Japanese paper mounts, allow for different levels of restraint. These various hinging, matting, and framing options give conservators ample flexibility in accommodating a certain amount of movement for a diverse range of artifacts when they inevitably undergo small fluctuations in ambient relative humidity. Systems for storage of bound volumes and sealed documents were also discussed.

An area of concern for course participants was optimum relative humidity for parchment. The implications for preservation of parchment in the recommendations recently published in an article by Eric F. Hansen, Steve N. Lee, and Harry Sobel (The effects of relative humidity on some physical properties of modern vellum: Implications for the optimum relative humidity for the display and storage of parchment. Journal of the American Institute for Conservation 31(1992):325-42.) were discussed. Currently recommendations for relative humidity are usually about 50 percent. Hansen et al. recommend "the lowest amount of atmospheric moisture (above 25 percent) that will allow for mechanical requirements, ...other composite elements, and aesthetic requirements." Relative humidities above 40 percent are incompatible with long-term maintenance of the collagen, since hydrogen bond breakage, gelatinization, and biological growth can occur. Hansen et al. suggest an optimum relative humidity of 30 percent.

Librarians and archivists are already very interested in the recommendations by Hansen et al. However, course participants felt that rather than implementing changes based on them, archivists might use the findings to reflect upon a situation that is not as straightforward as they perhaps had thought. Hansen et al. clearly state that their findings relate to objects for which the conservation aim is the long-time preservation of the collagen, outweighing other considerations. Those charged with the care of collections may have other aims, such as handling and aesthetic considerations. Conservators must evaluate the specific context of individual collections—the type of parchment, historical and geographical origins, processing and finishing variables, subsequent use, storage history, present needs, media—and assess the feasibility and practicality of the recommendations of Hansen, Lee, and Sobel.—Thea Burns, Art Conservation Program, Queen's University
We Don’t Want To Meet Without YOU!
Register Today and Help Us Fill the Halls of the
AIC 21st Annual Meeting!

Join us in Denver, May 31-June 6 for these unique learning opportunities and special events:

COLLECTIONS IN HISTORIC BUILDINGS
Sponsored jointly by the AIC and the Association for Preservation Technology International (APT), this conference is a unique opportunity for conservators, curators, site managers, engineers, and architects from around the world to discuss collections care strategies that are sensitive to the integrity of historic structures. An impressive array of professionals dealing with the special problems posed by collections in historic buildings have been assembled to address the issues from a variety of perspectives.

CONSERVATION RESEARCH & TECHNICAL STUDIES UPDATE SESSION
Eight speakers will examine the historical incorporation of research results into specific conservation practices. Newly developed methodologies and materials that have proven potential but are not necessarily well known to the majority of the conservation profession will be discussed.

SPECIALTY GROUP PROGRAMS
Slide lectures, open discussions, panel sessions, lab tips, special-topic sessions, and business meetings are planned to inform, involve, and update members of each specialty group.

MEMBERS ART EXHIBIT
The second annual exhibit of AIC members’ original works of art and craft.

EXHIBIT HALL
An opportunity to meet and share ideas with more than thirty suppliers of conservation-related products and services.

POSTER SESSION
New ideas and techniques will be presented in a display of creative posters complete with photos, charts, and handouts.

PUBLIC LECTURE

CONSERVATION LABS & GALLERIES TOUR
Tour will include stops at the Rocky Mountain Conservation Center, the Western Center for Conservation of Fine Arts, and other galleries.

New AIC Publications, T-Shirts, and Pins
For the first time ever there will be an AIC table in the exhibit booth area at the annual meeting. The table will feature new and recent publications and new materials for use by members presenting public programs, including a presentation kit, and other information. AIC T-shirts and lapel pins will be available for purchase only at annual meetings. Be sure to stop at the AIC table and look over these materials.

Angels Update
Due to unfortunate scheduling conflicts, there will be no angels project this year, but we look forward to resuming next year and welcome suggestions for locations in the Nashville area. —Lisa Mibach, Oberlin, OH 44074;

Library Collections Conservation Discussion Group
The Library Collections Conservation Discussion Group (LCCDG), a forum for conservators responsible for the care of nonrarible library materials, will meet on Sunday, June 6, 8:30 a.m.-5:00 p.m., immediately following the annual meeting.

The program will begin the process of developing a publication that documents examples of book repair treatments that library conservators feel are most appropriate for use in research collections. Representatives from approximately 30 libraries and commercial concerns in the United States and Canada have agreed to share examples of their work in an effort to establish technical guidelines. The resultant publication is seen as filling the need for an educational tool in conservation training programs, workshops, and in-house training. In the morning session, 10 working groups will describe and comment on one or two book repair techniques. In the afternoon, they will report on their work and gather input from the whole group. For each technique evaluated, the groups will describe the objective of the treatment, the selection
Call for Papers

22nd AIC Annual Meeting, June 6–11, 1994 Nashville, Tennessee

AIC members who wish to present a paper at the general session of the 1994 annual meeting in Nashville, June 6–11, 1994, should submit an abstract no later than October 1. The papers will be reviewed by a program committee chaired by the vice-president. Acceptances will be mailed on November 5. Completed camera-ready abstracts suitable for inclusion in the AIC Abstracts will be due in the AIC office by February 21, 1994.

A one-day general session of the 1994 annual meeting will address the topic of "Artist's Intent." Speakers are invited to submit abstracts that focus on various perspectives of the broadly defined topic of intent. Conservators, curators, historians, artists, and others are encouraged to explore the relative importance, merit, practicality, and possibility of determining intent. This topic could be discussed in terms of methodology, technology, documentation, and/or aesthetics. Two questions that come to mind are: 1) Is an objective definition of intent possible (or desirable) with anything less than a contemporaneous written statement of the artist; and, 2) Is it possible to define the artistic intent for an anonymous artist? Joint presentations by conservators and curators are encouraged. Papers of general interest on other topics are welcome for the second day of the general session. Student papers are welcome.

Abstracts should present a summary of the subject matter to permit an evaluation of the paper's quality and significance. Papers should be suitable for oral presentation as well as for 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 and publication; 3) quality of the paper's content and significance of the results; and 4) importance of having an overall balance to the thematic session. Papers judged more suitable for a specialty group session will be passed on to the appropriate group.

Abstracts should be double-spaced and a maximum of two pages. Send them by October 1 to: Jay Krueger, AIC incoming vice-president and program chair, National Gallery of Art, DCL, 6th St. & Constitution Ave., NW, Washington, D.C. 20565. Abstracts may also be sent to the AIC office; fax: (202) 232–6630. If you have questions about the abstracts, please call Jay at .

The substance of papers submitted for the general session should not have been previously published. Papers delivered in the general session will appear in the summer 1995 issue of JAIC. Manuscripts will be due in the AIC office by July 30, 1994. Information about length and preparation of manuscripts will be sent to authors whose papers have been accepted for presentation. Questions about the publication should be directed to Marcia Anderson, production editor, in the AIC office at (202) 232–6636, or Elizabeth West Fitz-Hugh, editor, at .

Student abstracts will be considered for the "Student Paper Awards." Papers will be judged on the following criteria: 1) originality; 2) content and significance as they relate to the AIC membership; 3) quality of the paper's content and significance of the results; and 4) importance of having an overall balance to the thematic session. Papers judged more suitable for a specialty group session will be passed on to the appropriate group.

The abstracts will be judged on the following criteria: 1) originality; 2) content and significance as they relate to the AIC membership; 3) quality of the paper's content and significance of the results; and 4) importance of having an overall balance to the thematic session. Papers judged more suitable for a specialty group session will be passed on to the appropriate group.

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Civil Rights Task Force Update

The name of the Anti-Amendment 2 Task Force has been changed to the Colorado Conference Task Force for Civil Rights to reflect its activities more accurately.

The AIC Board has approved the task force's proposal which includes the following activities for annual meeting week:

- A special session on Wednesday evening, June 2 will feature presenta-
MEETING NEWS: A final reminder that we will be electing officers on June 5 at the business meeting, after lunch. Three officers will be elected: chair, vice-chair, and secretary/treasurer. The chair will serve for one year only to fill an interim need until promotion of the vice-chair. The vice-chair will chair the program committee for the 1994 annual meeting and will then assume the office of chair in 1994. The office of secretary/treasurer has a two-year term; duties include writing the newsletter column, tracking expenses, and preparing business meeting minutes. If you or someone you know would be interested in being an officer of the ASG but may not be attending the meeting, please contact Shelley Sass or Lorraine Schnabel so that your name can be placed in nomination.

By now you should have received a revised version of the Rules of Order. Please take a moment to review the changes. If you have comments, contact one of the officers.

ASTM NEWS: Work on the Consolidated Standards Guide proceeds apace. Some good changes have been made, but more conservators still need to be involved in the review process. There will probably be a vote on the draft standards sometime this year; your input will be critical then. Even if you never attend an ASTM meeting, membership at the subcommittee level will allow you to comment on the standards now under development. ASTM is not an expensive organization to join; $50 is the individual membership fee, and with this you get a book of standards of your choice (a new one every time you renew your membership). Please take the time to get involved in the standards development process. These standards will be developed with or without your participation. With significant involvement from conservators, however, they could turn out to be documents we would be happy to live with.

David Wessel reports that plans are well under way for the ASTM Symposium on Standards for Preservation and Rehabilitation, to be held in Fort Worth, TX, October 10–11. Forty-seven papers have been selected for presentation; the authors include architects, engineers, conservators, and materials scientists. Conservators and conservation scientists, both American and foreign, are well represented by 10 papers. The papers cover a range of topics, from specific scientific studies to analysis of and comment on existing standards and guidelines for historic preservation. Also included are papers that consider the potential environmental hazards of preservation work. The symposium should be productive in bringing together the various disciplines involved in preservation work. Please note that the symposium will be held in conjunction with an ASTM meeting, giving you an opportunity to attend.

FROM THE CHAIR: I would like to address several issues that will be before us at the upcoming business meeting in Denver. The most pressing and important one is our ongoing dilemma with finances. By now you have all received the most recent mailing with some background on this issue. In a nutshell, our dues have remained the same for several years while our expenses have risen, and the BPG Executive Council sees no way we can continue without a dues increase.

We have tried very hard to provide the BPG membership with quality services over the years, from our excellent publications—the Annual and the Paper Conservation Catalog—to a very full program each year at the annual meeting. The Annual expenses have risen, particularly as we have tried to include more material and faced increasing printing and mailing costs. Although 1993–94 is currently the last year in our grant to produce the Paper Conservation Catalog, we can foresee continued catalog publication needs that will require our support in the coming years. While we are seeking other ways to help offset some of our expenses, we cannot continue to offer the same level of services without raising dues.

As we reassess our dues, we also need to reassess our membership structure. In view of the fact that most of our dues covers the concrete costs of publications, it is not workable to have four membership categories (regular, student, foreign, foreign student). We believe the BPG is already offering an outstanding value for membership, in view of the excellent publications and other services the group has provided. Therefore, we feel that a student discount is unnecessary. We propose simplifying our structure to one membership category, with a foreign surcharge of $10 to cover the additional overseas postage.

We would also like the group to consider changing our election system. Although we have always had contested elections, we believe it would be wise to offer multiple candidates for a given position only if multiple nominations come from the membership by mail. Otherwise the Nominating Committee would only be required to present one candidate for each position. This procedure would eliminate a lot of the awkwardness of soliciting candidates who agree to "serve" in a position and then face a form of rejection by the membership.

Please come to the BPG breakfast business meeting on Friday, June 4, 8:00–9:00 A.M., to vote on these important issues. If you are not planning to attend the meeting, please mail your comments and/or give me a call.

FROM THE PROGRAM CHAIR: Paula Volent and Maria Fredericks are still seeking submissions of studio tips.
for this year’s Tips sessions, one on flat paper and the other on book and archival materials. Please contact Paula, or Maria, with your ideas.—Robert Espinosa, Chair, Harold B. Lee Library, Brigham Young University, Provo, UT 84602; (801) 378-7654.

By now you should have received our spring mailing, which includes the ballot for the next Textiles Specialty Group board of directors. The nominees are: vice-chair—Jane Merritt; secretary—LaTasha Harris, Suzanne Thonumase-Krauss, and Anne Tyrell; and treasurer—Joy Gardiner, Nancy Pollock, and Gwen Spicer. The present vice-chair of the board, Deborah Trupin, will be chair next year. Thank you to all the nominees for their willingness to serve. Please return ballots by the April 30 deadline for the final count.

The Textile Section of the United Kingdom Institute for Conservation (UKIC) has been keeping us informed of their activities via their newsletter. Susan Anne Mathisen has provided the following brief review of their current information. The UKIC’s Textile Section, which is very similar to our own group, has expressed an interest in establishing contact with us. This relationship would be very beneficial to TSG members, since many of the UKIC activities may be of interest to you.

DURING 1992, for example, the UKIC group held a carpet forum, organized study trips, conducted stain removal surveys, and put together a Directory of Materials and Suppliers. Although the group does not have its own newsletter, it has several pages in UKIC’s Conservation News, in which it publishes general announcements of meetings and other events in addition to conference reviews, workshop notes, and research findings. The section has also published a substantial article—“Carpet Beetles—

A Pilot Study in Detection and Control," by Lynda Hillier and Valerie Blyth—in the Conservator, an adjunct publication to which members of UKIC are entitled.

Clothing and Textile Arts Index has expressed an interest in reviewing textile-related articles that are printed in the JAIC. LaTasha Harris, who is familiar with this publication as a resource in textile colleges, has prepared the following brief review. Clothing and Textile Arts Index is, in its own words, "an index to serial and periodical articles concerned with the behavioral, historical and artistic study and use of clothing and textile items." It uses a varied range of indexes, abstracts, journals, and magazines as sources for citations. All of the publications cited are written in English. Originally titled the Clothing Index (1970-79), all of its past editions are available in either bound form or on CD-ROM. It is available from: Sandra S. Hutton, HuTech, Monument, CO 80132; The topics range from amulets to forensics and from sizings to windows. There is repetition within topic sections of articles where correlations exist. Within this varied listing are topic sections for conservation, museum collections, restoration, and rugs. It is by no means inclusive, but as a secondary source this index can be beneficial to textile conservators and conservation students whose interests include textile-related technologies, ethnographic art, etc.

And speaking of JAIC, Elisabeth West FitzHugh, editor, has expressed a special interest in receiving submissions of papers from our specialty. The next deadline is November 1.

A reminder that the second week of May you will be receiving a first draft of the revised Code of Ethics and Standards of Practice. The committee has been working hard to rewrite this document so that it is "clear, concise, practical, realistic, and inclusive." Only Fellows and Professional Associates will ultimately have the final vote. PA applications are available from the AIC office. The next deadline is July 15.

It will be a delight to see you in June at the annual meeting. I hope many of you can make it.—Ronnee Barnett, Chair, Fodera Fine Art Conservation, Ltd., 24 W. 30 St., 10th Fl., New York, NY 10001; (212) 889-1930; fax: (212) 889-3738. Deadline for the July issue is May 24.

CIPP

CONSERVATORS IN PRIVATE PRACTICE

ANNUAL MEETING PROGRAM: The following is a summary of the CIPP presentations planned for the 1993 AIC annual meeting in Denver. The CIPP session will take place on Monday, May 31, 3:00-9:00 p.m. Please check the annual meeting program for the schedule. There will be a break for dinner between the two halves.

1) James Swope, "The World’s Largest Religious Painting" (paintings, wooden artifacts);
2) James Ford Grant, "Contract Experiences on the Los Angeles Central Library" (architectural materials, objects, sculpture);
3) Patricia T. Leavengood, "The Modigliani Connection" (objects, sculpture);
4) business meeting.

Part 2:
1) business tips, lab tips—membership participation;
2) Perry C. Huston, "Pitfalls of Public Projects."

EDUCATION COMMITTEE NEEDS INPUT: The membership has by now received the Education Committee’s questionnaire regarding the possible financial management seminar. James Swope, chair, is seeking input from the membership regarding our perceived educational needs. James and the CIPP Board would greatly appreciate comments and suggestions. This vital assistance will enable the Education Committee to fulfill its mandate to foster the further education of all private practitioners in matters relevant to their conservation practices.

Information for this column should be sent to: Kenneth N. Needelman, Podera Fine Art Conservation, Ltd., 24 W. 30 St., 10th Fl., New York, NY 10001; (212) 889-1930; fax: (212) 889-3738. Deadline for the July issue is May 24.
The business meeting will take place on Thursday, June 3, 7:00-9:00 P.M., shortly after the completion of the Science Update Session. Unfortunately, George Wheeler will not be able to present the talk on stone consolidation that was published in the first circular announcing the Denver meeting. Instead, Michele Derrick from the Getty Conservation Institute will present "New Analytical Techniques for Use in Conservation," co-authored with Eric Doehne, Andrew Parker, and Dusan Stulik.

Those attending the business meeting should come prepared to discuss activities, dues, and the adoption of Rules of Order for this subgroup. We are asking for nominations and volunteers for the offices of two co-chairs (one conservator and one scientist), two vice-chairs, and one secretary/treasurer, as well as liaison to each of the specialty groups. Voting will take place from the floor; however, nominations can be made ahead of time by those who cannot attend the meeting by writing to me at the AIC office (giving enough lead time to confirm that nominees will, in fact, agree to serve).—Eric Hansen, Interim Chair, Getty Conservation Institute, 4503 Glencoe Ave., Marina del Rey, CA 90292; (310) 821-9409.

This is the last column before our annual meeting in Denver. The Paintings group program on Saturday promises to be very exciting. You have, of course, registered by now! If you have not, it is not too late. Do not forget your toothbrush. Plan to come to the Colorado Conference Task Force for Civil Rights program on Wednesday night, too.

Marcia Steele, our current vice-chair, will take over the stewardship of the group at the rap of the closing gavel on June 5. Marcia, for those of you who do not know her, is the conservator of paintings at the Cleveland Museum of Art. Her background includes training...
by apprenticeship with Rustin Levensen in New York and positions at the Fine Arts Museums of San Francisco and Cleveland, where she has worked for the past six years. In addition to the chores that come with being vice-chair, Marcia has been an active member of the Colorado Conference Task Force for Civil Rights. It has been a pleasure working with Marcia during the past year. The Paintings Specialty Group is in good hands.

CONTINUING EDUCATION NEWS: The Paintings Specialty Group is once again proud to sponsor Richard Wolters' workshop "New Methods in the Cleaning of Paintings," scheduled for August 16–20. The workshop will be coordinated by the Continuing Education Department, University of Delaware, and will be held on the campus in Newark. The cost is $355. Each participant must pay for transportation, food, and lodging. Dues-paying members of the PSG should have received announcement cards. (Membership has its privileges.) As the workshop is a hands-on environment, enrollment is limited to 16 participants. These positions are available on a first-come, first-served basis to everyone. We ask that all attendees be members of AIC and the Paintings Specialty Group.

The workshop has been very popular in the past, and we expect far more people will want to attend than space allows. We will process applications without bias or favoritism based on the postmark on the letter asking to attend the workshop. Send your letter to: Carole Abercauph, 1041 Buttonwood St., Philadelphia, PA 19123.

This is the last column during my tenure as chair. Before going, I would like to thank Carole Abercauph, Continuing Education Committee; Christine Dauton, publications coordinator; Barbara Heller, Ethics and Standards Committee liaison; Irene Konefal, Bibliographic Committee chair; Marcia Steele, PSG vice-chair; Camilla Van Vooren, secretary/treasurer; and Jill Whitten, Science Task Force liaison.—Chris Stavroudis, Chair, Los Angeles, CA 90069; [redacted].

MORE ON GILDED WOOD: The Wooden Artifacts group publication, Gilded Wood: Conservation and History, continues to receive praise, recently receiving two excellent reviews in the professional literature. The winter 1992 issue of Art Documentation, the bulletin of the Art Libraries Society of North America, states, "For libraries serving conservators it is an essential addition... For any library with strong decorative arts collections, Gilded Wood should be acquired as a most valuable introduction to its subject." The November 1992 volume of Studies in Conservation calls Gilded Wood "a major landmark in its field... of great value to the conservator of gilded wood." To broaden the distribution of this important book, Sound View Press is willing to work with us to make Gilded Wood available for purchase at professional conferences, exhibitions, major antiques shows, and other events. If you know of any upcoming events that may serve this purpose, call Carey Howlett, [redacted].

1993 ANNUAL MEETING, DENVER: There is still time to register for the annual meeting in Denver. Remember to include $10 for your place at the Wooden Artifacts group dinner, Thursday, June 3, and plan to attend our business meeting directly following the meal (you can join us at the business meeting even if you choose not to attend the dinner). The Wooden Artifacts group session on Friday, June 4, promises to be interesting and stimulating. Conservators working in smaller institutions or in private labs should take note of our afternoon panel discussion: the relationship between small independent laboratories and larger institutional facilities. Among the topics will be ways to increase the exchange of information, to improve access to analytical work, and to break down any "barriers" between independent and institutional conservators. We also welcome contributors to our new "Tips" portion of the session. If you would like to present a brief talk on a technique or new product you find useful, please call Mike Podmaniczky, [redacted].

1993 ELECTION, DENVER: The Wooden Artifacts group nominating committee, consisting of Deborah Bigelow, Greg Landrey, and Steve Pine, is preparing for our election, to be held at the business meeting in Denver. We will be electing a new secretary/treasurer to replace Diane Arbeit and a new co-chair to replace Mike Podmaniczky, who will be moving up to the position of chair. In early May, you will receive a mailing containing the slate of candidates, an absentee ballot for those unable to travel to Denver, and an agenda for the business meeting.

SYMPOSIUM ON PAINTED WOODEN OBJECTS: The planning committee for our proposed symposium on painted wood is currently discussing potential sites, dates, and the focus of the event. We will present plans for the symposium at the annual meeting in Denver and welcome the ideas of all of our membership. Feel free to call committee members Elisabeth Cornu, Valerie Dorge, Christine Thomson, Sarah Z. Rosenberg, Greg Landrey, Mike Podmaniczky, Carey Howlett, or David Bayne if you would like to assist in this important Wooden Artifacts group project.—F. Carey Howlett, [redacted].

PHOTOREPRODUCTION SERVICES

1993 ANNUAL MEETING, DENVER: This is the first time the PMG has decided to hold a session in the same year as a winter meeting. Although only a half-day session, the line-up of talks looks very promising. It includes: "Antoine Claudet: His Working Methods and Materials"; "Surface Analysis of 19th-Century Daguerreotype Plates"; "The Proposed Source of Albumen Cracking"; "Case Studies.
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People

Beginning in the September issue of AIC News, items in the People column will be limited to announcements of job changes and awards. Space limitations will no longer allow the inclusion of special studies undertaken, or lectures given.

CHARLOTTE JILLIAN WATSON RENNIE, a conservation graduate of Camberwell College, the London Institute, will join the staff of McKay Lodge Conservation Laboratory, Inc., in Oberlin, Ohio, as assistant paper conservator in July. THOMAS PODNAR, a specialist in metals casting and patinas, joined the staff in January.

The Interluseum Laboratory, Oberlin, Ohio, is pleased to announce two new staff members: DAVID BAUER, head paintings conservator/acting chief conservator, and HOPE GUMPRECHT, assistant conservator of objects.

MARK STEVENSON, assistant conservator of graphic art at the Nelson-Atkins Museum, Kansas City, has recently completed teaching a graduate seminar for the University of Kansas titled "Materials and Methods in the Graphic Arts." The course, offered through the museum studies program of the university's Spencer Art Museum, focused on the media and functions of old master prints and drawings using the permanent collection of the Nelson-Atkins Museum as a primary teaching resource.

The Northeast Document Conservation Center (NEDCC), in Andover, Massachusetts, announces the appointment of SHAWNE DIAZ CRESSMAN as manager of microfilming operations.

MELANIE MARTIN has accepted the position of conservator for the Milbank Memorial Library, Teachers College, Columbia University.

BEVERLY PERKINS announces the opening of California Art Conservation Services, specializing in decorative arts and ethnographic objects. She is available for on-site collections surveys and projects, including storage and environmental issues. She may be contacted at: Temecula, CA 92591; phone/fax:

DAVID GOIST, chief conservator at the North Carolina Museum of Art since 1981, has established a private practice for the conservation of paintings. He can be contacted at: Raleigh, NC 27607;

Margaret Ellis and Bettina Raphael Win Rome Prize

Margaret Holben Ellis, chairman, Conservation Center of the Institute of Fine Arts, New York University, and Bettina A. Raphael, Museum of New Mexico, Santa Fe, are the first winners of the American Academy in Rome's newly established National Endowment for the Arts Fellowships in Conservation and Historic Preservation. The academy announced the winners of the 97th annual Rome Prize Competition on April 2 in Chicago. The prestigious prize provides fellowships for artists and scholars to live and work at the academy's 10-building, 11-acre site in Rome.

Ellis will make full use of the important repositories of prints and drawings for first-hand study and documentation of conservation problems as well as the research facilities of the International Center for the Study of Preservation and Restoration of Cultural Property. She will update and expand her book, The Care of Prints and Drawings (first printed in 1987) and broaden it for international audiences.

Raphael will research and write a course curriculum and a technical handbook, Preventive Conservation with Minimal Resources. She will list low-cost technical products, instruments, and procedures for monitoring and controlling the most common causes of deterioration in the museum environment. The material will be issued in Spanish and English.

The American Academy in Rome will offer two NEA Fellowships in Conservation and Historic Preservation in 1994. The application deadline is November 15 for projects starting in fall 1994 or spring 1995. Contact: American Academy in Rome, 41 E. 65th St., New York, NY 10021-6508; (212) 517-4200; fax: (212) 517-4893.

Bursaries to Attend ICOM Committee for Conservation 10th Triennial Meeting

Washington, D.C.
August 22–27, 1993

The Directory Board of the ICOM Committee for Conservation is able to offer a limited number of bursaries to enable those from developing countries, and from the countries of Eastern Europe and the former Soviet Union to attend the 10th Triennial Meeting.

Applicants must supply the following information to the Chairman of the Committee at the address below, BEFORE JUNE 16, 1993:

• up-to-date c.v. indicating training, work experience, and present position
• short (approximately 25 lines) statement indicating what the applicant hopes to gain from attendance
• statements of support from two referees
• statement of how successful applicant will share experience with colleagues
• estimate of return, economy airfare from home city to Washington, D.C.
• living expenses and cost of accommodation at the conference hotel will be provided by the Committee.

Applications will be evaluated by a selection committee and successful applicants will be informed by the beginning of July.

Applications to:
J. Cliff McCawley
Chairman, ICOM-CC
1030 Innes Road
Ottawa, Canada K1A 0C8

These bursaries were made possible thanks to a generous grant from the Getty Grant Program.
Materials

The following information has been identified as potentially useful for the field of conservation. It has not yet appeared in full form in the context of a peer-reviewed journal and is still under investigation. Readers are thus advised to regard its use as experimental and are encouraged to report their experiences with it to the field.

ART ET CONSERVATION (33 avenue Trudaine, 75009 Paris, France: 011-33-14-8749582; fax: 011-33-14-2803538) is a supplier of materials and tools for paintings conservation, including nonwoven spun-bonded polyester fabrics and polyester canvas. A French-language catalog is available upon request.

The following two items are reprinted with permission from WAAC Newsletter, Jan. 1993.

"FORMALDEHYDE-FREE" FIBERBOARD. Medite II is a medium density fiberboard (MDF) that is manufactured without adding any formaldehyde. That is, the only formaldehyde in the product is that naturally present in wood. It exceeds European (E-1) and American (HUD 24) standards for low-formaldehyde boards. Formaldehyde emissions are claimed to be lower than ambient outdoor levels in much of the rural U.S. The board is made from a blend of western softwoods. The interior grade is intended for cabinets, furniture, etc., and the exterior grade for signs. However, the exterior grade has been used for display cases at the Dallas Museum of Art.

Unlike conventional MDF, which is bonded by a urea-formaldehyde resin, Medite II uses a polyurea resin matrix. As a wood product it is acidic (pH approximately 5.5), but less so than many woods commonly used for building display cases. Contact: Medite Corporation, P.O. Box 4040, Medford, OR 97501; (800) 676-3339; fax: (503) 779-9921.

COMMERCIALY AVAILABLE PIGMENT GROUND IN B-72. Quaker Color in Quakertown, PA makes pigment dispersions. They currently grind about 30 pigments (from Ciba Geigy, etc.) in Acryloid B-72 using a differential roll mill, aiming for a 7-8 grind (Hedman gage) or about 6.4 microns. This is much finer than pigments can be ground dry. These pigment dispersions are sold as dry chips of pigment in varying percentages of B-72. They are soluble in acetone, however, a few drops of toluene will dissolve them more completely, producing transparencies without flecks of pigment.

Quaker Color will send samples and color swatches (contact Charles Dubree). They will also make custom orders using other resins and other pigments. Doug Adams at Conservation Materials is currently investigating buying bulk quantities and repackaging for our needs.

CORRECTION: Please note that an error occurred in the instructions for stabilized dammar varnish printed in the January 1992 issue of AIC News. Using the amounts suggested in the instructions, a solution of about 23% would be obtained, rather than a 30% solution as stated.

EDITOR'S NOTE: The Scientific Research Department at the National Gallery of Art, Washington, DC, has agreed to let AIC News print the commentary below. We would like to encourage scientific research departments of other institutions to submit similar commentaries that may be useful to our readers.

Synthetic Low-Molecular-Weight Varnishes

The following commentary has been prepared by the Scientific Research Department of the National Gallery of Art in response to many inquiries. While the products mentioned in this instruction sheet have been extensively tested and successfully applied to works of art, the National Gallery of Art accepts no responsibility for damages that may occur as the result of their use.

Varnish films have been tested in a xenon arc Weatherometer in which daylight through window glass, including the ultraviolet component, is simulated. Under those conditions, varnishes formulated according to this instruction sheet proved stable for a minimum of 6000 hours.

Using synthetic low-molecular-weight (LMW) resins, picture varnishes of considerable stability can be formulated that may give an appearance comparable to that obtained with a dammar or mastic varnish. Stable varnishes can be formulated with the hydrogenated hydrocarbon (HHC) resins Regalrez 1094 (Hercules) and Arakon P90 (Arakawa), or with an aldehyde resin (BASF).

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<th>LMW RESIN</th>
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<tr>
<td>Arakon P90</td>
<td>Arakawa</td>
<td>Hydrogenated hydrocarbon resin</td>
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<td>Regalrez 1094</td>
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<td>Hydrogenated hydrocarbon resin</td>
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<td>Aldehyde resin</td>
<td>BASF</td>
<td>Urea-aldehyde condensation product</td>
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The aldehyde resin is not commercially available but can be obtained in small quantities from the National Gallery of Art for experimental use. HHC resins dissolve in aliphatic hydrocarbon solvents, such as Shell Sol 71, and aromatic hydrocarbon solvents. They are insoluble in acetone and the lower alcohols. The aldehyde resin is soluble in low-aromatic hydrocarbon solvents, such as Shell Mineral Spirits 135, and in more polar solvents. Varying working properties may be obtained using solvents of varying evaporation rate. Properties of the Shell U.S. products Sol 71 and Mineral Spirits 135, together with those of comparable solvents available from Shell in Europe, are listed below.

<table>
<thead>
<tr>
<th>Shell Solvent</th>
<th>USA</th>
<th>Europe</th>
<th>USA</th>
<th>Europe</th>
</tr>
</thead>
<tbody>
<tr>
<td>Solvent</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Initial boiling point (°C)</td>
<td>174.4</td>
<td>172.0</td>
<td>162.2</td>
<td>166.0</td>
</tr>
<tr>
<td>Dry point (°C)</td>
<td>198.9</td>
<td>190.0</td>
<td>193.9</td>
<td>198.0</td>
</tr>
<tr>
<td>Relative evaporation rate</td>
<td>0.09</td>
<td>0.19</td>
<td>0.1</td>
<td>0.19</td>
</tr>
<tr>
<td>Total aromatics (%)</td>
<td>&lt;0.1</td>
<td>0.1</td>
<td>15.1</td>
<td>17</td>
</tr>
<tr>
<td>Solubility parameter</td>
<td>7.4</td>
<td>7.35</td>
<td>7.6</td>
<td>7.8</td>
</tr>
</tbody>
</table>

Working properties of these varnishes, the appearance obtained with them, and the mechanical properties of the dry films may benefit from the addition of some polymer. The polymers listed below were tested at the National Gallery of Art.

AIC News, May 1993


**Polymer Supplier Type** | **Styrene (%)** | **Viscosity***
--- | --- | ---
Kraton G1650 Shell SEBS 29 8000
Kraton G1652 Shell SEBS 29 1350
Kraton G1657 Shell SEBS 13 4200
Kraton G1726 Shell SEBS 30 200
Kraton G1750 Shell HPI N/A (high)
Elvacite 2044 Du Pont EPM N/A

* SEBS = styrene-ethylenebutylene-styrene block copolymer; HPI = hydrogenated polyisoprene
** Data from Shell
*** Viscosity = Brookfield viscosity in toluene at 25°C (centipoise)

Kraton G series rubbers (Shell) are compatible with the HHC resins; Elvacite 2044 (Du Pont) is compatible with the aldehyde resin. These LMW resin-polymer mixtures are soluble in Mineral Spirits 135. Kraton rubbers are available in varying molecular weights and hence viscosity. Kraton G1650 and G1657 may give best results. The lower-molecular-weight rubbers, Kraton G1652 and G1726, may not modify solution and film properties substantially. The high-molecular-weight Kraton G1750 may be useful for some applications, but it gives solutions of relatively high viscosity. Weatherometer aging indicates that films of these LMW resin-polymer mixtures are stable up to a polymer concentration of at least 10%.

Weatherometer aging also indicates that for long-term stability of varnishes containing synthetic LMW resins or mixtures of synthetic LMW resins and polymers, incorporation of the hindered amine light stabilizer (HALS) Tinuvin 292 (Ciba-Geigy) is required. It is recommended, therefore, that Tinuvin 292 be always incorporated at 2% of the combined resin weight. The polymer solutions show below are for resin solutions of about 25% (weight percent). The ratio of Tinuvin 292 to total amount of resin is important. The ratio of polymer to LMW resin and the amount of solvent depend on the required properties.

**LMW resin/polymer varnish**

Regalrez 1094  46.0g
Kraton G1650  4.0g
Tinuvin 292  1.0g
Solvent  150.0g

If no balance for weighing small quantities is available, Tinuvin 292 can be dissolved first at a concentration of, for example, 10% in the solvent used for the varnish; 10.0 grams of the solution should then be added to the resin(s), and the amount of solvent should be reduced accordingly:

**Tinuvin 292 solution**

Tinuvin 292  10.0g
Solvent  90.0g

**Varnish**

Total resin  50.0g
Tinuvin 292 solution  10.0g
Solvent  140.0g

All these solutions should be prepared in small batches and should be stored for only brief periods (no longer than three weeks).

**LITERATURE**


**SOURCES OF MATERIALS**

ARKON P90: Arakawa Chemical—1-3-7, Hiranomachi, Chuo-ku 541, Japan; 06-209-8580; fax: 06-209-8542—615 N. Michigan Ave., Ste. 1700, Chicago, IL 60611; (312) 642-1750; fax: (312) 642-0089.—Kajen 2, 2000 Hamburg 11, Germany; 040-364275; fax: 040-368389.

REGALREZ 1094: Hercules, Resins Group—Hercules Plaza, Wilmington, DE 19894; (800) 247-4372; fax: (302) 594-5471.—Veraartlaan 8, 2288 GM Rijswijk, the Netherlands; 703-150000; fax: 703-150356.

ALDEHYDE RESIN: BASF Corp.—Not commercially available. Small quantities are available from the National Gallery of Art for those who wish to experiment with the resin.

TINUVIN 292: CIBA-GEIGY, ADDITIVES DIVISION—Seven Skyline Dr., Hawtome, NY 10532-2188; (800) 431-1900; fax: (914) 479-2779.—Postfach, CH-4002 Basel, Switzerland; 061-697-1111; fax: 061-697-7444.

KRATON G SERIES RUBBERS: SHELL—3200 Southwest Fwy., Ste. 1230, Houston, TX 77027; (800) 457-2866; fax: (713) 241-8107.—Postbus 2960, 3000 CZ Rotterdam, the Netherlands; 010-469-6915; fax: 010-469-7088.—Heronbridge House, Chester Business Park, Wrexham Rd., Chester CH4 9QA, United Kingdom; 0244-685-000; fax: 0244-685-010.

ELVACITE 2044: DU PONT—Wilmingdon, DE 19808; (800) 458-2483; fax: (302) 773-2706.—Charles Tennant Co., Denney Ave., Waltham Abbey, Essex, EN9 1NS, United Kingdom; 0992-715777; fax: 0992-70049.—Sepulchre, S.A., 19-B6 Ave de Nenuphars, B-1160 Brussels; 02-672-2335; fax: 02-673-6782.

SOLVENTS: SHELL—See U.S. address for Kraton rubber. Shell sells large amounts only. Quantities of about five gallons can be purchased from: Guard-All Chemical Co., P.O. Box 445, Norwalk, CT 06856; (203) 838-5515.—Shell Centre, London SE1 7PG, United Kingdom; 071-934-1234; fax: 071-934-8060.—Very useful solvent property charts can be obtained from Shell.

**SUBMISSIONS FOR THIS COLUMN** may be sent to: Rebecca Rushfield, Rushfield, 19-B6 Ave de Nenuphars, B-1160 Brussels; 02-672-2335; fax: 02-673-6782.
Poussin Restored
The Wallace Collection, London, recently hung Poussin’s A Dance to the Music of Time following restoration. The old double lining canvas was replaced and an old tear resecured. The restoration also involved removal of repaint previously obscuring some of Poussin’s thumbprints, which texture the whole picture surface. The Fingerprint Branch of Scotland Yard determined the prints were made with a left thumb while the painting was still wet. The restoration was carried out by Herbert Lank, Simon Bobak, and Nonie Tasker.

Canterbury Cathedral Floor to be Replaced
Wear by tourist traffic and the installation of electrical heat and lighting systems have contributed to uneven wear on the Portland stone nave floor of Canterbury Cathedral. Replacement will take six months and cost about $19,000. It is hoped that during replacement of the floor, archaeological evidence of the original Norman cathedral will emerge.

Gozzoli’s Adoration of the Magi Restored
In December the "Chapel of the Kings" in the Palazzo Medici-Riccardi, Florence, was reopened to the public following restoration. The chapel, designed by Michelozzo, contains Benozzo Gozzoli’s famous Adoration of the Magi processional fresco, as well as a marble and hardstone floor, a painted and gilded wooden ceiling, and inlaid wooden furniture designed by Giuliano da Sangallo. Cleaning of the fresco revealed considerable use of gold and true ultramarine, as well as a pair of blue cherubim heightened with white in a technique similar to contemporary colored drawings. The restoration was a collaboration involving the three Florentine soprintendenze, the Opificio delle Pietre Dure and the Pegasus consortium.

Getty Kouros Exhibition
The J. Paul Getty Museum is now mounting an exhibition on its Koivos, whose authenticity has been questioned. The exhibition, which runs until September 5, presents the results of the museum’s study of the archaic statue undertaken in 1990 and allows the public to decide for itself whether the figure is authentic. Included are studies of the marble used, its weathering, encrustations, traces of tool marks, and analysis of the proportions and the torsion in the head and feet. The conclusions of the May 1992 scholarly conference in Athens discussing the issue are part of the display.

A Fake Proved Real...
Scientific analysis of pollen and carbon-14 remains have confirmed that the paintings in a prehistoric cave found by Henri Cosquer at Sormiou, near Marseilles, in September 1991 are Paleolithic and not modern forgeries, as had been suggested in earlier archaeological debates. The pollen analysis proved to be of prehistoric vegetation, while carbon-14 dating suggests a date of ca. 16,500 B.C. According to the March 1993 Art Newspaper (p. 14), the paintings in the cave, whose tunnel entrance was submerged by the rising sea level when the last Ice Age ended, are of such fine quality that their authenticity was questioned. "The inclusion of penguins among the animals depicted can now be seen as the first indication... that these birds were present in the Paleolithic era, and not proof, as was recently suggested, that the paintings are modern forgeries."

...And a Fake Proved Real Trouble
Reflections in the Door #5, a painting purported to be by Jackson Pollock, was recently seized by U.S. Customs agents who learned the work was supported by false documentation. Daniel Panchaud, a Swiss citizen who declared the work, fled the United States to escape indictment for wire and mail fraud. Customs agents discovered that Panchaud had offered "a renowned expert" as much as $1.5 million to authenticate the work, which had been rejected twice by Pollock’s catalogue raisonné authors. Panchaud also had in his possession forged letters from art world figures purportedly offering to invest in the picture. The letters were to be used to defraud buyers by suggesting the painting was in demand (Art News, March 1993, p. 30).

Information Wanted
TECHNICAL INFORMATION ON WINSLOW HOMER—The Conservation Division, National Gallery of Art, is seeking technical information from scholars and colleagues on all aspects of the work of Winslow Homer, including paintings, watercolors, drawings, and prints. Reports of examinations and treatments, working methods, and materials documentation are all of interest. Specific questions you would like to have answered about this artist’s work are also appropriate. For more information please contact: Judy Walsh, DCL, National Gallery of Art, Washington, D.C. 20565; (202)842-6443.

HPLC’s IN CONSERVATION SCIENCE—I have been asked to write a chapter on high-pressure liquid chromatography (HPLC) applications in art conservation for the upcoming Handbook of HPLC (Marcel Dekker). I would like to hear from anyone who has used or is using an HPLC in conservation or archaeology-related investigations. The reference section will include the significant published (and unpublished?) work in the field. For further information contact: Susana M. Halpine, DCL, National Gallery of Art, Washington, D.C. 20565; (202)842-6436; fax: (202) 842-6886.

QUALITY MATERIALS: HAND-MADE PAPER TAKING A CLOSER LOOK—Library of Congress conservators are presenting this paper at the AIC meeting in Denver. We urge you to join us in the ongoing dialogue about conservation quality handmade papers. Do currently available handmade papers meet your needs? What are your needs? How important is the selection of an endpaper? What are the working properties and aesthetics of handmade papers from different centuries? How can we describe the qualities of handmade paper? Can these questions be answered? Come, contribute, and find out. Be a part of the process. Make
sure that the materials we use continue to work to preserve the treasures of the past.

**Getty Gives $350,000 To Courtauld**

The Courtauld Institute of Art, University of London, has been awarded $350,000 by the Getty Grant Program to establish an endowed faculty position for its Conservation of Wall Paintings Department. The Courtauld needs to raise $300,000 in matching grants for the program. Established in 1985 as a joint venture with the Getty Conservation Institute, the program accepts nine students per year. It is now collaborating with the Opificio delle Pietre Dure in Florence.

**AAM/ICOM Offers International Museum Partnerships**

International Partnerships Among Museums provides a unique intercultural opportunity for U.S. museums and counterpart institutions abroad to establish lasting ties by developing and conducting joint or complementary projects in conservation, education, exhibit design, community outreach, or exhibition development. IPAM is intended to promote institutional development while enhancing the participating museums’ ability to enrich their own communities. Museums of any size or discipline are eligible to apply. U.S. applications must be postmarked by **June 15.** For information contact: Dept. of International Programs and AAM/ICOM, 1225 E. 15th St., NW, Ste. 200, Washington, D.C. 20005; (202)289-1818.

**School of the Art Institute of Chicago Offers New Degrees**

Beginning in the fall, the School of the Art Institute of Chicago is offering three new graduate degrees: a master of science in historic preservation, a master of arts in arts administration, and a master of arts in arts education. The master of science in historic preservation provides training in the theoretical, historical, and practical aspects of preserving and restoring existing architectural structures, interiors, and decorative arts. For further information and application materials contact: Admissions Office, School of the Art Institute of Chicago, 37 S. Wabash, Chicago, IL 60603; (312) 899-5219 or (800)232-7242.

**Fabergé Arts Foundation Wins Conservation Planning Grant**

The Fabergé Arts Foundation of Washington, D.C. and St. Petersburg, Russia announces the award of a grant from the Getty Grant Program to begin planning for the conservation and restoration of the House of Fabergé in St. Petersburg. The House of Fabergé contains the workshops of Carl Fabergé, master designer, jeweler, and craftsman to European royalty. Upon completion of the house’s conservation and renovation, the foundation plans to establish a modern museum and educational center where Fabergé objects are exhibited on a rotating basis.

**National Gallery of London to Again Issue Technical Bulletins**

National Gallery of London Technical Bulletin Volume 14. After a hiatus of four years, the National Gallery of London has again decided to issue its annual Technical Bulletins, which will appear in January each year. The newest addition is Volume 14, the first volume to be produced entirely by desk-top means, including all the color work. These publications set the standard for technical examination of works of art, and we are happy that they are once again to be published on a regular basis.

The opening article, by Jill Dunkerton and Nicholas Penny, describes the infra-red examination of Raphael’s Garvagh Madonna. It is an excellent addition to the existing technical literature on Raphael, which has become extensive within the last 10 years, due to several technical symposia organized to celebrate the 500th anniversary of the artist’s birth. Infrared reflectography of two other National Gallery paintings, the Madonna dei Garofani and Saint Catherine, are provided for comparison. Due to computerized image processing, it is much easier to read the underdrawing in these images than in earlier published reflectogram mosaics of Raphael’s paintings. Raphael’s delicate lines, probably done in metatpoint (possibly silverpoint), clearly show how close in date and style this undated painting is to the Alba Madonna in Washington. Notable are the vertical and horizontal lines which bisect the picture and act as a sort of plumb line to ensure the design was properly placed on the panel. Many practices typical of Raphael, such as the use of incising for straight line placement, were evident in the infrared image. The artist’s creative process is clearly and thoughtfully described, and abundant footnotes make comparisons with other works.

An important contribution to the literature is made by Jo Kirby in the article “Fading and Colour Change of Prussian Blue: Occurrences and Early Reports.” The author notes many observable instances of this fading, including works by Gainsborough, Canaletto, Watteau, and Richard Wilson, where the blue is much brighter where protected by the rebate of the frame. Ms. Kirby also reminds readers that the tendency of Prussian blue to fade in light was well-known as early as 30 years after it was introduced. Fading is much more pronounced when the pigment is mixed with lead white. It is also interesting that modern Prussian blue is more stable than its early forms, which were much more impure and variable in components. A second part of this article, which will present experimental data for comparing the durability of old and modern Prussian blues, will appear in a future issue of the Technical Bulletin.

David Bomford and Ashok Roy’s article on Canaletto’s Stomnason’s Yard and San Simeone Piccolo documents the recent examination and cleaning of these two works. Bomford raises the intriguing possibility that some of the clouds, clearly repaint, in the Stomnason’s Yard may have been added by Constable when he was visiting owner Sir George Beaumont’s house in 1823. Because the overpaint was very hard and could not safely be removed, it was merely glazed over. Ashok Roy describes Canaletto’s pigments in a section accompanied by five photomicrographs of cross-sectional samples that show a surprisingly bright green earth quite different from the color we are used to seeing in the undermodelling for flesh tones in Early Italian pictures.
Three other articles include Jill Dunkerton's analysis of the technique of Bramantino's "Adoration of the Kings," David Saunders' description of the VASARI image processing project, and a description of Laurent de la Hyre's "Allegorical Figure of Grammar." The Bramantino article describes the artist's elaborate use of incised and underdrawn perspective commonly called "costruzione legittima" and his attempts to soften its effects by figure placement. Also detailed is the rationale for not restoring some damaged areas to a highly finished degree. David Saunders' account of the development of the National Gallery's new system for image capture and processing is extremely thorough, with many schematic drawings and photographs of the component parts. At present the system is used to measure color changes over time, to assess the development of craquelure in paintings, and for infrared reflectography. The entry on Laurent de Hyre's painting, by Humphrey Wine, Paul Achroyd and Aviva Burnstok, contains a thorough description of the painting's materials and technique, together with a comparison with the contemporaneous copy in the Walters Art Gallery, Baltimore.

At the end, Raymond White and Jennifer Pile present the results of a media analysis undertaken in the last few years on a wide range of paintings in the National Gallery. Because so few museums do any medium analysis, the earlier published findings of this department form the bulk of what medium analysis reports exist in the published literature, and the results published here are a welcome addition to the existing data.

In short, the new Technical Bulletin seems to be as excellent as the old Technical Bulletins, and one can not really praise the enterprise more highly than to make that statement. Contact: Mail Order Dept., National Gallery Publications, Ltd., 5/6 Pall Mall East, London SW1Y 5BA, U.K.; 071-839-8544; fax: 0108.

Research/Reports

The article discusses the corrosion of lead artifacts when stored in wooden cabinets through reaction with acetic acid derived from the woods, varnishes and adhesives used to construct the cabinets. The author found that lead with a purity greater than 99% is rapidly corroded by acetic acid, while alloys 1-1.5% with other elements, notably copper, prevented corrosion. Norman Ten­nett, "Corrosion of Lead Artifacts in Wooden Storage Cabinets," SSCR Journal, Feb. 1993, 8-11.

The authors describe the GCI Pollutant Eliminator, a self-contained, programmable and rechargeable unit that reduces the level of pollutants by recirculating air within an enclosed space through a replaceable reactive adsorption cartridge. The machine can be used to minimize high concentrations of pollutants in cabinets or storage cases when other means of problem solving are difficult or too expensive. Cecily M. Grzywacz and Dusan C. Stulik, "Carbonyl Pollutants in the Museum Environment," SSCR Journal, Feb. 1993, 16-19.

The author concludes that although propylene glycol ethers may be safer to use than ethylene glycol ethers, it is likely that the use of either will result in paint film leaching. It is important therefore that conservators use these solvents as little as possible. If they must be employed, proper ventilation and absence of an ignition source are imperative. Christopher W. Mc­Glachey, "A Note on Some Alternatives to Ethylene Glycol Ethers," Studies in Conservation, Nov. 1992, 275-277.

The author proposes the use of Methyl Proxitol (propylene glycol ether), Methyl Proxitol acetate, Ethoxypropanol and Ethoxypropanol acetate as solvents for Paraloid...
(Acryloid) B-72 when used as an in-painting medium. He points out that they make low viscosity solutions of the dissolved resin even at relatively high concentrations (20%). The solvents are not recommended for use with Paraloid B-72 as a varnish, since they are likely to have a strong swelling action on aged oil and synthetic polymer paints. Alan Phenix. "Solvents for Paraloid B-72." UKIC Conservation News, Mar. 1993, 39-40.


The most recent issue of the Victoria & Albert Conservation Journal (No. 6, January 1993) contains articles on the conservation of an album of salt prints by Roger Fenton in which the binding was deteriorated, a survey of plastics objects at the museum and how to assess damage, and textile conservation in Russia.

The author assesses the relative merits of buffered silica gel and saturated salt solutions for controlling relative humidity in cases, pointing out that saturated salt solutions maintains a target RH while silica gel drifts somewhat within a preplanned range. Dennis Piechota, "Relative Humidity Control in Cases: Buffered Silica Gel versus Saturated Salt Solutions," WAAC Newsletter, Jan. 1993, 19-21.


The article, in three sections, investigates when Cennino Cennini's II Libro dell'Arte was presumably written, the meaning of his "oro di meta," and the identification of paintings thought to be by his hand, using, in part, punch-tooling analysis, a specialty of the author. Erling Skang. "Cenniniana: Notes on Cennino Cennini and his Treatise," Arte Cristiana, 754 (1993), 15-22.

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AIC 1994 Directory Update

Specialty Listings
Please note that the specialty listings and the listings of conservators in private practice in the AIC Directory are derived from membership application and renewal forms; these listings are not derived from specialty group memberships. If you found that your specialty listings were incorrect in the 1993 AIC Directory, please call or write the AIC office by June 11.

Do You Have a Fax Machine?
Fax numbers will be listed in the 1994 AIC Directory. Please use the form below to send us your fax number by June 11.

Have You Moved?
Please help us produce an accurate Directory. If your address, area code or phone number has changed, please submit the form below to the AIC office by June 11.

Name

New Address

New Telephone Number

Fax Number

Please send to:
AIC
1400 16th Street, NW
Suite 340
Washington, D.C. 20036
(202) 232-6636
fax: (202) 232-6630

University of Delaware

GLASS CONSERVATION WORKSHOP
Designed to provide conservators and restorers with an in-depth understanding of glass conservation materials and methods, this one-week course focuses on the conservation, repair and restoration of flat glass and three-dimensional glass objects.
Topics: cleaning, glass chemistry and deterioration, gluing techniques, molding and casting fills, and cosmetic reintegration.
Program includes lectures, demonstrations, a field trip to Winterthur Museum, and hands-on application of techniques. Enrollment is limited to 20 participants.

Instructors:
Mary Clerkin Higgins, conservator of stained glass
Julie A. Reilly, objects conservator, Winterthur Museum

Additional lectures by University of Delaware faculty and Winterthur Museum staff.

Dates: July 12-17, 1993

Location: University of Delaware
Newark, Delaware

Registration Fee: $755

For Information Contact:
Mica Contrada
University of Delaware
Division of Continuing Education
Newark, DE 19716-7410
(302) 831-8848
FAX: (302) 831-9977

A Videotaped Course with Richard Wolbers:
New Methods in the Cleaning of Paintings

Fifteen hours of videotaped instruction providing an in-depth examination of water-based cleaning methods and the uses of enzymes, emulsions, and solvent gels.
Set of 9 "VHS" tapes: $395

Contact:
University of Delaware
FOCUS Office
1-800-UDFOCUS (toll free)
or 302-831-1079 (local)
FAX requests for information to 1-302-831-1077
Conferences, Courses & Seminars

CALL FOR PAPERS

September 5-10. Leeds, United Kingdom. Ninth International Biodeterioration and Biodegradation Symposium. Contact: Conference Secretary (RB), Department of Chemical Engineering, University of Leeds, Leeds LS2 9JT, UK.

October 22-23. Ottawa, Ontario, Canada. Gerry Hedley Memorial Forum, Mechanimal Behavior of Paintings: Experience and Theory. Contact: Hedley Research Fellowship Fund, P.O. Box 22042, 1670 Heron Rd., Ottawa K1V OW2, Ontario, Canada; Stefan Michalski, fax: (713) 492-0535 or Wendy Baker.


CONFERENCES


August 22-27. Washington, D.C. ICOM Committee for Conservation 10th Triennial Meeting. To receive the second announcement and registration form, contact: ICOM-CC '93, c/o Conservation Analytical Laboratory, Smithsonian Institution (MSC), Washington, D.C. 20560; (301) 238-3700; fax (301) 238-3709.


September 19-24. Houston, TX. National Association of Corrosion Engineers 12th International Corrosion Congress. Contact: 12th ICC, NACE, P.O. Box 218340, Houston, TX 77218-8340; (713) 492-0535.


GENERAL


May-October. Mt. Carroll, IL. Collections Care Core Curriculum and various other collections care courses. Designed for curatorial staff with the wide-ranging collections care responsibilities and varied collections typical of small to mid-sized museums. Financial assistance available.

June 9-12. Oberlin, OH. The Historic Technology of Picture Frames. Contact: Hope Gumprecht, Internuseum Conservation Laboratory, Allen Art Building, Oberlin, OH 44074; (216) 775-7331; fax (216) 774-3341.

June 14-17. Oberlin, OH. The Conservation of Picture Frames. Contact: Hope Gumprecht, Internuseum Conservation Laboratory, Allen Art Building, Oberlin, OH 44074; (216) 775-7331; fax (216) 774-3341.

June 15-19, July 6-10. Rosemont, NJ. Mountmaking for Exhibitions. Contact: Benchmark, Cano Farm, Bldg. 7, P.O. Box 214, Rosemont, NJ 08036; (609) 397-1131; fax (609) 397-1159.

August 9. Purchase, NY. Exhibit Preparators Workshop. Sponsored by the Gallery Association of New York State. Designed for preparators and other museum personnel responsible for installing exhibitions. Topics: art and artifact handling; choosing safe materials; mounting of objects; mounting-making techniques; plexiglass fabrication; matting and framing; using silica gel. Deadline: July 1. Contact: Gallery Association, Box 345, Hamilton, NY 13346-0345; (315) 824-2510.

August 16-19. Williams, MA. Chemistry in Art Conservation. Annual Summer Conference. New England Association of Chemistry Teachers (NEACT). Richard Newman, research scientist, Museum of Fine Arts, Boston, will describe applications of chemistry in conservation/preservation, authentication, and provenance for artifacts. Workshops will be organized by James Martin of the Williamstown Regional Art Conservation Laboratory in conjunction with the Clark Art Institute and Williams College Chemistry Department. Contact: Barbara Lewis, University of Vermont, Chemistry Dept., Cook Science Bldg., Burlington, VT 05405.


September 7-11. Mt. Carroll, IL. Mycology for Conservators. Instructor: Mary Lou Florian. Intended to provide conservators with an understanding of the fungi that affect cultural property, with an emphasis on cellulose and protein-based materials, including plant morphology, spore activation, and population analysis; techniques for monitoring; and culture methodology. Financial assistance may be available.


October 4-8. Portugal. Fifth Congress of the International Committee for the Conservation of Mosaics. Contact: ICCM/Con­imbriga '93, Museu de Conimbriga, 3150 Condeixa, Portugal; (039) 941177; fax: (039) 941474.

December 2-3. London, England. Conservation and the Antiquities Trade. Organized by the Archaeology Section, United Kingdom Institute for Conservation of Historic and Artistic Works. Focus on problems and issues surrounding the trade in illicitly obtained archaeological objects. Topics will include legal issues, case histories of damage to archaeological sites, the situation in the UK, and practical steps and ethical guidelines to limit damage. Contact: Helena Jaeschke, Secretary, UKIC Archaeology Section, 3 Park Gardens, Lynton, EX35 6DF, Devon, England.


• See January 1993 AIC News for more information.
• See March 1993 AIC News for more information.
• For additional information and course catalog, contact: Mary Wood Lee, Campbell Center, 203 East Seminary St., Mt. Carroll, IL 61053.
BOOK AND PAPER


July 5-July 30. Charlottesville, VA. Rare Book School 1993. Five-day non-credit courses on topics concerning rare books and special collections. Contact: Rare Book School, 114 Alderman Library, University of Virginia, Charlottesville, VA 22903-4298; (804) 924-8851; fax: (804) 924-8824.

July 12-16, 19-23. Portland, OR. Technology of the Medieval Book VI. Contact: Jack C. Thompson, Thompson Conservation Laboratory, 7549 N. Fenwick, Portland, OR 97217; (503) 289-8723.

OBJECTS


September. West Dean College, West Sussex, UK. Conservation of Fine Metalwork. Contact: Administrator, West Dean College, West Dean, Chichester, PO18 QOZ. West Sussex, UK; fax: 0243-63343.

September 7-11. Mt. Carroll, IL. Microchemical Analysis for Objects Conservators. Instructor: Skip Palenik, McCrone Research Institute. Will enable objects conservators to analyze microsamples of organic and inorganic materials other than those generally covered in fiber and pigment analysis courses. Financial assistance may be available.*


October 18-22. Bloomington, IN. Ancient Goldwork. Workshop will deal with the materials and technology of ancient jewelry. Instructor: Jack Ogden, jewelry historian. Contact: International Academic Projects Summer Schools, 31-34 Gordon Sq., London WC1H OPY, UK; fax: 71-383-2572; or John Maseman, Wilder House, 10900 Winston Ct., Westlake Valley, MN 55394.

ARCHITECTURE

May-October. Mt. Carroll, IL. Various architectural preservation courses, including building stabilization, masonry, architectural metals, plaster, and wallpaper. Financial assistance available.*

PAINTINGS


August 16-29. Newark, DE. New Methods on the Cleaning of Paintings. Open to members of the AIC Paintings Group. Contact: Chris Stavroudis, Beinecke Rare Book School 1993. Five-day noncredit course on topics concerning rare books and special collections. Contact: Rare Book School, 114 Alderman Library, University of Virginia, Charlottesville, VA 22903-4298; (804) 924-8723; fax: (804) 924-8824.

August 29-31. Skaneateles, NY. BEVA Workshop with Gustav Btgter. Limited enrollment; application deadline: July 1. Contact: Susan Blakney or Margaret Surron, West Lake Conservators, P.O. Box 45, Skaneateles, NY 13152; (315) 685-8534; fax: (315) 685-1229.

TEXTEES

September 7-11. Mt. Carroll, IL. Reweaving of Damaged Textiles. Instructor: Ronnee Barnett and Florica Zaharia. Will enable textile conservators to explore reweaving as a conservation option in the treatment of damaged textiles, with an emphasis on woven and embroidered textiles including rugs, tapestries, and upholstery. Financial assistance may be available.*

PHOTOGRAPHIC MATERIALS

September 10-11. Kent, CT. Unmounting and Mounting of Photographs: Treatment Intensive for Conservation Professionals Who Actively Treat Photographs. Techniques will be explored through discussion and hands-on activities. Contact: Jose Orraca, 3275 Grant Ave., Kent, CT 06757; (203) 896-1234.

August 14-19. Preservation of Photographs. The basics of preservation technology for archivists, curators, historians, and others responsible for photographic collections. Preservation techniques and technologies will be presented in lay terms, concentrating on identifying 19th- and 20th-century image-forming processes, handling and storing black-and-white and color photographs, and recognizing image deterioration. Selected collection management, cataloging, videodisc access tools, and archive organization topics will also be covered. Contact: RIT/TRE Seminar Registration, Frank E. Shattuck Bldg., P.O. Box 9887, Rochester, NY 14623-0887; (800) 724-2536; fax: (716) 475-7000.

BOOK RESTORERS AND BOOK CONSERVATORS

While in Denver at the upcoming AIC meeting, please make sure to stop by our booth and look at our display of bookbinding leathers (including alum tawed goat, calf, sheep and pig), as well as veiling/parchments, gold beaters skin, and various other skins for bookbinding and book repair.

Also on show: repair tapes, leather dressings, handmade papers, how-to books, bookcloths and buckrams, and a host of other necessary supplies and sundries for book and paper work.

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Grants and Internships

1993–94 IMS Book Conservation Internship
Pierpont Morgan Library

The Pierpont Morgan Library offers a full-time nine-month advanced internship in book conservation beginning October 1993. The internship will provide experience working with conservation problems from the Morgan's unique collection.

Application is open to U.S. citizens and permanent residents who are recent graduates of recognized conservation programs or students with equivalent experience. Stipend is $16,500 (pending notification of funding). Benefits include health and major medical insurance; 17 days of paid vacation; and registration, travel, and per diem for the AIC conference.

Interested candidates should send a short description of interests with curriculum vitae, two or more letters of recommendation, and copies of reports of two recent conservation treatments (accomplished since the completion of training) to Ms. Evetts at: The Pierpont Morgan Library, 29 E. 36th St., New York, NY 10016. Applications will be received until the position is filled.

Getty-NEA Postgraduate Fellowship in Paper Conservation
Philadelphia Museum of Art

The Philadelphia Museum of Art offers a one-year, Getty Grant Program-National Endowment for the Arts Postgraduate Fellowship in the conservation of works of art on paper beginning September 1, 1993. The applicant should be a graduate of a recognized conservation training program or have equivalent experience. The fellow will work on a range of treatments on works of art on paper and participate in preservation activities throughout the museum.

The museum has one of the largest and most comprehensive collections of art on paper in the country, containing 100,000 prints and 13,000 drawings of the old master, modern, and contemporary periods, and 15,000 photographs. The Conservation Department has a strong program of technical analysis.

The fellowship includes a stipend of $20,000, health insurance, and a $3,500 travel supplement. Applicants should send a cover letter including a statement of interest in the fellowship; a resume; transcripts of undergraduate courses; several samples of examination reports and treatment records with photographs; two supporting letters from conservation professionals; and a candidate's work; and one letter of personal reference to: Marigene H. Butler, Head of Conservation, Philadelphia Museum of Art, P.O. Box 7646, Philadelphia, PA 19101-7646.

Advanced Fellowship in Paintings Conservation
Cincinnati Art Museum

The Cincinnati Art Museum is offering an advanced fellowship in paintings conservation dependent upon final grant approval. The candidate will be exposed to the full range of museum conservation. Training will balance practical treatment with ongoing professional care. All work will be supervised by the chief conservator with the close collaboration of the paintings curators.

Candidates must have a graduate degree in conservation or the equivalent experience. Stipend is based on a salary of $19,000/year plus benefits. A $3,000 travel allowance is included. Interested candidates should submit a resume and letters of support from three professionals familiar with the candidate's work to: Stephen D. Bonadies, Chief Conservator, Cincinnati Art Museum, 953 Eden Park Dr., Cincinnati, OH 45202-1596. Application deadline May 28, 1993.

Fellowships in Conservation and Conservation Science
Los Angeles County Museum of Art

The Conservation Center at the Los Angeles County Museum of Art is offering Conservation Fellowships supported by the National Endowment for the Arts. Each one-year fellowship, a full-time position, includes a salary of $1,667 per month plus benefits. A travel allowance for study/research will be allocated at the discretion of the department head. The Conservation Fellowships will be devoted primarily to the study, examination, and treatment of materials from ancient to modern in the extensive collections of the museum. The successful candidates will gain considerable experience working in the well-equipped and production-oriented conservation center of a large institution dealing with approximately 30 rotating exhibitions per year. Symposia, lectures, and informal discussions, as well as the significant resources of the museum and nearby institutions, may contribute to the fellowships. The position will be available as of September 1, 1993.

Eligibility: Candidates in all areas of specialization will be considered who have graduated from a recognized conservation training program who are conservators with similar training or experience, or who possess a strong background in analytical chemistry or conservation science.

Application Procedure: Interested candidates must submit the following material:

1) A curriculum vitae including basic biographical information, current and permanent addresses, and telephone numbers; 2) names, addresses, and phone numbers of three references; and 3) a short statement of the candidate's interest and intent in applying for the fellowship.

Positions Available

Assistant Textile Conservator/Collections Manager
Winterthur Museum, Garden, and Library

Winterthur Museum seeks a qualified textile conservator/collections manager with a master's degree or equivalent experience for a six-month period beginning May-June 1993 to assist in a collections maintenance survey of textile storage areas. These contain the museum's world-renowned collection of early American textiles and needlework. Under the direction of the textile conservator and curator, an assessment will be made of collection storage needs, space utilization, and an investigation of storage systems and manufacturers. The goal is a comprehensive plan for the reorganization of textile storage. The assistant may be required to perform restoration of important objects. Salary and research travel expenses offered; benefits are contingent on grant funding. Send resume to: Human Resources Division, Winterthur Museum, Winterthur, DE 19735. EO.

Assistant Conservator
J. Paul Getty Museum

The J. Paul Getty Museum has an opening in our Department of Photographs to oversee the treatment and housing of collection of more than 65,000 photographs, including mounted and unmounted prints, objects, and albums with mounted photographs. Performs scientific analyses and recommends and executes major conservation treatments. Assists curatorial staff in preparations for chang-
The Philadelphia Museum of Art seeks a conservation framer. Under the direction of the museum’s paintings conservators, the conservation framer is responsible for overall care of frames in the galleries and in storage. Duties include restoration and fabrication of frames, routine framing and unframing, preparation of works for loan, maintenance of frame storage, and written documentation.

Applicants should have experience in the use and maintenance of hand and power tools and possess superior general woodworking skills, as well as specific skills applicable to frame fabrication and repair, including carving, casting, gilding, and finishing. Knowledge of historical frame styles is desirable, as are design, communication, and organizational skills. Applicants may have completed a graduate training program in furniture or objects conservation or be apprentice trained.

Applicants should send a resume with references to: Marigene H. Butler, Head of Conservation, Philadelphia Museum of Art, P.O. Box 7646, Philadelphia, PA 19101-7646.

Library Conservator
Minnesota Historical Society

The Minnesota Historical Society has an immediate opening for a permanent, full-time library conservator to manage the book conservation lab in its new facility. Responsibilities include: recommending, performing, and documenting conservation treatments; supervising a lab assistant, volunteers, temporary staff, and interns; working with staff librarians, archivists, curators, and exhibits design and production personnel in selecting appropriate treatments, housings, and mounts; assisting in formulation and implementation of priorities, standards, and policies; sharing responsibilities in monitoring storage, maintaining the disaster preparedness plan, and providing conservation education to staff and advice to the public.

Requirements include graduation from an accredited conservation program and significant work experience or an equivalent combination of training/experience along with significant work experience. Interested individuals should send letter of interest and résumé by June 21, 1993 to: Robert Herkovitz, Head, Conservation Department, Minnesota Historical Society, 345 Kellogg Blvd. W., St. Paul, MN 55102-1906. The Minnesota Historical Society is an Affirmative Action Employer.

Supervisory Museum Specialist (Paper Conservation)
National Park Service

One full-time, permanent position, Frederick Law Olmsted National Historic Site, Brookline, MA (position located in Springfield, MA). Serves as manager of Olmsted Archives processing/preservation lab located at Springfield Armory National Historic Site. Responsibilities include examination, treatment, and documentation of historic records; supervising and teaching museum technician staff; working with others in the archives on conservation and archives processing issues; and administrative duties as assigned by division chief. Works with the chief curator, archivist and senior-level conservator to plan and conserve a large and complex collection of landscape architectural drawings (primarily oversize) and related records created by Frederick Law Olmsted, his sons, and successors from 1860 to 1980. Salary starts at $27,789, plus benefits. For qualification requirements and application forms, contact: Elizabeth Banks, chief curator, at ☑ Deadline: May 31, 1993. Equal Opportunity Employer.

Conservation Assistant (temporary position)
Metropolitan Museum of Art

This is a one-year, full-time position for the conservation of the museum’s Greek and Roman collection. Work will include the examination of objects with respect to their condition, technology, and treatment needs. Treatment of assigned objects. Evaluation of condition in works of art proposed for loan outside the museum and for special exhibitions or other purposes. Characterization of materials and technology by laboratory methods such as wet chemical analysis, x-ray diffractionmetry, infrared spectroscopy, etc., as well as the written and photographic documentation of work performed.

The candidate should have formal, graduate-level training in conservation or equivalent experience. Experience in the examination and physical care of archaeological objects including metals, marble sculpture, and terra cotta is required. One year of museum or related experience with a demonstrated proficiency in laboratory methods and the use of scientific instrumentation, as well as a capacity for independent research related to the technology and preservation of works of art.

Salary commensurate with experience. Send letter of application and resume to: Dorothy Abramitis, Associate Conservator, Sherman Fairchild Center for Objects Conservation, Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028. EOE.

Senior Paper Conservator (part time/full time)
Stoneledge, Inc.

Well-established private practice. New York City area with smaller national following. Will interact directly with clients and assist in developing new clients with a profit participation in that development. Degree from a recognized conservation program or apprenticeship plus a minimum of six years experience. Must be strong in conservation and restoration technique. Will be responsible for: examination of works on paper for treatment; conservation and restoration of a wide variety of media, including drawings, prints, etchings, lithographs, watercolors, pastels, old master through contemporary; planning and development of a modern paper conservation facility; future hiring and administration of less senior conservators; training others in technique and methodology. Should be familiar with surveys. Excellent benefits package; salary commensurate with experience. Send resume to: ☑ New York, NY 10016.

Objects Conservator
Museum of New Mexico, Santa Fe

The Museum of New Mexico seeks applicants for the position of objects conservator. Experience in the treatment of anthropological materials is required. The position involves working with the four museums that comprise the Museum of New Mexico, they are: the Museum of Indian Arts and Culture, the Museum of International Folk Art, the Palace of Governors, and the Museum of Fine Arts. A major component of the job assignment will focus on the presentation of a new permanent installation in a new wing of the Museum of Indian Arts and Culture.

Candidates must have an interest in exploring issues of presentation of Native American materials with consideration to cultural context, possess leadership skills, and be willing to work on preventative conservation issues. Candidates must also show skills in writing, be willing to write and independently develop or assist in developing conservation grant proposals.

Graduation from a recognized conservation training program or equivalent, and at least four years of experience beyond training, are required. This is a two-year full-time appointment, with the expectation of an extension.

Salary and title commensurate with experience. Please send résumé and letter stating qualifications to: Claire Munzenrider, Chief Conservator, Museum of New Mexico, P.O. Box 2087, Santa Fe, NM 87504-2087; (505) 827-6350.
## Keep Current With the Latest Publications from AIC!

<table>
<thead>
<tr>
<th>Title</th>
<th>Price (Includes Postage)</th>
<th>Quantity</th>
<th>Total</th>
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<tbody>
<tr>
<td><strong>Guide to the Maintenance of Outdoor Sculpture</strong></td>
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<tr>
<td>[Image]</td>
<td>U.S. Orders: $15</td>
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<td>Outside U.S.: $21</td>
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<td><strong>HOT OFF THE PRESS—AND REceiving RAVE REVIEWS!</strong></td>
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<td>Co-authored by Virginia Naudé and Glenn Wharton, this guide provides a fundamental step-by-step process for developing and implementing a maintenance program for outdoor sculpture. 48 illustrations. 66 pages.</td>
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<td><strong>Caring for Your Collections: Preserving and Protecting Your Art and Other Collectibles</strong></td>
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<td>[Image]</td>
<td>AIC Member: $30</td>
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<td></td>
<td>Non Member: $45</td>
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<td><strong>A BEST SELLER!</strong></td>
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<td>The first comprehensive, practical care guide aimed at the average person who collects. By the National Committee to Save America’s Cultural Collections. 118 illustrations, including 50 in full color, 208 pages.</td>
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<td><strong>Gilded Wood: Conservation and History</strong></td>
<td>AIC Member: $72</td>
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<td>Non Member: $89</td>
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<td>A Guide to Environmental Protection of Collections by Barbara Appelbaum</td>
<td>Non Member: $64</td>
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<td>[Image]</td>
<td>AIC Member: $32</td>
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<td>Non Member: $39</td>
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**TO ORDER:**
Send this form along with payment to:

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ADDRESS 

DAYTIME TELEPHONE 

30 AIC News, May 1993
NAME BADGE: Please indicate the exact wording you prefer on your name badge. The second line may be your affiliation and/or your city/state. The number of letters in the text may not exceed the number of boxes drawn below.

NAME

LINE 2

I. MEETING REGISTRATION

A. FEES (U.S. Dollars)

<table>
<thead>
<tr>
<th>Registration Type</th>
<th>Advance Postmarked 4/17 to 5/14</th>
<th>On-Site After 5/14</th>
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<tbody>
<tr>
<td>One Day Registration</td>
<td>$200 Member</td>
<td>$225 Member</td>
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<tr>
<td>Full Registration</td>
<td>$250 Non-Member</td>
<td>$275 Non-Member</td>
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<td></td>
<td>$75 Student</td>
<td>$75 Student</td>
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</table>

B. SPECIALTY/SUB GROUP SESSIONS: Please indicate which sessions you plan to attend

- Architecture
- CIPP
- Photographic Materials
- Textiles
- Photographs
- Paintings
- Wooden Artifacts

II. MEALS / SOCIAL EVENTS / TOUR

Space is limited for meal functions and tours. Make your reservations early to assure seating. Space may not be available for all functions at the time of On-Site Registration. Persons attending only meals/social functions need not be registered for the meeting, however all attendees at these events must purchase tickets. Members are encouraged to bring spouses and friends.

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Price</th>
<th>Number</th>
<th>Total</th>
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<tbody>
<tr>
<td>Wednesday, June 2</td>
<td>Conservation Labs and Galleries Tour</td>
<td>$5.00</td>
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<tr>
<td>Thursday, June 3</td>
<td>Textile Mixer (Textile group members only)</td>
<td>$12.00</td>
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<tr>
<td>Friday, June 4</td>
<td>Book and Paper Breakfast (free to BPG members; tickets required for all attending)</td>
<td>$8.00</td>
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<tr>
<td></td>
<td>Book and Paper Lunch (Check one: • meat or • non-meat)</td>
<td>$12.00</td>
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<td></td>
<td>Banquet (Check one: • chicken or • fish)</td>
<td>$25.00</td>
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<tr>
<td>Saturday, June 5</td>
<td>Objects Breakfast (free to Objects members; tickets required for all attending)</td>
<td>$8.00</td>
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<tr>
<td></td>
<td>Objects Lunch (Check one: • meat or • non-meat)</td>
<td>$12.00</td>
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<tr>
<td>Sunday, June 6</td>
<td>LCCDG Meeting (Be sure to include meeting registration fees as well)</td>
<td>$10.00</td>
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Before Mailing Be Sure To:
- Make a photocopy of this form
- Make check payable to AIC in U.S. dollars drawn on a U.S. bank
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TELEPHONE (202) 232-6636
FAX (202) 232-6630
The Textile Conservation Centre was founded in 1975 to provide postgraduate education in textile conservation and to offer high quality conservation through our team of trained experienced conservators.

HEAD OF STUDIES AND RESEARCH

The Textile Conservation Centre's Studies and Research Department is now poised for a new phase of development. The Studies and Research Department's link with the Courtauld Institute of Art, University of London, has recently been formalised thus recognising the academic standing of the Textile Conservation Centre.

We are now seeking a Head of Studies and Research to continue the excellent work of Janey Cronyn.

The successful candidate will have a sound academic background, wide experience in conservation as well as good management and teaching skills. The post involves providing personal and academic leadership: co-ordinating and developing the research and education programme (including the three year postgraduate Diploma in Textile Conservation and the MA in Textile Conservation) and taking part in the running of the Centre, as a member of its management team.

The Head of Studies and Research will play a key role in the development of the theory and practice of textile conservation and thus contribute to the development of the profession internationally.

It is a unique—and challenging—opportunity.

The starting salary is negotiable and will be related to qualifications and experience. The present salary range is £20,091—£23,355. Annual leave is 30 days plus public holidays.

We would like to fill this post as soon as possible and ideally by August 1993 (academic year begins October 1993). For full details of the post, contact Nell Hoare, Director (address below). Those interested are welcome to phone and speak informally to Nell Hoare or Janey Cronyn about the post. Applications should ideally be received by June 1.

TEXTILE CONSERVATORS

The Centre is also seeking to appoint trained, experienced conservators in the General Textile and Tapestry Sections of its Conservation Services Department.

The Centre's conservation team is the largest in any independent workshop in the U.K. and the Centre has the privilege to conserve a huge range of textiles from an equally wide range of clients.

Conservators in the Department are involved in all stages of conservation from initial examination and advice (either at the Centre or during advisory visits) to treatment and final report. In addition the Textile Conservation Centre has a lively and energetic atmosphere stimulated by its provision of textile conservation training.

Applicants should have a training in textile or tapestry conservation and ideally will have 2 to 3 years post qualification experience.

Salary will be in the range of £11,388 to £15,816 depending on qualifications and experience. Annual leave is 23 days plus public holidays. Applications for part-time working will be considered. Applications, with C.V., should be submitted by 1st June 1993.

Details of above posts are available from:
Mrs Nell Hoare, Director, Textile Conservation Centre, Apt. 22, Hampton Court Palace, East Molesey, Surrey, KT8 9AU; 081-977-4943; fax: 081-977-9081.
Collections in Historic Buildings, a Two-day Thematic General Session, Opened the Successful AIC 21st Annual Meeting in Denver, May 31–June 6, 1993. The Mile-High City was the site of a week of wide-ranging sessions—including the Research and Technical Studies Update, committee and specialty group meetings, and special activities—which were attended by more than 700 registrants. A complete report will appear in the September AIC News. The meeting highlights included:

ELECTIONS: Board of Directors: Debbie Hess Norris, president; Jay Krueger, vice-president; Sarah Fisher, secretary; Jane K. Hutchins, treasurer; Chandra Reedy, director, committee liaison; Elizabeth Kaiser Schulte, director, specialty group liaison; Pamela Hatchfield, director, public information; and Martin Burke, director, professional education. Nominating Committee: Richard Kerschner (chair), Meg Loew Craft, and Paul Himmelstein.

AWARDS: Honorary Membership for distinguished contributions to the field of conservation was conferred on Walter C. McCrone of the McCrone Research Institute. The Rutherford John Gettens Merit Award for outstanding service to the AIC was presented to Sarah Z. Rosenberg, AIC executive director.

PROPOSED BYLAWS CHANGES: The proposed bylaws changes as circulated to the membership were voted on and approved.


Call for Papers

22nd AIC Annual Meeting, June 6–11, 1994
Nashville, Tennessee

AIC members who wish to present a paper at the general session of the 1994 annual meeting in Nashville, June 6–11, 1994, should submit an abstract no later than October 1. The papers will be reviewed by a program committee chaired by the vice-president. Acceptances will be mailed on November 5. Completed camera-ready abstracts suitable for inclusion in the AIC Abstracts will be due in the AIC office by February 21, 1994.

A one-day general session of the 1994 annual meeting will address the topic of "Artist’s Intent." Speakers are invited to submit abstracts that focus on various perspectives of the broadly defined topic of intent. Conservators, curators, historians, artists, and others are encouraged to explore the relative importance, merit, practicality, and possibility of determining intent. This topic could be discussed in terms of methodology, technology, documentation, and/or aesthetics. Two questions that come to mind are: 1) Is an objective definition of intent possible (or desirable) with anything less than a contemporaneous written statement of the artist?; and, 2) Is it possible to define the artistic intent for an anonymous artist? Joint presentations by conservators and curators are encouraged. Papers of general interest on other topics are welcome for the second day of the general session. Student papers are welcome. (continued page 3)
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AIC News

Seeks Editor

The AIC News, published six times a year, provides the membership with up-to-date news on national and international conservation issues, legislative affairs, new materials and research, AIC and FAIC organizational matters, specialty group activities, conferences, publications, and employment opportunities. Recognizing the considerable contribution required to fill the editor's role, the AIC Board has decided to allocate a stipend of $2,500 per year starting in 1994. The editor must have close contact with the AIC office, so candidates are sought from the Washington, DC area.

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

EDUCATION AND SKILLS:
Graduate degree in arts or sciences, broad knowledge of the art conservation field, record of previous publications, excellent writing skills, and the ability to meet pre-set deadlines are required. Editorial experience is preferred. Send letter of application and resume by August 15 to: AIC Board, 1717 K St., NW, Ste. 301, Washington, DC 20006.

Abstracts should present a summary of the subject matter to permit an evaluation of the paper's quality and significance. Papers should be suitable for oral presentation as well as for 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 and publication; 3) quality of the paper's content and significance of the results; and 4) importance of having an overall balance to the thematic session. Papers judged more suitable for a specialty group session will be passed on to the appropriate group.

Abstracts should be double-spaced and a maximum of two pages. Send them by October 1 to: Jay Krueger, AIC vice-president and program chair, National Gallery of Art, DCL, 6th St. & Constitution Ave., NW, Washington, D.C. 20565. Abstracts may also be sent to the AIC office; fax: (202) 452-9328. If you have questions about the abstracts, please call Jay at 800-725-0129.

The substance of papers submitted for the general session should not have been previously published. Papers delivered in the general session will appear in the summer 1995 issue of JAIC. Manuscripts will be due in the AIC office by July 30, 1994. Information about length and preparation of manuscripts will be sent to authors whose papers have been accepted for presentation. Questions about the publication should be directed to Marcia Anderson, production editor, in the AIC office at (202) 452-9545, or Elisabeth West FitzHugh, editor, at 800-725-0129.

The AIC accepts position available ads only from equal opportunity employers. The cost of Grants and Internships, Position Available, and Classified Ads is: $.85 per word for members and $2.00 per word for non-members; minimum charge is $50.00.

The cost of display ads is: 1/4 page $150; 1/2 page $275; 1 page $350; one full page $575. Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1.

AIC News staff: Carol Christensen, Editor. Marcia M. Anderson, Production Editor. Michelle Flynn, Program Assistant.

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Membership News

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

- Julie M. Baker
- Barbara N. Brown
- Dan M. Cochrane
- Bonnie Jo Cullison
- Craig Deller
- Aelia C. Diamantopoulos
- Claudia Didion
- Carole Dignard
- Susanne Gänscicke
- Hope Gumprecht
- Michele E. Hamill
- Susan C. Heald
- Madeleine R. Hexter
- Ann Hoenigswald
- Manuela Ioanid
- Mark R. Knight
- Michele D. Marincola
- Tim McCall-Judson
- Elena J.S. Phipps
- Tracy Power
- Patrick F. Rice
- Michael J. Ruzga
- Camilla J. Van Vooren
- Carol Warner
- Stephanie Watkins
- Ellen Marlatt Weir
- Cameron Wilson

Report of the Publications Task Force

The AIC Publications Task Force held two meetings in Denver. Those attending included Debbie Norris, Chandra Reedy, Jo Hill, Chris Tahk, Irene Brückle, Ellen Pearlstein, Dan Kushel, Barbara Appelbaum, chair, and Sarah Z. Rosenberg, AIC staff. The purpose of the project, underlying assumptions and methodologies for achieving them were discussed.

First, the purpose—the task force was created in order to fulfill the primary goal of the AIC’s Long Range Plan: to improve the level of professionalism in the field of conservation. The conservation field in the United States fulfills many of the criteria of a profession: the Code of Ethics is well-established; conservators are strongly self-identified as professionals with strong interpersonal ties developed through attendance at annual meetings. The one major deficit in the profession of conservation in the United States (and indeed in the world) is the lack of an organized written body of knowledge. The task force was established to address this need.

Second, an underlying assumption of this project is that the wealth of information that the field needs to see in writing already exists in the minds and files of conservators and conservation scientists. Although some publications will undoubtedly point to specific areas where research is needed, the primary need is to provide incentives and opportunities for experienced conservators to collect their thoughts, and funds to buy the time for them to do so. The task force hopes to establish strategies and frameworks within which those conservators who have a difficult time writing at length can be included.

The task force envisions the publication of full-length books written by conservators for conservators on a wide range of topics. The minimum level of knowledge assumed for readers will be equivalent to a student entering one of the graduate training programs, that is, a basic knowledge of chemistry, art history, studio techniques, and conservation terminology. The widest possible range of approaches will be encouraged, from essays to questionnaires to literature reviews and historical accounts. The most important emphasis of the task force will be in establishing new models of literature rather than in trying to cover any one particular conservation specialty.

WE NEED YOUR HELP. The task force is looking for ideas for books that would be useful for conservators and would welcome your suggestions, with a paragraph or two of description and/or explanation—Barbara Appelbaum, Chair.

Corrections

Cadmium PEL

The May 1993 Health and Safety column repeated an OSHA PEL decimal error in the article, "Final Cadmium Standard Published." The PEL for cadmium compounds is actually 0.005 mg/m, not 0.05 mg/m. Conservators exposed to airborne cadmium should be advised that 73 pages of corrections to the Cadmium Standard were published in the Federal Register. The original and correction documents are: September 14, 1992, and April 23, 1993.

Materials

The May 1993 Materials column reprinted two articles from the WAAC Newsletter. The source of the information in "Commercially Available Pigment Ground in B-72" was Sasha Stollman of Glenn Wharton and Associates, Santa Barbara, CA. A typographic error was reproduced: "Hedman" should be "Hegman." The source of the information in "Formaldehyde-Free Fiberboard" was Walter Henry, Stanford University Libraries, Stanford, CA.

WAAC Newsletter is a membership benefit of the Western Association for Art Conservation. Annual U.S. individual membership is $25. Contact: Mary Piper Hough, WAAC Secretary/Treasurer, 12110 Mitchell Ave., Los Angeles, CA 90066.
DIANE BERLYN is the new president of the Western New York Conservation Guild. All mail concerning the guild should be sent to her at: Buffalo, NY 14222.

HOLLY MAXSON, a paper and photographs conservator previously practicing in downtown Philadelphia, has moved her private business to Manhattan. She can be contacted at: New York, NY 10003.

AELLA DIAMANTOPOULOS has joined the staff of the Intermuseum Conservation Association, Oberlin, Ohio, as assistant conservator of paintings, with a special interest in Greek icons.

The Preservation and Conservation Studies for Libraries and Archives of the Graduate School of Library and Information Science at the University of Texas at Austin is pleased to announce that ROBERTA PILETTE will become the book conservation laboratory instructor in fall 1993.

STUDENT NEWS

The following new students have been accepted to begin their studies at the CONSERVATION CENTER OF THE INSTITUTE OF FINE ARTS, New York University, in the academic year 1993-94: Rikke Foulke, Lucretia Kargere, Sarah Nunberg, Dylan Smith, Friedericke Stockling, and Kirsten Younger. Advanced students, their majors, and their internship sites are: Samantha Alderson, objects, American Museum of Natural History; Monica DiLisio, objects, Fogg Art Museum; Jileen Nadolny, paintings, National Gallery, London; and Isabelle Tokumaru, paintings, J. Paul Getty Museum.

The UNIVERSITY OF DELAWARE/WINTERTHUR MUSEUM ART CONSERVATION PROGRAM announces that the following students have been accepted for the 1993-94 academic year: Susan Alder, Joanna Harris, Jayne Holt, Marie Laibinis, Linda Landry, Mark Lewis, Yunhui Mao, Ivan Rudenko, Heida Slobin, and Christine Thede. Third-year students, their majors, and their internship sites are: David Arnold, furniture, Philadelphia Museum of Art; Christina Checkel, objects, Freer/Sackler Galleries; Julia Dennin, paper, Yale Center for British Art; Monique Fischer, photographs, Image Permanence Institute, Rochester Institute of Technology and George Eastman House; Katie Holbrow, objects, Conservation Analytical Laboratory, Smithsonian Institution; Montserrat LeMense, paintings, Los Angeles County Museum of Art; Mary McGinn, paintings, Pennsylvania Academy of the Fine Arts; Nancy McRaney, furniture, Society for the Preservation of New England Antiquities; Sara Reiter, textiles, Los Angeles County Museum of Art; and Andrew Robb, photographs, National Archives of Canada.

Summer work project placements for the classes of 1994 and 1995, respectively, are: Mary McGinn and Mei-An Tsu, Sans Souci Castle, Germany; Christina Checkel, National Museum of the American Indian; Katie Holbrow, St. Denis and Vienne, France; Sara Reiter, National Museums of Scotland; David Arnold, Bayou Bend Collection; Julia Dennin, National Maritime Museum, England; Monique Fischer, Centre de Recherches sur la Conservation des Document Graphiques, Paris; Priscilla Anderson, Andersen Rare Book School (VA) and HRH Book Treatment (TX); Alexander Carlisle, Nemours Foundation (DE); Matthew Crawford and Catherine Magee, Crete; Leslie Guy, University of Pennsylvania Museum; Joan Irving, Winterthur Museum; Kathleen Kiefer, Philadelphia Museum of Art; Joanna Rowntree, Winterthur Museum; Montserrat LeMense, Western Center for the Conservation of Fine Arts; Nancy McRaney, Society for the Preservation of New England Antiquities; Andrew Robb, Amon Carter Museum; and Julie Troser, Winterthur Museum and University of Pennsylvania Museum.

PLEASE TAKE NOTE!
THE AIC OFFICE HAS MOVED TO:

1717 K STREET, NW, SUITE 301
WASHINGTON, DC 20006
(202) 452-9545
FAX: (202) 452-9328.

Miss the Meeting?

The following 1993 AIC annual meeting items are now available from the AIC office:

1993 Abstracts
Abstracts of papers presented at the general session on collections in historic buildings, the conservation science update session, and the specialty group sessions, and abstracts of the poster sessions. 80 pages.
Prices, including postage: $11 U.S. / $13 Canada / $18 All other countries

AIC Lapel Pins
Cloisonné lapel pins with deluxe clutch depicting the AIC logo in gold and red on a black matte background. ¾ x ¾ inches. $10.

AIC T-Shirts
Features the AIC logo on the front, as modeled above by Zachary Adams, and the slogan "Conservators make it last longer" on the back above the AIC name and phone/fax numbers. Available in white with black and red lettering, or in black with white and red lettering. Extra large only. $12.50.

Cost  Number  Total
1993 Abstracts
Black AIC T-Shirt
White AIC T-Shirt
AIC Pin

Name
Address
Phone

Orders must be prepaid in U.S. dollars drawn on a U.S. bank. Make checks payable to AIC. Send orders to:
AIC, 1717 K Street, N.W., Suite 301, Washington, D.C. 20006; (202) 452-9545.
SPECIALTY GROUPS

TEXTILES

The new officers for 1993-94 were announced at the Denver meeting: Deborah Trupin, chair; Jane Merritt, vice-chair; Suzanne Thomassen-Krauss, secretary; and Joy Gardiner, treasurer. Congratulations to the new officers, and thank you to all who were willing to run for office, as well as to the nominating committee for its excellent job.

This is the first call for papers for the 1994 AIC annual meeting. Deadline for submission of abstracts is October 1. Forward to: Deborah Trupin, New York State Bureau of Historic Sites, Peebles Island, Waterford, NY 12188; ext. .

I would like to thank the outgoing board—Deborah Trupin (as vice-chair), Audrey Spence, and Cara Varnell—for their participation and enthusiasm this past year.—Ronnee Barnett, Outgoing Chair.

NEW OFFICERS: Our new vice-chair, Will Shank, was elected at the meeting in Denver. In addition, Dean Yoder has replaced Camilla Van Vooren as secretary/treasurer.

FIRST CALL FOR PAPERS: Please contact me before October 1 with comments or suggestions for next year’s meeting in Denver. In addition, Dean Yoder has replaced Camilla Van Vooren as secretary/treasurer.

BEGINNING CALL FOR PAPERS: Please contact me before October 1 with comments or suggestions for next year’s meeting in Denver. In addition, Dean Yoder has replaced Camilla Van Vooren as secretary/treasurer.

BOOK & PAPER

FIRST CALL FOR PAPERS: It is not too early to begin thinking about next year’s annual meeting in Nashville. The deadline for submission of abstracts for inclusion in the BPG Specialty Group Session is October 1. Send your inquiries, ideas, or abstracts to: Maria Fredericks, Program Chair, Wilmington, DE 19806.

NEW OFFICERS: Congratulations to the new BPG officers: Dianne van der Reyden, assistant chair; Debora Mayer, assistant program chair; and Karen Potje, secretary/treasurer. They join the current officers, Betsy Palmer Eldridge, chair, and Maria Fredericks, program chair.

A full report on the BPG Denver session will appear in this column in September. I would like to thank the entire BPG board for their hard work this past year, especially Paula Volent, outgoing program chair, and Maria Fredericks, assistant program chair, for putting together an outstanding program in Denver under difficult circumstances; and Jane Dalrymple-Hollo, past secretary/treasurer, for her tireless energy and dedication, especially in straightening out our Byzantine finances and preparing the budget, with the able assistance of Betsy Eldridge, assistant chair.—Robert Espinosa, Outgoing Chair, Harold B. Lee Library, Brigham Young University, Provo, UT 84602; (801) 378-7654.

PAINTINGS

As incoming chair of the Paintings Specialty Group, I would like to thank Chris Stavroutsis for all his hard work serving as chair last year.

NEW OFFICERS: Our new vice-chair, Will Shank, was elected at the meeting in Denver. In addition, Dean Yoder has replaced Camilla Van Vooren as secretary/treasurer.

FIRST CALL FOR PAPERS: Please contact me before October 1 with comments or suggestions for next year’s meeting in Denver. In addition, Dean Yoder has replaced Camilla Van Vooren as secretary/treasurer.

PHOTOGRAPHIC MATERIALS

1993 ANNUAL MEETING, DENVER: A full report on the meeting will be presented in the September newsletter. However, I would like to thank all those who participated in making this a successful half-day session. Special thanks are due our program chair, Gary Albright, for making the arrangements and putting together a great lineup of talks.

1994 ANNUAL MEETING, NASHVILLE: The PMG will be holding a full-day session at this meeting. Anyone interested in presenting a paper should submit an abstract by October 1 or contact our new program chair, Barbara Brown, at: Harry Ransom Humanities Research Center, Conservation Dept., University of Texas, P.O. Box 7219, Austin, TX 78713; (512) 28-6586.

PMG EXECUTIVE, 1993-95: As you all know by now, the new PMG executive consists of: Sarah Wagner, chair; Barbara Lemmen, secretary/treasurer; and Barbara Brown, program chair. The outgoing executive would like to take this opportunity to wish them the best of luck for the upcoming term and hope they find it as enjoyable an experience as we did.

THANKS!: Thank you, PMG, for the opportunity to serve as chair of the group for the past two years. It has been an overwhelmingly positive experience. However, it would have been a considerably less positive experience without the assistance of Robin Siegel, secretary/treasurer, and Gary Albright, program chair. Robin seems to be able to do the work of 10
people and still laugh about it, and Gary, after three meetings, still manages to come up with great lineups of talks. Thank you both!—Greg Hill, Outgoing Chair.

CONSERVATORS IN PRIVATE PRACTICE

1993 ELECTION RESULTS: The Nominating Committee is pleased to announce the results of the 1993 election: John Scott, vice-chair; Linda Morris, treasurer; and Lorraine Schnabel, director. The 1993-94 nominating committee consists of: Martha-Lucia Sierra, chair; Curtiss E. Peterson; and Elisabeth Speight. Please note that Scott Haskins, the current vice-chair, will assume the office of chair as per the recent change in the CIPP rules of order.

EDUCATION COMMITTEE SURVEY RESULTS: James Swope, Education Committee chair, reports the following results of the survey regarding a customized financial management workshop: Of the 60 respondents to the survey, 37 felt $3,000 for the customization would be a worthwhile expenditure of CIPP funds. Eighteen wanted the workshop to be held in Philadelphia; six preferred Chicago; four preferred various locations on the West Coast; four had no preference; and five favored the customization but would not attend the seminar.

CIPP MEETING HANDOUTS: Handout packets for the 1993 CIPP session were distributed to all members attending the Denver annual meeting. Any member neglecting to pick up a packet at the meeting and all CIPP members not attending will receive a packet in the mail.

STATEMENT FROM BILL MINTER, OUTGOING CHAIR: The past two years have been both challenging and rewarding. I want to thank the committee chairs and my fellow outgoing officers, Jane Sugarman, treasurer, and Wendy Claire Jessup, director. It has been a pleasure working with them as well as with continuing officers Christine Smith, secretary, and Ann Boulton and Karen Yager, directors. I especially want to thank Scott Haskins for all his hard work and support during the past two years. He will be taking over as chair, and I am sure he will handle the responsibility superbly.—Bill Minter, Outgoing Chair.

Comments and information for this column should be sent to: Kenneth Needleman, Fodera Fine Art Conservation, Ltd., 24 West 30th St., 10th Fl., New York, NY 10001: (212) 889-1930; fax: (212) 889-3738.

ARCHITECTURE

CALL FOR PAPERS: Abstracts are requested for the Architecture Specialty Group session at the 1994 AIC annual meeting, Nashville, June 6–11. Presentations at past ASG sessions have included case studies, reports of research, new treatments, and informational papers on historic and modern building materials. Although in the past a traditional slide-lecture presentation format has been the most common, we would be delighted to consider other types of presentations.

If you would like to make a presentation, please submit an abstract to the program chair by October 1. Submissions from students are welcome. Please be aware that there are also other forums for presentations at the 1994 meeting, including the General Session. For more information about these options, review your AIC News carefully.

INSURANCE UNDERWRITING GUIDE: The A. M. Best Company has recently released an underwriting guide for "Architectural Preservationists." This guide covers the activities of architectural conservators; if you would like a copy to review, please contact Lorraine Schnabel.

NEW OFFICERS: Three new officers for the ASG were elected at the ASG business meeting on June 5. They are: Lorraine Schnabel, chair; David Wessel, vice chair; and Mary Hardy, secretary/treasurer.—Lorraine Schnabel, Outgoing Chair.

WOODEN ARTIFACTS

CALL FOR PAPERS, NASHVILLE: The Wooden Artifacts group is currently accepting abstracts for our session at the 1994 annual meeting in Nashville. The topic for our session will be developed by our incoming co-chair, Michael Podmaniczky, who can be reached at Deadline for abstracts is October 1. In the meantime, I would like to call your attention to the topic for the 1994 General Session: an exploration of our attempts to determine, understand, and interpret "artist's intent." As the conservator's contribution to the curatorial understanding of objects continues to grow, this topic seems particularly interesting and timely. Our membership has a wealth of experience with issues of "artist's intent," and I urge you to submit an abstract for this important session.

CALL FOR PAPERS, PAINTED WOODEN OBJECTS SYMPOSIUM: The first call for papers for the Painted Wooden Objects Symposium to be held November 11-14, 1994 in Williamsburg, Virginia, appears on page 9 of this newsletter. The Wooden Artifacts group is sponsoring this event, and we would love to have your assistance in carrying it out. The planning committee can use your help in fund raising, public relations, and many other aspects of planning. We also welcome abstracts for proposed papers and encourage you to help us spread the word to curators, art historians, and others who may wish to participate. For general information, please call Carey Howlett. For information about the call for papers, abstract formats, or program content, call Valerie Dorge.

RESEARCH & TECHNICAL STUDIES

Interim officers and nominating committee members were elected at the business meeting in Denver: Eric Hansen and Paula Volent, co-chairs; Mitchell Hearns Bishop, secretary/treasurer; and Terry Drayman-Weisser, Lisa Mibach, Chandra Reedy, and Lambertus van Zelst, nominating committee. The slate developed by the nominating committee will be voted on by mail ballot within the next few months.

You can join the group now by sending $7.50 to the AIC office to cover dues for the remainder of 1993.—Eric Hansen, Interim Co-Chair, Getty Conservation Institute, 4503 Glencoe Ave., Marina del Rey, CA 90292; (310) 821-9409.
ANATOMY of an EXHIBITION:
The LOOK of MUSIC

Editor: R.L. Barclay
Published by IIC-CG, Ottawa, 1983.
Soft cover, 149 pages, 41 illustrations.
Price: $12.00

In this book the entire process of staging "The Look of Music", an international exhibition of early musical instruments, is described by fourteen authors, the majority of whom were staff at the Vancouver Museum, the hosting institution. The chapters are derived from experiences during all stages of the exhibition. Each chapter concludes with an enumeration of problems and recommendations for the future.

Payment must be made by cheque or money order in Canadian or US Dollars. Cheques in Canadian dollars must be drawn on a Canadian Bank, in US dollars on a US Bank. Please make cheque payable to the "Treasurer, IIC-CG" and send completed form with payment to: IIC-CG Membership Chairperson, P.O. Box 9195, Ottawa, Ontario, K1G 3T9.

Please send me ___ copy(ies) of Anatomy of an Exhibition at $12/copy. Amount enclosed: ___
**Conferences, Courses & Seminars**

**CALL FOR PAPERS**

**October 22-23, Ottawa, Ontario, Canada. Gerry Hedley Memorial Forum, Mechanical Behavior of Paintings: Experience and Theory. Contact: Hedley Research Fellowship Fund, c/o Centre for Advanced Studies, 400 University Ave., Ottawa, Ontario, K1N 6N5, Canada; Stefan Michalski, 416-977-5237, or Wendy Baker, 416-977-5237.**

November 1994. London, UK. Restoration: Is It Acceptable? A two-day conference at the British Museum will explore the relationship between conservation and restoration. Papers are invited on all aspects of the subject, theoretical and practical, relating to portable art and artifacts. Papers on monuments and buildings are excluded; papers on wall paintings, mosaics, and architectural metalwork will be accepted. Submit 300-word abstract by August 31 to: Restoration Conference, Department of Conservation, British Museum, London WC1B 3DG, U.K. Speakers will submit manuscripts for preprints production in early 1994.

November 11-14, 1994. Williamsburg, VA. Painted Wood: History and Conservation. Organized by the AIC Wooden Artifacts Specialty Group. The symposium theme will address painted wood in all its forms. Of particular interest are: 1) the cooperation between conservation and other disciplines that contributes to a better understanding and interpretation of the painted wood artifact within a cultural context; and 2) the special concerns in dealing with painted wood, including the interaction between the wood and the paint surface. Contact: conservationists, conservation scientists, art historians, and curators are invited to submit abstracts on such specific topics as history, paint technology, materials science research, deterioration problems, and conservation treatments. Abstracts of 300-500 words should present a clear summary of the proposed paper to allow an evaluation of its quality and significance. Evaluation will be done by the planning committee and an advisory board of specialists in respective disciplines. Papers presented at the symposium will be included in an edited post-symposium publication. Deadline for abstract submission is March 1, 1994. Send to: Valerie Dorge, Getty Conservation Institute, 4503 Glencoe Ave., Marina del Rey, CA 90292; fax: (310) 821-9409. For further information on the program contact: Valerie Dorge, (310) 821-9400. For general information contact: Carey Howlett, Colonial Williamsburg Foundation, P.O. Box C, Williamsburg, VA 23187; (804) 220-7076.

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**CONFERENCES**

- **August 22-27. Washington, DC. ICOM Committee for Conservation 10th Triennial Meeting. Contact: ICOM-CC '93, c/o Conservation Analytical Laboratory, Smithsonian Institution, MSC, Washington, DC 20560; (301) 238-3700; fax (301) 238-3709.**
- **September 29-October 2. APT XXV CAN—Adapting in a Changing World. The Association for Preservation Technology International's 25th anniversary conference will be held at the Chateau Laurier in Ottawa. The conference will bring together architects, engineers, conservators, historians, craftsmen, preservationists, and other professionals involved in the maintenance and preservation of our built heritage. Training courses on historic roofing and masonry and a colloquium on conservation management precede the conference on September 26-29. Contact: Robert Hunter, APT CAN Conference Chair, (819) 997-6974; fax: (819) 953-4900.**
- **September 8-11. Columbus, Ohio. Aspirations and Challenges: What Happens Next? American Association for State and Local History Annual Meeting. Contact: ASLH, 530 Church St., Ste. 600, Nashville, TN 37219-2325; (615) 255-2971.**
- **September 19-24. Houston, TX. National Association of Corrosion Engineers 12th International Corrosion Congress. Contact: 12th ICC, NACE, P.O. Box 218340, Houston, TX 77218-8340; (713) 492-0535.**
- **October 24-29. Silves, Portugal. TERRA '93. 7th International Conference on the Study and Conservation of Earthen Architecture. Contact: TERRA '93, DGMNN, Praça do Comércio, 1194 Lisboa Codex, Portugal.**
- **March 3-5, 1994. London, UK. Modern Works—Modern Problems? Conference aims to give a fresh outlook to the problems that arise in conserving modern works of art on paper by bringing together artists, historians, curators, and conservators. Contact: Clare Hampson, IPC Secretary, Leigh Lodge, Leigh, Worcester, WR6 5LB UK; 0886-833233; fax: 0886-833688.**
- **August 19-20. Washington, DC. Preventive Conservation in Latin America. Contact: Amparo Torres, P.O. Box 76932, Washington, DC 20013; fax: (202) 707-3434.**
- **September 7-11. Mt. Carroll, IL. Mycology for Conservators. Financial assistance may be available.**

**Conference Dates & Locations**

- **September 20-24. Houston, TX. National Association of Conservation Engineers 12th International Corrosion Congress. Contact: 12th ICC, NACE, P.O. Box 218340, Houston, TX 77218-8340; (713) 492-0535.**
- **October 4-8. Portugal. Fifth Congress of the International Committee for the Conservation of Mosaics. Contact: ICCM/Comimbraga '93, Museum de Coimbriga, 3150 Condeixa, Portugal; (039) 941177; fax: (039) 941474.**
- **December 2-3. London, UK. Conservation and the Antiquities Trade. Contact: Helena Jaeschke, Secretary, UKIC Archaeology Section, 3 Park Gardens, Lynton EX35 6DF, Devon, England.**
- **February 28-March 4, 1994. Marina del Rey, CA. Methods in Scientific Examination of Works of Art: Thin-Layer Chromatography. Designed to introduce participants to thin-layer chromatography (TLC) as a low-cost method of analyzing a range of binding media materials. Geared toward conservators and conservation scientists whose laboratories lack the facilities to carry out more sophisticated analysis techniques. Lectures and hands-on practice. Deadline: September 30. Contact: Training Program, Getty Conservation Institute, 4503 Glencoe Ave., Marina del Rey, CA 90292; (310) 822-2299; fax: (310) 821-9409.**

**BOOK AND PAPER**


See May 1993 AIC News for more information.

See March 1993 AIC News for more information.

* For additional information and course catalog, contact: Mary Wood Lee, Campbell Center, 203 East Seminary St., Mt. Carroll, IL 61053; (815) 244-1173.
FUNDING DEADLINES

SEPTEMBER 13
NEA, Care of Collections
NEH, Interpretive Research
OCTOBER 15
IMS (AAM), Museum Assessment Program (MAP I)
OCTOBER 29
NEH, National Heritage Preservation Program
NOVEMBER 1
NEA, Special Exhibitions
NOVEMBER 8
American Academy in Rome, NEA Fellowships in Conservation and Historic Preservation
NOVEMBER 15
NIC, Conservation Assessment Program (CAP)
DECEMBER 3
FOR MORE INFORMATION ON FUNDING:
American Academy in Rome, 41 E. 65th St., New York, NY 10021-6508; (212) 517-4200; fax: (212) 517-4893.
American Association of Museums (AAM), Museum Assessment Programs (MAP), 1225 Eye St., NW, S. 200, Washington, DC 20005; (202) 289-9118.
Institute of Museum Services (IMS), 1100 Pennsylvania Ave., NW, Washington, DC 20506; (202) 606-8536.
National Endowment for the Arts (NEA), Museum Program, 1100 Pennsylvania Ave., NW, Rm. 624, Washington, DC 20506; (202) 682-5442.
National Institute for the Conservation of Cultural Property (NIC), Conservation Assessment Program (CAP)
National Science Foundation (NSF), Public Information Office, 1800 G St., NW, Washington, DC 20550; (202) 357-9498.
Smithsonian Institution, Office of Museum Programs, Arts and Industries Bldg., Rm. 2235, Stop 427, Washington, DC 20560; (202) 357-3101.

OBJECTS


August 22-27, Washington, DC. ICOM Conservation Committee Working Group on Glass, Ceramics, and Related Materials. Contact: ICOM-CC '93, c/o Conservation Analytical Laboratory, MSC; Smithsonian Institution, Washington, DC 20560; (301) 238-3700; fax: (301) 238-3709.

September, West Dean College, West Sussex, UK. Conservation of Fine Metalwork. Contact: Administrator, West Dean College, West Dean, Chichester PO18 OQZ, West Sussex, UK; fax: 0243-63343.

September 7-11, Mt. Carroll, IL. Microchemical Analysis for Objects Conservators. Financial assistance may be available. *

ARCHITECTURE

Through October. Mt. Carroll, IL. Various architectural preservation courses, including building stabilization, masonry, architectural metals, plaster, and wallpaper. Financial assistance available. *

PHOTOGRAPHIC MATERIALS

September 10-11, Kent, CT. Unmounting and Mounting of Photographs: Treatment Intensive for Conservation Professionals Who Actively Treat Photographs. Contact: Jose Orraca, Kent, CT 06757; fax: 0203-838-2572; or John Maseman.

PHOTOGRAPHIC MATERIALS


TEXTILES

September 7-11, Mt. Carroll, IL. Reweaving of Damaged Textiles. Financial assistance may be available. **

PAINTINGS

August 16-20, Newark, DE. New Methods for the Cleaning of Paintings. Open to members of the AIC Paintings Group. Contact: Chris Stavroudis, Los Angeles, CA 90069.
Grants & Internships

Andrew W. Mellon Fellowships in Paper and Objects
The Detroit Institute of Arts 1993–1994
The Conservation Services Laboratory of the Detroit Institute of Arts is accepting applications for fellowship positions in the paper and objects laboratories. Fellows participate in the full range of laboratories, including examinations, technical analyses, and treatment of works of art from the permanent collection and various museums in the state of Michigan. 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 position carries a stipend of $20,500/year plus $3,000 travel allowance. The applicants should be graduates of a recognized conservation training program or have equivalent education and work experience. Health benefits are available. Interested parties should submit a resume and three professional letters of recommendation to: Barbara Heller, Head Conservator, Conservation Services Laboratory, Detroit Institute of Arts, 5200 Woodward Ave., Detroit, MI 48202; (313) 833–7920.

National Gallery of Art
Charles E. Culpeper Advanced Training Fellowship in Painting Conservation
The Conservation Division of the National Gallery of Art is offering a conservation fellowship supported by the Charles E. Culpeper Foundation. The Painting Conservation Department will host one fellowship commencing September 1993. The two-year appointment includes a stipend plus funds for travel and research. The fellowship will be devoted to conservation treatments and research related to the collections. The fellow will be expected to produce a publishable paper based on research completed during the fellowship. The stipend is $20,000 plus a $3,000 allowance for travel. Candidates must submit transcripts of both undergraduate and graduate courses; a curriculum vitae including biographical information and addresses; offprints of any publications or lectures; a short statement of the candidate's interest and intent for applying for a fellowship; two letters of recommendation from conservation professionals and one letter of personal reference. Please send these materials by July 30, 1993, to: Michael Skalka, Conservation Administrator, National Gallery of Art, Washington, DC 20565.

Advanced Painting Conservation Fellowship
Virginia Museum of Fine Arts
The Virginia Museum of Fine Arts is offering a one- to two-year advanced fellowship in the Painting Conservation Department. The museum is seeking a conservator with preferably two or more years post-graduate conservation experience. The painting fellow should have a graduate degree from a recognized conservation training program or equivalent experience. The fellow will be responsible for examination, analysis, and treatment of paintings in the museum's permanent collection and will participate in all ongoing painting conservation projects and responsibilities, including examination and treatments related to the museum's active loan program. The fellowship includes a working salary of $25,000, health insurance, and a $2,500 travel supplement. It is a one-year position which may be renewed a second year.

Interested applicants should send a cover letter including a statement of interest, resume and list of references to: Carol W. Sawyer, Conservator of Paintings, Virginia Museum of Fine Arts, 2800 Grove Ave., Richmond, VA 23221-2466.

Kress Foundation Internship in Paper Conservation
New York Botanical Garden Library
The New York Botanical Garden Library offers a six-month internship in paper conservation beginning October 1, 1993. This position, known as the Kress Foundation Internship in Paper Conservation, will provide experience working with the library's extensive collection of architectural drawings of glass houses and conservatories from the Lord and Burnham, Inc. Collection. Working under the supervision of the Garden's conservation librarian, the intern will assist with a conservation survey of the collection, stabilization and preservation procedures on the drawings and preparation of a final report on the project.

Candidates must be currently enrolled in, or a graduate of, a recognized program in book or paper conservation. This six-month, full-time position (35 hours per week) offers a stipend of $2083 per month. There are no fringe benefits, but there will be a workshop allowance of $250 to be used during the period of the internship for appropriate outside professional development. Interested applicants should send a detailed letter of application, a current résumé, and two letters of recommendation to: Judith Reed, Conservation Librarian, The New York Botanical Garden, Bronx, NY 10458.

The deadline for receipt of a complete application is Friday, August 13, 1993. Notification of the successful applicant will be sent out by August 27, 1993.

Positions Available

Assistant Conservator/Conservation Technician
Textile Conservation Center
The Textile Conservation Center of the Museum of American Textile History seeks an assistant conservator/conservation technician. Responsibilities include the examination, treatment, and documentation of a wide variety of fabrics. Writing, lectures, and travel assignments at the assistant conservator level. Candidates should have academic training in textiles, conservation, art history, or polymer chemistry. Supervised experience in conservation is required. Competitive salary, excellent benefits.

Send letter, résumé, and names of two references (with addresses and telephone numbers) to Education/Conservation Center, Museum of American Textile History, 800 Massachusetts Ave., N. Andover, MA 01845. Equal Opportunity Employer.

Collections Conservator
Yale University Library
RESPONSIBILITIES: Under the general supervision of the chief conservator, plans, develops, and implements a Collections Care Unit in the Preservation Department. The collections conservator will also undertake advanced conservation treatments to restore and protect rare and valuable archival materials and books. REQUIRED: Degree in conservation of books or archival library materials or equivalent training and experience (e.g., formal apprenticeship). Two years' conservation experience or an equivalent combination of relevant education and experience. Effective written and verbal communication skills. Ability to work effectively with staff on all levels. Demonstrated ability to work independently and productively. Knowledge of current conservation treatments, rare book and paper restoration, and library binding and repair techniques. PREFERED: Experience in collections conservation in a research library and experience in supervising staff. SALARY: $28,400 minimum. Benefits include 22 days vacation; 17 holiday, recess, and personal days; retirement; health care; and some relocation assistance. To be assured of consideration, please send a letter of application, résumé, and the names of three references by July 15, 1993, to: Diane Y. Turner, Director, Library Personnel Services, Yale University Library, Box 1603A Yale Station, New Haven, CT 06520. Yale University is an equal opportunity affirmative action employer.

Objects Conservator
Michael C. Carlos Museum, Emory Univ.
The Michael C. Carlos Museum at Emory University seeks an objects conservator, a part-funded, full-time, three-year appointment, reviewed annually. Position involves examination, documentation, and treatment of selected objects in the museum's collections. Position includes assisting responsibility for the university's Art History Department to involve one course on conservation issues during spring semesters, 1994–95, and the supervision of a small number of students in directed research and museum internships in conservation during the fall semesters, 1994–96. Qualifications: M.A./M.S. and/or graduate degree in conservation from a recognized training program plus three years of conservation work with archaeological and ethnographic materials beyond internship level. Send résumé, letter of interest, and three letters of reference by July 30 to: Assistant Director, Michael C. Carlos Museum, Emory University, 571 S. Kilgo St., Atlanta, GA 30322.

Painting Conservator
Indiana University Art Museum
The Indiana University Art Museum is seeking a painting conservator. Applicants should have a degree from a recognized conservation program and at least five years' experience. Applicants should have good organizational skills, preferably some teaching experience, and the ability to work independently. This is a two-year, full-time appointment with expectation of extension. Starting date January 1, 1994. Salary $28,000-$32,000, commensurate with experience, plus full benefits.

The painting conservator will be responsible for the examination and treatment of all paintings in the museum's collection and will work closely with curators and registrars on issues pertaining to installation, loan, and storage. The position reports to the associate director for conservation. The museum, an I. M. Pei building completed in 1982, has a full-time objects conservator and two fully-equipped conservation laboratories.

Applicants should send a letter of interest, résumé, and references to: the Indiana University Art Museum (attn: Gwen Bruce), Bloomington, IN 47405. Indiana University is an Equal Opportunity Employer.
The Royal Ontario Museum is seeking candidates for the position of senior textile conservator to work in the Conservation Section of the Collections Management Department in consultation with the Textile Department and other museum departments as required. Founded in 1912, the Royal Ontario Museum has attained international recognition for its research, collections, and the scope of its worldwide activity. The ROM is unique in Canada in its size, breadth of its programs, and its combined interest in sciences and the arts, attracting about one million visitors each year. The Conservation Section includes nine other conservators covering a broad range of specializations and two documentation officers.

TEXTILE CONSERVATOR
Collections Management Department

As textile conservator you will plan, execute, and document treatments necessary to conserve historical and contemporary textiles and costumes and coordinate special conservation projects relating to the galleries, the collection, and museum conservation policy and other areas of the specialized field of textile conservation. You will undertake scientific examination of textile objects, assess the conservation requirements of the artifacts, and schedule, assign, supervise and execute the treatment work. In your role, you will train interns and volunteers and provide technical guidance to other museum departments, outside agencies and the public.

THE QUALIFICATIONS
Your background includes a master’s degree in conservation plus 10 years’ relevant experience in textile conservation or an acceptable equivalent in education and experience.

You are able to demonstrate a thorough knowledge of the techniques and materials used in the fabrication of historical and contemporary textiles and costumes in the museum collections. Specifically, you are trained and experienced in effective methods of examination, preservation, and treatment, supported by written and photographic documentation of their condition and treatment.

You have well-developed skills in planning and managing projects under time and budgetary constraints, encouraging the cooperation and involvement of others and supervising the work. In addition, you have excellent interpersonal and communication skills.

The salary for this position starts at $42,400 per annum. Please send a résumé and a covering letter outlining your approach to conservation in complete confidence to:

Cheryl McClellan
Human Resources Department
Royal Ontario Museum
100 Queen’s Park
Toronto, Ontario
M5S 2C6 Canada
Fax (416) 586-5827

We would appreciate receiving responses by July 30, 1993.

We thank all applicants in advance but will contact only those selected for an interview.
Revision to the *Code of Ethics*: It Won’t Be Long

In the fall of 1990, the AIC Board charged the Ethics and Standards Committee with a careful study of the current *Code of Ethics* and *Standards of Practice*.

The committee was asked to identify the roles that this document plays in the work of our membership and other affiliated professionals and to analyze the *Code* and *Standards* with respect to omissions, redundancies, contradictions, unrealistic expectations, and inappropriate content.

To fulfill this charge, the committee has made a strenuous effort to examine the *Code* from as many perspectives as possible, including the historical rationale for structure and content, the ethical codes of other organizations, both conservation and nonconservation; specialty group and individual commentary received from 1986 to 1993; and published references to ethical practice. In addition, the committee solicited comments in response to questions posed in a series of *AIC News* supplements (published in 1991-92) that addressed treatment and business practices, professional obligations, and documentation procedures.

The Ethics and Standards Committee established specific goals and guidelines for the revision. The key points are as follows:

1. The revised document should establish objectives for the conservation profession and, in doing so, define the preservation of cultural property as the primary goal of the profession.
2. The revised document should be as explicit and concise as possible. It should maintain a clear distinction between ethical principles (*Code of Ethics*) and more specific directives for the pursuit of ethical practice (*Guidelines for Practice*).
3. The revised document should be practical, recognizing that it is counterproductive to promote expectations or standards that cannot be realized. Difficult semantics and ambiguous interpretation must be eliminated.
4. The revised document should be less restrictive than the current one and positive in tone. It should encourage conservation professionals to use their best judgment at all times. All unnecessary and potentially divisive distinctions between private and institutional conservation should be eliminated to promote general standards of excellence throughout the profession.
5. The revised document should not be elitist in nature, nor should it moralize.
6. The revised document should affirm the conservation professional’s responsibility for continued self-education and promote communication with allied professionals.
7. The revised document should not be redundant or contradictory.
8. Omissions in the current *Code*, including, but not limited to, preventive conservation, recommendations for subsequent care, client confidentiality, the purpose and preservation of documentation, emergency situations, and issues of health and safety, should be addressed.
9. The revised document eventually should include commentaries. The commentaries are intended to amplify the *Code* and *Guidelines* by providing more specific directives. They will be prepared by specialty groups, task forces, and/or appropriate committees of the AIC. A review process will be initiated.
Call for Papers

22nd AIC Annual Meeting,
June 6-11, 1994
Nashville, Tennessee

AIC members who wish to present a paper at the general session of the 1994 annual meeting in Nashville, June 6-11, 1994, should submit an abstract no later than October 1. The papers will be reviewed by a program committee chaired by the vice-president. Acceptances will be mailed on November 5. Completed camera-ready abstracts suitable for inclusion in the AIC Abstracts will be due in the AIC office by February 21, 1994.

A one-day general session of the 1994 annual meeting will address the topic of "Artist's Intent." Speakers are invited to submit abstracts that focus on various perspectives of the broadly defined topic of intent. Conservators, curators, historians, artists, and others are encouraged to explore the relative importance, merit, practicality, and possibility of determining intent. This topic could be discussed in terms of methodology, technology, documentation, and/or aesthetics. Two questions that come to mind are: 1) Is an objective definition of intent possible (or desirable) with anything less than a contemporaneous written statement of the artist?; and, 2) Is it possible to define the artistic intent for an anonymous artist? Joint presentations by conservators and curators are encouraged. Papers of general interest on other topics are welcome for the second day of the general session. Student papers are welcome.

Abstracts should present a summary of the subject matter to permit an evaluation of the paper's quality and significance. Papers should be suitable for oral presentation as well as for 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 and publication; 3) quality of the paper's content and significance of the results; and 4) importance of having an overall balance to the thematic session. Papers judged more suitable for a specialty group session will be passed on to the appropriate group. (continued page 7)
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From the President

Debbie Hess Norris

Today, August 2, as I write this column, catastrophic flooding and relentless rains continue to devastate the Midwest. The great floods of 1993 have so far killed at least 45 people, submerged over 16,000 square miles of land, and destroyed approximately $10 billion in property and crops. The extent of damage to cultural institutions remains unknown.

INFORMATION TO LOCAL AGENCIES: In response to this unfortunate tragedy, AIC, in cooperation with NIC, has worked diligently to coordinate the preparation and distribution of disaster response and recovery information. Our information packets (copies available from the AIC office) were sent to well over 1,800 historical societies and historic houses, museums, libraries and archives, Native American sites, cultural organizations and alliances, state agencies, conservators, and regional centers. Included in these information packets were a checklist with recommendations for initial response, lists of supplies and suppliers, and specific recommendations for the handling, packing, and drying of water-damaged collection materials. The National Park Service and American Association of Museums also contributed information to the packets.

INFORMATION TO HOMEOWNERS: AIC and NIC also issued a press release to 120 Midwest newspapers and radio and television stations with practical guidance for the homeowner. In the 10 tips provided, homeowners were encouraged to: rinse objects with clear, clean water; air dry objects indoors if possible; remove contents from wet objects and furniture prior to drying; handle water-damaged documents, books, photographs, and works of art on paper cautiously; support shaped objects such as garments or baskets by gently padding with toweling or uninked, uncoated papers; remove paintings from their frames and air dry face-up, away from direct sunlight; rinse metal objects with clear water and dry immediately with a clean, soft cloth; and consult with a conservation professional wherever and whenever possible.

In my opinion, it is in this form of unsolicited outreach that AIC can make a significant contribution. It is difficult, if not impossible, to imagine the enormity of the tragic losses that so many families have endured.

THANKS TO MEMBERSHIP AND STAFF: The total person, phone, and fax hours generously contributed by our membership toward this enormous effort is simply phenomenal. Very special gratitude to Barbara Roberts, Jane Hutchins, Pam Hatchfield, Sandra Blackard, Michelle Flynn, Kathy Francis, Migs Grove, Catherine Hawks, Robert Herskovitz, Lisa Mibach, Karen Morylewski, Jerry Podany, Julie Reilly, Paul Storch, Deborah Trupin, and Betty Walsh. The AIC and NIC office staff have worked tirelessly and also deserve the membership's appreciation.

DISASTER, RECOVERY AND RELIEF—FUTURE PLANS: Our relief activities will continue. Your suggestions as to how AIC and NIC may continue to help with ongoing disaster response efforts in the Midwest will be most welcomed. The expertise and assistance of the AIC membership is still needed. We must continue to ensure that AIC can respond quickly and appropriately in the likely event of future disasters. It is my hope that practical disaster-related informational materials will continue to be produced and made available by the AIC office in emergency situations. If you would be interested in contributing to this future effort, please contact Michelle Flynn at the AIC office.

REVISION TO THE CODE OF ETHICS: On another subject, I encourage you to carefully review the proposed Code of Ethics and Guidelines for Practice that appears as a supplement to this newsletter. I am confident that you will agree that this proposed document is comprehensive, concise, practical, realistic, and inclusive. Please take a moment to communicate your opinion regarding this document to the Ethics and Standards Committee. I assure you that your comments and suggestions will be very carefully reviewed and considered.

FINAL THOUGHTS . . .

As the newly elected president, I look forward to listening and responding to your thoughts on the current and future directions of AIC. Please do not hesitate to contact me.

From the Executive Director

Sarah Z. Rosenberg

The Denver meeting, our move to 1717 K St. NW, the responses to the membership questionnaire, and the flooding in the Midwest have combined to make the past several months particularly busy ones for the office staff.

First, the annual meeting: A complete report of events that contributed to the success of our 21st annual meeting in Denver appears on page 13. Here I want to thank the nearly 700 attendees, the Program Committee, the Local Arrangements Committee, and all the other volunteers who made the Denver meeting interesting and highly educational. The Board and staff are particularly grateful to the Local Arrangements Committee for the outstanding job they did to facilitate the meeting arrangements: Randy Ash, chair; Jeanne Brako, Jane Dalrymple-Hollo, Carolyn Leckie, Paul Messier, Camilla Van Vooren, Comie Wanke, Cynthia Kuniej Berry, Carmen Bria, Karen Jones, Lori Mellon, Carl Patterson, and Laura Wait. Special thanks are also in order to the three co-chairs of the Colorado Task Force for Civil Rights for the fine educational session and other activities they developed for the membership: Chris Stavroudis, Carmen Bria, and Cathy Metzger; to the Colorado Historical Society for hosting the opening reception and to the Hyatt Regency Hotel for providing the delicious buffet; and to Jane Dalrymple-Hollo for organizing the AIC member art exhibition.

The office move was fairly smooth except for a disruption in telephone service caused by the installation of defective new equipment. We truly regret any inconvenience this may have caused those members who tried calling the AIC office during the last three days of June and did not get a response. We were there to help but the phones were out. Our new headquarters are a bit larger than those at 16th St., cost less per square foot, and eliminate the need for off-site storage. We welcome visitors and invite you to come see the new space.
Our joint effort with NIC to provide timely information to cultural institutions and individuals hard hit by flooding in the Midwest is reported in the president's column. The staff has gained satisfaction in knowing that we were able to help in some small way and appreciate the phone calls and letters of thanks we received. Much of this activity happened while I was vacationing in London. I was particularly gratified to find upon my return how effectively the staff handled this unexpected turn of events. Particular thanks go to Michelle Flynn and Beth Kline. There is nothing like having a highly qualified, dedicated, and dependable staff.

A highly committed professional membership is another asset we enjoy. More than 650 members responded to the member survey, and we thank each and every one of you for taking the time and effort to answer the lengthy questionnaire. We are especially grateful to Bert van Zelst, who, despite his many professional commitments and the ICOM conference, graciously designed the computer program for entering the data, trained the office staff, and will be instrumental in tabulating the results. This is the second time we have called on Bert, and we feel fortunate to be able to count on his expertise. We hope to publish the results—which will be used to develop our long-range plan—in the next issue of AIC News.

With the 1993 meeting barely behind us, we have turned our attention to the next one: June 6-11, 1994, in Nashville, Tennessee. The first call for papers was published in the May AIC News and has been repeated in subsequent issues. The deadline for submission of abstracts is October 1. The Program Committee has planned what promises to be a stimulating theme for the conference—Artist's Intent—and they look forward to receiving your ideas for papers. Shelley Reisman-Paine is helping AIC establish a Local Arrangements Committee. Working together, we will assure that members can take advantage of cultural and scenic resources in the area.

On the legislative front, the final Senate and House Appropriations Committee figures for the NEH and IMS are identical: $177,491 million and $28,777 million respectively. For the NEA, the Senate figure is $170,228 million—halfway between the House appropriation and the President’s budget. Congress has not acted on the appropriations bill prior to recessing on August 13.

Finally, AIC’s membership retention rate remains level with 1992 at 93 percent. As of July 30, we had 3,018 paid members, an increase of 205 over last year. The 1994 Directory reflecting these and other changes should be in the mail to you in September. Please continue to urge your colleagues who are not members, or institutions who wish to join AIC. Membership renewal notices will be mailed in late October (see box page 11). We hope to do even better with membership retention in 1994, and we count on your continued support. The renewal notice mailing will include information for those interested in being listed in the referral system. Please read the form carefully, and complete all three sections.

Nominating Committee Update

Member Participation in Nominating Process Essential

The AIC Nominating Committee is beginning the process of compiling a slate of candidates to be elected to the Board of Directors in 1994 and to assume office at the annual meeting in Nashville. Your participation in the nominating process is essential. Of course, members may formally nominate candidates in December after the Nominating Committee’s slate has been announced and are encouraged to do so. However, the Nominating Committee encourages you also to recommend names of promising candidates on a less formal basis for consideration by the committee as they work to establish the slate. The person recommended should be active in AIC, able to work effectively with others, and willing to serve. Good organizational skills and an ability to meet deadlines are also important attributes to consider. Don’t be shy! We need your input. If you have questions about specific position duties, speak with the present holders of those positions or call a member of the nominating committee. Recommendations and comments will be held in confidence.

We are searching for qualified candidates to fill the positions of secretary and treasurer, both two-year terms, and the director for committee liaison, a three-year term. These positions may now be filled by either Fellows or Professional Associates. During 1994, Debbie Hess Norris and Jay Krueger will continue in the second year of their two-year terms as president and vice-president, respectively. Public information director Pamela Hatchfield will serve the third year of her three-year term. Speciality group liaison director Elizabeth Kaiser Schulte and professional education director Martin Burke will serve in the second year of their three-year terms.

If you are qualified and interested in being considered for one of these positions, or if you can recommend someone that you believe has the skills and the desire to contribute, please send your suggestions by October 1 to: Richard L. Kerschner, 137 Ferrisburgh, VT 05456; or fax: x. 137. Thank you in advance for your contribution to the future of our organization.—Nominating Committee, Richard L. Kerschner (chair), Meg Leow Craft, and Paul Himmelstein.

Public Outreach Update

Our outreach efforts continue to grow, thanks to your interest and wonderful suggestions for direction. Michelle Flynn, our program assistant, has put her organizational skills to work on the tangle of projects being developed for outreach activities and developed a systematic approach to implementing those projects. One of our most exciting efforts promises to be the press symposium we have scheduled for early this fall in conjunction with the World Monuments Fund. Born out of our frustration with lack of coverage and accuracy of reporting on conservation in the press, and thanks in large part to the good efforts of Joyce Hill Stoner, we have scheduled a dialog with several members of the press who have already shown some interest in the subject. We hope to give short presen-
tations illustrating a range of examples of conservation that might appear in the press and try to understand what makes news. We also hope to convey a fuller picture of the field and language of conservation. We expect that this will be the first in a series of such events.

Our new brochure, Caring for Special Objects, is now available. Please call the office if you would like copies to hand out at public presentations or other events. Several other brochures are in the editing process, including: Matting and Framing of Works of Art on Paper, Insuring Your Collection, and one on exhibition and storage materials.

We are also developing a postcard for distribution at events such as antique shows. It gives basic information about conservation, AIC, and a list of topics on which additional information can be requested.

We have developed a presentation kit for conservators who make presentations to the public. The kit includes guidelines for presentations, a script that can be used in speaking about AIC and conservation to the public, brochures, and an evaluation form designed to help us develop additional materials. A banner with the AIC logo as well as other signage are available for your use at public events.

A small task force will meet in August to develop ideas for an AIC exhibition to travel to small museums, historical societies, libraries, and other institutions. The intent of this panel exhibition will be to inform the public about conservation, conservators, and AIC.

We need your help in developing a network of regional volunteers. Michelle is gathering names of people who expressed an interest in volunteering in the recent member survey. Please contact us if you did not indicate your interest on the survey. Volunteers would keep AIC informed of upcoming local events such as lectures, meetings, or exhibitions related to conservation or at which conservators could establish a presence. They would also let us know about newsworthy conservation projects so that we can make an effort to interest the press in a timely manner. Volunteers will also make themselves available for local events and be supplied with AIC literature to distribute.

We also need assistance in developing regular columns in newsletters and magazines on such topics as care of furnishings and decorative arts.

We look forward to expanding our outreach efforts with your help.

Come to the Largest Preservation Event Ever Held in North America . . .

RESTORATION 93
December 6-8, 1993
Hynes Convention Center
Boston, Massachusetts

- SEE 250+ EXHIBITING COMPANIES
Evaluate products and services from North America and abroad — materials, equipment and supplies for maintaining and preserving collections of all types (textiles, furniture and furnishings, glass, ceramics, fine arts, works on paper and more).

- SEE DEMONSTRATIONS
Examine state-of-the-art "Techniques and Technologies" in a special showcase. Includes presentations by well-known conservators.

- HEAR FROM TOP EXPERTS IN THE FIELD
Theme of the RESTORATION conference is "Preservation and the Real World."
A bonus! Two conference programs for the price of one! Register for the professional conference program and get admission to the homeowner/collector track at no additional charge.
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Discover the latest trends and issues affecting the practice of conservation and preservation.

Be a part of the North American debut of this highly acclaimed European trade show! For complete details, contact:

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10 Tower Office Park
Woburn, MA 01801
Visitor Information: 617/933-6663
Exhibitor Information: 617/933-9699
Fax 617/933-8744

Association of Preservation Technology International is the official sponsor of RESTORATION 93.
International Institute for Conservation of Historic and Artistic Works is a co-sponsor of RESTORATION 93.
American Society of Interior Designers is the education sponsor for RESTORATION 93.

The RESTORATION 93 conference is being organized in cooperation with the American Institute for Conservation of Historic and Artistic Works.
Health & Safety News

Monona Rossol, president of Arts Crafts and Theatre Safety (ACTS) generated a lively, entertaining dialog with AIC members who attended her presentation, "Safe and Regulated Conservation," at the annual meeting in Denver. She covered the topics in her prepared material by fielding questions from the floor. Rossol answered a wide range of questions on the meaning of art material labeling; TLVs; respirator use and storage; chemical storage precautions; and many other topics.

Publications from OSHA, the Center for Safety in the Arts (CSA), and ACTS were on display throughout the week of meetings at the new Health and Safety publications table. Complete order lists for the publications on display and the first draft of the Health and Safety Committee's annotated suppliers list were available. Suggestions for additions to the table for future meetings are welcome. Send SASE with your request for the suppliers list to: Sandra Blackard,  , Bedford, TX 76021. Contact OSHA, CSA or ACTS for publications lists.

Call for Papers

(continued from page 2)

Abstracts should be double-spaced and a maximum of two pages. Send them by October 1 to: Jay Krueger, AIC vice-president and program chair. National Gallery of Art, DCL, 6th St. & Constitution Ave., NW, Washington, D.C. 20565. Abstracts may also be sent to the AIC office; fax: (202) 452-9328. If you have questions about abstracts, please call Jay at .

The substance of papers submitted for the general session should not have been previously published. Papers delivered in the general session will appear in the summer 1995 issue of JAIC. Manuscripts will be due in the AIC office by July 30, 1994. Information about length and preparation of manuscripts will be sent to authors whose papers have been accepted for presentation. Questions about the publication should be directed to Marcia Anderson, in the AIC office, or Elisabeth West FitzHugh, editor, at .

Some Health & Safety Considerations For Flood Salvage Efforts

Prepared by the AIC Health and Safety Committee

The following general recommendations are intended to provide practical guidance only. AIC cannot assume responsibility or liability for the health and safety of those involved in flood salvage efforts.

- FAST-FLOWING WATER: Statistically, in flooded areas persons in vehicles are at the greatest risk of drowning. Heed all road warnings and avoid crossing even shallow water. The current below the surface may be greater than it appears. Contact the local police or the public works department for road conditions.

- ELECTRICAL HAZARDS: Be aware of the possibility of gas leaks and downed power lines in and around flood-damaged structures. Avoid wading in water. Use extreme caution when generating sparks. Report all suspected gas leaks to the local utility company.

- FLOOD WATER CONTAMINANTS: Be very aware that flood water and mud (wet or dry) is likely to be contaminated with human waste, agricultural waste, fertilizers, pesticides, and other organic and organic hazardous materials. In assessing the possible hazards of your situation, consider immediate upstream contaminants from factories, and other sources, and the path of rising water within the building (e.g., through a boiler room or laboratory).

- EQUIPMENT/CLOTHING: If you are working in flood water, use appropriate equipment and clothing. Toxic materials will be likely to include lead paint peeling off older buildings, lead and other toxic pigments flaking off paintings and painted artifacts, and pesticides from treated natural history specimens. Contact ACTS or CSA (see Resources next page) about the toxic content of specific items.

- PERSONAL PROTECTIVE EQUIPMENT/CLOTHING: If you have open cuts or wounds keep them clean and wear protective clothing. Protect your eyes and mouth from flood water splashes with splash goggles or glasses and paper face masks. Wear adequate plastic gloves, and replace them if they puncture. Cotton gloves are recommended as liners. Use rubber boots or fishing waders. For questions on personal protection from specific toxic art or building materials, contact ACTS or CSA (see Resources next page).

- MICROORGANISMS: Repeated exposure to high levels of airborne microorganisms can sensitize some individuals, creating lifelong allergy problems. Some molds and fungi also are toxic in large quantities. For these reasons, good ventilation (providing fresh, outside air) is needed in flood work sites. If good ventilation cannot be provided and the site has a moldy odor, shows evidence of infestation, or workers are developing symptoms, air sampling should be done.* A NIOSH-approved toxic dust mask is probably sufficient for moderately elevated concentrations. For higher concentrations, use a cartridge respirator with toxic dust filters. It is even conceivable that air-supplied respirators would be needed in some situations. Heavy infestations on building surfaces or artifacts may manifest as colored (e.g., black, tan, pink) blooms. These areas should be swab-sampled and identified to plan effective conservation treatment (e.g., stain removal) or to protect people who are having severe health reactions. Respirators will not function properly for those with facial hair, deep scars, or other facial irregularities that prevent a tight seal. People already

- SALVAGE EFFORTS: Use personal protective equipment for the general session. Be aware of the toxicity of the materials used in the creation or previous restoration of the salvaged art, artifacts, and structures, and take proper precautions during salvage efforts (use gloves, respirators, and other appropriate equipment and clothing). Toxic materials will be likely to include lead paint peeling off older buildings, lead and other toxic pigments flaking off paintings and painted artifacts, and pesticides from treated natural history specimens. Contact ACTS or CSA (see Resources next page) about the toxic content of specific items.

- Bedding, bedding, bedding...
allergic to molds and fungi may not find any level of protection sufficient. People with heart, respiratory, and lung problems or pregnant women may not be able to use respiratory protection safely. Check with your doctor first.

• IMMUNIZATIONS: Ensure that tetanus shots are up to date. Check the immunization recommendations of the local health department. Discuss other immunizations and your personal risks with your doctor. There is a danger of hepatitis associated with polluted water.

• DRINKING WATER: In recently flooded areas, use bottled water of known origin only. No local sources of drinking water are considered to be safe. Contact the local health department for specifics on types of water treatment.

• HYGIENE: Use disinfectants to wash hands as necessary. Always wash after handling items that have come in contact with flood waters and before eating or handling food.

• MOSQUITOES: In warm, recently flooded areas, mosquitoes will breed rapidly. They generally represent a nuisance problem, although some may carry problem diseases. Wear long-sleeved shirts and pants. Use mosquito repellent containing DEET. Contact the local health department for more information.

• ANIMAL BITES: Be aware that reports of bites from displaced wild animals (possibly infected with rabies) and snakes increase following floods. Contact the local health department for more information.

• STRESS: Stress levels will be high. Residents of flood areas are likely to have been working hard for weeks with inadequate sleep. Decision-making abilities will be reduced. Be sensitive to the situation and do not try to achieve too much in a short period. Insist on rest periods. Cleanup will take time. Do not hesitate to obtain counseling, if necessary.

• RESOURCES: Consult the local health department for area-specific warnings and recommendations. Be aware that prepared handouts for public use may cover only highest priority issues. More specific questions should be addressed to the appropriate health official.

Contact Arts Crafts and Theatre Safety (ACTS), (212) 777-0062, or the Center for Safety in the Arts (CSA), (212) 227-6220, with questions concerning specific situations.

ACKNOWLEDGMENTS:
Arts Crafts and Theatre Safety, "Conservators and Restorers Face Flood Hazards," ACTS FACTS, 7, no. 8 (August 1993); Centers for Disease Control (CDC), Department of Health Studies; Center for Safety in the Arts (CSA); Northeast Document Conservation Center (NEDCC); Red Cross Disaster Operations Center, Health Services Department; Barbara Roberts.

In 1986 the ACGIH Committee on Bioaerosols proposed that "total counts exceeding 10,000 cfu/m [colony forming units per cubic meter] indicate a need to proceed to remedial actions" and that the presence of "any one fungus in levels exceeding 500 cfu/m can lead to a presumption of a building-related source." Currently, the ACGIH recommends the use of rank-order comparisons of indoor and outdoor air sample populations rather than specifying threshold concentrations. However, this approach is not very helpful in flood areas, where the outdoor concentrations may be quite high. Instead, the 1986 guideline can be used as a benchmark for making decisions about respiratory protection.

Internal Advisory Group Meets in Denver

The fourth semiannual meeting of the Internal Advisory Group (IAG), held in conjunction with AIC's annual meeting in Denver, focused on three major issues: the need to increase cultural diversity in the conservation field; the role of paraprofessionals in AIC; and annual meeting presentations, formats, and logistical arrangements.

CULTURAL DIVERSITY: Bert van Zeth, chair of the newly established Cultural Diversity Task Force, reviewed the Board's charge to the task force: to look at ways to improve diversity in AIC; work with other arts organizations to improve diversity in the arts using conservation, a combination of science and the arts, as a focus; and develop better ties with Latin American conservators. He noted that since AIC is in large measure part of the museum world, the task force would work on this initiative with the American Association of Museums, College Art Association, and related organizations. The group agreed that AIC needs programs to attract members of diverse cultures. Several programs were cited as good models, including the Duke Ellington School of the Arts in Washington, DC, which uses art conservation to teach science to largely African-American and Hispanic students; the efforts of the Art Conservation Program at the University of Delaware to recruit minorities; and the New England Association of Chemistry Teachers' summer training program for high school teachers, "Chemistry in Art Conservation." The task force is developing a plan of potential activities. It intends to work closely with the Paraprofessional Task Force.

PARAPROFESSIONALS AND AIC:
A report from Don Williams, head of the Paraprofessional Task Force, described the group's efforts to better incorporate professionals from related fields into AIC activities and led to a lively discussion of the potentially reciprocal relationship between these professionals and AIC members. Individuals who are not trained conservators but who work directly with conservators—including conservation technicians, preparators, framers, collections managers, and exhibit designers—can benefit from many of AIC's programs, and AIC members in turn have much to learn from them.

Some IAG members felt that AIC should take the initiative to involve paraprofessionals, while others believed that we should focus on conservation professionals. Still others thought that we should reach out to paraprofessionals and create programs for them. The IAG encouraged the development of sessions and workshops at annual meetings that would be of interest to professionals in related fields. On the question of voting membership for paraprofessionals, Board members emphasized that this issue should remain separate and not be allowed to cloud the issue of participation in AIC.

The IAG concluded its discussion of paraprofessionals and AIC by asking the task force to address two questions: 1)
How many paraprofessionals are there who want to share their experiences with us? 2) Should AIC look into changing its membership categories to accommodate their needs?

On a similar note, IAG members noted the need to encourage related professionals and new members alike to feel welcome at AIC meetings and become more involved in AIC activities. The group proposed several options, including concurrent meeting sessions and more subject matter of interest to paraprofessionals in AIC News and JAIC.

ANNUAL MEETING: Alternative formats were the focus of the IAG’s discussion of the annual meeting. Pre-sessions, thematic sessions, joint specialty group sessions, joint tips sessions, and workshops were all considered as possibilities for the future. Scheduling matters were also on the agenda. There was general agreement that the best possible schedule would have all the sessions begin at the same time and have coffee breaks and lunches at the same time. This would allow members to go back and forth among the various specialty group sessions. It would also bring the function costs down. Based on the discussion, the AIC office will prepare possible schedules for specialty group program chairs’ comments.

AIC staff noted that the exhibitors are a large source of non-dues income and that it is important to clarify for them the significance of exhibiting at AIC. It was decided that exhibitors may submit proposals for presenting educational information on new products to the specialty group program chairs for possible inclusion in the tips sessions (subject to the present review process). Time slots for exhibit hall demonstrations will also be included in next year’s program, and more time and attention will be given to poster sessions.

Student involvement in the annual meeting was the final item for discussion. The group decided that AIC will develop a student sponsor program for future annual meetings based on the successful student mentor program held in Buffalo in 1992.

OTHER DISCUSSION: Other highlights of the meeting were discussion of AIC News and JAIC; the need for newsworthy conservation projects to highlight for public outreach projects; a report of the Membership Committee’s plan to make the PA application form easier to complete; and an announcement of the Gaylord Bros. award of $1,000 (see p. 26; Sarah Z. Rosenberg is looking for other companies who might support similar awards). Nancy Schrock, chair of the Archives Task Force, reported that her group is still struggling to clarify ownership of conservation documents. She suggested that private conservators specify ownership in contracts and that the records are to be made available for educational activities. If you hear of conservators retiring or passing away, please inform Schrock.

Finally, Carmen Bria (Local Arrangements Committee and Colorado Conference Task Force for Civil Rights co-chair) expressed the hope that everyone had a good time in Denver. He also noted that while controversy is good, we need a mechanism to deal with it. The winter meeting of the IAG will be held in Washington, DC, on December 4. The group welcomes your comments and suggestions of issues it should address.
JAIC News

JAIC Editorial Opportunities

At a meeting of the JAIC editorial board in June, the board was restructured to accommodate the increased workload arising from the change from two to three issues per year. The volunteer JAIC board will expand to include a senior editor and an assistant to the editor. The senior editor will work under the guidance of, and share duties with, the editor. The assistant to the editor will assist the editors with such tasks as proofreading and verifying citations.

If you have some editorial experience or if you are interested in obtaining such experience, editorial board membership is an opportunity to gain or improve skills. It is also a chance to learn in detail about many aspects of conservation; the subject matter of submitted papers varies widely. If you think you might qualify for one of these positions or know someone you would recommend, please contact me by mail at the AIC office or by phone at [redacted]. If you are applying yourself, please send a short c.v. and a paragraph explaining why you think you are qualified by October 15.—Elisabeth West FitzHugh

Computer Users’ Update

Unfortunately, the Computer Drop-In Center at the AIC annual meeting in Denver had to be canceled at the last minute. However, we do hope to be able to provide this service in the future if there are enough volunteers to staff the room. Those interested should contact Lisa Mibach, [redacted] e-mail: Perygrine@aol.com.

AIC and the Museum Computer Network will cosponsor a panel session on Conservation Information for Museums at the Computer Network Conference held in Halifax, May 25-27. The workshop, "Computer Technology for Conservators: The 2nd Wave," was a sequel to the 1985 Computers for Conservation workshop. Judging by the presentations, we've come a long way since then! Topics included using computers for dissemination of conservation information, using databases (including a demonstration of a Hypercard system for conservation surveys), controlling museum environments with the aid of computer software, concepts of risk management, and computer imaging applications. The Getty Conservation Institute helped coordinate the session on imaging. The proceedings may be distributed on CD-ROM. For more information, contact: Rob Stevenson, workshop chair, [redacted]; e-mail (on CIN): PARKS.A. Pamela Campbell has graciously volunteered to take over as the new Computer Users’ Update editor. If you have questions or comments, please contact her at the National Archives Document Conservation Lab, Washington, DC 20408; (202) 501-5360.
Sheldon and Caroline Keck Award

The FAIC Board has voted to establish the Sheldon and Caroline Keck Award, which will recognize distinguished service in the field of conservation education. Recipients will be individuals who have made outstanding contributions through teaching, either formally or by supervising interns or apprentices. Application guidelines will be published in the November AIC News. We expect to make the first award during the banquet at the 1994 annual meeting in Nashville.

Publications Task Force Studies Literature Needs

The AIC Publications Task Force has been continuing its work on how best to augment the literature in the field of conservation by examining the extant literature and identifying significant gaps in its coverage. We are working to identify both subjects and methodologies that are needed. This information will be used to write grant applications to funding agencies for the establishment of FAIC scholar-fellowships. The fellowship would provide release time from normal work obligations in order to develop substantial publishable manuscripts—books, monographs, chapters, and articles. If the fellowships are funded, AIC Fellows and PAs would be eligible to apply. The task force has been working on a framework for the kinds of manuscripts that would be developed under the fellowships and that best fulfill AIC’s goal to establish an organized body of knowledge in the field of conservation. The following thoughts have emerged from our discussions.

1. Publications in conservation should firmly establish the field as a branch of the liberal arts, not merely a collection of highly skilled but essentially technical activities. Publications should reflect the human experience of being a conservator. Personal essays are among many legitimate ways to transmit knowledge in the intellectual field; sophisticated ideas are as valid as graphs and charts as the marks of validation in a field such as conservation.

2. It is as important to describe what goes on in conservators’ hands as in their heads. The field needs explicit statements on philosophy and methodology, as well as institutional assumptions, that underlie treatment goals.

3. Manuscripts should address controversial topics and include critical discourse on both sides of the controversy without making blanket recommendations. We are definitely not looking for publications that present a "laundry list" of unexamined possibilities. Critical evaluation of ideas should be a major part of each manuscript.

4. When the topic is the treatment of a single material, the manuscript must include the wider possible discussion of occurrence of the material and problems of deterioration and damage before treatment is addressed. Every conservator’s experience is limited to the collections he or she has treated; the field needs to transcend these limitations. For example, the presentation of a treatment method should include applicable scientific data, empirical results, and, if possible, the reexamination of the object after a period of time.

5. There is great value in thinking about conservation treatments holistically, that is, in considering how the same process or facet of a treatment applies to several different materials. For example, a publication on conservation that deals with the full range of specialties would be an important learning tool. Dividing the literature into specialties in order to discuss treatment issues encourages the kind of isolation and insularity that is detrimental to high standards of practice.

Donations

The FAIC Board and staff gratefully acknowledge the following corporate and foundation donations.

PUBLICATION OF A SPECIAL ISSUE OF JCAIC & AIC CONFERENCE SUPPORT:

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Endowment Funds

The FAIC Board and staff thank the following donors to the Endowment Fund made in memory of Sheldon Keck.

- Lawrence J. Majewski
- F. Christopher Tahk

AIC MEMBERSHIP RENEWAL

Renewal notices will be mailed in October. Please call the AIC office if you do not receive your notice.
21ST ANNUAL MEETING

McCrone Named Honorary Member

At the 1993 annual banquet in Denver, Colorado, honorary membership in the AIC was conferred on Dr. Walter C. McCrone of the McCrone Research Institute in Chicago in recognition of his distinguished contributions to the advancement of knowledge in the field of conservation.

Margaret Holben Ellis gave the following remarks at the award ceremony.

Once a year, a packed minivan crosses Central Park, turns east into 78th Street and pulls up in front of the Conservation Center. The sun is usually just rising over the East River. The street is deserted, and parking spaces are plentiful. Several hours later, more than one ton of heavy boxes containing microscopes and illuminators, books and offprints, prepared slide sets, photomicrographic camera, projector, public address system, video cameras and monitors, slides, coveslips, reagents, and samples has been moved into the Conservation Center by sleepy student "volunteers" or other unsuspecting souls. Yes, it's that time of the year again. The infamous and intensive five-day course The Chemical Microscopy of Art and Artifacts is about to begin.

Repeat this scenario in Chicago, Los Angeles, Washington, and London, among other locales, and the result, after 16 years, is more than 500 conservation students and professionals hooked on the polarized light microscope invented in 1830 or, if not on this remarkable instrument itself, then hooked on its equally remarkable and vocal advocate, Dr. Walter C. McCrone, invented almost 77 years ago. By his own calculation, since he works such long hours, he is really a 100-year-old invention.

A specialist in chemical microscopy, crystallography, ultramicroanalysis, and particle identification, McCrone did both his undergraduate and graduate work at Cornell University and then worked for 12 years at the Illinois Institute of Technology Research Institute. In 1956, McCrone Associates was founded, and in 1961 it was joined by the McCrone Research Institute, a nonprofit corporation devoted to fundamental research and teaching of the application of microscopy to industrial research, contamination control, and forensic science—in addition of course, to the many riddles of art history and conservation.

Walter McCrone has published more than 300 technical papers and 12 books. He is editor of The Microscope, an international applied journal. The Particle Atlas, his best-known publication for conservators (especially volume 5, part 13, on Art and Archaeology, Conservation and Authentication) was written with other McCrone associates and appeared in a six-volume second edition in 1973-79. An updated CD-ROM version came out in 1992.

As can be expected, awards from the scientific community abound. In just the past 11 years, he has received the Certificate of Merit from the Franklin Institute (1982); the Certificate of Merit from the Forensic Sciences Foundation (1983); the Distinguished Service Award of the Criminalistics Section of the American Academy of Forensic Sciences (1984); the Madden Distinguished Service Awards, VanderCook College of Music (1988); the Irving Selikoff Award of the National Asbestos Council (1990); the Founders Day Award and the Roger Green Award of the California Association of Criminalists (1990-91); the Fortissimo Award, VanderCook College of Music (1991); and the Public Affairs Award of the Chicago Section of the American Chemical Society (1993).

He is a Fellow of the AIC, the IIC, and the American Academy of Forensic Sciences, an Honorary Fellow of the Royal Microscopical Society, and a member of the American Chemical Society and many other scientific organizations.

But besides listing these official credentials, how does one best describe Walter C. McCrone? Quite simply, Walter McCrone is Walter McCrone—raconteur par excellence, a "gap-filler," according to Robert Feller, a surreptitious taker of samples using the old sticky finger trick, and a fearless Chicagoan who has the temerity to order milk at French restaurants and regularly strolls down New York's Fifth Avenue in Bermuda shorts. He is an inveterate traveler who has watched polar bears from a tundra buggy in Churchill, drifted down the Nile in Egypt, explored the Australian outback, and just returned from Jamaica.

A tireless teacher, he is involved in more than 100 McCrone-sponsored courses each year, ranging from Asbestos Analysis (for which he is a noted expert) to Soil Analysis for Criminalists, Hair Microscopy, Microscopy of Explosives, and Food and Pharmaceutical Microscopy, to the course we all know and love, The Chemical Microscopy of Art and Artifacts. This course was created in the late 1960s with Marigene Butler, then at the Art Institute of Chicago, who with John Delly developed the curriculum that is still in place.

More than anything else, Walter McCrone is a seeker of facts, arising everyday at 2:30 A.M. to begin looking, looking, and looking again at everything from moon dust to efflorescence from Leonardo's Last Supper. His work with the Shroud of Turin is a shining example of a clearedhead, methodical investigation pitted against the mighty force of a "truth" repeated for generation upon generation.

Tireless in his pursuit of information, Walter C. McCrone has given the field of conservation not only an appreciation of the power of the polarized light microscope (when many young ’uns are entranced with flashy computerized instrumental analysis) but, perhaps more important, a belief in the power and simple joy of objective observation. Of his teaching, he writes, "Teaching The Chemical Microscopy of Art and Artifacts has been an enriching experience for me, and I look forward to filling out this century of courses and, by then, I suspect I will think I should continue to get them started right in the 21st century."

I was in that first course offered at the Conservation Center 16 years ago, and I assure you that Walter McCrone is already booked in my calendar for the last week of August 2001.
Gettens Award Given to Sarah Rosenberg

Sarah Z. Rosenberg has been executive director of the AIC for nearly six years. During her tenure she has been instrumental in preparing and implementing AIC's first strategic plan (1990) and, most recently, in hammering out long-range goals to determine where AIC wants to be at the turn of the century. Implementation of the strategic plan has resulted in increasing the membership, and fund balance from $54,738 in 1987 to $264,756 in 1992; improvements in membership services; growth in the quality and quantity of AIC publications; and increased outreach to allied organizations, federal legislators, and public and private funding agencies. In receiving the award, Rosenberg emphasized that the gains and recognition AIC has achieved during the past six years were in large measure due to the strong support of the talented board members she has had the privilege of working with and to the work of AIC's dedicated and highly professional staff. She believes the Gettens Award belongs in part to the AIC staff, because we could not have done it without them.

Rosenberg has also served as executive director of FAIC since 1991. She has worked hard to raise operating funds, establish the referral system, write successful grant applications, increase the number of publications available to the membership, and manage the endowment funds.

Before joining AIC, Rosenberg was executive director of the Nebraska Humanities Council (NHC) and its sister organization the Nebraska Humanities Foundation. During her five-year tenure the NHC won two merit awards of $50,000 each and several exemplary proposal awards from the National Endowment for the Humanities. She was also responsible for the establishment of a Humanities Resource Center and a summer Chautauqua program at NHC. These two programs have become acclaimed and established institutions in Nebraska.

Rosenberg also spent eight years working at the University of Mid-America (UMA), a consortium of 11 midwestern colleges and universities dedicated to the development of alternative adult education programs. She began her career at UMA as a research historian and was later named director of program development. Rosenberg co-edited The Great Plains Experience: Readings in the History of a Region and has published several articles. She helped conceptualize and produce "The Great Plains Experience," a six-film series that was broadcast on PBS and won several awards, including a CINE Golden Eagle Certificate and a Eudora Welty Americana Award.

Rosenberg looks forward to continuing to meet the many new challenges she is sure to face at the helm of AIC.

21st Annual Meeting Focuses on Collections in Historic Buildings

Each AIC annual meeting is unique. The 21st meeting—held in Denver, the mile-high city and gateway to the Rocky Mountains—was special because of its subject matter. The historic Paramount Theater was the opening site of the general session: Collections in Historic Buildings. Notable speakers from England, Canada, and the United States examined the conflicting needs of collections and the historic buildings that house them. Among the topics addressed at the two-day thematic session were: "The New Orleans Charter and the Team Approach to the Conservation of Collections in Historic Buildings," "Peaceful Co-Existence: Conflict Resolution for Artifacts and Architecture in Historic House Museums," "A Systematic Approach to the Care of Collections in Historic Buildings," and "Effects of Climate Control on the Museum Building Envelope."

Conservation Research and Technical Studies, the update session prepared by the Conservation Science Task Force, featured an excellent array of papers by prominent members of the field—Michele Derrick, Terry Drayton-Weisser, Robert Feller, Walter McCrone, Marion Mecklenburg, Chandra Reedy, Joyce Hill Stoner, and Steven Weintraub. The topics ranged from "The Use of Microscopy in Conservation" and "Aspects of Chemical Research: The Whys and Wherefores" to "Investigation into the Deterioration of Paintings and Photographs Using Computerized Modeling of Stress Development" and "Museum Lighting: A Correlation of Color Temperature and Damage."

Another unique and interesting feature of the meeting was an evening session, "Assault, Censorship, Discrimination and Confrontation: A Discussion of Issues in Art and Conservation," featuring three art historians (see page 14).

A discussion of a newly revised draft of the Code of Ethics and Guidelines for Practice preceded the 21st annual general (business) meeting, which featured a lively dialog on AIC's response to the passage of Amendment 2 in Colorado.

As in previous years, AIC specialty/sub groups held concurrent sessions in varied formats dealing with recent developments in painting conservation, books and paper, wooden artifacts, textiles, objects, architecture, photographic materials, and issues affecting conservators in private practice. The Library Collections Conservation Discussion Group, a forum for conservators responsible for the care of nonrare library materials held its second annual session in conjunction with this year's meeting. Other highlights included a health and safety lecture, "Safe and Regulated Art Conservation," the second exhibition of works of art by AIC members, and a highly acclaimed public lecture, "Castles, Cottages, and Country Houses: The Conservation Work of English Heritage," presented by John Fidler, English Heritage, to a packed house at the Denver Museum of Natural History.

More than 250 people attended the gala banquet and danced to the rhythm of the band, Monkey Siren, until the wee hours. Thanks to the Local Arrangements Committee for the western motif table decorations.

While attendance was down to 700 registrants, the exhibition hall had a full complement of 41 exhibitors demonstrating their wares, impressive poster sessions, and a good book booth.

Planning for the 22nd annual meeting is being held June 6-11, 1994 in Nashville, Tennessee is well under way. It is not too early to mark your calendars now and plan to attend.

Help Celebrate!

October has been designated the first National Arts and Humanities Month. Contact the AIC office for a publicity kit.
Call for Posters

1994 Annual Meeting

Are you a poster person? Have you ever thought, "This would make a good poster!" If you have an idea for the poster session at the 1994 annual meeting June 7-11, in Nashville, then read on. The guidelines are simple; basic materials and set-up are supplied; and there is plenty of room to be creative. Here’s what you do:

- Write your idea now; I would be glad to hear from you even before you draft an abstract.
- Submit a camera-ready abstract no later than January 14, 1994. The abstract must be typewritten, single-spaced (with 1-inch margins), and cannot exceed two pages. Times Roman 10- or 12-point typeface is preferred; dot matrix will not be accepted. Use standard 8½ x 11-inch, clean, white paper (not erasable). And save the colored paper for the poster. Include the title, author(s), and affiliation as an ALL CAPS BOLDFACE heading. Don’t fold it; send it flat.
- A receipt for your abstract will be mailed upon delivery. Notice of acceptance of posters will be sent out by February 15, 1994.
- As soon as your idea has been accepted, prepare your copy, photos, charts, headings, and hand-outs to fit 16 square feet (a 4 x 4 foot Foam-corr board and easel are supplied by AIC).
- Bring the pieces to the meeting (I will tell you where and when later), lay it out, paste it up, and presto!
- Then, plan to attend the discussion session (listed in the meeting program) where you can discuss your poster with colleagues.

Your abstract gets printed in the AIC 1993 Abstracts, and you get immediate feedback at the poster session. Got a different idea? Light boxes, video, and computer presentations can also be arranged as long as plans are finalized before May 2, 1994.

We need a minimum submission of 15 abstracts to mount next year’s poster session, so encourage your colleagues to participate. Let’s hear from you. Send your abstract, ideas, or questions, to: Kory Berrett, AIC Poster Session Chair, 3053 Reisler Rd., Oxford, PA 19363.

The Colorado Conference Task Force for Civil Rights, in response to the state’s passage of Amendment 2, sponsored a special evening educational program Wednesday, June 2, during the Denver meeting. One hundred people attended the session, "Assault, Censorship, Discrimination and Confrontation: A Discussion of Issues in Art and Conservation," which featured four speakers:

- "Culture and Subculture, or How Gay Men Put Post-War American Painting on the Map," by Jonathan Katz, Department of Gay and Lesbian Studies, City College of San Francisco, described "the pictorial modes of communication between... Jasper Johns and Robert Rauschenberg, who were enjoined from talking the way most people talk because they were gay and in the closet."
- "A Lesbian in Paris: Tracking Edouard Manet’s Olympia," by historian Emme Lipton of New York City, explored the lesbian identity of Victorine Meurent (Manet’s model for Olympia and Déjeuner sur l’Herb) through an examination of "how lesbianism was dealt with in 19th-century French literature and art; why Meurent’s lesbianism was not seen as an active life choice or taken seriously; [and] how her sexual choices affected her life."
- "Increasing Diversity in Conservation: Models from Graduate Professional Programs," by Chandra Reedy, Art Conservation Department, University of Delaware, dealt with the ongoing efforts to bring diversity to a still-emerging discipline.
- "Gay Art History Before Gays: A Short History and Historiography," by Bruce Robertson, Art History Department, University of California at Santa Barbara, addressed "whether or not there is such a thing as gay identity (a homosexual social identity) before the 19th century or just same-sex preferences and acts" by examining, in part, the Greek Miracle exhibition, held in Washington, D.C., which completely ignored "the fact that much of the art celebrated was not only democratic and classical but also homoerotic."

A panel discussion following the presentations included the four speakers as well as two local art professionals: Terry Dodd, a nationally known playwright, and Barbara Hindley, a Boulder-based artist/photographer. The moderator was Will Shank. The discussion, including lively questions from the audience, focused on Amendment 2 and civil rights issues.

Other task force activities were a bulletin board where information and articles concerning a variety of lesbian and gay issues as well as Amendment 2 information was posted and an information room where brochures regarding civil rights issues were provided by Equality Colorado, the ACLU, and other organizations.

The task force also distributed buttons protesting Amendment 2. These buttons were provided by Equality Colorado and were worn by many AIC members during the meeting.

The task force thanks all who contributed time and/or money to make these activities possible.

The official duties of this particular task force concluded with the annual meeting, but the fight against Amendment 2 continues. The measure has yet to take effect, since an injunction preventing enactment pending constitutional review by the courts has been issued. An appeal on whether or not to lift the injunction has been heard, and the Colorado Supreme Court has recently upheld this injunction. An October trial to determine constitutionality has been scheduled.—Carmen F. Bria, Jr., WCCFA, 1225 Santa Fe Dr., Denver, CO 80204.
CODE OF ETHICS & GUIDELINES FOR PRACTICE*

Preamble

The primary goal of conservation professionals, individuals with extensive training and special expertise, is the preservation of cultural property. Cultural property, individual objects or aggregate collections, is material of significance that may be artistic, historic, scientific, religious, or social, and is an invaluable and irreplaceable legacy that must be preserved for future generations.

In striving to achieve this goal, conservation professionals assume certain obligations to the cultural property, to its owners and custodians, to the conservation profession, and to society as a whole. This document, the Code of Ethics and Guidelines for Practice of the American Institute for Conservation of Historic and Artistic Works (AIC), sets forth the principles that guide conservation professionals and others who are involved in the care of cultural property.

Code of Ethics

I. The conservation professional shall strive to attain the highest possible standards in all aspects of conservation, including, but not limited to, preventive conservation, examination, documentation, treatment, research, and education.

II. All actions of the conservation professional must be governed by an informed respect for the unique significance and character of the cultural property and for the people who created it.

III. While acknowledging the legitimate right of society to make use of cultural property, the conservation professional shall serve as an advocate for cultural property, its preservation, and its appropriate and respectful use.

IV. The conservation professional shall practice within the limits of personal competence and education, as well as within the limits of the available facilities.

V. While circumstances may limit the extent of conservation, the quality of conservation must not be compromised.

VI. The conservation professional must strive to select methods and materials that, to the best of current knowledge, do not endanger cultural property. If at all possible, the conservation professional should use methods and materials that do not adversely affect future examination, scientific investigation, treatment, or function.

VII. The conservation professional shall document examination, scientific investigation, and treatment by creating permanent records and reports.

VIII. The conservation professional shall recognize a responsibility for preventive conservation by endeavoring to limit damage or deterioration to cultural property, providing guidelines for continuing use and care, recommending appropriate environmental conditions for storage and exhibition, and encouraging proper procedures for handling, packing, and transport.

IX. The conservation professional shall treat all professional relationships with honesty and respect, seek to ensure the rights and opportunities of all individuals in the profession, and recognize the specialized knowledge of others. The conservation professional shall not detract from the dignity and credibility of the profession.

X. The conservation professional shall endeavor to contribute to the evolution and growth of the profession, a field of study which encompasses the liberal arts and the natural sciences. This may be done by such means as continuing development of personal skills and knowledge, sharing of information and experience with colleagues, adding to the profession’s written body of knowledge, and providing and promoting educational opportunities in the field.

XI. The conservation professional shall promote an awareness and understanding of conservation through communication with allied professionals and the public.

XII. The conservation professional shall practice in a manner that minimizes personal risks and hazards to co-workers, the public, and the environment.

XIII. Each conservation professional has the obligation to promote understanding of and adherence to this Code.

Guidelines for Practice

The conservation professional should use the following guidelines and supplemental commentaries together with the AIC Code of Ethics in the pursuit of ethical practice. The commentaries are separate documents, created by the AIC membership, that are intended to amplify this document and to accommodate growth and change in the field.

Professional Conduct

1. Conduct: Adherence to the Code of Ethics and Guidelines for Practice is a matter of personal responsibility. The conservation professional should always be guided by the intent of this document, recognizing that specific circumstances may have a legitimate bearing on professional decisions.

2. Disclosure: In professional relationships, the conservation professional should share complete and accurate information relating to the efficacy and value of materials and procedures. In seeking and disclosing such information, and that related to analysis and research, the conservation professional should recognize the importance of published information that has undergone formal peer review.

3. Laws and Regulations: Regardless of the nature of employment, the conservation professional should be cognizant of laws and regulations that may have a bearing on professional activity. Among these laws and regulations are those concerning the rights of artists and their estates, occupational health and safety, sacred and religious material, excavated objects, endangered species, human remains, and stolen property.

4. Practice: Regardless of the nature of employment, the conservation professional should follow appropriate standards for safety, security, contracts, fees, and advertising.

4a. Health and Safety: The conservation professional should be aware of issues concerning the safety of materials and procedures that are used and should
make this information available to others, as appropriate.

4b. Security: The working and storage conditions provided by a conservation professional should be designed to protect cultural property.

4c. Contracts: The conservation professional may enter into contractual agreements with individuals, institutions, businesses, or government agencies provided that such agreements do not compromise the principles of the Code of Ethics and Guidelines for Practice.

4d. Fees: Fees charged by the conservation professional should be commensurate with services rendered. The division of a fee is acceptable only when it is based on the division of service or responsibility.

4e. Advertising: In advertising and other representations, the conservation professional should provide an accurate description of credentials and services. Limitations concerning the use of the AIC name or membership status should be followed as stated in the AIC Bylaws, section II, 13.

5. Communication: Communication between the conservation professional and the owner, custodian, or authorized agent of the cultural property is essential to ensure an agreement that reflects shared decisions and realistic expectations.

6. Consent: The conservation professional should act only with the consent of the owner, custodian, or authorized agent. The owner, custodian, or agent should be informed of any circumstances that necessitate significant deviations from the agreement. Whenever possible, notification should be made before such deviations occur.

7. Confidentiality: The conservation professional should consider relationships with owners, custodians, or authorized agents as confidential. Information derived from examination, scientific investigation, or treatment of the cultural property should not be published or otherwise made public without permission in writing.

8. Supervision: The conservation professional is responsible for work delegated to other professionals, students, interns, volunteers, subordinates, or agents and assignees. Work should not be delegated or subcontracted unless the conservation professional can supervise the work directly, can ensure proper supervision, or has sufficient knowledge of the practitioner to be confident of the quality of the work. The owner, custodian, or agent should be informed if such delegation is to occur.

9. Education: Within the limits of knowledge and ability, time and facilities, the conservation professional is encouraged to become involved in the education of conservation personnel. The objectives of the parties shall be mutually agreed upon.

10. Consultation: Since no individual can be expert in every aspect of conservation, it may be appropriate to consult with colleagues or, in some instances, to refer the owner, custodian or authorized agent to a professional who is more experienced or better equipped to accomplish the required work. If the owner requests a second opinion, this request must be respected.

11. Recommendations and References: The conservation professional should not provide recommendations without direct knowledge of a colleague's competence and experience. Any reference to the work of others must be based on facts and personal knowledge rather than hearsay.

12. Adverse Commentary: A conservation professional may be required to testify in legal, regulatory, or administrative proceedings concerning allegations of unethical conduct. Disclosure concerning such matters should be given in connection with such proceedings or in connection with paragraph 13 of these Guidelines.

13. Reporting Misconduct: Allegations of unethical conduct shall be reported in writing to the director of the AIC as described in the AIC Bylaws, section II, 12. As stated in the bylaws, all correspondence regarding alleged unethical conduct shall be held in the strictest confidence.

14. Conflict of Interest: The conservation professional should avoid situations in which there is a potential for a conflict of interest that may affect the quality of work, lead to the dissemination of false information, or give the appearance of impropriety.

15. Related Professional Activities: The conservation professional should be especially mindful of the considerable potential for conflict of interest in activities such as authentication, appraisal, or art dealing.

Examination and Scientific Investigation

16. Justification: Careful examination of the cultural property forms the basis for all future action by the conservation professional. Before undertaking any examination or tests that may cause change to cultural property, the conservation professional should establish the necessity for such procedures.

17. Sampling and Testing: Prior consent must be obtained from the owner, custodian or agent before any material is removed from a cultural property. Only the minimum required should be removed, and a record of removal must be made. When appropriate, the material removed should be retained.

18. Interpretation: Declarations of age, origin, or authenticity should be made only when based on sound evidence.

19. Scientific Investigation: The conservation professional should follow accepted scientific standards and research protocols.

Preventive Conservation

20. Preventive Conservation: The conservation professional should recognize the critical importance of preventive conservation as the most effective means of promoting the long-term preservation of cultural property. The conservation professional should provide guidelines for continuing use and care, recommend appropriate environmental conditions for storage and exhibition, and encourage proper procedures for handling, packing, and transport.

Treatment

21. Suitability: The conservation professional performs within a continuum of care and will rarely be the last entrusted with the conservation of a cultural property. The conservation professional should only recommend or undertake treatment that is judged essential to the preservation of the aesthetic, conceptual, and physical characteristics of the cultural property. When non-intervention best serves to promote the preservation of the cultural property, it may be appropriate to recommend that no treatment be performed.

22. Materials and Methods: The conservation professional is responsible for
choosing materials and methods appropriate to the objectives of each specific treatment and consistent with currently accepted practice. The advantages of the materials and methods chosen must be balanced against their potential adverse affects on future examination, scientific investigation, treatment, and function.

23. Compensation for Loss: Any intervention to compensate for loss should be documented in treatment records and reports and should be detectable by common methods of examination. Such compensation should be reversible and should not falsely modify the known aesthetic, conceptual, and physical characteristics of the cultural property, especially by removing or obscuring original material.

Documentation

24. Documentation: The conservation professional has an obligation to produce and maintain accurate, complete, and permanent records of examination, sampling, scientific investigation, and treatment. When appropriate the records should be both written and pictorial. The kind and extent of documentation may vary according to the circumstances, the nature of the object, or to whether it is a singular object or a collection that is to be documented. The purposes of such documentation are:

- to establish the condition of cultural property;
- to aid in the care of cultural property by providing information helpful to future treatment and by adding to the profession’s body of knowledge;
- to aid the owner, custodian or authorized agent and society as a whole in the appreciation and use of cultural property by increasing understanding of an object’s aesthetic, conceptual, and physical characteristics; and
- to aid the conservation professional by providing a reference that can assist in the continued development of knowledge and by supplying records that can help avoid misunderstanding and unnecessary litigation.

25. Documentation of Examination: Before any intervention, the conservation professional should make a thorough examination of the cultural property and create appropriate records. These records and the reports derived from them must identify the cultural property and include the date of examination and the name of the examiner. They also should include, as appropriate, a description of structure, materials, condition, and pertinent history.

26. Treatment Plan: Following examination and before treatment, the conservation professional should prepare a plan describing the course of treatment. This plan should also include the justification for and the objectives of treatment, alternative approaches, if feasible, and the potential risks. When appropriate, this plan should be submitted as a proposal to the owner, custodian or authorized agent.

27. Documentation of Treatment: During treatment, the conservation professional should maintain dated documentation that includes a record or description of techniques or procedures involved, materials used and their composition, the nature and extent of all alterations, and any additional information revealed. A report prepared from these records should summarize this information and provide, as necessary, recommendations for subsequent care.

28. Preservation of Documentation: Documentation is an invaluable part of the history of cultural property and should be produced and maintained as permanently as practicable. Copies of reports of examination and treatment must be given to the owner, custodian or authorized agent, who should be advised of the importance of maintaining these materials with the cultural property. Documentation is also an important part of the profession’s body of knowledge. The conservation professional should strive to preserve these records and give other professionals appropriate access to them, when access does not contravene agreements regarding confidentiality.

Emergency Situations

29. Emergency Situations: Emergency situations can pose serious risks of damage to or loss of cultural property that may warrant immediate intervention on the part of the conservation professional. In an emergency that threatens cultural property, the conservation professional should take all reasonable action to preserve the cultural property, recognizing that strict adherence to the Guidelines for Practice may not be possible.

Amendments

Proposed amendments to the Code of Ethics and Guidelines for Practice must be initiated by petition to the AIC Board of Directors from at least five members who are Fellows or Professional Associates of AIC. The board will direct the appropriate committee to prepare the amendments for vote. Acceptance of amendments or changes must be affirmed by at least two-thirds of all AIC Fellows and Professional Associates voting.

Commentaries

Commentaries are prepared or amended by specialty groups, task forces, and appropriate committees of AIC. A review process shall be undergone before final approval by the AIC Board of Directors.

*Revised Draft, July 1993

Reference Document Available

A reference document was prepared by the Ethics and Standards Committee to analyze the original Code of Ethics and Standards of Practice and provide a commentary, with references, to explain many of the reasons for changes that are found in the revised document. The reference document is available upon request from the AIC office.
A Tribute to Sheldon Keck

Sheldon Keck, a founder and distinguished international leader of the field of modern professional conservation, died June 12, 1993, at the age of 83 in Cooperstown, New York, from complications of a stroke. He is survived by his wife of 59 years, Caroline, two sons, Albert Keck of Cooperstown and Lawrence Keck of Annandale, Virginia, and two grandchildren.

Sheldon will be mourned by many throughout the world who knew him and who benefited from both his teaching and his wise counsel. His career of over 50 years as a practicing conservator was the springboard for experiments, developing examination techniques, teaching, writing, and ultimately advising museums and collectors about the care of their collections. He crusaded, with Caroline, for conservation to have its rightful place in connoisseurship and art history and in all areas concerning the custody and care of works of art. Always, Sheldon was charming, gentle but firm, and unwavering in his integrity and humility.

Sheldon Keck was an extraordinary person. He was first and foremost an inventive and highly skillful hands-on conservator. He learned conservation in an atmosphere of exploration, with the belief that the physical nature of a work of art and an understanding of the behavior of materials could be used to treat works of art, preserve them, and examine them for greater understanding of their current state as well as for their authenticity. In this atmosphere, ideas were shared; there were no secrets, and the need to educate others (curators, conservators, and the general public) to these concepts was understood.

The second major contribution Sheldon made to conservation was through education. During the first half of his career, he trained conservators in the apprenticeship method, as he had been trained. In the second half of his career, he directed and taught at, first, the Conservation Center, Institute of Fine Arts, New York University, and then at the art conservation training program sponsored jointly by the State University of New York at Oneonta and the New York State Historical Association in Cooperstown.

Sheldon’s educational activities took other forms as well. He wrote numerous articles, beginning with the April 1935 Brooklyn Museum Quarterly detailing his first completed treatment at the Brooklyn Museum. His many articles covered a variety of subjects related to conservation and were published in national and international journals. He also lectured widely and used every opportunity—such as membership in the Century Association, where he freely associated with "tastemakers"—to advance the concepts of conservation. With his sincerity and his ability to express his thoughts clearly, Sheldon was a convincing communicator.

Sheldon was effective in all his dealings because of his personality and charm. His eyes were bright blue and they twinkled when his face broke into that quick smile. Although he was firm in his belief, he was warm and kind and always helpful to his students. His great personal integrity and humility toward the work of art were underlying themes in all his actions. His mind was always open, his counsel was always objective, and he could keep confidences, so many sought his advice.

Sheldon received a B.A. in art history from Harvard University in 1932 and apprenticed for one year (1932-33) in the art conservation laboratory of the Fogg Art Museum under Fogg restorer R. Arcadius Lyon. On Halloween in 1933, Sheldon married Caroline Kohn whom he had met in the now-famous course given at the Fogg, "Methods and Processes in the Fine Arts." Museum director Edward Forbes taught the course, assisted by George Stout, and it was this course that sparked interest in the physical nature of a work of art for a generation of Harvard students, many of whom later became curators and museum directors.

At the end of 1934, Sheldon was appointed the first restorer at the Brooklyn Museum. His work space was in the basement. Sheldon worked hard during the lean 1930s; he published some of his treatments and wrote articles on materials and craftsmanship for museum publications.

He obtained a Philips Metalix portable x-ray machine to aid in the examination of works of art, and in 1937 he gave the first of his many lectures on the detection of fraud in art. The Brooklyn lab was the first in the New York area for the scientific examination and treatment of works of art, and it soon moved to a large, airy space on the sixth floor. Under Sheldon’s able stewardship, the lab served not only the Brooklyn Museum but also other institutions and the public; it attained international renown. Treatment decisions were always based on art historical knowledge, an understanding of the materials of the structure, their behavior and deterioration, and informed discussion with the custodian or owner. Written and photographic documentation accompanied every treatment. This approach was new, revealing, and exciting in the 1930s.

World War II interrupted Sheldon's conservation work at Brooklyn. As an officer in Europe, for Monuments, Fine Arts and Archives, he was charged with the protection of art and monuments in Holland and Germany. One of the interesting facts to emerge from the wartime storage of works of art was that paintings on wooden panels, which in their museums would blister regularly with the changes of temperature and relative humidity, became stable and did not blister in the steady relative humidity of the underground salt mine storage vaults. This fact, anticipated by the small number of professional conservators, was a revelation to curators. It thrust upon them and the public the fact that the physical structure of a work of art was a key element in how the work survived and that great benefit could be gained by understanding the physical structure of the object and working to stabilize it by shaping the environment to the special needs of that object.
After World War II, Sheldon returned to his work at the Brooklyn Museum. He and Caroline, who was the first and perhaps most famous of his many students and who covered the lab when Sheldon was in the service, became consultant conservators to many museums, including the Museum of Modern Art, the Phillips Collection, the Guggenheim Museum, the Newark Museum, and the St. Louis City Art Museum. Sheldon continued to write articles, to lecture, to train apprentices, and to champion continuously for proper care of works of art.

The Take Care show in the special exhibition galleries of the Brooklyn Museum in 1954 showed clearly the then-current techniques for the investigation and care of paintings. Each of the three aspects of conservation—examination, restoration or treatment, and preservation, was explained and amply illustrated. The movie A Future for the Past, detailing the treatment of a painting, was used in conjunction with the exhibition. In 1955, Sheldon was courier, conservator, and curator for the exhibition of American-owned French art De David à Toulouse-Lautrec, which was held at the Orangerie in Paris. This exhibition is considered the precursor of today’s blockbusters and was the first time a conservator had been in charge of an international show. In 1959, Sheldon was honored with a Fulbright fellowship; a Guggenheim fellowship followed in 1960.

In 1961, Sheldon left the Brooklyn Museum to direct the Conservation Center at the Institute of Fine Arts, New York University, the first graduate-level formal training in art conservation in the United States. The program resulted from the Exploratory Conference on the Conservation of Works of Art which had been held at the Brooklyn Museum in 1958. In 1966, under the aegis of UNESCO, Sheldon helped establish the Latin American Center for Conservation of Cultural Property in Mexico City. In 1969, the Kecskes founded the second U.S. art conservation training program at Cooperstown, New York, under the auspices of the State University of New York and the New York State Historical Association. They taught there until 1981.

During all these years, Sheldon continued to write and publish. Because he was thoughtful and objective, his cooperation was sought frequently to provide technical evidence and help determine the authenticity of works of art. Particularly outstanding were Sheldon’s collaborations with the late Alfred Frankenstein in the study of a large group of paintings by William Harnett and John Frederick Peto (an account of the work is given in the book After the Hunt) and with the late Lloyd Goodrich in extensive research into genuine and forged paintings by Albert Pinkham Ryder (see Albert Pinkham Ryder: Painter of Dreams). His many technical examinations did not always produce negative results regarding authenticity. In some cases, paintings were given new life as examinations revealed improper later additions that could be and were removed. Genuine paintings were returned to the public in an authentic state.

Sheldon was also active in both national and international professional organizations. He was fellow no. 19 of the International Institute for Conservation of Historic and Artistic Works (IIC), which was founded in 1950. He served IIC in various capacities and was president for an unprecedented two terms from 1974 to 1980. In 1985 he was made an honorary fellow. In the United States, he helped found the American Group of IIC in 1958 and was the first president of AIC when it evolved from IIC-AG in 1972. He was made an honorary member of AIC in 1974. Knowing that a code of ethics was essential for professional recognition, Sheldon was chairman of the IIC-AG committee that wrote the original Code of Ethics for us in 1967.

Sheldon was a trustee of the Brooklyn Museum, Mystic Seaport, and the Williamstown Conservation Center. He was a member of the Cooperstown Art Association, the Century Association of New York, and the Rembrandt Club of Brooklyn, to name a few. Among his honors are the 1975 New York State Award for contributions to art preservation; a 1976 honorary degree from Hamilton College; and in 1984, the Mid-Atlantic Association of Museums’ Katherine Coffey Award for distinguished accomplishment in the museum profession.

In Sheldon’s lifetime the old secret craft of restoration became the new ethical profession of conservation, with its broad scope and emphasis on preservation. This change came about largely because of the tireless and devoted work of Sheldon and Caroline who worked as a team. Each brought different talents and strengths to their for-midable partnership; together they enriched the field. They were a major force in bringing about openness, professionalism, and many of the important changes in our field.

Many of the accomplishments I have noted briefly were "firsts" and were achieved only with great effort. Today, we take most of those things for granted. We all owe Sheldon a great debt; he was a wise pioneer and leader. Sheldon will not be forgotten. His rich legacy will live on. Those of us who had the good fortune to know him personally and work with him directly will miss him keenly. —Susanne P. Sack

Paul Leland Thompson

Paul Leland Thompson, 81, a member of AIC and IIC and an internationally recognized artist, died March 31. A self-taught artist, Mr. Thompson was also a conservator, gilder, framer, and art teacher. Born in Iowa, he lived in Plainfield, New Jersey, for many years before moving to Cincinnati in 1976 to become affiliated with the Heritage Gallery. Mr. Thompson studied at the California School of Fine Arts (now called the San Francisco Art Institute), the Corcoran School of Art in Washington, DC, and with Heinrich Pfeiffer in Provincetown, Massachusetts.

He first exhibited in Honolulu in 1936. His work has been shown in the Honolulu Academy of Art, the Seattle Art Museum, the San Francisco Museum of Modern Art, the Society of Washington Artists and Landscape Club of Washington, DC, Pepsi Cola Paintings of the Year, National Academy of Design National Water Color Exhibition, Knoedler Galleries, the International Galleries, and Swain’s Art Gallery in Plainfield, New Jersey. Mr. Thompson created murals of the Last Supper and the baptism of Christ at Shiloh Baptist Church in Plainfield and offered art classes in Plainfield and in Cincinnati. He is listed in Who’s Who in American Art.

Mr. Thompson is survived by his daughter, Lesly Thompson-Federici of Plainfield.
FROM THE CHAIR: I would like to thank Suzanne Ebersole and Judith Jacob for all their hard work in preparing the ASC session for the Denver meeting. The papers were good and the discussions lively—both marks of a carefully planned meeting.

In the past several months I have been forming committees to address a variety of interests and concerns brought up at our annual meeting. The two most pressing are the need to reach out to allied professionals with information about architectural conservators and conservation and the need to raise funds for the group for program implementation. Paul Baumgarten has agreed to chair the Publications Committee, which will explore the possibility of raising funds through distribution of some type of publication. He will also be looking into starting a catalog of current practice for our group. Judith Jacob will chair the Membership Committee, with efforts directed toward making more conservators aware of the group and bringing them on board. As chair of the Student Involvement Committee, Frank Matero will be exploring ways of involving architectural conservation students in AIC. Charles Phillips will chair a committee on education and outreach that will begin to explore ways of initiating positive educational contacts with allied professionals.

The proposed changes to our Rules of Order were voted down at the meeting. However, there was unanimous agreement that the existing definition needed revision and that a revised definition could be useful in education and outreach activities. Therefore, Shelley Sass will be chairing the Definition Committee, which will also begin to develop a brochure on "Selecting an Architectural Conservator" and other materials for the public to help delineate the scope of our profession. If you are interested in working on a particular committee, please feel free to call the chair and volunteer.

Finally, at the annual meeting, the AIC Ethics and Standards Committee presented a draft revision of the Code of Ethics and Guidelines for Practice, which will probably take its final form by next year. I strongly urge all of you who are eligible to become Professional Associates to do so in order that you may vote when the new Code and Guidelines are presented to the membership for ratification. Because the new Guidelines will rely on commentaries from the individual specialty groups to clarify the fine points of practice, I am forming a Commentary Committee to begin work on this important document.

MEETING NEWS: The ASC session at the Denver meeting was a great success, with interesting and varied presentations. Anton Rajer described the work of Elmer Gansey (1862-1946), a prolific interior designer, and Julie Sloan identified the problems common to the stained glass windows of John LaFarge (1835-1910); her paper was presented by David Wessel. Marilynn Davis presented a case study of interior finish conservation utilizing volunteer labor in the First Parish Church in Brunswick, Maine (1844). Marianne Mastro presented the conservation treatment of gaslight fixtures from the David Davis Mansion, Bloomington, Illinois (1872). A general discussion on structural reinforcement and adhesives for stone repair enabled all participants to disseminate information on the topic.

A roundtable discussion on mortar analysis provided an opportunity to address terminology, evaluate analytical methods, and consider necessary related analyses. The term "mortar" is frequently used to refer solely to bedding and pointing materials in unit masonry construction, but in the context of analysis it is more appropriately used to refer to all cementitious composite materials. Acid digestion analysis is commonly used; while useful for evaluating the sand, large pieces of mortar are required and little other objective information is obtained. Acid digestion analysis is often carried out as a matter of course for preservation projects, but the value of the procedure was questioned in light of the consumption of historical fabric and minimal information obtained. A thin-section of mortar requires only a small sample, and greater amounts of information can be gleaned with analysis. Determining the cause of mortar failure is not a common procedure prior to repointing; this problem was considered one that needs to be addressed. Finally, it was announced that the American Society for Testing and Materials is developing a standard test method for analyzing mortar. All conservators are urged to join ASTM in order to have the opportunity to comment on this standard—Lorraine Schnabel, Chair.

SECOND CALL FOR PAPERS: October 1 is the FINAL DEADLINE for submission of abstracts for papers to be delivered at both the General Session and the Architecture Specialty Group meeting during the 1994 AIC annual meeting in Nashville. I urge you to submit your work. Student submissions are welcome.—Mary Hady, secretary/treasurer, Architectural Resources Group, Pier 9, The Embarcadero, San Francisco, CA 94111; (415) 421-1680; fax: (415) 421-0127.
The OSG had lively and informative programs at the annual meeting in Denver. In the morning there was a panel on archaeology and conservation in North America. The nine speakers, including archaeologists, conservators, and curators of archaeological collections, got right to the point of discussing why conservators and archaeologists have poor communication. Important issues raised were the lack of basic conservation coursework in archaeological training and the lack of articles written by conservators for archaeological journals and newsletters, leading to faulty or outdated practices being used by archaeologists. Also noted were the budgetary and time restrictions that often make archaeologists, especially contract archaeologists, consider conservation services a luxury. Many concrete solutions were discussed, including an AIC brochure on conservation for archaeologists.
July AIC News.

22 interesting papers they have on this topic to fax and phone were given incorrectly in the fax: (512) 471-9646. Please note that her vision in 1994 will focus on artist's intent, I will take late submissions ... at least up to a Barbara Brown, program chair, eagerly awaits your submissions, which may include full papers or treatment tips, as in the past. Although the deadline is October 1, she will take late submissions ... at least up to a point (unless we are desperate next winter, at which time she will be calling you!). She can be reached at: HRHRC Conservation Lab., Smithsonian Institution; Conservator Chair, Frank Gannett Memorial Laboratory, Smithsonian Institution; and Dianne van der Reyden discussed the treatment and rehousing of a stereo daguerreotype by Antoine Claudet. Lee Ann Daffner (with Dan Kushel and John Messinger) presented research involving the surface analysis of daguerreotypes using SEM and Auger Electron Microscopy. Tim Vitele presented an update of his and Paul Messier's research on albumen cracking. Dianne van der Reyden discussed photo surveys at the Smithsonian, including random sampling techniques. Debbie Hess Norris gave a synopsis of talks given at the Austin winter meeting. Because of Debbie's new duties as AIC president, I hope someone will be willing to take on the task of summing up the winter meeting after the 1995 winter meeting in Washington (unless you really want to, Debbie!). FYI: If you have not heard yet, Henry Wilhelm's long-awaited book, The Permanence and Care of Color Photographs, is now available. It was well worth the wait. At 700-plus pages it is an unbelievable wealth of information, covering the history of color photography, deterioration characteristics, and preservation. It also has the best discussion of cold storage systems, costs, and benefits that I've ever seen. Congratulations Henry! The book costs $69.95 plus $4.95 shipping and can be ordered from: Preservation Publishing Co., 719 State St., Box 270, Grinnell, IA 50112-0270; fax: (515) 236-7052.

The Storage Guide for Acetate Film (30 pp.) is now available from the Image Permanence Institute for $25 plus $2 shipping. Contact: IPI, Frank Gannett Memorial Bldg., Box 9887, RIT, Rochester, NY 14623-0887; fax: (716) 475-7230. This excellent guide provides a short history of film and deterioration characteristics. Most useful are the easy-to-use storage guide wheels and tables, which relate various storage conditions (temperature and RH) with estimated time for either new or slightly deteriorated film to reach more advanced states of acetate deterioration.

The field of photographic preservation has been greatly advanced by these two publications, and they are destined to become standard references.

Debra Derby has forwarded the information regarding dental cotton that so many of you requested following her talk in Austin (see Topics, vol. 5). The following company is a source for the silk-wrapped cotton cylinders: Robin Dental Co., Inc., Darby Commons Ct., Georgetown Bldg. Bays 107-108, Folcroft, PA 19032; (215) 237-8112; fax: (215) 237-8116. Ask for: Richmond nonsterile cotton rolls #L142 RJE296-12, ¾ in. x ½ in. $24/2,000.—Sarah Wagner, Chair, National Archives, Washington, DC 20408.

THANKS: As the new PMG chair, I would like to extend thanks on behalf of the membership to the former office holders for their two years of hard work, dedication, and excellent meetings.—Thank you Greg Hill, Gary Albright, and Robin Siegel! Speaking of Robin, she has done another wonderful job as compiler of Topics in Photographic Preservation while finding the least expensive printer yet. All PMG members should have received Topics vol. 5 in late June; it includes papers given in Buffalo, Austin, and even a few stragglers from Otowa. Volumes 1 and 2 will soon be reprinted as a combined volume sold at the single volume price, thanks to the lower

1994 ANNUAL MEETING, NASHVILLE: This is the second call (believe it or not) for papers to be presented in Nashville. Barbara Brown, program chair, eagerly awaits your submissions, which may include full papers or treatment tips, as in the past. Although the deadline is October 1, she will take late submissions...at least up to a point (unless we are desperate next winter, at which time she will be calling you!). She can be reached at: HRHRC Conservation Lab., University of Texas, P.O. Box 7219, Austin, TX 78713-7219; (512) 471-9117; fax: (512) 471-8646. Please note that her fax and phone were given incorrectly in the July AIC News. Since the AIC general session in 1994 will focus on artist's intent, I strongly urge PMG members to submit any interesting papers they have on this topic to Jay Krueger. It would be great to have at least one photo-related paper presented. Barbara and I thought it might be interesting to reiterate the theme in the PMG session for those speakers not willing to brave the big audience or if the general session is overbooked. Think about it!

DENVER: Unfortunately, I was unable to attend the Denver meeting, but I hear that the half-day session was quite successful, and I hope that the presenters will submit their papers to Topics, vol. 6. Five talks were given in Denver. Emily Clayman discussed the treatment and rehousing of a stereo daguerreotype by Antoine Claudet. Lee Ann Daffner (with Dan Kushel and John Messinger) presented research involving the surface analysis of daguerreotypes using SEM and Auger Electron Microscopy. Tim Vitele presented an update of his and Paul Messier's research on albumen cracking. Dianne van der Reyden discussed photo surveys at the Smithsonian, including random sampling techniques. Debbie Hess Norris gave a synopsis of talks given at the Austin winter meeting. Because of Debbie's new duties as AIC president, I hope someone will be willing to take on the task of summing up the winter meeting after the 1995 winter meeting in Washington (unless you really want to, Debbie!).

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RESEARCH & TECHNICAL STUDIES

The first business meeting of the Research and Technical Studies Subgroup was held June 3 in conjunction with the 21st annual meeting in Denver. Eric Hansen, Paula Volent, and Mitchell Bishop acted as interim chair, vice-chair, and secretary/treasurer for the meeting and will continue to do so until officers are elected by mail ballot in late September. First on the agenda was adopting Rules of Order for the subgroup according to AIC guidelines, setting proposed dues for membership, and electing a nominating committee to determine a slate for a mail ballot to be conducted in late September.

Highlights of the Rules of Order include a novel arrangement for officers: a chair and vice-chair who have a primarily scientific orientation and two conservators to serve as co-chair and vice-co-chair, along with a secretary/treasurer. The chairs and vice-chairs will have staggered, alternating two-year terms. This arrangement is in keeping with the purpose of the subgroup, which is not only to support research in conservation but also to facilitate interaction between scientists and conservators. The nominating committee (Lisa Milbach, Chandra Reedy, Terry Drayman-Wisser, and Bert van Zelst) was elected from the floor and offered the following slate of officers: Scientific Chair, David Erhardt, Conservation Analytical Laboratory, Smithsonian Institution; Vice-Chair, Michele Derrick, Getty Conservation Institute; Conservator Chair, Frank Matero, University of Pennsylvania; Vice-Chair, Paul Jett, Freer/Sackler Gallery; and Secretary/Treasurer, Paula Volent, private practice. Other members of AIC can be nominated for any of these positions by contacting: Chandra Reedy, Nominating Committee Chair, Art Conservation Dept., University of Delaware, (302) 831-8238.

Dues were set at $15 per year. AIC members can join now for the period of July 1993-January 1994 by sending $7.50 to the AIC office. Those joining before the end of September will receive the first mailing of the group along with the initial ballot. More than 60 people signed up to join the group at the Denver meeting. Approximately 100 AIC members will receive the first mailing; we hope to have a much
greater response from the membership as the subgroup becomes increasingly active.

RATS activities may include, but are not restricted to, the following types of programs: promoting technical exchange, funding reviews of important technical areas, possible publication and dissemination of informative monographs by the subgroup (such as the recent Survey of Art Conservation Research Priorities conducted by the AIC Conservation Science Task Force, which may be distributed free of charge to members), special topics sessions in conjunction with the general session (such as a workshop on IR or other analytical techniques), and a review of need for a research resource directory. These activities are discussed in greater detail in the minutes of the business meeting, which will be distributed as part of the first mailing along with the mail-in ballot.

One important activity of the new slate of officers is to target individuals in each of the specialty groups as liaisons to promote the interests of their specialty groups within the activities of this subgroup, particularly in regard to special sessions, workshops, or joint sessions on a special topic.

For further information or inquiries please contact: Erin Hansen, Interim Chair, or Mitchell Bishop, Interim Secretary/Treasurer, Getty Conservation Institute, 4503 Glencoe Ave., Marina del Rey, CA 90292; (310) 822-2299; or Paula Volent, Interim Co-Chair, Conservation of Art on Paper, 509 Rialto, Venice, CA 90291; (310) 450-1883.

TEXTILES

1993 ANNUAL MEETING: The Textiles Specialty Group held its business meeting and program on Friday, June 4. All members will receive a copy of the minutes this fall, but I will mention highlights in this column. In light of our improved TSG budget and our desire to encourage textile conservation students, TSG voted to increase to $500 the amount we will donate to the FAIC for a student to attend the annual meeting. We have sent a letter to the AIC Board notifying them of this decision and requesting that TSG funds be used to support a textile conservation student. To further help students, the group voted to create a student dues level of $8 and to permit students to apply to TSG for funds to attend TSG social functions at the annual meeting. Any person who can receive AIC student rates will be considered a student by the TSG.

There was a long discussion about the American Society for Testing and Materials (ASTM). Sara Wolf has been the AIC representative to ASTM, and Margaret Ordóñez and LoErna Simpson have attended many ASTM meetings and have each led groups in developing standards (Standard for Testing Detergents for Research and Backing Fabrics, respectively). However, the AIC Board has decided that the organization cannot afford to send a representative to the meetings, and the TSG has followed suit. Sara Wolf (via a letter to Paul Himmelstein) expressed the opinion that ASTM is not the best place for conservation standards to be set because that organization’s primary focus is on the development of standard performance specifications for industry. She felt that conservation standards should be developed from within the field. After considerable discussion, a motion was passed to ask the AIC Board to contact the ASTM to ask them to stop their efforts to develop standards for textile conservation.

In addition to the business meeting, a full program of textile conservation papers was presented. The abstracts are in the AIC 1993 Abstracts, and the papers themselves will be published in the TSG Postprints (see below). We spent the last part of the day in five small groups, discussing humidification and dehumidification techniques; planning for large textile projects; cleaning techniques; dyes and dyeing; and passive mounts for display and storage. Summaries of the discussions will appear in the Postprints.

On a lighter note, TSG held an evening mixer at Robert Mann Oriental Rug Restoration, co-hosted by Robert Mann and Jeanne Brako. Nearly 50 people attended this very successful event and spent several hours talking, drinking, eating, and looking at some wonderful textiles that Bob put out for us. I would like to extend a special thank-you to Jeanne and Bob for all the work they did in arranging this party for the group.

NEW OFFICERS: The TSG Board for 1993–94 was announced at the annual meeting: Deborah Trupin, Chair, ext. 241; Jane Merritt, vice-chair, ext. 213; Diane Varnell, secretary; and Joy Gardiner, treasurer. We are all looking forward to serving the group and will be happy to hear from members.

POSTPRINTS: Postprints from the 1992 meeting are in press; all TSG members will receive copies this fall. Catherine McLean will serve as editor for the 1993 Postprints. The TSG Board decided that papers for the Postprints must be submitted by July 1 and that length should be no longer than 15 pages. Postprints are now a benefit of TSG membership, but because the first volume (1991) was published before we had budgeted for it, it must be purchased separately. It is available from the AIC office for $6.50 plus $3 postage and handling.

WOODEN ARTIFACTS

The Denver conference was lively, entertaining, and informative. Our business meeting, held during dinner at the Wynkoop Micro-Brewery, was well attended and even drew a handful of last-minute paying customers from other specialty groups on the strength of the atmosphere and fare.

Dinner was preceded by a meeting of the Painted Wood Symposium Planning Committee. Groundwork was laid and the composition of a call for papers was formulated thanks to the Herculean efforts of Valerie Dorge.

During a marvelous dessert the business meeting was called to order by Carey Howlett and recorded by Diane Arbe. Diane, as treasurer, opened the meeting with a report on the state of our finances (good). The following are highlights from the meeting.

The first order of business was a report on royalties from Gilded Wood. A total of just under 1,000 books have been sold, bringing our income from the sales to $5,452.

Carey reported on the results of the WAG Survey for the AIC Conservation Science Task Force: an 11 percent response, some good ideas, and some concerns about
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access to and communication with conservation laboratories. Carey has now passed the report along to a number of laboratories for review and comment.

We discussed the issue of professional associate status and methods for increasing the numbers of WAG PAs from the current level of 11 percent. Those of you who have not made this commitment to the health of AIC should give it serious thought.

New business opened with the election of Jonathan Leader as co-chair and Melissa Carr as secretary/treasurer. Jonathan replaces Mike Podmaniczky, who in turn replaces Carey Howlett, and Melissa relieves Diane Arbeit. Many thanks and a warm round of applause for the hard work put in by Carey and Diane.

A report from the Painted Wood Symposium Committee was then presented. Read carefully the call for papers in this issue of the AIC News. After discussion of a Don Williams motion, we voted to put $5,000 of our income from the sales of Gilded Wood toward the symposium. A carefully worded motion by Greg Landrey authorizing the loan of an additional $5,000 from our treasury to the symposium was passed.

Valerie Dorge then reported on the ICOM Furniture Working Group, encouraging all to join and to take part in the upcoming talks in Washington, which will be on the topic of ethics.

We concluded the business meeting with a discussion of next year’s conference focus, which will be artist’s intent, and were reminded that the deadline for submission of abstracts is October 1. I would like to add that “artisan’s intent” is just another angle to this subject and as such is a good topic for members of our group to tackle in presentations next year.

Our meeting the next day included papers that addressed issues pertinent to conservators in small or private practice who do not have ready access to large institutional conservation facilities or analytical laboratories. Topics included the formation of a private facility, equipment for said facility, ethnographic objects, case studies in painted furniture conservation, and fluorescence microscopy. We also heard a pair of papers on large-scale, nontoxic fumigation of organic materials. The afternoon was taken up with a panel discussion of the morning papers and concluded with a series of short “tips” from members. The papers and transcribed discussion and tips will be available as postprints later this year.

One of the most thought-provoking issues to come out of our specialty group meeting in Denver was the relationship between the Wooden Artifacts group and the Objects group. Although we all work on “objects” and specialize to one extent or another, there was at the time of its inception good reason for the formation of WAG as a separate entity from objects as a whole. The founders were primarily furniture conservators, yet since they occasionally worked on non-furniture wood objects, they took the name Wooden Artifacts rather than furniture. Today, the range of objects that we work on has greatly increased and, furthermore, overlaps with other specialties have become the norm. I am asking all our members, as well as members of the Objects group, to consider the impact that increasing diversity, specialization, and overlap has had on the current structure, which separates wood from all other three-dimensional objects on the one hand and consolidates so many diverse specialties under a single heading on the other. This issue—and what response, if any, we should take—will be an agenda item at next year’s meeting. More on this in the next issue.—Michael Podmaniczky, Chair, Winterthur Museum, Winterthur, DE 19735; (302) 888-4847.

CIPP

No column submitted.
People

ELEANOR MCMILLAN retired from the Smithsonian Institution’s Conservation Analytical Lab on July 16. She plans to paint, sculpt, travel, and generally have a good time.

LAURA GORMAN has accepted the position of senior objects conservator/chairman of conservation at the Bishop Museum in Honolulu.

CATHARINE A. BELL has been appointed collections conservation librarian, preservation librarian at the University of Texas at Austin. She was assistant conservator, Harold B. Lee Library, Brigham Young University.

The Panhandle-Plains Historical Museum in Canyon, Texas, is pleased to announce the appointment of RICHARD J. TRELA as senior paintings conservator for the museum’s Conservation Center.

GARY SARETZKY, previously archivist at Educational Testing Service, is now a consulting archivist and photographer. He can be contacted at: Lawrenceville, NJ 08648.

The North Carolina Museum of Art is pleased to announce the appointment of JANET W. HESSLING as conservator of Outside Conservation Services Program. The museum is also pleased to announce the promotion of WILLIAM BROWN to associate conservator and DAVID BEAUDIN to frame conservator.

KENNETH BÉ has been elected president of the Midwest Regional Conservation Guild and will serve through October 1994. He can be reached at: Conservation Dept., Cleveland Museum of Art, 11150 East Blvd., Cleveland, OH 44106.

STUDENT NEWS

The ART CONSERVATION DEPARTMENT OF THE STATE UNIVERSITY COLLEGE AT BUFFALO is pleased to announce that the students admitted into the 1993 entering class are: Beth Campano, Lyanne Gann, Dubravka Kiseljev, Daniel Kurutz, Scott Nolley, Kathleen Ocon, Thomas Pierreau, Kendra Roth, Susan Schmalz, and Mary Studt.

Department third-year students, their majors, and their 1993-94 12-month internships are: Doreen Alessi, objects, Barbara Mangum, Isabella Stewart Gardner Museum; Paula Artal-Islbrand, objects, Terry Weisser, Walters Art Gallery; Lee Ann Daffner, paper/photographs, Nora Kennedy and Peter Mustardo, The Better Image; Laura Downey, paper, Robert Futernick and Debra Evans, Fine Arts Museums of San Francisco; Ria German, paintings, James Bernstein, Conservator of Fine Paintings; Elizabeth Leto, paintings, Katherine Olivier, Harvard University Art Museums; Abigail Mack, objects, Carolyn Leckie, Denver Museum of Natural History; Martha Simpson, objects, Jerry Podany, J. Paul Getty Museum; Marie Svoboda, objects, Arthur Beale, Museum of Fine Arts, Boston; and Mary Jo (Swift) Davis, paper, Craigen Bowen, Harvard University Art Museums.

Materials

The following information has been identified as potentially useful for the field of conservation. It has not yet appeared in full form in the context of a peer-reviewed journal and is still under investigation. Readers are thus advised to regard its use as experimental and are encouraged to report their experiences with it to the field.

PORTABLE YAG PULSE LASER

Christopher Weeks (Groux S.A.R.L. "Saint Joseph," Étobes Blaslay, France) reports that portable versions of the YAG pulse laser (see January 1993 AIC News, Materials column) are being used for the cleaning of external polychromed stone sculptures on the Cathedral of Amiens. The technique has been found to be better than micro-air abrasive methods for the removal of dirt and pollutants from fragile stone.

KRYLON CRYSTAL CLEAR

Niccolo Caldararo (Conservation Art Service, 737 Market Street, San Francisco, CA 94107; [http://www.krlyon.com]) has sent the following communication about Krylon Crystal Clear, a spray product used as a varnish by many artists in the 1950s, 1960s, and 1970s:

According to Krylon company scientist John Anderson, B-66 is the acrylod thermoplastic resin component in many of the Krylon Crystal Clear spray products. However, the formulation of Krylon products seems to have varied over the years. Debra Dalyl in An Investigation into the Use of Several Substances for Works of Art in Pastel (master’s thesis, Queen’s University, Canada, 1978) states that Krylon contains B-72, citing Rohm & Haas Reporter as her source (vol. 19, no. 2, [1961]). [Note: Rohm & Haas sold its Krylon manufacturing division to Borden, which later sold it to Sherwin-Williams. Neither Krylon nor Borden has records on Krylon formulations. Theresa D. Sims, a Rohm & Haas technical sales representative, could not locate records that would indicate when the change to B-66 occurred.]

B-66 is a copolymer of methyl methacrylate and n-butyl methacrylate, as confirmed by the Canadian Conservation Institute Analytical Research Services in 1979 (Krylon Crystal Clear #1303 [ARS 1615]) and again in 1987 (Krylon #41303). Krylon products are commonly used by artists as fixatives for pastel and charcoal drawings.

Krylon in the past has been considered a problematic material due to the cross-linking reported by Feller in 1971 accelerated aging tests. (footnote 1) However, Feller’s 1981 tests, which were conducted at lower temperatures using daylight fluorescent lamps, suggested a much reduced tendency to cross-link. Based on these more recent tests, which more accurately predict aging properties, it appears B-66 would cause little trouble with regard to loss of solubility. However, Feller noted in an August 1993 letter to this contributor that a somewhat more polar solvent may be required to remove B-66 than would be required for removal of B-72.

Note: Niccolo Caldararo is still trying to locate early company records on Krylon formulations.

NOTES:


Worth Noting

GAYLORD ANNOUNCES COLLECTIONS CONSERVATION AWARD

Gaylord Bros. announces the establishment of a Collections Conservation Award to be given to an individual engaged full time in the conservation of library or archival collections (books, paper, photographic materials) to support his or her professional development. The award will consist of $1,000 plus an all-expense paid trip to attend the AIC annual meeting to accept the award.

Qualifying activities include participation in workshops, seminars, courses, or short-term internships. Applicants shall demonstrate how the award will enhance their ability to treat the collections in their care. All applications will be judged by Gaylord’s independent Preservation Advisory Committee. The first annual award will be given at AIC’s 22nd annual meeting in Nashville, Tennessee, June 6-11, 1994. For applications contact: Gaylord Customer Service Dept., P.O. Box 4901, Syracuse, NY 13221; (800) 634-6307 or (315) 457-5070.

TRAINING PROGRAMS COORDINATE INTERNSHIP SCHEDULING

Three members of the Association of Graduate Training Programs in Conservation (AGTPC) have agreed to cooperate in the scheduling of third- and fourth-year (predegree) internships for their students. It is hoped that coordinated scheduling will help both the programs and the internship hosts simplify the selection process. The State University College at Buffalo, University of Delaware/Winterthur, and New York University/Institute of Fine Arts programs offer the following schedule for the guidance of prospective internship sponsors: September-November: initial inquiries to potential internship sites; October-December: appointments for interviews scheduled; December 15-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 that will be followed at the time of the initial contact.

EXHIBIT ON CONSERVATION OF FARM ARTIFACTS

"Conservation of Artifacts: Faith in the Future" is the first exhibit to be displayed in a new Farm Exhibit Building at the Jefferson Patterson Park and Museum in St. Leonard, Maryland. The building contains heavy farm equipment, including a 22-ton steam tractor, as well as an assortment of smaller objects. The exhibit (running for approximately two years) educates the public on the need to care for these rare examples of the implements of small-scale farming. Included in the exhibit are examples of cleaning, recordkeeping, monitoring, environmental control, and treatments. For more information, call: [phone number]

WNYCG ELECTS NEW PRESIDENT

Diane Berlyn, painting conservator in private practice, was elected president of the Western New York Conservation Guild in its spring election. Departing president Elizabeth Morse has moved from the western New York area to take a position at Harvard University. Continuing in office are: Ralph Wiegandt, vice-president, and Dan Clement, secretary. The regularly scheduled elections will be held during the annual fall meeting in October.

CONSERVATION DISTLIST: INFORMATION SHARING FOR CONSERVATORS

The Conservation DistList, operating since 1987, is devoted to discussions about all aspects of conservation, whether technical, administrative, theoretical, or practical. Managed by Walter Henry, its originator, the Conservation DistList offers an exciting potential for communication within the profession. At present, more than 650 people from 9 countries are participants, including conservators, scientists, curators, archivists, librarians, and academics from a number of disciplines. The Conservation DistList currently has three main initiatives. The first is an online forum, known as the Cons DistList, which is open to anyone who is professionally involved—and this is interpreted very liberally—with the conservation of cultural materials. Typical topics include queries and answers about technical issues, attempts to clear up rumors, and announcements of events of interest to the participants. Among the more recent discussions was a stimulating debate on the draft document of the AIC Code of Ethics and Guidelines for Practice. The format of the comments is informal, and geared toward quick dissemination, rather than carefully developed argument, along the lines of a conference-call or passing around stacks of postcards.

The second initiative is a directory of email addresses for conservation professionals. As part of the process of signing up for the ConsDistList, you fill out a short questionnaire, giving your email addresses, specialty, and professional interests. The directory is updated regularly and distributed via email.

The third initiative is a FileList, a list of text files that are available by sending a message to whenry@lindy.stanford.edu. Topics include information on using the networks, preservation survey techniques, and disaster planning. This is a great way for you to pass around something you’ve written that you’d like to share, but that you don’t have time to work up into something publishable (and a great chance to run your soon-to-be-submitted draft past your colleagues for friendly comments before an editor rips it to shreds). To participate, send a message as follows: on the Internet: whenry@lindy.stanford.edu; from Compuserve, send to: INTERNET: whenry@lindy.stanford.edu: from MCIMail, at the "to:" prompt, type: Walter Henry (EMS), then, at the "EMS:" prompt, type: internet, then at the "Mb:" prompt, type: whenry@lindy.stanford.edu.

AIC members are encouraged to learn about the Conservation DistList, and to become active participants. An everything-you-ever-wanted-to-know article about the Internet and its range of services, including the Conservation DistList and others of interest to conservators provides the necessary practical details for first-time users. Copies of "Islands In The Net: A Guide to the Internet" by Walter Henry (WAAC Newsletter, 14(3):19-27, September 1992) are available for $5 prepaid from Mary Piper Hough, WAAC secretary/treasurer, 12110 Mitchell Ave., Los Angeles, CA 90066. If you need it quickly, send a $5 check payable to WAAC to the editor, Elizabeth C. Welsh, Phoenix, AZ 85013. AAPHW@asuacad.bitnet, and she will send a copy by first class mail the same day.
Conference Report

Sculpture Conservation: Preservation or Interference?

"Sculpture Conservation: Preservation or Interference?" sponsored by the United Kingdom Institute for Conservation dealt with the different approaches to conservation of sculpture and monuments in countries throughout Europe. The organizers of the June 16-18 conference ensured that a range of European professionals, including conservators, art historians, legislators, architects, administrators, and scientists, were represented. The National Museums and Galleries of Merseyside, Liverpool, hosted the first two days for presentation of papers and discussion. The final panel and discussion were held at the Henry Moore Sculpture Trust in Leeds, followed by a viewing of exhibitions at the Henry Moore Institute and the Leeds City Art Gallery.

The conference was a forum for examining a number of current questions. As all treatments to some degree transform the original character of the object, who defines the (often fine) line between preservation and interference when a sculpture requires treatment? Who decides on the conservation approach to a public object, such as an outdoor sculpture, architectural sculpture, or a sculpture that is actively used in religious service? What is the conservator's role? Many speakers used case studies from their countries to raise such ethical discussion.

When dealing with public sculpture the conservator may be a crucial but unfortunately a relatively powerless party in negotiations among architects, administrative bodies, heritage preservation societies, church bodies, art historians, and civic officials, all of whom may have different agendas. Many factors must be considered in the decision-making process: the artist's original intent; the function of the art; the expectations of the worshipping community; the popular aesthetic; and cost. The multiple roles of a sculpture must be considered; it may concurrently be a symbol of worship, a historical document, and an architectural feature. Yet the conservator ultimately must address the physical and practical problems of the sculpture while accommodating these multiple considerations. Conservators are usually identified by critics as the sole perpetrators of a conservation treatment simply because theirs is the most active and visible role. Exclusion of conservators from the decision-making process can lead to disastrous results. There was a strong consensus that the conservation profession must raise its profile and participate fully in the dialog between these bodies.

With these themes in mind the speakers addressed a number of topics: the problems of treatment and the dangers of reinterpretation; the legal position of the conservator; an architect's view of sculpture conservation; the ethical problems of cleaning polychromy on wooden sculpture and patinas on marble; repainting of outdoor bronzes; old restorations as historic documents of the piece.

Some "revisionist" papers were given highlighting cases of injudicious treatment carried out in the past. The disastrous over-cleaning of Norwegian polychromy due to misidentification of the binder in the paint was a powerful example. Restoration of antique marble sculpture in the 18th century, which involved a great amount of reinterpretation in the treatment, was discussed. Such restoration can be a strong indicator of the taste of a period and is subject to changing fashion. Such 18th-century restorations are today definitely considered to be interventions.

Unfortunately, problems concerning modern sculpture were not seriously tackled. The dilemma regarding conservation of some modern sculpture was briefly raised. The fat and felt work by Joseph Beuys was mentioned as an example. In such cases preservation may run completely counter to the intention of the piece; preservation, in fact, is interference.

Although the role of the living artist was considered, it was not adequately addressed. What is the contemporary artist's role, and when does the art cease to be his or her property? Perhaps from the outset the mandate of the conference should have officially excluded consideration of 20th-century sculpture, so ambitious was the aim of debating conservation of European monuments and sculpture in general. As the conference was well attended by English conservators, architects, and heritage administrators, the conservation of English cathedrals was vigorously...
debated. Should important sculptural works be taken off cathedral facades, protected indoors, and replaced with replicas? Is this preservation or interference? The benefits and deficits of the "lume method" for conservation of exterior limestone sculpture was hotly discussed. Some participants felt that the discussion tended to linger on the ongoing discourse on the conservation of English cathedrals.

The floor discussion on the final day illustrated the complexity of the debate. Conservators are ultimately in the service of society to preserve what it deems important. Such complex cultural decisions cannot be made by the conservator in isolation. Indeed, do conservators have the right training to deal with all the relevant issues? Preservation of sculpture and monuments must be based on collective decisions.

Three days is a short time to cover such a wide range of ethical issues. Nevertheless, the conference was thought provoking, with lively discussions. All sessions, including the final panel and floor discussion, were taped and will be available from UKIC in the near future.—Penelope Edmonds, National Gallery of Art, Washington, DC.

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NOVEMBER 8
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NOVEMBER 15
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NIC, Conservation Assessment Program (CAP)

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American Academy in Rome, 41 E. 65th St., New York, NY 10021-6508; (212) 517-4200; fax: (212) 517-4893.

American Association of Museums (AAM), Museum Assessment Programs (MAP), 1225 Eye St., NW, S. 200, Washington, DC 20005; (202) 289-9118.

Conservation Center for Art and Historic Artifacts, Preservation Services Office, 264 S. 23rd St., Philadelphia, PA 19103; (215) 545-0613; fax: (215) 735-9313.


Institute of Museum Services (IMS), 1100 Pennsylvania Ave., NW, Washington, DC 20506; (202) 606-8536.

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National Institute for the Conservation of Cultural Property (NIC), 3299 K St., NW, Washington, DC 20007; (202) 625-1495.

National Science Foundation (NSF), Public Information Office, 1800 G St., NW, Washington, DC 20550; (202) 357-9498.

Smithsonian Institution, Office of Museum Programs, Arts and Industries Bldg., Rm. 2235, Stop 427, Washington, DC 20560; (202) 357-3101.

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28 AIC News, September 1993
Disciplines that contribute to a better understanding of conservation and preservation where imaginative strategies, processes, and techniques have been developed to deal with the budget crunch. Those wishing to present a paper are requested to submit 250-500 word abstracts by December 31. The normal presentation length will be 20 minutes (please indicate if you wish otherwise). Submit abstracts in WordPerfect 5.1 (IBM) format on 3.5'' double-sided, high-density disk. Workshops: Workshop '94, Toronto Area Conservation Group, P.O. Box 956, Station F, Toronto, ON M4Y 2N9, Canada. Include your name, address, phone and fax numbers, and e-mail, where applicable. For information contact: IIC-CCG Workshop '94 Coordinator: Barry Bridge, fax: 416-720-8813; or Johanna Wellheiser, fax: 416-720-8813.

Conference: CALL FOR PAPERS

May 25-26, 1994, Toronto, ON, Canada. Doing More with Less: Today's Reality, IIC-CCG 1994 Pre-Conference Training Workshop. Papers are invited on all aspects of conservation and preservation where imaginative strategies, processes, and techniques have been developed to deal with the budget crunch. Those wishing to present a paper are requested to submit 250-500 word abstracts by December 31. The normal presentation length will be 20 minutes (please indicate if you wish otherwise). Submit abstracts in WordPerfect 5.1 (IBM) format on 3.5'' double-sided, high-density disk. Workshops: Workshop '94, Toronto Area Conservation Group, P.O. Box 956, Station F, Toronto, ON M4Y 2N9, Canada. Include your name, address, phone and fax numbers, and e-mail, where applicable. For information contact: IIC-CCG Workshop '94 Coordinator: Barry Bridge, fax: 416-720-8813; or Johanna Wellheiser, fax: 416-720-8813.

May 27-29, 1994, Toronto, ON, Canada. International Institute for Conservation—Canadian Group 20th Annual Conference. Papers are invited on any aspect of theory, practice, and administration of conservation and conservation science. The papers will typically be 20 minutes in length; simultaneous translation in English and French will be provided. Posters and video presentations will also be included. Authors of papers should submit abstracts of 250-500 words; poster contributors should send abstracts and include descriptions of poster size; those presenting videos should send written summaries of the video material as well as copies of their videos for review. Deadline: December 31. Send submission to: Marilyn Laver, IIC-CCG Conference '94 Coordinator, Toronto Area Conservation Group, P.O. Box 956, Station F, Toronto, ON M4Y 2N9, Canada; phone/fax: (416) 720-8813.

June 6-11, 1994, Nashville, TN. AIC 22nd Annual Meeting. See page 2 for details.

November 3-5, 1994, London, UK. Imaging the Past: Electronic Imaging and Computer Graphics in Museums and Archaeology. Will provide a forum for those involved with electronic imaging and computer-assisted graphics in museum and archaeological work. Send indications of interest or paper abstracts to: Peter Main or Tony Higgins, Dept. of Scientific Research, British Museum, Great Russell St., London WC1B 3DG, UK; 44-71-323-8593/8953; fax: 44-71-323-8276; e-mail: EBMPLM@UK.AC.UCLC.

November 11-14, 1994, Williamsburg, VA. Painted Wood: History and Conservation. Organized by the AIC Wooden Artifacts Specialty Group. The symposium theme will address painted wood in all its forms. Of particular interest are: (1) the relationship between conservation and other disciplines that contribute to a better understanding of the painted wood artifact within a cultural context, and (2) the special concerns in dealing with painted wood, including the interaction between the wood and the paint surface. Conservators, conservation scientists, art historians, and curators are invited to submit abstracts on specific topics as history, paint technology, materials science research, deterioration problems, and conservation treatments. Abstracts of 300-500 words should present a clear summary of the proposed paper to allow an evaluation of its quality and significance. Evaluation will be done by the planning committee and an advisory board of specialists in respective disciplines. Papers presented at the symposium will be included in an edited post-symposium publication. Deadline for abstract submission is March 1, 1994. Send to: Valerie Dorge, Getty Conservation Institute, 4503 Glencoe Ave., Marina del Rey, CA 90292; fax: (310) 822-0409. For further information contact: Valerie Dorge, (310) 822-2299. For general information contact: Casey Howlett, Colonial Williamsburg Foundation, P.O. Box C, Williamsburg, VA 23187; (804) 220-2076.

December 4, 1994, Edinburgh, Scotland. Conservation of Ancient Egyptian Murals II. This conference will build on the success of the Archaeological Society of UKIC's 1988 symposium of the same title. Conservators, conservation scientists, and other researchers are invited to submit papers. Subjects are expected to include field techniques, conservation applications, and display and storage. Contact: Carol E. Brown, Scottish Conservation Bureau, 3 Stenhouse Mill Lane, Edinburgh EH11 3LR, UK; 031 443 1666; fax: 031 455 8260.

CONFERENCES

September 29-October 2, APT XXV CAN—Adapting in a Changing World. The Association for Preservation Technology International's 25th anniversary conference will be held at the Château Laurier in Ottawa. Training courses on historic roofing and masonry and a colloquium on conservation management precede the conference on September 26-29. Contact: Robert Hunter, APT CAN Conference Chair, (819) 997-6074; fax: (819) 953-4909.

October 24-29, Silver, Portugal. TERRA '93. 7th International Conference on the Study and Conservation of Eastern Architecture. Contact: TERRA '93, DGBPM, Praça do Comércio, 1194 Lisboa Codex, Portugal.

November 3-6, Seattle, WA. Annual Conference, Museum Computer Network. Events will include preconference workshops, program sessions, special interest group activities, and an exhibit hall. Contact Diane Zorich, Museum Computer Network, 8720 Georgia Ave., Ste. 501, Silver Spring, MD 20910.


February 28-March 4, 1994, Marina del Rey, CA. Methods in Scientific Examination of Works of Art: Thin-Layer Chromatography. Designed to introduce participants to thin-layer chromatography (TLC) as a low-cost method of analyzing a range of binding media materials. Geared toward conservators and conservation scientists whose laboratories lack the facilities to carry out more sophisticated analysis techniques. Lectures and hands-on practice. Deadline: September 30. Contact: Training Program, Getty Conservation Institute, 4503 Glencoe Ave., Marina del Rey, CA 90292; (310) 822-2299; fax: (310) 822-8409.


GENERAL

Through October 1993. Mt. Carroll, IL. Collections Care Core Curriculum and various other collections care courses. Financial assistance available. * *

October 4-8, Portugal. Fifth Congress of the International Committee for the Conservation of Mosaics. Contact: ICCM/Cominbriga '93, Museu de Cominbriga, 3150 Condeixa, Portugal; (351) 941177; fax: (351) 941474.

November 16, New York, NY. Seminar on Collections Management sponsored by Bark Frameworks. Margaret Holten Ellis, Chair, Conservation Center, NYU Institute of Fine Arts, will be among the panelists. The topics will include the conservator's role. Contact: Bark Frameworks, 3 New York, NY 10013; (212) 865-9750.


* See May 1993 AIC News for more information.

* See July 1993 AIC News for more information.

* For additional information and course catalog, contact: Mary Wood Lee, Campbell Center, 205 East Seminary St., Mr. Carroll, IL 61053; (815) 244-1172.
BOOK AND PAPER


OBJECTS


ARCHITECTURE


Through October. Mt. Carroll, IL. Various architectural preservation courses, including building stabilization, masonry, architectural metals, plaster, and wallpaper. Financial assistance available.

PAINTINGS

October 22-23. Ottawa, Ontario, Canada. Garry Hedley Memorial Forum, Mechanical Behavior of Paintings: Experience and Theory. Contact: Hedley Research Fellowship Fund, P.O. Box 12042, 1070 Heron Rd., Ottawa, Ontario, K1V OW2, Canada; Svetlana Michalski, fax: 613-237-1972; or Wendy Baker, fax: 613-230-1290.

TEXTILES

January 8-9, 1994. Sacramento, CA. Dry-Cleaning Theory and Techniques for Textile Conservators. The first day will focus on theory and the four basic methods of stain removal including discussion of specific procedures and chemicals, safety, and environmental requirements of historic textiles. The second day will feature a demonstration and will allow students the opportunity to practice stain removal. Contact: Sarah Gasa, deYoung Museum Textile Lab, Golden Gate Park, San Francisco, CA 94118; (415) 750-7611; fax: (415) 750-7610.

Recent Publications


Art and Archaeology: Recent Sakeki, vol. 4, no. 3 (1993), edited by Jean-Luc De La Poutine. This volume contains such articles as "Why, Oh Why, Do Paintings Crack?" and "Preserving a Sense of Humour," along with short communications, letters to the editor, abstracts, and advertisements. $10 plus postage and handling ($2 for the first copy and $1 for each additional copy). Make check payable to IIC-CG and mail to: IIC-CG, P.O. Box 9195, Ottawa, ON K1G 3T9, Canada; (613) 998-3721.

Records in Architectural Offices: Suggestions for the Organization, Storage, and Conservation of Architectural Office Archives, published by the Massachusetts Committee for the Preservation of Architectural Records. This book provides an introduction to archival records and practice in architecture, design, and construction, along with practical guidelines for implementing appropriate records management and preservation programs. It includes a timeline of media and reproduction technology transfer. Available for the cost of postage and handling: U.S., $8; Canada and Mexico, $9; all other countries, $16.50. Contact: NIC, 3299 Eisenhower Library, Johns Hopkins University, 3400 N. Charles St., Baltimore, MD 21218; (410) 516-5486.

Instituted Pest Management in Museums, Libraries, and Archival Facilities, by James D. Harmon. This manual details a step-by-step approach for the design, development, implementation, and maintenance of an integrated pest management program. It includes chapters on nonpesticide control measures, exclusion, or the art of keeping the pests out, and pest identification information with color plates. It also contains a review of control measures, list of materials, and forms for inspection, identification, recordkeeping, and control measures. $40 plus $5.50 shipping and handling. Prepay by check or money order and send to: Harmon Pest Management, P.O. Box 40262, Indianapolis, IN 46260; (213) 878-0288.

Historic Structures in Contemporary Atmospheres, APT Bulletin, vol. 4, no. 4, edited by Susan Sherwood and Diana Buban. This issue contains papers presented at the 1989 and 1990 APT annual meetings. $15 including U.S. postage. Discount available on bulk purchases. Contact: APT, P.O. Box 8178, Fredericksburg, VA 22404; (703) 373-1621; fax: (703) 373-0050.

Historic Preservation Resources, published by the Historic Resources Committee of the American Institute of Architects, Los Angeles Chapter. A comprehensive and up-to-date reference for historic preservation in the Los Angeles area, this manual includes information on preservation-related legislation and government agencies; types of designations for buildings; preservation incentives, including tax benefits; design and technical aspects of preservation; and a preservation terminology section. Also included are lists of preservation-related professionals, drawings, photographic and bibliographic resources, and preservation-related educational programs. $15.95 for AIA members, $24.95 for nonmembers plus $3 shipping and 7.25% sales tax. Contact: Historic Preservation Resources Manual, AIA Los Angeles, 3780 Wilshire Blvd., Ste. 900, Los Angeles, CA 90010; (213) 380-4598; fax: (213) 380-6692.

Preservation Pathfinder No. 2: Archival Storage of a Paper, a free pamphlet published by Gaylord Bros. The step-by-step illustrated guide uses case studies to explain storage requirements for documents, paper, over-sized materials, and ephemera. Also available free of charge is Preservation Pathfinder No. 1: An Introduction to Preservation. Contact: Gaylord Bros., Box 10, Syracuse, NY 13221-4901.

Metals in America's Historic Buildings, published by the U.S. Department of the Interior. This book discusses the 15 distinctive metallic materials comprising the metals in America's historic buildings, public monuments, and "street furniture." Included in the discussion are metals in nails, staircases, streetlights, fire hydrants, fountains, doorknobs, structural beams and trusses, domes, and statues. Illustrated, 168 pages. Stock no. 024-005-01108-1. $10. Send prepayment to: Superintendent of Documents, Washington, DC 20402-0235. For information or to order with Visa or Mastercard, phone (202) 485-8945.

Preparing Natural Science Collections: Chronicle of Our Environment and Health, by W. Donald Duckworth, Hugh H. Genoways, and Carolyn L. Rose. The report, published by the National Institute for the Conservation of Cultural Property, synthesizes information gathered from meetings with more than 250 professionals into recommendations and strategies that can be implemented by collecting institutions, research scientists and collection managers, funding agencies, and scientific and collections conservation organizations to improve the care of natural science collections. The report recommends the creation of a natural science conservation training program, suggests curricula, and lists topics for conservation research and technology transfer. Available for the cost of postage and handling: U.S., $6; Canada and Mexico, $9; all other countries, $16.50. Contact: NIC, 3299 K St., NW, Ste. 403, Washington, DC 20007; (202) 625-1493; fax: (202) 625-1485. The project also generated 20 reports that summarize meetings with disciplinary societies in the natural sciences and panel discussions on materials sciences. These reports are available for a nominal charge.
Grants & Internships

**Getty Postgraduate Internship in Ethnographic Object Conservation**

- Fowler Museum of Cultural History

The Fowler Museum of Cultural History at UCLA is offering a postgraduate internship in the conservation of ethnographic objects, funded by the Getty Grant Program. The internship is for one year beginning January 3, 1994. The applicant should be a recent graduate of a recognized conservation training program or have equivalent experience. The internship will focus on treatment and preventative conservation care of the museum's diverse collection of 950 ethnographic objects. Treatment-related research opportunities are available. Stipend is $2,161/month. Benefits include health insurance and 10 months/half-month accumulated vacation.

Applicants should send a letter of application stating interests and goals, a resume, three professional references, and recent condition and treatment reports to: Robin Chamberlin Millburn, Conservator, Fowler Museum of Cultural History, 405 Hilgard Ave., Los Angeles, CA 90024.

**Getty Advanced Internship in Paintings Conservation**

- Frans Halsmuseum, Haarlem, The Netherlands

The Frans Halsmuseum offers a one-year advanced internship in painting conservation, supported by the Getty Grant Program. The intern will be able to carry out research and treatment of Dutch paintings dating from the 16th to the 20th century.

The applicant should be a graduate of a recognized conservation training program or have equivalent education and experience. The annual stipend (in Dutch guilders) is equivalent to a salary of $21,000, with a travel and research allowance of $3,000 and insurance benefits. Starting date to be discussed. Applicants should send a letter of interest, a resume, and three professional references to: Dr. D.P. Snoep, Director, Frans Halsmuseum, Postbus 3365, 2001 DJ Haarlem, The Netherlands. Deadline for application is November 1, 1993.

**Fellowships in Conservation 1994–95**

- The Metropolitan Museum of Art

1. The Andrew W. Mellon Foundation, through the Metropolitan Museum of Art, awards annual fellowship awards to individuals completing conservation training programs and seeking opportunities to reinforce their training or to enhance opportunities for professional growth.

2. The L. W. Frohlich Charitable Trust, through the Metropolitan Museum of Art, awards an endowed fellowship to a department of objects conservation.

3. The Pollock-Krasner Foundation, through the Metropolitan Museum of Art, awards a fellowship to a graduate student for the purpose of enabling individuals who have completed their studies in fine arts or costume conservation, for training in the museum's Costume Institute. These fellowships are awarded for a nine-month term. The application deadline is January 7, 1994, for fellowships beginning September 1994.

Positions Available

**Assistant Conservator/Conservation Technician**

- Textile Conservation Center

The Textile Conservation Center of the Metropolitan Museum of Art seeks an assistant conservator/conservation technician.

**Conservator**

- Coming Museum of Glass

The Coming Museum of Glass seeks an object-oriented conservator. Duties include responsibility for conservation, the care of objects, and advising on display, storage, and handling. A graduate degree in conservation or museum studies (with a concentration in conservation) is required. Excellent written and verbal communication skills desirable. Position is available immediately. Museum is nonprofit educational institution.

**Conservation Assistant for European Sculpture**

- Metropolitan Museum of Art

The Metropolitan Museum of Art, New York, New York 10028, seeks an assistant conservator for European sculpture. Responsibilities include the examination, treatment, and documentation of various objects, such as terracotta, plaster, and wax sculpture from the Middle Ages to 1900, with an emphasis on the examination and treatment of polyurethane sculpture. A formal, graduate-level training in conservation is preferred, but demonstrated proficiency in laboratory methods and the use of scientific instrumentation; a reading knowledge of German and French desirable. Competitive salary commensurate with experience. Send letter of application and resume to: Jack Soulman, Conservator, Conservation, 5th Avenue, New York, New York 10028. EOE.

**Chief Conservator**

- Worcester Art Museum

The Worcester Art Museum, the second largest fine arts museum in New England, seeks an experienced conservator with a painting specialty to head a small department with two newly equipped laboratories for conservation of paintings and paper. Responsibilities include assessment of conservation needs, overall conservation treatment planning, including treatment of paintings, preparation of grants, and supervising contracted conservators, and coordinating conservation and other areas of collection management. A graduate degree in conservation or equivalent apprenticeship/internship training.

**Assistant Conservator/Conservation Technician**

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The Textile Conservation Center of the Metropolitan Museum of Art seeks an assistant conservator/conservation technician.

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Objects Conservator
Bishop Museum

Bishop Museum seeks applicants for the position of objects conservator. Position involves a wide variety of conservation projects in a fast-paced, teamwork environment. Responsibilities include examination, treatment, consultation, and survey duties. Applicants must possess mastery of arts in conservation from accredited conservation training programs and have one to five years' experience as a practicing objects conservator, or equivalent apprenticeship training and experience. Salary commensurate with experience. Send a resume and letter of interest to: Bishop Museum Personnel Dept., P.O. Box 19000A, Honolulu, HI 96817-0916. EEO/M/F/H.

Paper Conservator
Perry Huston and Associates

Perry Huston and Associates seek an associate paper conservator. Duties include examination, treatment, and documentation of a wide variety of objects, client consultations, surveys, and inspection of interns and technicians. Qualifications: Graduate degree in conservation or the equivalent, conservation work experience, the ability to work efficiently and independently. Income based on commission, competitive. Flexible schedule. Position available immediately. Please send resume to Perry Huston and Associates, 7440 Whitehall St., Fort Worth, TX 76118.

Head, Conservation and Book Repair Unit
Preservation Division/Technical Services
University of Michigan

Under the direction of the head, Preservation Division, is responsible for the daily operation of the library's Conservation and Book Repair Unit. Establishes and monitors standards, policies, procedures, and materials used in the treatment of the library's rare, special, and general collections. Designs, hires, trains, schedules, supervises, and evaluates 7.5 FTE staff, including two conservation assistants. Performs conservation treatments, and materials used in the treatment of the library's conservation and book repair unit. Performs conservation treatments.

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Qualifications include a graduate degree in conservation (or equivalent), undergraduate degree, and a minimum of five years of work experience in paper conservation. Salary range $24,800-$31,756 per year ($92,933 for union rates). Excellent benefits.

Please send letter and resume to: Caron Nekurak, Acting Human Resources Manager, Bishop Museum, 150-9 Ave., SE, Calgary, Alberta T2G 2T6. All knowledge of Art and Antiques should be submitted prior to October 15, 1993.

Conservation Technician
Yale Center for British Art, Yale University

The United States Holocaust Memorial Museum seeks a senior conservator. This position is located within the collections department. The incumbent will be responsible for all conservation activities in the USHMM. Extensive knowledge of general conservation and preservation regarding a wide range of materials, including but not restricted to: paper, photography, wood, metal, textiles, and painting. Candidates must have extensive supervisory and managerial experience. This is a federal position. Please send SF-171 to: Susan Graber, Collections Dept., USHMM, 100 Reuel Wallenberg Pl., SW, Washington, DC 20024-2150.

Paper Conservator
Glencow Museum

The Glencow requires a paper conservator for its collection management work unit. This is a permanent, part-time position (30 hours per week). There may be opportunities to do additional contract work for external clients through Glencow Enterprises. Hours of work are negotiable. This position reports directly to the director, collections management. The paper conservator treats and provides care and advice pertaining to works on paper, archival and library materials, and occasionally paper artifacts from the history and ethnographic collections. In addition, the incumbent ensures that conservation needs for the collections are integrated into museum exhibitions, loans, training programs, and public programs. All conservation personnel are full members of the Society for the Preservation of Art. This position requires a minimum of five years of work experience in conservation and prior knowledge of a wide range of materials, including but not restricted to: paper, photography, wood, metal, textiles, and painting. Preferred experience: previous work in similar museums setting with background in mounting, framing, and storage of art on paper. 37.5 hrs. per week. Equal opportunity employer. Send resume ASAP to: Joann Reasaool, Yale University, Dept. of Human Resources, 155 Whitney Ave., New Haven, CT 06520.

Chief Conservator, Paintings
Yale University Art Gallery

The chief conservator will primarily be responsible for heading the painting conservation department of two conservators but also will coordinate all conservation related activities within the museum. The chief conservator will report directly to the museum director and will work closely with curators and other museum staff, and will play an active part in museum discussions and activities. New conservation studio, excellent university research facilities and faculty. The conservator also serves as consulting paintings conservator to the Yale Center for British Art, which holds the most comprehensive collection of British art outside Great Britain. The successful candidate must possess the highest level of painting conservation treatments skills and an understanding of related issues of artists' technique and intent. The applicant should be willing to participate in teaching an introductory class on conservation to art history, museum studies, and art students. A minimum of five years experience beyond the completion of a conservation graduate program or related training is required. Salary commensurate with experience. Excellent benefits, EOE. Send resume to: Mary Gardner Neill, Director, Yale University Art Gallery, P.O. Box 2006, Yale Station, New Haven, CT 06520.
ICOM Committee for Conservation Holds Successful U.S. Meeting

More than 700 conservators from around the world gathered at the Sheraton Hotel in Washington, DC, in August for the 10th Triennial Meeting of the ICOM Committee for Conservation. Assaulted outdoors by the intense summer heat and indoors by the ferocious air conditioning, participants made their way through six days of meetings and social engagements as ICOM staged its second conference to be held in the United States.

Sunday, August 22 was devoted to registration and a bus tour of the city, while Monday and Friday were reserved for the plenary sessions. Working groups met during the day on Tuesday and Thursday, with optional dinners held in the evenings. Wednesday featured morning tours of area conservation laboratories, a free afternoon excursion to historic Annapolis, and evening receptions at the Textile Museum, Renwick Gallery, and National Gallery of Art. Scores of volunteers from the Washington Conservation Guild, under the direction of Arthur and Deborah Page, ensured that all ran smoothly.

As large international meetings go, this would rank as one of the more successful as well as one of the most difficult to organize. The staff of the Smithsonian Institution’s Conservation Analytical Laboratory, headed by Lambertus van Zelst and Ingrid Alexander, admirably rose to the job of coordination. Projectors functioned, buses appeared as scheduled, and interpreters seemed to know at least part of what they were talking about. Receptions and social events ran particularly smoothly, and the situation of the coffee break area within rooms assigned to the poster session and exhibition hall helped these valuable but often overlooked areas receive the attention and visitors they deserved.

In their search for universality, the opening and closing plenary sessions often achieved marginality, with many an indulgent romp down memory lane to remind us of a time when most conservators were acquainted, employed, and male.

Kathleen Weil-Garris Brandt must be singled out, however, for a well-presented and well-informed talk on the reevaluation of Michelangelo’s Last Judgment in the light of the recent Sistine Chapel cleanings. But the heart of an ICOM meeting lies not in its general sessions but in the working group sessions, when participants split up according to specialties and interests, and there is an opportunity to become personally acquainted with like-minded colleagues.

Twenty-six working groups and three interim working groups met simultaneously on Tuesday and Thursday, each offering a full roster of lectures and lecturers. With working group coordinators scattered across the globe, only a few speaker lists arrived in time to be distributed in the registration packets. A central bulletin board informed conference-goers of what was happening when and where, yet tracking events remained a complicated affair, as did merely choosing which group to attend in some cases. Conservators are by definition people interested in a bit of everything, and several tempting topics were bound to be offered simultaneously. Some working groups focused narrowly on a single specialty, such as rock art or wet...
organic archaeological material. Other groups, such as care of works of art in transit or theory and history of restoration set a broader agenda and attracted participants from many disciplines. Meetings were open to all, a boon to the curious and energetic participant but a challenge to the space allocators. Thus modern and contemporary art speakers found themselves addressing a half-empty ballroom, while polychromed sculpture overflowed its side room, as American objects conservators discovered what in Europe is appropriately a subspecialty of paintings conservation.

If ICOM had at times the feel of a circus, with too much going on at once, it also had the energy and promise of a three-ring performance. Many excellent presentations were given, some focusing on new trends, research, or instrumentations, others evaluating current practices and concepts, and—most refreshingly—some returning at long last to those dear companions, techniques and treatments of works of art. The complaint heard most often was of the lack of time devoted to working groups, with the wish that the plenary session had been restricted to one day and three days devoted to the working group meetings. Given the time restrictions, working group coordinators were forced to limit speakers to a brief 15-20 minutes and to curtail discussions to a few questions at the session end. This seemed contradictory to the aim of ICOM, which seeks to promote greater interchange of ideas and open debate via small focused discussions rather than the usual speaker-slides-applause format of standard congresses. Given the expense of registration, participants had a right to expect as full a professional program as possible.

The high conference fees also included, however, the price of the two-volume set of preprints, whose high production quality warrants praise. Fortunately, most of the working group papers have been made available in published form, a consolation to all who could not be in two places at once. Indeed, the preprints include numerous papers never actually presented, due to an unfortunate administrative mishap in the distribution of bur- saries that prevented most Eastern European and African delegates from attending. Some sessions were reduced by half by their absence, and one section on ethnographic materials was decimated, although a participant from Benin kindly stepped into the breach. While the chance to meet with colleagues long isolated by economic and political strictures would have been welcome, the ICOM congress remains a most international gathering of conservation and restoration professionals and an important forum for the exchange of ideas and concerns.—M. R. Katz

Note: ICOM Preprints are available from: Allen Press, Inc., 1041 New Hampshire St., P.O. Box 368, Lawrence, KS, 66044; fax: (913) 843-1244.
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From the President

Debbie Hess Norris

The results of the recent membership questionnaire and a summary of the highlights are presented in this newsletter. These results should be invaluable guidelines for the establishment of future programs (such as workshops and other continuing professional education opportunities) and, most important, for the preparation of the AIC’s long-range plan.

I feel quite strongly, and the board unanimously concurs, that the AIC must continue being as responsive to each of your concerns as possible and working to ensure that all specialty groups, subgroups, committees, task forces, and members come together to promote the long-range goals for the conservation profession. An evening open forum (complete with strong coffee) is scheduled for Thursday, June 9, at the 1994 Nashville annual meeting so that members may express their opinions on the current and future directions of the AIC and the conservation profession at large.

As we strive to increase professionalism within the conservation profession, the following definition merits your consideration:

Profession: a calling requiring specialized knowledge and often long and intensive preparation including instruction in skills and methods as well as in scientific, historical, or scholarly principles underlying such skills and methods, maintaining by force of organization or concerted opinion high standards of achievement and conduct and committing its members to continued study and to a kind of work which has as its prime purpose the rendering of public service.—Webster’s Third International Dictionary

INCREASED PROFESSIONALISM: You will recall that the AIC’s first long-range goal for the conservation profession is to increase professionalism. To achieve this goal, we must continue to develop a systematic body of written knowledge for the continuing education and professional development of all conservation professionals. Our Publications Task Force, chaired by Barbara Appelbaum, has worked diligently to review extant publications in our field and identify significant needs in published scholarship (see page 12 for more information). Proposals to establish advanced conservation fellowships that enable senior conservation professionals to prepare book-length manuscripts have been submitted to the National Endowment for the Arts and the Samuel H. Kress Foundation. Successful funding of these and future proposals is critical to the future of our profession.

CERTIFICATION: Almost 10 years ago the AIC Committee on Accreditation and Certification identified the need for a written body of knowledge as the first requirement for a certification program. Issues relating to certification, accreditation, and licensing must continue to be discussed and carefully examined. The AIC Board is therefore considering the establishment in 1994 of a task force whose charge would be to investigate these issues from as many perspectives as possible (including current certification programs of international conservation and nonconservation organizations) and to educate our membership with regard to the advantages and disadvantages of the various options for certification. In appointing this task force, the AIC Board is not advocating certification but rather acknowledging the need for accuracy and complete information. Please contact Sarah Rosenberg at the AIC office if you would like to be involved with this proposed project.

REVISION OF THE CODE OF ETHICS AND BYLAWS: We must continue to work toward the adoption of a revised Code of Ethics. Your comments on the revised draft (September AIC News) are encouraged. As we carefully evaluate the Code of Ethics, issues must also examine and revise our Bylaws (amended most recently in June) to ensure that they are concise, practical, and realistic. Additional revisions to the Bylaws are required, and I hope to address these needs more specifically in future columns.

EMERGENCY RESPONSE—THE MIDWEST: The last line of the above definition of a profession cites the importance of public service. Our emergency response to the Midwest floods certainly meets this requirement. Thankfully, the final effect of this natural disaster on cultural institutions may not be as severe as originally estimated, although damage reports continue to be received. Perhaps the greatest loss and most catastrophic damage have been to personal property. There has been a learning experience for all of us, reinforcing that our profession must be better prepared to quickly disseminate accurate and useful emergency response information.

Information in the disaster response and recovery packets is being reviewed carefully for consistency and clarity.

Copies of these packets are still available from the AIC office; we welcome your comments. The AIC intends to augment this information where necessary (to include hand-outs for volunteers, documentation guidelines, basic reporting forms, and critical information on fire and hurricane response). In doing so, we will collaborate with the NIC as they work to establish an Emergency Response Information Program, a collaborative effort involving the nation’s leading cultural and conservation/preservation facilities and organizations.

Last August I had the honor to speak during the plenary session of the 10th Annual Meeting of the ICOM Committee for Conservation (ICOM-CC). (The ICOM-CC welcomes your interest and encourages your active participation. Collaboration between ICOM-CC working groups and our specialty groups is essential.) My presentation reviewed the current and future initiatives of AIC and NIC. Many ICOM members commented on the excellence of our goals and objectives and the many tangible accomplishments of both organizations. We have certainly made progress, but there are still many programs that need our attention. Responses to the recent questionnaire indicate strong interest in professional publications, professional education, the annual meeting, the Conservation Services Referral System, advocacy on behalf of the conservation profession, and public education and outreach.

Finally, in reviewing the questionnaire results I also noted that this column was identified to be retained but in shorter form. I am afraid that I have gone on longer than I intended. I promise to do better next time.

From the Executive Director

Sarah Z. Rosenberg

First and foremost, special thanks are due to Bert van Zelst for writing the program and tabulating the results of our second membership survey (see p. 15). We are truly grateful to Bert for the time and effort he has put into this project.

ICOM MEETING: The AIC booth at the ICOM Committee for Conservation meeting was a great success. It was a unique opportunity to acquaint
members from all over the world with the work of our organization. At the plenary session, AIC President Debbie Hess Norris made an outstanding slide presentation about the AIC and NIC. She outlined our long-range goals and described the projects we are working on. After her presentation several people expressed their amazement at everything the AIC is doing. We also sold a considerable number of publications, with the Paper Conservation Catalog outselling all others. Hundreds of conferees took copies of our brochures and membership applications. Some even purchased AIC T-shirts.

LEGISLATIVE MATTERS: The AIC has supported President Clinton's nominee, Jane Alexander, to head the National Endowment for the Arts. The Senate Committee on Labor and Human Resources unanimously backed Alexander, and her confirmation hearing went so well that the committee agreed to waive the customary waiting period and voted 17-0 to forward her name to the full Senate, virtually assuring her confirmation. With Sheldon Hackney's earlier confirmation to head the National Endowment for the Humanities, we now await Senate approval of Diane Frankel, Clinton's nominee to head the Institute of Museum Services. Final appropriations passed by a voice vote of the Senate for the three cultural agencies are: NEH, $177.491 million, NEA, $170.228 million, and IMS, $28.777 million. NEA was the only agency that had a significant drop in funding from the previous year.

PUBLICATIONS: You should now have your 1994 Directory and summer issue of JAIC. Packaging them together reduced postage and mailing costs. For the first time, the Directory includes members' fax numbers. We made every effort to ensure that the information is correct as of June 21. Please review your listing and call the AIC office if there is an error. Corrections are published on page 26 and will also appear in the next AIC News.

GROUP INSURANCE: A letter announcing the availability of group health, long-term disability, and life insurance was sent to all members. We hope that these services will be useful.

RESTORATION '93 (RAI): As you probably know, Restoration (RAI) is an European trade fair and conference that this year has come to the United States for the first time. It will be held in Boston, December 6-8. The AIC will have a booth in the exhibition hall where we will sell our publications, including those of the specialty groups. We also hope to acquaint visitors with the purpose and activities of the AIC and enroll new members. We will have a limited number of free passes to the exhibit hall and plenary sessions (does not include program sessions or workshops). If you live in the Boston area and would like a complimentary pass, please contact Beth Kline at the AIC office.

ANNUAL MEETING: Beth and I met with members of the Local Arrangements Committee (LAC) in Nashville to identify sites for our opening reception, public lecture, AIC member art show, and the angels project. The Nashville LAC is probably the smallest in AIC history—Dee Mauzart, Shelley Reisman Paine, Cynthia Kelsey Stow, and Christine Young. We look forward to working with these four dedicated members to make the Nashville meeting the best ever. Registration information will be mailed in early February; meanwhile, please mark your calendar for June 7-11, 1994. The AIC Art Exhibit was highly successful in Buffalo and Denver and will be held again in Nashville. A call for works of art by AIC members appears on page 19. We continue to search for new exhibitors of conservation products to increase our nondues revenue. Please contact me or Beth Kline with suggestions of your favorite manufacturers or suppliers. We welcome your recommendations on this and other matters.

JAIC News

At its August meeting, the AIC board decided to accept the JAIC editorial board's recommendation to continue publishing JAIC three times a year but discontinue the annual meeting (postprints) issue. The summer 1994 issue, which will include papers from the 1993 general session on Collections in Historic Buildings and the Research and Technical Studies Update Session, will be the last annual meeting issue.

The editorial board and staff learned a great deal from the publication of three postprints issues (1992-94) and concluded that the experiment was worthwhile. We decided, however, to discontinue the issue for several reasons. In our experience, authors often have been unable to prepare adequate revisions of papers to meet the tight deadlines necessarily imposed for the postprints issue. Time constraints also increase the workload for both the paid and volunteer staff. The editorial board believes that the JAIC should be publishing the best papers possible rather than artificially forcing a group of papers into one issue.

In the future all speakers in the general session will be encouraged to submit their papers to the JAIC promptly, ideally by the regular August 1 quarterly deadline, so that they can be published as soon as possible. They will not necessarily all appear in the same issue, but each will be identified as an annual meeting paper. Papers that would make good articles will be actively pursued. The board has also asked the program chair to work to upgrade the summaries of papers presented in Abstracts to include more substantive information.

With the discontinuation of the postprints issue in 1995, papers that are accepted during regular JAIC quarterly review cycles will be published in summer issues, and thus JAIC authors will soon see a shorter time lapse between acceptance and publication of papers. The next deadline is February 1. Guidelines are available from the AIC office.—Elizabeth West FitzHugh, Editor, JAIC

Call for 1994 Gettens Award Nominations

The board is accepting nominations for the 1994 Rutherford John Gettens Awards for outstanding service to the AIC. Please send the names of candidates and a one-page statement of each nominee's qualifications, including positions held, dates of service, and contributions to AIC projects and programs, to the AIC Board by November 19.

Attention Paintings Group Members

The 1994 membership dues for the Paintings Specialty Group is $15. Due to a computer error the dues are incorrectly listed as $10 on the 1994 renewal forms. If you were a Paintings group member in 1993, the total due on your membership form is correct. If you are joining the group this year please pay $15 rather than $10.
From the Ethics & Standards Committee

Proposed Commentaries to the Code of Ethics & Guidelines for Practice: Description & Procedures

Introduction

Among the changes immediately apparent in the draft Code of Ethics and Guidelines for Practice published in the September AIC News is the last section, "Commentaries." The Ethics and Standards Committee (ESC) believes this new feature of the Code and Guidelines to be the most effective method of addressing the many specific requirements, which may vary according to specialty that each individual must follow to achieve a professional level of practice. As the committee envisions commentaries, they will be created by specialty groups, task forces, committees, or the AIC Board.

As an adjunct to the Code and Guidelines, the Commentaries are intended to serve AIC members in two ways:
1. by providing a more detailed description of practices appropriate to the various areas of professional specialization; and
2. by providing additional information that can aid in fulfilling the more general requirements of the Code and Guidelines, such as information concerning health and safety legislation.

Procedure for the Creation of Commentaries

The procedure for creating, changing, approving, and publishing Commentaries has been designed to accommodate continuing developments in the profession. It is hoped that through the use of the Commentaries, our Code and Guidelines will keep pace with growth and change in the profession.

1. New Commentaries or changes to existing Commentaries will originate only from the following groups, with the process of production and approval decided by the group:
   a. AIC specialty groups;
   b. Task forces created by the AIC Board or at the recommendation of the Ethics and Standards Committee to the board;
   c. Ad hoc committees or standing committees created by the AIC Board; and
   d. the AIC Board.
2. Proposed Commentaries or changes to existing Commentaries (approved by one of the above groups and submitted by its chairperson) will be accepted by the ESC for further action. The ESC will review all Commentaries with respect to their conformity to the spirit of the Code. After the ESC approves a proposed Commentary, the ESC will forward it to the AIC Board with a recommendation for the board’s approval. If the ESC determines that there are conflicts with the Code or Guidelines, it will work with the submitting group to rectify the problem. As stated in the Code and Guidelines, final approval by the AIC Board of Directors is required for all Commentaries. When appropriate, the Ethics and Standards Committee will compile Commentaries consisting of sections submitted by various specialty groups. This process is discussed in more detail below.
3. To ensure that the most recent versions of the Commentaries will be readily accessible, the ESC proposes that, at least initially, Commentaries will be published in the annual AIC Directory following the Code and Guidelines. As the documents grow in length, they may need to be issued as separate publications.

Preliminary List of Commentary Topics

The ESC has looked at various methods of linking Commentaries directly to relevant sections of the Code and Guidelines. The committee believes that Commentaries will be most useful if they are organized by the general topics presented in the Guidelines for Practice and referenced to them. Each area of specialization would be given the opportunity to prepare a section of a Commentary for a given issue, which would provide specific information unique or appropriate to that specialty or which might further clarify the section. Organization by topic has the added benefit of giving those in one specialty ready access to the approach of other specialties regarding the same area of practice.

The preliminary subject areas, identified through discussion with the AIC membership, include those areas of practice that vary most greatly in their specifics among areas of specialization. It is expected that this list will grow over time. The preliminary subject areas, referenced by sections in the Guidelines for Practice, are:

1. DOCUMENTATION, secs. 24-28, including:
   a. Specific practices (photographic documentation, reports, etc.): to be addressed by the various specialty groups, each providing an individual statement.
   b. Archival issues (storage, accessibility and confidentiality, records management, ownership, etc.): to be addressed by a special task force.
2. COMPENSATION, sec. 23: to be addressed by distinct statements prepared by specialty groups.
3. SAMPLING AND TESTING, sec. 17: to be addressed by the Research and Technical Studies group in conjunction with other specialty groups.
4. BUSINESS PRACTICES, under Professional Conduct, where appropriate: to be addressed by the Conservators in Private Practice group in consultation with other specialty groups.
5. INSTITUTIONAL PRACTICES, under Professional Conduct, where appropriate: to be addressed by a task force to be named.
6. HEALTH AND SAFETY, sect. 4a: to be addressed by the Health and Safety Committee, which will compile relevant regulations and information to assist in accessing them.

In the coming months, the ESC will formally request that specialty groups begin to discuss the preparation of their individual sections for the Commentaries noted above. Groups will be expected to fulfill the request as quickly as possible, for the benefit of the entire AIC.

Your comments and questions are requested on this and other issues regarding the revision of the draft Code of Ethics and Standards of Practice. Please write to Donna Strahan, Conservation Dept., Walters Art Gallery, 600 N. Charles St., Baltimore, MD 21201. The committee plans to respond to the most often asked questions concerning the draft in a final newsletter supplement in the early spring. To help us make the newsletter deadline, send your comments to the committee before December.—Carol Aiken and Donna Strahan, Co-Chairs, Nancy Ash, Robert Espinosa, Dan Kushel.
The online version of the exhibit Rome Reborn: The Vatican Library and Renaissance Culture includes nearly every item displayed at LC; it consists of more than 200 image files as well as a variety of text files. The exhibits Revelations from the Russian Archives, 1492: An Ongoing Voyage, and Scrolls from the Dead Sea: The Ancient Library of Qumran and Modern Scholarship include only selections from the original exhibits, holding between 20 and 45 image files and numerous text files.

The library's online catalog (LOCIS) is available via telnet on Internet. The catalog includes not only the Library of Congress Bibliographic Catalog Files, but also files with information on federal legislation, copyright information, foreign law, LC braille and audio materials, and organizations and associations. The library's gopher—a tool to browse Internet—(LC MARVEL) details information about the library as an organization. LC MARVEL's sections include library facilities, activities, and services; research and reference; LC online systems, including a gateway to LOCIS; services to libraries and publishers; and employee information. LC MARVEL also organizes outside information available through Internet in sections including the U.S. Congress; federal government information; and the global electronic library (by subject).

How to Access Library of Congress Online Systems

LC ONLINE SEARCH: Telnet to "locis.loc.gov" (140.147.234.3) for LOCIS (Library of Congress Information System). You will see a menu for the Library of Congress catalog files, federal legislation, copyright information, foreign law, braille and audio files, and a file of selected organizations. This system is available Monday-Friday, 6:30 A.M.-9:30 P.M.; Saturday, 8 A.M.-5 P.M.; and Sunday, 1 P.M.-5 P.M. (EST). Searching manuals are available by anonymous file transfer protocol (ftp) and for sale. See opening menu for details. LOCIS accepts both 3270 and VT100 modes, but 3270 works better.

LC MARVEL: Telnet to "marvel.loc.gov" (140.147.2.15), log in as "mavel," or point your gopher client to "marvel.loc.gov," port 70. LC MARVEL is a gopher-based campus-wide information system that presents information about the Library of Congress such as facilities and services, reading rooms, copyright, and services to libraries and publishers, as well as many electronic resources accessible through Internet, including LOCIS.

LC ANONYMOUS FTP SITE: FTP to "seq.loc.gov" (140.147.3.12), log in as "anonymous," send your e-mail address as a password, and type the command "cd/pub" to get to the public directory. From the public directory, you can access several subdirectories, such as online exhibits (soviet.archives, vatican.exhibit, 1492.exhibit, deadsea.scrolls.exhibit), information about the Library, of Congress (Library.of.Congress), and information from the Federal Library and Information Center Committee (FLICC).

At the Smithsonian

The Smithsonian Institution's Office of Printing and Photographic Services, in conjunction with the Apple Library of Tomorrow program, has designed the ftp server "photo1" (photo1.si.edu), in an effort to make a variety of Smithsonian images available over Internet. These images cover topics ranging from air and space to science, technology, history, and even current events. They are designed to give the user who cannot come to Washington, DC, the opportunity to see and learn about the Smithsonian's most popular and important objects and exhibits. Images are drawn from the Smithsonian museums on the Mall as well as a variety of other Smithsonian bureaus, such as the National Zoo and the Smithsonian Astrophysical Observatory. In addition to the scanned image, extensive captions are included.

There is good news for America Online subscribers. The network service is now supporting Smithsonian Online. According to the press release, this summer Smithsonian Online will offer an American art bulletin board (staffed and monitored by American art experts), a full-text searchable educational resource guide to the Smithsonian, catalogs of Smithsonian publications and recordings, and announcements of special events both in Washington, DC, and across the country.

How About Another Electronic Mailing List?

Sign on to the Museums Discussion Group, at Bitnet address MUSEUMS-L@UNMVM, formed under the direction of John Chadwick. To join in, send a Bitnet message to LISTSERV@UNMVM containing the command SUBSCRIBE MUSEUMS-L with your first name and last name. For more information, contact Jan Anderson at Utah State University.
**Fellow Profiles**

The Membership Committee would like to introduce recent AIC Fellows to the general membership. These "Fellow Profiles" are intended to give a "face" to AIC and let you know about the many contributions of your colleagues.

**Deborah Bede**

Sponsors for Deborah Bede's Fellow application had these comments: "She develops treatments with great thoughtfulness and sensitivity and executes them meticulously. Her documentation is exemplary. Particularly impressive is her ability to solve both the problems of a specific object and also those of a large and varied collection. She is a generous colleague; active in AIC, she co-developed the AIC Textiles/Paintings Joint Session in Albuquerque, is an associate editor of the JAC, and is willing to take an active role in professional conservation organizations by holding office and committee participation." Bede received a B.A. in 1976 from New York University magna cum laude with honors in fine arts. She interned at the Textile Conservation Workshop, Inc., South Salem, New York; the Victoria and Albert Museum, London; and the Detroit Institute of Arts as part of her program work with the Conservation Center of the Institute of Fine Arts, New York University, and she graduated in 1982. She then worked at the Textile Conservation Workshop and was a Mellon Fellow in Conservation at the Metropolitan Museum of Art, Costume Institute. Bede joined the Museum of Fine Arts, Boston, in 1988, and she currently holds the position of associate textile conservator.

Bede is a familiar face at textile conservation functions. She was both co-chair and treasurer of the Textile Conservation Group, New York; in 1990-91 she was chair, AIC Textile Specialty Group; and she now serves on AIC’s program committee. She is also known for her thoroughness in speaking on topics related to the field of textile conservation. Formal papers have included: "The Ancient Andean Collection: Techniques and Conservation"; "Conservation of an 18th-Century Deccan Pecchavai"; "Color Changes in Textiles Displayed Under Optimal Conditions"; "The Use of Adhesives in Textile Conservation"; and the delightful play on words title, "Beads Gone Bad." Along the way Bede has supervised a number of interns and taught on topics ranging from "Textile Materials and Techniques" to "Costume History" to "Introduction to Textile Conservation Techniques."

An interesting aspect of Bede’s treatment documentation is that she states "why" the owner or curator is requesting treatment in addition to the perfunctory "what," "where," and "how." She treats costumes and meets the challenges of these composite and threedimensional objects with the highest degree of professionalism.—Harold Mailand

**Eric Hansen**

An associate scientist at the Getty Conservation Institute since 1985, Eric Hansen has made tremendous contributions to the field of art conservation. While his previous experience in organic chemistry (M.S., University of California, Irvine), helped lay the foundation for his current work, he says that it still took three to four years to become familiar with the esoteric field of conservation science, which combines basic and applied science. Hansen is a familiar figure at AIC annual meetings and has published regularly in the conservation literature. His wide-ranging research has included such topics as determining the optimum preservation conditions for parchment documents such as the Dead Sea Scrolls and a review of problems encountered in the consolidation of powdery or flaking matte paint.

One of Hansen’s sponsors recognizes "his incisive and analytical curiosity as well as his genuine desire to work..."
joined the staff of the National Air and Space Museum as the museum's first conservator. He is responsible for developing and directing the museum conservation program there. From 1979 to 1989, he was an object conservator for the North Atlantic Region of the National Park Service (NPS); he also served as acting regional conservator from October 1987 to February 1988. In addition to his routine curatorial duties, McManus wrote and reviewed several sections of the NPS Museum Handbook, part 1. He was an instructor and coordinator for various sections of the NPS Curatorial Methods Training Course and provided technical conservation assistance to parks in the North Atlantic Region.

McManus's work experience also includes establishing, equipping, and directing an object conservation laboratory for the treatment of archaeological artifacts recovered from the steamboat Bertrand; working as an object conservator at the Smithsonian Institution's Conservation Analytical Laboratory; and setting up and operating a laboratory for treatment of archaeological objects at the College of William and Mary in Williamsburg, Virginia.

McManus has conducted training seminars and published many articles and reports. Among his publications are: "History, Care and Handling of America's Spacesuits: Problems in Modern Materials," with Mary T. Baker, JAIC 31:1 (1992); and "Museum Collections Environment" (chap. 4) and "Curatorial Care of Metal Objects" (appen. O) in the Museum Handbook, part 1, "Museum Collections" (National Park Service, 1991).

McManus participates in several professional groups, including the American Association of Museums, the Washington Conservation Guild, and the American Society for Testing and Materials. He was appointed by Governor Michael Dukakis to serve on the Massachusetts Art Commission from 1986 to 1990. After military service, he received a B.A. in history and anthropology (1972) from the College of William and Mary.—Meg Craft.

Christine Smith

Christine Smith, a long-time member of AIC, serves as president and chief paper conservator of Conservation on Paper, Inc. (CAPI), a business she founded in 1984. The business is located in Alexandria, Virginia, in a dramatically renovated space that provides a modern laboratory with areas for treatment, analysis, photography, documentation, client conferences, storage, and a library. Smith specializes in fine art but also gives careful attention to objects of historic, archival, and sentimental importance. She numbers among her most interesting recent conservation projects the restoration of President John F. Kennedy's draft for his inaugural speech, advice on the care of the collections of the National Museum of Women in the Arts, and the treatment and installation recommendations for engravings in the current exhibition "The Worlds of Thomas Jefferson at Monticello." Before establishing CAPI, Smith held paper conservator positions at the National Portrait Gallery (1980-84) and the Smithsonian Institution's Conservation Analytical Laboratory (1978-80).

In addition to running a business, Smith is secretary of AIC's Conservators in Private Practice Subgroup (CIPP) and chair of AIC's Conservation Services Referral System Task Force. Her other contributions to AIC include chairing the CIPP nominating committee, co-authoring the adhesives chapter for the Book and Paper group Paper Conservation Catalog and presenting papers at the annual meeting.

Smith is also active in other professional conservation endeavors. She has served on the Board of Directors of the Washington Conservation Guild; presented papers at WCG; published a chapter entitled, "The Materials, Conservation, and Care of Scientific Illustrations" in Guild Handbook of Scientific Illustration, edited by Elaine Hodges; and reviewed conservation project support grant applications for the Institute of Museum Services for the last nine years. In 1983, she received the Young Scholar's Research Funds Award from the Smithsonian Institution to study papermaking in Japan. Smith is a 1978 graduate of the Winterthur Art Conservation Program and has an A.B. cum laude with honors in art history from Vassar College.—Karen Garlock

Computer User's Update (continued from page 7)

CONSERVATION COMPUTER SURVEY RESULTS: Results from the March 24 survey of DistList members, which examines computer use among conservators, has been evaluated. For more information, please contact Roy Lipscomb via e-mail at ROY.LIPSCOMB@CPSNET2.CPS.EDU.

If you have information you would like to share in this column, or if you have any questions or comments, please contact: Pamela Campbell, National Archives Document Conservation Lab, Washington, DC; (202) 501-5360.

AIC News, November 1993
Call for Nominations

The Sheldon & Caroline Keck Award

In establishing the Sheldon and Caroline Keck award, the AIC wishes to recognize the dedication and commitment of senior conservators and conservation scientists who have given freely and graciously of their time and expertise to future members of the profession. The award is intended to recognize a sustained record of excellence by an AIC Professional Associate (PA) or Fellow in the education and training of conservation professionals. These achievements may take one or more of the following forms:

1. The introduction of pre-program applicants into a private, regional, or museum conservation laboratory to explain the basics of conservation procedures, approaches, and ethics in any specialty, including conservation science.
2. The organization and supervision of internship and apprenticeship training in any specialty.
3. The instruction of students at a college or university in a pre-program preparatory conservation program, a master's level program, or a doctoral program.
4. The organization and teaching of courses and workshops.

Candidates should have readily accepted mentoring roles, regularly providing advice, consultation, and encouragement to beginners, nonacademic trainees with high craft skills, practitioners who wish to broaden their skills, or student conservators at all levels.

Send nominations to the AIC Board at the AIC office.

Health & Safety News

MALE REPRODUCTIVE HAZARDS: Exposure to lead, cadmium, toluene, xylene, and carbon disulfide have been associated with impaired fertility in males. Adverse effects to offspring may also be related to paternal exposure. "Wives of painters who were exposed to aromatic solvents were found to be more likely to have children with certain birth defects. In a large Scottish study (1981-84), men who were ceramicists had an increased likelihood of fathering premature babies. . . . It has been shown that fathers with certain jobs, including auto mechanics, auto repairmen, and welders, had an increased likelihood of having children who developed Wilms tumor (a kind of kidney cancer) than fathers with other jobs." Especially during the three months before trying to conceive, hopeful fathers should avoid skin contact, ingestion, and inhalation of toxic materials. "Reproductive Hazards: Not for Women Only," Art Hazards News 16, no. 2 (1993). Center for Safety in the Arts, 5 Beekman St., Ste. 820, New York, NY 10038.

NATURAL HISTORY ANIMAL SPECIMEN GUIDELINES: The Royal British Columbia Museum (RBCM) developed special health and safety guidelines for personnel working in field collecting and the museum's specimen preparation laboratory after the plague was identified as the cause of death in two specimens of bushy-tailed woodrat. "RBCM safety measures include: using biological safety cabinets for procedures such as evisceration; use of gloves, goggles, and face masks; daily disinfecting of the laboratory floor; freezing of nesting materials before examination and handling with gloves; and dilution of waste liquids with bleach." "Plague Threatens Museum Workers," ACTS FACTS 6, no. 12 (December 1992). Monona Rossol, editor, New York, NY 10012.

OSHA PEL NIGHTMARE: The 11th Circuit Court of Appeals has denied the Occupational Safety and Health Administration's request for a rehearing on the decision vacating the revised air-contaminants standard, which updated many Permissible Exposure Limits (PELs). As a result, OSHA now is expected to enforce outdated PELs for 212 substances, and another 164 substances are left with no PELs at all. OSHA published the reinstated PELs but stated [in the Federal Register] that they "believe that many of the old limits which it will now be enforcing are out of date (they predate 1968) and not sufficiently protective of employee health based on current scientific information and expert recommendations. In addition, many of the substances for which OSHA has no PELs present serious health hazards to employees."

By saying that workers are at risk, OSHA at least makes it easier for people to sue if they are deliberately exposed above the 1989 limits. OSHA also may be able to enforce the vacated 1989 PELs through a general duty clause that requires employers to furnish a place of employment "free from recognized hazards that are causing or are likely to cause death or serious physical harm."

If this wasn't confusing enough, the court's decision does not directly affect the 25 states that have OSHA-approved plans. Some of these states may retain the 1989 limits. To avoid problems, it is best to compare the 1989 PELs for these substances with the American Conference of Governmental Industrial Hygienists' limits (TLVs), and comply with whichever is most protective. For TLV's, consult "Threshold Limit Values and Biological Exposure Indices," updated annually. Order for $10 from: ACGIH, 6500 Glenway Ave., Bldg.D-7, Cincinnati OH 45211-4438; (513)661-7881. Reprinted from ACTS FACTS 7, no. 10 (October 1993). Monona Rossol, editor, New York, NY 10012.

THREE NEW ART HAZARDS BOOKS REVIEWED: Artist Beware, by Michael McCann; Health Hazards for Photographers, by Seigfried and Wolfgang Rempel; and Making Art Safely, by Merle Spandorfer, Deborah Curtis, and Jack Snyder, M.D., are critically reviewed by the editor of ACTS FACTS. Each book is judged to be a valuable contribution if the reader is aware of certain errors and weaknesses that the reviewer details. "Artist Beware" is criticized mostly for its omissions. The other books contain technical errors that could compromise safety. Contact ACTS for copies of the reviews to supplement the texts. ACTS FACTS 7, no. 3 (March 1993). Monona Rossol, editor, New York, NY 10012.

FAIC Donations

The FAIC Board and staff thank the following contributors for their generous donations received after publication of the September AIC News. 1993 Annual Giving

Sherry Doyal Steve Cottin
Hanna Szczepanowska

FAIC Endowment Fund in Memory of Sheldon Keck
Kathryn Scott George Stout Fund
Peter Bornstein

10 AIC News, November 1993
Endowment Deadlines

Three FAIC Endowments provide financial support to the membership for various AIC-related activities:

- THE GEORGE STOUT MEMORIAL FUND supports students' attendance at professional meetings and the cost of invited George Stout lecturers at annual meetings. Applicants must be AIC members.

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

- THE PUBLICATIONS FUND supports publications costs for the conservation field. These grants are outright awards made solely on the basis of the merits of a publishable manuscript.

Application deadlines for 1994 are February 1 (Stout and Horton funds) and August 1 (Publications fund). Guidelines and application forms are available from the FAIC office.

FAIC & NIC Awarded IMS Grants for Graduate Training

The Institute for Museum Services (IMS) has awarded a grant to FAIC and the National Institute for Conservation of Cultural Property (NIC) to provide 12 one-year internships to final-year students at the three American graduate conservation training degree programs. During the internship year, students gain essential advanced specialized training and experience. The proper training of conservation professionals will allow them to provide essential conservation services for the care of art, artifacts, and other cultural property held by museums across the nation.

The recipients and their internship sites are:

- BUFFALO STATE COLLEGE: Mary Jo Swift Davis, Center for Conservation and Technical Studies, Harvard University Art Museums; Elizabeth Leto, Center for Conservation and Technical Studies, Harvard University Art Museums; Doreen Alessi, Isabella Stewart Gardner Museum; and Laura Downey, M. H. DeYoung Memorial Museum, Fine Arts Museums of San Francisco.

UNIVERSITY OF DELAWARE:

NEW YORK UNIVERSITY: Samantha Alderson, American Museum of Natural History; Isabella Tokumaru, J. Paul Getty Museum; Monica DiLisio, Center for Conservation and Technical Studies, Harvard University Art Museums; and Jilleen Nadolny, National Gallery, London.

The IMS is a federal agency that offers project support for museum services across the nation. The awards will be matched dollar for dollar through the training programs.

Referral System Task Force Report

In May, the Conservation Services Referral System (CSRS) Task Force lost Martin Burke as a member and liaison from the AIC Board and Michelle Flynn from the AIC office staff. Over the past several years, we benefited from their ideas and energy, especially for our surveys of system users and refinements to the annual referral system participation form. We welcome Jay Krueger, AIC vice-president, and Kristen Wenzel, AIC administrative assistant, as their respective replacements.

The task force (Doris Hamburg, Jay Krueger, Brian Ramer, Sarah Rosenberg, Christine Smith, and Elizabeth Wendelin) has reviewed and revised the form AIC members complete annually to participate in the CSRS. Our changes were based on feedback from members and the office staff; comments based on direct experience with the system are always helpful and interesting to us. Please be aware that to participate in the system you must fill out the form annually, and fill it out completely. We pride ourselves on providing users with current telephone numbers, addresses, and services offered, and we cannot ask the AIC staff to research incomplete participation forms. Incomplete forms will be discarded.

In this issue Elizabeth Wendelin reports the results of this year's survey of system users. Two points merit repetition here. Many users appreciate this service and benefit from it, even if their inquiries do not lead to treatment contracts. More than a few were surprised to learn that conservation requires specialized expertise and, therefore, professional remuneration. Many learned to consider the trade-off between conservators working nearby versus those farther away but with more related expertise. Many learned about the significance of different membership levels within AIC, and all learned about AIC and conservation.

The second general point is that a continuously, rapidly growing body of users has been served by the AIC members who participate in the referral system (in 1993, one-third of the membership). The task force thanks you for your willingness to respond to inquiries! We realize that they sometimes consume more time than you can afford and are frustrating, but our survey indicates that users do learn from your service. Because the CSRS appears so successful, we have decided to conduct user satisfaction surveys only biennially.

We discussed a parallel survey of AIC members, but with the CIPP survey about the system in 1992, letters from AIC members, and comments on the CSRS participation form, this second survey seems less urgent. In the near future, the task force plans to implement a schedule of alternately surveying users and participants.

We have begun working on a long-range plan for the referral system. Preliminary discussions were developed into a skeletal outline that was sent to all task force members for further development. In January 1994 we will discuss this draft and decide how to proceed. Sarah Rosenberg will calculate costs for projects, supplies, and equipment called for in this plan.

Perhaps our greatest concern is future funding. The referral system was set up with an IMS grant, and FAIC provides its operating costs. As more people use the system, the cost of brochures, mailing lists, and AIC staff time increases. As members suggest improvements in the system, the need for more sophisticated computer hardware and software increases. And as the task force implements new projects such as surveys and increased communication with AIC members, telephone and postage costs increase. If you know organizations or individuals who might be interested in granting funds for operation of the referral system, please contact Sarah Rosenberg. Although members cannot earmark FAIC contributions for the referral system, please remember it when solicited for the FAIC Annual Fund.
Summary of the CSRS Survey

In the past year, CSRS Task Force members have surveyed 145 people who have called the referral system. We telephoned system users from lists generated in March and December 1992 and asked them a series of questions to help determine the effectiveness of the system. Most respondents heard about the system through museums, institutions, or professional organizations (20 percent), individuals (5.5 percent), and magazines or other articles (12 percent). There was a resounding affirmative response to the AIC operator who handled the call for referral system information or lists. Thirty-two percent read the brochure, Selecting and Working with a Conservator, many found it very useful when making their calls to conservators.

About 24 percent of the users took action after receiving their lists. They called conservators (on the average 2-3 conservators on each list were contacted), arranged for treatments, consultations, or teaching, and had treatments carried out. Twenty-two percent of the users took no action. Our question about selecting a conservator on the basis of his/her experience level or geographic location revealed that experience accounted for 15 percent of the choices, location for 19 percent, and experience and location combined for 4 percent. Satisfaction with the entire system was affirmative from 23 percent of the users, with 2 percent not satisfied. Thirty-eight percent said they would recommend the referral system to other interested people. Many said that they would use it again and have already referred others.—Elizabeth Wendelin

Publications Task Force Report

The AIC Publications Task Force has been refining its ideas about specific needs for literature in the field. Grant requests have been submitted to the National Endowment for the Arts and to the Kress Foundation to fund advanced conservation fellowships for writing publishable manuscripts. As I mentioned in the last newsletter, the grant documents include a list of proposed subject areas within which proposals will be most strongly encouraged (although other subjects will also be considered). The purpose of the list was not to exclude certain subjects but to indicate the kinds of approaches that the task force feels are most needed. By publishing the list here we also hope to encourage prospective authors (whether through FAIC grants or not) to broaden their ideas about the kinds of manuscripts they would consider writing.

1. ATTRIBUTION AND AUTHENTICITY IN THE FINE ARTS: CONNOISSEURSHIP AND TECHNICAL STUDIES. This subject area includes manuscripts that combine stylistic and technical criteria to answer questions of authorship, dating, and authentication. The impact of treatment on technical studies and the discussion of mechanisms for professional interaction among art historians or archaeologists, conservators, and conservation scientists are other possible topics. Suggested formats might be case studies or essays on theory and philosophy.

2. HISTORY OF CONSERVATION. Topics in this area include studies of pre-20th-century conservation practices in various parts of the world, ethnographic preservation practices, the development of the modern field, and institutional histories. Proposals may include interviews with conservators about their careers or about various aspects of the development of the field.

3. SACRED OBJECTS. Museums hold many objects considered sacred by the cultures that created them, including Greek Orthodox icons, Native American medicine bundles, Tibetan Buddhist sculpture, and Jewish ritual implements. These objects present special challenges because of the need to satisfy a range of cultural preferences toward the maintenance of spiritual value by an object in the museum. Cultural rules about when to handling certain artifacts, for example, may conflict with statutes against sex discrimination in hiring. These issues warrant further and more systematic examination and discussion.

4. CONSERVATION OF CONTEMPORARY ART. Twentieth-century art can be characterized by radical changes in the range of materials used. New challenges include the identification of synthetic materials appropriated from industry for incorporation into works of art and the investigation into their aging characteristics. The deterioration and treatment of objects made from nontraditional materials, legal and ethical complexities in treating works by living artists, special problems with oversized pieces, and the reciprocal influence of market value and conservation treatment are among the topics in this area.

5. CONSERVATION TREATMENT METHODOLOGY. Cultural artifacts are the tangible expression of the lives of the makers, their value systems, their cultures, and even their personalities. Yet they are also physical objects subject to the deteriorating effects of time. The conservator’s job is to preserve the physical substance of each object in a way that best represents the legacy of the maker for the future. Conservators have by necessity developed a shared methodology that can be applied to the range of objects found in modern collections. Many non-technical questions need to be addressed. For example, when signs of use obscure the design of a Native American basket, how much cleaning should be done? When an artist has repainted a painting at a much later date and the later colors do not match, what should be done? Topics in this area include an interdisciplinary look at one facet of a treatment, such as compensation for loss; a single issue in decision making, such as the ethically appropriate influence of the value of an object on its treatment; or a decision tree that could be applied to many different kinds of treatment. The issues discussed could be technical (such as the choice of treatment materials), philosophical (such as aesthetic factors or institutional mission), or pragmatic (such as time constraints or the availability of equipment).

6. PROBLEM SOLVING IN CONSERVATION: CASE STUDIES. This subject offers the opportunity to present case studies in greater depth than is possible in the periodical literature. A book-length manuscript could examine the rationale behind conservation decisions; why certain treatments were not done, how different decisions might have been made in a different context, and how auxiliary issues such as time or funding constraints and the training and experience of the conservator may have affected treatment. The reasons one object receives treatment while others do not, the nature of discussions with curators on how a piece should look, and the influence of the future use of the object on treatment are other matters that are seldom examined in periodical articles.

7. CONSERVATION SCIENCE. The conservation field is grounded in both science and art. Science as it relates to conservation encompasses a broad range of scientific disciplines and practices: geology and botany as well as chemistry and the physical sciences, microscopy and spot tests as well as...
radioactive dating. Topics in this area include the definition of conservation science, the education of conservation scientists, deterioration studies, experimental design and the use of statistics, examination techniques, conservation materials testing, and reassessments of earlier research.

8. CONSERVATION ASSESSMENTS. A conservation assessment is the study of institutional policies, practices, and conditions that have an impact on the care and preservation of collections. Although conservators in the United States have carried out hundreds of assessments, the literature has barely addressed such topics as what constitutes a good assessment, what parts of the institution should be open for comment by the conservator, what constitutes appropriate training for assessors, and how best to present findings.

9. METHODS OF IDENTIFYING ORIGINAL MATERIALS IN CULTURAL PROPERTY. The ability to predict the behavior of an object, decide on authenticity, or determine the best course of treatment depends on the proper identification of the object's constituent materials. Manuscripts describing methods for identifying materials should cover single materials. For each material type, the text should consider available resources outside the conservation literature and their applicability to artifacts; sampling techniques, ethics, and safeguards; identification techniques, from visual examination and spot tests to instrumental analysis; and the location of reference collections. Pragmatic trials using the identification techniques described should be carried out and reported on.

10. THE CONSERVATION OF A SINGLE MATERIAL (SUCH AS LEAD OR TORTOISE SHELL) OR OBJECT TYPE (SUCH AS RENAISSANCE BRONZES OR AMISH QUILTS). Manuscripts in this category could include sections on the occurrence of the single material in different types of objects and the way the object type affects both technical and philosophical issues of treatment; the chemistry involved in damage and deterioration; the maintenance of the objects; health and safety in handling and treatment; environmental considerations; the history of treatment; and case studies. The topic should be approached from the broadest possible perspective.

11. EVALUATION OF TREATMENT CHOICES IN BOOK AND PAPER CONSERVATION. Treatment methods and materials used in the conservation of books and paper have been compiled in a single source, but they have not been subjected to critical evaluation. The Paper Conservation Catalog, issued by the AIC Book and Paper Specialty Group with the support of the National Endowment for the Humanities, could be the basis for manuscripts on this topic. Manuscripts should be more than literature reviews or compilations of test results. They should investigate experimental design, the validity and interpretation of experimental results, the reproducibility of results, and the applicability of results to conservation practice.

12. CONSERVATION OF INDUSTRIAL ARTIFACTS. The conservation of collections of industrial artifacts like airplanes, scientific equipment, and machines raises many questions that are specific to these artifacts. What are the appropriate goals of treatment? How can we preserve research value without sacrificing preservation, and what kinds of information comprise research value? How can continued or sporadic operation be allowed with minimal damage to the artifact? Solutions to conservation problems are particularly complex because of the large size of many of these objects, the diversity of their materials, and the differences between some of these materials and traditional materials of art and archaeology.

13. CONSERVATION OF HISTORIC INTERIORS. The restoration and conservation of historic interiors involve collaboration among an unusually large group of professionals, including conservators, curators, architects, historians, interior decorators, and manufacturers of textiles, paint, and other materials. The New Orleans Charter, a document ratified by AIC, the National Conference of State Historic Preservation Officers, the Association for Preservation Technology International, the American Association of Museums, and the Historic Resources Section of the American Institute of Architects, describes the major issues that confront these professionals. These issues include tensions between the needs of collections and the needs of the buildings that house them; questions about using badly deteriorated original material as opposed to replacing it with modern reproductions; and the need for substantially different treatments from those of the same object exhibited in a museum environment. Although several case studies have been presented at meetings and published in journals, the issues have not been analyzed in a systematic and thorough manner.

14. USE OF ENZYMES IN CONSERVATION. Enzymes have been used for various purposes in the treatment of everything from textiles to paintings and paper. Substantial research has been carried out on this subject; an interdisciplinary treatment of the topic that would provide details of materials and techniques along with an evaluation of their successes and failures should be the focus of the text.

We welcome your comments on the proposed subject areas. Feel free to write directly to me or to the AIC office. I want to thank Chandra Reedy, Dan Kushel, and Sarah Rosenberg for their work on the task force and also Judith Levinton, Debra Mayer, and Ellen Pearlstein for their contributions—Barbara Appelbaum, Chair

Materials

Submissions Wanted From Practicing Conservators

In order to make the Materials column of greater value to the AIC News readership, the column's editor requests submissions from practicing conservation professionals. Most submissions received to date have been press releases from manufacturers or distributors of equipment and supplies. While the Materials column is the place for such company news as changes of address, changes in availability of products, or new distribution arrangements, it is not a venue for unpaid advertisements. What the editor desires—besides reports of research or product testing—are informal reports of personal experiences, both good and bad, with new materials or equipment or with equipment adapted for conservation purposes.

Submissions may be sent to the AIC office or to: Rebecca Rushfield, Chair

11367: Flushing, NY

Skum-X Changed

The following information is reprinted from the Abbey Newsletter, August 1993.

Skum-X is a kind of powdered eraser used for dry cleaning by book conservators. The formula has been changed; it is now very fine and powdery, and contains a sulphur compound. Elizabeth Moffat of the Canadian Conservation Institute is investigating the new version of the product. A report is expected to be given in the CHBAG Newsletter.
The World’s First and Only Book on the Permanence and Care of Color Photographs and Motion Pictures


More than 90-percent of the billions of photographs taken each year are now made in color. The essentially permanent silver images in the black-and-white photographs of years gone by have been replaced with color images formed with inherently unstable organic dyes. Twenty years in the making, The Permanence and Care of Color Photographs: Traditional and Digital Color Prints, Color Negatives, Slides, and Motion Pictures, by Henry Wilhelm and contributing author Carol Brower, tells how these fleeting color images can be preserved for many hundreds — or even thousands — of years. This generously illustrated 744-page book includes:

- Never-before-published predictions of how long various types of color prints will last on display, including the latest high-stability Fujicolor papers and the new UltraStable and EverColor pigment color prints.
- Specific, brand-name recommendations for the longest-lasting color slide films, negative films, color papers, motion picture films, and color micrographic films.
- Kodak Ektatherm dye sublimation, color ink jet, Canon Laser copier prints, Kodak ColorEdge copier prints, and other digital printing materials — and how the stability of these products compares with traditional color prints.
- Large-format production of digitized color images with Iris high-resolution color ink jet printers.
- Illustrated descriptions of the humidity-controlled cold storage facilities at the John F. Kennedy Library, NASA, the Art Institute of Chicago, the Smithsonian, the Peabody Museum, the Library of Congress, Paramount Pictures, Warner Bros., and other leading institutions.
- The permanent preservation of color motion pictures and cellulose nitrate base B&W and color films.
- Proper care of color slide collections, including how long various types of slide films may safely be projected.
- The best slide mounts, slide pages, negative sleeves, print enclosures, and storage boxes.
- Conservation matting and framing, and the proper display of color and B&W photographs.
- For the first time ever, a detailed investigation of the alarming light-induced deterioration of displayed B&W prints made with modern RC papers.
- Although focusing on color, the book also contains the most comprehensive set of recommendations ever published on the storage and display of B&W photographs.

ISBN: 0-911515-00-3 (hardbound, 744 pages) $69.95 plus $4.95 shipping and handling

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The Membership Has Spoken

You have told us what you think the AIC should be doing and what your priorities are. As with the results of the first AIC Strategic Planning Questionnaire (1989), the board and staff will use this information to develop a long-range plan to guide us into the next decade. Six hundred fifty-three of a total 2,800 individual members (23 percent) responded to the 73-question survey. While this response rate is less than the 30 percent we had to the first survey, it is a good rate. Moreover, more than 200 members volunteered to help in various ways. We are heartened by the interest expressed; many of the volunteers have already been contacted about working on specific projects. The centerfold features the complete tally of responses. We are particularly grateful to Bert van Zelst for writing the computer program and tabulating the results. Here are some highlights of the responses to major issues raised in the questionnaire that will affect the future directions of the AIC.

Mission

In rating the three main areas of the AIC's mission, providing professional information through publications and conferences ranked highest. Providing professional standards and ethical guidelines for the conservation profession and providing information on conservation needs and issues to individuals and organizations outside the conservation community were ranked second and third. Six hundred twenty-seven members deemed public education an important function of the AIC.

The vehicles considered to be most important for providing professional information were publishing JAIC, AIC News, and other specialist literature and holding the annual meeting. Upholding the Code of Ethics was ranked of utmost importance for providing professional standards for the field. Enforcing adherence to the Code and acting in other ways as a regulatory force (e.g., through certification or accreditation) were also regarded important on a slightly lesser scale. As for providing information to individuals and organizations who are not conservation professionals, promoting knowledge and a better understanding of the field among related professions, government officials, and the general public were all judged nearly equally important.

The three most important reasons given for belonging to the AIC were keeping abreast of new advances in the field, publications, and specialty groups. Although 84 percent believe that the AIC should be an organization primarily for conservators, 85 percent hold that AIC should not be an organization exclusively for conservators. As for the basis of fellowship, distinguished contributions to the field ranked first in importance, seniority in the profession ranked second, and service to AIC ranked third.

Publications

Among AIC services, publications were ranked first in importance. This ranking was verified by the fact that keeping abreast of new advances in the field and publications were the most important reasons given for belonging to the AIC. As for respondents' satisfaction with AIC publications, the Directory took the lead, followed closely by AIC News and JAIC. The newsletter and journal were rated equally important in providing professional information. These results are almost identical to those of the 1989 survey.

JAIC articles about treatment methods and case histories, studies on materials used in conservation, characterization of materials used to make articles of cultural importance, and analytical methods applied to conservation-related problems were rated highly important. The highest percentage (58 percent) read JAIC articles in their specialties followed by 47 percent who read a mixture of all types published. Seventy percent would like to have more book reviews in JAIC.

The following sections of AIC News were closely rated as most important, in this order: Conferences and Seminars, specialty group columns, Materials, Research Reports, Recent Publications, Health and Safety, Conference Reports, Worth Noting, feature stories, Annual Meeting News, and Letters to the Editor. Ninety-two percent found the information in the Health and Safety column clear and understandable. One hundred fifty-seven suggestions for retaining certain columns in a shorter form were made.

Continuing Professional Education and Training

Respondents rated professional education second only to publications and very highly—halfway between very important and essential. Among criteria affecting decisions to attend a continuing education activity, subject matter ranked first, instructor second, and location and registration fee third. Laboratory and seminar were the preferred educational formats. Least favored was computer-assisted instruction.

The favorite learning environments were on-the-job, discussion with colleagues and experts, and attending seminars (in that order). Reading professional literature and attending professional meetings were next. Nearly 40 percent had not taken a conservation-related course within the past two years; 24 percent took one course, 17 percent took two, and only 8 percent took three. In their present positions, 93 percent of respondents are not required to take continuing education courses.

Treatment techniques (83 percent) far outranked the other subject areas around which respondents would like to have continuing education activities developed. Materials science (56 percent), analytical techniques (53 percent), and scientific methodology (36 percent) were ranked second, third, and fourth.

Twice a year was the frequency favored for courses held in the respondents' vicinity and three to five days was the choice duration. For courses held beyond a 200-mile radius of respondents, once a year was preferred (48 percent) and the three- to five-day duration prevailed. Forty percent were willing to travel more than 500 miles, and 36 percent were willing to pay $200-$300 for a course. While 55 percent favored holding continuing education programs at annual meetings, 60 percent indicated that they are unable to extend the time they now devote to annual meetings.

Regarding continuing education goals, skills improvement (69 percent) outranked all other factors by a very wide margin. Sixty percent were against requiring continuing education units (CEUs) to maintain Fellow or PA status.

Annual Meeting

The annual meeting was rated third in importance. Presentations at specialty group sessions and pre-sessions...
ranked most useful, followed by the update and general sessions. Seventy-four percent preferred thematic general sessions occasionally and only 14 percent opted for having all programs at general sessions based on specific themes. Respondents were ambivalent about the balance of time between presentations and discussions at general, specialty group, and pre-sessions. Eighty-seven percent favored continuing the issues session and found it fairly useful. As for changes to the business meeting, 68 percent wanted a time limit imposed on discussions, and 56 percent noted the need to make time available for questions related to new organizational business.

Sixty-six percent believed that six-day annual meetings are too long, and the same percentage recommended reducing the general session to one day. This response is 11 percent higher than that of the 1989 survey, when 55 percent favored shortening the general session to one day. Seventy-four percent held that specialty group sessions should remain as is—one day for each. As in 1989, the majority of respondents (73 percent) opposed alternating between specialty group sessions one year and general session in the next. If this change were made, 71 percent said they would not attend both regularly. Further, 73 percent felt that educational activities dealing with political issues should not be a part of future annual meetings, and 59 percent held that political considerations should not affect location of annual meetings.

Other Services to Members
The Conservation Services Referral System was ranked fourth in importance—more important than public education and advocacy, which were nearly tied for fifth place. Presentation of sessions at allied professional organizations and publications were highly regarded as vehicles for informing people about proper conservation practices, followed closely by public programs and exhibits.

In summary, perceptions about the importance of the three main areas of AIC's mission have not changed from the 1989 survey. Providing professional information, upholding standards and ethical guidelines, and educating allied professionals and the general public remain in place. There is a 14 percent increase in those who believe that the AIC should not be an organization exclusively for conservators. Publications continue to be the most highly valued membership service, continuing professional education is second, and annual meetings are third. The referral system, which was not operating in 1989, has captured fourth place, and public education and advocacy now rank fifth.

The board and staff will continue to study the results of the questionnaire, discuss them with the IAG, examine external factors that are likely to affect the AIC's future, and develop our long-range plan. We invite your comments and suggestions.—Sarah Z. Rosenberg

1993 AIC Membership Questionnaire Responses

The results printed below are difficult to interpret without having the original questionnaire in hand. Please note that percentages do not always tally to 100% because they were rounded. Beginning with question 20 where data are presented as average scores, the scale is 1-5 with 5 the most important and 1 the least important. Question 65 was rank ordered with 10 the most important and 1 the least important.

Demographic Information

<table>
<thead>
<tr>
<th>1. Region</th>
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<th>3. Age</th>
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</thead>
<tbody>
<tr>
<td>New England</td>
<td>17.4%</td>
<td>70-79</td>
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<td>Mid-Atlantic</td>
<td>32.0%</td>
<td>40-49</td>
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<td>Southeast</td>
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<td>50-59</td>
<td>13.2%</td>
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<tr>
<td>Midwest</td>
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<td>60-69</td>
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<tr>
<td>Mountain Plains</td>
<td>3.9%</td>
<td>70+</td>
<td>4.3%</td>
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<td>Pacific Coast</td>
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<td></td>
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<tr>
<td>Southwest</td>
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<tr>
<td>Canada</td>
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<tr>
<td>Mexico</td>
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<td>Latin America</td>
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<tr>
<td>Europe</td>
<td>4.0%</td>
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<tr>
<td>Australia</td>
<td>0.5%</td>
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<tr>
<td>Middle East</td>
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<tr>
<td>Asia</td>
<td>0.0%</td>
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<tr>
<td>2. Gender</td>
<td></td>
<td>5. Years in the field</td>
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<tr>
<td>Male</td>
<td>38.8%</td>
<td>1-3</td>
<td>4.9%</td>
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<tr>
<td>Female</td>
<td>61.2%</td>
<td>4-10</td>
<td>30.7%</td>
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<td></td>
<td>11-18</td>
<td>36.8%</td>
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<td></td>
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<td>19-25</td>
<td>21.0%</td>
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<td></td>
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<td>26+</td>
<td>8.5%</td>
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<tr>
<td>3. Age</td>
<td></td>
<td>6. Years AIC member</td>
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<td>&lt;30</td>
<td>7.0%</td>
<td>1-3</td>
<td>23.4%</td>
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<td>30-39</td>
<td>70.4%</td>
<td>4-10</td>
<td>37.6%</td>
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<tr>
<td>40-49</td>
<td>37.2%</td>
<td>11-18</td>
<td>29.7%</td>
</tr>
<tr>
<td>50-59</td>
<td>13.2%</td>
<td>19+</td>
<td>9.2%</td>
</tr>
<tr>
<td>60+</td>
<td>4.3%</td>
<td></td>
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<tr>
<td>7. AIC membership category</td>
<td></td>
<td>7. AIC membership category</td>
<td></td>
</tr>
<tr>
<td>Associate</td>
<td>47.1%</td>
<td>Professional Associate</td>
<td>29.2%</td>
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<tr>
<td>Professional Associate</td>
<td>29.2%</td>
<td>Fellow (grandfathered)</td>
<td>5.3%</td>
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<tr>
<td>Fellow (applied)</td>
<td>10.0%</td>
<td>Student</td>
<td>7.1%</td>
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<tr>
<td>Student</td>
<td>7.1%</td>
<td>Retiree</td>
<td>0.8%</td>
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<tr>
<td>Retiree</td>
<td>0.8%</td>
<td>Honorary Fellow</td>
<td>0.5%</td>
</tr>
<tr>
<td>8. If Associate, are you</td>
<td></td>
<td>9. Aware of changes in PA application?</td>
<td></td>
</tr>
<tr>
<td>Practicing conservator</td>
<td>80.3%</td>
<td>Yes</td>
<td>70.4%</td>
</tr>
<tr>
<td>Conservation administrator</td>
<td>1.6%</td>
<td>No</td>
<td>29.6%</td>
</tr>
<tr>
<td>Conservation student</td>
<td>1.0%</td>
<td>10. Specialty Group membership</td>
<td></td>
</tr>
<tr>
<td>Art historian</td>
<td>0.0%</td>
<td>Architecture</td>
<td>6.9%</td>
</tr>
<tr>
<td>Archivist</td>
<td>1.0%</td>
<td>Book &amp; Paper</td>
<td>37.0%</td>
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<tr>
<td>Librarian</td>
<td>1.3%</td>
<td>Objects</td>
<td>25.8%</td>
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<tr>
<td>Collector</td>
<td>0.3%</td>
<td>Paintings</td>
<td>24.8%</td>
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<tr>
<td>Collection manager</td>
<td>2.6%</td>
<td>Textiles</td>
<td>9.6%</td>
</tr>
<tr>
<td>Conservation technician</td>
<td>3.6%</td>
<td>Photographic Materials</td>
<td>11.7%</td>
</tr>
<tr>
<td>Interested</td>
<td>2.0%</td>
<td>Wood Artifacts</td>
<td>15.1%</td>
</tr>
<tr>
<td>Other</td>
<td>4.9%</td>
<td>CIPP</td>
<td>16.2%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>None</td>
<td>6.3%</td>
</tr>
</tbody>
</table>

11. Primary occupation

Conservator | 82.6% |
Conservation technician | 3.0%  |
Conservation scientist | 4.2%  |
Conservation educator | 3.9%  |
Conservation administrator | 6.3%  |
Demographics (continued)

12. Conservator in private practice?
   Yes, full time 186 29.7%
   Yes, part time 135 21.6%
   No 305 48.7%

13. Employed in private practice?
   Yes 40 6.6%
   No 570 93.4%

14. Regional center?
   Yes 62 9.9%
   No 564 90.1%

15. Working with other conservators?
   Yes 320 50.9%
   No 309 49.1%

15A. How many?
   1 45 15.4%
   2 46 15.7%
   3 36 12.3%
   4 28 9.6%
   5 14 4.8%
   6-10 69 23.5%
   11-15 24 8.2%
   16-20 10 3.4%
   21-50 13 4.4%
   31-40 2 0.7%
   41+ 6 2.0%

16. Only conservator in public inst.?
   Yes 68 11.2%
   No 540 88.8%

17. How far is nearest conservator?
   Same building 224 35.3%
   Same city 194 30.6%
   Same area 79 12.5%
   Same state 54 8.5%
   Same region 56 8.8%
   Same planet 25 3.9%

18. Academic degree
   High school 51 8.2%
   BA 133 21.3%
   BS 43 6.7%
   MA 267 42.7%
   MS 103 16.5%
   PhD 28 4.5%

19. Training
   U.S./Canadian training program 264 41.4%
   Other university/grad prog. 70 11.0%
   Foreign program 96 15.1%
   Apprentice 144 22.6%
   Self-taught 63 9.9%

Continuing Education

20A. Importance of continuing ed.
   Average score: 4.42

20B. Criteria for attending
   Average score
   Subject matter 4.78
   Location 3.33
   Instructors 4.02
   Registration fee 3.24
   Co-sponsor organization 2.04
   Institutional funding 2.94
   Grants 2.82

21. Preferred education formats
   Correspondence 2.54
   Computer-assisted instr. 2.31
   Laboratory 4.40
   Lecture 3.32
   Recitation 3.54
   Seminar 4.21
   Tutorial 3.17
   Video 2.74

22. Preferred environment
   Discussion w/colleagues 4.36
   Self-directed 3.55
   Reading 3.86
   Attending meetings 3.65
   Attending seminars 4.07
   On-the-job training 4.42
   Nonseminar courses 3.52
   Discussions w/ experts 4.16
   Preparing papers 2.99
   Attending lectures 3.42
   Sabbatical 3.07
   Other 2.30

23. Number of courses within last two years
   0 39.8%
   1 24.2%
   2 17.0%
   3 8.4%
   4 3.5%
   5+ 7.0%

24. Required continuing education?
   Yes 7.1%
   No 92.9%

25. Educational areas: 643 answers
   General
   Scientific methods 35.8%
   Analytical techniques 53.3%
   Materials science 55.7%
   Treatment techniques 82.6%
   Conservation lab. manag. 29.2%
   Integrated pest management 24.3%
   Health & safety 31.7%
   Fire & security 14.5%
   Collections care & management 34.4%
   Museology 9.8%
   Commissariat 30.9%
   Surveys 28.6%
   Disaster planning 24.6%
   Climate control 30.5%
   Conservation philosophy 29.1%
   Conservation ethics 30.9%
   Other 6.2%

   Specialty
   Architectural materials 14.9%
   Archaeological objects 20.7%
   Book & paper 35.8%
   Ethnographic objects 20.1%
   Natural science 8.1%
   Objects 31.3%
   Photographic materials 24.4%
   Paintings 28.5%
   Sculpture 18.7%
   Textiles 16.0%
   Wooden artifacts 28.1%

26. Frequency if in vicinity
   1x month 14.8%
   3x year 20.7%
   2x year 34.9%
   1x year 25.0%
   1x per 2 years 4.6%

26A. Number of days
   1-2 39.8%
   3-5 51.3%
   5-10 7.0%
   10-15 1.1%
   15-30 0.8%

27. Frequency if beyond 200 miles
   1x month 2.2%
   3x year 8.8%
   2x year 20.9%
   1x year 47.5%
   1x per 2 years 20.6%

27A. Number of days
   1-2 21.2%
   3-5 64.9%
   5-10 12.4%
   10-15 0.8%
   15-30 0.7%

28. Best month for continuing education activity
   January 26.9%
   February 41.3%
   March 37.9%
   April 22.6%
   May 13.7%
   June 18.0%
   July 24.4%
   August 25.2%
   September 17.7%
   October 29.8%
   November 16.0%
   December 3.1%

29. How far would you travel?
   50 miles 9.1%
   100-200 miles 26.8%
   200-500 miles 23.7%
   500 miles 40.4%

30. How much would you pay?
   $50-$100 11.2%
   $100-$200 17.3%
   $200-$300 35.6%
   $300-$400 16.7%
   $400+ 10.2%

31. Continuing education activities at annual meeting?
   Yes 54.7%
   No 45.3%

32. Able to extend time at annual meeting?
   Yes 40.4%
   No 59.6%

33. Do you teach conservation courses?
   Yes 32.9%
   No 67.1%

34. Willing to travel to teach?
   Yes 61.8%
   No 38.2%

35. Continuing education goals
   Job advancement 21.7%
   Skills improvement 69.2%
   Self-enhancement 8.2%
   Pre/Certification 0.8%

   CERP
   Yes 40.1%
   No 59.9%

Member Services

37. Satisfaction with AIC publications
   AIC News 3.92
   JAIC 3.79
   Directory 4.23

38. Importance of publications
   AIC News 4.13
   JAIC 4.07

39. Contact supplier as result of advertisement
   5-10 x year 3.8%
   1-4 x year 58.1%
   Never 38.1%

40. Rating of AIC News sections
   Feature story 3.97
   From President 3.38
   From Executive Director 3.22
   From Editor 3.23
   JAIC News 3.69
   Computer Users 3.23
   Health & Safety 4.21
   Membership News 3.66
   FAIC News 3.48
   Annual Meeting News 3.90
   Annual award recipients 3.17
   IAG report 3.38
   Letters to Editor 3.88
   Funding Deadlines 3.71
   Conference Reports 4.02
   Specialty group columns 4.36
   People 3.68
   Obituaries 3.50
   Student news 3.25
   Recent Publications 4.30
   Research Reports 4.31
   Worth Noting 3.98
   Materials 4.32
   Conferences & Seminars 4.39
   Regional news 3.84

41. Would retain in shorter form?
   no. respondents

Feature story 27
From President 81
From Executive Director 79
From Editor 66
JAIC News 17
Computer Users 17
Health & Safety 13
Membership News 26
FAIC News 23
Annual Meeting News 25
Annual award recipients 34
IAG report 26
Letters to Editor 5
Funding Deadlines 12
Conference Reports 16
Specialty group columns 20
People 18
Obituaries 18
Student news 20
Recent Publications 9
Research Reports 6
Worth Noting 11
Materials 6
Conferences & Seminars 5
Regional news 10
### Member Services (continued)

<table>
<thead>
<tr>
<th>42. Feature stories</th>
<th>As scale was not a true ranking, results are not presented here.</th>
</tr>
</thead>
</table>
| 43. Health & Safety column clear and understandable? | Yes 91.8%  
No 8.2% |
| 45. Portion of JAIC read: | All articles 11.2%  
Articles in specialty 58.0%  
Book reviews 36.4%  
Letters to editor 21.2%  
Ads 15.1%  
Mixture of above 46.8% |
| 46. JAIC article type rating | General 3.48  
Treatment methods 4.59  
Character of materials 4.08  
Studies cons. materials 4.54  
Analytical methods 4.07 |
| 47. More book reviews? | Yes 70.4%  
No 29.6% |
| 48. Type of book review rating | Books by conservation professionals on conservation topics 4.76  
Books about conservation for general audiences 3.27  
Periodicals 3.70 |

#### Annual Meeting

| 49. Attendance in Denver | Yes 31.5%  
No 68.5% |
| 50. Number of AIC meetings attended? | None 23.4%  
1-3 27.5%  
4-6 20.9%  
7-10 17.3%  
>10 10.9% |
| 51. Usefulness of general sessions | 3.30 |
| 51A. More discussions & fewer presentations | Yes 46.1%  
No 53.9% |
| 51B. Specific theme | Always 13.8%  
Occasionally 73.9%  
Never 2.1%  
Don’t care 10.2% |

#### Other services

| 64. Importance of informing people about proper conservation practices | Sessions at allied professional organizations 4.31  
Publications 4.31  
Exhibits 3.87  
Public programs 4.11 |
| 65. Rank services and activities | Public education 5  
Participation in other organ. 3  
Advocacy before government agencies 6  
Professional publications 10  
Annual meetings 8  
Continuing professional ed 9  
Study guides & bibliographies 2  
Lectures at colleges 1  
Operate referral system 7  
Special projects 4 |

#### Mission

| 66. Reason for belonging | Support mission 3.90  
Publications 4.27  
Annual meeting 3.25  
Professional contacts 4.00  
Specialty groups 4.27  
Importance to preservation 4.01  
To keep abreast 4.54 |
| 67. AIC primarily for conservation professionals? | Yes 83.9%  
No 16.1% |
| 68. AIC exclusively for conservation professionals? | Yes 14.6%  
No 85.4% |
| 69. Basis of fellowship | Seniority in profession 3.00  
Contributions to field 4.43  
Services to AIC 2.79 |

#### Member Participation

| 72. Willingness to: | Serve on the board 23.1%  
Serve on committee 57.8%  
Present public lectures 54.9%  
Serve on task force 51.3%  
Serve as liaison 41.1%  
Write general interest articles 35.5%  
Serve on editorial board 28.8%  
Act as regional reporter 19.9%  
Organize lectures/ sessions 32.5%  
Assist fundraising 5.1%  
Other 5.1% |
| 73. Serve now or ever before | Yes 46.5%  
No 53.5% |
Procedures for Holding Special Events

Individuals wishing to schedule a special session or event during the 1994 AIC annual meeting in Nashville must complete a special events request form.

1. Contact the AIC office to obtain a special events form. The form asks for the title of the session, name of the contact person, size of the group, proposed time frame, and audiovisual and refreshment needs. Costs associated with holding the meeting must be met by the sponsoring group or covered by tickets purchased by registrants.

2. The deadline for submission of requests for special sessions and events is December 1. All scheduled events will be listed in the annual meeting program.

3. The AIC staff will forward the completed forms to the program chair, who will try to identify an appropriate slot for each session. Slots will be assigned on a first-come, first-served basis.

The annual meeting is the one time during the year that we can bring together colleagues for brainstorming and problem solving. These procedures are designed to address the needs of members wanting to use the annual meeting to gather in small groups and discuss topics of mutual interest. Please call the AIC office, and get your form in early.—Jay Krueger, Program Chair

Third Annual Art Exhibit Planned

CALL FOR ENTRIES. Plans are underway for the third annual exhibit of AIC members' original works of art and craft. The exhibit will be non-juried. Each exhibitor will be responsible for the costs of shipping his or her artwork to Nashville. If possible, pieces should be retrieved at the conclusion of the annual meeting, but if they must be shipped, the exhibitor is responsible for the costs. A price list will be compiled for those who would like to offer their works for sale.

We expect the exhibit to be as compelling as last year's, and we hope it will get some attention in the local press. If you are interested in exhibiting your work, please send a slide or photograph along with a written description of the piece, including title, date, technique/medium, support, dimensions, and how it should be displayed (i.e., hung from a wall, on a base, on the floor, in front of the window) to: AIC, Attn: Art Exhibit, 1717 K St., NW, Ste. 301, Washington, DC 20006. The deadline for submission of the slide or photo and information sheet is February 15, 1994. In early March, all participants will receive further details.

Program Committee Announces Title Change

We have had an overwhelmingly positive response to the thematic session, "Establishing Original Intent: Sources, Approaches, and Collaborations." More than 35 abstracts were received by the October 1 deadline. Please note the change from the working title, "Artist's Intent."

December 1 Deadline Announced for Gaylord Award

The application deadline for the Gaylord Bros. Collections Conservation Award is December 1. The award consists of a $1,000 grant plus an all-expense-paid trip to AIC's 22nd annual meeting to be held June 6-11 in Nashville, Tennessee. The grant is for individuals engaged full-time in the conservation of library or archival collections (books, paper, or photographic materials). Applicants must describe how they would use the $1,000 grant to improve their ability to care for their collections. Fundable activities include workshops, seminars, courses, short-term internships, or conferences on conservation topics. The grant may be used for tuition, registration fees, travel, or accommodations. (See September AIC News for more information.) For application forms contact: Gaylord Bros., Collection Conservation Award, P.O. Box 4901, Syracuse, NY 13221-4901; (800) 448-6160.

LAC Advisory: Make Your Nashville Travel Plans Early!

The Local Arrangements Committee has alerted us to the fact that getting to Nashville is going to take some early planning. Travelers to AIC's 22nd annual meeting will have to compete with two traditional events—the Summer Lights Festival and the Country Music Fan Fare—for airline seats. Book early—call American Airlines, (800) 433-1790. Refer to star file # S0164FT.

The Summer Lights Festival, June 2-5, is the city's largest music, arts, and dance festival. It features live music ranging from country to classical, jazz, gospel and more; all performed on downtown streets. If you come early you can watch artists at work, and theater and dancing at its best. The Country Music Fan Fare, June 6-12, sponsored by the Grand Ole Opry and the Country Music Association, is a musical celebration for country music fans, with stage shows, musical events, and picture and autograph sessions.

Call for Posters

Abstracts for the 1994 Poster Session are due January 14, 1994. See your September 1993 AIC News (p. 14) for details. Send your abstracts, ideas, and questions to: Kory Berrett, AIC Poster Session Chair, Ford, PA 19363.
SPECIALTY GROUPS

ARCHITECTURE

DEFINITION COMMITTEE REPORT:

Since the ASC bylaws were drafted, a more in-depth description of an architectural conservator has developed. As working documents for other organizations and businesses (such as Best Underwriter's guide) are being written, the necessity for a comprehensive definition has become imperative. Several members have already submitted constructive comments on our standing definition. The Definition Committee would like all our members to participate in this revision.

With the ongoing call for the bylaws revision, we will submit a definition for a vote at Nashville. A working document will be available to the membership in early January for comment. These responses will be incorporated into the proposed draft, which will be mailed to members before the business meeting. If you have comments, in-house definitions, and/or job descriptions, or if you would like to serve on the committee, please contact me. Shelley Sass, NYU Conservation Center, 14 E. 78th St., New York, NY 10021; (212) 772-5856.

If you attend a conference on building materials or technology or a related science, such as Terra '93—the Conservation of Earthen Architecture, in Silves, Portugal, please consider reporting back to the ASG. Space in this column is limited but could be used to disseminate to all ASG members important information regarding current research. Please contact me.—Mary Hardy, Secretary/Treasurer, Architectural Resources Group, Pier 9, The Embarcadero, San Francisco, CA 94111; (415) 421-1660; fax: (415) 421-0127.

BOOK AND PAPER

NASHVILLE '94: Our program chair, Maria Fredericks, moved from Winterthur to the Huntington Library at the end of September. Arrangements were made to forward any material that arrived for the October 1 abstract deadline, but if you have any doubts, double-check with Maria. Some interesting abstracts had already been submitted and will be the core of the '94 program. But due to the move, Maria is willing to consider last-minute suggestions and submissions until December 1 when an outline of the program is due at the AIC office. Maria's new address is: Huntington Library, 1151 Oxford Rd., San Marino, CA 91108; (818) 405-2197; fax: (818) 405-0225.

The Nashville program is in the formative stage. As much as possible, it will follow the recommendations made by the membership in the Denver questionnaire. By popular acclaim, there will be a BPG breakfast and business meeting instead of a reception. The timing of the coffee breaks and the program breaks may be arbitrarily set to coordinate with the other specialty groups to allow for better interchange. As for the program itself, no single theme or focus has emerged. While the membership seemed "favourably disposed" to last year's half-day of concurrent subspecialty sessions, they will not be resorted to unless necessary. A "tips" session was strongly endorsed and will likely be included. Other formats, such as panel discussions, general group discussions, and paper conservation catalog working sessions, had mixed support and would be considered in that order if topics were suggested. Also of interest is the fact that LLCCDG is tentatively planning a one-day, post-conference session to be held Sunday, June 12 on 19th-century bindings.

ANNUAL '93: All papers should be submitted by now. Robert Espinosa reports that all those received thus far have been on disk as requested and that the illustrations have been voluntarily limited to the few that are absolutely necessary. Having the papers on disk will allow space-saving options in formatting that should reduce the number of pages required. All of this is most encouraging for keeping the Annual's cost in line without limiting the material included. The membership responded strongly that the Annual should not be limited to the papers presented at AIC and that it continue to be a nonjuried anthology of all submitted material, printed and bound. There was little support for alternative formats such as offering it only, or even additionally, on disk.

In addition to keeping the size under control, Robert thinks that the Annual now can be "printed" on a Xerox Docutech photocopyer. Only the needed number of copies would be produced, with additional copies available on demand, thus avoiding the inventory problems of past issues.

Two members have volunteered to serve on the Publications Committee. Anyone with experience in this area should speak up. We continue to explore possibilities to simplify the process, not only to keep the costs down without sacrificing the quality but to make it easier for the next person who assumes the responsibilities of compiling the Annual.

HORTON FUND: The Carolyn Horton Fund for professional development has made progress and now stands at $22,210. Only $2,790 is needed to make the $25,000 goal.
meeting minutes and officers' reports sent in October from Texas by our secretary, Karen Peje. Let us know if you have not.—Betsy Palmer Eldredge, Chair.

CIPP
CONSERVATORS IN PRIVATE PRACTICE

DENVER MEETING HANDOUTS

DISTRIBUTION: A portion of the stock of CIPP handouts was unfortunately lost by UPS at the time of the '93 annual meeting. Any member who did not receive a handouts packet at the Denver meeting or in the post-meeting mailing should contact: Christine Smith, CIPP Secretary, Conservation of Art on Paper, Inc., 2805 Mt. Vernon Ave., Alexandria, VA 22301; (703) 856-7757.

VICE-CHAIR, SEEKS INPUT ON ANNUAL MEETING TOPICS: Members with ideas or opinions on worthwhile session topics for the '94 CIPP annual session in Nashville should please contact: John Scott, CIPP Vice-Chair, New York Conservation Center, 519 W. 26th St., New York, NY 10001; (212) 714-0620.

Information for this column should be sent to: Kenneth Needleman, Fodera Fine Art Conservation, Ltd., 24 W. 30th St., New York, NY 10001; (212) 889-1920; fax: (212) 889-3738.

OBJECTS

AIC News, November 1993

EDITOR'S NOTE: If you are planning to attend one of the conferences listed below, please consider reviewing it for an upcoming issue of AIC News. We need volunteers to report on the following conferences: 1) December, New York: "The Future of the Past II: Vietnam and Laos," 2) December, London: "Conservation and the Antiquities Trade," 3) March 1994, London: "Modern Works, Modern Problems," 4) February or March 1994, London: "Conservation of Lacquerwork and Japanning," 5) May 1994, Ontario: "Doing More with Less: Today's Reality," and any objects papers at the IIC-CG conference following it; 6) June 1994, Venice: "Symposium on the Conservation of Monuments in the Mediterranean Basin," 7) November 1994, London: "Restoration: Is it Acceptable?" (this conference appears to deal primarily with objects); and 8) April 1995, Chicago: "Ethnographic Materials." Over the past two years I have strong-armed most of my colleagues at the National Gallery into providing reviews, but, in fairness to them, I now need to turn elsewhere to solicit these reports. If you want to read about these conferences, you may need to review one every year so often. Please contact me if you are willing to review a specific conference as scheduled between 8:30 A.M. and 2 P.M. or at my home (703) 836-2077 before 10 P.M. It is important that you notify me well in advance of the conference so that we do not have more than one person submitting reviews of the same conference. Thank you.—Carol Christiansen

In our last newsletter column, we described the OSG activities at the Denver meeting but failed to thank the people who made it all happen. Many thanks to former Objects chair Dale Kronkright and to former program chair Nancy Heller. Dale and Nancy are continuing to work on the publication of the OSG Postprints of the papers presented at the AIC meetings held in Buffalo and Denver, respectively.

In other news, Carol Snow reports that the Archaeological Conservation Resource Guide is being expanded and improved. A standardized format is being used for presenting site information, and an English-Arabic conservation glossary has been added. Additions will continue to be made during the 1993-94 academic year, so please contact Carol with your contributions. The revised Guide will be available by the summer of 1994.

Gary McGowan is exploring the possibility of a course on cleaning techniques developed by Richard Wolbers and adapted for use by objects conservators. It is tentatively scheduled for spring 1994 in the New York City area. We will continue to report on the course as it develops.

The OSG programs for Nashville are beginning to take shape. We have received some very exciting abstracts for talks to be presented at the session on compensation of losses. The papers will allow for a broad exploration of this topic, with many of our subspecialties represented. The papers will undoubtedly provoke a lively discussion of ethical and philosophical questions about compensation and also include the presentation of some great new techniques.

In Nashville we will also be devoting a half day to discussing commentaries for inclusion in the revised AIC Code of Ethics and Guidelines for Practice. Commentaries are supplements that clarify or elaborate on the intent of the document. They can take the form of specific examples of practice that expand upon a general guideline. A more complete discussion of commentaries for the AIC COE/GFP is included elsewhere in this newsletter. Using the revised AIC

COE/GFP in the September 1993 AIC News, we have identified the following areas for commentary discussion:

- Code of Ethics, V.: Who determines which objects receive attention when treatment time is limited? Is it necessary to describe here the special circumstances of mass conservation treatment?

- Professional Conduct, 3. Laws and Regulations: How do laws and regulations affect the treatment of sacred materials, human remains, or stolen property? What are examples of our obligations in these areas?

- Professional Conduct, 6. Consent: Does consent always need to be written? Is the conservator ever considered the authorized agent?

- Professional Conduct, 15. Related Professional Activities: Can we better define the circumstances in which authentication would be a conflict of interest for objects conservators?

- Treatment, 22. Materials and Methods, and 23. Compensation: When do treatment and compensation adversely affect the future interpretation, treatment, or function (i.e., mechanical, ritual) of the object?

We are interested in hearing from the OSG membership about other aspects of the revised Guidelines that require commentaries. Volunteers are still needed to serve as group leaders for the commentary discussions in Nashville. Please contact us with your input on this important topic.

We would like to remind you that we are encouraging the submission of proposals for projects to be supported by OSG funds. These projects can be courses, publications, planning committees, or anything else that will support the professional development of OSG members. Please see the column in the September 1993 AIC News for the specific guidelines.—Ellen Pearlstein, Co-Chair, Conservation, Brooklyn Museum, 200 Eastern Pkwy., Brooklyn, NY 11238; (718) 638-5000, ext. 276. Michele Marincola, Co-Chair, Conservation Dept., The Cloisters, Ft. Tryon Park, New York, NY 10040; (212) 923-3700, ext. 140.

PAINTINGS

EDITOR'S NOTE: If you are planning to attend one of the conferences listed below, please consider reviewing it for an upcoming issue of AIC News. We need volunteers to report on the following con-
EDITOR'S NOTE: If you are planning to attend the January 1994 Sacramento workshop on Dry Cleaning Theory and Techniques for Textile Conservators, please consider reviewing it for an upcoming issue of AIC News. If there are other textile courses or workshops you would like to see continued reporting on conferences, you may need to contribute a report yourself every so often. If you can help out, please call me at 301-897-5622 between 8:30 AM and 2 P.M. or at my home before 10 P.M. It is important that you notify me well in advance of the conference so that we do not have more than one person submitting reviews of the same conference. Thank you.—Carol Christensen

1994 ANNUAL MEETING, NASHVILLE: No, it is not too late to seek fame and fortune in Nashville. At this writing, Barbara Brown, program chair, reported a grand total of one abstract received (thank you abstractee). I have agreed to strong-serve one of my closest relatives, but that will only take us to the morning coffee break. Barb will wait until mid-October before hitting the panic button in order to cover those of you who have abstracts "in the mail," but after that expect a phone call.

WASHINGTON, WINTER 1995: On the brighter side, the unofficial ad hoc local arrangements committee has begun planning for the 1995 winter meeting. The National Gallery of Art has graciously offered use of the East Building auditorium, but we must finalize reservations as soon as possible. To that end, we would appreciate knowing about any potential conflicts such as major international conferences or courses during late February or early March 1995. If you know of something, please contact me at (w) or (h) by mid-November. Auditorium dates cannot be changed once requested. Also, hotel reservations must be firmed up in order to guarantee that we do not lose out to the annual "high school senior class trip" migration to the Nation's Capital, which runs from February to June (believe me, it's not pretty).

FYI: The Centre for Photographic Conservation (AKA Ian and Angela Moor) is sponsoring a second photographic conference to be held in Bath, England, April 11-16, 1994. The title of Conference '94 is "Photographs: Preserving a Moment in Time." As with Conference '92, topics will include identification, storage, treatment, survey tools, mounting and presentation, retouching/ inpainting, and imaging technology. In addition, there will be an "open day" of practical demonstrations. It may not be too late to submit a talk or demonstration abstract (which could easily be repeated at PMG/Nashville in June for twice the mileage). Proceedings will be published. The conference fee is £190 plus 17.5 percent VAT. Information about the conference or inquiries regarding presentations should be directed to: Conference Convenor, Centre for Photographic Conservation, 233 Stanstead Rd., Forest Hill, London SE23 1HU, England, UK; 081-690-3678; fax: 081-341-940—Sarah S. Wagner, Chair, National Archives, Washington, DC 20408; (202) 501-5360.

EDITOR'S NOTE: If you have a conference to attend one of the conferences listed below, please consider reviewing it for an upcoming issue of AIC News. We need volunteers to report on the following conferences: 1) March 1994, Washington, DC: National Archives Preservation Conference: "Acetate Film (Safety Film)—Magnitude and Nature of Preservation Concerns: Motion Pictures, Still Photographs, Microforms, X-rays, Sound Recordings and Laminated Documents"; and 2) April 1994, Bath, U.K.: "Photographs: Preserving a Moment in Time." The conference last year in Cumbria was well worth reviewing and if you would like to see continued reporting on conferences, you may need to contribute a report yourself every so often. If you can help out, please call me at between 8:30 AM and 2 P.M. or at my home before 10 P.M. It is important that you notify me well in advance of the conference so that we do not have more than one person submitting reviews of the same conference. Thank you.—Carol Christensen

RESEARCH & TECHNICAL STUDIES

The next newsletter column will be written by the new incoming co-chairs. They will be elected by a ballot contained in the group's first mailing on October 12 to all those who have expressed interest. We thank those who have already joined by sending in $7.50 for 1993 dues. The AIC membership renewal form mailed in October will, for the first time, include RATS dues for 1994, which have been set at $15.

Instead of distributing the results of the Research Priority Survey to members of the RATS group, it has been decided to send a copy to every AIC member. The survey results are expected to be sent to the publisher in early December.

I would like to take this opportunity to thank Chandra Reedy; without her enthusiasm and efforts on behalf of the Conservation Science Task Force and in the work involved in organizing this subgroup, little could have been accomplished. I would also like to thank Mary Striegel for her inspired work as a member of the task force and Phoebe Dent Weil for her perspective and advice as an original task force member.—Eric Hansen, Interim Chair.
POSTPRINTS: Suzanne Thomasen-Kraus and Linda Eaton, co-editors of Postprints, vol. 2 (1992) report that this volume is at the printer. In light of what we have learned about getting spoken papers committed to print and published, the TSG Board decided that all papers to be included in the Postprints must be submitted to the editor by July 1. This procedure seems to be working, as Catherine McLean, editor of Postprints, vol. 3, (1993) reports that this volume should be ready by January 1. She thanks the authors for being so cooperative. Catherine is very enthusiastic about the Postprints. She says it is exhilarating to see such a diverse group of papers in our field, representing an important part of our working knowledge, appear in print. Volumes 2 and 3 will be sent to each TSG member. One more reminder: volume 1 is available from the AIC office for $6.50 plus $3 postage and handling.

ASTM: As decided at our annual meeting, we have sent a letter to the AIC Board requesting that they contact the ASTM Executive Subcommittee D-13 to ask that they stop developing standards for textile conservation. Debbie Hess Norris wrote an accompanying letter and sent both to ASTM in August. The subcommittee chair responded that the group would discuss this issue at its October meeting. Debbie will represent AIC’s point of view at the meeting and has prepared an excellent background memo to send in advance. TSG members who are interested in having copies of this correspondence may contact me.

TEXTILE CONSERVATION CATALOG: Under direction from Sara Wolf, the Textile Conservation Catalog is making good progress. The second section, humidification, is nearly completed, as is a draft of the table of contents, which establishes the framework for the entire catalog. These two segments will be sent to all TSG members later this fall. Sections in progress include: dyeing, fiber identification, pH testing, dyeing for repair fabrics and yarns, and storage cabinets. To contribute to the catalog effort, contact me or Sara Wolf.

1994 PROGRAM: As I mentioned in the September AIC News, we would like to use part of the 1994 annual meeting to advance work on the catalog. The group discussions will focus on different catalog topics, including the Code of Ethics. TSG members working on drafts could lead a discussion group on that topic. Members working to revise drafts could lead a group to work out the changes and improve the drafts. Think about how you want to contribute to this, and contact me by November 20.

INTERNAL ADVISORY GROUP: As chair of the TSG, I will be attending the AIC Internal Advisory Group meeting on December 4. This group, consisting of the AIC Board and executive director as well as the chairs of all specialty and subgroups, committees, and task forces, meets twice a year to advise the board on directions the AIC is taking. If anyone has concerns that they would like me to bring up, please contact me by November 10.

CAMPBELL CENTER: Mary Wood Lee, director of the Campbell Center, contacted me to inquire if there are textile conservators who would be interested in attending the Reweaving of Damaged Textiles course, taught by Ronnee Barnett and Florika Zaharia, at the Campbell Center in May 1994. If you are interested, please contact Mary Wood Lee by November 15.—Deborah Troppin, Chair, ext. 241.

WOODEN ARTIFACTS

For those of you involved in insect pest problems in collections, the Getty Conservation Institute is offering a five-day course on Pest Management and Control for Museums to be held April 11-15, 1994. The course will review the evolution of approaches to pest problems in museums and address current issues for both toxic and nontoxic eradication systems. The emphasis, however, will be on eradication using modified atmospheres, particularly inert gases. See the announcement in the Courses, Seminars, section for further information.—Valerie Dorje

Interest is building for the 1994 Wooden Artifacts group symposium, "Painted Wood: History and Conservation," to be held November 12-14, 1994, in Williamsburg, Virginia. We are hoping to bring together conservators, curators, art historians, architects, and materials scientists working with a wide range of artifacts. We envision the symposium as a showcase for new ideas emanating from the various specialties, but even more, we wish to promote the value of collaborative efforts to aid in the understanding, interpretation, and treatment of painted wooden artifacts.

To this end, we have formed an advisory board consisting of leading specialists from several disciplines, each bringing a unique perspective to the subject of painted wood. The board will aid in the development of the program, review abstracts, and assist in the identification of speakers. Members are: Ian C. Bristow, architect and historic buildings consultant, London, England; Wendy Cooper, curator of decorative arts, Baltimore Museum of Art; Pamela Hatchfield, conservator of objects and sculpture, Museum of Fine Arts, Boston; Richard Newman, research scientist, Museum of Fine Arts, Boston; Jack Soultanian, conservator of European sculpture, Metropolitan Museum of Art and The Cloisters, New York; and Richard Wolbers, associate professor of paintings conservation, University of Delaware/Winterthur Art Conservation Program.

We invite abstracts on subjects related to the history, analysis, and treatment of painted wooden objects from all eras. Please consult the Call for Papers (page 28) for more information.—Carey Howlett, Symposium Director.
Come to the Largest Preservation Event Ever Held in North America...

RESTORATION 93
December 6-8, 1993
Hynes Convention Center
Boston, Massachusetts

- SEE 250+ EXHIBITING COMPANIES
  Evaluate products and services from North America and abroad —
  materials, equipment and supplies for maintaining and preserving
  collections of all types (textiles, furniture and furnishings, glass, cer­
  amics, fine arts, works on paper and more).

- SEE DEMONSTRATIONS
  Examine state-of-the-art "Techniques and Technologies" in a spe­
  cial showcase. Includes presentations by well-known conservators.

- HEAR FROM TOP EXPERTS IN THE FIELD
  Theme of the RESTORATION conference is "Preservation and the
  Real World."
  A bonus! Two conference programs for the price of one! Register
  for the professional conference program and get admission to the
  homeowner/collector track at no additional charge.
  Another bonus! Register for the professional conference and re­
  ceive automatically an introductory membership to the Association
  for Preservation Technology International (APT).

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Association for Preservation Technology International is the official sponsor of
RESTORATION 93.
International Institute for Conservation of Historic and Artistic Works is a co-sponsor of
RESTORATION 93.
American Society of Interior Designers is the education sponsor for RESTORATION 93.
The RESTORATION 93 conference is being organized in cooperation with the American Institute for
Conservation of Historic and Artistic Works.

People

McKewan Satterlee Associates, Inc., and
its principal, JULIE L. SLOAN, announce
the opening of a second office: 6
Newark, DE 19713; 6
The principal office remains in
Brewster, New York.

HELEN MAR. PARKIN has moved to
Cincinnati and plans to continue practicing
as an independent painting conservator:
Cincinnati, OH
45249; 6
And her office to: 6

At its eighth annual meeting, the Society
for Preservation of Natural History Collections
(SPNHC) presented its first awards.
MARY-LOU FLORIAN received the
SPNHC Award, designed to recognize
lifetime achievement and significant con­
tributions to the objectives of the society in
promoting the improved care of natural
science materials. She is conservation scien­
tist emeritus at the Royal British Columbia
Museum, where she worked from 1978 to
1991, having previously been with the
Canadian Conservation Institute in Ottawa.

DEIRDRE WINDSOR has been ap­
pointed associate conservator at the Textile
Conservation Center, North Andover, Mass­
achusetts.

The University of Iowa Center for the
Book announces the selection of JANA LEE
PULLMAN to fill its new four-year appren­
ticeship in conservation papermaking and
related research.

The Harold B. Lee Library at Brigham
Young University announces the appoint­
ment of ROBERT J. ESPINOSA as head of
the Preservation Department and PAMELA
BARRIOS as head of the Conservation
Laboratory for Special Collections.

After 15 years of teaching, CATHLEEN
A. BAKER has resigned as associate profes­
sor of paper conservation in the Art Conser­
vation Department, State University of New
York College at Buffalo. She has moved to
Ohio where she is researching and writing a
biography of Dard Hunter. She is also ad­
junct senior paper conservator at the Inter­
museum Conservation Association. She can
be reached at ICA, Allen Art Bldg., Oberlin,
OH 44074-1192 or at P.O. Box 717, Chil­
licothe, OH 45601-0717.

SHELLEY SASS has been appointed pro­
gram coordinator at New York University's
Conservation Center of the Institute of Fine
Arts in New York City. She can be con­
tacted at

NANCY REINHOLD, formerly a
photographic conservator at the J. Paul
Getty Museum, announces that she has
opened a private practice in the Chicago
area. She may be contacted at: Conserva­
tion of Photographs, 6
Evaston, IL 60201; 6
ASSOCIATION OF REGIONAL CONSERVATION CENTERS RECEIVES BAY GRANT

The Bay Foundation of New York has awarded a grant of $100,000 to the Association of Regional Conservation Centers. The award, which will be administered for the association by the Williamstown Regional Art Conservation Laboratory, will be used to implement a unified fund-raising campaign to provide a long-term, stable base of support for the association's training and outreach programs and to increase public awareness of conservation and educational services available through the centers. The regional conservation centers are listed in the AIC Directory.

BUFFALO STATE COLLEGE STUDENTS AVAILABLE FOR SUMMER EMPLOYMENT

For the 23rd year, graduate students of the Art Conservation Department at the State University College at Buffalo are available for conservation-related summer employment. During previous summers, students have worked for conservators and served in public and private sectors and been involved in projects in all major conservation disciplines. Institutions or individuals with employment opportunities may write to the department, giving a description of the proposed summer project, salary, and any other information, and a date by which they must receive applications or inquiries. The department will post all position offerings, and interested students will contact the department directly. Department faculty will, of course, be happy to speak with potential employers regarding the proposed position and the availability of students. Contact: Summer Employment Program Coordinator, Art Conservation Dept., Rockwell Hall 250, State University College at Buffalo, 1300 Elmwood Ave., Buffalo, NY 14222; (716) 878-5025; fax: (716) 878-6914.

SOS! UPDATE

Under way since 1989, Save Outdoor Sculpture! (SOS!) is a joint effort of the National Institute for Conservation of Cultural Property and the National Museum of American Art designed to locate, inventory, and assess the condition of sculpture located outdoors in all 50 states. Supported by private and public funds, SOS! is one of the largest cultural projects ever undertaken in the United States, relying on as many as 25,000 volunteers to complete the survey, now projected for 1995-96.

City festivals in Denver, Colorado; Columbus and Cleveland, Ohio; and Tampa and Jacksonville, Florida, have highlighted SOS! in parades, booths, ring toss games, balloons, and walking tours. Survey supplies are carried in tote bags sporting the SOS! logo, which also graces volunteers' clipboards in Texas, pens in Utah, T-shirts in St. Louis and Fox Valley, Illinois, and badges and letterhead in all projects. A lot of creative activity in festivals and classrooms, diligent work in libraries and archives, and cooperation among agencies and colleagues have moved the undertaking that once seemed too ambitious to its midway mark.

SOS! is active in 40 states. In addition, projects are completed in Tennessee, Vermont, Illinois, North Dakota, and West Virginia. Applications are in hand or in review from all remaining states except Oklahoma and Louisiana.

With the inventory portion well in hand, SOS! is now focusing on raising public awareness about the need to underwrite professional treatment and ongoing maintenance of local works. Of the dozen activities under way, four are of special interest to AIC members:

- The 30-minute videotape "Legacy at Risk: Strategies to Save Outdoor Sculpture" showcases examples of private-public partnership to raise those critical funds in five cities; Arthur Besle, Cliff Crane, John Dennis, Patricia Leavengood, and Glenn Wharton represent the conservation community. In 1994, "Legacy" and a 10-minute edited version featuring private citizens endorsing well-cared-for outdoor sculpture will be packaged with a fund-raising booklet for distribution to citizen groups, service clubs, elected officials and business executives. Call SOS! for a copy.

- SOS! Incentive Awards of $1,000, $2,000, or $3,000 are now available to SOS! projects. The awards can be used to hire professional conservators to conduct condition assessments and/or to create or strengthen adopt-a-sculpture programs.

- Symposia have been well received in Chicago, Philadelphia, and Wichita, with others upcoming in Baltimore and Denver. In cooperation with the National Park Service, Mid-Atlantic Office, SOS! will conduct 10 regional workshops beginning in 1994. The audience will be public and private owners and administrators of outdoor sculpture as well as individuals who are likely fund raisers. The emphasis will be on treatment and maintenance issues, who to contact, and creation of adopt-a-sculpture or similar efforts. Other workshops scheduled by SOS! projects can use the participation of AIC member conservators.

- In the next step for SOS!, conservators, outdoor sculpture administrators, and sculptors will be asked to help keep current the Inventory of American Sculpture. SOS! staff will place notices in conservation and sculpture-related journals to remind those who commission, make, and/or treat outdoor sculpture to send updates of their work to the inventory. AIC members can help SOS! in these ways:

  - Call with names of people to contact about implementing SOS! in Oklahoma and Louisiana.
  - Offer to review a draft version of the form to submit treatment updates to the Inventory of American Sculpture.
  - Suggest journals and newsletters in which SOS! should place reminder notices about submitting updates to the Inventory of American Sculpture.
  - Inquire which SOS! projects are under way in your region. For more information contact: SOS! c/o NIC, 3299 K St., NW, Ste. 403, Washington, DC 20007; (800) 422-4612.

LEISHER FELLOWSHIP ANNOUNCED

The National Gallery of Art has established a conservation training fellowship in the memory of William R. Leisher for research and treatment of modern paintings. From 1973 to 1980, Leisher worked in the painting conservation department of the National Gallery of Art. He joined the Los Angeles County Museum of Art in 1980 and supervised the development of the conservation center until 1985, when he became executive director of the Department of Conservation at the Art Institute of Chicago, serving until his death in 1992. Leisher was a friend of the museum and conservation organizations. Throughout his career, he was a friend of the museum and conservation organizations. Throughout his lifetime, he was a friend of the museum and conservation organizations.

The William R. Leisher Memorial Fellowship is dedicated to the study of modern art materials and the treatment of contemporary works of art. The eligibility guidelines are similar to those of the Andrew W. Mellon and Culpeper fellowships from the National Gallery of Art. Fellows will have been trained by a formal conservation program or have equivalent apprenticeship training, with an interest in modern artists' materials and working techniques. As with other conservation fellowships, the fellow will produce a paper for publication in the gallery's annual Conservation Research, based on research conducted on an aspect of contemporary art or modern materials. The fellowship begins in spring 1994 (see p. 30 for application information).
MODERN ARTISTS' MATERIALS STUDY CENTER ANNOUNCED

The National Gallery of Art is pleased to announce the establishment of a study center for research on modern artists' materials. The core of the center's collection comes from a recent gift to the gallery from Edward and Zora Sweet Pinney. For more than 40 years, Pinney systematically collected artists' materials, trade literature, and correspondence with manufacturers. She has been actively involved with the American Society for Testing and Materials committee on artists' materials since the late 1970s and continues to consult with artists, retailers, and paint manufacturers regarding products. Refinement of the inventory lists and further development of the collection will begin this fall, coinciding with the establishment of the William R. Leisher Memorial Fellowship for research and treatment of modern paintings.

The gallery is actively seeking contributions to this collection, which is a resource for research and study into the preservation of modern art. The study center reflects the gallery's growing modern art collection and concern for the stability of works of art constructed with these materials. For more information, please contact: Jay Krueger, National Gallery of Art, 6th St. and Constitution Ave., NW, Washington, DC 20565; (202) 842-6437.

INFORMATION WANTED

VELCRO AND TEXTILES: A local folk art gallery (Pilgrim Roy) has become convinced that Velcro is bad news when used as a hanging device for textiles. They sent quilts to Japan for an exhibition, at which time Velcro was stitched on (across the top, and tabs at the bottom; muslin as an interlayer behind the Velcro across the top but not beneath the tabs). After the quilts were returned to the United States, they were rolled and stored. Pilgrim assured us that the quilts had not been subjected to light or any harmful air pollutants, including fumigation treatments, during the time of storage. Upon later inspection, they discovered the quilts had not only become discolored behind the muslin and Velcro, but were "rotten" as well.

After telephoning the manufacturer, the gallery was told that Velcro should "never be used" in this situation and that it "off-gassed." We asked if it was possible to see the quilts, or at least photographs of the damage and/or samples of the Velcro, but were told that it was not possible at this time. Meanwhile, Pilgrim Roy is spreading the word and the quilt world is a-buzz with the rumor that Velcro is not stable and should not be used on textiles. If anyone has had any similar experience, heard anything pertaining to this situation, or has an opinion on what could have happened, please contact: Sarah Gates, de Young Memorial Museum, Textile Lab, Fine Arts Museums of San Francisco, Golden Gate Park, San Francisco, CA 94118; (415) 750-7611.

DIRECTORY CORRECTIONS

The following Professional Associates were not identified with the PA symbol in the 1994 Directory. Please mark them correctly as PAs in your copy.

Nancy Davis Scott H. Merritt Therese O'Gorman
Conference Report

Seminar On Preventive Conservation In Latin America

On August 19-20 in Washington, DC, the Asociacion para la Conservacion de las Americas (APOYO), the Smithsonian Institution's Conservation Analytical Laboratory, the Getty Conservation Institute, and the Library of Congress organized a two-day "Seminar on Preventive Conservation in Latin America" for conservators and other personnel of museums, libraries, and archives. Preventive conservation focuses on the prevention or reduction of damage to whole collections, rather than on treatment of individual objects after damage has occurred. Simultaneous translation in English and Spanish was provided.

The primary goals of the seminar were to encourage a greater exchange of information among conservators working in preventive conservation throughout the Americas, review and learn from the progress that has been made, and compare experiences. Through presentations and panel discussions, the seminar provided an opportunity for conservators from Latin America to discuss with North American colleagues the professional, social, and economic contexts in which they work; present reports on research or practical work in preventive conservation; and describe training and educational programs in the field for conservators and nonconservators. Fifteen Latin American and five North American professionals participated in four panels: Preventive Conservation in Latin America Today; Models of Preventive Conservation Strategies in North America; The Collection Environment: Research and Application; and Education and Training.

More than 120 conservators and decision makers from around the world attended this international conference, and they rated the quality of the presentations as excellent. The consensus was that the conference was a successful beginning that will strengthen the ties between North and South. Much positive energy resulted from the contacts and exchanges among colleagues during the two-day meeting. APOYO would like to thank the Getty Conservation Institute for their generous support and the Conservation Analytical Laboratory and the Library of Congress for making this event possible. The coordinators would like to thank the many volunteers who worked to make the conference a great experience for everyone.

For a free copy of the bilingual preprints of the conference, send a check or money order to cover postage and handling ($5 US, $10 international) to: APOYO, P.O. Box 76932, Washington, DC 20013.—Amparo Torres, APOYO

FUNDING DEADLINES

<table>
<thead>
<tr>
<th>Date</th>
<th>Organization and Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>NOVEMBER 13</td>
<td>American Academy in Rome, NEA Fellowships in Conservation and Historic Preservation</td>
</tr>
<tr>
<td>DECEMBER 1</td>
<td>Gaylord Bros., Collections Conservation Award (see page 19)</td>
</tr>
<tr>
<td>DECEMBER 3</td>
<td>NIC, Conservation Assessment Program (CAP)</td>
</tr>
<tr>
<td></td>
<td>NEH, Museums Division, Humanities Projects in Museums and Historical Organizations</td>
</tr>
<tr>
<td>JANUARY 21</td>
<td>IMS, General Operating Support</td>
</tr>
<tr>
<td>JANUARY 28</td>
<td>IMS, MAP II, Collections Management Assessment</td>
</tr>
<tr>
<td>FEBRUARY 1</td>
<td>FAIC, George Stout and Carolyn Horton Funds (see page 10)</td>
</tr>
<tr>
<td>FEBRUARY 25</td>
<td>NEA, Museum Training; Fellowships for Museum Professionals</td>
</tr>
<tr>
<td>MARCH 18</td>
<td>IMS, MAP III, Public Dimension Assessment</td>
</tr>
<tr>
<td>APRIL 1</td>
<td>IMS, Professional Services</td>
</tr>
<tr>
<td></td>
<td>IMS, Conservation Project Support</td>
</tr>
</tbody>
</table>

FOR MORE INFORMATION ON FUNDING:

American Academy in Rome, 41 E. 65th St., New York, NY 10021-6508; (212) 517-4200; fax: (212) 517-4893.

American Association of Museums (AAM), Museum Assessment Programs (MAP), 1225 E. 16th St., S. 200, Washington, DC 20005; (202) 289-9118.

Conservation Center for Art and Historic Artifacts, Preservation Services Office, 264 S. 23rd St., Philadelphia, PA 19103; (215) 545-0613; fax: (215) 735-9313.


Institute of Museum Services (IMS), 1100 Pennsylvania Ave., NW, Washington, DC 20506; (202) 606-8536.


National Institute for the Conservation of Cultural Property (NIC), 3299 K St., NW, Washington, DC 20007; (202) 625-1495.

National Institute of the Arts (NEA), 1100 Pennsylvania Ave., NW, Washington, DC 20006; (202) 682-5442.

National Science Foundation (NSF), Public Information Office, 1800 G St., NW, Washington, DC 20550; (202) 357-9498.

Smithsonian Institution, Office of Museum Programs, Arts and Industries Bldg., Rm. 2235, Stop 427, Washington, DC 20560; (202) 357-3101.
CALL FOR PAPERS


May 25-26, 1994. Toronto, ON, Canada. Doing More with Less: Today's Reality, IIC-CG 94 Annual Conference. Papers are invited on any aspect of theory, practice, and administration of conservation and preservation where imaginative strategies, procedures, and technologies have been developed to deal with the budget crunch. Those wishing to present a paper are requested to submit abstracts of 250-400 words by December 31. For information contact: Conference Convenor, Toronto 94 Conference, Barrie Briggs, fax: (416) 483-4671, or Johanna Wellheiser, fax: (416) 730-4900. May 27-29, 1994. Toronto, ON, Canada. International Institute for Conservation—Canadian Group 20th Annual Conference. Papers are invited on any aspect of theory, practice, and administration of conservation and preservation science. Authors of papers should submit abstracts of approximately 300 words by December 31. For information, contact: Conference Convenor, Toronto 94 Conference, Barrie Briggs, fax: (416) 483-4671, or Johanna Wellheiser, fax: (416) 730-4900.

Autumn 1994. The Midlands, UK. UKIC Lining Conference. Papers are invited on all aspects of lining including machinery, materials, and techniques. The aim is to discuss developments in this sphere at the Greenwich conference (1974). Presentations should include a double-sided, two-page summary of the presentation and a short résumé of the author including phone and fax numbers. Send to: Marilyn Liver, IIC-CG Conference 94 Coordinator, Toronto Area Conservation Group, P.O. Box 956, Station F, Toronto, ON M5Y 2N9, Canada; phone/fax: (416) 729-8813.

November 3-5, 1994. London, UK. Modern Works—Modern Problems? Contact: Clare Hampson, IPC Secretary, Leigh Lodge, Leigh, Worcester, WR6 6LB UK; 0688-483-2223; fax: 0888-483-3688.* November 11-14, 1994. Williamsburg, VA. Painted Wood: History and Conservation. Organized by the AIC Wooden Artifacts Specialty Group. The symposium theme will address painted wood in all its forms. Of particular interest are: 1) the cooperation between conservation and other disciplines; 2) the contribution of conservators to a better understanding and interpretation of the painted wood artifact within a cultural context and 2) the special concerns in dealing with painted wood, including the interaction of the painted wood surface. Conservators, conservation scientists, art historians, and curators are invited to submit abstracts. Authors may be invited to present abstracts at the symposium and/or to participate in a special exhibition. Contact: Brenda Cameron, Conservation Technicians, Colonial Williamsburg, P.O. Box 1773, Williamsburg, VA 23187; (804) 229-7076.

December 1994. Edinburgh, Scotland. Conservation of Ancient Egyptian Murals II. Contact: Carol E. Brown, Scottish Conservation Bureau, Stenhouse Mill Ln., Edinburgh EH11 3LJ, UK; 031-434-1666; fax: 031-455-8206.* April 1995. Chicago, IL. The Conservation of Ethnographic Materials. Papers concerning the conservation and preservation of ethnographic materials are invited for a symposium jointly organized by the ICOM Working Group on Ethnographic Materials and the Division of Conservation, Field Museum. Papers can include any aspect of the care and conservation of material culture from Africa, Asia, Oceania, and the Americas, such as case studies, technology, material science, curatorial and ethical problems, repatriation, and the relationship between the museum and the community. Language will be English. The proceedings will be published. Abstracts of approximately 300 words should be submitted by February 14, 1995. Contact: Division of Conservation, Field Museum, Roosevelt Rd. at Lake Shore Dr., Chicago, IL 60605; fax: (312) 427-7279.

In conjunction with the symposium, the ICOM Ethnographic Working Group will hold an interim meeting of the Working Group and encourage membership.

CONFERENCES


See July 1993 AIC News for more information.
terms. Deadline for applications is January 3, 1994. For more information contact: Training Program, Getty Conservation Institute, 4503 Glencoe Ave, Marina del Rey, CA 90292; (310) 822-2299; fax: (310) 821-9409.

April 21-22, 1994, Edinburgh, Scotland. Two-Day International Meeting on Exhibitions and Conservation. Scottish Society for Conservation and Restoration. This conference aims to bring together designers and curators as well as conservators to exchange information and ideas relating to the mounting of museum exhibitions. To this end, it is hoped that a consensus may be reached to determine the optimum approach to exhibition planning and construction. Contact: Sue Willoughby, Administrator, SSCR, Glassie Meeting House, 33 Barony St., Edinburgh EH3 6NX, Scotland; 031-556-8417; fax: 031-557-0049.

May 2-13, 1994, Marina del Rey, CA. Preventive Conservation: Museum Collections and Their Environment. The course is intended for senior-level conservators, conservation scientists, and conservation administrators working in museums, historical societies, regional centers, and training institutions. It combines technical information on the museum environment with discussions on strategies for working with colleagues and consultants to integrate that information into museum policies and operations. Instructors will be recognized specialists in environmental conservation, architecture, mechanical engineering, and organizational behavior and management. Application deadline is December 10. Contact: Training Program, Getty Conservation Institute, 4503 Glencoe Ave, Marina del Rey, CA 90292; (310) 822-2299; fax: (310) 821-9409.

BOOK AND PAPER


TEXTILES


BOOK AND PAPER


OBJECTS

February-March 1994, London, UK. Conservation of Lacquework and Japanning. Postponed from November 19. This UKIC conference will aim to discuss the practical aspects of the technology and conservation of lacquework and japanning. Contact: Sophie Buxton, Head, House, London SW5 1QY, UK.

February 28-March 4, 1994, San Francisco, CA. Vene Églomisé Course. Course will teach students to gild and varnish objects with gold leaf and paint to decorate glass. Each student will complete one project from start to finish and receive notes, recipes, supplies, and a reading list. Contact: Frances Binnington, Gilding and Verre Églomisé, 2121 Bryant St., Ste. 220, San Francisco, CA 94110; (415) 648-1621; fax: (415) 648-2142.

OBJECTS

February-March 1994, London, UK. Conservation of Lacquework and Japanning. Postponed from November 19. This UKIC conference will aim to discuss the practical aspects of the technology and conservation of lacquework and japanning. Contact: Sophie Buxton, Head, House, London SW5 1QY, UK.

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PAINTINGS

September 19-22, 1994, Ottawa, Canada. Varnishers: Authenticity and Permanence. On September 19-20 a colloquium will explore the advantages and disadvantages of traditional and new surface coating materials for paintings. Topics will include the concept of "authenticity" in relation to varnishing paintings from certain historical periods, issues of durability and removability of both natural and synthetic resins, methods to increase the longevity of natural resins and improve the stability, and handling properties of the newer synthetics. A practical workshop held September 21-22 will offer the opportunity to make individual trials with a variety of traditional, natural, and synthetic varnishes as well as varnish stabilizers and additives. Contact: Leslie Carlyle or James Bourdeas, Canadian Conservation Institute, 1030 Innes Rd., Ottawa, ON K1A 0C8, Canada; (613) 998-3721; fax: (613) 998-4721.

AIC News, November 1993 29
 Classified

Sale of Private Practice
Painting Conservation
Conservator wishes to sell established private practice located in Georgia. For information call:

Grants & Internships

Advanced Internships in Conservation, 1994-95

The Center for Conservation and Technical Studies, Harvard University Art Museums, offers up to six advanced-level internships in conservation beginning September 13, 1994. The internships will be divided among the three conservation laboratories (paper, paintings, and objects) and the conservation science laboratory on a flexible basis depending on the interests and needs of the intern applicants and the professional staff.

Requirements include: completion of graduate-level or equivalent apprenticeship training in conservation preferred; minimum of a bachelor of arts degree with a major in studio art or art history; one or more college-level chemistry courses; additional courses in mathematics and competence in a foreign language are desirable. For conservation science training the minimum of a master of science in the chemical or material sciences is required.

Current stipend level is $19,000 with an additional travel and research allowance. Full medical and other university and museum benefits are also included. Stipends are contingent upon funding basis depending on the interests and needs of the candidates. The qualifications and skills of the candidates. The stipend is $20,000 plus a $3,000 allowance for travel. The fellowship may be extended for one additional year. The fellowship will be devoted to conservation treatments at the National Gallery of Art and research related to the collections by the end of the fellowship, the fellow will be expected to produce a paper based on research completed during the fellowship.

Interested candidates should request application instructions from: Michael Skalka, Conservation Administrator, National Gallery of Art, Washington, DC 20565.

Available

Preservation Field Services Representative
Conservation Center for Art and Historic Artifacts

Positions Available

The Getty Advanced Internship Program is searching for one graduate-conservation science student who will work at the Williamstown Regional Art Conservation Laboratory. The position will be for two years beginning in October, 1994. The intern will report to the Conservation Administrator and work within the policies and priorities set for WRACL, serving the paintings, paper, furniture, sculpture, and objects collections of member museums. The other two fellowships are at conservation laboratories in Smithsonian museums. The stipend is $18,000; $2,000 travel and research allowance. "Third-year" internships in archaeological conservation, archival conservation, and the conservation specialities; summer internships; and pre-program internships are also available. Application deadline February 15, 1994. Detailed information: Loretta Ester, CAL/MSC, Smithsonian Institution, Washington, DC 20560; (202) 326-3700.

William R. Leisher Memorial Fellowship for Research and Treatment of Modern Paintings National Gallery of Art

The Conservation Department will host one fellowship commencing in the spring of 1994. The one-year fellowship, renewable for a second year, includes a stipend of $20,000. The fellowship will be spent at the Conservation Department and will require examinations and treatments of paintings in the 20th-century collection and research on contemporary artists' materials. A significant portion of the fellowship will be directed toward completing an inventory of the gallery's collection of modern artists' materials.

Candidates will be selected for study in painting conservation who have graduated from a recognized training program or equivalent training of not exceeding five years and have an interest and skills in modern artists' materials and working techniques.

Interested candidates should request application instructions from: Michael Skalka, Conservation Administrator, National Gallery of Art, Washington, DC 20565.

Final application materials should be postmarked no later than January 21, 1994. All applicants will be notified by February 25, 1994 of the decision of the selection committee.

Internships in Conservation National Gallery of Art

The Conservation Division of the National Gallery of Art will conduct internships funded by the Getty Grant Program. Each internship will begin in the second half of the academic year and will run for one year. The stipend is $20,000 plus a $3,000 allowance for travel. The fellowship may be extended for one additional year. The fellowship will be devoted to conservation treatments at the National Gallery of Art and research related to the collections. The fellowship will be spent at the Conservation Department and will require examinations and treatments of paintings in the 20th-century collection and research on contemporary artists' materials. A significant portion of the fellowship will be directed toward completing an inventory of the gallery's collection of modern artists' materials.

Candidates will be selected for study in painting conservation who have graduated from a recognized training program or equivalent training of not exceeding five years and have an interest and skills in modern artists' materials and working techniques.

Interested candidates should request application instructions from: Michael Skalka, Conservation Administrator, National Gallery of Art, Washington, DC 20565.

Final application materials should be postmarked no later than January 21, 1994. All applicants will be notified by March 15, 1994 of the decision of the selection committee.

Andrew W. Mellon Advanced Training Fellowship in Object Conservation National Gallery of Art

The Conservation Division of the National Gallery of Art is offering a conservation fellowship supported by the Andrew W. Mellon Foundation. The fellowship will begin in September 1994. The fellowship will be spent at the Conservation Department and will require examinations and treatments of paintings in the 20th-century collection and research on contemporary artists' materials. A significant portion of the fellowship will be directed toward completing an inventory of the gallery's collection of modern artists' materials.

Candidates will be selected for study in painting conservation who have graduated from a recognized training program or equivalent training of not exceeding five years and have an interest and skills in modern artists' materials and working techniques.

Interested candidates should request application instructions from: Michael Skalka, Conservation Administrator, National Gallery of Art, Washington, DC 20565.

Final application materials should be postmarked no later than January 21, 1994. All applicants will be notified by March 18, 1994 of the decision of the selection committee.

Positions Available

Preservation Field Services Representative
Conservation Center for Art and Historic Artifacts

The Conservation Center for Art and Historic Artifacts, the region's largest conservation center in Philadelphia, is seeking an individual to assist the preservation services officer in the implementation of outreach programs and services. Responsibilities include conducting surveys of libraries, archives, museums, and institutions with historic collections; conducting educational programs and workshops; developing and managing the reference collection; preparing a quarterly newsletter; and developing and managing the reference collection. The position pays $22,000 annually.

Required are: MLS degree or equivalent, plus two years experience working in a library, archival, or museum setting; thorough understanding of preservation principles, practices, and issues; and excellent written, verbal, and interpersonal communication skills. Some travel is required.

Salaries commensurate with experience. Submit letter of application, resume, and the names of three references to: Administrator, Conservation Services Office, Conservation Center for Art and Historic Artifacts, 204 S. 23rd St., Philadelphia, PA 19103.

The Getty Conservation Institute Senior Technical Coordinator

The Getty Conservation Institute is searching for a senior coordinator to become part of a team of six professionals in the Technical Program. The senior coordinator reports to the program director and works within the policies and priorities set for
the program to develop, design, and implement training activities related to archaeological and archivist conservation.

The responsibilities of the senior coordinator include the assessment of the needs for training programs in areas of his/her expertise and the development of comprehensive courses, workshops, seminars, and conferences. She/he is responsible for all phases of a training project including development, design, implementation, and evaluation.

The successful candidate will have a graduate degree in conservation, art history, archaeology, ethnography, and will have experience in managing projects, preferably internationally. Training and/or teaching experience and knowledge in the field is also desirable. This position requires a minimum five years’ experience in archaeological and/or architectural conservation or a closely related field and demands frequent travel to meetings, conferences, and course sites throughout the world.

Salary is commensurate with experience and qualifications. Excellent benefits.

Please send inquiries to: Personnel Dept., The Getty Conservation Institute, P.O. Box 11205, Marina del Rey, CA 90295, U.S.A.

Senior Conservator
Milwaukee Public Museum

The Milwaukee Public Museum, a museum of human science and history, seeks to fill the senior conservator position by early 1994. Qualifications will include both preventive and interventive conservation, making recommendations concerning acquisition, exhibition, and exhibit storage conditions; supervision of staff; cooperating with the curatorial sections as to needs of collections. The curator reports to the vice-president for collections and research and to the museum president and is expected to demonstrate both leadership and cooperation in conservation matters with the team. The applicant should have a graduate degree in conservation or related field. Salary is commensurate with qualifications and interest of the applicant. Salary package, including health, dental, life insurance, and sick days. Deadline for receipt of applications: December 1, 1993. Send cover letter and resume to: Myriam Negron, Human Resources Dept., 465 Huntington Ave., Boston, MA 02115. EOE

Associate Conservator/Conservator Laboratory Collections
Winterthur Museum, Garden, and Library

Winterthur Museum, Garden, and Library seeks an experienced conservator to oversee preservation of Winterthur Library collections and provide training in book and library conservation to graduate students and grant-funded interns. Duties include implementing a comprehensive preservation program (including housing, storage, and treatment of rare and fragile artifacts), maintaining and developing conservation facilities and teaching in the Winterthur/University of Delaware Art Conservation Laboratory. The associate conservator level position requires a master’s degree in conservation science or equivalent experience in the field. Salary is commensurate with experience. Excellent benefits package. Please send cover letter and resume to: Human Resources, 225 South St., Williamstown, MA 01267. EOE

Director, Office of Field Services
Williamstown Regional Art Conservation Laboratory

The Williamstown Regional Art Conservation Laboratory seeks a motivated individual to establish and direct a field service program. The successful candidate will provide collections management and consultation services for the many small, minimal budgeted, and historically significant societies located throughout the Northeast. She/he will conduct assessments and surveys, organize workshops, and work closely with societies. This position requires a minimum five years’ experience in archaeological and/or architectural conservation or a closely related field. Salary is commensurate with experience and qualifications. Excellent benefits package. Send letter of application and resume to: Dorothy Abraham, Associate Conservator, Sherman Fairchild Center for Objects Conservation, Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028. EOE

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preserve and make accessible the three-dimensional objects, paper objects, textiles, costumes, and other collection materials held by NMAH. Establishes long-range and short-term policies and plans for conservation/preservation services, analyzes and judges the appropriateness and cost effectiveness of developed services, and modifies instituted programs as necessary to respond to institutional priorities and available resources. The successful applicant will have experience in managing a comprehensive preservation/conservation program or elements of such a program in a museum or related institution, experience in managing fiscal and personnel resources, and experience in the conservation of three-dimensional objects, paper collections, costumes, or textiles. Federal civil service position, salary $47,920-$73,619, commensurate with experience. The Smithsonian is an EEO employer. You may call Frances Jones at  for further information about this announcement and for specific instructions on the application.

Chief Conservator, Paintings
Yale University Art Gallery

The chief conservator will primarily be responsible for heading the painting conservation department of two conservators but also will coordinate all conservation-related activities within the museum. The chief conservator will report directly to the museum director, will work closely with curators and other museum staff, and will play an active part in museum discussions and activities. New conservation studio, excellent university research facilities and faculty. The conservator also serves as consulting paintings conservator to the Yale Center for British Art, which holds the most comprehensive collection of British art outside Great Britain.

The successful candidate must possess the highest level of painting conservation treatment skills and an understanding of related issues of artists' technique and intent. The applicant should be willing to participate in teaching an introductory class on conservation to art history, museum studies, and art students. A minimum of five years experience beyond the completion of a conservation graduate program or related training is required. Salary commensurate with experience. Excellent benefits. EOE. Send resume to: Mary Gardner Neill, Director, Yale University Art Gallery, P.O. Box 208271, Yale Station, New Haven, CT 06520.

Furniture Conservators
Deborah Bigelow Associates

Deborah Bigelow Associates seeks conservators with backgrounds in woodworking, upholstery, or decorative finishes able to work on contract. Graduate degree in conservation or the equivalent desired; conservation work experience required. Send resume and references to: Deborah Bigelow Associates, 291 Main St., Beacon, NY 12508.