Outreach: The Need To Raise Awareness Developing public awareness of the need for preserving our cultural heritage is crucial to its survival. Although conservators have long recognized the importance of raising awareness among the public, allied professionals, and government agencies, this process is especially important in today's uncertain economic climate. Funding agencies and cultural institutions are making difficult choices about where to allocate shrinking resources for the arts, and collections care and conservation may seem appropriate targets. Individually and through AIC, conservators have renewed their outreach efforts.

Conservators understand that our best attempts to conserve individual objects or collections are only part of our work. We must also become advocates for the preservation of these objects. For this reason one of AIC's primary goals, as stated in the Strategic Plan, is "to create an awareness and understanding of conservation through open communication with related professionals and the public."

In the public mind, "conservation" conjures up images of clear water, clean air, and green forest preserves. We can learn from the success of the environmental movement and seek to extend the public's understanding of conservation to the preservation of cultural resources. AIC has already begun this campaign by raising awareness among groups heavily invested in cultural property—museums, arts organizations, libraries and archives, historical societies, historic preservation groups, collectors, and art and antique dealers. We have also worked to raise consciousness within our own ranks of the importance of outreach. It is just as important to increase the awareness of the general public. The public may assume that the history imparted in their local public sculpture, monuments, archival and museum collections, and historic buildings will always be there, but they may not understand that the survival of these monuments and artifacts depends on continuing preservation efforts by conservation professionals.

Several prominent members of the conservation community have long taken an active approach to advocacy. Caroline Keck, cofounder with Sheldon Keck of the Cooperstown graduate art conservation program and a pioneer in outreach, wrote in the January 1994 WAAC Newsletter that, more than ever, conservators need to "assume the responsibility for publicizing a fine image of ourselves, our work and the need for that work, [for] no one else is likely to." Joyce Hill Stoner, who heads the Winterthur-University of Delaware graduate art conservation training program, suggested in the September 1994 AIC News that during the last decade awareness of the importance of advocacy has lagged due to an inward focus by conservators on conservation philosophy. While important, this discussion may have distracted conservators from outreach efforts.

To facilitate members' contacts with the public, AIC's educational brochures and fact sheets have proven useful. What is Conservation?, Guidelines for Selecting a Conservator, Caring for Special Objects, and Caring for Your Treasures: Books to Help You address questions the public most often asks. These brochures are distributed from the AIC office and at lectures and workshops given by
AIC News (ISSN 0887-705X) is published bimonthly by the American Institute for Conservation of Historic and Artistic Works, 1717 K Street, NW, Suite 301, Washington, DC 20006, (202) 452-9545, fax: (202) 452-9328.

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

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

Opinions expressed in the 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 February 1, 1995. We reserve the right to edit for brevity and clarity.

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

The cost of advertising in Supplier's Corner is $100 for 100 words. The cost of display ads is: ½ page $155; ⅓ page $290; ⅓ page $365; ⅓ page $400; one full page $600. Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1.

AIC News staff: Sarah Rosenberg, Managing Editor. Carol Christensen, Editor. Marcia M. Anderson, Production Editor. Michelle Flynn, Program Assistant. © Copyright 1995


AIC members. A postcard was developed for distribution at antique shows and craft fairs. The AIC office has also developed presentation kits available to assist members speaking to the public. A poster featuring the treatment of the Statue of Freedom at the U.S. Capitol has also been produced for outreach efforts.

Television, radio, and periodicals are potentially powerful tools for increasing the public's awareness of conservation. AIC has tried to encourage media attention by initiating a network of conservator-volunteer regional reporters to identify conservation projects suitable for press coverage or events at which conservation literature could be distributed. For example, regional reporter Barbara McMurray notified the AIC office of an appraisal day at the Shelburne Museum. At the event she manned a table where conservation and AIC literature was available. Another result of this network was an article in the Chicago Tribune last September featuring conservator Craig Deller, who discussed responsible conservation standards and training, with a sidebar on AIC's informational brochures. According to project manager Michelle Flynn, although these efforts have had great impact, much more needs to be done. The network has limited effectiveness because it relies on conservators who volunteer to initiate local projects. Moreover, there are no reporters in some areas. Additional volunteers with initiative and energy could make this project much more effective.

Although a few regional guilds have been active in developing outreach efforts, there are opportunities in this area as well. The Washington Conservation Guild (WCG) has been especially active in outreach, developing under the guidance of Alexandra Dennis Tice a display on conservation that is used at local antique shows. The AIC postcard, developed in response to WCG requests, is also distributed in large numbers at these events. The recently established Louisiana Art Conservation Association organized a one-day symposium, "Expectations-Limitations," aimed at educating allied professionals and the general public. The New England Conservation Association produces a conservation program each year for the New England Museum Association. All of these efforts influence the creation of new jobs, additional work for conservators, and a heightened awareness of the importance of conservation.

Outreach to the general public has included mailings, articles, and press conferences. Major auction houses across the country have received information about AIC and the AIC brochures. Rebecca Rushfield, publications outreach coordinator, has successfully placed several articles in magazines, most recently an article by Joyce Zucker in American Arts Quarterly. The FAIC Conservation Services Referral System, has also been a major educational outreach tool, processing more than 10,000 requests to date, with the numbers dramatically increasing each year.

Last year AIC sponsored a press luncheon hosted by the World Monuments Fund in New York at which conservators gave presentations. Using this event as a prototype, we hope to familiarize the press in other cities with the field of conservation and current conservation projects and to perhaps reduce sensational and inaccurate reporting about the subject. This press event resulted in a Voice of America radio interview with conservation spokespersons, as well as in several articles.

Although the use of information derived from conservation research in exhibitions has increased in recent years, there has been no major traveling exhibition about conservation since Lou Pomerantz's Know What You See, funded by the NEA and organized in 1976 by FAIC. An excellent conservation show, "Alterted States: Conservation, Analysis, and the Interpretation of Works of Art," developed by the Mount Holyoke College Art Museum and Williamstown Art Conservation Center, traveled this year to three venues in the Northeast. However, an exhibition that travels more widely and has a much broader focus is needed to educate communities effectively about the importance of preservation of cultural artifacts. AIC is developing a proposal for a new exhibition intended to inform visitors to small museums, historical societies, and libraries about the importance of preserving our cultural heritage. It will illustrate how and why artifacts become damaged, what individuals can do to preserve artifacts and monuments in their own com-
munities, how to preserve their own treasures, what conservators do and how they are trained. Related publications, videos, and activities will travel with the exhibition.

Efforts to work with related professional organizations have taken several forms. Many AIC members have been involved in the successful National Institute for the Conservation of Cultural Property (NIC) program, Save Outdoor Sculpture! SOS! coordinates volunteers nationwide to inventory and prepare basic condition assessments on all publicly accessible outdoor sculpture. AIC has also worked with NIC and other organizations to create and distribute disaster relief and preparedness information to the public.

AIC-sponsored sessions, lectures, and panel discussions are presented regularly at meetings of the American Association of Museums, Society for the Preservation of Natural History Collections, Association for Preservation Technology, American Library Association, Society of American Archivists, College Art Association, Museum Computer Network, and regional museum associations. Various activities are being planned or have been undertaken with the NIC, Commission on Preservation and Access, Society of American Archaeology, National Center for Preservation Technology and Training, AAM’s registrars and NAME committees, IIC, ICOM, IIC-CG, UKIC, IPC, and other groups. The conservators who volunteer their time for these projects are doing something especially important for the field. Eventually, many of the attendees at these professional conferences may be in positions to decide whether conservation continues to be a priority within their institutions.

The AIC Advisory Council, consisting of representatives from related professional organizations, regional guilds, and the AIC Board, is working to implement collaborative projects on issues of mutual interest such as increasing cultural diversity and information superhighway legislation. AIC is exploring with NIC, AASLH, and other interested organizations ways to encourage collections care programs in small museums that have benefited from the hundreds of CAP surveys and other programs conducted during the past four years. Finally, AIC is working to develop ties with the Association of Art Museum Directors and Museum Trustees Association. It is hoped that these efforts, aimed at the guardians and custodians of cultural heritage, will result in increased communication between conservators and allied professionals as well as a higher awareness of the conservation needs of collections.

Outreach to related professional organizations occasionally may include support for their programs that involve conservation. For example, in 1993 AIC provided modest financial support and materials for the annual meeting of the New England Association of Chemistry Teachers, whose subject that year was chemistry in art conservation. The program was developed by Williams College and the Williamsstown Art Conservation Center. Another important partnership was the successful work of many arts education associations, the Getty Center for Education in the Arts, AIC, AAM, and others to ensure inclusion of art as part of the core curriculum in education reform legislation. AIC has cosponsored events with related organizations, as in 1993 when the Association for Preservation Technology cosponsored AIC’s general session on collections in historic buildings. In 1995, NACE, APT, and NIC will cosponsor AIC’s Gilded Metal Surfaces Symposium.

Lobbying government agencies is enormously important, since the government is both a significant employer of conservators and awardee of contracts. To make our case at the federal level, the AIC president and executive director have met with the heads of the Institute of Museum Services, National Endowment for the Arts, and National Endowment for the Humanities to acquaint them with our long-range goals and the needs of the field. AIC has joined forces with AAM’s advocacy team to lobby for increased funding levels for all three agencies. We worked hard to ensure that the legislation establishing the National Center for Preservation Technology and Training explicitly included conservation of objects in addition to historic preservation, architecture, and archaeology. AIC secured an exemption for conservators in the Visual Artists’ Rights Bill and in the report language of the bill gained federal recognition of AIC’s Code of Ethics and Standards for Practice. We are also working with NIC to influence other legislation dealing with conservation-related issues.

This is a particularly opportune time to spread the word about the importance of conservation and the integral role it plays in the development of educational programs in museums and libraries. The quickly evolving information superhighway provides a great opportunity for widespread dissemination of conservation information and discussion of related issues. For example, a project launched by the National Museum of American Art on the Internet features monthly online discussions by museum staff, the general public, and conservators. AIC brochures have been posted on the Internet and can be either read or downloaded by subscribers.

The purpose of FAIC is to receive and maintain funds to carry out charitable, scientific, and educational objectives related to conservation. Although we rely primarily on a small office staff and the activities of volunteers to attain many of our goals, fundraising mechanisms to develop outreach programs could be provided through FAIC.

All of these efforts attest to the dramatic increase in outreach activities. We have made good progress, but there is a lot yet to be done. AIC is only as effective as the efforts of its individual members. We tend to forget sometimes that without us, there is no organization. The outreach materials developed by AIC can be used in daily dealings with clients, curators, administrators, and trustees. If you work in a cultural institution, volunteer to serve on a long-range planning committee or an exhibition committee where you can make sure that conservation concerns are addressed. Contact local newspapers and invite a reporter to come to your workplace and interview you about your work. Write an editorial. If there is a highly visible conservation project in your town, such as restoration of an outdoor sculpture or the murals in city hall, encourage reporters to cover the story. Provide AIC brochures and postcards explaining what conservation is about and how to use the referral system.

If you have suggestions for other outreach activities, please let us know. If you would like to serve as a regional reporter, please call Michelle Flynn at the AIC office.
Qualification Standards Drafted

Department of Interior Proposes Minimum Professional Qualification Standards for Conservation

Congress amended the National Historic Preservation Act in 1992. The amendment requires the Secretary of Interior to revise existing professional qualification standards and establish standards for additional disciplines. One of the additional disciplines is conservation. Under the proposal, a conservator would have to have a minimum of one year of graduate work in conservation plus one year of demonstrable experience to be considered qualified in historic preservation. A draft of the proposed standard is available and open for comment until February 15. Copies are available from: Preservation Planning Branch, attn: Susan Henry, Interagency Resources Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; (202) 343-9514; fax: (202) 343-1836; sue_henry@mps.gov. The standards are also available on the conservation DistList on Internet. Please send a copy of any written comments to the AIC office, attention: Jerry Podany.

IMS Board Makes Changes to CP Program

The National Museum Services Board (NMSB) met on December 1 to discuss reauthorization, appropriations, legislative and public affairs, and the Conservation Project Support Program (CP).

NMSB member Arthur Beale proposed a resolution that IMS eliminate funding priorities for CP. This resolution recognized the tremendous positive impact of the survey priority on our field and on the preservation of cultural property. At the same time, the resolution acknowledged the value and importance of the other aspects of CP, including funding for research, training, and treatment. While it was recommended that IMS no longer cite general surveys as the program’s singular funding priority for nonliving collections, it was also noted that the guidelines will continue to require surveys and recommend long-range plans. Museums must demonstrate a logical path toward the preservation of their collections. What this means is that survey applications will not take precedence over the other categories. The board passed this resolution unanimously. The guidelines will be revised accordingly (before publication in July 1995) and will be effective as of the October 1995 deadline.

The NMSB also unanimously approved an increase in the cap for CP from $25,000 to $50,000. This change will go out for public comment in the Federal Register and will be published in IMS Access. The NMSB will review all comments at its spring 1995 meeting, and if the increase is approved it will be effective as of the October 1995 deadline. A change in the matching requirement for smaller museums was also discussed. This is a complicated issue that will require further discussion and analysis by the NMSB and the IMS staff.

Foreign Members Take Note

AIC membership dues and publication orders may be paid by transfer of funds to the AIC account.

Funds may be deposited to: Signet Bank, 11011 West Broad Street Road, Richmond, VA 23260; account no. 6671006309, routing no. 054000807. Include your name and AIC account number. Make sure the amount transferred includes any and all bank charges.

Please contact the AIC if you have questions or need additional information.

1995 Membership Deadlines

The 1995 deadlines for Professional Associate and Fellow applications are: May 2, July 15, and October 14. Contact the AIC office for application forms.

1995 JAIC Deadlines

The deadlines for submitting manuscripts to the AIC Journal for publication consideration are February 1, May 1, August 1, and November 1. Short communications (of up to 3,000 words) are encouraged. Contact the AIC office to request the Guidelines for Authors.

Your Dues Make the Continued Operation of AIC Possible!

Renewal notices were mailed in mid-October. Reminders were sent in December. We are pleased by the rapid response rate to date. If you have yet to renew, please pay your dues promptly. A $15 late fee will be assessed as of February 1, 1995.

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From the President

Debbie Hess Norris

My recent participation in a number of interdisciplinary meetings—including Managing the Conservation of Our Cultural Heritage, the National Summit on Emergency Response, and the AAM Council of Affiliates—ongoing discussions with directors and program officers from federal agencies and foundations, and the results of the 1994 elections have prompted me to enlist your help in these ways.

COMMUNICATE OUR POWERFUL MESSAGE

First, we must work together to ensure that preservation becomes a fundamental and integral part of the mission of all cultural institutions in the United States. Each of us must actively collaborate and communicate with our allied professionals—our colleagues—to promote increased awareness and understanding of the value and importance of conservation through an open and active dialogue with them and with the public.

Collectively, we must communicate a powerful, positive, and visible message about the essential value of the arts and humanities to our society now and in the future. "In a world too often beset by hatred and activity, the arts and humanities empower us to celebrate our individual identities, while reminding us of the values and commitments that unite us as a country." President Bill Clinton on awarding the National Medal of Arts at the White House in October. (The AIC/FAIC Board and staff attended this ceremony, where the recipients included Harry Belafonte, Dorothy DeLay, Gene Kelly, and Pete Seeger.)

REAUTHORIZE ENDOWMENTS/AGENCIES

Second, the election results have serious implications for future funding for the arts and the humanities. We must work to ensure that government funding for ongoing regional and national preservation projects and initiatives continues. Reauthorization of NEA, NEH, and IMS is critically important.

AIC recognizes the essential nature of forming strong and active coalitions with individuals, associations, and institutions responsible for the continued creation, interpretation, and preservation of the artifacts of our cultural and artistic heritage. To that end, we will work with the AAM Council of Affiliates to develop strategies and case statements relating to the importance of preservation. At the same time, we ask all members to work on the grassroots level to encourage their congressional delegations to support reauthorization and appropriations (see page 7).

Some of my colleagues have commented that AIC has become too politicized and too concerned with activities on the Hill, to the detriment of membership service responsibilities. This is not the case. These are bipartisan issues that have the potential of adversely affecting our profession. NEA, NEH, and IMS award approximately $10 million a year for conservation projects that translate into work for conservation professionals. It is our responsibility to monitor these events and to proactively respond.

INCREASE GRANT APPLICATIONS

Third, AIC has recently proposed several modifications to the IMS Conservation Project Support Program that we hope will successfully address some of the factors relating to the recent decrease in applications to this valuable program. These factors include a dearth of financial and human resources required to prepare applications; misperceptions about and difficulties with the application guidelines, priorities, and processes; inability of some institutions to meet the 50-50 match; limitation of the $25,000 maximum award; and frustration with past unsuccessful applications. IMS has responded favorably to these suggestions and we are grateful for their commitment to this important program.

The National Museum Services Board (NMSB) met on December 1 to discuss reauthorization, appropriations, legislative and public affairs, and the Conservation Project Support Program (CP). NMSB member Arthur Beale proposed a resolution that IMS eliminate funding priorities for CP and the resolution passed unanimously (for complete details, see page 4). The NMSB also unanimously approved an increase in the cap for CP from $25,000 to $50,000.

Please continue to work closely with cultural institutions to encourage the submission of high-quality and competitive grant applications to IMS, NEA, and NEH. We know that these funds are desperately needed, yet they may continue to suffer further decreases. Ultimately, the need for these programs will only be demonstrated by the number of applications received.

1995 AND BEYOND

I look forward to working with our board and with each of you to implement the many programs and projects outlined in our strategic plan. Please review the summary document included as a supplement to this newsletter.

I remain a firm believer in and supporter of the development of strong coalitions and interdisciplinary cooperative efforts. In 1995, AIC will work with national and international cultural service organizations and with federal agencies to increase public awareness of the value and importance of preservation; integrate preservation into the fabric of educational, organizational, and institutional programs; and develop effective mechanisms for national emergency response that will benefit both cultural institutions and the general public. In doing so, we will continue to safeguard our cultural and artistic heritage for generations.

Finally, I thank each of you for your ongoing support and advice. While the board may assume a leadership role, it is our members who make the difference. I sincerely hope that each of you will continue to feel that you can participate in this organization. Your individual thoughts and concerns will always be heard.

In this new year, I wish for the continued development of a more inclusive organization in which the difficulties of membership structure can ultimately be resolved, and an association dedicated to providing unlimited opportunities for collaboration among its members and our allied professionals. (Of course, I wish for many other things, too, including world peace, a healthy and happy family, and a better cappuccino machine, but my column has gone on long enough!) Happy New Year.
Interdisciplinary Cooperation In Managing Conservation

Managing the Conservation of our Cultural Heritage, a productive interdisciplinary meeting jointly sponsored by the Getty Conservation Institute and the National Institute for Conservation and coordinated by Janet Bridgland, Barclay Ogden, and Robert Strauss, was held in early November. The meeting sought to identify and document significant management problems and to initiate cooperative methods and actions to address them. Included were representatives from a variety of preservation disciplines, including fine arts, archaeology, architecture, material culture, libraries, archives, and natural history.

Many cultural institutions are faced with difficult management decisions about how best to allocate human and financial resources for the long-term care of collections. Major needs were identified and further articulated during the course of this meeting.

1. There is a lack of public awareness of the value and importance of the preservation of cultural property and a resulting lack of private-sector funding for preservation-related initiatives. It is our responsibility to clearly articulate the relevance of preservation by promoting its significance to the American people. In doing so, a national promotional campaign and strategy (with emphasis on the inherent value of the authentic, preservation of one's personal treasures, protection of tangible memories, excitement of discovery, preservation of cultural and artistic icons, and probable destruction of cultural property from lack of care or attention) must be developed with a strong market research component. Likewise, we must work diligently to integrate preservation into existing educational programs (K-12 and beyond) and ensure that it becomes fundamental to the fabric of all cultural institutions.

2. There is an increased need for the development of selection criteria and cost-benefit models. Finite conservation resources are often allocated to collection materials designated for use and/or display. In these instances, the remaining collection materials that ultimately "survive" may only be inherently more stable and/or have benefited from better storage conditions.

We must work with our allied professionals to establish realistic selection criteria and guidelines for allocating limited resources for care and conservation of collections, historic properties, and archaeological sites. The criteria may include the careful consideration of a collection's inherent stability and condition, the environment in which it is housed and protected, and its potential use and value. (In doing so, we must always recognize the creator's intent, which in some cases is to fabricate an artifact or work of art that is not intended to endure. In other instances, these artifacts may be made of incompatible or ephemeral materials for which long-term preservation may not be possible.)

Ongoing and active support of applied research dedicated to the cause, effect, and prevention of deterioration is essential and will allow for better-informed choices among technical options, such as the provision of environmental control and the use of protective storage enclosures.

Conservation professionals must continue to balance costs against benefits and may be faced on some occasions with serious compromises. They may often feel obligated to advocate the most comprehensive course of treatment or application of the highest possible standards. Adoption of the revised Code of Ethics and Guidelines for Practice—with its emphasis on flexibility, realistic expectations, shared decisions, communication with allied professionals, and the value and importance of professional judgment—may alleviate these concerns, and the Commentaries may further address these issues. As conservation professionals continue to develop Commentaries to the Code, they should consult actively with allied professionals. Interdisciplinary exchanges should also include the discussion of ethical responsibility and development of standards.

3. Personnel issues and concerns continue to provide major management challenges. In some institutions, conservation actions are accomplished by staff without col-
From The Executive Director

Sarah Z. Rosenberg

The cover story in this issue addresses the need to raise awareness of the need for collections care and conservation among the public, members of allied associations, and government officials. There is a need, no less important, to increase recognition of associations and the ways in which the work they do benefits the nation. Strangely enough, Congress and many state legislatures have targeted associations in efforts to balance budgets. In recent years, Congress has been chipping away at associations through such mechanisms as a lobbying tax, unrelated business income taxes, sales and use taxes, increased postal charges, and an adverse redefinition of what constitutes a "member." These efforts undermine the very foundation of associations—their nonprofit status and the privileges that go with it.

In response, the American Society of Association Executives (of which I am a long-time member) has launched a campaign, "Associations Advance America." AIC is one association that can justifiably claim to be serving the interests of the nation and its citizens.

The summary of AIC's second strategic plan presented in this issue clearly illustrates the ways in which AIC "advances America." The 12 programs, research studies, and other activities listed in the plan are more than a solid blueprint for our work during the next three years. For example, AIC sets and upholds standards for the profession that protect consumers of conservation services and instill a higher level of confidence in the use of these services. We help train and retain conservation professionals by publishing a scholarly journal and other technical and educational materials and by providing educational opportunities for our members at annual meetings, conferences, and symposia. Conservation scientists conducting research at major national and regional laboratories are contributing knowledge, skills, and information to improve the care of our cultural heritage. AIC's collaborative efforts with allied professional organizations such as NIC, AAM, and the National Park Service have, for example, helped salvage and stabilize family and community treasures in flood-stricken communities in the Midwest. Furthermore, AIC has developed and implemented a variety of public outreach programs, providing educational brochures and public lectures. In its annual angels project, conservators volunteer to help needy cultural institutions in communities hosting AIC annual meetings. (For complete details on these efforts and other public outreach, see the cover story.) Finally and perhaps most important, AIC members improve the quality of life in every community by working to ensure good conservation practices and collections care. Thus, future generations will benefit by experiencing firsthand the treasures of our diverse cultural heritage. Take this message into your community, alert your congressional delegations, state legislators, the media, and the general public of the value that AIC—our professional membership association—brings to society.

And speaking of alerting congressional delegations, I would like to echo our president's request urging you to speak out in behalf of reauthorization of the IMS, NEA, and NEH (see below).

On the threshold of the new year, I am pleased to report that AIC is in a strong position to implement its second strategic plan; monitor significant legislation on Capitol Hill, and promote awareness of the importance of preserving our cultural heritage. We are fortunate to have committed, hard-working members who donate hundreds of hours to service on the board, committees, task forces, and specialty groups. The staff and I truly appreciate your efforts and wish you all the best in 1995.

IMS, NEA, NEH
Reauthorization In Jeopardy

The results of the 1994 elections may have serious implications for future arts and humanities funding. Furthermore, reauthorization of the Institute of Museum Services, National Endowment for the Arts, and National Endowment for the Humanities is in question.

Each of these three federal agencies provides funding for conservation projects that is essential to the future well-being of the profession. During the past fiscal year, IMS funded conservation projects totaling nearly $2.6 million, NEH, $5.5 million, and NEA, $925,000 for a total close to $10 million. This seed money was often increased by as much as fivefold by the matching funds each funded project raised. These federal grants covered general conservation surveys, treatments, training, care of collections, conservation assessments for small museums and historic houses, preservation of ethnographic and archaeological materials, environmental control, storage costs, and other activities. A drop in the bucket when compared to the budgets of most federal agencies, these funds have over the past 25 years helped ensure that our cultural heritage is preserved.

Support for the reauthorization of and funding for the cultural agencies should not be a partisan issue. Both parties should value the preservation of our national patrimony. However, the House of Representatives will have a Republican majority for the first time in 40 years. Not only will new committee chairmen take power, but committees will also be reduced in number with smaller staffs. Two strong proponents of the arts and humanities have lost their chairmanships: Sidney Yates (House Appropriations—Interior Subcommittee) and Claiborne Pell (Senate Labor and Human Resources Committee—Education, Arts and Humanities Subcommittee). The new chairmen of these committees are likely to be Ralph Regula (R-OH) and James Jeffords (R-VT).

We expect that reauthorization hearings will be held in late March or early April. To reach the new leaders in Congress, AIC staff and board will be urging their senators and representatives as well as these committees to support the reauthorization of and appropriations for the IMS, NEA, and NEH. Individual members of AIC should be doing so as well. A good time to do this is now, while Congress is in recess and members are back home among their constituents. Call or write to your representatives and senators to tell them why you believe they should support the endowments. Those of you with new members of Congress should
write to them immediately. Better still, look them up and talk with them about the importance of the arts and humanities and of conservation. Ask them to designate a staff member to handle arts and humanities issues, and say that you look forward to working with them. Keep the letter to one page. Address letters to:

The Honorable ___________
Member-elect
U.S. House of Representatives
Washington, DC 20515

The Honorable ___________
Member-elect
U.S. Senate
Washington, DC 20510

Please send copies of any replies you receive to Sarah Z. Rosenberg at the AIC office.

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5th Annual COLLECTIONS CARE TRAINING PROGRAM for Curators & Collections Managers July 6–August 4, 1995

A four week summer seminar featuring:
• Lectures and Workshops by over 30 Conservators & Other Specialists
• Sponsored by the Mid-Atlantic Association of Museums &
• The University of Delaware Museum Studies Program &
• Univ. of Delaware/ Winterthur Museum Art Conservation Program

Financial Support Available Application deadline March 25

contact
Collections Care Training Program
Box 817
Newark, Delaware 19715
tel (302) 731-1424
fax (302) 731-1432

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From the Editor

Carol Christensen

In an effort to conserve space, this column has not run recently. However, with the new year upon us, I wanted to take the opportunity to thank the many people who have volunteered their time as AIC News peer reviewers, conference reporters, and column writers since I have been editor. Some of those listed below even sent in items without being asked. The AIC News would not be what it is today without the efforts of these valuable contributors. To all of you go my thanks and the thanks of the many AIC readers who have been enriched by your efforts:

Rae Beaubien, Barbara Berrie, Sandra Blackard, Daphne Barbour, David Bomford, John Burke, Martin Burke, Julia Burke, Thea Burns, Mary Bustin, Nicholas Caldararo, Pamela Campbell, Jim Coddington, Stephen Collins, Rene de la Rie, Penelope Edmonds, Elizabeth West Fitzhugh, Colin Fletcher, Melanie Gifford, Mark Gilberg, Lisha Glinisman, Patricia Griffin, Charlotte Hale, Eric Hansen, Marc Harmsley, Pamela Hatchfield, Walter Henry, Jo Hill, Paul Himmelstein, Ann Hoenigswald, Melissa Katz, Davida Kovner, Suzanne Lomax, Chris Maines, Bert Marshall, John Maseman, Marion Mecklenberg, Catherine Metzger, Lisa Mibach, Ken Moser, Norman Muller, Jose Orraca, Arthur Page, Helen Mar Parkin, Nancie Ravenel, Chandra Reedy, Merv Richard, Catherine Rogers, Rebecca Rushfield, Suzanne P. sack, Sonja Sofer, Donna Strahan, David Saunders, Barbara Brigg Smith, Lesley Stevenson, Joseph Sembrat Jr., Joyce Hill Stoner, Shelly Sturman, Christine Smith, Jonathan Thornton, Katherine Untsch, Tim Vitale, Paula Volent, Sarah Wagner, Elizabeth Walsh, Elizabeth Walmsley, Terry Drayman-Weiser, Jill Whitten, and Joyce Zucker.

I also want to mention the following people, who have shown their continued support in ways large and small: Sarah Fisher, Caroline Keck, Jay Krueger, Ross Merrill, Debbie Hess Norris, Joyce Hill Stoner, and the AIC Office, especially Marcia Anderson.

Thanks to one and all, together with best wishes for a productive new year.

1995 Slate and Call for Nominations

The AIC Nominating Committee is pleased to present the following slate of candidates for election to the AIC Board in 1995:

President: Debbie Hess Norris
Vice-President: Eric Hansen
Jay Krueger
Director, Public Information: Beverly Perkins
Kent Severson
Secretary Sarah Fisher, treasurer Betsy Palmer Eldridge, and directors Suzanne Deal Booth, Martin Burke, and Elizabeth Kaiser Schulte will continue to serve the remainder of their terms.

The Nominating Committee wishes to thank those who have agreed to serve, those who thoughtfully considered doing so, and all who gave us valuable suggestions.

In response to the dismal voting participation by eligible Fellows and PAs in the 1994 elections, the Nominating Committee has decided to break with the recent practice of presenting an uncontested slate in hopes of increasing participation in the election process. Less than 29 percent of the 776 members eligible to vote did so in the 1994 elections. Members must show greater support for our professional organization and the group of people who graciously donate their time and energy to improve it.

Therefore, for the 1995 elections, a partially contested slate is presented to encourage eligible members to participate in AIC activities. The committee has given great thought to finding qualified and willing members to run for the offices of president, vice-president, and director of public information. Incumbent and new participants from a broad geographic distribution have agreed to run for election. Please
accept the responsibility and take the time to vote.

Members may nominate additional candidates. Nominations must be accompanied by three signatures of support from members in good standing (Fellows, PAs, or Associates), a biographical sketch of the nominee according to AIC guidelines, and a signed statement of willingness to serve. They must be received by Meg Loew Craft before February 20. In accordance with the AIC Bylaws, all completed nominations will be placed on the final slate.

The willingness-to-serve statement and guidelines for the biographical sketch can be obtained from: Meg Loew Craft, ACTS, 410 Lyman Ave., Baltimore, MD 21212; phone/fax: (410) 433-0038. Please send completed nominations and supporting material to the same address.—Meg Loew Craft, Paul Himmelstein, Melissa Meighan, AIC Nominating Committee

JAIC News

The following individuals served as manuscript reviewers for JAIC during 1994. (Reviewers who did not consent to have their names listed are not included.) The associate editors and I are deeply indebted to them for their unstinting assistance as we work toward the goal of a truly professional publication.—Elisabeth West FitzHugh, Editor-in-Chief, JAIC

Carol Aiken
Jill Sterrett Beaudin
Peter Bornstein
Elena Charola
Mary-Lou Florian
Virginia Greene
Carol Grissom
Jane Hutchins
Steven Kohb
Barbara Lemmen
Andrew Lins
Pauline Mohr
Howard Needles
Michael Palmer
Nancy Reithold
Michael Schilling
Donna Strahan
Charles Twmosa
Jonathan Winter

Tim Barrett
Barbara Berrie
Irene Bruckel
Jim Coddington
Karen French
Sarah Greemough
Doris Hamburg
Alexander Kadari
Julie Lauffenburger
Mark Leonard
Jane Merritt
Sue Murphey
Debbie Hess Norris
Helen Mor Parkin
Grant Remer
Leon Stodulski
Tom Taylor
John Waterhouse

New Fellow Profile

Wendy Hartman Samet

Wendy Hartman Samet, paintings conservator/adjunct professor, University of Delaware/Winterthur Museum Art Conservation Program, received her M.S. in art conservation from Winterthur in 1985. She interned at the Internmuseum Laboratory, Oberlin, Ohio, and held a Mellon Fellowship at the Walters Art Gallery, Baltimore. In addition to her conservation and teaching responsibilities at Winterthur, Wendy has overseen the conservation of Whistler's Peacock Room at the Freer Gallery of Art. Wendy's many contributions to the profession include organization and development of the artist's techniques database at the University of Delaware, service as chair and cochair of the Paintings Specialty Group, and chair of the Paintings Conservation Catalog. She currently serves as a member of the editorial board for the Paintings Conservation Catalog.

Health and Safety News

PUBLICATIONS UPDATE: Every year the Health and Safety Committee prepares a publications table at the annual meeting to familiarize members with a few of the books and pamphlets published annually. Some publications that conservators may wish to own personally or purchase for their laboratories are abstracted below. Inclusion of a title in this column is not an endorse-


continued page 26
1995 Annual Giving Campaign

We are pleased by the many donations to the 1995 annual giving campaign during October and November. The FAI C Board and staff thank the following recent donors. We truly appreciate your support of FAI C programs.

Nancy Ash  Becky Ault
Konstanze Bachmann  Alan Balicki
Barbara Beardley  Julia Bogachi
Suzanne Deal Booth  Connie Brooks
Oehmar Carti  Emilio Cianfoni
Susan Conway  Mike Cunningham
Dante De Florio Jr.  Betsy P. Eldridge
Eimer Eusman  Frank Fields
Sarah Fisher  Carolyn J. Gammon
Gloria F. Giffords  Maria Grandinette
Elaine Haas  Catherine Hawks
Barbara Heller  Teri Hensick
Madeleine Hester  Nikki Horton
Jane Hutchins  Helen Ingalls
Marlene Jaffe  Bettina Jessell
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Alexandra O'Donnell  Margaret Ordenez
Patsy Orlowski  Yolanda Ortega
Helan Mar Parkin  Alice Paterakis
Thomas Pennebaker  Tracy Power
Abigail Quandt  Patricia Reyes
Thornton Rockwell  Tom Schmitt
Beatrice Schneider  Kathryn Scott
Katherine Singley  Carol Snow
Frances Stickles  David Strohmayer
Jane Sugarman  Jonathan Thornton
Hilda Utermohlen  Irvin Weiss
West Lake Conservators Ltd.
Glenn Wharton  Shannon Zachary
Helmut Zitzwitz

FAIC DONATION IN MEMORY OF SHELDON KECK
Richard Kerschner

1995 Patrons of Conservation

Patrons of Conservation are individuals who donate $1,000 each year. In 1991, the FAI C Board took action to extend the annual giving campaign beyond the AIC membership and enlist 25 patrons.

We are pleased to announce that Ruth Bowman has renewed her patronage for the fourth time. If you know of individuals, institutions, or corporations who may be interested in becoming patrons, please contact Sarah Rosenberg at the AIC office.

Other Donations

The board and staff thank University Products for their generous donation in support of AIC/FAIC.

Kress Conservation Publication Fellowships Awarded

On behalf of the FAI C, we are pleased to announce the first three recipients of Samuel H. Kress Conservation Publication Fellowships. These one-year fellowships will allow the recipients release time from their professional obligations to prepare book-length manuscripts on their subjects:

NANCY DAVIS, General Conservation Assessments: A Review. The book will examine the history and current practice of general conservation surveys, review their impact on institutions, and discuss how assessments might be redesigned to provide maximum benefit to the institution.

MARCIELE R. DERRICK, Methods in the Scientific Examination of Works of Art: Infrared Spectroscopy. The book will provide practical information on this widely available technique for analysis of museum artifacts. Included will be comprehensive discussions of sampling, sample preparation techniques, analysis, and interpretation of results.

MARIA GRANDINETTE AND RANDY SILVERMAN, Book Repair: A Guide to Library Conservation Techniques. The book, which focuses on nonreproducible (but often irreplaceable) research library material, will address all aspects of book repair. Appropriate applications of different current repair and treatment techniques will be evaluated from the point of view of an individual item's condition, historical significance, and pattern of use.

Several aspects of each application were considered. The intention of the fellowships, as stated in the application guidelines, is to "increase the written body of knowledge available for the conservation field." The primary targeted audience is professional conservators rather than the general public or other professional groups, and one important criterion was how well the proposed manuscript would serve this audience. The thoroughness of the submitted outline was also crucial in the evaluation. Detailed tables of contents, with brief descriptions of what would be discussed in each section (and even the approximate number of pages to be devoted to each section) and a timetable for completion of different parts, were important. These factors indicated that the applicant had carefully considered the subject area and would be able to begin writing immediately rather than spending the beginning of the fellowship period refining the contents or doing background research. The applicants' qualifications to address their proposed subjects were judged on the basis of professional training and experience as well as their writing abilities. In examining the latter, particular attention was paid to writing skills directly related to the nature of the proposed project, such as publications addressing the same subject at the same level of complexity. Although not required by the guidelines, some applicants indicated that they would use advisors or outside reviewers to act as editors and check content. For some complex subject areas, this was a further indication to the review panel of the thoroughness of a proposal.

Regarding subject area, the application guidelines presented some recommendations, but no extra weight was
given to applications that focused on one of the specific suggested topics. For each application, we considered the intended and likely audience within the conservation profession and gave greater weight to proposals with broader audiences—for example, those that cut across various specialties.

We thank all the applicants for the fellowships. There were many interesting submissions on a wide range of subjects. The three proposals accepted this year will undoubtedly be useful to many in our profession, but obviously there is a great need for books on numerous other subjects. We encourage all AIC members to consider submitting applications for future fellowships.—Richard Newman, chair; Bob Futernick, Eric F. Hansen, Paul Himmelstein, Paty Orlofsky, Kress Conservation Publication Fellowships Review Panel

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 1995 are February 1 (Stout and Horton funds) and August 1 (Publications fund). Guidelines and application forms are available from the FAIC office.

FUNDING DEADLINES

JANUARY 20—IMS, General Operating Support
JANUARY 27—IMS (AAM), Museum Assessment Program (MAP II)
FEBRUARY 1—FAIC, George Stout and Carolyn Horton Funds
FEBRUARY 1—NEA, Professional Development
FEBRUARY 1—NHPRC, Preservation, Planning, Training, and Institutional Self-Evaluation
FEBRUARY 1—AAM, International Partnerships Among Museums (Phase I)
FEBRUARY 3—IMS, Technical Assistance Grants
FEBRUARY 4—NEH, Humanities Projects in Libraries and Archives—Planning Grants
FEBRUARY 17—Smithsonian, Fellowships in Museum Practice
FEBRUARY 24—IMS (AAM), Museum Assessment Program (MAP III)
MARCH 11—NEH, Humanities Projects in Libraries and Archives—Implementation Grants
MARCH 17—IMS, Professional Services Program
MARCH 31—IMS, Conservation Project Support
APRIL 1—NCPT&T, Preservation Technology and Training Grants
APRIL 28—IMS (AAM), Museum Assessment Program (MAP I)

NO DEADLINES

NSF, Contact NSF for Program Guidelines
GETTY GRANT PROGRAM: Conservation Publication Grants; Conservation Treatment Grants; Conservation Survey Grants; Conservation Training Grants: Support for Training Midcareer Professional Conservators

FOR MORE INFORMATION ON FUNDING:
American Academy in Rome, 7 E. 60th St., New York, NY 10022-1001; (212) 751-7200; fax: (212) 751-7220
American Association of Museums (AAM), Museum Assessment Programs (MAP), 1225 Eye St., NW, S. 200, Washington, DC 20055; (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
Council for International Exchange of Scholars, 3007 Tilden St., NW, Ste. 5M, Box GNEWS, Washington, DC 20008-3009; (202) 686-7877; Bimet (application requests only): CIES1@GWUVM.GWU.EDU
Getty Grant Program (GGP), 401 Wilshire Blvd., Ste. 1000, Santa Monica, CA 90401-1455; (310) 396-4244; fax: (310) 395-8642
Institute of Museum Services (IMS), 1100 Pennsylvania Ave., NW, Washington, DC 20506; (202) 606-8536.
National Center for Preservation Technology and Training (NCPT&T), NSU, P. O. Box 5682, Natchitoches, LA 71497; (318) 357-6464
National Endowment for the Arts (NEA), Museum Program, 1100 Pennsylvania Ave., NW, Rm. 624, Washington, DC 20506; (202) 682-5442
National Endowment for the Humanities (NEH), 1100 Pennsylvania Ave., NW, Washington, DC 20506; Division of Public Programs, (202) 606-8267; Division of Preservation and Access, (202) 606-8570, fax: (202) 606-8539
National Historic Publications and Records Commission (NHPRC), National Archives, Rm. 607, Washington, DC 20408; (202) 501-5610
National Institute for the Conservation of Cultural Property (NIC), 3299 K St., NW, Washington, DC 20007; (202) 625-1495
National Science Foundation (NSF), 4201 Wilson Blvd., Arlington, VA 22230; (703) 306-1234 (general information); (703) 306-1990 (computer and information science); (703) 306-1840 (chemistry); (703) 306-1814 (materials research)
Smithsonian Institution, Office of Museum Programs, Arts and Industries Bldg., Rm. 2235, Stop 427, Washington, DC 20560; (202) 357-3101

AIC News, January 1995 11
**ANNUAL MEETING NEWS**

**Mark Your Calendars Now!**

Plan to attend AIC’s 23rd annual meeting in St. Paul, Minnesota, June 4-11. Registration materials will be mailed in late January. Preliminary information and speaker line-ups for the pre-session, general session, and workshops follow.

**Gilded Metal Update**

A two-and-one-half day symposium on gilded metal surfaces, to be held June 4-6 as a pre-session to the annual meeting, is being organized by the Objects group. The Architecture and Wooden Artifacts groups, NIC, APT, and NACE are cosponsors. The symposium will cover the general areas of history, technology, corrosion, and conservation of gilded metal. The subjects of lectures include: history of gilding; corrosion science of gilded metal surfaces; gilding technology in ancient South America, China, Japan, Roman Britain, Greece, Nubia, and Byzantium; gilding of decorative arts objects, architectural elements, outdoor sculpture, functional objects, furniture, and modern sculpture; conservation problems and some solutions. Imitation gilding will also be discussed.

The following is a preliminary list of speakers: Andrew Oddy, British Museum; Lyndsie Selwyn, Canadian Conservation Institute; David Scott, Getty Conservation Institute; Paul Jett, Freer Gallery of Art and Arthur M. Sackler Gallery; Ryo Murakami, Nara National Cultural Properties Research Institute, Japan; Peter Northover, Oxford University; Alice Paterakis, Agora Excavations, American School of Classical Studies; Richard Newman and Susanne Gansicke, Museum of Fine Arts, Boston; Peter Dandridge, Metropolitan Museum of Art; Andrew Lins and Sally Malenka, Philadelphia Museum of Art; Linda Merk-Gould, Fine Objects Conservation; Martin Burke, National Park Service; Brian Considine, J. Paul Getty Museum; C. Degrigny, Art Metal; C. Vacuie and J. M. Blengina, EDF, Laboratoire VALECEA; Jack Flotte, Walters Art Gallery; and Richard Wolbers, University of Delaware.

**Speakers Slated for General Session: Ethics in Conservation**


**RECONSIDERING PROFESSIONAL RESPONSIBILITIES—Large-Scale Emergencies: Where To Go from Here?—Janet Bridgland, Jane Hutchins, Debbie Hess Norris, Larry Reger, Barbara Roberts; Conservation Angels—Lisa Mibach

**ETHICS AND THE CONSERVATION OF SCIENTIFIC AND INDUSTRIAL COLLECTIONS—**The Conservation of Scientific and Industrial Collections—Hazel Newey; Some Ethical Issues in the Conservation of Natural Science Materials—Catharine Hawks

**ETHICAL AND LEGAL RESPONSIBILITIES OF THE PROFESSIONAL CONSERVATOR—**Ethical Practice in Conservation at the Victoria and Albert Museum: The Story So Far—Alison Richmond; Constitutional Issues and the Conservator—Ann Garfinkle

**ETHICAL CONSIDERATIONS IN PRACTICE—**Ethics in Conflict: Archaeologists and Conservators—Jonathan Leader; The Necessity for the Care of Skeletal Materials—Gary McGowan, Cheryl LeRoche; Conservation in the Athenian Agora—Alice Paterakis; Ethical Issues in Archaeological Field Conservation: Architectural Conservation at Gordian Turkey—William Rasmussen; Richard Liebhart; Art in a Harsh Environment: Ethical Challenges in Maintaining Outdoor Sculpture at the San Diego Museum of Art—Glenn Wharton, Mary Stofleff


**Four New Workshops Planned**

The following is a list of workshops and instructors planned for Sunday, June 11. Be sure to sign up early—space is limited! Writing for Scientific and Professional Journals—Robert Day; Respirator Safety—organized by the Health and Safety Committee; Deterioration and Treatment of Stone—George Wheeler; and Experimental Design and Statistical Analysis for Conservators—Chandra Reedy

**Angel Call**

On June 5, the AIC Angels will gather to help upgrade storage for the Hennepin History Museum in Minneapolis. The museum has all kinds of wondrous things in its collections, such as a lion rug that needs rehousing (it’s being tested for arsenic), a collection of all the wallpaper used in a local home over several decades, a hat collection, clothing and textiles, paintings and frames, furniture and household material, archival collections, and oversized maps, photos, posters, and blueprints. As usual, accommodations, food, drink, and the prized commemorative Angel t-shirt will be provided and, as usual, we anticipate fun, challenges, and good company. This gathering will be the last project for the Angels as currently organized and will include the sowing of angel seeds for the future. Please give serious consideration to attending, as this is one of AIC’s important public outreach activities. Local arrangements are being coordinated by Bob Herskovitz of the Minnesota Historical Society, (612) 297-3896, with the assistance of Lori Leirdahl, Science Museum of Minnesota, (612) 221-9435, and Kristen Cheronis, Upper Midwest Conservation Association, (612) 870-3120. To sign up, write or call Lisa Mibach, MPO Box 623, Oberlin, OH 44074-0623; (216) 775-1404.
Conferences Reports

Selling Collections Care to Funders

The average conservator has so little knowledge of effective fund raising and its importance that it may not be immediately clear to readers why this conference was chosen for review. However, the 1994 annual meeting of NIC, held in Arlington, Virginia, on October 17 and 18, turned out to be an extremely worthwhile, even revelatory learning experience for this reviewer. Since many of the 100 attendees were already involved in fund-raising for regional labs or museums, some of this information was not new to them. However, it illustrated how truly wide the horizons are in terms of opportunities and methodology for those who have the creativity and initiative to tackle fund raising for collections care.

The lead speaker was Fisher Howe, partner in Lavender/Howe and Associates, a Washington, DC, fund-raising and management consulting firm for nonprofit organizations. Howe is also the author of The Board Member's Guide to Fund Raising, now in its fifth printing. In his two-hour presentation, he emphasized that careful preparation is necessary to raise money successfully. It is important to first prepare a case statement, so that the fund raiser can easily and briefly explain what his organization does when it is time for him to make his pitch. Even more important was Howe's advice not to speak of the needs of the organization soliciting money but rather of the opportunity for the donor to help an already useful organization do even better. He emphasized that people contribute to an endeavor only if they feel it is likely to be effective, so it is important to pitch whatever track record the organization already has. In the case of capital campaigns, the idea of perceived forward momentum is so important that the campaign is usually announced only after at least 30 percent of the funds already have been raised.

This strategy of presenting collections care as an opportunity to fund something worthwhile is probably also useful when trying to promote conservation and collections care activities in a museum. If administrators, directors, curators, and development office personnel are convinced that conservation can somehow enhance their image or activities, they are more likely to endorse expansion or job retention of collections care positions. Tours for donors, public lectures, and exhibitions featuring conservation information are all methods of emphasizing to both the custodians of our cultural patrimony and the general public the importance of conservation if these objects are to survive.

Howe stressed that personal contact is essential when raising money, especially large sums. For individuals, phone calls can be used for smaller contributions. Handwritten notes are better than mailed solicitations, which are the least effective means of raising funds. Howe noted that typed letters with a handwritten sentence or two have been proven to increase donations fourfold. He also pointed out that prompt acknowledgment of contributions is crucial.

In discussing the importance of boards in fund raising, Howe said that board members are expected to contribute money themselves and also to help identify other sources. He mentioned specific strategies such as being accompanied by an influential board member when asking an individual for a large donation, inviting the potential donor to attend an event (to increase his enthusiasm for the cause), and asking a board member for advice about how much to solicit from a potential donor. He noted that anyone who voluntarily increases his or her annual giving without being asked is a potential large donor, or at least someone to whom the fund raiser should pay special attention. He described the various kinds of gifts, including planned and deferred giving, in which a bequest is made from which the donor can derive a lifetime benefit. He also noted that 90 percent of giving comes from individuals, and they are especially important during capital campaigns, to which large foundations do not usually give money.

All of this advice may seem a little esoteric to the average conservator who is generally not a part of fund-raising efforts. However, a conservator can talk to his or her board if he or she has specific programs that need funding, provided the organization's director knows about it, and his or her knowledge of the importance of the proposed funding can make the conservator an effective advocate for it. Howe emphasized that an effective fund raiser must have good people skills, be articulate, be very motivated, be committed to the importance of fund raising, and be willing to do time-consuming fund-raising research. Although contacts are important, even more important is the commitment to the job.

The board is also crucial to raising money effectively. The board leadership must be capable of attracting others to the board and its projects. In motivating board members, Howe stressed that they must be asked individually, not collectively, to accomplish specific tasks. Howe concluded his well-prepared comments by saying that people really do want to give money, although they usually aren't aware of it, and the effective fund raiser allows them to realize this unconscious urge.

Ellen Dunlap spoke about strategies for raising funds for collections care, using as case studies her work at the American Antiquarian Society (of which she is currently president), the Rosenbach Museum and Library in Philadelphia, and the Humanities Research Center at the University of Texas, Austin. She cautioned that at the moment, arts funding is experiencing a negative momentum, since social and educational projects have recently been seen as a higher priority by a number of funding sources. However, private donations have increased as never before, especially since the tax incentive to donate appreciated property has been restored. According to demographic studies, wealth is now beginning to be transferred from aged parents to their middle-aged children, who may not yet have established their giving priorities.

At the Humanities Research Center, Dunlap said the fund-raising strategy was "protect the investment you have made." Fund raising at the Antiquarian Society is quite different since it is a national organization without ties to a geographic region. To benefit from the inclusion of cultural diversity in its fund-raising goals, the society pitched itself as the guardian of the documents who made us who and what we are today, "the nation's printed archive."
Dunlap successfully pursued challenge grants from NEH, the Pew Charitable Trusts, and the Mellon Foundation, so that the society now has a $1.8 million endowment from which it takes out only 5 percent yearly. She included conservation as a part of cataloging costs, and in this way became a recipient of catalog funding. She also utilizes the conservation lab in fund raising, describing tours of these facilities as the highlight of donor visits.

At the Rosenbach Museum and Library, Dunlap was in charge of a collection of 30,000 books, 20,000 works of art on paper, 500 paintings, and 350 decorative objects. Key fund-raising strategies there included using as a consciousness-raising device small in-house exhibitions explaining the treatment of a specific glamorous or interesting object. A particularly successful exhibition, "Extrinsic Value and Internal Vice," used selected drawings by Maurice Sendak, with before-and-after treatment photographs and examples of deteriorated drawings whose condition was caused by poor care. The deleterious effects of poorly conceived prior care were shown, together with cost estimates and number of hours involved in treatment. In this way the real cost of not properly maintaining cultural objects was brought home. Docents were encouraged to point out other conservation problems in the collection to raise awareness of and interest in further collections care.

Since the holdings of the Rosenbach were unknown to the public and without systematic cataloging, an important goal included surveying and inventory, treatment prioritization, and rehousing of pamphlets. The housekeeping staff needed to be trained, systematic photography undertaken, and environmental controls installed. Dunlap built the entire endeavor as a conservation survey. She successfully pitched the project to ARCO by saying the society would use the conservation survey funding to apply for further funding, which they eventually received. A scheme for new lighting and complete rewiring was funded by the IMS as a conservation project, with additional funds raised from private foundations. Museum cases were built using funds from the Penn Foundation (for collections storage), while the Pew Museum Loan Program paid for rehousing, cataloging, and redistributing parts of duplicate collections among a group of 16 libraries, including the Rosenbach.

Grant funding also paid for conservation so that objects could be put in special educational exhibitions. An adopt-an-object scheme, whose goal was to raise $250 per donor, proved extremely successful. Dunlap integrated conservation and collections care into all the programs for which she requested funds. She concluded her talk, only half in jest, by noting that every good fund raiser reads the obituaries carefully.

After lunch, Bill Huebsch, executive director of the Upper Midwest Conservation Association, Minneapolis, discussed creative, entrepreneurial approaches to collections care fund raising. He described the undesirable financial state of his organization at the time he joined it and detailed his plan to bring it back to financial health. He concluded that there was no lack of work to be done in the area, but that a marketing plan was necessary to find new clients and reinvigorate old ones. He called many old clients in order to accurately identify their needs, identified new clients, provided new inexpensive services such as fax support, provided discounted work, wrote disaster plans, conducted aggressive follow-up on treatment proposals, did institutional promotion to increase understanding of the field, and worked with organizations such as SOS! with similar goals in fund raising, since combined efforts can strengthen the case of individual applicants.

His short-term business plan included automation to make attractive applications, efficient administration (essential for foundation support), and planned-ahead grant-writing schedules. He prepared a clear mission statement, trying to serve a specific need rather than be all things to everyone, and prepared a long-range organizational plan.

He emphasized the importance of networking within the arts community, noting, for example, that it is especially useful to educate state arts councils about collections care, since they regrant to small organizations. Huebsch explained that he finds it easier to raise funds for "collections care" than for "conservation," since collections care has a clearer meaning to people unacquainted with the field. His most successful pitch has been that there is a link between the quality of cultural institutions, and the quality of life in the communities they serve.

Other strategies detailed by Huebsch included grouping individual treatment grants together to apply for one big grant (some organizations don't like to make small grants). He also provided an important service to nonprofit institutions considering having his facility treat their objects—fax-support for grant writing with a 24-hour turnaround. He generally develops duplicate funding sources for a particular finding scheme and pursues both at once, and he uses every opportunity to raise matching grants, which are easier to receive. In grant writing, he recommends writing to your exact audience each time and hiring a writer if you can't write. Like Dunlap, he stressed integrating fund raising into the rest of your organization's management life. He quoted the old joke:"What's the difference between a conservator and a terrorist? You can negotiate with a terrorist!" and commented that conservation professionals need to work with the arts and general communities to become better advocates for their cause. He stressed schmoozing expertise, a sense of humor, diligence, good writing skills, risk taking, and contacts as important qualities for an effective fund raiser.

Nancy Davis, director of the Octagon House, and Norman Koonz, president of the American Architectural Foundation, gave a joint talk on their efforts to raise funds for the restoration of the Octagon, a distinguished and unusual federal period home in Washington, D.C. Davis saw the restoration as an excellent fund-raising opportunity, aimed at a three-tiered audience, including architects, donors with a restoration interest, and the general (uninformed) public.

The fund-raising effort aimed at architects centered around four two-day symposia on architectural plans for restoration projects. These conferences attracted an overflow national audience and were effective fund raisers, as were the tapes and books of the proceedings. Hard-hat tours for the public also generated income. A restoration journal, which eventually attracted funding, was published and 5,000 subscriptions to it were sold. The entrance hall was kept open during the restoration, with a
sented by these speakers were doing so well. The presentations were extremely well prepared and organized, and they were delivered with consummate charm, intelligence, humor, and grace. Last but hardly least, they contained a great deal of useful information. In short, these speakers were models of articulate advocacy. In addition, the resourcefulness, creativity, and diligence they showed in raising funds for collections care served as an excellent motivator for the participants at this conference. NIC is to be commended for a useful and entertaining symposium.—Carol Christensen

Varnishes—Authenticity and Permanence

On September 19 in Ottawa, 180 delegates from around the globe convened at the National Gallery of Canada for the two-day colloquium, "Varnishes—Authenticity and Permanence" organized by James Bourdeau and Leslie Carlyle of the Canadian Conservation Institute (CCI).

Keynote speaker René de la Rie, head of scientific research at the National Gallery of Art, Washington, presented an overview of his research regarding the stability of resins used as picture varnishes, including some new stable low-molecular-weight resins. He summarized his age testing of dammar, concluding that dammar can be effectively stabilized with hindered amine light stabilizers (such as Tinuvin 292) in environments free of UV light, as can mastic to a lesser extent.

Results of aging tests of poly n-buty1 and poly iso-buty1 methacrylates, ketone, and reduced ketone resin varnishes were presented side-by-side with aging tests of new synthetic low-molecular-weight resins (an experimental aldehyde made by BASF that is not commercially available and the hydrogenated hydrocarbon resins Regalrez 1094 and Arkon P90). De la Rie's research indicates these new resins are extremely stable with the addition of Tinuvin 292 even in the presence of UV light. The aldehyde and Regalrez 1094 were found to be most stable, with Arkon P90 somewhat less so. Poly n-buty1 and poly iso-buty1 methacrylates formed insoluble products upon artificial aging due to cross-linking. MS2A was found to be more stable than nonreduced ketone resins but can benefit to some extent from the addition of Tinuvin 292, according to de la Rie. Various rubber and polymer additives were presented as a means to add flexibility to the otherwise slightly brittle (though less brittle than MS2A) hydrogenated hydrocarbon varnishes and to modify their working properties. Rubbers from the Kraton G series developed by Shell Chemical proved to be chemically stable when used in conjunction with Tinuvin 292 in concentrations up to 10 percent to the weight of the low-molecular-weight resin. De la Rie presented recent unpublished material as well as much of his published work, which differs from other varnish research in that he has included aesthetic evaluations of these new materials.

Jill Whitten, Mellon fellow in paintings conservation at the Art Institute of Chicago, presented a brief review of the practical work she has done with these low-molecular-weight resins, in particular Regalrez 1094. Solvents with low aromatic content (less than 0.1 percent) and with evaporation rates that are particularly appropriate for use with these resins were highlighted.

Alan Phenix, Courtauld Institute of Art, London, discussed the history of varnish selection as well as aesthetic shortcomings of some of the early synthetics, including the methacrylates and PVAs. He suggested that we establish criteria for describing surfaces and learn to make informed choices. He prefers MS2A, arguing that it may be less prone to cross-linking because it is methylated and produced in small controlled batches.

Stephen Hackney of the Tate Gallery, London, spoke about the use of B-72 as a surface coating, noting that its stability makes it a desirable varnish despite its high viscosity and the aromatic solvents necessary for solven
cy. He believes that the stability of B-72 makes it a suitable varnish for paintings exhibiting solvent sensitivity and that the use of this varnish can protect a painting from the cleaning cycle. While acknowledging that B-72 does not always perfectly meet the visual needs of the painting, Hackney feels that by varying gallery lighting and application methods, a "useful range of surfaces" can be achieved.
Anne Ruggles, National Gallery of Canada, discussed her examination and treatment of paintings for a Canadian "Group of Seven" exhibition. Her observation of pigment particles on the surface of a varnish lead her to conclude that it had migrated through the varnish layer. She now waits longer between cleaning and varnishing, and she-rating the mildest solvent possible for revarnishing. Marion Barclay, also from the National Gallery of Canada, cautioned against uniformity of treatment, resulting in paintings in a collection having a similar appearance.

Robert Feller, director emeritus of the Carnegie Mellon Research Institute, summarized the presentation of Raymond White, National Gallery, London, who was unable to attend. The paper focused on the difficulties of analyzing artists' materials in terms of restriction of sample size, complex mixing of materials and the layered structures inherent in artworks, and laboratory contamination.

Mass spectrometric identification of natural resins and their degradation products on paintings was the subject of a presentation given by James Bourdeau, CCI, the results of his research on paintings that have Irganox 565 included in the varnish (as a result of work done some years ago indicating this material could be used as a stabilizer for the thermal aging of dammar). Studies completed since that time have shown that Irganox 565 forms yellow products in the presence of UV light. B-72 topcoats containing 3% Tinuvin 327 or 1130 were tested and proved effective in slowing the yellowing that may result from the addition of Irganox 565.

In the afternoon of the second day, three papers with art-historical perspectives were presented. Helen Glanville, Université de Paris, discussed the use of varnishes in 17th-century Italy. Vojtech Jirat-Wasutynski, Queen's University, Kingston, Ontario, examined French attitudes toward varnishing in 1830 and 1880. Cathleen Hoening, also of Queen's University, discussed the varnishing and aesthetics of early Italian paintings. She noted that the images of this period were extremely bright and that in their original condition the tool work in the gilded backgrounds strongly reflected light. The way we view these images now, with museum lighting and years of dirt and varnish in the tool work, may be far from the artist's intent.

Twenty delegates as well as 10 observers and helpers attended the twoday workshop that followed the colloquium. Participation was restricted to limited time and space, and because of the tremendous quantity of materials required. Painted mockups and varnishes were prepared by the staff of the Fine Arts Department of CCI, a truly heroic achievement considering the amount of test material needed. Each delegate received 10 painted canvas boards on which to brush the historical and contemporary varnishes. The intention was for delegates to get a feel for how the different varnishes brushed out and to make a visual comparison.

At the workshop Stephen Hackney and Alan Phenix demonstrated B-72 and discussed their varnish practices. Jill Whitten demonstrated Regalrez B-72 at different concentrations and talked about uses of this resin and its additives where saturation is needed for canvas and panel paintings, as a means to resaturate synthetics and natural resins that have become dull, and in dilute concentrations where appropriate to even areas of matte and gloss. Because Regalrez has an affinity for solvents in general and dries slowly, she prefers solvents that will be 90% evaporated in 1600-2200 seconds, such as Sol 340 HT, and MS 146 HT. Delegates were referred to Shell Hydrocarbon Solvent Chart SC: 1056-93 for more information about solvent properties.

Rica Jones substituted for Marion Barclay in demonstrating the use of mastic and dammar. Jones, who uses B-72 and MS2A, in her practice at the Tate, described how the brittleness of MS2A can be used to advantage because it permits mechanical removal locally and overall. Barclay became ill from solvent fumes and was unable to return to the conference. Although the delegates had access to respirators, two spray booths, and multiple trunks to evacuate solvents, the use of toluene and diethyl benzene to dissolve the B-72 made many of the delegates dizzy and uncomfortable.

In a useful discussion at the end of the session, a Shell Chemical solvent chart was consulted to locate other solvents for mixing varnishes that might be less harmful yet still have the appropriate evaporation characteristics. Participants were interested to know that Shell Cyclo Sol 53, a 99.9 percent aromatic solvent, can be used to dissolve B-72 and will provide the slower evaporation of diethyl benzene without its unpleasant side effects.

Another noteworthy phenomenon was the variety of methods used to determine percentage solutions. The English and Canadian delegates used a similar convention (30g in 100 ml was called 30%), but there is no such convention in the United States, so mixing methods need to be identified in order to make useful comparisons. (Editor's note: Please see the Materials column in the issue for discussion of this subject.)

The workshop certainly reflected the tremendous amount of preparation required for an effective hands-on experience. Future workshops might be improved by eliminating duplication of varnishes at the various stations, increasing the area of painted mockup devoted to each varnish, and allowing more flexibility for the participants to focus on areas of interest. The workshop generated a great deal of interest in the conservation of pigment particles on the surface of a varnish lead her to conclude that it had migrated through the varnish layer. She now waits longer between cleaning and varnishing, and she-rating the mildest solvent possible for revarnishing. Marion Barclay, also from the National Gallery of Canada, cautioned against uniformity of treatment, resulting in paintings in a collection having a similar appearance.

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1. INTRODUCTION

AIC's second strategic plan builds on the strong foundation established by the first plan (1990). It includes an evaluation of AIC's present programs and services, their strengths and weaknesses; an examination of member needs and perceptions; an analysis of external factors likely to affect AIC; a series of planning assumptions; an implementation plan featuring 12 programs and research studies that is consistent with AIC's mission and responsive to the needs of our membership; and an annual performance evaluation plan. The plan also considers AIC ties to allied professional organizations, the growth in public outreach efforts, and the opportunities and limitations it faces. Moreover, it is based on AIC's long-range goals published in AIC News (March 1993) and takes into account the newly adopted Code of Ethics and Guidelines for Practice (August 1994).

The complete results of these analyses are presented in the 1994 strategic plan, which is available upon request from the AIC office. This summary offers highlights of the basic findings, planning assumptions, recommended actions, and implementation plan for the next three years, 1995–98.

2. MISSION, GOALS, AND OBJECTIVES

While no marked changes to the purposes of AIC (as stated in the AIC Bylaws) were made in the first plan, in 1992 it became evident that AIC needed a more long-range visionary document to guide it into the 21st century. After serious deliberations about where AIC wanted to be at the turn of the decade and with considerable comment from the membership, the new mission statement, goals, and objectives presented below were prepared. They reflect the revisions to the Code of Ethics and Guidelines for Practice, growth in the profession, and changes in the milieu in which conservators work. They are realistic and predicated on the original purposes of AIC.

2.1 MISSION STATEMENT

The American Institute for Conservation of Historic and Artistic Works is the national membership organization of conservation professionals that advances the practice and promotes the importance of the preservation of cultural property by coordinating the exchange of knowledge, research, and publications, as well as establishing and upholding professional standards. Cultural property 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.

To fulfill this mission, AIC has adopted the following primary goals and objectives:

2.2 GOALS AND OBJECTIVES

Increase professionalism in the conservation field.

• Advance knowledge and encourage education, study, and research of all subjects related to the preservation of cultural property; promote proficiency and skill in the practice of conservation; and publish and disseminate technical and professional information.

• Establish and uphold the Code of Ethics and Guidelines for Practice for all conservation professionals.

• Provide opportunities for continuing professional education and a forum for the exchange of knowledge and skills.

Create an awareness and understanding of conservation through open communication with related professionals and the public.

• Increase awareness among the general public about the importance of preserving our cultural heritage for future generations by fostering informed use of conservation services and building effective public constituencies.

• Serve as an advocate for conservation to federal, state, and local government agencies.

Ensure that conservation professionals are involved in the philosophical and intellectual decisions regarding the preservation and conservation of cultural property.

• Foster collaboration among all professionals involved in the guardianship of cultural property and its care.

Ensure that preservation is a fundamental responsibility of the custodians of cultural property.

• Promote awareness of conservation among allied professionals by pursuing ways in which conservation professionals can work effectively with these groups to make care and conservation of cultural property, sites, and monuments a high priority among all custodians of cultural property.
Address the limited demographic profile of the profession.

- Encourage and support ethnic and culturally diverse groups to participate in the conservation field, promote fairness, and invite the inclusion of diverse minority groups.
- Expand geographic distribution of the membership to include underserved regions of the United States.

To achieve the above goals and objectives AIC maintains a supporting organization to plan, coordinate, and implement programs, research studies, and other activities for its members.

3. INTERNAL FACTORS ANALYSIS

Member needs and perceptions were determined in a membership survey conducted in May 1993. A comprehensive 10-page questionnaire was sent to every AIC member; 23 percent responded. A complete report of responses and how priorities and perceptions differed from the 1989 survey was published in November 1993 AIC News. Highlights of the responses include:

- Respondents ranked the three main areas of AIC’s current mission in this order: providing professional information through publications and conferences; 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.
- The vehicles considered to be most important for providing professional information were publishing JAIC, AIC News, and other specialized literature and conducting the annual meeting.
- Upholding the Code of Ethics was ranked of utmost importance toward the goal of providing professional standards for the field.
- The importance of promoting knowledge and a better understanding of the field among related professions, government officials, and the general public were all judged to be nearly equal.
- The three most important reasons given for belonging to AIC were: keeping abreast of new advances for the field; publications; and specialty groups.
- Although 84 percent believe that AIC should be an organization primarily for conservators, 85 percent hold that AIC should not be exclusively for conservators.
- Among AIC services, publications took the lead followed by continuing and professional education, the annual meeting, FAIC conservation services referral system, and public education and advocacy.

4. EXTERNAL FACTORS ANALYSIS

The external factors analysis examined the economic, social, demographic, technological, and governmental and political trends that are likely to shape the future of the conservation profession. It also explored AIC’s relationship with allied and competing associations and reviewed the opportunities and limitations AIC might face in the future. Highlights of the major findings considered in the preparation of the plan are outlined below. The impact of these findings was considered in the development of the planning assumptions, programs, and research studies.

4.1 ECONOMIC TRENDS

Most economic analysts agree that the recession of the early 1990s is over and forecast that in 1994 the US economy will post its strongest growth in six years. Consumer spending is strong, inflation is low, the nation’s unemployment rate is down to 6 percent, manufacturing activity is strengthened, home sales and construction have accelerated, and even commercial markets have improved. However, these improvements in the economy have yet to filter down to the cultural institutions across the nation (where half of AIC’s members are employed). Given the high priority of the current Congress to balance the budget, increase defense spending, and lower taxes, indicators are that fewer dollars will be available for federal, state, and local funding for museums, libraries, and other cultural institutions that provide employment and work for the majority of conservators. This trend bodes fewer jobs for conservators.

4.2 SOCIETAL TRENDS

The important societal trends that have particular implications for the conservation profession as identified in the 1990 plan have not abated. They are: strong public interest in historic preservation; increased awareness by cultural institutions of preserving collections and of cost-effective planning through collections surveys; and a rise in the use of paraprofessionals in all areas of society. More recent national trends have included increased emphasis on cultural diversity within professions and less tolerance for discrimination on the basis of gender, sexual orientation, and ethnic origin. Education has become a top priority of museums as evidenced by the widely accepted AAM report, Excellence and Equity.
4.3 DEMOGRAPHIC TRENDS
As for demographic trends, the three major shifts in postwar population that have had an enormous impact on consumer and labor markets persist: the baby boom, the shift in regional distribution of population, and the rapid change in the types and number of households. The South and West are still the fastest-growing areas, and the number of single-parent households continues to increase. The 1994 geographic distribution of AIC members does not reflect the population shifts to the West and South. Where conservators work relates more closely to the types of museums in a given region, the value of their collections, and the availability of funds to support conservation services. Other trends include continuing increases in the proportion of women in the labor force and the rapid growth in the ethnic diversity of the US population. Given the large number of female AIC members (61 percent), the national need for child care and flexibility in the workplace in terms of hours, home laboratories and office work, and computer commuting is mirrored within AIC. The rise in the ethnic diversity of the population has had little effect on AIC, which remains 95 percent white.

4.4 GOVERNMENT AND POLITICAL TRENDS
Government and political trends over the past five years reveal a continued increase in awareness of the need for the preservation of the nation's cultural heritage. Among recent developments contributing to heightened awareness are implementation of Save Outdoor Sculpture! (SOS!) and the Conservation Assessment Program spearheaded by the National Institute for Conservation of Cultural Property (NIC), the initiatives of the National Cultural Alliance (NCA), and AIC's public outreach programs. While the Clinton administration has expressed enthusiasm for government support of the arts and humanities, the 1994 midterm elections are likely to bring into question the reauthorization of the National Endowment for the Arts, National Endowment for the Humanities, and Institute of Museum Services and result in decreased appropriations for these agencies. On the other hand, the recent change in the tax law restoring the full charitable deduction for gifts of appreciated property, should trigger increased donations of art and artifacts to cultural institutions. The impact of these trends in shaping the future of the conservation field will be to do more with fewer financial resources.

4.5 TECHNOLOGICAL TRENDS
Technological trends, particularly telecommuting on the "information superhighway" and the use of computers in the examination and treatment of works of art, are affecting the ways conservators work. More and more AIC members are exchanging ideas through commercial services such as CompuServe and America OnLine. Discussion lists such as Museum-L and the Conservation DistList have become important forums for the discussion and debate of museological issues, as well as a source of news and technical information for conservators. The proliferation of readily available information will change how conservators communicate, keep records, and set up databases. The vital importance of computers to the examination and treatment of works of art were discussed at the 1994 ICOM International Documentation Committee/Museum Computer Network conference. Technological trends will require additional training and new analytical techniques as they develop.

5. PLANNING ASSUMPTIONS AND RECOMMENDED ACTIONS
The planning assumptions presented and actions recommended in the strategic plan take into account all of these factors and trends. Highlights of the assumptions and actions include:

5.1 GOVERNANCE, MISSION, AND CODE OF ETHICS
BYLAWS CHANGES
- The new mission statement, goals, and objectives require changes to Section I: Purposes of the Bylaws. The changes recommended are directed at expanding and clarifying the extant purposes and definitions to reflect the revised Code and Guidelines and other changes in the field. A rationale for and draft of the recommended changes will be discussed at the February 1995 Internal Advisory Group (IAG) meeting, published in March 1995 AIC News for further consideration and discussion by the membership, and revised accordingly. Appropriate procedures will be followed to bring them to a vote at the 1995 annual meeting in St. Paul.
- Another bylaws change to be considered at the St. Paul meeting is to amend the present requirement for dues changes to allow the board discretionary powers to increase dues in small increments—not to exceed 5 percent—primarily to reflect increases in the cost-of-living index.
- During 1995 the board will review each section of the bylaws to determine if other changes are needed.

COMMITTEES
- To encourage broader participation on committees, the process for selection of members has been refined to include, among other things, solicitation of candidates by notification in AIC News of upcoming vacancies, with descriptions of roles and responsibilities.
MEMBERSHIP STRUCTURE

- To address the shortcomings of the present membership structure, AIC will undertake a study of membership categories and discuss the findings with the membership, through a supplement in the May 1995 AIC News and at the issues session in St. Paul. The information will be used to determine changes in the present structure that would best serve the interests of the membership and the future well-being of AIC.
- To address the demographic and geographic imbalance of its membership, AIC will increase its efforts to attract underrepresented groups to the field and will make known to its members opportunities for employment in geographic areas underrepresented by the membership.

CODE OF ETHICS AND GUIDELINES FOR PRACTICE

- AIC specialty groups will work on preparation of the Commentaries to further define the newly adopted Guidelines for Practice. The timeline for completion of the Commentaries will be determined by the Ethics and Standards Committee, the specialty/subgroups, and others writing Commentaries.
- AIC will publish the Code of Ethics and Guidelines for Practice and disseminate them among allied professional organizations with the request to have them referenced in their respective codes.
- The Ethics and Standards Committee will study the present mechanism for enforcing the Code of Ethics and Guidelines for Practice and report its findings to the board for discussion at the June 1995 meeting.
- In response to the increased use of conservation technicians and collections care professionals, AIC has established a task force to define standards for training, prepare curriculums, and develop training programs for these groups.
- A careful study and reexamination of the issues involved in development of a certification program will be undertaken with the establishment of the task force.

5.2 SERVICES TO MEMBERS

PUBLICATIONS

AIC will continue to enhance the quality of JAIC, AIC News, and the Directory and increase the number of other technical and educational publications. Abstracts of papers presented at annual meetings will continue to be expanded to include pertinent information such as research methods and results. The 1996 Directory will include e-mail addresses and a new section on how to access online information dealing with conservation-related issues. As for other publications, it is expected that the Kress Conservation Publication Fellowship program will add two or three texts to the existing literature each year for the next three years. When appropriate, annual meeting presessions and symposiums such as the recent "Painted Wood: History and Conservation" conference should include plans for a publication resulting from the materials presented.

PROFESSIONAL DEVELOPMENT

To increase the opportunities available to the membership for continuing studies, AIC will: 1) identify what a conservator ought to know and develop course content accordingly; 2) use the data compiled from the membership survey to develop, present, and evaluate midcareer educational activities; 3) collaborate with the Getty Conservation Institute, Conservation Analytical Laboratory, Smithsonian Institution, the U.S. graduate training programs, and others as appropriate to develop and implement courses, seminars, and workshops; and 4) seek funds to support these activities.

ANNUAL MEETING

Given the survey data, the continued decrease in travel funds, and recent attendance trends showing that members no longer find it possible to attend the entire meeting and instead select sessions and workshops of particular interest, AIC will: 1) change the present format to four days for general session and specialty group meetings; and 2) present concurrent pre- or post-meeting workshops and symposiums on topics identified in the membership survey and others as needed, including special grant-funded sessions that bridge the interests of the membership and related professionals. This flexible format would allow members to choose among a variety of sessions and workshops while maintaining the cohesiveness of the general sessions.

5.3 OUTREACH WITH ALLIED PROFESSIONAL ORGANIZATIONS

LIAISON WITH ALLIED PROFESSIONAL ORGANIZATIONS

Past programs presented at allied professional organizations have been well received and have increased communications with and strengthened ties to these groups. They have illustrated the ways in which conservation professionals and their counterparts can work together to ensure that collections care and conservation are a high priority in cultural institutions. As a result, AIC will:

- continue to present programs developed by the Program Committee at meetings of such organizations as the American Association of Museums, College Art Association, Society for the Preservation of Natural History Collections, Association
for Preservation Technology, American Library Association, Society of American Archivists, Museum Computer Network; Museum Trustees Association, and regional museum associations;

• develop closer relationships, collaborative activities, and coalitions with the aforementioned groups as well as the NIC, Commission on Preservation and Access, National Trust for Historic Preservation, Society of American Archaeology, National Center for Preservation Technology & Training, AAM’s Registrar and National Association for Museum Exhibition Committees, International Institute for Conservation of Historic and Artistic Works, International Council of Museums, International Institute for Conservation-Canadian Group, United Kingdom Institute for Conservation, Institute for Paper Conservation, and others;

• strengthen the role and functioning of the AIC Advisory Council by implementing joint projects on issues of mutual interest, such as support for the NEA, NEH, and IMS, increasing cultural diversity, Goals 2000, AmeriCorps, and telecommunications superhighway legislation;

• explore with NIC, American Association for State and Local History, and other interested organizations ways in which AIC can encourage collections care programs in small museums that have benefitted from the hundreds of CAP surveys and other programs conducted during the past four years;

• increase communication with Association of Art Museum Directors and Museum Trustees Association to further ensure that conservation professionals are involved in the philosophical and intellectual decisions regarding the preservation and conservation of cultural property; and

• work with the Association of Graduate Training Programs in Conservation to help implement the recommendations presented in the 1993 report of the AIC-Getty Conservation Institute retreat.

PUBLIC EDUCATION
Recognizing that continuing to increase awareness among the general public about the importance of preserving our cultural heritage for future generations is necessary to building effective public constituencies and fostering informed use of conservation services, AIC will:

• build on the success of current programs by continuing to develop brochures and other educational materials, including a traveling exhibition;

• strengthen its network of regional reporters, increase the number of members presenting public programs, and encourage regional guilds to take an active role in antique shows, craft fairs, and other events to capitalize on the increased interest in preservation;

• work with NIC, NCA, and other related organizations on projects such as SOS! and national arts and humanities celebrations;

• cooperate with museum directors, curators, collectors, and allied organizations in the development of community partnerships, school curriculums, and other educational programs; and

• monitor unjustified, adverse, and negative published and media coverage of conservation projects such as those mounted by ArtWatch and respond rapidly in a positive manner.

FUNDING AGENCIES
AIC will continue to work with the heads and staff of the NEA, NEH, IMS as well as the NCPT&T to represent the interests of AIC members. AIC will also work with the National Science Foundation (NSF) to explore funding possibilities for research and professional development. AIC members will be encouraged to urge their congressional delegations to support reauthorization of and appropriations for the NEA, NEH, and IMS.

AIC will continue to meet with program officers and directors of foundations to familiarize them with AIC’s long-range goals and objectives and explore future directions to ascertain fundable project areas.

ELECTRONIC INFORMATION
To become part of the "information superhighway" and to improve communications among members, the board, committees, and staff, AIC will: 1) develop a long-range plan to maintain and upgrade hardware and software; 2) encourage members to use the Conservation DistList and other related discussion lists; and 3) add e-mail and get online.

GOVERNMENT/POLITICAL/SOCIETAL
AIC will increase its activities in this realm by supporting and continuing to work with AAM’s Museum Advocacy Team to influence legislation dealing with conservation-related issues and by encouraging and training AIC members to work with their legislators on the national, state, and local levels to aggressively promote the importance of preserving our cultural heritage and the programs designed to support these efforts. AIC will also study mechanisms for responding to social/political issues that might confront the association.

DEMOGRAPHIC AND GEOGRAPHIC DISTRIBUTION OF MEMBERSHIP
To address these issues, AIC will strive to increase cultural diversity within the conservation profession and expand the geographic distribution of the membership to underserved regions of the United States.
5.4 FINANCIAL ASSUMPTIONS

Given the vicissitudes of the economy and other uncertainties outlined in the internal and external factors analysis sections, the proper financial stance for AIC is a conservative and defensive one. AIC must protect the gains it has made—having one-half year of operating expenses in its fund balance—and continue to implement its cash reserve policy, striving to set aside one year of operating expenses. Further, AIC will:

• continue its present investment policy with Neuberger and Berman, which in 1993 allowed for interest income at approximately 4 percent and modest capital gains on investments;
• maintain present dues levels, except, beginning in 1996, allow for small increases based on inflation, increase the 1994 retention rate of paid-up members from 90 percent to 92 percent, and continue to increase the number of new members (in particular, institutional members);
• expect decreases in revenue from the annual meeting;
• increase advertising in all of its publications, subscriptions to JAIC, and sale of other publications; and
• seek funding (through FAIC) from federal agencies, public and private foundations, and individuals to implement some of the projects outlined in section 6—AIC Programs, Activities, and Research Studies.


The foregoing planning assumptions and other factors were considered in the development of the programs and resource plans outlined below.

6.1 EXISTING PROGRAMS, ACTIVITIES, RESEARCH STUDIES

Program 1: Retain and Recruit Members.

a) Increase retention rate.

b) Recruit new members from target groups such as cultural institutions, framers, conservation technicians and collections care professionals, members of SPNHC and ICOM Committee for Conservation, architects, and historic preservationists.

c) Develop new charge for the Membership Committee to help implement a) and b) above.

d) Address shortcomings of present membership structure (including voting rights) and recommend changes.

e) Improve the imbalance of the demographic and geographic distribution of the membership.

Program 2: Uphold Standards for the Profession.

a) Periodically review Code of Ethics and Guidelines for Practice.

b) Prepare Commentaries for Code of Ethics and Guidelines for Practice.

c) Study present enforcement mechanism.

d) Publish Code of Ethics, Guidelines for Practice, and Commentaries and disseminate among allied professional organizations with request to have it referenced in their respective codes.

e) Study the issue of certification.

f) Strengthen ongoing communications with NEA, NEH, IMS and open discussion with NSF and other granting agencies to provide feedback from the field regarding their grant programs.

g) Continue to support the work of the Archives Task Force.

Program 3: Prepare and Enhance Publications.

a) Prepare and continue to enhance publications (JAIC, AIC News, Directory, Abstracts, Annual Report, and technical/educational publications).

b) Implement Conservation Publication Fellowship program to ensure development of core body of written scholarly materials.

c) Continue the work of the Publications Task Force.

Program 4: Develop and Offer Professional Education Opportunities For Members.

a) Identify appropriate content for educational programs.

b) Implement results of membership survey by preparing an educational plan based on the survey, including costs and ways to finance programs.

c) Work with GCI, CAL, regional guilds and centers, graduate training programs, and others to coordinate and cosponsor courses, workshops, and seminars.

d) Work with AGTPC to help implement the recommendations presented in the 1993 report of the AIC-GCI retreat.

Program 5: Conduct and Evaluate the Annual Meeting.

a) Reconsider present format, scheduling, and registration fees.
Program 6: Serve as Advocate on Behalf of the Conservation Profession.
   a) Advocate at the federal, state, and local levels on legislative matters, coordinating these activities with AAM's Museum Advocacy Team (MAT).
   b) Collaborate with NIC to advocate importance of conservation field.
   c) Prepare materials for use by AIC members to advocate on behalf of conservation.

Program 7: Maintain Liaisons and Work With Allied Professionals.
   a) Present programs at annual meetings of AAM, AASLH, CAA, SAA, SPNHC, ALA, APT, and other related organizations.
   b) Hold presessions and special programs at AIC annual meetings that encourage attendance by allied professionals.
   c) Work with AIC Advisory Council to develop closer ties with allied professionals.
   d) Work with NIC on nationwide emergency response program, SOS!, CAP, and other outreach projects.
   e) Maintain liaison with and represent the interests of the membership to other professional organizations such as the Commission on Preservation and Access, IIC-CG, IIC, and ICOM.
   f) Develop projects with GCI to address conservation-related issues.
   g) Work with leaders of allied and other professional organizations to assure that conservators are involved in the decision-making process.

Program 8: Develop and Implement Public Education and Outreach.
   a) Conduct research and write grant proposals to fund special projects.
   b) Work with FAIC to continue to improve and operate the Conservation Services Referral System.
   c) Prepare informational brochures, fact sheets, and posters to use in conjunction with member presentations of public programs as well as for other purposes.
   d) Encourage members to develop and present public programs at museums, libraries, and other cultural institutions.
   e) Strengthen network of regional reporters.
   f) Work to ensure that conservation is fundamental to guardians of cultural property.
   g) Develop special programs for leaders in business, government, and foundations.
   h) Cooperate with museums, libraries, and other cultural institutions in development of community partnerships and school programs.
   i) Promote and monitor media coverage of conservation issues and mitigate against unjustified adverse attacks on conservation projects.
   j) Develop traveling exhibition on the value and importance of conservation.

Program 9: Conduct Research and Study the Issue of Training Collections Care Professionals.
   a) Evaluate and establish guidelines for training of conservation technicians.
   b) Research, identify, and evaluate existing materials and training programs.
   c) Develop additional materials and programs for training of technicians and other collections care professionals.

Program 10: Strive to Increase Cultural Diversity Within the Conservation Profession and Expand Geographic Distribution of the Membership.
   a) Consult with experts on ways to attract underrepresented groups to the field.
   b) Develop outreach programs to recruit these groups, including financial incentives.
   c) Support the work of the Cultural Diversity Task Force.
   d) Encourage members to seek employment opportunities in underserved regions of the United States.

6.2 NEW PROGRAMS AND RESEARCH STUDIES

Program 11: Conduct Research on "Information Superhighway" and Upgrade AIC Computer System.
   a) Computerize AIC financial records.
   b) Add e-mail and other electronic services at AIC office to improve communications with members, board, committees, and staff.
   c) Research long-term computer and electronic needs—hardware and software—and determine which electronic communication programs are most effective and useful for the field.

Program 12: Study Mechanisms for Responding to Social and Political Issues That Might Confront AIC.
7. Resource Plans

The major source of revenue for AIC will continue to be membership dues and income from the annual meeting. During the past 10 years, dues have averaged 45 percent and annual meetings 30 percent of total income. Starting in 1996, small annual dues increases to cover inflation will be considered. Goals to increase the number of members and the retention rate remain. Given the additional decreases in travel funds at cultural institutions, where more than half of AIC members are employed, and the financial burden to those in private practice of bearing the entire cost and loss of work while attending the annual meeting, AIC should expect 1995 meeting income to reflect only the slight increase in registration fees and a 9 percent increase in the number of exhibit booths sold. Other sources of nondues revenue are income from advertising and publication sales and interest earned from investments. The latter may increase if interest rates continue to rise, and improvements in the economy may result in additional advertisers and increased publications sales.

With respect to expenditures, salaries will continue to be the largest expense, with the possible addition of a staff member in 1996 to meet the ever-increasing work load generated by new programs. Rent is tied to the consumer price index, which has been held down to a modest 3 percent. In addition, three months of rent abatement over the next three years remain. Additional costs will be incurred to add e-mail and other electronic services at the AIC office. Finally, board expenditures will be cut as a result of holding three instead of four meetings per year, but telephone and fax expenses could increase.

The strategic plan presents costs and revenues for existing and new programs, including human resource allocations. The proposed budgets for 1995, 1996, and 1997 are presented at the end of this summary.

8. Program Performance Evaluation and Revision

Evaluation of the results of the strategic plan will continue to occur each year on two levels: in terms of financial results of each program and in qualitative terms. In addition, the board will review the planning assumptions to determine if they are still valid. Additional qualitative review will be sought from the membership as required. Following this evaluation a series of recommendations for changes and revisions will be prepared.

9. A Valid Blueprint for the Future

The board and staff believe that the strategic plan is a workable and valid blueprint for the next three years. We are confident that implementation of the plan will serve to fulfill AIC's mission and goals—increase professionalism in the conservation field; enhance the functioning of the AIC; improve our membership services; maintain a sound financial basis; extend our educational efforts to the public; strengthen our ties with allied associations; and allow us to continue to advocate effectively on behalf of conservation-related issues.

The strategic plan places AIC in a relatively good position to meet the new challenges and seize the opportunities the closing years of this decade are likely to pose.

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Materials

How To Calculate Concentrations of Solutions

( Editor's note: During the recent varnish conference in Ottawa it became apparent that there was no standard method for preparing percent solutions in use among conservators. This column addresses that concern.)

It is the aim of this column to clarify the different ways of calculating percent solutions. Solutions can be mixed by using the weight/weight method (in practice in the chemical field), the weight/volume method (not used in the chemical field), or the volume/volume method (less commonly used in the chemical field). Among conservators, there does not seem to be a standard method for calculating solutions, and there also may be confusion about how to prepare the various types. It is hoped that this discussion will clear up any misperceptions and help conservators understand the importance of specifying how the solution was made.

A solution forms when a substance called a solute (generally a solid) dissolves in a solvent (generally a liquid). When truly dissolved, a solution is homogeneous and the solute does not settle. The concentration of a solution represents the quantity of solute that is dissolved in a given quantity of solvent.

A term that needs to be defined before discussing solution concentrations is density (specific gravity). The density of a substance is the ratio of the mass of a substance to the volume that it occupies. Therefore:

$$\text{mass (grams)} \cdot \frac{1}{\text{volume (ml)}} = \text{density}$$

For example the density of water at 4°C is 1 g/ml (cubic cm), so 1 gram of water occupies a volume of 1 ml. Therefore in the case of water a 20% weight/weight aqueous glue solution may be made by dissolving 20 grams of glue in 80 grams of water. (Total weight of solution = 100 grams; 20 grams is 20% by weight). The same percent solution (weight/weight) can be made by dissolving 20 grams glue in 80 mls of water, but this works only because 1 gram water occupies 1 ml.

Making a 20% weight/weight solution (known in the chemical field as a mass percent solution) where the solvent is organic is straightforward provided both the solvent and solute are weighed. However using a volume measurement for the organic solvent will not yield the same results as with water, because most organic solvents have densities less than 1 gram/ml. Therefore a 20% (weight/weight) solution of B-72 in toluene cannot be made by dissolving 20 g. resin in 80 ml toluene; 80 grams toluene must be used. This is because toluene has a density of only .87 g/ml, so 80 mls of toluene weighs 69 grams. Since the total weight of the solution is 89 grams (20 g. B-72 + 69 grams toluene), the resin would be 22% by weight. The situation becomes more complicated if a resin is dissolved in mineral spirits or Stoddard's solvent, which are mixtures of several different organic solvents, each of which may have differing densities. Because it is difficult to determine which solvents are present in what percentages, calculating the density for a solvent mixture is impractical; it works best simply to weigh both solvent and solute, or to use the technique described below.

Many conservators use a weight to volume method for calculating percent solutions, but there is also some confusion about procedure for this method, which is not used in chemistry. The easiest way to make a percent solution using the weight to volume method is to prepare the solution in a volumetric flask or graduated cylinder. The solute is first weighed and placed in the flask. Then enough solvent is added to bring the solution to the desired final volume. For example, a solution of 20% (weight/volume) MS2A in Stoddard's solvent may be made by weighing 20 grams of MS2A, placing it in a volumetric flask and adding enough solvent to make 100 mls. Adding 80 mls solvent to 20 grams of resin does not make a 20% (weight/volume) solution. It would yield a different percent solution (depending on the density of the solute), but how different is unknown, since the final volume is unknown using this method.

The chemical field does not measure weight to volume solutions as described above because the common practice there is to express them using molarity (the ratio of the number of moles of solute to the volume of solution in liters). The closest approximation to molarity would be to represent the weight-volume solution by the equation:

$$\frac{\text{mass of solute}}{\text{volume of solution}} \times 100\%$$

This type of calculation actually can be difficult, as the volume of the solute needs to be added to the volume of solvent to give the total volume of the solution. However, if the density of the solute is known, the calculation becomes straightforward. Most conservators will probably find it easier to prepare a weight/volume percent solution by mixing it in a volumetric flask as described above.

A method to avoid when mixing solutions is putting resin pellets or pieces into a flask so that they fill the flask to the 20 ml mark. Whether you add enough solvent to bring this to the
100 ml. mark or add 100 mls of solvent, you still have not created a 20% solution by any standard. The reason is that the resin pellets do not completely fill up the volume, some of which is occupied by air spaces between the pellets.

In summary, the easiest way to prepare percent solutions is to use either the weight/weight (mass percent) method, weighing both solvent and solute, or to use the weight/volume method of placing a weighed solute in a volumetric flask and adding solvent until the desired total volume has been reached.

Obviously there are many different ways of expressing solution concentration. There appears to be no standard terminology for solution concentration in conservation. The most important thing to remember when expressing the percent concentration of a solution is that the type of percent solution and means of preparing it need to be specified, so that a standard of comparison can be achieved.—Suzanne Quillen Lomax, National Gallery of Art

Health and Safety

continued from page 9

Documents the effects of more than 3,300 chemical substances known or suspected to cause adverse effects on human reproductive health. Each reproductive or teratogenic effect reported includes the dose and species exposed, exposure conditions, and the source of the data.


Destruction of Hazardous Chemicals in the Laboratory. 2d ed. G. Lunn and E. B. Sansone. 1994. New York: John Wiley and Sons. ISBN: 0-471-57399-X. 518 pages. Offers detailed procedures that can be used to degrade and dispose of a wide variety of chemicals, applicable to both laboratory and bulk quantities. Also includes methods for cleaning up spills and wipe tests to ensure surface decontamination.


SOFTWARE

Chemical Protective Clothing Permeation/Degradation Database. K. Forsberg, L. H. Keith, and M. Blotzer. Computer software. ISBN (IBM): 0-87371-709-0. ISBN (Mac): 0-87371-707-4. Database containing more than 12,000 results from tests of more than 660 chemicals and mixtures. It is menu-driven and can be searched by chemical, chemical class, garment material, manufacturer, product model number, and reference source.

NIOSH PUBLICATIONS


Correction

November 1994 Health and Safety column: The correct acronym for personal protective equipment is PPE.
MASONRY CONFERENCE: The Symposium on Preservation Treatments for Historic Masonry: Consolidants, Coatings, and Water Repellents, was held November 11-12 in New York City. Interest was greater than anticipated, and the conference was oversubscribed. The symposium was divided into five sessions: 1) history and theory of treatment; 2) assessment before treatment; 3) materials and methods; 4) standards, specifications, and application; and 5) treatment assessment, retreatment, and maintenance. Speakers included conservation scientists, architectural conservators, architects, and engineers from the United States, Italy, Canada, and Great Britain. The Architecture Specialty Group was well represented, with five members making presentations.

ASTM: The Masonry Consolidant Task Group of the American Society for Testing and Materials (ASTM) did not meet in October in Phoenix as previously planned, but will meet in Denver in March. If you are interested in participating, contact David Wessel at 421-1680; fax: (415) 421-0127.

UPCOMING CONFERENCE, "Preserving the Recent Past": A three-day conference devoted to the evaluation, maintenance, reuse, and conservation of 20th-century historic resources and materials will be held in Chicago, March 30-April 1, at the historic Palmer House Hotel. The conference has been developed for architectural conservators as well as architects, preservation officials, historians, planners, and resource managers. For registration information, contact the University of Illinois at Urbana-Champaign, Division of Conferences and Institutes, (217) 244-7659; fax: (217) 333-9561.—Mary Hardy, Secretary/Treasurer, Architectural Resources Group, Pier 9, The Embarcadero, San Francisco, CA 94111; (415) 421-1680; fax: (415) 421-0127.

BOOK AND PAPER

ANNUAL MEETING, ST. PAUL '95: Program chair Debora Mayer reports that the BPG program has been developed for wide appeal to conservators of fine arts, archives, and library materials. The lectures on Friday, June 10, cover consolidation and artists' use of fixatives; architectural drawings; manuscript treasures; mixed-media materials; vellum; and treatment and technical studies of old and modern masters (Durer, Redon, Cezanne . . .). The BPG complimentary buffet breakfast and business meeting and a ticketed luncheon are scheduled for the same day. On Saturday, an afternoon session organized by LCCDG on guidelines for treatment of 19th-century books in circulation will be followed by an open forum on Commentaries overseen by the BPG chair. That evening the Minnesota Center for Book Arts will host a ticketed reception (limited to the first 100 BPG members to sign up on the annual meeting registration form).

NOMINATIONS '95: Nominations for BPG assistant chair, assistant program chair, and secretary-treasurer are due February 1. Please contact Betsy Palmer Eldridge with your suggestions. For descriptions of the positions, see the January 1994 BPG column.

ANNUAL: Robert Espinosa reports that the next Annual, which should be ready soon, received 12 submissions, primarily papers and tips from the last AIC meeting. He is still looking for someone to take on the Annual after he resigns this year (volunteers, anyone?).

LCCDG: Maria Grandinette reports that the American Library Association (ALA) and AIC will cosponsor a LCCDG program entitled, "Expanding the Role of Book Repair in Collection-Wide Preservation." Program speakers are Nancy Schrock, Eleonore Stewart, Nicholas Pickwoad, and Randy Silverman. The purpose of the program is to describe repair options for circulating collections in public and research libraries; to increase awareness of the benefits of improving staff training opportunities and operational budgets for book repair units; to disseminate guidelines for selecting material for conservation and repair, including the preservation of significant historical books housed in the stacks; and to demonstrate the commitment of AIC toward improving the preservation of American library collections. This two-hour program will be held in Chicago, Saturday, June 24, at ALA's annual meeting.

ACG: Diana Alper-Royle reports that members of the ACG are organizing a book fair and an Angels Project for the Society of American Archivists meeting in Washington, August 30-September 3.

COE AND GFP COMMENTARIES: The relatively few responses to the questionnaire primarily expressed admiration for the COE and GFP. The following GFP sections elicited comments (summarized in parentheses): 4d Fees (AIC cannot control fees); 18 Interpretation (define sound evidence); 23 Compensation for Loss (define "original material" as "original surface"); "primary support and/or media" can accommodate situations where the original material has been altered intentionally over time; inpainting must be confined to filled or isolated areas); 24 Documentation (include schematic sketches; checklists and prototype documentation for batches); 26 Treatment Plan (should be signed by owner/agent); 28 Preservation of Documentation (AIC should establish archives for records; develop computerized information to be stored with objects). Other comments: define practices for rare versus nonrare materials as well as batched versus single-item treatments; provide a glossary of terms; emphasize proper representation of training background. Regarding whether BPG should have combined or separate Commentaries for various subspecialties (fine arts, archives, books), two mem-
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time on CIPP business for two years! Every officer or director is elected for two years; after one year, the vice-chair becomes the chair for one year.

Barbara related that many she contacted mentioned incidents of unfair competition from untaxed (a.k.a. "not-for-profit") conservation businesses. John Scott mentioned receiving a letter complaining of quotas on private practice conservators in training events. These comments drew much additional discussion from CIPP Board members, who have now identified such fairness issues as top priorities for CIPP activism. A draft policy on fairness in conservation business competition is being prepared by CIPP secretary Genevieve Baird and director Judith Rieniets for board review. The board intends to press this and related matters for wider discussion and resolution through AIC.

The CIPP program for St. Paul will again be scheduled with the rest of the specialty groups. We will present our program on Friday and Saturday mornings. The popular Studio Business Tips and Open Forum are on again! The "Strategic Planning and the Business Environment" theme will be addressed in three presentations: "Planning Business Strategy" (John Scott), "Impact of Public Art Programs" (Constance Silver), and "Computerizing Your Business" (TBA). John Scott and vice-chair Constance Silver are coproducing the 1995 program and welcome your ideas. Proceedings from the 1994 program organized by John Scott (Insurance, Studio Business Tips, Managing Professional Assistance, Open Forum) are still in production. We expect to issue this publication to all members by late winter 1995. A SPECIAL NEED: Please send John Scott copies of your notes from the afternoon CIPP sessions, which were poorly taped.

In other business, Genevieve Baird and treasurer Linda Morris are planning for compilation and maintenance of CIPP archives and hope to obtain material dating to our group's inception. Baird and director Josepha Caraher are producing a membership initiative, drafting a recruitment letter for every AIC member listed in the AIC Directory's index of conservators in private practice but not already a member of CIPP. (Selling points: CIPP is important for our annual meeting programs, for our publications, for networking and referrals, and for advocacy of private-practice viewpoints in AIC.)

The CIPP Board is strongly motivated to increase the visibility and influence of private practice conservation in AIC. The board reviewed and critiqued John Scott's draft of comments on the September AIC News article "Changing Conservation Job Market" and directed John to revise and submit them as the board's comments for this issue of AIC News.

Remember that CIPP acts through its board and that the board will consider any topic, issue, or action that a CIPP member convinces any board member to raise. Our next teleconference meeting is set for January 25.—John Scott, CIPP Chair, c/o New York Conservation Center, P.O. Box 20098LT, New York, NY 10011; fax: (212) 714-0149

OSG plans for the 1995 annual meeting in St. Paul are shaping up. Julie Lauffenburger has developed a program that includes talks on structural treatments, the desalination of ceramics, and general objects topics. We will also devote a half day to activities that include our business meeting, a session on the development of an OSG catalog, and a followup on the Commentaries to the COE/GFP.

A committee of OSG members is exploring the idea of an OSG catalog. The first step has been the distribution of questionnaires to representatives from other specialty groups to glean information on the goals, production processes, and financing of their catalogs. We are also requesting chapter lists to serve as possible models for an OSG catalog. The catalog committee will meet in New York in January to review questionnaire results and chapter lists. Future AIC News columns and the session in St. Paul will be used to bring our findings to the OSG membership for discussion.
The continuing work on Commentaries has included extensive input from a large number of OSG members. Many thanks to all of you who continue to contribute. The most recent Commentary drafts will be distributed to the OSG membership before the next annual meeting and will be the subject of our discussions there.

The following is a summary of the discussion in Nashville on documentation (GFP 24-28), based on materials provided by Meg Craft and Jeff Maish, committee chair. Members present thought the Commentaries should address in greater depth the minimum standards for written and photographic documentation and that further research is necessary to define requirements for the documentation of mass treatments and emergency measures. The propriety of including a record of the conservator’s intent in treatment reports has also come up repeatedly in different Commentary discussions.

On the topic of minimum standards, the idea of a glossary for describing three-dimensional objects was discussed but was considered beyond the scope of the Commentaries. Some questioned whether complex objects or complex treatments require a different form of documentation from simple objects or treatments. One conservator wanted the recording of previous treatments spelled out as an important part of documentation. An important standard that was raised is the complete identification of all materials used, for example, supplying chemical name and solution strength. Questions arose about how best to document preventive conservation measures and handling recommendations and how to cite references consulted. The group thought that it was also important to document mounting methods, especially in earthquake zones. Minimum standards for documentation of surveys and assessments also came up as a topic for further study.

In continuing the discussion on written documentation, the question arose as to whether certain clients should receive abbreviated documentation to prevent uninformed use of the information. Legal aspects of documentation were also discussed, i.e., should extent of documentation be influenced by conservator liability, and who owns conservation records?

Discussion centered next on how to define the minimum standards for photodocumentation, i.e., are photographs always required, is black-and-white preferable to color, how many views are necessary of a three-dimensional object, what kind of labeling/reference standards should be included in photographs, do we need to specify further in the Commentaries about archival processing and paper?

Please contact Jeff Maish with your thoughts and ideas about documentation Commentaries.—Ellen Pearlstein, Cochair, Conservation, Brooklyn Museum, 200 Eastern Pkwy., Brooklyn, NY 11238; (718) 638-5000, ext. 276, and Michele Marincola, Cochair, Conservation Dept., The Cloisters, Ft. Tryon Park, NY 10040; (212) 923-3700, ext. 140.

PAINTINGS

I hope that you all plan to attend the annual meeting in St. Paul next June. The program will be a first-class roster of papers, including a synopsis of the Canadian Conservation Institute’s varnish colloquium.

Please give some thought as to how the new position of liaison between the Paintings Specialty Group and the Research and Technical Studies (RATS) group can best serve our membership. RATS has issued an invitation to paintings conservators with a special interest in technical studies to attend its meeting in St. Paul. If you are interested in helping to establish priorities for research and interaction with RATS, please contact either Jamie Martin in Williamstown or me. There will be more information in the next AIC News.

We are seeking candidates for secretary-treasurer to succeed Dean Yoder, who has served so capably in his role for the past several years. Please get in touch with either Will Real, next year’s chair, or with me if it’s your turn to do your part for our organization—Will Shank, Chief Conservator, San Francisco Museum of Modern Art, 151 Third St., San Francisco, CA 94103; (415) 357-4051; fax: (415) 357-4109

PHOTOGRAPHIC MATERIALS

WASHINGTON, D.C. WINTER MEETING, MARCH 3-4: The mailing for the upcoming winter meeting went out November 22. In addition to the registration information for both the meeting (March 3-4) and local tours (March 2), the mailing included hotel details and the officer election ballot. If you are a PMG member and have not received your mailing, then it is seriously lost in the mail! If you are not a PMG member, or are and suspect that your packet is lost, you may contact Chair Sarah Wagner or Secretary Barb Lemmen for registration information.

There is information about this meeting in the November AIC News PMG column, so please refer to that for hotel information and registration fees. As a reminder, registration must be received by February 15 so that a list of attendees’ names can be given to the host institution (National Gallery) one week in advance—there is absolutely NO on-site registration. On the lighter side, the meeting should be interesting, with enough variety to please everyone, including: four curatorial presentations, five research-related papers, three photo process and technology talks, two treatment talks, and an extensive "tips" session (and more!). There will also be a Catalog working session the morning of March 5. We (a.k.a. PMG officers and the local gang) look forward to seeing you in March. I’m looking forward to March 6!

CATALOG: The Photographic Materials Conservation Catalog (PMCC) has finally published its first edition—In-painting Outline—compiled by Debbie Hess Norris (thank you Debbie!). This outline was included in the winter meeting mailing. It will be available to nonmembers for $15 from the AIC office. Please refer to the November AIC News PMG column for more informa-
RESEARCH AND TECHNICAL STUDIES

In addition to the business meeting session at the next annual meeting, the RATS subgroup will have two one-hour sessions to discuss and examine the results of the membership survey published earlier this year: Research Priorities in Art and Architectural Conservation. One hour will be devoted to the Book and Paper group and one hour to the Photographic Materials group. The meetings will be organized by members of the RATS group and the liaisons to the BPG (Dianne van der Reyden) and PMG (Barbara Lemmen). Issues to be addressed are isolating the most important research questions needed to support conservation practice, improve access and awareness of the literature, target areas that are in particular need of review articles, and address any issues that concerned AIC members wish to have included in the discussion. The purpose of the sessions is to be specific in regard to the specialty group interest and opinions; further sessions are planned for other specialty groups. The experience gained from the initial sessions will be used as a base for developing further sessions. Those with ideas or topics that would fit in with the proposed topics are encouraged to submit them ahead of time.

A number of members have asked where one can have petrographic thin sections made, as it can be somewhat tricky to grind them down evenly over the entire surface. Two companies that some members (Eric Hansen and Chandra Reedy) have had good experience with are: Quality Thin Sections, Tucson, AZ 85730, and San Diego Petrographics, 27118 N. Broadway, Escondido, CA 92026. Both offer a range of sample preparation services in addition to standard thin sections.

If you know of other organizations that supply analytical services which might be useful to the conservation profession, we will be glad to pass along the information.

The second Infrared User's Group (IRUG) meeting will take place at the Victoria and Albert Museum in London on September 12-13. Abstracts are now being accepted (please see the call for papers in the Conferences, Courses, and Seminars section of this newsletter). IRUG is open to anyone participating in or interested in the infrared spectroscopic analysis of materials used in conservation and art. The group was created two years ago to promote free interchange of IR information, reference spectra, and reference materials within the field of conservation research. To date, the group has compiled a reference library of more than 1,200 spectra contributed from 21 labs around the world. The latest hard-copy version of this spectra collection will be distributed soon to all labs that have contributed spectra.—David Erhardt, Scientific Chair, Conservation Analytical Laboratory, Smithsonian Institution, Washington, DC 20560; (301) 238-3065; fax: (301) 238-3709, and Frank Matero, Conservator Chair, 6406, Washington, DC 20560; (301) 238-3709, fax: (301) 238-3709.

I hope you have all had an enjoyable holiday season, and I wish everyone the best for 1995. Since we are into the new year, it is time to begin to look for members who are willing to serve on the next TSG Board. Members of the Nominating Committee (Dorothy Alig, Cara Varnell, and Terri Schindel) will be seeking candidates for vice-chair, secretary, and treasurer. Job descriptions are available from Dorothy [ext.].

1995 ANNUAL MEETING: Our program investigating the wet cleaning practices of textile conservators is now finalized. There will be three panels, each with three or more speakers covering the topics of 1) water type and usage, 2) our current procedures, and 3) the ethics that guide our decisions to clean. After these presentations, there will be a session of papers that provide case studies of actual wet cleaning treatments. The meeting promises to be a very full day, packed with information.

Students should remember that assistance to attend the annual meeting is available through the FAIC George Stout Memorial Fund (application deadline is February 1). Guidelines are available from FAIC. Student members of the TSG are encouraged to attend our reception and dinner. There is funding to support your attendance. If you are interested in obtaining support to attend our social event, please write to the TSG Board, c/o Jane Merritt at the address below.

FORMATION OF A NORTH AMERICAN TEXTILE CONSERVATION CONFERENCE: Textile conservators in the United States and Canada have expressed interest in the formation of a North American group whose purpose would be to work together to organize a biennial conference devoted to topics relevant to textile conservators and include the participation of scientists, museum designers, art historians, and others as their contribution relates to the textile conservation community.

The organization initially is functioning with a steering committee consisting of Ela Keyserlingk, Canadian Conservation Institute; Catherine McLean, Los Angeles County Museum of Art; Linda Eaton, Winterthur Museum; Chris Paulock, Metropolitan Museum of Art; and Jane Merritt, National Park Service, Harpers Ferry Center. We are seeking the assistance of other conservators who would have the support of their institution to get this organization started. Institutional support may mean donating your time, allowing you to generate an occasional mass mailing, or most important, making available a lecture hall or auditorium where a two-day meeting of 150-plus attendees could be held.

We envision each conference hosted by a regional group consisting of conservators belonging to larger institutions, as well as those in private practice, who would be responsible for
arranging the meeting for that year. This work would include local arrangements, program development, and publication of postprints. The venue for the meeting would move to another host group two years later.

If you and your institution are interested in supporting the organization of this North American Textile Conservation Conference, please contact: Ela Keyserlingk, ext. 3, or Jane Merritt, (202) 295-9166.

Next month I will be attending the AIC Internal Advisory Group meeting, which meets twice a year to advise the board on directions AIC is taking. If there are issues that you would like me to bring up, please contact me by February 8—Jane Merritt, Chair, National Park Service, Harpers Ferry Center, Harpers Ferry, WV 25420-0050; (304) 535-6000.

Worth Noting

First Keck Award Presented

The first international award for the promotion of public understanding and appreciation of the accomplishments of the art conservation profession has been presented to British conservators Simon F. Cane and Mary Brooks, together with York Castle Museum, United Kingdom, in honor of the exhibition "Stop the Rot." Presented September 15 at the IIC symposium in Ottawa, the new award is named in honor of Sheldon Keck (recently deceased) and Caroline Keck, pioneer conservators who founded the Cooperstown Graduate Program in Art Conservation. In the course of their work at their studio in Brooklyn, at the Brooklyn Museum, and later at the Cooperstown program, the Kecks together trained many of today's conservators and they were consultants to many leading institutions and private collectors from the 1930s to the 1980s. The Kecks have been vocal advocates for conservation to both allied professionals and the general public, writing several books on the care of paintings and a number of key articles on conservation philosophy and treatment. "Stop the Rot," mounted in a special exhibition gallery in York, ran from April 2, 1993, to April 13, 1994, and was viewed by more than 500,000 people. Visitors learned about the damaging effects of pollution, humidity, insect pests, and people. They took away a leaflet explaining "why things fall to bits" and "what we can do about it." The leaflet also offered helpful hints about the care and handling of textiles, drawings, paintings, silver, bronze, brass, and wooden objects.

The next IIC Keck Award will be presented at the IIC Congress in Copenhagen in 1996.

Institute for Frame Study Founded

The new International Institute for Frame Study is the first nonprofit organization devoted to the collection and dissemination of knowledge of picture frames. Although many museums and private collectors appreciate the value and importance of frames, many others do not fully realize the significance of the frames in their collections. The institute will gather information from museum and private collections by conducting surveys that will include photographic images of frames, cross-section drawings of molding profiles, and a host of other curatorial information relating to the fabrication and conservation of these artifacts. The establishment of a computer database of frame information is one of the primary goals of the institute. Curators, scholars, and the general public will be able to compare frames from a variety of collections, by examining the archive.

The institute will seek experts in many fields to reach its full potential. An international group of frame specialists have already agreed to be on the advisory board of the institute to help guide this new endeavor. In addition, membership categories are being developed to encourage support from the professional and private sectors. For more information, contact: William Adair, Director, International Institute for Frame Study, 2126 O St., NW, Washington, DC 20037.

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National Award for Museum Service

Diane B. Frankel, director of the Institute of Museum Services (IMS), presented the first National Award for Museum Service to three museums in a
been faked in both maquette and full sizes. Current auction prices for authentic examples of this sculpture are around $20,000 and $50,000, respectively, providing an obvious motive for forgeries. Another work that has been faked is a bronze version of a maquette of Mother and Child (LH 682), which is thought to have produced 12 casts. The various fakes, which began to appear in 1989, have surfaced in New York, St. Louis, Madrid (along with a bogus certificate signed by a nonexistent consultant to the Fogg Art Museum), Berlin, Boca Raton, Palm Beach, and California. The Moore Foundation is concerned about the proliferation of these forgeries and announced in the Art Newspaper that a Henry Moore Foundation Expert Committee sits regularly to discuss questioned works submitted for its inspection and to offer an opinion on their authenticity. The information may be treated as confidential, and there is no charge for the advisory service.

Williamstown Lab Changes Name

The Williamstown Regional Art Conservation Laboratory has changed its name to the Williamstown Art Conservation Center. Its expanded services now include conservation of paintings, sculpture, works on paper, furniture, objects, and frames, as well as a comprehensive range of analysis, including FTIR microspectroscopy. For more information, contact: Williamstown, MA 01267; .

Tourism Damaging Petra

Already harmed by centuries of erosion, the ruins of Petra, the holy city hewn from rock in Jordan some 2,000 years ago, are now threatened by increasing tourism, according to the October 1994 Art Newspaper. Nearly 500,000 visitors yearly fill 20 newly built hotels close to the ancient site, a circumstance viewed favorably by the Jordanian Ministry of Tourism, while the Jordanian Heritage Department, a division under the ministry, is helpless to intervene. A UNESCO team of seven experts recently presented a lengthy report on the adverse effects of tourists on this extremely fragile site, but it remains to be seen whether the Jordanian government will act on its recommendations, since Jordanian authorities ignored an earlier draft of the report. The recommendations include re-establishing agriculture among the local villagers, who have abandoned it in favor of leading horse-mounted tourists through the ruins. Both the horses and tourists are causing pollution. Reusing the water pipes and tanks dug out of the rock by the ancient Nabataeans would minimize erosion and aid in re-establishing agriculture in the district. New tourist trails are also suggested, along with reinforcing steps and marking trails.

Information Wanted

CHOCOLATE CONSERVATION: I am conducting research on the treatment, exhibition, storage, and tasting (I mean testing) of chocolate in art for an upcoming publication. If anyone has examples of analysis, conservation treatments, or chocolate art in a deteriorated state, please contact me. You will automatically become a member of the not-yet-formed organization of Conservators of Chocolate Objets d'Art (COCOA).—Glenn Wharton, Wharton & Griswold Associates, Inc., 549 Hot Springs Rd., Santa Barbara, CA 93108; (805) 565-3639; fax: (805) 565-3649

New IPAM Cycle

The 1995-97 cycle of the International Partnerships Among Museums (IPAM) program is set to begin, pending the approval of a renewal request from the United States Information Agency. IPAM provides an opportunity for museums with similar missions, in the U.S. and abroad, to establish lasting ties by developing and conducting joint or complementary projects. The application process is two-phased. In Phase I, U.S. museums apply directly to AAM while museums outside the U.S. are nominated by the U.S. Information Service. Deadline for Phase I applications is February 1. Final (Phase II) applications containing a jointly developed proposal are due October 2. Awards will be made in November and staff exchanges must be scheduled to occur between January 1996 and May 1997. For information, contact: AAM Dept. of International Programs, 1225 Eye St., NW, Washington, DC 20003; (202) 289-1818; fax: (202) 289-6578.
Letters to the Editor

I read with great interest your article on the changing job market for the conservation field. I agree that it is an issue worth further evaluation and discussion and thank you for beginning the dialogue.

After reading the article several times, reading the follow-up letters and editorial reply, and discussing the issue with my colleagues, I wanted to discuss several issues further. The first is the definition of the word "job." In your article, "job" seemed to refer consistently to an institutional position. I am someone gainfully employed, albeit self-employed, and, too, have a job. Private conservators take some offense, although I'm sure not intended on your part, to their jobs being seen as alternatives to institutional positions or some sort of limbo to be endured until an institutional position becomes available.

I am keenly aware of the unavailability of entry-level positions for recently graduated conservators. My studio is too small to offer a full-time position to another conservator, but I have been able to offer part-time contract positions to several conservators while they were searching for full-time positions. In my view, fellowships have replaced entry-level positions in institutions. They, too, have become more difficult to attain as competition increases from those with a few more years of experience and from foreign conservators. As an intern and fellow at the Intermuseum Laboratory, one of the rewarding aspects of my training was the interaction with the foreign fellows and interns who were also on staff. Both then and now I have felt that it is unfortunate for American-trained conservation students that similar positions were not more readily available abroad. Perhaps this is an issue that granting institutions funding these positions within American institutions should examine further and an issue the major institutions should also examine for the potential of developing more exchange programs. Also, the institutions and granting agencies should examine the adequacy of fellowship stipends, since they seem to have now become the entry-level standard for conservation salaries.

After graduation in 1983 from the Cooperstown Graduate Program I, too, went from advanced internship to contract position to fellowship. But I did not see this as a negative situation. Indeed, my mentors encouraged this path. Before I entered graduate school, I was aware that I would probably be on the move for several years and that this would be part of my continuing education as a young conservator as I worked with many senior-level conservators. The one issue that was not discussed as a student was income. Wage levels, as well as the probability that for several years they will be nomadic, are issues that I always discuss frankly with pre-conservation applicants to my studio. The graduate training programs and our FAIC and NIC information bulletins should also address these issues.

I would like to give Judy Walsh a further opportunity to clarify her supercompetent theory. I will give her the benefit of the doubt and hope that her ideas were taken out of context due to space restrictions within the article and were not meant to be as offensive and smug as they sounded. If someone finds themselves without a job or not working in an institution, are they then eliminated from this best and brightest category? Surely her empathy for those looking for work goes further than her "let them eat cake" commentary.

Our field continues to develop with each generation of conservation graduates. Our attitudes about "jobs" will also need to adapt to our growth. The days are gone when one can graduate from school and become head of a conservation lab without any experience. Nor will graduates readily find jobs within institutions where they can comfortably stay until retirement. The sector of private work is developing within our profession and should not continue to be seen as a job alternative for underachievers.

The job market has changed. Conservation students and recently graduated conservators do deserve a forum for further discussion of this important issue. They will have to be more creative in their search for employment during this transition period and they deserve our support.—Barbara A. Buckley, Paintings Conservator, West Chester, PA

JUDY WALSH REPLIES:

One of the real pleasures of working at a place like the National Gallery of Art, where the conservation staff is large, is the opportunity to drop in on discussions in the hallways, in labs, and on coffee breaks. Often one does not know why or how the discussion started, and one is hardly aware that one may be quoted in out-takes from what appears to be an intramural exploration of some issue or another. For a person like myself, who does not have an unexpressed opinion, the dangers are becoming obvious.

Carol Christensen, in her thoughtful and provocative essay on the conservation employment picture, described my views on the job market in unfortunate terms, but the sense of what she reported was accurate. In fact, she let me see the passage before she faxed it to AIC News, so the blame for offense given is totally mine, not hers. I appreciate the opportunity to try to lessen the offense by clarifying my contribution to the discussion. I talked about the extra number of conservators giving an individual "the opportunity to fail" in our profession, an opportunity we conspicuously lacked in the days when there were more institutional positions than there were fresh graduates. It has been my experience that some practitioners, including some graduates of the training programs, might be better off doing other work.

I hoped that market forces would encourage those who were poorly suited to the practice of conservation to leave it, resulting in an overall evolution of the practice of our profession. I do believe that would be a good thing, since as conservators, we are held responsible by the press and our critics for the work performed by all other members of our profession. As Caroline Keck is fond of pointing out, we do not "bury our mistakes, but hang them out for all to see." At no point did I make the deterministic (and self-promotional) statement that possession of a job indicated competence, superior or otherwise. In fact, it is the patent fallacy of that idea that motivated my comments in the first place. And leaving conservation should not be seen as a negative thing; I have strong, warm personal feelings for several colleagues who opted out of our work for all sorts of reasons. I have always wished them Godspeed.

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Finally, let me point out that my comments were made after the discussion had already covered the lamentable lack of opportunity for recent graduates and after we had discussed how our interns and Mellon Fellows might proceed with their individual job searches. I do understand the high individual cost of what may only be modest group gains.—Judy Walsh, Senior Paper Conservator, National Gallery of Art

TO THE EDITOR:
The dialogue over Carol Christensen's article "The Changing Conservation Job Market" (September 1994) may fail to recognize an important point: in both graduate academic and graduate professional education the prime directive of educators is to keep enrollments and degree production up. This is what drives funding formulas. If not, they run the risk of seeing the bigger birds, further up the pecking order, cut funding and possibly terminate the program. This is only one facet of the constant threat to their own steady employment the educators continually face. For some, another is that their graduates go forth into chronically low-paid jobs, which makes them poor prospects for alumni donations. That was one of the reasons why the University of Chicago terminated its Graduate Library School. The MBA, law, and medicine programs survived. Draw your own conclusion.

Speaking of law, it is well known that the labor market for lawyers is glutted. One reason is that many newly minted L.L.B.s (the "J. D." degree is the result of degree inflation some years back) are finding themselves forced into doing other kinds of work abhorrent even to lawyers. Even though the legal profession has successfully set up employment gatekeeping: By law, you cannot practice law unless you have a law degree.

If higher education administrators in any field (John Silber's classic existential question was, "Higher than what?") were forced to regulate their programs with reference to future labor market demand, prediction of which is voodoo at best, their lives would be impossible. Instead, they must allow real-time market forces to control... even if it does mean a few casualties. As John F. Kennedy put it, "No one ever said life is fair."—Henry Grunder, Ed. D., Williamsburg, VA

TO THE EDITOR:
It's good to see AIC looking at industry numbers, but it would be better to see useful numbers, with historical as well as current data, and estimated futures... Perhaps those knowledgeable in economics and finance will make this a priority for our industry some day... We should start more with ratios of total job seekers to all available jobs, than with ratios of all qualified professionals to advertised positions... The job market includes more than just the advertised positions counted in the article, and position announcements may not reflect growth [or lack of it]: eliminated positions, and business closures, are seldom advertised or reported.

It is unrealistic to reason from sheer numbers of items needing care, or from increasing money values for art, or from apparent lack of conservators in given geographic areas... that there are good prospects for job expansion...

Where the active demand exists for conservation services, they are being provided. What the conservation profession today needs is effective economic and political action to activate demand and establish a positive business environment for conservation services. Our leaders should do more to develop the profession than lobbying a few underfunded agencies, exhorting better research... and extolling initiative and business acumen... AIC should be spending as much effort shaping the market for conservation as it is already spending on reshaping itself...

There has never been lobbying to create the sorts of incentives that almost every other high-priority industry receives... No AIC pressure is exerted on information collectors (NIC/NMAA) to complete their compilations and make information widely accessible which could guide conservators in marketing...

If it makes sense that flexible paintings conservators move into treatment of painted furniture and polychrome sculpture, does it make sense as well that sculpture and furniture conservators should conserve paintings?

Optimism is misplaced in directing [new conservators] to underserved areas in the Southeast or elsewhere. In an urban setting, a new conservator may have access to an established lab, while the capital requirements for setting up even a bare-bones modern practice [in an underserved area] are much higher than most recent graduates can muster. [In addition], other necessities, especially referral networks and local appreciation for the importance of conservation, [are lacking in underserved areas, since] these are developed through much effort over extended periods... For the most part only established conservators and centers are testing potentials in underserved areas... To enjoy adequate or better incomes, the profession must first gain control over provision of conservation services...

Outside museums we observe that industrious persons of every stripe are restoring cultural properties worthy of better care... Law, medicine, and plumbing professionals and trades prosper by limiting entry and regulating practice... Active demand is met at prices ensuring comfortable livings for professionals...

While National Gallery growth is indeed inspiring, we must clearly distinguish between the difficult challenges of enlisting the staff of an existing very high-profile department at a well-funded and world-class museum and the very different challenges of cultivating and meeting active demand for conservation at lesser institutions or in the private sector, or in places where our profession may be virtually unknown.—John Scott, Chair, CIPP

THE EDITOR REPLIES:
Space will not permit me to answer every point made in this thought-provoking letter. But let me first ask, Just who are these people "knowledgeable in economics and finance" who are going to some day compile the statistics that I agree are woefully lacking in our field and who are going to spend large quantities of time marketing our profession? Conservation is not like the plastics industry or the AMA, which can spend millions each year on demographic studies and lobbyists. AIC is its individual members. We do it ourselves (not always well, I admit), since our organization doesn't have the financial resources to pay people to do these jobs for us. If the CIPP would like to undertake a demographic survey that will more adequately answer marketing questions than the work that accompanied the jobs article, that...
Edmondson Conservation Services in Kansas City, Missouri; Atwood was previously volunteering at Heugh-ATWOOD have joined the lab. Ward and RACHEL WARD and CATHY Local Records Program announces that: STEPHANIE WATKINS has been Board and office are already doing a lot field. would be a great contribution to the interest in knowing how a number of from within for those resources, as well as stresses from without, precisely because of its status. Therefore, building and maintaining a credible presence in the institution is an achievement that should not be undervalued.—Carol Christensen

People

The Missouri State Archives and Local Records Program announces that: STEPHANIE WATKINS has been promoted to head the conservation lab and RACHEL WARD and CATHY ATWOOD have joined the lab. Ward was previously volunteering at Heugh-Edmondson Conservation Services in Kansas City, Missouri; Atwood was previously employed at the Nebraska State Historical Society in Lincoln, Nebraska.

Midwest Conservation Services is pleased to announce that HOPE GUMPRECHT, objects conservator, has joined the staff. She can be reached at: J. Plain City, OH 43064; fax: The Upper Midwest Conservation Association of Minneapolis, Minnesota announces that BARBARA JOHNSON has joined the staff as an assistant objects conservator. Johnson was most recently an advanced postgraduate intern in objects conservation at the American Museum of Natural History in New York City. HELEN ALTEN has also joined the staff as coordinator of field education services. For the past five years, Alten has been the state conservator of the Alaska State Museum. ALISON LUXNER has begun work in the Paper Conservation Laboratory of the Museum of Fine Arts, Boston, as the Mellon Fellow for Advanced Conservation Training. She will be working with Roy Perkins, head of paper conservation, and Annette Manick, associate paper conservator.

The Baltimore Museum of Art announces that ELMER EUSMAN has joined the staff as assistant paper conservator. His new address is: Baltimore Museum of Art, Art Museum Dr., Baltimore, MD 21218; (410) 396-6341; fax: (410) 396-6562.

The National Center for Preservation Technology and Training announces the following staff appointments: MARY CARROLL is information management specialist, responsible for the in-center computers and programs and electronic connections to the outside world. Carroll most recently was computer specialist with the Central Arizona Project Repository in Tucson, Arizona, an archaeological repository funded by and serving federal and Arizona state agencies. FRAN GALE is training coordinator, responsible for preservation and conservation education. She most recently was a private architectural conservator in Kansas City, Missouri. MARK GILBERG is research coordinator, responsible for preservation and conservation research. He most recently worked as a private conservation scientist in Nicasio, California.

The Minnesota Historical Society is pleased to announce that DEBORAH BEDE is the society's new textile and clothing conservator. Her new address and phone number is: St. Paul, MN 55102-1906; fax:

Recent Publications


Hans Memling, by Dirk De Vos, with contributions by Dominique Marechal and Willy Le Loup, is the catalog for the exhibition at the Groeningemuseum, Bruges, in 1994. The footnotes to most of the 79 entries on the works exhibited (by Memling and his contemporaries) contain detailed technical information gathered from X-radiographs and infrared images. Available from Groeningemuseum, Bruges.

CALL FOR PAPERS

September 12-13. London. 2nd Infrared User's Group (IRUG) for the Analysis of Historic and Artistic Works. Open to anyone participating in or interested in the infrared spectroscopic analysis of materials used in conservation and art. The group has compiled a reference library of more than 1,200 spectra to date. Focus on the interchange of information; papers requested on infrared analysis methods and applications for the examination of materials found in works of art. Can include sample preparation techniques and spectral interpretation for the analysis of materials found in cultural artifacts. Submit abstracts of approximately 250 words by May 1. Send abstracts and information requests to: Boris Pretzel, Victoria and Albert Museum, Dept. of Conservation, Cromwell Rd., S. Kensington, London SW7 2RL, UK; 44-71-938-8597; fax: 44-71-938-8651.

September 25-28. Senmur en Auxois, France. Metal 95: International Conference on Metals Conservation. Focus on conservation of metallic materials from antiquity to modern industrial and cultural heritage. Papers invited on: diagnosis of degradation problems; analysis of materials and fabrication techniques; case studies of metal objects and problems of treating bulk items from land, atmospheric, and marine sites; failed treatments; collections management, or "the treatments never end"; and ethical problems of deciding treatment options. Part of the program will focus on modern objects such as submarines, buses, and massive outdoor sculptures/structures. Deadline for submissions is February 28. Contact: Metal 95, 8 rue des Tanneries, 21140 Senmur en Auxois, France; 33-80 97 39 50; fax: 33-80 97 39 51.

November 12-17. Somerset, NJ. Eastern Analytical Symposium. Will include a one-day conservation science technical session, half-day EAS microscopy technical session, half-day EAS imaging technical session, EAS forensics technical session, and two-day EAS workshop on analytical microscopy. Abstracts/proposals of current work in conservation science should be submitted immediately to: EAS Conservation Science, P.O. Box 633, Montchanin, DE 19710-0633.

CONFERENCES

March 14. College Park, MD. 10th Annual National Archives Preservation Conference. The preservation concerns of moving archival materials from one physical location to another, as experienced in the two-year NARA move, will be addressed. Contact: Conference Coordinator, Preservation Policy and Services Division (NPN), National Archives at College Park, College Park, MD 20740-6001; (301) 713-6705; fax: (301) 713-6653.

March 19-21. Richmond, VA. Museums in a State of Change. Virginia Association of Museums Annual Conference. Issues include technology, administration, exhibit design, museum partnerships, conservation, legislative advocacy, collections management, visitor service, education, and evaluation. For information, contact: VAM, Richmond, VA 23221; fax: 804-353-7474.

March 26-31. Orlando, FL. Corrosion/95. NACE International's 50th Annual Conference and Exposition. Presentations on new corrosion-resistant materials, material protection technology, and new methods for evaluation of materials performance methods. Symposium on innovative ideas for controlling decaying infrastructure. Contact: NACE International, 1440 S. Creek Dr., Houston, TX 77084-4906; (713) 492-0535; fax: (713) 492-8254. The 1995 Calendar of Expositions, Conferences, and Short Courses is also available.

April 20-22. Baltimore. Joint conference of Mid-Atlantic Regional Archives Conference and Oral History in the Mid-Atlantic Region. Will explore issues of mutual concern to archivists and oral historians and feature speakers, workshops, plenary sessions, tours of Baltimore and regional attractions, and reception at Baltimore Museum of Industry. Topics will be of particular interest to folklorists, archivists, oral historians, and cultural anthropologists.

June 5-6. Toronto. Society for the Preservation of Natural History Collections 10th Annual Meeting. Includes committee, council, and business meetings as well as technical sessions. A training workshop, "Managing the Modern Herbarium," held June 5-6 will focus on maintenance of botanical or mycological collections. Contact: Janet Waddington, SPNHC '95 Organizing Committee, Royal Ontario Museum, 100 Queen's Park, Toronto, Ont. M5S 2C6, Canada; (416) 586-5599; fax: (416) 586-5863.


October 9-13. San Diego. Hypermedia and Interactivity in Museums. Contact: ICHIM '95, MCN '95, Archives and Museum Informatics, 5501 Walnut St., Ste. 203, Pittsburgh, PA 15232-2311; (412) 985-9775; fax: (412) 683-7366.*

October 29-November 5. Washington, D.C. Association for Preservation Technology Annual Conference. Offers an insider's view of national preservation policy and policymakers, and how the rules of the preservation game affect rehabilitation projects across the country. Field sessions will include landmarks undergoing or recently having completed rehabilitation. Contact: APTH 1995, P.O. Box 16236, Alexandria, VA 22302-9998.

November 19-24. West Sussex, UK. Using Edge Tools for Conservators. Contact: West Dean College, West Dean, Chichester, West Sussex PO18 0QZ, UK; 0243-63-301; fax: 0243-63-343.

GENERAL


*See November 1994 AIC News for more information
** See September 1994 AIC News for more information.
BOOK AND PAPER

April 10-14. Iowa City, Iowa. Mellon Advanced Conservation Workshops: Lessons and Techniques From the History of Conservation. Will explore some neglected structures and methods from the history of the care of books. No fee; $500 stipend. To apply, send name, address, phone and fax numbers, institution name and position, social security number, resume, statement of purpose indicating why the workshop is important to you or your institution, your previous training, and a list of topics or experiences you could present at the workshop relating to your work. Contact: Pamela Spitzmoueller, Conservation Dept., University of Iowa Libraries, Iowa City, IA 52242.


OBJECTS


PAINTINGS

April 3-4. Toronto. British 19th-Century Artists' Oil Painting Materials and Techniques. Seminar by Leslie Carlyle to explore complex oil painting materials and methods used during the 19th century. Recent research will be shared. Durability and purity of artists' materials, the relationship between artists and their colormen, and the steps artists took to avoid changes in their painting materials over time will be addressed. The seminar will be followed by a half-day workshop (limited to 20) involving hand-grinding pigments in oil and experimenting with 19th-century painting mediums. Contact: Eleanor Mihalcin, Conservation Dept. Secretary, Art Gallery of Ontario, 217 Dundas St. West, Toronto, Ont. MST 1G4, Canada; (416) 979-6660, ext. 203; fax: (416) 979-6670.

April 24-28. Malibu, CA. The Structural Conservation of Panel Paintings. Early registration is encouraged, as available places are limited. Contact: Training Program, Getty Conservation Institute, 4503 Glencoe Ave., Marina del Rey, CA 90292; (310) 822-2299; fax: (310) 821-9409.

June 26-29. Leiden, The Netherlands. Historical Painting Techniques, Materials, and Studio Practice. An exchange of research results in the field of historical painting techniques, including wall painting and polychrome sculpture. Subjects range from painting techniques of Titian and Vermeer and the practice of the 19th-century color-men to the materials used in Tibetan Tangkas. Space is limited. To receive registration information, send name, address, and institutional affiliation to: M. Peek, Centraal Laboratorium, Gabriël Mensstraat 8, 1071 EA Amsterdam, The Netherlands; fax: 020-6751661.

PHOTOGRAPHIC MATERIALS

March 3-4. Washington, DC. AIC Photographic Materials Group Winter Meeting. Non-PMG members may contact AIC office, cpm@aic.acsailnet.ohio.gov, for registration packet. No on-site registration; all registrations must be received at AIC office by February 20.

August 14-October 27. Various courses on photographic conservation. For program schedule: Centre for Photographic Conservation, 5200 Forest Hill, London, SE23 1HU, UK; 0181-698-7647; fax: 0181-698-7658.

TEXTILES

May 31-June 3. Detroit/Dearborn. Dressing for an Audience: Creating an Image Through Costume. 21st annual meeting of Costume Society of America. Main theme will be uses of reproduction period clothing in historic site interpretation. Contact: Costume Society of America, P.O. Box 73, Earleville, MD 21919; (410) 275-2329.

September 4-6. The Care and Preservation of Textiles and Related Materials within the National Trust’s Collections. Overview of the role of textiles on open display during the last 200 years. Subjects include: importance of textiles as part of a decorative scheme; difficulties of balancing display and conservation needs; assessment of achievement and progress over the last 50 years; case histories; and role of housekeeping. Tours of two properties will include discussion of specific problems and solutions in situ. Space is limited. Contact: Kxnia Marko, Textile Conservation Studio, National Trust, Blickling Hall, Aylsham, Norfolk NR11 6NF, UK.
Grants and Internships

Forbes Fellowship
Freer Gallery of Art

The Freer Gallery of Art, Smithsonian Institution, Washington, D.C. has established the Forbes Fellowship to be awarded annually for a project to further the scientific study of the care, conservation, and protection of works of art. Applications are sought from individuals with a background in art conservation or conservation science. Applicants with expertise in the arts of Asia will be given preference.

Applications should include a proposal describing a specific project in six or less double-spaced pages, a description of the methodology to be used in carrying out the project, a curriculum vitae, and bibliography. Please arrange to have three letters of reference sent directly to the Institution. The proposed project must be viable for, and conducted at, the Freer Gallery of Art. Stipends will be $18,000 to $20,000 for a 12-month period based on the professional level of the selected candidate. Applicants whose native language is not English are expected to have ability to write and converse in English.

Applications must be postmarked by February 1, 1995, received by February 15, 1995, and addressed to: Forbes Fellowship Selection Committee, Freer Gallery of Art, Smithsonian Institution, Washington, DC 20560. Inquiries may be made by telephone to: (202) 357-4880, ext. 206 or 269. Fax: (202) 357-4911.

The Forbes Fellowship will be awarded for the general period of September 1, 1995—August 31, 1996. The recipient will be notified no later than April 15, 1995.

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, 1995. 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 upon a salary of $21,500/year plus benefits, two weeks vacation, and a $1,500 travel allowance. Interested applicants should send resume, three professional references, and three sample treatment reports to: Glen Runciak, Chief Conservator, CCAHA, 264 S. 23rd St., Philadelphia, PA 19103. Deadline for applications is March 31, 1995.

Advanced Internship—Ethnographic Conservation
The Field Museum

The Field Museum in Chicago is offering an advanced-level internship in ethnographic conservation funded by the National Endowment for the Arts. This one-year internship will begin in June 1995. A specific program will be developed according to the candidate's career goals and skill level. Includes an annual stipend of $18,000 plus an attractive benefit package. The ideal candidate will have completed a master's degree in Conservation or have equivalent educational and work experience in ethnographic conservation. Those interested should send a letter, resume, and three professional references to: The Field Museum, Personnel Dept., Roosevelt Rd. at Lake Shore Dr., Chicago, IL 60605.

Mellon Advanced Internships
Williamstown Art Conservation Center

The Williamstown Art Conservation Center is offering up to four advanced-level internships in conservation. The internships are supported in part by the Andrew W. Mellon Foundation, will begin in September of 1995 with the possibility of renewal for a second year. These internships are for individuals from recognized conservation training programs, or with equivalent experience, who are now planning their third- or fourth-year conservation experiences. The laboratory serves many of the region's most prominent museums and historic sites representing some of the most important collections in the country. WACC offers an in-depth opportunity to work productively on a wide range of high-quality objects under the supervision of experienced conservators. A research project related to the collections of WACC's members will also be an important component of the Internship. Please send a letter of intent, resume, and three letters of recommendation to: Dee Zottoli, WACC, 225 South St., Williamstown, MA 01267. Application deadline is February 15, 1995.

Conservation Internships
Smithsonian Institution

The Conservation Analytical Laboratory (CAL) and the Office of Fellowships and Grants administration of the Smithsonian Institution is seeking conservation interns and fellowship starting in the fall 1995: archeological conservation (two), archives conservation (two), and conservation science/technology. Summer internships are also available. Application deadline is February 15, 1995. For further information, please contact: Francine Lewis, CAL/MSC, Smithsonian Institution, Washington, DC 20560; (202) 357-3911.

Positions Available

Conservation Scientist
Queen's University

The Department of Art, Queen's University at Kingston, invites applications for a full-time, tenure-track, appointment in conservation science, at rank and salary commensurate with qualifications and experience, commencing July 1, 1995 (subject to granting council approval).

The department offers degree programs in art history (B.A., M.A., and Ph.D.), fine art (B.F.A.), and art conservation (M.A.C.). Queen's is home to the Agnes Etherington Art Centre, which holds a large and growing collection of Old Master and modern works of art and is undergoing a major expansion of its facilities.

The appointee's primary responsibilities will be in the department's master of art conservation program, which comprises three treatment streams (painting, paper, objects, and artifacts) and a research component. The appointee will present lecture and lab courses in the science disciplines underlying the conservation of works of art and artifacts, and will supervise research and thesis projects. The appointee will also be expected to obtain external research funding and to develop a program of original research and scholarly publication. In addition to cooperation within the Department of Art, there is opportunity for research collaboration within Queen's, as well as access to facilities in departments such as chemistry, geological sciences, physics, and materials and metallurgical engineering.

The successful candidate will hold a Ph.D. (or equivalent) in a relevant scientific discipline and will have experience in independent conservation science research and collaboration with practicing art conservators. University-level teaching experience and administrative experience are highly desirable.

In accordance with Canadian immigration requirements, this advertisement is directed to Canadian citizens and permanent residents. Queen's University has an employment equity program that encourages applications from all qualified candidates including women, aboriginal people, people with disabilities, and members of visible minorities.

Letters of application, together with a full curriculum vitae, names and addresses of three people who can provide letters of reference, and copies of any appropriate publications, should be sent by March 1, 1995, to: Dr. J. Douglas Stewart, Professor and Acting Head, Dept. of Art, Queen's University, Kingston, Ontario, K7L 3N6, Canada; (613) 546-4166; fax: (613) 546-6891.

General Collections Conservator
Princeton University Libraries

Administers the Collections Conservation Unit within the Preservation Office. This includes planning, organizing, and staffing all preservation activities for the physical care of the Princeton University Libraries general collections. Sets treatment standards and production levels, manages preservation projects which require conservation production and staff resources for 17 libraries; manages budget and maintains inventories; provides assistance in disaster recovery; treats damage from the general collection and one professional and three full-time staff, plus other workers. The overall ratio of managerial and professional to technical staff is approximately 60/40. Reports directly to the Preservation Librarian. Required: Five years' experience in management or line positions in general collections conservation program in a research library, including three or more years' experience as a supervisor and a demonstrated ability to successfully lead and manage a diverse staff. Excellent interpersonal skills and ability to work effectively with others. Desirable: Completion of a recognized collections conservation training program or equivalent level of training. Master's degree from an ALA-accredited library school or book arts program, or the equivalent in training and experience. Salary commensurate with qualifications and experience. To ensure full consideration, send application (resume and names, titles, addresses, and telephone numbers of three references), postmarked by February 1, 1995, to: Search Committee for General Collections Conservator, c/o Human Resources Librarian, Princeton University Libraries, One Washington Rd., Princeton, NJ 08544. AA/EOE.

Conservator of Objects
Intermuseum Laboratory

The Interimuseum Laboratory seeks a conservator of objects to join its staff. Qualifications include completion of a conservation training program in objects conservation and a minimum of one year's experience in an objects conservation laboratory or museum conservation department following graduation. The selected conservator will work with members and clients of the Intermuseum Conservation Association, examining, and carrying out treatment on a variety of materials including metal, ceramic, plastic, and organic finds. Opportunity for research. Conservation of outdoor sculpture is highly desirable.

In addition to treatment, the candidate should have a background in preventive conservation, with considerable experience carrying out general assessments, both CAP and IMS, as well as interest in contributing to the educational programs and outreach activities of the laboratory. Some travel will be required.
The Department of Prints, Drawings, and Rare Books has a full-time opportunity available in the paper conservation laboratory. The laboratory cares for works of art on paper in the Yale Center for British Art and the Yale University Art Gallery. The assistant paper conservator is responsible for conservation treatments, museum preservation, and laboratory support activities under the direction of the chief conservator.

Requirements: Master’s degree in art conservation and two years’ experience, or equivalent. Museum experience preferred. Yale University offers a competitive salary and fringe benefit program. Starting date is flexible.

Assistant Paper Conservator
Yale Center for British Art
1080 Washington Ave.
New Haven, CT 06517

Furniture Restorer
Dellort Conservation
240 West 20th St.
New York, NY 10011

The Conservation Laboratory of the Detroit Institute of Arts seeks individuals qualified for the above position available immediately. Candidates must have a master’s degree in art conservation and five years of professional experience beyond training to warrant equivalent recognition. Significant experience in the conservation of works of art, knowledge of artistic materials and various techniques used in dating and authenticating works of art, and supervisory skills are required. Responsibilities include the examination, technical preparation, conservation, and cleaning of works of art. Salary ranges from $27,000 to $32,000, with additional benefits. Send resume and letter of interest to: Barbara Higa, Personnel, Bishop Museum, 5200 Waipouli Rd., Honolulu, HI 96817. EEO/M/F/V/H

Assistant or Associate Painting Conservator
Art Conservation Laboratory, Inc.
130 East 53rd St.
New York, NY 10022

The Detroit Conservation Center is located in the college community of Oberlin, Ohio, sharing space with the Allen Memorial Art Museum. The center provides conservation services in paper, paintings, and objects and archival services to institutions in Ohio and throughout the Midwest. The laboratory is an affirmative action employer. Contact: Jeanette L. Lowe, Head, Preparation Department, Allen Art Building, 83 N. Main St., Oberlin, OH 44074.

Mountee or Senior Mountee
The J. Paul Getty Museum

The J. Paul Getty Museum is seeking a senior mountee or mountsitter for its Antiquities Conservation Department. This challenging position assists museum professionals in the conservation of ancient Japanese and Asian art. Duties include performing conservation treatments, maintaining studio and laboratory safety, performing quality control and inspection on conservation projects, and participating in conservation meetings.

Requirements: Two years of professional experience in the conservation of objects, a college degree in art history or a related field, and proficiency in Japanese.

Mountee or Senior Mountee
The J. Paul Getty Museum

Philadelphia Museum of Art

The Philadelphia Museum of Art is seeking a senior conservation assistant to administer and manage its well-equipped paper laboratory and staff. Work for museums and private clients is accepted in this lab, and there is an opportunity to work with the Conservation Services and Research Library. The position is part-time (five days per week) and requires a minimum of two years’ experience in conservation. Salary is competitive and commensurate with qualifications.

Senior Conservation Assistant
Philadelphia Museum of Art

The Conservation Laboratory of the Detroit Institute of Arts seeks individuals qualified for the above position available immediately. Candidates must have a master’s degree in art conservation and five years of professional experience beyond training to warrant equivalent recognition. Significant experience in the conservation of works of art, knowledge of artistic materials and various techniques used in dating and authenticating works of art, and supervisory skills are required. Responsibilities include the examination, technical preparation, conservation, and cleaning of works of art. Salary ranges from $27,000 to $32,000, with additional benefits. Send resume and letter of interest to: Barbara Higa, Personnel, Bishop Museum, 5200 Waipouli Rd., Honolulu, HI 96817. EEO/M/F/V/H

Assistant or Associate Painting Conservator
Art Conservation Laboratory, Inc.
130 East 53rd St.
New York, NY 10022

The Art Conservation Laboratory, Inc., of Raymond, NH, seeks applicants for the position of assistant or associate painting conservator. The position involves working on over 100 paintings per year, primarily by American and European artists.

Assistant or Associate Painting Conservator
Art Conservation Laboratory, Inc.
130 East 53rd St.
New York, NY 10022

The Chicago Conservation Center would like to establish a paper conservation department and seek applications from individuals with three to five years of professional experience beyond training. Currently the center specializes in object, textile conservation and services museums, galleries, corporations, and private collectors throughout America. Interested candidates should send letter of interest to: Barbara Beardsley, Art Conservation Laboratory, Inc., Dudley Homestead, Raymond, NH 03077.
Supplier’s Corner
Supplier's Corner: A Paid Advertising Section of the AIC News.

Inclusion of advertisements in this newsletter does not imply endorsement of such products by AIC.

UNIVERSITY PRODUCTS, INC.: An array of materials and equipment offered by this leading supplier of conservation supplies will be on display at the upcoming Restoration '95 Show, February 26-28, at the Hynes Convention Center in Boston. University Products will display their large selection of top quality conservation and restoration products, as well as provide equipment demonstrations. The company has also donated a portion of their booth space to the Northeast Document Conservation Center of Andover, Massachusetts.

PAPER TECHNOLOGIES, INC. is pleased to announce the availability of their new acid-free and lignin-free EXCEL Binders Board. Specifically designed for quality work in hand bookbinding, this high-density board is supplied in .090" caliper, off-white color, in sheets 40" x 26." In addition, a new archival boxboard of exceptional toughness is offered in .028" caliper, white, sizes 45" x 35" and 29" x 54." Paper Technologies, Inc., 929 Calle Negocio, Unit D, San Clemente, CA 92673; (714) 366-8799; fax (714) 366-8798.

BOOKBINDING SUPPLIES: The Bookbinder’s Warehouse offers a full range of leathers, vellums, and parchments; bookcloth; nearly 200 bookbinding supplies; how-to manuals and videos on binding and restoration techniques; a full line of bookbinding equipment for the hand binder; a full line of Griffen Mill Handmade Papers in both laid and woven versions available in a variety of toned shades to match nearly all 17th and 18th century papers. For a complete catalog, call or write: The Bookbinder’s Warehouse, Inc., 31 Division St., Keyport, NJ 07735; (908) 264-0306; fax (908) 264-8266.

ACKLEY EASY ACCESS FILE BOXES. Gaylord announces a new large format file box system, designed to shelf and store artwork, large documents, prints, posters, etc. Made from 200 lb. test acid free and lignin free blue/gray corrugated board, these 26" W x 20 H x 1.5" D boxes can be filed vertically or horizontally. Extra large drop-front allows easy access, assuring fragile materials can be removed without damage. Button and string closure. Available in Gaylord’s new January 1995 Preservation Materials catalog. Call 1-800-448-6160 for your free copy.

STEEL WEIGHTS: All shapes and sizes are available, specifically configured for use in conservation activities. The weights are cut to size and burnished to remove sharp edges. They can be finished or covered to your specifications. We also manufacture 30 and 50 pound weights for use in providing stability to pedestals or display cases. Special size weights are available to meet your requirements. METAL PROCESSING CORP., BALTIMORE MD. 1-800-532-6774.

ARCHIVART is pleased to announce that it is now stocking large diameter Rolling and Storage Tubes. These tubes will be available in 10" diameters, 3/8" wall thickness and in 8 foot lengths. Also in stock are 2", 3", 4 1/2", and 6" diameter tubes in 10 foot lengths. Custom sizes are available in 8" through 20" diameters and all sizes are available in custom lengths. Delivery time on custom orders is only two-three weeks! The tubes are manufactured with high alpha cellulose, acid-free, lignin-free, and buffered paper. For more information, please contact Archivart, 7 Caesar PI. Moonachie, NJ 07074; (800) 804-8428; fax: (201) 935-5964.

TAYLOR MADE COMPANY in Lima, Pennsylvania, makers of protective pouches for documents, manuscripts, and photos, announces a change in their area code: phone (937) 596-7055; fax (937) 596-7056.

THE AMERICAN INSTITUTE FOR CONSERVATION OF HISTORIC & ARTISTIC WORKS
1717 K STREET, N.W.
SUITE 301
WASHINGTON, D.C. 20006

Address Correction Requested ISSN 0887-705X
A Conservator’s Guide to Respiratory Protection

Conservators face many potentially harmful inhalation hazards from the varied chemicals and techniques they use in their work. Effective methods for reducing such exposure include administrative controls (removing workers from areas where the contaminant is present), replacement of hazardous materials with safer substitutes, engineering controls, and the use of respirators. Since administrative controls and substitution of materials are often not viable options for conservators, this article considers the use of engineering controls such as local exhaust ventilation and, where these methods are inadequate protection, the use of respirators.

Ventilation Devices

Conservators can protect themselves with a variety of ventilation devices.

LABORATORY FUME HOODS allow enclosure of the work process by placing relatively small pieces of work inside the hood. Keeping the face opening of the hood small by partially closing the sliding door or "sash" improves the overall performance of the hood. Placement of the work further into the hood can also increase the containment of the chemicals. To work effectively, fume hoods need proper airflow. Suggested face velocities range from 80-125 feet per minute. Often the manufacturer can supply meters to measure the face velocity upon request. Meters are also available at low cost from laboratory safety supply catalogs. Another inexpensive method for determining whether there is effective fume evacuation uses ventilation smoke tubes or candles. The smoke will show how well the contaminants are captured and how fast the hood clears the smoke. Smoke coming out the front may indicate that an expert should evaluate the hood.

PAINT SPRAY BOOTHES have recommended air flow rates that vary with the task and toxicity of the solvents used. It is hard to generalize about adequate airflow rates, since they can be affected by the

Qualification Standards

Preliminary Comments Sought by NPS on Proposed Federal Historic Preservation Professional Qualification Standards

The AIC Board has charged the Education and Training Committee with reviewing the proposed federal Historic Preservation Professional Qualification Standards, which are being prepared by a division of the National Park Service. The committee will review the history of these standards, clarify for the membership their contents, review comments from the membership forwarded to the committee, and advise the board on the short- and long-term implications for the field, assuming the standards will be adapted. The committee will then recommend to the board possible action and/or comment. The Education and Training Committee welcomes and encourages your comments.

Copies of the proposed standards can be obtained by calling Sue Henry at [Contact Information] or through the Internet at sue_henry@nps.gov.

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The standards are also available via a World Wide Web client such as Mosaic or Lynx for connection to URL (http://palimpsest.stanford.edu/misc/s ecinterior/profqual.html) or through Gopher to palimpsest.stanford.edu (select Browse by subject to Historic Preservation).

Please forward your comments to committee chair Jerry Podany in care of the AIC office and/or to Sue Henry, Preservation Planning Branch, Interagency Resources Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127 (with a copy of your comments to AIC). Let your voice be heard on this matter.

Respirators continued from page 1

booth design, the type of work, and the object being treated. Check with an industrial hygienist for specific information about spray booth safety guidelines. LOCAL EXHAUST DEVICES WITH FLEXIBLE TRUNKS (snorkels or elephant trunks) allow ventilation to be moved to the point where work is done. It is very useful where the conservator must travel over a wide area within the work space. The capacity of the exhaust should be sufficient to reach laterally over the length of the work. Even if the vacuum cannot be perceived easily, the trunk still may be effectively evacuating fumes. If the user has concerns that the exhaust is not properly evacuating, smoke cartridges can be used to test the "pull" of the trunk. These cartridges are available through lab safety supply catalogs. Some industrial hygienists can quantitatively evaluate the effectiveness of local exhaust devices. It is important to keep the exhaust opening close to the work. A general guideline suggests that the hood be no more than one diameter of the exhaust opening away from the work.

PORTABLE EXHAUST HOODS need to be evaluated closely, since there are many on the market. While they may be similar to fume hoods, how they treat exhaust air should be considered, especially if they dump it back into the work area. If the process generates dusts or other particles, a high efficiency particulate air (HEPA) filter should be installed so that the particles are not recirculated. Removal of solvent vapors is more challenging. Typically, activated charcoal may be used to remove many organic solvent vapors, but it will not remove all solvent vapors, nor does it last indefinitely. It is difficult to know when to replace the filters, given the wide variety of solvents to which conservators may be exposed.

Unfortunately, engineering controls do not always solve the problem. These controls may be too costly, impractical, time-consuming, or inapplicable in some operations. When engineering controls or work practices cannot reduce exposure sufficiently, sometimes respirators can. For effective protection
it is important to select the proper device, use it correctly and maintain it properly.

**Respirators**

There are two types of respirators: air-purifying and atmosphere-supplying. Air-purifying respirators filter the air containing particulate filters or chemical cartridges. Atmosphere-supplying respirators provide fresh air from either unpressurized tanks or through a specialized compressor. Because there is no all-purpose respirator to protect against all contaminants and concentrations in all situations, it is important to match the expected respiratory protection needs with the protection offered by the various designs.

Air-purifying respirators are of two types: negative pressure (commonly used by conservators), in which the user inhales to draw air through the cartridge or filter, and powered air-purifying (PAPR), in which air is blown through the cartridge or filter by a power pack worn at the waist. Both types use chemical cartridges to remove specific gases and vapors, while filters remove particulate matter such as dusts, mists, or fumes. The air-purifying respirator consists of a chemical cartridge and/or a filter attached to a half facepiece (covering the mouth and nose), full facepiece (covering mouth, nose, and eyes), or hood.

Air-purifying respirators designed to remove particles from the air can usually use one of three types of filters. The dust/mist filter is for dust and mists with a threshold limit value (TLV) greater than or equal to 0.05 mg/cubic meter. This value can be found on the Material Safety Data Sheet (MSDS). To understand TLVs, consult Monona Rossol, "Using TLVs for Common-Sense Risk Assessment for Solvents," AIC News, January 1993, pp. 1-5.)

The dust/mist/fume filter is used for the same dusts and mists, but it can also be used for fumes with a TLV greater than or equal to 0.05 mg/cubic meter. This value can be found on the Material Safety Data Sheet (MSDS). To understand TLVs, consult Monona Rossol, "Using TLVs for Common-Sense Risk Assessment for Solvents," AIC News, January 1993, pp. 1-5.)

The dust/mist/fume filter is used for the same dusts and mists, but it can also be used for fumes with a TLV greater than or equal to 0.05 mg/cubic meter. The high efficiency (HEPA) air filter is for dusts, mists, and fumes with a TLV of less than 0.05 mg/cubic meter. It is the most efficient respirator filter, but it is also the hardest to breathe through and is slightly more expensive. All particulate filters become more difficult to breathe through as they get dirtier, a sign that the filter needs to be replaced.

Air-purifying respirators use chemical cartridges to protect against gases and vapors. These cartridges contain a granular, porous material, typically activated charcoal for organic vapors, that has a large surface area per gram of material. To increase its effectiveness for other gases and vapors, chemically treated activated charcoal is used. Although conservators may most often use organic vapor cartridges, other types of cartridges are available to protect against acid gases, the combination of organic vapors and acid gases, ammonia, formaldehyde, and mercury vapor.

The cartridge service life varies with the chemical and its concentration in the air. A general guideline is that if the vapor has a boiling point of 70°C and an airborne concentration ≤ 200 parts per million (ppm), the chemical cartridge should last about 8 hours (Solvents with a boiling point greater than 70°C include toluene, xylene, methyl ethyl ketone, propyl and butyl alcohol, Cellosolv®, ethanol, diacetone alcohol, dimethyl formamide, and most of the Shell aliphatic hydrocarbons. Acetone and methanol have boiling points below 70°C.) However, this guideline of 8 hours assumes the cartridges are stored in a resealable plastic bag when not in use. A cartridge lying exposed on a tabouret in a room in which there are solvent vapors will be used up a part of its service life even if it is not being worn. Also, if the conservator is working very close to the solvent the airborne concentration may be higher than 200 ppm and in this situation the eight-hour guideline might not apply. The best way to measure the airborne concentration is to purchase relatively inexpensive (under $90) passive monitors that clip onto the conservator's shirt. The price includes analysis by the laboratory.

A cartridge in most cases is expended very rapidly toward the end of its service life. At that point the chemical breaks through, and the often suddenly noticeable odor, taste or irritation indicates that it is time to replace cartridges. Although these warning signs may be noticed by most users, they may not be evident to all, since users' sense of smell may vary. In addition, not all contaminants have an odor detectable at safe levels (below the TLV for that contaminant), so air-purifying respirators (even the PAPR type discussed below) are not adequate protection from contaminants with inadequate warning properties. Knowledge of such information about chemicals to which the conservator may be exposed is essential when choosing a respirator. Odor thresholds are listed in a number of publications (American Industrial Hygiene Association 1989) and are required on Canadian MSDSs. When chemical cartridge respirators cannot be used because the chemical does not have noticeable warning signs below the TLV, then air-supplying (airline) respirators (see below) are required according to OSHA standards. (All employers with salaried employees are responsible for making sure those employees adhere to OSHA standards.)

Air-purifying respirators have a number of limitations. First, they do not protect against oxygen deficiency. This situation could occur during fumigation using CO₂ or nitrogen, in which case a supplied air source would be the only safe form of protection. Air-purifying respirators are also limited to use where the contaminant is present in relatively low airborne concentrations. Finally, they must have the proper air-purifying element for removal of the contaminant. In cases where oxygen deficiency or high concentrations may be present, it is best to consult an industrial hygienist.

Face fit is very important. If facial hair, long bangs, and temple bars on glasses come between the respirator sealing surface and the face of the wearer, leakage and a decrease in protection will result. The decrease from facial hair can be great, resulting in no protection. Spectacle kits for full facepieces are available allowing prescription lenses to be mounted inside the respirator without breaking the face-to-facepiece seal. (Half-face respirators cost around $50, with 6 cartridges for organic vapors. Full-face air-purifying respirators do not provide a complete seal for those with facial hair, and they do not conform to OSHA standards for bearded workers. They cost $200-$250 with 6 cartridges.

Powered air-purifying respirators (PAPRs) use the same types of cartridges as negative-pressure respirators. However these devices use a power source (usually a battery that needs to be recharged after 8 hours of
use) to operate a blower that passes air across the filter or cartridge into a half or full facepiece, loose-fitting facepiece, helmet, or hood. A wider variety of facepiece styles is available in PAPRs than in air-purifying respirators, and they are generally more protective. They are also easier to breathe through, since the motor and blower do most of the work. PAPRs with hoods or helmets (not half- or full-face masks) conform to OHSA standards for those with facial hair or other facial features that would affect the sealing capability of a "facepiece" type respirator. Disadvantages include increased weight and size, complexity, and cost, usually around $600.

Continuous-flow airline respirators are available with either a half or full facepiece, loose-fitting facepiece, helmet, or hood. Pressure-demand airline respirators are equipped with either half or full facepieces. Since airline respirators do not rely on filters or cartridges, they are applicable for use with a wider range of chemicals than air-purifying respirators and PAPRs. Continuous-flow airline respirators with helmets or hoods can be used by workers with facial hair or other features that would affect the sealing capability of a half, full or loose-fitting facepiece. Airline respirators can be designed to provide cooling or heating to the worker, so they can be more comfortable to wear. Disadvantages include having to secure an air supply for the respirator, dragging an air hose around, and relatively complex maintenance. The cost may approach $1,000 or more, since air must be "purchased" either through a special-use compressor or by renting pressurized tanks of air.

**Respirator Selection**

Selecting the appropriate respirator requires considering the properties of the inhalation hazard and the capabilities and limitations of the various respirators. First, the potential airborne contaminants and the existing TLV or other occupational exposure limits must be determined. Exposure limits may not exist for many materials conservators use. In these cases, the
conservator should use common sense to evaluate what level of respiratory protection may be desired or seek the help of an industrial hygienist. For example, if the contaminant has no TLV but the Material Safety Data Sheet lists it as a respiratory irritant only, a half-face respirator may be adequate. However, if the material has no TLV but it is an eye irritant or is toxic (i.e., is listed as a carcinogen), then a PAPR or airline respirator may be more appropriate.

It is also necessary to determine if OSHA has a comprehensive health standard (e.g., lead, arsenic, cadmium) for the contaminant. If so, conservators should follow the specifications listed there for achieving adequate respiratory protection from the material in various airborne concentrations. Next, it is important to determine if the potential for oxygen deficiency or chemical concentration exceeding the level immediately dangerous to life or health (IDLH) exist. If so, none of the respirators discussed here is acceptable, and an industrial hygienist should be consulted. The contaminant concentration should be measured or estimated, since the selection of respirators depends on concentration levels. Finally, the physical state of the contaminant (i.e., dust, mist, fume, gas, or vapor) should be determined. Industrial hygienists can be consulted for guidance on air sampling to determine the concentration levels, or the information can be obtained from the passive monitors mentioned earlier. There are also a number of industrial hygiene references to help make these determinations (American Industrial Hygiene Association 1989; National Institute for Occupational Safety and Health 1994).

Only respirators approved by the National Institute for Occupational Safety and Health (NIOSH) and the Mine Safety and Health Administration (MSHA) should be selected. This approval is the user’s assurance that the respirator meets minimum performance criteria. Respirators are also given ratings called assigned protection factors (APFs). APFs are the expected workplace level of respiratory protection that would be provided by a properly maintained and used respirator. Table 1 lists APFs for respirators that conservators might typically use. The number can be thought of as the level of reduction of the airborne concentration. An APF of 10 means the concentration is reduced by 10 times, so one tenth of that in the air is actually breathed. Due to the relatively small amounts of material used and/or the short duration of use (compared to industrial applications), exposure will probably be below 10 times the TLV. Therefore, a half facepiece respirator with an APF of 10 will generally be sufficient. Concern about possible higher concentrations can be addressed by wearing passive monitors.

Proper selection requires matching the respirator to the hazard. The following simple selection steps can be used. After gathering the hazard information, divide the measured or estimated concentration of each contaminant (as determined by passive monitors or an industrial hygienist) by the TLV or other appropriate exposure limit. This determines the required APF. A respirator with an APF greater than or equal to this number must be selected. When exposure limits do not exist, select a respirator with an APF equal to the desired reduction in airborne concentration. If an airline respirator is not selected, the appropriate filter or cartridge must then be selected.

If the contaminant is a particulate (i.e., dust, mist, or fume), select a filter based on the TLV and the type of particle. For example, if the contaminant is a solvent-containing mist (i.e., a lacquer spray), select a respirator with a filter designed specifically for paint mists (PLE filter). If the contaminant is cadmium dust, select a respirator with an HEPA filter. (The HEPA filter is necessary because cadmium dust has a TLV of 0.05 mg per cubic meter; see table 2.) If the contaminant is a gas or vapor and does not have adequate warning properties, select an airline respirator. For example, methanol does not have adequate warning properties, so an airline respirator is the appropriate choice when working with this solvent.

If the contaminant has adequate warning properties, ask the respirator manufacturer if there is a chemical cartridge suitable for the contaminant. Some manufacturers publish selection guides to assist in choosing the right respirator for the task. If there are questions about the suitability of a respirator for a given task, consult the respirator manufacturer and/or an industrial hygienist. Table 2 lists some chemicals commonly used by conservators along with information needed to properly select a respirator. This information is often found in respirator selection guides. Please note that conservators spraying varnishes or other coatings should use a respirator equipped with a paint mist filter in addition to an organic vapor cartridge.

<table>
<thead>
<tr>
<th>TABLE 1</th>
<th>Assigned Protection Factors for Selected Respirators</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TYPE OF RESPIRATOR</strong></td>
<td><strong>REPIRATORY INLET COVERING</strong></td>
</tr>
<tr>
<td>Air-purifying</td>
<td>1. Includes one-quarter mask, disposable half mask, and half mask with elastomeric facepieces.</td>
</tr>
<tr>
<td>Powered air-purifying</td>
<td>2. Protection factors listed are for high-efficiency filters and sorbents (cartridges and canisters). With dust filters, an assigned protection factor of 100 is to be used due to the limitations of the filter.</td>
</tr>
<tr>
<td>Atmosphere-Supplying Airline</td>
<td>Note: For combination respirators, e.g., airline respirators equipped with air-purifying filters, the mode of operation in use will dictate the assigned protection factor to be applied.</td>
</tr>
</tbody>
</table>

1. Includes one-quarter mask, disposable half mask, and half mask with elastomeric facepieces.

2. Protection factors listed are for high-efficiency filters and sorbents (cartridges and canisters). With dust filters, an assigned protection factor of 100 is to be used due to the limitations of the filter.

Note: For combination respirators, e.g., airline respirators equipped with air-purifying filters, the mode of operation in use will dictate the assigned protection factor to be applied.

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TABLE 2
Respirator Selection Guide

<table>
<thead>
<tr>
<th>CHEMICAL</th>
<th>ODOR THRESHOLD</th>
<th>TLV</th>
<th>RESPIRATOR</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acetone</td>
<td>3.6-653 ppm</td>
<td>750 ppm TWA</td>
<td>Organic vapor</td>
<td>Short service life</td>
</tr>
<tr>
<td>Ammonia</td>
<td>0.043-53 ppm</td>
<td>25 ppm TWA</td>
<td>Ammonia</td>
<td>Eye irritation</td>
</tr>
<tr>
<td>Cadmium</td>
<td>not applicable</td>
<td>0.005 mg/m³ TWA</td>
<td>HEPA filter</td>
<td></td>
</tr>
<tr>
<td>Cellosolv®</td>
<td>2.7 ppm</td>
<td>5 ppm TWA</td>
<td>Organic vapor</td>
<td>Skin absorption</td>
</tr>
<tr>
<td>Hydrochloric acid</td>
<td>0.255-10.16 ppm</td>
<td>5 ppm ceiling</td>
<td>Acid gas</td>
<td>Irritation warning</td>
</tr>
<tr>
<td>Methyl alcohol</td>
<td>4.2-5960 ppm</td>
<td>200 ppm TWA</td>
<td>Airline</td>
<td>Ineffective cartridge, inadequate warning</td>
</tr>
<tr>
<td>Methylene chloride</td>
<td>160 ppm</td>
<td>50 ppm TWA</td>
<td>Airline</td>
<td>Inadequate warning, cartridge ineffective</td>
</tr>
<tr>
<td>Nuisance particulates</td>
<td>not applicable</td>
<td>10 mg/m³ TWA</td>
<td>Dust/mist filter</td>
<td></td>
</tr>
<tr>
<td>Toluene</td>
<td>0.16-37 ppm</td>
<td>50 ppm TWA</td>
<td>Organic vapor</td>
<td></td>
</tr>
<tr>
<td>Xylene</td>
<td>20 ppm</td>
<td>100 ppm TWA</td>
<td>Organic vapor</td>
<td></td>
</tr>
</tbody>
</table>

To be effective, respirators must fit well and be worn properly during all times of exposure. Not wearing the respirator for even a short time while the chemical is present can practically eliminate the benefit of wearing it. This time period can be as short as 6 minutes for a one hour time exposure. Respirator manufacturers provide training aids, such as videos and posters, and instructions on how to properly put on and adjust the respirator to the face.

Conduct a fit check each time the respirator is put on. A fit check consists of putting on the respirator, covering the cartridge or filters, and sucking in or blowing out air. If the user can do this easily, the respirator is not adjusted properly, may be missing valves, or filters are not properly installed. Tight-fitting respirators (i.e., half or full facepiece respirators) must be fit tested as well as fit checked. Fit tests are used to determine which size and make of respirator fits the worker. One type, a qualitative fit test, uses a material that can be detected by taste or smell by the wearer. If the wearer detects the material during a properly conducted test, the respirator does not fit and a different size or brand should be tried.

The procedures for proper fit testing can be found in OSHA standards or respiratory protection manuals (Colton et al. 1991; American National Standards Institute 1992). If the conservator does not feel qualified to do the fit testing, industrial hygiene consultants and some respirator manufacturers will provide this service. Workers with facial hair (24 hours growth or more) must not be fitted, since they cannot wear this type of respirator safely.

Most people should be able to find a respirator with adequate fit, since half and full facepieces come in many sizes to fit a wide variety of face types and shapes. However, for those who cannot be properly fitted, a helmet or hood-type respirator can be used.

Respirator Maintenance

Respirators should be cleaned and sanitized, inspected for defects, and stored properly. If the respirator will be used by more than one worker, it must be cleaned and sanitized after each use. This involves removing the cartridges and filters, washing the respirator in warm water with a mild detergent, and sanitizing it with household bleach (2 tablespoons per gallon of water). Commercial sanitizing wipes are also available, but those containing alcohol are not suitable for use on nonsilicone respirators, which they can damage. Even if the respirator is used exclusively by one worker, it should be cleaned after each day's use.

If defects are found, repairs must use replacement parts designated for that specific respirator. When the respirator is not in use, it should be stored in a resealable plastic bag to prevent damage to the elastic material from temperature extremes, damaging chemicals, and excessive moisture. Silicone respirators are usually more resistant to organic solvents than PVC models. Respirators should not be stored in lockers or toolboxes unless they are free from contamination, distortion, or other damage.

While at first the process of appropriate respirator selection may seem overwhelming, there are many sources of information and help. In addition to the respirator manufacturer, two additional references are worth consulting: the American Industrial Hygiene Association (1989) and the American National Standards Institute (1992). By selecting the proper respirator, using it correctly, keeping it in good repair, and wearing it during all times of exposure, conservators can reduce the inhalation hazard.—Craig E. Colton, Certified Industrial Hygienist

References


The Health and Safety Committee thanks Monona Rossol for her comments during the development of this article.  

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From the President

Debbie Hess Norris

Department of Interior Qualification Standards

The board has received many concerned letters and phone calls regarding the draft revisions to the Secretary of the Interior's Historic Preservation Professional Qualification Standards. This preliminary draft was a first effort on the part of the Department of the Interior to solicit individual opinions on this document. There will be many other opportunities for comment before official comments are called for in the Federal Register. The Education and Training Committee (Jerry Podany, chair) has been charged with recommending changes to and studying the future professional implications of this draft document. I assure you that the board recognizes the difficult, unrealistic, and potentially exclusive restrictions posed by the current draft that requires a minimum graduate degree in conservation and one year of experience. The board will carefully consider all recommendations received (from this committee and from individual members and affiliates) and, in doing so, respond to these qualification standards in a rational way. Professional qualifications and standards for our profession must ultimately be determined by AIC and not an outside agency.

These draft standards remind us of another ongoing and broad-based concern. While we have developed membership categories within our organization (and, in doing so, identified what is required of a professional member within AIC in terms of education, experience, and the necessity to abide by the Code), we have not yet effectively shared this information with our professional colleagues and the general public. Raising awareness among the public, allied professionals, and government officials about the importance and value of preservation as well as the level of education and experience that must be expected of a conservation professional is critical and remains a responsibility of AIC and its individual members.

Collective Experiences and Practical Strategies Needed for Disaster Response

We are all concerned and saddened by the terrible flooding in California and northwestern Europe and the catastrophic devastation in Kobe, Japan, and the surrounding areas. While recognizing that in the event of a disaster other critical priorities must take precedence, AIC calls upon its membership to continue to contribute their collective knowledge and experience with the recovery of cultural property.

In response to our recent offer for help, Mr. Bun'ichiro Sano, director-general of the Tokyo National Museum, states that "activities toward recovery have begun. Since information on necessities for living is given top priority, we have been unable to obtain the details of the damages to museums, but many wooden buildings fell and were destroyed, and the Museum of Modern Art and Kobe City Museums, though both made of concrete, suffer serious damages. . . . We are most grateful for your kindness. The restoration work will take long, but we are determined to do our best, helping each other." Likewise, both AIC and the National Institute for the Conservation of Cultural Property (and many other international cultural agencies) are determined to help—to offer our assistance via fax, e-mail, or mail if travel is not possible. As I write this column, Jerry Podany and Barbara Roberts have left for Japan to provide advice and consultation. We anxiously await their report and recommendations for future assistance.

In response to the recent flooding in California, the Federal Emergency Management Agency has provided a public service announcement on its radio network offering advice (compiled by AIC and NIC) for homeowners regarding their flood-damaged family heirlooms and other collectibles. At the same time, NIC in conjunction with AIC, FEMA, Institute of Museum Services, National Park Service, (and others) has mailed disaster response and recovery information packets to cultural institutions in the flooded regions of California and the Netherlands. Please contact the AIC office if you would like a copy of this material.

Invaluable lessons learned from our response to the Midwest floods in the summer of 1993 have certainly allowed us to react more quickly and effectively. Likewise, the National Summit on Emergency Response: Safeguarding Our Cultural Heritage (see summary in this newsletter), cosponsored by NIC and the Getty Conservation Institute in December 1994, has provided a meaningful forum for the critical coordination of efforts with allied organizations, especially with FEMA. The active and open sharing of our collective experience and expertise has been essential.

As an organization we must continue to deal with the broad issues of emergency response. Practical strategies that draw on the respective strengths of our membership and provide assistance to affected cultural institutions and the general public must continue to be explored. Issues surrounding the practical, ethical, and professional role of our members in these difficult situations will be addressed in what should prove to be a provocative panel discussion at the 1995 general session entitled, "Large-Scale Emergencies: Where to Go from Here?" Your suggestions and recommendations are encouraged.

The "Culture Wars":

Another Crisis That Requires Response

We all remain deeply concerned about possible disastrous cuts to our federal agencies. Elimination of these cultural agencies will be devastating to irreplaceable collections of material culture for whose preservation we are all responsible. AIC has tried to address these issues as effectively as possible. As AIC president, I have sent letters to all members of the House and Senate Interior Appropriations Subcommittees, the House Economic and Educational Opportunities Committee, and the Senate Subcommittee on Labor and Human Resources. These letters emphasize the critical role that the federal agencies play in the preservation of our national heritage for future generations. Each letter identifies museums, historical societies, libraries, and archives within the senator's or representative's...
The federal government have a role in funding the arts and humanities. Bennett no longer believes that the federal government should have that function. Bennett's indictment of the endowments was sharp. "While less pornographic than the NEA, NEH is politically tendentious." Some of the dominant movements to have swept through the arts and humanities, according to Bennett, are Marxism, neo-Marxism, radical feminism, multiculturalism, deconstructionism, nihilism of post-modern art, homosexual and lesbian self-celebration, and various manifestations of political correctness.

Cheney, now a fellow of the American Enterprise Institute, supported Bennett's contentsions that both NEH and NEA have become highly politicized and noted that "many academics and artists now see their purpose not as revealing truth or beauty, but as achieving social and political transformation." Cheney agreed that the NEH has sponsored some fine projects over the years, but her testimony focused on two projects she had found particularly offensive—The Africans, a nine-part television series, which she said blamed the West for "every economic, moral, and political failure that ever occurred in Africa." The other loser on Cheney's list is the National Standards for History, which she termed as irresponsible and criticized for promoting radical, revisionist points of view. On a more positive note, Cheney said, "some of the most valuable projects are those that preserve our national heritage and the heritage of Western Civilization—the papers of Benjamin Franklin, for example, and those of Jane Addams and Frederick Douglass." Cheney believes that these kinds of projects could gain private-sector support.

Congressman Sidney Yates of Illinois, ranking minority member of the House subcommittee, claimed astonishment, noting that both Bennett and Cheney had done a 180-degree turnaround. He read from the Congressional Record testimony each had given before him, year after year, in praise of the various programs supported by the NEH. What had caused them to adopt such diametrically opposite views? Bennett responded that there was now "massive corruption" at the NEH, that the standards for scholarship are "cruddy," and that "NEH is not making things better—just worse." Cheney echoed these sentiments. Yates asked, "What about the preservation program at the NEH?" and Cheney acknowledged that it was very worthwhile and should be supported by private sources.

Not all the testimony about the endowments was negative. Actor Charlton Heston and former NEA chair, Frank Hodsoll both spoke strongly in their defense, stating that thousands of worthy projects had been supported.

Jane Alexander, NEA chair, was the only person invited to testify at the Senate hearings. "Today the question before you," she said, "is whether the agency should continue to exist. . . . And to twist Marc Antony's words, I come not to bury the endowment but to praise it." Alexander emphasized the vital role NEA has played in improving the quality of life in thousands of small communities across the nation through the establishment of theater groups, symphonies, dance troupes, and arts education programs. These projects, she stated, have helped revitalize urban areas and have generated a positive response by Americans to art. Alexander stressed the value of NEA grants as catalysts for leveraging state, local, and private funding and noted that NEA grants "serve as imprimatur, a seal of approval, making it easier for artists and arts groups to raise money from other sources." Having traveled to each of the 50 states to examine NEA funded projects, Alexander declared, "I do not believe that the taxpayers I met in towns and cities large and small begrudge the 64 cents [apiece] each year that the endowment costs them. Sixty-four cents, the price of two postage stamps a year." Helping to put the cost issue in perspective, Sen. Ted Kennedy (D-MA) pointed out that the NEA annual budget is less than that for military bands and half the cost of a single C-17 aircraft. Alexander also argued against the notion that the NEA is elitist, ineffectual, or out of the mainstream of community life in America. "There is nothing elitist about it, for millionaires and the work-

State or district that have directly benefited from preservation funding. Letters to the editor sent to major newspapers across the country, (and the renowned Wilmington NewsJournal) share a similar message.

In the end, however, it is personal letters and phone calls to your senators and representatives that will be most effective and will make the greatest difference. I encourage each of you, if you have not done so already, to contact your elected representatives and make your opinions known. Also note that a toll-free number has been established by a group of national arts and humanities organizations to assist supporters of the arts and humanities in sending a unified message to Congress. For $9.50, three Western Union mailgrams, addressing the importance and value of these federal agencies, will be hand-delivered the next day to the caller's senators and representatives.

As always, your suggestions on any of these issues and others are welcome.

From the Executive Director

Sarah Z. Rosenberg

One of the most fascinating aspects of my job is watching what goes on in Congress with regard to the arts and humanities. Never has it been more interesting than in late January at the hearings on the future of the Arts and Humanities Endowments before the House Subcommittee on Interior and Related Agencies, chaired by Ralph Regula (R-OH) and the Senate Labor and Human Resources Subcommittee, chaired by Nancy Kassebaum (R-KS). The question put before both groups in the 104th Congress was this: Should the federal government have a role in funding the arts and humanities, and if so, continue to do it as it does today? At the House hearing, William Bennett and Lynne V. Cheney, both former chairs of the National Endowment for the Humanities, called for its disestablishment. Bennett, now codirector of Empower America, said, "The federal government’s involvement in these areas is unnecessary, imprudent, and inappropriate." He noted that "the fundamental problem with the endowments is that by their official actions, the government becomes the accrediting agency for the arts and humanities." Bennett no longer believes that the federal government should have that function. Bennett’s indictment of the endowments was sharp. "While less pornographic than the NEA, NEH is politically tendentious." Some of the dominant movements to have swept through the arts and humanities, according to Bennett, are Marxism, neo-Marxism, radical feminism, multiculturalism, deconstructionism, nihilism of post-modern art, homosexual and lesbian self-celebration, and various manifestations of political correctness.

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The possibility of restructuring the endowments to make them either totally independent or self-sufficient with some start-up support from the government was also discussed at the hearings. Commenting on this notion, Alexander argued that the federal role is essential. "To find a way to privatize it or make it a corporation—we don't think is necessarily viable at this time, or even desirable," she said. Asked about Bennett's and Cheney's accusations of "corruption" and "failure" at the endowments, Alexander stated that the accusations were unjustified as evidenced by the astonishing array of fine projects funded by the agencies. Alexander acknowledged that there had been some mistakes and outlined the steps that have been taken to avoid them in the future. Sen. Christopher Dodd (D-CT) noted that other federal agencies that make grants and contracts might envy NEA's record of 30 to 40 mistakes out of 100,000 awards. Dodd held up a huge book listing NEA grants funded across America and stated that the criticism he was hearing was unjustified. Sen. Paul Simon (D-IL) complimented Alexander on the job she is doing and quipped that, out of the 100,000 votes he had cast in the Senate, there are more than 40 he would like to take back.

I have tried to report the highlights of what I saw and heard as objectively as I know how. Now let me give you my own opinions, based in part on my years as director (serving under the leadership of both Bennett and Cheney) of one of the state humanities programs (Nebraska Humanities Council) and my seven-plus years at AIC. The humanities program in Nebraska provided a forum for examining complex questions about the settlement of Nebraska, the character of its people, and the civilization established there. Participants in hundreds of communities studied the frontier experience as depicted in the literary works of Cather, Sandoz, Neihardt, and Aldrich and in the art of Catlin, Bodmer, Miller, Russell, and Remington. Other projects focused on such diverse subjects as the bicentennial of American independence, medical ethics, Shakespeare's plays, and ancient artifacts from Biblical times. The seed money provided by the NEH for these projects was matched five-fold by corporations, public and private foundations, and the state legislature. The Nebraska experience is not unique. Every one of the 50 state councils has conducted outstanding programs. It is hard for me to imagine, after what I have learned at AIC, what could be more essential to the survival of the nation's cultural heritage than the conservation surveys, treatment, research, and training that our members do.

The justification for federal support of the endowments has already been made many times before congressional committees and elsewhere. And the arts and humanities enjoy bipartisan support at the federal, state, and local levels. Arts and humanities programs are educational, and they grow out of the needs of the people they serve. The legislation establishing the National Foundation on the Arts and Humanities is eloquent in its justification of the support they provide: "An advanced civilization must not limit its efforts to science and technology alone but must give full value and support to the other great branches of scholarly and cultural activity in order to achieve a better understanding of the past, a better analysis of the present, and a better view of the future." And to add my two cents—much as having the military to defend our country is essential, so must we have the arts and humanities lest there be nothing to defend.

I urge you to write to your senators and representatives to support reauthorization of and funding for the Arts and Humanities Endowments (for details see Debbie Hess Norris's memo sent to the membership on February 27, 1995).

### PA and Fellow Deadline

May 2 is the next deadline for receipt of applications for Professional Associate and Fellow membership.

The names of approved applicants should appear in the September 1995 AIC News. Forms are available from the AIC office.

### Membership News

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

#### Fellows

- Rika Smith McNally
- Hanna Szczepanowska

#### Professional Associates

- Jessica Hack
- Abigail Hykin
- Andrzej Lohnert
- Meredith Montague
- Marianne Webb

### New Fellow Profile

**Rika Smith McNally**

Rika Smith McNally is conservation project manager for the objects laboratory at the Straus Center for Conservation and Technical Studies, Harvard University Art Museums, where since 1990 she has been responsible for organizing major projects as well as carrying out conservation treatment. Her research on enamels, glass, and ancient bronzes has been published in *JAIC* and *Studies in Conservation*.

Rika received her M.S. in art conservation from the Winterthur Museum/University of Delaware program in 1986. Additional studies included an internship at the Center for Conservation and Technical Studies and a two-year Getty Fellowship at the Walters Art Gallery, Baltimore. She started the objects conservation laboratory at the Williamstown Art Conservation Center.

Other professional contributions include participation in public outreach activities, such as working with contemporary artists on media compatibility and longevity and promoting the conservation profession to the public.—Meg Loew Craft
Proposed Definitions for Conservation

Definitions of terms used in the conservation field originally appeared in the Murray Pease Report (1963) and were incorporated into the AIC Bylaws. The definitions in the Bylaws were published as an AIC fact sheet for the general public and were revised in 1991 to clarify the meaning of the terms. Since then, the need to define terms for use within the profession has become clear. These definitions should also agree with the language of the Code of Ethics and Guidelines for Practice.

In order to develop definitions for use within the profession, a working group (Pam Hatchfield, Frank Matero, Ginny Naudé, Debbie Hess Norris, Shelley Reisman Paine, Carol Snow, and Dianne van der Reyden) used the revised fact sheet as a beginning and examined the terms in light of the definitions used by other organizations, including ASTM, SAA, IIC-CG, the ICOM Working Group for Training in Conservation and Restoration, the National Park Service in its Museum Handbook, and ICOMOS in its International Charter for the Conservation and Restoration of Monuments and Sites. Comments from the working group were incorporated into the suggested definitions and reviewed by the board. We have attempted to keep the definitions broad, simple, and inclusive, although in some cases it is clear that terms such as "preservation" have very distinct meanings for individual specialties such as archives or architecture. These terms may require definitions relating to those particular groups. Refinements might appear as appendices to the definitions, or perhaps in the Commentaries to the Code and Guidelines.

The definitions as presented here represent a working document. We value your input and will make every attempt to incorporate the thoughts of other contributors. Please send your comments to me in care of the AIC office. Pam Hatchfield, Director, Public Information

The proposed definitions are:

CONSERVATION: All actions aimed at safeguarding cultural property for the future. The practice of conservation includes the study, documentation, preservation, and treatment of cultural property in accordance with the AIC Code of Ethics and Guidelines for Practice.

CONSERVATION PROFESSIONAL: An individual whose primary occupation is the preservation of cultural property in accordance with the AIC Code of Ethics and Guidelines for Practice. Conservation professionals have the education, training, knowledge, and expertise to perform specific conservation activities. They may include practicing conservators, conservation educators, scientists, and collections care professionals.

CONSERVATION TECHNICIAN: An artisan trained in specialized skills but not in the theoretical and practical aspects of conservation or in the use of a broad range of materials and techniques.

CONSERVATOR: A professional dedicated to the preservation of cultural property who has the training, knowledge, ability, and experience to carry out conservation activities including the treatment of cultural property in accordance with the AIC Code of Ethics and Guidelines for Practice.

CULTURAL PROPERTY: Individual objects, structures, sites, or monuments of artistic, historic, scientific, religious, or social significance that are an invalu­able and irreplaceable legacy that must be preserved for future generations.

DOCUMENTATION: All pertinent information, written and visual, accumulated during the examination and treatment of cultural property, including recommendations for subsequent care.

EXAMINATION: All actions carried out to determine and document the structure, materials, and condition of cultural property, including the study of relevant historical information and identification of the extent and causes of alteration and deterioration.

PRESEVATION: All actions taken to minimize or prevent the deterioration of cultural property.

PREVENTIVE CONSERVATION: All actions taken to minimize deterioration and prevent damage to cultural property through the provision of appropriate environmental conditions and handling procedures for storage, exhibition, packing, and transport.

RECONSTRUCTION: Re-creation of a cultural property or a part thereof, based upon factual evidence, but on little or no original material in order to promote an understanding of an earlier state or condition of a cultural property.

RESTORATION: Modification of the existing materials and structure of a cultural property to represent a known earlier state.

Definitions for conservation scientist, conservation educator, and collections care professional are under development by various groups.

Outreach Update

Feedback on Outreach Cover Story

We have had some good feedback from members about the January AIC News cover story on outreach. One member reminded us of an important kind of outreach that we neglected to include in the article—the interdisciplinary approach to conferences, such as the Painted Wood Symposium (see page 14). These conferences are a superb form of outreach to related professionals such as curators, public arts administrators, and registrars. They engender increased communication and collaboration between conservators and those in related disciplines, and they professionalize our relationship with these groups. Another wonderful outreach effort that we should mention is the work of the Conservation Angels. This group of members, headed by Lisa Mibach, volunteer their time and expertise in cities hosting the AIC annual meeting. The Angels have generated much good will and publicity. This year's project at the Hennepin History Museum in Minneapolis will be the last one headed by Lisa. Anyone interested in becoming the new Angel should contact her at [REDACTED]. Finally, it was brought to our attention that the Washington Conservation Guild's Public Events Exhibit, while currently...
under the guidance of Alexandra Dennis Tice, was developed by Arthur Page, Stanley Robertson, and the other members of the 1991–92 WCG Board.

National Open House
October 7, 1995

The first National Open House was held on October 1, 1994, to celebrate National Arts and Humanities Month. This event provided a free opportunity for millions of Americans to visit and learn more about cultural programs, activities, and organizations in their communities that could also serve as a focal point for media attention. Start planning now for the National Open House on Saturday, October 7, 1995. This event is an excellent opportunity to introduce people to conservation and provide publicity for your museum, private practice, library, or regional lab. Notices can be placed in your local papers as well as on the state calendar of National Arts and Humanities Month events. The National Cultural Alliance will be developing materials for distribution, but now is the time to set the date aside and begin plans. Stay tuned for more information.

Outreach for Preventive Conservation

Whether in regional centers, private labs, or museums, many conservators' time is spent on outreach, education, and assessment for preventive conservation. An interested group of conservators would like to find a forum to pool their experience and resources and to avoid reinventing solutions to problems that others have solved. Lori van Handel and Helen Allen will be coordinating this effort. Outreach for preventive conservation will be the focus for informal discussion and an exchange of information and printed materials at the AIC outreach brown-bag lunch on Thursday, June 8, at 12:30 p.m. in St. Paul. Please let us know if you would like to attend or if you can't attend but would like to be included in the project. Ideas for new printed outreach materials will also be discussed at the lunch. Suggestions are welcome!—Pam Hatchfield, Director, Public Information

JAIC News

Norman Muller has recently retired as an associate editor of the Journal and I want to take this opportunity to extend my sincere thanks to him for serving in this position for more than six years and giving me the benefit of his professional advice. I depend very much on the advice of all the associate editors in the various specialties in decisions concerning the editing of the Journal. They are all busy people who are active in their fields who nevertheless are willing to take the time to make this contribution to the profession. Please check the masthead to remind yourself of who they are.—Elisabeth West FitzHugh, Editor-in-Chief, JAIC

Computer User's Update

Live Conservation Chat Online: The Glue Room

Conservation has joined the superhighway. Conservators are meeting online to chat, just like in specialty group studio tip sessions. Each meeting begins with a theme and is later opened to topics anyone brings up. Join us on Tuesday nights at 10:00 p.m. EST on America Online [password] if you want to sign up. Go to People Connection, then click on Rooms in the left margin, then on "go to private" in the right margin, then type "glue," and you're there! Call Lisa Mibach at [phone number] for other information.

Annual Meeting Computer User Group Session

The session this year will feature demonstrations of conservation-related software developed by individual conservators. Please call me to sign up and specify your hardware needs.—Lisa Mibach, [phone number], e-mail: [email address]

Health and Safety Update

Please read the cover story on respiratory protection by Craig Colton, which contains a wealth of information that most of us will find extremely useful in our daily practices when working with solvents and other toxic materials. For example, did you know that an organic vapor cartridge generally expires after eight hours' use, and then only if it is stored properly?

Look in the annual meeting registration materials for information on the workshop, "Respiratory Protection for Conservators," to be held on Saturday, June 10, at the Minnesota History Center. David Jacobi, certified industrial hygienist, Georgia Technological Institute, is the instructor. There are only 30 spaces available.

The committee also would like suggestions from the membership for future columns and annual meeting topics.—Shelley Sturman, chair, Health and Safety Committee, National Gallery of Art, Washington, DC 20565; (202) 842–6432.

1995 JAIC Deadlines

The deadlines for submitting manuscripts to the AIC Journal for publication consideration are May 1, August 1, and November 1. Short communications (of up to 3,000 words) are encouraged. Contact the AIC office to request the Guidelines for Authors.

Help AIC Increase Non-Dues Revenue

If you are working with a conservation supplier that you think may be interested in advertising or exhibiting please contact the AIC office and we will provide them with rates and deadlines for exhibiting at the annual meeting in St. Paul, and advertising in the AIC News, AIC Journal and 1996 Directory. Many advertising options are available—with rates as low as $50.
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 FAIC activities.

Your donation to FAIC counts. As February 1, 148 members and staff contributed $6,631. We aim to raise $10,000 in 1995 and ask those who have yet to send in their annual giving campaign contribution to please join the above donors in supporting the activities of the foundation.

Special thanks to the POLLY M. STONE TRUST for their generous support of FAIC activities.

Applications for Endowment Funds

As of February 1, we have received 26 applications: 22 to the George Stout Memorial Endowment Fund and 4 to the Carolyn Horton Fund. Applicants will be notified by March 15, and the awards will be sent before April 15 to allow for early-bird registration for the St. Paul meeting.

Endowment Deadlines

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 deadline for 1995 is August 1. Guidelines and application forms are available from the FAIC office.
The Arts and Cultural Community of the Twin Cities Beckons

The Local Arrangements Committee would like to extend a warm invitation to the membership and encourage you to attend the 23rd annual meeting to be held in the Twin Cities of Minneapolis-St. Paul, June 4-11.

The sessions will be held in the capital city of St. Paul, which came into being because of the river and fur trade. The first European settlement, founded in the early 1830s, was known as Pig’s Eye Landing, after a one-eyed whiskey seller. The name changed after Father Galvihier constructed a chapel in 1841 that was consecrated to St. Paul. In 1849, St. Paul was named the territorial capital, and it became the state capital when Minnesota gained statehood in 1858. St. Paul was the head of steamboat navigation on the Mississippi. When James J. Hill built the Great Northern Railway to the Pacific Northwest in the 1870s, it became a major railroad terminus. The railroad was one factor that made the massive expansion of industry to the west possible.

"Minneapolis" is coined from two words: "Minne" and "Polis." "Minne" comes from Minnehaha, the Dakota word for "laughing waters"—the name Father Louis Hennepin in 1680 gave the falls that were to be made famous by Longfellow’s poem. "Polis" comes from the Greek for city. Europeans built their first settlement in the 1840s, although the area first chartered as Minneapolis formed on the opposite side of the river. The two merged in 1872. The Mississippi River and the falls along it became attractive as a source of power, and in 1847 a sawmill and dam were built. With wheat farming as a major industry, by 1880 Minneapolis was the premier flour producer in the country. The introduction of a finer, white flour was made possible by the local development of new milling technology and engineering of the falls into a source of power sufficient to support massive industrial operations.

The Twin Cities have long been known as a vibrant metropolis that has a strong history of support for the arts and cultural activity. The cities have music of all kinds in clubs, concerts, and raves—rock, country, jazz, blues, two world-class orchestras, dance, and opera. Theaters such as the Orway Music Theater (three blocks from the conference hotel), the Guthrie, the restored Orpheum, and the Fitzgerald Theater (home to Prairie Home Companion) host traveling Broadway shows in addition to concerts and a range of other performances. Museums abound: the Walker Art Center, Minneapolis Institute of Arts, the new Frederick R. Weisman Art Museum, American Swedish Institute, Bell Museum of Natural History, and Children’s Museum, to name a few. Within walking distance of the hotel are the Science Museum of Minnesota, Minnesota Museum of American Art, Schubert Club Musical Instrument Museum, James J. Hill House, Alexander Ramsey House (completed in 1872 by Minnesota’s first territorial governor), the recently restored Art Deco city hall and courthouse, and the Minnesota History Center.

The cities’ other attractions include the largest urban park system in the country, with boating, sailing, and fishing available; an active art scene; and affordable world-class cuisine at a multitude of restaurants. If the players and owners can get together, the Minnesota Twins will be at the Metrodome the week of the meeting to play against Milwaukee and Detroit. If there is a strike, three semiprofessional teams play baseball the good old-fashioned way—outdoors on grass.

If you want to get out of town, Minnesota has an enormous variety of attractions. It takes a little planning to go into the world-renowned Boundary Waters Canoe Area, where the number of people entering is limited and motorized vehicles are prohibited to maintain its nearly pristine wilderness environment. Voyageurs National Park also borders Canada, while Jeffers Petroglyphs and Pipestone National Monument are in the southwest corner of the state. Hiking, camping, and fishing are readily available at many state parks, including Split Rock Lighthouse and Gooseberry Falls, which are about three-and-one-half hours’ drive north of St. Paul, and Itasca, which is the headwater of the Mississippi.

The Local Arrangements Committee hopes that everyone will visit the Twin Cities for the first annual meeting to be held in the Midwest in six years, even if you don’t plan to shop ‘til you drop at the Mall of America. There will be good discussions, food, and fun.—Bob Herskovitz, Local Arrangements Chair, Minnesota Historical Society

Call for Art!

You are invited to participate in the 1995 exhibition of AIC members’ original works of art and craft, to be held at the Science Museum of Minnesota from June 4 through 11, during the 23rd annual meeting.
The exhibition will be nonjuried, and selection will be made on a first-come, first-served basis. More than one work from each member can be accepted if pieces are small; works may be rejected due to size considerations. Select the works of art or craft that best represent your nonconservation talents, and send slides or photographs and written descriptions of the pieces. Please include title, date, medium, support, dimensions, and method of display. Send to: AIC Art Exhibition, c/o Upper Midwest Conservation Association, 2400 3rd Ave. S., Minneapolis, MN 55404.

Each exhibitor will be responsible for the cost of shipping works to and from St. Paul. The deadline for submission of slides, photographs, and descriptions is April 15. In late April, exhibitors will receive further details.—Joan Gorman, Upper Midwest Conservation Association.

Angel Update

The Hennepin History Museum has collected the history of Hennepin County (Minneapolis and surrounding communities, including the Lake Minnetonka area, of toy fame). The museum resides in a historic building across the park from the Minneapolis Institute of Arts, just south of downtown Minneapolis. As is frequently the case with the reuse of historic structures, exhibit and storage are in small rooms, closets, and the basement. The staff has been working to improve storage. Among other things, they have done a good job of segregating the collections by material type.

Kristin Cheronis and Lori Leirdahl have been working with the director to develop and refine the specific projects for Angels to tackle on June 5. The hat collection will be taken from its current configuration, and the space will be modified slightly to improve its efficiency and replaced after proper housing. Two cradle boards currently without proper support need to have storage mounts built. Furniture must be moved off the floor, and shelves must be padded for other objects. A wallpaper collection that is now stored upright in a cardboard box needs to be rehoused, as does oversized paper including maps, blueprints, and posters. We would like to train the staff and get them started making spacers for boxes of archival material. We plan to examine framed paintings, ensure the safety of those to be hung, install dust covers, and improve the current shelving arrangement.

There are plenty of fun projects with interesting material. Since each storage area is a discrete location with like material, the results of these projects will be immediately apparent. Your work and organization will make a dramatic and visible difference. Plan to join Kristin, Lori, Lisa Mibach, and other colleagues and friends for a lively day doing some of the things we do best—caring for collections, teaching others about collections care, and enjoying ourselves. Please call Lisa at [redacted] to sign up and be put on the mailing list for information about arrangements, which will be sent in May. Watch this space for future updates.—Bob Herkovitz, Head of Conservation, Minnesota Historical Society.

Gilded Metal Surfaces Symposium Update

By this time, you have received your materials for the AIC annual meeting, which include a registration form and preliminary schedule for the two-and-one-half-day symposium (June 4-6) on gilded metal surfaces. As you can see, this symposium offers a unique opportunity to be part of a gathering of professional people with an interest in all aspects of gilded metal. The speakers and topics have been selected to represent a broad spectrum of the history, technology, deterioration, and preservation of gilded metal as well as to provide focused examination of particular issues. The schedule is designed to encourage questions and open discussion. Since the registration form was mailed, an additional speaker has been added: Jonathan Thornton, "All That Glitters Is Not Gold: Other Surfaces That Look Like Gold."

Don’t Miss the APRIL 14 EARLY BIRD DEADLINE for the best Annual Meeting Registration Rates! Registration packets were mailed in January. Contact the AIC office if you have not received yours.

Conference Reports

Painted Wood Symposium

Williamsburg, Virginia

Conservators, craftsmen, scientists, and curators gathered for the Painted Wood Symposium held in Williamsburg, Virginia, November 11-14 to hear 40 lectures, see 16 posters, and watch 4 demonstrations exploring the variety of ways colorant has been applied to wood, what it means, and how we try to keep it there. Themes of collaboration and consultation of a variety of viewpoints in order to determine appropriate treatment were echoed repeatedly in opening remarks by John O. Sands, Carey Howlett, Deborah Bigelow, in the keynote address by Wendy Cooper, and in the presentations.

Friday morning’s presentations related to the history and aesthetic of painted furniture. James Yorke, speaking about 17th-century English Royal painted furniture, tied the work of several artists described in account books to a particular type of painted furniture, but not to specific pieces. Using technical analysis provided by the furniture conservators at the Metropolitan Museum of Art to gain a more accurate idea of the original appearance of floral decoration on early 18th-century American furniture, Frances Gruber Safford revealed that painted ornament on these simpler chests was meant to simulate the marquetry and japanned decoration on high-style American and English furniture. In a lively presentation about "perished perches," Elizabeth White explored the evolution of 18th-century English painted wooden garden furniture through period portraiture, gardening manuals, and furniture design books. Deborah Duerbeck presented Wendy Samet’s contribution, which contrasted the factors behind the reintegration of paintings, which are often purely aesthetic, versus decorative arts, which often must take into account history of use and cost as well as aesthetic. Chris Shelton found a close similarity between...
From the Ethics and Standards Committee

Preparation Plans for Commentaries on the Guidelines for Practice

Note: This column is based on a report from the Ethics and Standards Committee sent in mid-January to the chairs of all AIC specialty groups and discussed at the February 12 Internal Advisory Group (IAG) meeting in Washington, DC, with the AIC Board and the specialty group chairs in attendance.

Now that the AIC Code of Ethics and Guidelines for Practice have been approved, it is time to turn to the creation of the last part of the document: the Commentaries. Using the November 1993 Ethics and Standards Committee AIC News column as a guide, many specialty groups have already begun working on this task by forming Commentary committees and soliciting responses from group members. Several groups (Photographic Materials, Book and Paper, and Objects) have shared the results of their efforts with the committee. (The Objects group, in particular, should be cited for creating an extensive body of thoughtful comments on a variety of issues. The result of a lengthy survey undertaken by the BPG appeared in the January 1995 AIC News.)

We reviewed this material at a meeting on January 6 to aid us in developing the most effective process for the production of Commentaries. As we had anticipated, it was clear from the material and from other comments the committee and the AIC Board have received that (1) the development of such a working procedure would be essential; and (2) the format, structure, and goals of the Commentary documents needed definition.

Process

The committee hopes that the proposed process described here will make the task of creating Commentaries manageable while maximizing communication within and among specialty groups. The goal is to produce succinct documents that stress our commonalities as conservation professionals while providing useful guidance that is specialty-specific or situation-specific. It is important to remember that this is a trial run. We welcome and encourage your input, and we fully expect the need for mid-course corrections. This is a new task for all of us, one that deals with the most fundamental issues of our professional activities.

Topics

Our review of the specialty groups' work on Commentaries indicates a clear need to provide a focused process. We feel strongly that the best approach is to select one topic at a time and ask all groups to work on that topic. This process is not only more efficient, but it will encourage cross-disciplinary communication that enables us to stress our commonalities.

The committee chose documentation (guidelines 24-28)—rated among the most important topics for a Commentary—as the first topic. Future topics and their scheduling will be decided by consensus of the specialty groups and the committee. Among the topics suggested are those relating to the following guidelines: 17, Sampling and Testing; 20, Preventive Conservation; 21, Suitability of Treatment; 22, Materials and Methods; 23, Compensation; and 29, Emergency Situations.

This list is not definitive. We will ask the specialty groups to submit their own prioritized lists as part of the general Commentary creation process.

Schedule

We anticipate that preparation and final board approval of Commentaries on each topic should take one year. In some cases, it may be possible to deal with more than one topic at a time. The proposed timetable for 1995 is as follows:

MARCH-MAY 1, 1995: Each specialty group should prepare discussion outlines (described below) on each of the Guidelines for Practice dealing with Documentation (24-28) and submit them to the Ethics and Standards Committee chair by May 1. (The committee strongly recommends that each specialty group create a Commentary Committee for this purpose.)

MAY 1995: The Ethics Committee chair will assemble a complete set of outlines and distribute a copy to each specialty group chair, along with a cover letter reviewing their intended use. If possible, each specialty group chair should provide copies of the group's own outlines to group members before the AIC annual meeting.

JUNE 1995: At the AIC annual meeting, two discussion periods will focus on the outlines. For the first discussion, two representatives from each specialty group will meet over breakfast with Ethics and Standards Committee members on Thursday, June 8, from 7:30 to 9:00 a.m. This session will focus on areas of commonality or overlap, as well as on the clarification of areas in which specialty-specific or situation-specific concerns must be addressed. The discussion should help define ways to accommodate differences in working procedures, stress the need for cross-fertilization during the Commentary creation process, and establish procedures for future communication.

The second discussions at the annual meeting will occur during each specialty group's session. Members of the Ethics and Standards Committee will be available to facilitate these "structured brainstorming" sessions based on the discussion outlines. (Throughout the annual meeting, committee members will be available for questions at a table in the registration area.)

JUNE-SEPTEMBER 1995: Using the June 8 meeting and the specialty group discussions as a foundation, each specialty group should create one Commentary draft for each of the five Documentation guidelines. These drafts must be submitted to the AIC office by September 29, 1995, for forwarding to the Ethics Committee. The drafts should be short, succinct (maximum length, two single-spaced pages), and in two parts. Part I should deal with general issues or concepts felt to be held in common among all specialties. Part II should define specialty-specific or situation-specific concerns and issues. Each specialty group should also submit a prioritized list of topics for future Commentaries.

OCTOBER 1995: The committee will create five single summary Commentaries based on the Commentary drafts, one for each of the Documentation guidelines. These summaries will be published in the January 1996 AIC News. Response on these published Commentaries, as well as on the creation process itself, will be solicited. The topic for the next Commentary will be decided upon at this time as well.

JANUARY 1995: The committee will discuss responses to the published drafts, make revisions, and evaluate the process. The final Commentary drafts will then be submitted to the AIC Board for their approval in February 1996.

The approved Commentaries for the Documentation guidelines will be published in AIC News and then in the next edition of the AIC Directory following the Code and Guidelines of which they are a part. Revisions to approved Comment-
Discussion Outlines

While the logistics of producing discussion outlines are up to the specialty group, the committee recommends that specialty groups form their own Commentary committees for the preparation of Commentary drafts. Some members of this committee should represent the specialty group at the June 8 breakfast meeting in St. Paul.

The discussion outlines for each of the Guidelines for Practice should follow this structure:

- Section A. Describe the rationale(s) for the practice given in the guideline.
- Section B. Describe specifically and succinctly the generally accepted basic conservation practices to fulfill the rationales. Think in terms of minimum basic requirements.
- Section C. List specialty-specific or situation-specific exceptions to (B), if any, and their justifications (some of which may be left open for discussion).

The following example of a discussion outline in the process of creation is provided for illustration:

Sample Discussion Outline

Guideline for Practice 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.

A. Rationale

- Makes you think through the treatment ahead of time; deal with the what and why.
- Organizes thinking; brings out bugs; assures logical progression for treatment.
- Concretizes/externalizes what may be left internal and not fully developed or thought through.
- Provides a basis for discussion; assures understanding and consensus; a communication tool.
- Useful for contract documents.

B. Minimum basic requirements (generally accepted specific conservation practices):

- Plan should be written (format and detail variable).
- Plan should include both actions and materials.
- Handling of issues of "justification" and "risk" are variable, treatment- or situation-dependent; even if denoted minimally, must be considered by conservator.
- If required by situation, should be signed by owner/custodian. (See C below.)

C. Exceptions (special practices):

- Signing of plan by owner/custodian: —in institution, variable (verbal authorizations, etc.) —in private practice, signing required (?) —what if client is not the owner/custodian (?)
- Mass treatments, in-field treatments (suggested practices and rationales?).
- Minor treatments, remedial treatments, rehousing projects (suggested practices and rationales?).
- Extent of detail recorded about "justification" and "risk" dependent on: significance of risk; significance of object; significance of object within collection (suggested practices and rationales?).

Commentary Drafts

Part I: Rationale and Generally Accepted Practice

This section should be derived from parts A and B of the discussion outline. It should describe succinctly the rationales for or goals of the practice denoted in the guidelines and provide a list of specific, generally accepted basic conservation practices that serve to fulfill these goals. Thus, Part I will usually deal with general issues or concepts and with specific practices felt to be held in common among all specialties.

Part II: Special Practice

This second part (if required) should be used to describe succinctly any specialty-specific or situation-specific practices that may differ from generally accepted practice. It should also provide the rationales for these special practices.

A Note on the Purposes of the Commentaries and the Preparation of Discussion Outlines and Commentary Drafts

As you prepare these documents, remember that Commentaries are to help you in your work by providing thoughtful guidelines. But in their specificity, by providing rationales and descriptions of acceptable practice, Commentaries also serve to define our field further, not only for us, but for allied professionals and for the public. A Commentary thus functions as a type of philosophical benchmark. Therefore, when preparing discussion outlines and Commentary drafts, remember that this is a benchmark opportunity not only to define what "realistic" conservation practice is, but also to improve our professional practice by changing, where necessary, "the way things have always been done."

Commentary Timetable for Specialty Groups

FEBRUARY 1–MAY 1, 1995—Create Commentary Committee and designate two members to attend June 8 breakfast discussion meeting in St. Paul.

Schedule time during specialty group session at AIC annual meeting for group discussion.

Prepare one discussion outline for each guideline (24–28).

MAY 1, 1995—Submit discussion outlines to Ethics Committee Chair.

If possible, distribute copies of outlines to all members of specialty group. (Ethics Committee will send complete set of outlines to each specialty group chair.)

JUNE 8, 1995—Breakfast discussion at AIC annual meeting with specialty group representatives and Ethics Committee. Topics for future Commentaries will also be discussed.

JUNE 9–11, 1995—Commentary discussions during specialty group sessions at AIC annual meeting, led by group's Commentary committee; Ethics Committee member present.

JUNE–SEPTEMBER 29, 1995—Prepare one Commentary draft for each assigned guideline. Submit to AIC office by September 29, along with prioritized list of topics for future Commentaries.


Specialty group Committee liaisons respond to Ethics Committee about published drafts and about the Commentary production process.

FEBRUARY 1996 (TENTATIVE)—Anticipated approval of Commentaries by AIC Board.

Ethics Committee Liaisons to Specialty Groups for Commentary Development

This liaison group was created to facilitate communication between the specialty groups and the committee. Groups should also feel free to contact any member of the committee for assistance.

Objects, RATS, Wooden Artifacts—Rae Beaubien; Book and Paper, Photo Materials—Karen Garlick; Textiles, CIPP—Paul Himmelstein; Architecture, Objects—Richard Kerschner; Paintings—Dan Kushel
tween the painting technique on a set of 18th-century Philadelphia white and gilt neoclassical chairs and a method described in a 17th-century French treatise by Watin. Chris Augerson and Mark Harpainter described the Arts and Crafts-style painted furniture and decorative arts designed and produced by Arthur and Lucia Matthews, who used a multiple layer multimedia finish (with oil-protein-varnish mixtures and layering) to deliberately create an aged appearance that complicates their treatment. Augerson briefly outlined the problems of interpreting and treating these complex surfaces. Pointing out the problems inherent in dating picture frames, Nancie Ravenel presented her technical study of the paints used on four picture frames attributed to 16th-century Venice. Interestingly, she found that cross-sectional samples that looked identical during microscopic examination presented completely different visual effects on the frame itself.

Friday afternoon’s session dealt with polychrome sculpture and architecture. Stressing the need to understand the cultural underpinning of works from other cultures, stylistic changes and traditional methods of repair found on six Chinese polychrome sculptures from the 12th to 17th centuries were discussed by John Larson and Rose Kerr. Larson explained that dates of execution and restoration can often be specifically ascertained because of sutras placed in the sculpture’s head at the time of dedication and repair. Two presentations considered attribution and production of German polychrome sculpture. In the analysis by Michele Marincola and Jack Soutanian, details such as the size of gold leaf and the pigments used in the paints betrayed the polychromy on the Cloisters’ Standing Bishop as a later addition, allowing them to determine that the statue was conceived as a monochrome. Hans Portsteffen explained that since 17th-century Bavarian sculpture was carved by one group of artists and decorated by another, delays between completion of the structure and execution of the polychromy led to misinterpretation or alterations of form by the painter and the survival of “monochromatic” wood sculpture that in some cases was probably unfinished rather than intended to be monochromatic. Myriam Serck-Dewaide compared and contrasted stylistic characteristics and construction of 15th- and 16th-century al-
increasing the percentage to 50% resulted in no net change in paint surface color. They felt that the increase in resin caused a slight darkening that canceled out the ethanol-based lightening.

Monday's presentations repeated some issues introduced on the two previous days. The importance of consulting a number of viewpoints in determining the extent and method of treatment was emphasized in the treatment of a suite of furniture made by Hugh and John Finlay (Deborah Bigelow and Lynne Hastings) and horsethrown vehicles (Mark Williams et al.). Both commercial strippers and curators were consulted during the recovery of the original paint surface on horses from a rare type of carousel (Peter Sixbey and Rick Parker). Thirty layers of paint were eventually removed by a two-person team, with one person applying heat with a gun and the other pulling off the thick overlying paint that was separated by a varnish layer from the original paint. After presenting the myriad factors and considerations that determine the type of care a totem pole might receive, Andrew Todd explained that indigenous people find infrared reflectography of these objects to be of greater interest than conservation, since the photographs reveal older paint schemes, considered to be more culturally important than the pole itself. The theme was then turned around, showing how conservation research and treatment aided in the attribution of the painted decoration on an omnibus to a known artist (Merri Ferrell) and in the determination of the age of painted decoration on a 17th-century English bed (Elizabeth Howard Schmidt). Other talks presented Monday included a survey of the types of paints used on wooden objects in native southwestern North American cultures (Nancy Odegaard), the history of the Shelburne Museum's folk art collection and its care (Valerie Reich Hunt and Robert Shaw), and the variety of archival information complementing examination of the cornices that contributed to a restoration of the original stenciled and gilded exterior cornices of Olana, Frederic Church's home (Deborah Gordon).

The posters reflected the same diversity of topics as the talks, considering painted decoration and/or conservation on picture frames by Nolde (Ford) and Whistler (Adair); New England (Schulze), New Mexican (Bakker), and Venetian (Tallard) furniture, Norwegian (Braenne), Scottish (Snowden), English (Hughes), and Spanish (Reyes-Vizuet and Gately) architecture, carved Indians (Gauthier), a Sicilian cart (Marchand), an English coat-of-arms (Kutney and Lafargue), Brazilian paintings (Morestil) and contemporary sculpture (Scott). James Martin's poster on microscopic analysis of painted wood and Ina Brousseau Marx's poster on faux finish techniques were supplemented by demonstrations.

The uniformly high quality of the presentations at this conference reflected the careful preparation of organizers Carey Howlett, Valerie Dorge, and Elisabeth Cornu. The effort to represent a wide diversity of approaches to connoisseurship and treatment was one of the most satisfying aspects of the event. Although at times participants may have felt overwhelmed by the difficulty of absorbing such a vast amount of information in such a relatively short period of time, it was truly enriching to be exposed to so many valuable presentations. Fund raising continues for the publication of the papers from this symposium, and it is hoped that we will see the postprints in about 18 months. In the meantime, abstracts of the posters and presentations, distributed at the conference, are available from the AIC office.—Nancie Ravenel, National Gallery of Art, Washington, DC

1994 Eastern Analytical Symposium and Exposition

November 13–18, 1994. Garden State Convention and Exhibit Center, Somerset, New Jersey. A day-long session devoted to conservation science was inaugurated at the 1994 Eastern Analytical Symposium, Inc. (EAS). It was organized by John Scott, who also chaired the morning segment. Eugena Ordonez chaired the afternoon. The Samuel H. Kress Foundation, the Eastern Analytical Symposium, and the New York Microscopical Society supported the endeavor, which featured talks on many aspects of conservation science. There was good attendance, and EAS will support a repeat performance.

The EAS meeting attracted about 4,500 participants for talks and poster presentations accompanied by a large trade show. Other sessions were devoted to chromatography, spectroscopy (including near-infrared spectroscopy and imaging), mass spectrometry, and air analysis. Discussions of state-of-the-art analysis at these sessions can provide much food for thought for the attendees. A large number of well-regarded training courses run prior to and concurrent with the meeting.

EAS is scheduled for November 12–17, 1995, with a day-long session on conservation science. Other topics of interest include a microscopy technical session and an imaging session. There will also be a two-day EAS workshop on analytical microscopy. Those interested in submitting papers can send them immediately to EAS Conservation Science, P.O. Box 633, Montchanin, DE 19710-0633.—Barbara Berrie, Scientific Research Dept., National Gallery of Art, Washington, DC

Planning and Cooperation

Set Tone for Emergency Response Summit

The National Summit on Emergency Response: Safeguarding Our Cultural Heritage, held December 1, brought together more than 80 representatives of cultural organizations and historic agencies for discussion on coordinating efforts for disaster preparedness and response. The summit was cosponsored by the National Institute for the Conservation of Cultural Property, the Federal Emergency Management Agency, and the Getty Conservation Institute. FEMA director James Lee Witt announced that the agency plans to cooperate with NIC in developing public service announcements to explain to the public how to take preventive measures against natural disasters. Richard Krimm, FEMA associate director for response and recovery, enumerated the ways in which FEMA is willing to collaborate with national organizations to prevent and lessen losses of cultural property. The possibilities include hosting quarterly meetings with cultural and historic leaders to discuss their working relationship with FEMA; adding cultural and historic representatives to postdisaster damage assessment [continued page 26]
SPECIALTY GROUPS

ARCHITECTURE

AIC ANNUAL MEETING, ST. PAUL: Commensurate with the growth of the ASG, our session at the 1995 annual meeting will consist of full two days. A total of 10 papers will be presented, plus a panel discussion addressing issues relating to conservators as consultants to general contractors on large preservation projects. This year promises to be both exciting and stimulating. Please plan to attend! Joel Snodgrass, ASG vice-chair and program chair, has announced the following ASG-sponsored events associated with the annual meeting.

ASG TOUR OF TALIESIN, the Wisconsin home of Frank Lloyd Wright, and other Prairie School structures (exact schedule TBA). An overnight presession tour to visit nine Frank Lloyd Wright-designed structures at Taliesin (construction dates spanning 1898 to 1953), including the home (never before opened to the public) and studio of Wright, the Frank Lloyd Wright Fellowship Headquarters, other Taliesin structures, and the A. D. German Warehouse (1917) in Richland Center. Space is limited to 40 people; cost is $125 (per person, double occupancy). Make reservations early to ensure availability. (Use AIC annual meeting registration form.) Descriptive illustrated brochure regarding the tour is available upon request. For more information about this unique opportunity, please contact Anton Rajer, [REDACTED].

ASG RECEPTION. Thursday, June 8, 8:30 p.m. Informal get-together at the Great Northern Supper Club, a local jazz bar and restaurant just a short walk from the Radisson Hotel. ASG members are invited to come share in initial greetings and good music following the scheduled AIC local museums tour. Complimentary hors d'oeuvres will be provided for ASG members; dinner is also available.

ASG WALKING TOUR OF ST. PAUL HISTORIC STRUCTURES. Friday, June 9, 4:00 p.m. Join local historical architect Charlie Nelson of the Minnesota Historical Society's State Historic Preservation Office for an "insider's tour" of various notable preservation and conservation projects and local sites. Interested walking tour participants should meet in the Radisson Hotel lobby. Wear comfortable walking shoes.

ASG CLOSING BANQUET. Saturday, June 10, 7:30 p.m. To complete the conference sessions, the ASG will host a closing banquet at W. A. Frost and Company, an 1880s Victorian-style restaurant and bar in the restored Dacotah Building on historic Cathedral Hill. For our dining pleasure, the ASG has reserved the Dacotah Room, complete with tin ceiling, oriental rugs, and wood-burning fireplace. Complete dinner with choice of entree is priced at a discounted ASG member price of $20. Space is limited, sign up on the registration form early to ensure a spot.

For information regarding the last three events, please contact Joel C. Snodgrass, ASG program chair, [REDACTED].

BOOK AND PAPER

ANNUAL MEETING—ST. PAUL '95: The program chairs report that Friday, June 9, will have a great line-up of talks on consolidation techniques and penetration studies paired with historical perspectives on artists' uses of fixatives; collections care and treatment criteria of architectural drawings, manuscript treasures, cartoons, and comic book art; study and treatment of binding structures; Cezanne's use of emerald green watercolor; and treatment considerations for two oversize Durer prints. Don't forget: Send ideas for the tips session; plan to attend LCCDG's open session (see below); and sign up on your registration form for the reception, with demonstrations and hors d'oeuvres, hosted by the Minnesota Center for Book Arts.

LCCDG: Maria Grandinette reports that the LCCDG session in St. Paul, entitled "Establishing Selection Criteria for Treatment of 19th- and Early 20th-Century Circulating Collections," will feature an important presentation on "The Future of Primary Records" by G. Thomas Tanselle, chair of the Modern Language Association's Ad Hoc Committee on the Future of the Print Record. This committee has produced a Statement on the Significance of Original Materials that is the subject of current debate because of its tremendous significance to general collections library materials as well as to the preservation field as a whole. LCCDG hopes that many BPG members will be able to attend this timely lecture and session on Saturday, June 10, 1:00-4:00 p.m.

ACG: Diana Alper-Roley reports that the minutes for the ACG meeting in Nashville, compiled by Kathy Ludwig, will be distributed to attendees soon. Covered are a wide range of issues, such as the need to expand housing of diverse materials in archival holdings; define levels of training for professionals, technicians, and users; and spread awareness through devices ranging from computer screen savers and user guides to videos and formal courses. Participants are asked to bring examples of guides, videos, and other materials to the ACG session in St. Paul, planned for Thursday, June 8, 7:30-9:30 p.m.

COE AND GFP COMMENTARIES: Sixteen additional responses to the questionnaire on Commentaries now make the grand total 28. Comments on the COE noted the need to define exactly who is considered a conservation professional (COE II); to modify the phrase "to the best of current knowledge" to reflect the fact that all
The CIPP Board met by teleconference on January 25. Chair John Scott convened the meeting, attended by all but one board member. Meeting highlights and commentary: Secretary Genevieve Baird will compile and order the CIPP archives for retention and maintenance by future secretaries. The Archives Committee also includes treasurer Linda Morris and chair John Scott. Past CIPP officers are asked to contact Baird about sending material from their records. Baird and director Josepha Carahe r are working on recruiting new members by inviting AIC members who are listed in private practice but have not yet joined CIPP. Every member of AIC is welcome to join CIPP.

Director Judith Rieniets and Baird are drafting an abstract describing what CIPP considers to be fair business practices. The CIPP Board and members may use this in evaluating the conservation business environment. While actively promoting increased fairness, the board also wishes to obtain clearer information on this topic.

Vice-chair Constance Silver heads CIPP's COE/GFP Commentaries Committee. In addition to studying the AIC Ethics and Standards Committee's recent guidelines for writing Commentaries and participating in Commentary production, CIPP is also formulating fairness wording to propose for addition to the Guidelines for Practice. We regret that during the process of redrafting, discussing, and adopting the new COE/GFP, the CIPP Board chose to remain silent about our profession's emerging norm for fairness in business practices. The values involved were perhaps first enunciated almost 20 years ago by Lou Pomerantz and were promoted by CIPP during its early years. While Code provisions IX, X, and XI, and Guidelines 3, 14, and 15 appear somewhat applicable to fairness issues, there is no clear wording on this topic in the document. We feel this is too important to omit and will work toward progress in this area.

To clarify the CIPP Rules of Order, four suggested amendments were approved for review by the AIC Board. They will be published for the CIPP membership in time for voting at the general business meeting in St. Paul. We also decided to encourage activism in newly elected CIPP Board members. Before the election, we will send all nominees a copy of the Rules of Order and of current board minutes (January 25 and March 22 meetings) as they are accepted.

There was discussion of the newly proposed draft Department of the Interior Historic Preservation Professional Qualification Standards (in December, Interior had made these available and requested public responses by February 15). Scott has asked the AIC Education and Training Committee chair for CIPP Board representation on that committee, which is formulating suggestions for an AIC response. Silver agreed separately to draft a response letter to Interior for review ASAP by board members. In related action, the board endorsed the chair's earlier report to AIC's Internal Advisory Group. Scott was delegated to participate in the mid-February IAG meeting. Availability of proceedings from the 1994 Nashville CIPP program was urged and rebudgeted. Scott is responsible for seeing the publication through.

The program for St. Paul is planned as described in the January AIC News. Leading our "Computerizing Our Businesses" presentation will be Josepha Carahe r and Lisa Mibach (of the AIC Computer User's Group). Studio Business Tips are being collected (call any CIPP Board member with suggestions), and the CIPP Open Forum will address COE/GFP Commentaries as well as open topics.

The board is still strongly motivated to increase the visibility and influence of private practice conservation in AIC. We will pursue this goal through established AIC processes. Remember that the board will consider any topic, issue, or action that any CIPP member convi nces any board member to bring up. During this term we have responded to several such suggestions, and we look for more!—John Scott, Chair, c/o New York Conservation Center, P.O. Box 20098LT, New York, NY 10011-0008; fax: (212) 714-0149.
ANNUAL MEETING: Julie Lauffenberger, program chair, reports that the OSG session at the 1995 AIC Annual Meeting in St. Paul is in the final stage of preparation. The program will have three sections: structural treatments, issues and problems related to the desalination of ceramics, and an informal look at lab experimentation for evaluating new materials and techniques. Other OSG activities scheduled for the annual meeting include our business meeting, a Commentaries update, and a discussion session on the idea of an OSG catalog. All members are encouraged to attend what promises to be an exciting and important session.

POSTPRINTS: The Postprints of the 1994 OSG session in Nashville are being edited and reformatted to a uniform typeface. We expect to mail copies of the publication to all members by spring. At the same time, we will send you the slate for 1995–96 program chair. Please take the time to vote and return the ballot.

COMMENTARIES: The fourth and final summary of a Commentary to the new Code of Ethics and Guidelines for Practice discussed at the 1994 Nashville annual meeting is presented here. We are grateful to all the discussants and to Julie Lauffenberger for leading and summarizing the discussion.

Code of Ethics V: While circumstances may limit the resources allocated to a particular situation, the quality of work that the conservation professional performs shall not be compromised. Discussion at Nashville centered on defining the individual components of the sentence. Resources were identified as money, time, facilities (equipment and space), and human resources. Circumstances that limit these resources were discussed at length. These included (but were not limited to) working on an archaeological excavation, where facilities can be limited and yet the conservator is required to treat the artifacts. Conservators working in private practice may also have limited access to costly analysis necessary for determining condition or treatment. It is the job of the conservator to do only that treatment that is deemed safe in light of the circumstances or to choose not to complete the treatment unless the client agrees to pay for the analysis. Similarly, the demands placed on a conservator by a busy museum exhibition schedule may limit the time allowed for analysis prior to treatment and, as a result, may affect the treatment. Curatorial or administrative priorities may direct the museum conservator away from other goals. Health and safety restrictions may limit the type of treatment performed, especially when working in public spaces. Certain sacred material may not be handled by women, limiting the personnel available for treatment. Quality of treatment was differentiated from quantity or extent of treatment. Much of the following discussion refers explicitly to other aspects of the COE/GFP. While compromises are inevitable, the basic quality of work must not be compromised. Knowing personal limits is integral to providing quality of work (COE IV). The main goal of any treatment is stabilization for long-term preservation. When circumstances limit a conservator's ability to provide this, it is her or his responsibility to refer the custodian to another conservator (GFP 11). The quality of treatment is reflected in the chosen materials and methods, which must not be compromised (GFP 22). Documentation is considered a critical component of a treatment and must not be sacrificed to save time or money. We encourage your response.—Ellen Pearlstein, Brooklyn Museum, 200 Eastern Pkwy., Brooklyn, NY 11238; (718) 638–5000, and Michele Marincola, The Cloisters, Fort Tryon Park, New York, NY 10040; (212) 650–2298.

WASHINGTON, DC WINTER MEETING: As I write this column, the long-awaited 11th biannual winter meeting is still one month away. Although I cannot foretell the future, there are a few givens in these matters and a few acknowledgments to make. PMG program chair Barbara Brown has worked hard to bring together a strong program for this meeting. Barbara and I thank those three volunteers who submitted talks unsolicited and especially those we cajoled and pestered endlessly. Every speaker who consented or volunteered to present a talk worked hard to bring together research and information to share with their colleagues, something that is all too easy to forget when one is sitting back in an auditorium critiquing another's talk. Let's face it, without these dedicated few, there would not be a conference to attend. Please keep that in mind in the future when you are asked to give a talk or when you complain that a program was weak!

As in all PMG winter meetings, there are many acknowledgments on the personal and institutional level. The National Gallery of Art, as host institution, went beyond the call of duty and supported several phases of the conference that ordinarily are the most costly to PMG. As government cutbacks progress, this level of support is noteworthy and not likely to be repeated by future host institutions.

The local arrangements committee (Robin Siegel, Connie McCabe, Andrew Robb, and me) worked hard to make the Washington, DC, meeting a memorable one and to have all activities flow smoothly. Connie and Robin, who as past officers have worked behind the scenes for many a PMG winter meeting, once again devoted enormous energy and talent to this one. Since I live on the scene, as a witness I can now appreciate all the
effort that goes into these winter meetings. Robin's wonderful organizational skills kept us all on track in terms of planning. Through her, the National Geographic Society sponsored the tour buses. Connie, as a contract employee at the National Gallery of Art, helped with meeting arrangements there and, with her typical infectious enthusiasm, elicited institutional support the likes of which PMG has never seen. Andrew was a late recruit, but eagerly jumped in to deal with all of your registrations (hint to future planners: stick with one tour!). Thank you.

SOCIETY FOR IMAGING SCIENCE & TECHNOLOGY (IS&T) CONFERENCE, Washington, DC, May 7-11: Well, PMG was not the only photo-related organization to choose Washington as a meeting site this year. Just in is a flyer for the IS&T 48th annual conference to be held at the Omni Shoreham Hotel, May 7-11. Because of the location, IS&T also has made a special effort to provide a program of interest to the museum world (i.e., not just the usual imaging engineers and scientists). There is a museum package on Wednesday and Thursday, May 10-11, for a special registration fee of $225 (half the regular rate). The Museum Session includes talks on preservation (Reilly, Nishimura, and Puglia), impact of digital imaging on museums, use of digital imaging in museums, and four presentations on historic processes (Romer, Marignier, Schaal, and Ware). For more information, contact: IS&T, 7003 Kilworth Ln., Springfield, VA 22151; (703) 642-9090; fax: (703) 642-9094. You may also contact me or Steve Puglia, Sarah Wagner, Chair, 2222 Wisconsin Ave., Silver Spring, MD 20910; ext. ; fax: . e-mail: sarah.wagner@arch2.nara.gov

PAINTINGS

You should soon be receiving, if you have not already received, your copy of the Postprints of the Nashville PSG meeting. Please express your gratitude to cochair Will Real, who assembled this valuable volume and coordinated its production with the printer, and to Christine Daulton, who has once again volunteered her time and energy to the mailing of the Postprints to our members.

Some interest has been expressed in the creation of a list of PSG members who have e-mail. If you share this interest and are willing to volunteer your time toward making this happen, please contact me.

I am happy to report that the response to my request for papers was so overwhelming and of such high quality that the PSG has scheduled a day-and-a-half session at St. Paul in June. Besides a full day of papers scheduled for Saturday, June 10, we will have a special half-day on Friday, June 9, devoted to more technically oriented papers. Among these will be a presentation by Richard Wolbers on a new conservation adhesive, a synopsis of the Canadian Conservation Institute Varnish Colloquium by James Bourdeau, and a co-presentation on varnish research and application by René de la Rie and Jill Whitten. We look forward to seeing you there.—Will Shank, Chief Conservator, San Francisco Museum of Modern Art, 151 Third St., San Francisco, CA 94103; (415) 357-4051; fax: (415) 357-4109

TEXTILES

1995 ANNUAL MEETING UPDATE: Our complete program is described in the registration brochure. It will be preceded by the annual business meeting. Our social gathering is the evening before our meeting and should be a lot of fun. Marlene Jaffe has found a Vietnamese restaurant in St. Paul that appeared in the April '93 edition of Gourmet magazine. While mouth-watering specialties are described, the review concludes that "for good Vietnamese cuisine in slightly more elegant surroundings, the place to go is Mai Village." A tour of museums in Minneapolis is scheduled for late that afternoon, so we have scheduled our dinner to begin after those tours.

POSTPRINTS: As in years past, Catherine McLean has devoted a lot of her time to preparing our Postprints. She reports that she hopes to have the 1994 volume out to the membership before the annual meeting. Copies of past volumes are available from the AIC office. Postprints are an important source of funds for our group. Please encourage their sale.

COMMENTARIES FOR THE CODE OF ETHICS AND GUIDELINES FOR PRACTICE: The Ethics and Standards Committee has been working on guidelines for creating Commentaries to the new Code. They have requested that each specialty group submit a sample draft on the topic of Documentation to them by May 1. Sara Reiter and Susan Heald have agreed to work on developing our sample draft, which we hope to circulate to the membership before the annual meeting. The topic of Commentaries will be discussed at our business meeting, at which time we will need to form a committee to develop our contributions.—Jane Merritt, Chair, National Park Service, Harpers Ferry Center, Harpers Ferry, WV 25420-0050;

WOODEN ARTIFACTS

AIC ANNUAL CONFERENCE, ST. PAUL: Mark Minor, program chair, would like to thank everyone who submitted papers for the St. Paul conference. He is finalizing the format this month, and the program is shaping up to be lively with something for everyone. This year the WAG business meeting will not be an evening affair, due to conflicting schedules and logistical difficulties beyond our control. Instead, it will occur as an informal lunch during the specialty group meeting and
should be quite pleasant. The evening format for the business meetings will be pursued during next year’s conference in Norfolk, Virginia. An afternoon meeting will be dedicated to the discussion of the recently approved revision of the Code of Ethics and Guidelines for Practice. At the request of the AIC Ethics and Standards Committee, our initial focus will be on the Guidelines Documentation section (Directory 1995: 27). The intent of this discussion is to provide an open forum for the exploration of professional viewpoints and current practice as they relate to Guidelines sections 24–28. Elsewhere in this issue, the committee has provided suggestions for the process and a timeline for completion. In keeping with the timeline, WAG has already started producing discussion outlines for the afternoon session. Anyone wishing to volunteer their time and expertise in this area, please contact Jonathan Leader.

PAINTED WOOD SYMPOSIUM: Carey Howlett reports that the symposium, Painted Wood: History and Conservation, was a solid success. The program ran smoothly and the presentations were outstanding. The diversity of specialties and disciplines showcased the interdisciplinary nature of the program and allowed conservators, curators, conservation scientists, art historians, architects, and collectors to communicate as colleagues and bring their considerable expertise to bear. More than 60 of the 376 registrants came from outside the United States, with participants from as far away as Poland and New Zealand.

Plans for the publication of the edited proceedings are underway. Speakers submitted completed papers (including illustrations) one month prior to the symposium. Valerie Dorge, program chair, and Carey Howlett, director, serve as editors. Wendy Cooper, Elisabeth Cornu, Ian Bristow, Richard Newman, and Christine Thompson are serving as editorial coordinators. A large group of reviewers representing a range of specialties is in place, and each paper’s content is being reviewed by at least two individuals. The resulting publication will be affordable and of high quality. It will undoubtedly become a standard reference for all who are concerned with the care, preservation, and interpretation of painted wood [continued page 25]
Unique Evidence of Human Evolution to be Conserved

The footprints of mankind's early ancestors, preserved in volcanic ash more than 3.5 million years ago, will be conserved through a collaborative project by the Getty Conservation Institute (GCI) and the government of Tanzania. The hominid footprint trail at the site of Laetoli in northwestern Tanzania, which provides the earliest definitive evidence of man's ancestors walking upright, is considered one of the most important discoveries in the study of human evolution. Laetoli lies within Tanzania's Ngorongoro Conservation Area, a UNESCO World Heritage Site of outstanding natural and cultural significance.

The footprints were discovered during a 1977 expedition to Laetoli in search of hominid fossils. Subsequent excavation revealed the full extent of the trackway, which over the next two years was excavated, studied, and then reburied as a protective measure. But since then the site has suffered deterioration and damage due to its remoteness, the growth of trees on the trackway, and natural erosion.

The three-year Getty project will involve re-excavation of the trackway, detailed documentation of its condition, conservation treatment, possible further study by paleoanthropologists, and reburial. A 1993 assessment identified as priority actions the need to kill the trees causing damage to the trackway and to stabilize the site against erosion. These actions were implemented in August 1994. The project's first full-scale conservation campaign will be undertaken in 1995 by an international team of archaeologists, conservators, scientific photographers, and other specialists including scientists from Tanzania. The team will re-excavate half of the trackway, remove tree roots, and stabilize the fossil surface prior to reburial. In preparation for this campaign, an international consultative committee is being formed to advise on aspects of scientific restudy of the site and to disseminate information about the project. Conservation of the remainder of the trackway should be completed during 1996, and then the entire site will be reburied to ensure its long-term survival.

CCAHA Offers Disaster Preparedness and Response Program

The Conservation Center for Art and Historic Artifacts (CCAHA) is seeking applicants to participate in a Disaster Preparedness and Response Program. Under a three-year grant from the William Penn Foundation, CCAHA will offer expertise and financial support to museums, historic houses, and other institutions with historic collections located in Bucks, Camden, Chester, Delaware, Montgomery, or Philadelphia counties in Pennsylvania. The ultimate goal of the program is to complete a tailored disaster preparedness and response plan for each participating institution.

The components of the program are: (1) CCAHA will assist the staff in the development and completion of a written disaster preparedness and response plan. (2) Various sources of information will be provided to participating institutions, including a disaster preparedness and response "Yellow Pages," technical leaflets, a list of CCAHA-trained local volunteers, subscription to the CCAHA 24-hour emergency hotline, and access to CCAHA on-site disaster supplies. (3) Financial assistance of $2,500 per institution will be available to purchase supplies to have on-hand in the event of a disaster; with up to $1,500 of these funds available to compensate for staff time spent on preparing the disaster plan. (4) CCAHA will sponsor a one-day disaster mitigation conference and several disaster recovery workshops; attendance by a designated staff member is required.

The CCAHA staff will work closely with participating institutions to assess needs, develop support and information systems, develop specially tailored plans, and work with staff and board until the plan is formally adopted by the institution. The planning process begins in July, and the end result is a written disaster plan completed by June 1996. Application deadline: May 1. For further information and an application form, contact: Ingrid E. Bogel or Virgilia Rawnsley, Conservation Center for Art and Historic Artifacts, 264 S. 23rd St., Philadelphia, PA 19103; (215) 545-0613.

Bay Area Art Conservation Guild Is Revived

The Bay Area Art Conservation Guild (BAACG) held its first general meeting in four years on December 3. Some 65 northern California conservation and arts professionals gathered for a breakfast and discussion led by John Burke, past president, Harold Berndt, past vice-president, Neil Cockerline, past treasurer, Jim Pennuto, past membership secretary, and Mark Harpainter, past member-at-large. Meeting facilities were generously provided by the Asian Art Museum in Golden Gate Park.

The meeting produced lively and meaningful discussion on the relevance and future direction of a revived guild as well as a much-needed opportunity for collegial fellowship among busy conservators from museums and private studios. An enthusiastic group of interim officers was charged with the task of bringing BAACG back into working conformance with its bylaws. An additional group of 20 volunteered to assist this interim board with its work.

Initial goals include: updating membership rolls, holding regular elections, and planning member services and events in scale with the busy schedules of our local conservation community. Interim officers are: Katharine Untch, president; Meg Geiss Mooney, vice-president; Kathy Gillis, treasurer; Anita Noennig, recording secretary; and Carrie Ann Calay, membership secretary. For information, contact: Carrie Ann Calay, Conservation and Preservation Services, [phone/fax: ]

San Francisco, CA 94110-1417;
Conservation Exhibit
Traveling Worldwide

"Arte su Arte," a traveling exhibition about conservation organized by the Istituto per l’Arte e il Restauro "Palazzo Spinelli," is traveling to a number of venues in Europe, the United States, and South America. The show explores 14th- to 17th-century painting techniques, why the paintings deteriorate (including previous faulty restorations), and present day restoration techniques and technology. The show, which originated in Rome, has already been seen in Grenoble, Boston, and Maastricht. In 1995, it will travel to Spain, Brazil, and Argentina. It is aimed at the general public, is free, and is sponsored by the Italian Ministry of Foreign Affairs.

Information Wanted

COMPUTER PROGRAMS FOR CONSERVATION SURVEYS: Research is being conducted on the computer programs that conservators and cultural institutions are currently using for conservation surveys and collection databases. I would be interested to hear from anyone who has used computers for this purpose about the limitations or advantages of the programs. It is hoped that an article will be produced on this subject to provide information to other conservators. Please contact: Charlotte Rennie, McKay-Lodge Fine Arts Conservation Laboratory, Inc., 10915 Pyle-South Amherst Rd., Oberlin, OH 44074; (216) 774-4215; fax: (216) 775-1368.

Wooden Artifacts
CONTINUED FROM PAGE 23

objects. Stay tuned for more information as it becomes available.

POSTPRINTS: Denver Postprints are now available from the AIC office for $13 ($23 for nonmembers). Nashville Postprints are being compiled and will be available in the near future. Printed Abstracts from the Painted Wood symposium are also available from the AIC office for $10.—Jonathan Leader, Chair, SCIAA, 1321 Pendleton St., Columbia, SC 29208; (803) 777-8170/734-0567; fax: (803) 254-1338

Research Reports

American Society for Testing and Materials: An ASTM Overview for Conservators

This column seeks to explore the various interactions between conservation and other fields and, in particular, interactions between the conservation arts and sciences. This issue’s column will summarize the activities and resources available to conservation professionals from the American Society for Testing and Materials (ASTM).

ASTM is one of the largest voluntary standards development organizations in the world. It has been in operation since 1898. Through the regular activities of this not-for-profit organization, a forum is provided for producers, users, consumers, and those with a general interest in standards (academia and government agencies) to pool their knowledge and to utilize unique resources in the writing of standards for materials, products, systems, and services.

There are 134 standard-writing committees throughout the world, addressing technical concerns in the fields of metals, paints, plastics, textiles, energy, consumer products, electronics, computer products and services, and many other areas. ASTM regularly publishes standard test methods, specifications, practices, guides, classifications, and terminologies. All efforts are carried out by technically qualified, volunteer ASTM members worldwide. The society headquarters has no research or testing facilities.

ASTM conducts four main activities; the development of technical standards, publication of technical information in addition to the standards, provision of continuing technical education, and maintenance of a forum for original technical research. ASTM members participate on either an individual or organizational level. Technical participation in the society’s activities includes not only American members but members in India, New Zealand, Brazil, China, and other countries.

ASTM publications are available from the society headquarters, university or public libraries, and technical research facilities. The primary and most comprehensive publication, the Annual Book of ASTM Standards, consisted of 70 volumes in 1994. Organized by section, the annual book contains the recent and updated standards for a variety of materials and procedures. For example, volume 06.01 reviews tests for the appearance of paint as well as its chemical, physical, and optical properties. This volume is one of four volumes in section 6, of the 1994 Annual Book of ASTM Standards, which addresses technical work on paints, related coatings, and aromatics.

Standards for specific needs are available separately from the 70-volume set and are prepared from this annual book. Examples of the compilations of standards include Metals, General Technical Information (Terminology), and Construction Materials and Engineering. Special Technical Publications (STPs) are peer-reviewed technical books reporting on new testing techniques and their applications. For instance, conservation professionals studying polymer adhesion properties could acquire up-to-date information on film properties by consulting Adhesion Measurement of Thin Films, Thick Films, and Bulk Coatings (STP 640), and those seeking recent "industrial science" wisdom on the corrosion of outdoor sculpture could consult Corrosion in Natural Environments (STP 558).

ASTM regularly publishes technical manuals that guide professionals in choosing appropriate testing procedures or offer directions for the performance of a critical process. For example, MNL7 is a guide to the presentation of scientific data. Data Series publications offer numeric, graphic, and bibliographic data as resource material. Although some Data Series references may be rather far afield for application to conservation (Compilation of Odor and Tast Threshold Values Data, DS 48A), others could well be useful as basic reference texts (Physical Constants of Hydrocarbon and Non-Hydrocarbon Compounds, DS 4B).

In addition to multivolume sets of standards, single-volume technical manuals, and other publications, ASTM publishes several periodicals. Two ASTM periodicals are of general interest: Standardization News (a monthly in-
Correction

In the January 1995 AIC News the product referred to as B-72 in the articles "Varnishes: Authenticity and Permanence" and "Materials" (pp. 15 and 25) is a trademark of Rohm and Haas Company and should have been referred to as "Acryloid B-72 acrylic resin."

People

NAN LANE TERRY was appointed executive director of the Berkshire County (Massachusetts) Historical Society in November 1994. She was director of a private conservation practice, Lane Conservation.

The University of Kansas Libraries announces the appointment of BRIAN J. BAIRD as its first preservation librarian. He comes to KU from Princeton University, where he was assistant preservation librarian and general collections conservator since 1991.

ANTOINETTE DWAN is relocating Paper Conservation Services to a new address: [address redacted]; Clovis, CA 93612; [address redacted]; fax: [address redacted].

The Colonial Williamsburg Foundation is pleased to announce that PAMELA YOUNG RANDOLPH has been appointed paper conservator. She can be reached at: Conservation Dept., Colonial Williamsburg Foundation, P.O. Box 1776, Williamsburg, VA 23187-1776; (804) 221-8761; fax: (804) 221-8907.

LORRAINE SCHNABEL has joined the staff of John Milner Associates, Inc., in the Building Materials Conservation Department. Her new address is: [address redacted]; Philadelphia, PA 19107; [address redacted]; fax: [address redacted].

Emergency Response Summit

CONTINUED FROM PAGE 18

ment teams; publishing articles and recovery tips by cultural leaders in Recovery Times, a FEMA newspaper; inviting representatives of cultural groups to appear on postdisaster television networks set up by FEMA; and having representatives answer inquiries on FEMA’s postdisaster toll-free telephone lines. Meeting participants were pleased by the proposals and all agreed to cooperate. According to NIC president Ross Merrill, the meeting was extremely important in beginning a dialog that will lead to coordinated emergency response between FEMA and cultural organizations.

The summit also looked at the importance of creating an emergency infrastructure to coordinate assistance to endangered or damaged properties. The national partnership among cultural agencies would assess damage, provide credibility for private and public funding, and serve as an information clearinghouse.

Speakers presented case studies that focused on the lessons learned from the Loma Prieta and Northridge earthquakes, the Mississippi River flood, and Hurricanes Andrew and Hugo. National Park Service director Roger Kennedy and National Trust for Historic Preservation president Richard Moe stressed the importance of a swift and coordinated response as well as natural disaster preparedness and cultural property protection.

AIC Wants To Listen To Your Ideas at the 1995 Annual Meeting in St. Paul:

PLEASE COME TO:

• The Open Forum with the Board, Saturday, June 10, 7:30–9:30 p.m.

• The Public Outreach Brown Bag Lunch, Thursday, June 8, 12:30–1:30 p.m.

• The General Business Meeting and Issues Session, Thursday, June 8, 1:30–5:30 p.m.

AND SOCIALIZE WITH US AT:

• The Opening Reception at the Minnesota History Center, Wednesday, June 7, 6:00–8:00 p.m.

• The Annual Banquet and Dance, Friday, June 9, 7:30–Midnight
Recent Publications

Preservation of Library and Archival Materials: A Manual, edited by Sherelyn Ogden. This second edition, published by the Northeast Document Conservation Center, includes 46 technical leaflets, 11 of which are new. The emphasis is on collections care and prevention of deterioration of whole collections. Topics include planning and prioritizing, the environment, emergency management, storage and handling, reformatting, and conservation. The purpose of this manual is to provide the basic, practical information needed to enable nonconservation staff of libraries and archives to plan and implement sound collections care programs. It is intended for those who must make decisions that affect preservation of collections or who want to upgrade standards of care. 250 pages. $40 includes shipping and handling within the continental US. Send check payable to NEDCC to: NEDCC, 1 Brickstone Sq., Andover, MA 01810; (508) 470-1010.

Architectural Conservation Technology, produced by the government of Canada. This seven-volume manual covering the restoration and preservation of historic sites explores the building techniques of the past as well as current repair and conservation techniques. $273 for the complete set. Vol. 1, Project Management, $97.50; vol. 2, History Recording, $15.55; vol. 3, Historic Site Analysis, $46.75; vol. 4, Historic Site Design and Development, $54.55; vol. 5, Conservation Maintenance, $23.35; vol. 6, Conservation of Materials, $54.55; vol. 7, Period Construction Technology, $79.25. Loose-leaf format; binder not included. Shipping and handling extra. To order, contact: Canada Communications Group, Publishing, Ottawa, Ont. K1A 0S9, Canada; (819) 956-4800; fax: (819) 994-1498.

Conservation of Historic and Artistic Works on Paper, proceedings of the conference Symposium 86. Includes articles on the survey, storage, and display of collections; specific conservation topics related to treatment of book, archival, and fine art materials; historical studies of artists’ materials and conservation treatments; and the scientific study of paper and its conservation treatment. 533 CAN. To order, send a Canadian, US, or international money order, payable to the Receiver General for Canada, to: Extension Services, Canadian Conservation Institute, Dept. of Canadian Heritage, 1030 Innes Rd., Ottawa, Ont. K1A 0M5, Canada; (613) 998-3721; fax: (613) 998-4721.

Developing a Chemical Hygiene Program. OSHA’s laboratory standard, "Occupational Exposure to Hazardous Chemicals in Laboratories" (CFR 29, part 1910.1450), requires that all laboratories— including conservation labs—develop and implement a Chemical Hygiene Plan (CHP). Appoint a chemical hygiene officer, and provide working fume hoods and safety equipment for all laboratory workers. Hunter College of the City University of New York has published a manual to assist research and academic laboratories with compliance with the OSHA standard. The manual gives information on providing a safe working environment for laboratory employees as well as details on compliance with the OSHA laboratory standard and other regulations. It has sample forms, written "tools" for understanding, and clear pages, plus a 5.25-in. MS-DOS ASCII diskette with the text of a generic Chemical Hygiene Plan. $48.50 postpaid. Makes checks payable to: Center for Safety in the Arts, 5 Beekman St., New York, NY 10038.

Archaeologists of the Americas, published by the Society for American Archaeology. Features names and addresses of SAA’s members as well as lists of contacts in Canada, Latin America, and the United States representing academic programs in archaeology; organizations with related interests; government entities; museum and research organizations; and, in the United States, consulting archaeologists, as well as state archaeologists and historic preservation officers. 192 pages. $44.95 postpaid. Prepaid check or charge. Contact: Archaeologists of the Americas, SAA, 900 2nd St., NE, Ste. 12, Washington, DC 20002; (202) 789-8200.


A Guide to the Description of Architectural Drawings, by Vicki Porter and Robin Thomas. A practical and comprehensive set of guidelines for cataloging architectural documents. With the advent of computerized cataloging systems, the need for guidelines in cataloging has increased in recent years. This guide suggests standards for recording, structuring, and controlling information on architectural drawings and records. It also provides a general introduction to cataloging architectural materials and detailed guidelines applicable to both manual and automated systems. The guide was developed by the Architectural Drawings Advisory Group and the Foundation for Documents of Architecture and supported by the Getty Art History Information Program. It reflects cataloging principles developed by international representatives of the various fields of architectural drawings collections. $40. To order, call (800) 257-5755 or write to: Order Dept., G. K. Hall & Co., Macmillan Distribution Center, 100 Front St., Box 500, Riverside, NJ 08075-7500.
April 20–22. Baltimore. Joint conference of Mid-Atlantic Regional Archives Conference and Oral History in the Mid-Atlantic Region. For more information and registration materials: (410) 539-0872; ext. 345.▼

May 26–28. Calgary, Canada. 21st Annual Meeting, International Institute for Conservation-Canadian Group. Contact: Gail Niinimaa, NW, Calgary, AB T2M 4K4, Canada; ▼

June 2–6. Toronto. Society for the Preservation of Natural History Collections 10th Annual Meeting. Contact: Janet Waddington, SPNHC '95 Organizing Committee, Royal Ontario Museum, 100 Queen's Park, Toronto, ON MSS 2C6, Canada; (416) 586-5593; fax: (416) 586-5863; e-mail: janetw@rom.on.ca.


November 12–17. Somerset, NJ. Eastern Analytical Symposium. One-day conservation science technical session, half-day microscopy technical session, half-day imaging technical session, forensics technical session, and two-day workshop on analytical microscopy. Abstracts/proposals of current work in conservation science should be submitted immediately to: EAS Conservation Science, P.O. Box 633, Montchanin, DE 19710-0633. For information, contact: John Scott, e-mail: john.scott@ees.com; fax: (302) 638-7169.

August 25–30, 1996. Copenhagen. Archaeological Conservation and Its Consequences. 16th International Congress, International Institute for Conservation of Historic and Artistic Works. Will focus on ways in which attitudes toward archaeological conservation have been reassessed in recent years, as the consequences of previous approaches have become evident. Submit title and 150-word abstract by April 30, 1995. Proposals are also invited for posters; submit titles and 150-word abstracts by June 30, 1995. Contact: IIC, 6 Buckingham St., London WC2N 6BA, UK; fax: 44-171-975-1564.

CONFERENCES
March 26–31, 1995. Orlando, FL. Corrosion/95. NACE International’s 50th Annual Conference and Exposition. Contact: NACE International, 1440 S. Creek Woods, Houston, TX 77084-4906; (713) 492-0355; fax: (713) 492-8254. The 1995 Calendar of Expositions, Conferences, and Short Courses is also available.▼

March 30–April 1. Chicago. Preserving the Recent Past. In-depth, three-day conference on preservation challenges of evaluating, maintaining, and renewing historic resources from the 20th century. Geared to architects, preservation officers, architectural conservators, historians, planners, engineers, landscape architects, and cultural resources managers. Contact: University of Illinois at Urbana-Champaign, Rm. 162, Administration Bldg., 506 S. Wright St., Urbana, IL 61801; (217) 244-7659; fax: (217) 333-9561.

April 30–May 5. Bloomington, IN. Preventive Conservation. Sponsored by Indiana University’s Division of Continuing Studies, Art Museum, and Lilly Library. Deadline is April 18. Contact: June Clay, Div. of Continuing Studies, 204 Owen Hall, Indiana Univ., Bloomington, IN 47405; (812) 855-6329; fax (812) 855-8997.


May 8–10. St. Louis, MO, and August 7–9, Cooperstown, NY. Collectors Care and Management Workshops. Practical information on collections management policies, record keeping and computerization, storage considerations, and basic conservation issues. Contact: AASLH Workshops, 530 Church St., Suite 600, Nashville, TN 37219-2325; (615) 255-2971.

May 24–25. Calgary, Canada. Conservationally Correct: Realities and Innovations for Exhibits. Contact: Jenny Chlopicki or Karen Myrholm, cmyrholm@rom.on.ca; Canada; Chlopicki: myrholm@rom.on.ca.


September 13–14. Aberdeen, Scotland. Resins, Ancient and Modern: Second Scottish Society Resins Conference. Topics: adhesives; plastics; rubber; natural and synthetic resins; varnishes (ancient and modern); analysis, microscopy, and characterization of resins; shelf life of videotape; pitch, tar, bitumen and asphalt; and botanical wax models; coating materials. Contact: SSCR, Glaitie Meeting House, 33 Barony St., Edinburgh EH3 6NX; 44-03-515-8417; fax: 44-03-515-5977.


ARCHITECTURE
March 20–24. Williamsburg, VA. RESTORE Workshop on Masonry Conservation. Materials and treatments as well as health and environmental hazards inherent in architectural restoration materials and processes. Includes lectures, laboratory, and field workshop sessions. Contact: RESTORE, 41 E. 11th St., New York, NY 10003; (212) 477-0114; fax: (212) 475-7424.

▼ See November 1994 AIC News for more information
▼ See January 1995 AIC News for more information.
★ Financial assistance may be available
★ For additional information and course catalog, contact: Mary Wood Lee, Campbell Center, Mount Carroll, IL 61053; e-mail: mwoodlee@rom.on.ca; fax: (217) 333-9561.
BOOK AND PAPER

April 6, New York, NY. Center for Book Arts Spring lecture Series. Terence Buckley, senior lecturer, London College of Printing, will speak on trends in book restoration. Contact: Center for Book Arts, 626 Broadway, 5th Fl., New York, NY 10012; (212) 460-9768.


April 13, Boston, MA. School for Scanning: A Conference on Digitization, Microfilming, and Preservation. Will focus on digital imaging as a preservation strategy. Contact: NEDCC, 100 Brickstone Sq., Andover, MA 01810-1494; (508) 470-1010.


July 10-24, 4, Montefiascone, Italy. Paper conservation course in a medieval seminary library. Hands-on work and instruction in insect control; identification and elimination of mold; treatment of flat objects, refurbishing; early book structures; and long-term conservation storage. Application deadline: April 30. Contact: Cheryl Porter, NWS, London, England; faxes: 44-703-292853; int’l e-mail: cmi@ib.rl.ac.uk. ▼

July 26-29, Mt. Carroll, IL. Advanced Matting and Housing Workshop. Instructor: Paula Volent and Hugh Phibbs. Workshop on advanced techniques for matting and housing of problem pieces. ▲


Contact: ICCROM Japanese Paper Conservation Course 95, 13, Via di San Michele, I-00153 Rome RM, Italy; fax: 39-6-587-901; e-mail: M95356@MCLINK.IT.

OBJECTS

July 1995. New York. Conservation of Outdoor Bronze. Training course conducted by the New York Conservation Center. For information, contact: John Scott, 44-703-292853; int’l e-mail: cmi@ib.rl.ac.uk. ▼

July 10-15, Newark, DE. Enzymatic Cleaning Techniques. Contact: Tish Szymurksi, Division of Continuing Education, University of Delaware, Newark, DE 19716-7410; (302) 831-8837. ▼

September 25-29, Montreux, Switzerland. Preservation and Restoration of Cultural Heritage. Scientific research and case studies on stone, air pollution, and mulls. Contact: Laboratory for the Conservation of Stone, Lausanne, Switzerland, 1995 LCP Congress, MG-G Ecublens, CH-1015, Lausanne, Switzerland. ▼

PAINTINGS


April 24-28, Malibu, CA. The Structural Conservation of Panel Paintings. Early registration is encouraged, as available places are limited. Contact: Training Program, Getty Conservation Institute, 4503 Glencoe Ave., Marina del Rey, CA 90292; (310) 822-2299; fax: (310) 821-9409. ▼


PHOTOGRAPHIC MATERIALS

June 26-28, Newark, DE. Care and Preservation of Photographic Collections. Limited to 25 participants. Contact: Tish Szymurksi, Div. of Continuing Education, University of Delaware, Newark, DE 19716-7410; (302) 831-8837. ▼

August 24-26, Mt. Carroll, IL. Care of Photographic Collections. Instructor: Gary Albright. Will cover the chemical and physical structure of historic and contemporary photographic materials, the history of these photographic processes, and techniques for identification. Deadline: July 15. ▲

TEXTILES

May 31-June 3. Detroit/Dearborn. Dressing for an Audience: Creating an Image through Costume. 21st annual meeting of Costume Society of America. Contact: Tish Szymurksi, Division of Continuing Education, University of Delaware, Newark, DE 19716-7410; (302) 831-8837. ▼

September 4-6. The Care and Preservation of Textiles and Related Materials within the National Trust’s Collections. Contact: Kynia Marko, Textile Conservation Studio, National Trust, Blickling Hall, Aylsham, Norfolk NR11 6NF, UK. ▼


Grants and Internships

Research Fellowship in Conservation Science / Getty Conservation Institute

The Scientific Program of the Getty Conservation Institute invites applications for the position of research fellow in the Architecture and Monuments Conservation Research Section. The research efforts in this section are directed toward investigations related to evaluation of the causes of deterioration of cultural and historic structures, monuments, and sites, and development of methods and procedures for arresting or minimizing further deterioration. The position involves materials studies in the laboratory and applications at field sites. Candidates should have an advanced degree in one or more of the disciplines of materials science, physical chemistry, or conservation science and a knowledge of those analytical methods that might aid in an evaluation of both the long-term stability of conservation materials and the durability of the treatment. Some practical experience in conservation of historic structural stone or stone monuments would be desirable. Salary commensurate with education and experience. Please send your resume, names of professional references, and application letter to: Personnel, The Getty Conservation Institute, 4503 Glencoe Ave., Marina del Rey, CA 90292; (310) 821-9409; fax: (310) 821-9409; (310) 822-2299; fax: (310) 821-9409; (310) 822-2299; fax: (310) 821-9409.

1995-96 IMS Book Conservation Internship

The Pierpont Morgan Library offers a full-time, advanced internship in book conservation, beginning September 1995. This internship will provide experience working with conservation problems from the Morgan’s unique collection. Stipend is $16,500 for nine (9) months. Benefits include health and major medical insurance, 17 days of paid vacation, and registration, travel, and per diem for the AIC conference. Application is open to U.S. citizens and permanent residents who are in the last 2 years of a graduate degree program, or students with equivalent experience. 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. Events, Book Conservation, The Pierpont Morgan Library, 29 E. 36th St., New York, NY 10016. Applications will be received until the position is filled, but a decision will be made by May 1995.

Advanced Internship—Paintings

Conservation

Balboa Art Conservation Center (BACC)

BACC, a regional, cooperative conservation center in San Diego, California, is offering, pending confirmation of funding, an advanced-level internship in paintings conservation. This one-year internship, which begins in October 1995, includes an annual stipend of $21,000 with a travel budget and benefits. The position requires candidates to have a graduate degree in conservation or equivalent training. Candidates should apply in writing with three professional references to: Director, Balboa Art Conservation Center, P.O. Box 3755, San Diego, CA 92163.
Advanced Internship in Paintings Conservation
Baltimore Museum of Art

Pending NEA funding, the Baltimore Museum of Art is offering an advanced internship in paintings conservation beginning in September 1995. The post is for one year with a second year possible. In addition to participating in ongoing collections maintenance, the advanced intern will undertake research and treatment of the museum’s permanent collection, with major projects on selected traditional English and American paintings.

Application is open to graduates of a recognized conservation training program or conservators with equivalent training and experience. The stipend is $2,000, with an $1,000 travel allowance for AIC attendance or other research visits. Benefits and professional leave are included. Interested candidates should send a letter of intent, curriculum vitae, and names of three professional references (to: Mary Sebera, Senior Conservator, The Baltimore Museum of Art, Art Museum Dr., Baltimore, MD 21218 by April 3, 1995).

Advanced Internship in Conservation
Intermuseum Conservation Association

The Internmuseum Conservation Association, Oberlin, Ohio, is inviting applications for an advanced internship in paintings conservation. Graduates of conservation programs or individuals having equivalent experience are eligible for the one-year advanced internship (second-year renewal possible), scheduled to begin September 1995, pending final funding confirmation. Stipend, travel, and research funds are included. Address inquiries and requests for list of application materials to: Director for Administration, Inter­museum Conservation Association, 83 N. Main St., Oberlin, OH 44074. Deadline for receipt of completed application will be March 30, 1995. Phone: (216) 775-7331 for additional information.

Apprenticeship in the Conservation of Photographs
Jose Orraca is seeking applicants to a three-year formal apprenticeship in the conservation of photographs. The course of study will include the structure, deterioration, preservation, and treatment of photographs within a working conservation studio. Application requirements are college chemistry, art history, and the technical conservation history of photography. Art studio work, including materials, manipulation, and color theory, is essential. Interested individuals should contact Jose Orraca at 307 Church St., Kent, CT 06757.

Advanced Internship in Paintings Conservation
Henry Ford Museum and Greenfield Village

The conservation team of the Henry Ford Museum and Greenfield Village is seeking two conservation interns to survey and assess the physical condition of the men’s clothing collection for two months in 1995. The collection contains primarily American midwestern and northeastern examples of 18th- to early 20th-century everyday clothing.

Responsibilities will include the examination and documentation of each piece, formulation of treatment proposals, and storage recommendations. The project may also involve some photodocumentation and re-housing of the artifacts. Application is open to students of training programs in textile conservation and experienced conservators. These internships are part of an NEH grant for the documentation and condition of the collection in the museum. Stipend is $2,500 per month. Send resume and names of two references by March 31, 1995 to: Conservation Team-Minoo Larson, Henry Ford Museum and Greenfield Village, P.O. Box 1970, Dearborn, MI 48121. EOE.

Contracts

Objects Conservators: Contracts National Park Service

The National Park Service is compiling a list of objects conservators interested in working on a contract basis. The work must be performed at the Division of Conservation’s facility near Harpers Ferry, WV. Contracts may be intermittent and for short periods of time. Possible projects will focus on treatment and documentation of metals. Candidates with demonstrated experience in these areas and a graduate degree in conservation or its equivalent, are requested to send a letter of interest and curriculum vitae to: Greg Byrne, Harpers Ferry Center, P.O. Box 50, Harpers Ferry, WV 25425.

Positions Available

Conservator in Charge of Textiles
Isabella Stewart Gardner Museum, Boston

Applications are invited for the position of conservator in charge of textiles at the Isabella Stewart Gardner Museum in Boston. The conservator will report to the chief conservator and will supervise an assistant conservator of textiles, a conservation technician, upholsterers, interns, and volunteers in the care of historic textiles. The Isabella Stewart Gardner Museum was built at the turn of the century in the style of a Venetian palace and filled with exquisite masterpieces of paintings, sculpture, textiles, and decorative arts. The textiles portion of the collection is comprised of historic 15th- to early 20th-century textiles, including 37 tapestries, more than 300

Previous computer experience is helpful but not necessary.

The internship will take place during the summer of 1995 and will last for 13 weeks. A stipend of $2,000 will be offered. Application deadline is April 1. Send letter of application, resume, and list of references to: Anne Aminger, Dept. of Printing and Graphic Arts, Houghton Library, Harvard University, Cambridge, MA 02138.

Charles E. Culpeper Advanced Training Fellowship in Conservation Science

The Conservation Division of the National Gal­lery of Art is offering a conservation fellowship supported by the Charles E. Culpeper Foundation. The Scientific Research Department will host one fellowship commencing October 1995. The two-year fellowship includes a stipend of $30,000 plus a $3,000 allowance for travel and research. The fellowship may be extended for one additional year.

The conservation science fellowship will be dedicated to scientific investigation of artists’ and conservation materials and research related to the National Gallery’s collections. By the end of the fellowship, students will be expected to produce a publishable paper based on research completed during the fellowship.

Candidates will be considered who have a graduate degree in one of the sciences or equivalent training of not less than five years. An interest in art and art conservation is also required. Candidates should have a proven record of research and writing ability. Fellowships are awarded without regard to age, sex, race, or nationality of the applicant. Finalists who are not United States citizens must provide proof of their own health care coverage during the period of fellowship. Interested candidates must submit: transcripts of both undergraduate and graduate courses of academic study (unofficial copies are acceptable); a curriculum vitae including basic biographical information, current and permanent addresses, and telephone numbers; 3 of 3 publications or lectures; a statement of the candidate’s interest and intent in applying for the fellowship; a one-page letter of recommendation; and a one letter of personal reference should be sent directly to the address below. Finalists for the fellowship will be invited for an interview. The above application material should be postmarked no later than May 5, 1995, and sent to: Michael Skalka, Conservation Administrator, National Gal­lery of Art, Washington, D.C. 20565. All applicants will be notified by July 20, 1995, of the decision of the selection committee.

Advanced Fellowship in Conservation of Cultural Materials, Conservation Department Museum of New Mexico

The Conservation Department of the Museum of New Mexico is recruiting candidates for an advanced fellowship in the conservation of cultural materials, funded by the Getty Grant Program. Applicants are expected to have completed their third-year internship with previous experience with ethnographic and/or archaeological collections. The grant stipend is $19,500 for a 12-month period, with additional funds for travel/re­search costs. Application is open to recent graduates of recognized training programs, or stu­dents with equivalent experience. Interested cand­idates should submit a letter of interest, cur­riculum vitae, and names of three references to:

Dale Kronkright, Senior Conservator, Museum of New Mexico, P.O. Box 2087, Santa Fe, NM 87504. Applications must be received by Friday, May 26, 1995. The internship will begin October 1995.

Internships in Textile Conservation
Henry Ford Museum and Greenfield Village

The conservation team of the Henry Ford Museum and Greenfield Village is seeking two conservation interns to survey and assess the physical condition of the men’s clothing collection for two months in 1995. The collection contains primarily American midwestern and northeastern examples of 18th- to early 20th-century everyday clothing.

Responsibilities will include the examination and documentation of each piece, formulation of treatment proposals, and storage recommendations. The project may also involve some photodocumentation and re-housing of the artifacts. Application is open to students of training programs in textile conservation and experienced conservators. These internships are part of an NEH grant for the documentation and condition of the collection in the museum. Stipend is $2,500 per month. Send resume and names of two references by March 31, 1995 to: Conservation Team-Minoo Larson, Henry Ford Museum and Greenfield Village, P.O. Box 1970, Dearborn, MI 48121. EOE.

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The Intermuseum Laboratory seeks a paintings conservator to fill its staff. Qualifications include completion of a graduate degree in art conservation, or its equivalent, and experience in a paintings conservation laboratory or museum conservation department following graduation. The selected conservator will work with boards and clients of the Intermuseum Conservation Association, examining and carrying out treatment on a variety of works from all periods, Old Master through contemporary. Member institutions include some of the finest collections in the Midwest. Ability to manage conservation projects and supervise conservation interns is a plus.

In addition to exceptional treatment skills, a background in preventive conservation, with experience or interest in carrying out surveys and general assessments, would be highly desirable. ICA’s conservation staff is encouraged to participate in the educational programs and other outreach activities of the laboratory. Some travel will be required.

Applicants should apply to the director of administration, stating training, experience, and related areas of interest. Salary is competitive and dependent on previous experience. ICA provides services in paper, paintings, and objects conservation to institutions within Ohio and throughout the Midwest. The laboratory is an affirmative action employer. Contact: Jeannine Love, Intermuseum Conservation Association, Intermuseum Laboratory, Allen Art Bldg., 83 N. Main St., Oberlin, OH 44074.

Assistant or Associate Conservator of Objects
Cleveland Museum of Art

The Cleveland Museum of Art is seeking an assistant or associate conservator of objects. The successful candidate will assist the chief conservator in all aspects of conservation, preservation, documentation, analysis, and resolution of biodeterioration, structural and environmental problems of the collection. Will clean, conserve, and restore art objects. Will perform research on such areas as degradation processes, techniques of fabrication, treatments, and materials used in conservation. Will assist in evaluating the condition, method of manufacture, and authenticity of potential acquisitions. Will perform scientific analyses on objects (microscopy and x-radiography). Will work with other departments on all aspects of transport, storage, installation, and display of objects. Will evaluate and determine proper environmental conditions for the storage and display of objects. Application is open to graduates of recognized conservation programs or to conservators with at least five years of equivalent training. An additional two years beyond training is preferred. Must have strong artistic and visual ability, concentration skills, manual dexterity, good written and verbal communication skills. Must be diplomatic and discreet, creative and innovative in developing plans for the conservation of an object. Must have physical stamina to withstand working for long periods of time standing, sitting, or in a fixed position. May occasionally be required to lift heavy objects. Applicants should send letter of application and resume to: Human Resources Dept., The Cleveland Museum of Art, 11150 East Blvd., Cleveland, OH 44106. EOE/M/F/D/V

Associate Conservator of Paintings
ConserArt Associates, Los Angeles

ConserArt Associates seeks an associate paintings conservator. Candidates should be graduates of a recognized conservation training program or have equivalent experience. Responsibilities include treatment of easel and mural paintings and some administrative duties. ConserArt takes on many unusual jobs requiring innovative solutions; the candidate must participate fully and take on limited research. Salary is commensurate with experience. Send resume to: Dr. Diane Charlier, ConserArt Associates, 4823 Berryman Ave., Culver City, CA 90230.

Collections Care Field Conservator
Henry Ford Museum and Greenfield Village

The Henry Ford Museum and Greenfield Village is seeking candidates for the position of collections care field conservator. The individual will work in conjunction with conservation, collection management, building restoration, and daily program staff to develop and implement a comprehensive program for the daily care of collections on exhibit in the Henry Ford Museum and 82 historic structures in Greenfield Village. The individual will be responsible for the completion and maintenance of conservation training programs, procedural manuals for artifacts and historic structures. Duties include the mentoring and supervision of 15 union personnel in addition to the development of long-range plans and budgets. Minimum qualifications: M.A. in art conservation or equivalent museum experience. At least three years’ experience in a supervisory position. Strong leadership and organizational skills required. Candidate must possess strong computer skills and ability to work in a team-based environment. Position offers competitive salary and excellent benefits. Send application and three references by March 22, 1995, to: Terri Sibo, Historical Resources Administration, Henry Ford Museum and Greenfield Village, 20900 Oakwood Blvd., Dearborn, MI 48121-1970; fax: (313) 271-8014. We are an equal opportunity employer.

Objects Conservation Technician
Isabella Stewart Gardner Museum

The Isabella Stewart Gardner Museum invites applications for the full-time position of objects conservation technician. This position is an excellent opportunity for someone interested in entering a graduate conservation program but seeking further experience prior to entry. Requirements: a bachelor’s degree, manual skill, good sense of organization, word processing or typing experience, ability to discern a full range of colors, ability to carry 40 pounds, ability to work at a height of 13 feet. The successful candidate will be completing course requirements for admission to a graduate program in conservation. A competitive salary and benefits are offered. Applicants should submit a cover letter, resume, and three letters of recommendation to: Philipppa Weech-Lloyd, Human Resources, Gardner Museum, 2 Palace Rd., Boston, MA 02115. The Gardner Museum is an affirmative action, equal opportunity employer. Minorities are strongly encouraged to apply.

Associate Director/Conservation Division
Gerald R. Ford Conservation Center
Nebraska State Historical Society

The Nebraska State Historical Society is seeking an assistant director/Conservation Division at its Gerald R. Ford Conservation Center. Currently under construction, the Ford Conservation Center is scheduled to open in late summer 1995. Located in Omaha, Nebraska, the center will offer state-of-the-art laboratory and related support facilities for conducting conservation treatment on objects of the Gerald R. Ford Conservation Center is a division of the Nebraska State Historical Society (NSHS). The center is designed to serve the conservation needs of the society, museums, libraries, county and local historical societies, and other public and private clients from across Nebraska and the Midwest. Its operation is supported by a significant endowment, fees, and state funds.

The associate director/Conservation Division will be part of the NSHS senior management team and will report to the society director. The person filling this position will manage all aspects of the center’s operation, including budgets, research, scheduling, purchasing, and supervision of all center professional and support staff. The associate director/Conservation Division will be expected to have appropriate training, experience, and ability to evaluate and conduct treatments on either paper, textiles, or objects.

Strong interpersonal, organizational, and communication skills are necessary. Basic knowledge of electronic data management and experience in establishing and maintaining computer schedules are desirable. The ability to provide directions toward the achievement of goals is essential.

A valid driver’s license or the ability to provide independent transportation is required. Qualified applicants must have a minimum of a bachelor’s degree and be a graduate of a recognized conservation training program or have equivalent apprenticeship training with at least five years of experience in one of these fields: paper, textile, or objects (archaeology, ethnographic, or historic). Membership in the American Institute for Conservation is highly recommended.

The starting salary range is $34,500-$48,027 depending on experience and educational qualifications; plus a generous state benefits package is included. Late summer 1995 is the anticipated start date.

Send cover letter, resume, and State of Nebraska Application for Employment form to: Nebraska State Personnel, P.O. Box 94905, Lincoln, NE 68509-9050. Employment forms are available from Nebraska State Personnel. Cover letters should be addressed attention Mr. Tony Schmitz. For more information, contact Mr. Schmitz at (402) 471-2244.

AA/EEO. TDD.

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The Nebraska State Historical Society is seeking two full-time conservators to perform treatment of paper, textiles, or objects at its Gerald R. Ford Conservation Center. Currently under construction, the Ford Conservation Center is scheduled to open in late summer 1995. Located in Omaha, Nebraska, the center will offer state-of-the-art laboratory and related support facilities for conducting conservation treatment on paper, textiles, and objects. The Ford Conservation Center is a division of the Nebraska State Historical Society. The center is designed to serve the conservation needs of the society, museums, libraries, county and local historical societies, and other public and private clients from across Nebraska and the Midwest. Its operation is supported by a significant endowment, fees, and state funds.

The center’s conservators will perform treatments and make recommendations for proper storage, care, and exhibition of collections. Successful applicants will possess strong communication skills and the ability to prepare various reports relating to the objects being treated. A valid driver’s license or the ability to provide independent transportation is required. Qualified applicants must have a bachelor’s degree and be a graduate of a recognized conservation training program or have equivalent apprenticeship training with at least five years of experience in one of these fields: paper, textile, or objects (archaeology, ethnographic, or historic). Strong interpersonal, organizational, and communication skills are necessary. Basic knowledge of electronic data management is a plus.

Associate Conservator—Archaeology

Colonial Williamsburg Foundation

Colonial Williamsburg seeks lab head to survey and treat archaeological materials. Qualifications: Detailed knowledge of principles and techniques of conservation; experience in examining, documenting, and treating archaeological artifacts. The candidate is expected to have a total of five to ten years of experience in the conservation of archaeological materials. Salary range is $24,000-$28,000, plus benefits. Send resume, salary requirements, and three references to the Director, Department of Conservation, Colonial Williamsburg Foundation, P.O. Box 1776, Williamsburg, VA 23187-1776; fax: (804) 220-7287.

Assistant Objects Conservator

Wharton and Griswold Associates

Wharton and Griswold Associates is seeking an assistant objects conservator. Glenn Whiton and John Griswold are partners in an objects conservation practice located in Santa Barbara/Los Angeles. The assistant conservator will be responsible for proposing and documenting conservation treatments in the Santa Barbara studio on a wide range of three-dimensional materials. There will be occasional site work in Los Angeles and other western cities. A graduate degree in conservation plus two years of experience or the equivalent is required. Salary will be commensurate with experience. Send resume, names of at least three references to: Wharton and Griswold Associates, 549 Hot Springs Rd., Santa Barbara, CA 93108.

The Heated Suction Table (MSC 03090) is useful for object treatments in hard to reach locations and non-planer situations such as costumes, tapestries, paintings, and other objects. A grade degree in conservation plus two years of experience or the equivalent is required. Salary will be commensurate with experience. Send resume, names of at least three references to: Wharton and Griswold Associates, 549 Hot Springs Rd., Santa Barbara, CA 93108.
the National Historic Preservation Act of 1966 was in the process of being amended. Part of this undertaking would include the creation of the National Center for Preservation Technology and Training (NCPTT). At that time, the emphasis of the amendment to the act did not include the discipline of conservation or refer to conservators within its framework. To assure that conservation was recognized as an equal influence in the preservation of our historic legacy, AIC began lobbying for the inclusion of conservation in the act along with those professions already named or being considered. AIC also moved to assure access by the conservation community to grant awards resulting from the amendments. AIC's efforts were successful in that conservation is now listed as one of eight disciplines added to the National Historic Preservation Act amendments, and it is seen as a discipline directly involved in historic preservation.

Before this change, the act listed only five disciplines: archaeology (prehistoric and historic), architectural history, architecture, historic architecture, and history. As amended, the act now also includes conservation, cultural anthropology, curation, folklore, historic preservation, land use/community planning, landscape architecture, and traditional cultural property expertise.

In October 1992, the amendments passed. The secretary of the interior was to revise qualification standards for the previous disciplines (first written in 1977) and develop standards for newly listed disciplines. The process of updating the standards is seen as a lengthy one that would result in an official notice of the standards in the Federal Register requesting public comment. Following appropriate revisions, the standards would be published. The importance of these standards can not be underestimated, since they are broadly used throughout the national historical preservation community by federal agencies, the Advisory Council on Historic Preservation, State Historic Preservation Offices, certified local governments, and others. Work funded by the Historic Preservation Fund must meet the relevant standard for architectural and historic preservation. Those supervising the work or undertaking it must meet the qualifications.

The development of these qualification standards was delegated to the National Park Service, Interagency Resources Division (IRD). In July 1993 the IRD sponsored a meeting to gather information from the relevant professional groups, including AIC. After this meeting, AIC provided relevant information about membership categories within its structure as well as information about training and education.

On July 24, 1994, initial drafts were circulated to the professional organizations. At its October 1994 meeting, the AIC Board decided to make a formal response. The board also reorganized the Committee for Education and Training. In January 1995, this committee was formally charged to: (a) review the Historic Preservation Qualification Standards as they then stood, (b) inform and
solicit reactions from the AIC membership, and (c) prepare a written report to the AIC Board by June 1, 1995, reviewing the implications and potential impact of the standards.

In December 1994, the IRD sent out a second, little-changed, draft of the qualification standards for wider distribution, asking for additional comments by February 1, 1995, as part of the development process.

The professional qualification standards are part of the "Standards and Guidelines for Archaeology and Historic Preservation." According to published information from the National Park Service, it was determined that in order to secure credibility for historic preservation in the public arena, individuals responsible for historic preservation should meet nationally recognized credentials. It was also felt that the practice of historic preservation had evolved and matured since the first standards were put in place in the 1970s and that those standards addressed only a few of the disciplines now included in the act. The draft was intended to describe minimum professional standards for a variety of professional disciplines involved in historic preservation framed in terms of academic attainment, training, and experience. The new standards were meant neither as an entry-level description nor as the ultimate achievements of an advanced professional in the field, but instead to describe the minimum education and experience that, in the opinion of the secretary of the interior, qualified select individuals to produce professionally credible and competent work. The standards were noted as advisory and not as requirements, except where they were made requirements by federal, state, and local government regulations or procedures or by the rules of private organizations.

In documents accompanying the draft standards, the Park Service notes that the standards for conservation, like the other qualification standards, were arrived at through discussions with the State Historic Preservation Offices, the federal Office of Personnel Management (OPM), the federal agency historic preservation staff, professional societies (including AIC), historic preservation academic programs, and other interested parties. This discussion is ongoing, and this article can be considered part of the process.

The standards for conservation are listed in the draft as follows:

- A graduate degree in conservation (or a closely related area of study)
- The closely related areas are listed as, but not limited to, art conservation, architectural conservation, textile conservation, and object conservation. It is not clear if a graduate degree in studio art, science, or art history would be considered related.
- At least one year of demonstrable experience in applying the methods and practices of conservation in the historic preservation arena.

In comparing these two qualifications to those for the other disciplines, it is clear that this first draft of the standards was created as a basic format and does not necessarily consider the differences, history, and complexities of each discipline. Part of those complexities are reflected in the letters and faxes received by the Park Service from AIC members. The qualifications state that demonstrable experience in applying the methods and practices includes, but is not limited to:

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1. scholarly research, publication, papers, or similar research and writings in the theory or practices of conservation of material culture significant to the history and prehistory of the United States and its territories; or
2. teaching the theory or practices of conservation of material culture significant to the history or prehistory of the United States and its territories; or
3. administrative, project review, or supervisory experience in a historic preservation program or office (academic institution, historical organization or agency, museum, cultural resources management consultation firm, or similar professional institution), with direct experience in the conservation of material culture significant to the history or prehistory of the United States and its territories; or
4. field or laboratory work in conservation that emphasizes the treatment or documentation of historic material culture, historic properties, or the historic or prehistoric built environment of the United States and its territories.

One of the first tasks of the AIC Education and Training Committee was to encourage the membership to respond with comments about the draft standards to the Interagency Resources Division of the National Park Service. As of late March, the Park Service had received some 225 responses, 40 of which were from conservation professionals at all levels of experience, education, and training (no other discipline except history received so many responses). All were thoughtful and thought-provoking in their expressions of concern. Overwhelmingly, the responses were critical of the graduate degree requirement. In many of the letters, conservators asked why “or equivalent experience” had been dropped from the educational standards listed for a conservator. It should be noted that this statement was not dropped, since the qualifications never existed in the Secretary’s Standards prior to the inclusion of conservation as a discipline in the 1992 amendment.

Most conservators responding encouraged the Park Service to add some version of equivalent experience as an option to the graduate degree in conservation, noting that many conservators who are leaders in the field would not meet the standards as written. There was additional concern that the one year minimum experience requirement did not meet the needs of complex problems and challenges that the conservator awarded the work might face.

Recognizing the complexity of the issue, and in response to the many thoughtful comments from the AIC membership, the National Park Service will re-evaluate the draft and explore other approaches to developing the standards. Rather than a “credential-centered” approach, the Park Service is exploring a viewpoint focused on competency as measured by knowl-
Call for Papers

Norfolk, Virginia

AIC members who wish to present a paper at the general session of the 1996 annual meeting in Norfolk, Virginia, should submit an abstract no later than October 2. The papers will be reviewed by a program committee chaired by the vice president. Acceptances will be mailed on November 6. Completed camera-ready abstracts suitable for inclusion in the AIC Abstracts will be due in the AIC office by February 23, 1996.

The general session will explore the topic of collaboration in the visual arts. As conservators, our interest in this subject lies in the necessity of identifying and understanding the range of materials and often complex techniques of fabrication or manufacture employed in the creation of significant objects and works of art. Increasing our awareness of collaborative efforts offers gaining insights into working methods and a clearer understanding of the rationale behind the selection and use of materials. Perhaps most important, this information may influence decisions regarding the handling, storage, and treatment of objects. Creative collaboration between artists, designers, and architects and their studio assistants and founders has been an important factor for centuries. This integration of expertise remains a force today, as evidenced by the many specialty fabricators, founders, master printers, and paint makers who are engaged in the production of works of art. Another aspect of this topic is the growing number of collaborative efforts between conservators and artists or fabricators in the selection of stable, long-lasting materials and in the repair of damaged artwork.

We would like all of the AIC specialty groups to be represented in this session, and we anticipate that a wide range of material types and historic periods will be addressed. Abstracts should focus on historical and/or modern case studies and emphasize how an understanding of the collaborative efforts employed in the making of an object inform the conservator’s decisions about care and treatment.

Abstracts should present a summary of the subject matter that permits an evaluation of the paper’s quality and significance. 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 content and significance of 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 2 to: AIC Vice Pres-
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From the President

Debbie Hess Norris

Federal Agency Reauthorization & Appropriations

Thanks to so many of you for copies of your letters to Congress, which detail in convincing and personal ways the integral importance of our federal agencies to the completion of successful and essential preservation projects and conservation initiatives in cultural institutions, libraries, and archives across the United States. Please continue to contact your senators and representatives, as hearings on all aspects of the agencies continue.

As we communicate a strong and powerful message to Congress, so must we continue to do a better job communicating our relevance to the society (now and in the future) that we ultimately serve—before it is too late.

Membership Restructuring—An Important Dialogue Begins

In preparing the 1995–97 Strategic Plan, the board deliberated on the efficacy of AIC’s current membership structure—a critical issue that merits our attention. There are many compelling reasons for changing our current membership structure. These include:

• At present, only Professional Associates and Fellows of AIC have voting rights. This means that out of a membership of 3,018, only 770 are enfranchised—approximately one-quarter of the total membership. This low percentage is unhealthy, potentially divisive, and a major weakness in our organization. To ensure fair and appropriate representation, all conservation professionals should be eligible to vote for (at least) officers and directors of the board.

• In our current membership structure, Associate members—who may be practicing conservators, conservation scientists, educators and administrators, and collections care professionals—are not required to abide by the Code. (Only Professional Associates, Fellows, and Associates who elect to be listed in the CSRS must agree in writing to abide by this guiding document.) Adherence to the Code should be expected of all conservation professionals. This is a reasonable and essential mandate as we work toward increasing professionalism.

• The importance of and emphasis on collections care and preventive conservation in our profession have increased exponentially. In promoting the preservation of cultural property, AIC as an organization must continue to welcome active participation of collections care professionals. We must recognize the contributions of these individuals. Exclusion of individuals who are willing to work for this organization makes no sense, nor does limiting their vote.

• The Associate member category and how it is defined within 501(c)6 organizations has come under IRS scrutiny. In two recent IRS rulings, associations were required to pay unrelated business income tax on dues paid by Associate members because they did not meet certain criteria established by the IRS for bona fide members, including the right to vote.

The board has begun to develop an alternate membership structure that will create a strong, supportive, and participatory membership; concentrate on commonalities rather than differences; eliminate unnecessary barriers between individuals and membership categories; and welcome the active participation of allied professionals by promoting inclusion, communication, and collaboration. Professional membership in AIC should be a privilege that assumes a level of responsibility to our organization and our profession.

The board has convened to review, analyze, and help shape the future of these two programs. Among the questions the group was asked to consider are: What is the philosophy that drives grant making, and what is behind the structure of the present funding categories? Are these programs giving money in the right places? For the right purposes? How should budget cuts be made efficaciously? What are the needs of the entire spectrum of the visual arts and museum field, their visitors and audiences? How can the NEA structure its Visual Arts and Museum Programs to play a leadership role in assisting the field? Difficult questions and a tall order!

Come Together in St. Paul

The board has, once again, allocated time during an evening session (Saturday, June 10, 7:30–9:30 p.m.) for an open forum on issues facing our professional organization. The board is interested in your observations and thoughts as they relate to AIC’s current and proposed programming and long-range goals. Last year this forum gave us a wonderful opportunity to solicit advice and opinions from the membership. We look forward to a similar outcome this year.

We recognize that not all of you can attend the issues session and/or the open forum. As always, your comments and ideas are welcome and encouraged. I look forward to seeing many of you in St. Paul in what promises to be a stimulating meeting. Look for me at the coffee bar.

From the Executive Director

Sarah Z. Rosenberg

AIC was one of 18 service organizations invited by Jennifer Dowley, director of the Museum Program and Visual Arts Program, to make a presentation before the newly established National Endowment for the Arts Planning Advisory Panel. The panel was convened to review, analyze, and help shape the future of these two programs. Among the questions the group was asked to consider are: What is the philosophy that drives grant making, and what is behind the structure of the present funding categories? Are these programs giving money in the right places? For the right purposes? How should budget cuts be made efficaciously? What are the needs of the entire spectrum of the visual arts and museum field, their visitors and audiences? How can the NEA structure its Visual Arts and Museum Programs to play a leadership role in assisting the field? Difficult questions and a tall order!

Let me briefly report on the meeting and ask that after reading the section on AIC’s presentation you contact me...
with any other ideas or thoughts that you would like AIC to bring to the attention of Jennifer Dowley and the panel as they plan future directions.

The stage for the panel deliberations was set by the first four speakers—James Davison Hunter, William R. Kenan professor of sociology and religious studies, University of Virginia; Michael Brenson, curator, critic, and art consultant; Claudine Brown, program director for the arts, Nathan Cummings Foundation; and Dick Woodruff, congressional liaison, NEA. They focused their remarks on social and political conditions in our country that affect the work of artists, arts organizations, and museums.

The next group of speakers, representing foundations such as the Lila Wallace Reader’s Digest Foundation, the Pew Charitable Trusts, and the Getty Grant Program, discussed current and future trends in private philanthropy regarding the visual arts.

In their 10-minute presentations, the service organizations were asked to address the following question: What are the trends, opportunities, and priorities of your field? After a brief description of AIC and the ways in which conservation is crucial to the future of museums, I focused on priorities listing collections care, treatment, graduate training, and planning as crucial and of equal importance to the preservation of the nation’s patrimony. The need for funds to support conservation and collections care has not abated. The situation has improved somewhat since two well-documented studies, Caring for Collections: Strategies for Conservation Maintenance and Documentation (1984) and Collections Management, Maintenance, and Conservation (1985) demonstrated a pressing need to develop support for conservation as a national museum priority. The change came about largely because of NEA support for conservation projects begun in 1979, establishment of the Institute of Museum Services Conservation Projects in 1984 and Conservation Assessment Program in 1990, and more recently the National Endowment for the Humanities National Heritage Preservation Program. In fact, NEA, IMS, and NEH grants have been critical to instituting surveys and long-range planning as major priorities for large and small museums. The result has been increased accessibility of collections for research and interpretation as well as proper cataloging. This development is particularly important given the focus of museums on their educational role, which requires the availability and use of historic, archaeological, and ethnographic objects to serve culturally diverse constituencies.

Nonetheless, there is no question that many museums could still benefit from conservation surveys and that irreplaceable collections of cultural materials are deteriorating and will continue to deteriorate in cultural institutions across the nation because of inadequate environmental controls, poor handling practices, use of improper storage materials and closures, and the inherent instability of certain contemporary materials. Furthermore, I pointed out, the survival of the nation’s cultural heritage depends on the availability of trained conservation professionals who are skilled and knowledgeable. The continuing inadequate financial support for training programs has broad consequences, such as loss of many of the most capable individuals to more lucrative professions. And the NEA is the only federal funding source for planning grants.

As for conservation trends, I highlighted the following:

**Setting priorities and establishing practical and realistic solutions:** The importance of establishing preservation priorities is well recognized and has become more widespread as a result of federal funding opportunities. This trend will continue with increased emphasis on collection-wide preservation priorities. Difficult yet informed decisions will have to be made, as all of the deteriorating materials cannot possibly be saved. Working in collaboration with allied museum professionals, conservators will continue to develop assessment tools and risk-benefit models to facilitate decision making with emphasis on practical and realistic solutions and a greater awareness and understanding of the “value” and future use of an object or collection.

**Implementing priorities:** Because many institutions, large and small, have completed surveys, there will be a greater need for funding implementation projects such as environmental improvements, rehousing and storage, and treatment.

**Collections care and preventive conservation:** There is an increased emphasis on research and techniques relating to collections care and preventive conservation. This trend will lead to the rise of a core of conservation professionals responsible for collection and institution-wide assessments and the development and implementation of preventive conservation programs.

**Large and diverse collections:** Considerable attention will continue to be paid to long-term care and storage needs of large and diverse collections, particularly natural science, archaeological, ethnographic, library, and archival materials.

**Scientific research, analysis, and communication tools:** Interdisciplinary scientific research will continue to allow for a greater understanding of the complex chemical and physical properties, composition, and deterioration mechanisms associated with endangered cultural property, leading to the development of more precise conservation treatments and methodologies and improved long-term care strategies.

**Shrinking financial resources:** Fewer financial resources and large deteriorating collections will pose the greatest challenge and will require increased collaborative efforts among allied museum professionals.

**Education and training:** The demand for a skilled professional workforce will grow, and conservators will require additional training and education to use new technologies, methodologies, and analytical tools. The result will be a dramatic increase in the need for midcareer professional development opportunities.

**Collaborative efforts:** The interdependence of basic museum functions, fewer financial resources, and large deteriorating collections will require increased collaborative efforts among allied museum professionals.

Space precludes reporting in detail on the presentations of all of the other service organizations. The American Association of Museum Directors listed its priorities among the NEA cate-
JAIC News

New Associate Editor

I am pleased to announce the appointment of a new associate editor, Jim Coddington, painting conservator at the Museum of Modern Art. He will join Melanie Gifford as the other member of the JAIC editorial board with a specialty in paintings.—Elisabeth West FitzHugh, Editor-in-Chief

IAG Meeting Report

The seventh IAG meeting, held February 12, 1995 in Washington, D.C., focused on six major topics: (1) preparation of Commentaries to the Code of Ethics and Guidelines for Practice; (2) proposed changes to the AIC Bylaws; (3) proposed definitions of terms for conservation; (4) Secretary of the Interior—Historic Preservation Professional Qualification Standards; (5) AIC's membership structure; and (6) support for the federal cultural agencies.

Preparation of Commentaries to the Code of Ethics and Guidelines for Practice

Dan Kushel, chair, Ethics and Standards Committee, reviewed recent committee activities and outlined the process for creating Commentaries. (For details, see the Ethics and Standards Committee report in the March AIC News.) The goal is to produce succinct Commentaries that stress commonalities of conservation professionals while also providing useful guidance that is specialty specific. One topic at a time will be addressed by all specialty groups; documentation is the first topic (Guidelines for Practice nos. 24–28). The development of the Commentaries for each topic is expected to take one year. The committee envisioned a five-year time frame for the completion of the Commentaries. This time frame is flexible and will depend on feedback from specialty groups.

A brief discussion on enforcement concluded the deliberations on the Code and Guidelines. The document is enforceable as it stands. The board agreed that the document should be enforceable but feels that other issues related to enforcement need to be examined carefully.

Proposed Changes to the AIC Bylaws

The AIC Board and Bylaws Committee proposed two bylaws changes. The first change would give the board authority to approve dues increases of less than 5 percent. The current bylaws require a vote by all members present at the general (business) meeting, a cumbersome requirement that has periodically resulted in sizable dues increases. Generally, organizations the size of AIC do not have requirements or stipulations of this sort but permit the board to set the dues at will. Various dues options were discussed. It was also suggested that AIC should publicize JAIC subscription rate more widely throughout the membership. There was a consensus that this proposed bylaw change be presented to the membership.

The second change would revise the AIC purposes now stated in the bylaws to reflect the recent changes to the Code of Ethics and Guidelines for Practice, the development of the new Strategic Plan, and other changes in the profession during the past 20 years. A question arose about the perception that the list of purposes is in priority order, when in fact it is not. The board agreed to discuss this problem further.

A lively discussion ensued about the meaning of “promote fairness” in the purposes section. The sense of the group was to eliminate “promote fairness” from the purposes and have the board look into adding a purpose regarding promoting fair employment issues. The board was also asked to examine the purpose dealing with cultural diversity to see if it addresses clearly issues regarding discrimination.

Proposed Definitions

Pam Hatchfield, director, Public Information, described the process used by the Definitions Working Group to develop the draft definitions published in March AIC News for comment by the membership. She reiterated that the definitions proposal is a working document and requested written comments that would be distributed to the working group. The working group felt that the definitions should be brief and recognized that in some instances definitions of terms (such as “preservation”) would have diverse meanings for different specialties.

The consensus was to publish the definitions when completed as a separate document in the Directory following the bylaws. It was noted that a chronological history of definitions and their changes would be helpful.

Membership Deadlines

The next deadline for applying for Professional Associate or Fellow status is July 15.

Contact the AIC office to request an application form.
Secretary of the Interior's Historic Preservation Professional Qualification Standards

Jerry Podany, chair, Education and Training Committee, and Martin Burke, director, Professional Education, reviewed the development of the draft revision of the Secretary of the Interior's Historic Preservation Professional Qualification Standards (see cover story). These standards elicited strong opinions from some IAG members. The biggest point of contention, as revealed by the high rate of response from AIC members, is the requirement for "a graduate degree in conservation (or a closely related area of study)" and only one year of experience. It was noted that this will be a long process, and there will be many other opportunities for comment.

While recognizing that the federal government is charged under the law to develop these qualification standards, the board feels that AIC, as the national organization of conservation professionals, should be setting the standards, not the government. Toward that end, they have charged the Education and Training Committee to (1) gather information about the standards—their history, details of their current status, and how they will be applied; (2) encourage members to respond to the NPS and AIC Board; and (3) provide the board with a clear and concise review of the scope of opinions, concerns, and potential ramifications. In conclusion, Podany strongly encouraged written comments. Specialty group chairs were urged to carry this request for comments to their members. The Education and Training Committee will give the board their recommendations this summer. The time period for response will be defined by the Department of the Interior.

Membership Structure

Stephen Bonadies, chair, Membership Committee, reviewed the history of membership categories (see page 15). The board identified the following reasons for changes to the current membership structure: differentiating those Associates who are avocational members from those who are conservation professionals; raising the number of enfranchised members; ensuring that all who practice in the conservation field agree to abide by the Code of Ethics and Guidelines for Practice; addressing the IRS criteria for bona fide members, targeted at the "Associate" category; and offering collections care professionals professional status within AIC.

The committee developed a telephone survey to find out how the AIC membership believes the current membership categories function both internally and externally. Most people could identify the membership categories and the differences among them, but some confusion remains as to what is necessary to become a Fellow. The Membership Committee will continue to study these issues.

Support For Federal Cultural Agencies

The status of reauthorization of and appropriations for the three federal cultural agencies was reviewed (for more information, see the March AIC News). A report of AIC efforts to support these agencies was also presented. As conservation professionals, we have a highly persuasive argument for the agencies' continuation. Preservation of our cultural heritage should not be a partisan issue. Members were urged to contact their congressional delegations with personal letters to urge support for reauthorization and funding.

Other Business

At the conclusion of the meeting, Jerry Podany gave a brief report of his recent visit with Barbara Roberts to earthquake-damaged Kobe, Japan. He said that damage to the collections they saw was relatively small compared to the strength of the earthquake and the damage to the city itself. The Japanese are interested in planning for disasters, and Podany will stay in contact and provide them with appropriate information.

The Conservation Archives Liaison, Nancy Carlson Schrock, will compile a report on the current archives and their locations for the AIC office. The next IAG meeting will be held in St. Paul on Sunday, June 11, 9:00 a.m. to 12:00 p.m.—Michelle C. Flynn

New Fellow Profile

Hanna Szczepanowska

Hanna Szczepanowska received her training in conservation and a master's degree in the conservation of art and archival materials on paper and parchment in 1978 from the University of Nicolaus Copernicus in Torun, Poland. Her thesis was on gilding techniques of medieval illuminations. She worked in the conservation lab at the Royal Palace Lazienki in Warsaw, Poland, and the Municipal Archives in Torun, Poland.

Since her arrival in the United States in 1981, Hanna has been on the staff of the New York State Bureau of Historic Sites at Peabody Island, the Williamstown Regional Art Conservation Lab, and the Conservation Center for Art and Historic Artifacts in Philadelphia. She has also been a consultant to several museums, including the United States Holocaust Memorial Museum in Washington, D.C., and the National Library in Valletta, Malta, which houses the collection of the Knights of St. John of Jerusalem and the Cathedral Museum in Mdina. She is currently chief conservator for the Maryland State Archives in Annapolis, where she is involved in long-range planning for the archives collection and for statewide preservation.

Paper conservators will know Hanna from her interesting work on fungal stains and their removal (JAIC [1992] 31:2; JAIC [1994] 33:1; and the Paper Conservator [1989] 10). Hanna brings a wide range of experience to our profession, and we welcome her as a Fellow of AIC.—Judy Walsh

AIC News, May 1995 9
Outreach Update

I am a bit surprised to find myself writing my last column as director for public outreach. The time has passed so quickly. As I reflect on the past three years, I am pleased with the progress we have made in this area but also awed by how much more there is yet to accomplish. In the beginning, I remember being struck by the difficulty I had in determining exactly what outreach was. In a way, I now realize that one of the greatest strengths of this effort is the fact that it is hard to tell where public outreach begins and ends. We have many audiences, of varying degrees of sophistication. Because of the enormity of the challenge, the difficult parts remain choosing a target group and choosing the most appropriate vehicle. We must accept that these things take time and a tremendous amount of effort. Progress happens inches at a time, although we would like to see more faster. It will remain a challenge to tailor outreach efforts to our own organization’s capabilities, budget, and strengths and to continue to find ways to work with other organizations whose strengths complement our own.

The struggle to preserve funding for the arts has been pinned on describing their importance to the quality of life for individuals. Every time we try to illuminate the importance of conservation to the general public, we make the same argument about why we must preserve works of art, artifacts, specimens, archival materials, or monuments. It is hard to quantify the intangible nature of the value of cultural undertakings. They don’t endanger our health or make most of us rich in monetary terms.

I recently spoke to a group of inner-city schoolchildren, who, when I tried to describe what conservation was using the metaphor of the conservation of the natural environment, said they had never heard of that either. I told them that without the physical evidence, the tools, furniture, clothing, buildings, and books that people of other cultures and other times had used, and the things they had created, we would have no idea who they were or what it meant to be like them or different from them. They all thought that would be very sad. I think when they left, they had an idea that the strange and wonderful objects they saw being cared for in the lab really did make them rich, and that, best of all, they belonged to everyone. If they belong to everyone, we must all play a role in taking care of them. It is a small step after that realization to the understanding of the role conservation and conservators play in the process of making this possible. If outreach can begin to accomplish this at any level, then we have done our job well.

I would like to say that it has been my pleasure and a great privilege to work with the other members of the board and the AIC staff in developing outreach projects. In particular, I wish to thank Sarah Rosenberg and Michelle Flynn for all of their wonderful support in this area, and all of the members of AIC who have participated in outreach efforts. We have much left to do.—Pam Hatchfield, Director, Public Information
Health and Safety News

The cover story in the March issue, “A Conservator’s Guide to Respiratory Protection,” answered numerous questions and gave significant new information about how we can best protect ourselves and purchase the appropriate equipment. To further conservators’ awareness of all the many issues surrounding respiratory protection, the committee is sponsoring a workshop at the annual meeting in St. Paul. The workshop presents extremely valuable information, includes qualitative fit testing of respirators with irritants, and encourages questions in a small-group setting. Preregistration is required.

Another committee-sponsored event at the annual meeting is the lunchtime lecture on “No Magic Bullets: Ethical Considerations for Pest Management Strategies,” presented by Wendy Jessup. This is a new time format for the health and safety lecture. It is open to everyone; you may reserve a lunch on the registration form. Plan to attend ready with your questions about pesticides and OSHA and EPA regulations.

The committee would like to hear from the membership with their health and safety concerns.—Shelley Sturman, Chair, Health and Safety Committee, National Gallery of Art, Washington, DC 20565; fax: (202) 842-6886.

Correction

We regret that a typographical error inadvertently led to a percent solution being characterized as 50 percent rather than .50 percent in the March 1995 Conference Reports column. The last sentence on page 17 should read: “Their experiments with Acryloid B-72 in ethanol suggested that while a .125 percent solution caused lightening due to the ethanol, increasing the percentage to .50 percent resulted in no net change in the paint surface color.” Also, the reviewer pointed out the “Hyde glue” should have read “hide glue.” Our apologies.—Editor
Endowment Awards
The FAIC Board is pleased to announce the recipients of the 1995 George Stout Memorial and Carolyn Horton awards. The George Stout Awards enable students to attend the AIC annual meeting and other professional meetings. The Carolyn Horton Award enables book and paper conservators to continue their education and training by attendance at professional meetings, seminars, workshops, or other events.

GEORGE STOUT AWARDS
Susan Adler   Priscilla Anderson
Peter Champe  Tania Collas
Jack Flotte   Kenneth Grant
Joanna R. Green Joan Irving
Hiroko Kariya  Mark S. Kuney
Rachel Mustelish  Alina Remba
Susan R. Schmaiz  Christopher Swan
C. Mai-An Tsu

CAROLYN HORTON AWARDS
Debora Mayer  Elizabeth Morse

REVIEWERS
Special thanks to the following members who reviewed this year's applications to the endowment funds.
Norvell Jones  Nora Kennedy
Jonathan Leader  Mary Wood Lee
Michael Marthoula  Jane Merritt
Abigail Quandt  William Rea
Elizabeth Schulte  John Scott
Marilyn Weidner

Annual Giving
The FAIC Board and staff thank the following donors whose contributions to the annual giving campaign were received since the publication of the March 1995 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 write successful grant applications, increase the number of publications available to members, operate the referral system, and continue other activities of the FAIC.

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

Annual Giving
Alexandra Altman  Bark Frameworks
Craigen Bowen  Barbara Brown
William Brown  Barbara Buckley
Nancy Bueger  Morales de las Carenas
Clifford Caime  Tom Edmondson
Lynne Gilliland  John Griswold
Elizabeth Hendrix  Nancy Hough
Marildi Hutchings  Kate Lefferts
Linda S. Marks  Maureen Russell
Elizabeth Schulte  C.B. Heard-Hepple
Nancy Stainfill  Elizabeth Wicks

Carolyn Horton Fund Donors
Bonnie Curtin  Doris Hamburg
Norvell Jones  Kitty Nicholson
Elissa O'Leary  Susan Page
Mary Lynn Ritzenhauer
Christine Smith  Linda Stiber
Karen Tidwell  Anne Witty

Referral System
Statistics 1994
A report on the Conservation Services Referral System, along with a statistical analysis of the 3,113 referral requests processed in 1994, is included in the 1994 FAIC Annual Report, which was sent to members in April. The report reflects that the system was capable of responding swiftly to the many requests generated as a result of two devastating natural disasters—the Northridge Earthquake in California and the floods in Georgia. The impact of increased publicity and successful public outreach efforts is also reflected in the 1994 statistics with the number of users who learned about the system through books, magazines, and newspapers increasing by 10 percent. Please refer to the report for complete details on CSRS developments in 1994 as well as for information on the number and types of referrals processed.

MODERN ARTISTS' PAINTS & INFORMED CHOICES
July 10 - 12, 1995
Mark Gotteggen, Associate Professor of Art, University of North Carolina, Greensboro

IDENTIFYING STONE IN ART AND ARCHITECTURE
August 1 - 3, 1995
Richard Newman, Research Scientist, Museum of Fine Arts, Boston

THE CHEMICAL MICROSCOPY OF ART AND ARTIFACTS
August 28 - September 1, 1995
Walter C. McCrone, McCrone Research Institute, Chicago

For additional information & brochure contact:
CONSERVATION CENTER, IFA/NYU
14 East 78th Street, New York, NY 10021
Phone — 212-772-5848
Fax — 212-772-5851
E-mail: sass@is2.nyu.edu

Register early
Space is limited in all courses.
Archabal and Frankel to Open General Session

On Wednesday, June 7, Nina Archabal, director of the Minnesota Historical Society and president of the American Association of Museums, will open the AIC 23rd annual meeting general session with brief remarks.

Diane Frankel, director of the Institute of Museum Services, will address attendees on Thursday, June 8, at 9:00 a.m.

Tanselle to Address AIC

G. Thomas Tanselle, vice president of the John Simon Guggenheim Memorial Foundation, will present an original paper, “The Future of Primary Records,” at the annual meeting in St. Paul. His remarks will address the scholar’s need for primary records in the increasingly digital library environment and the preservation concerns this need raises. A noted bibliographical scholar, Tanselle has written or edited more than 50 books and dozens of articles related to bibliography, scholarly editing, and textual criticism. He served as the bibliographical editor for the definitive 15-volume The Writings of Herman Melville, published by Northwestern University and the Newberry Library, as well as the collected writings of Gordon Ray. He has delivered the Malkin Lecture in Bibliography at Columbia University and the Hanes Lecture at the University of North Carolina, addressed the Library of Congress’s Center for the Book, and taught bibliography at Columbia University. Tanselle’s paper will be presented during the first hour of the Library Collections Conservation Discussion Group meeting scheduled for Saturday, June 10 at 1:00 p.m. All interested AIC members are invited to attend this distinguished lecture.

First University Products Award to be Presented in St. Paul

The AIC Board is pleased to announce the establishment of the University Products Award for Distinguished Achievement in conservation of cultural property, which will recognize the accomplishments and contributions of a conservation professional who has advanced the field of conservation and has, through sustained effort, furthered the cause of conservation through public outreach and advocacy. The award will consist of a plaque, $5,000, and up to $500 to help defray travel expenses to AIC’s annual meeting, where the award will be presented by University Products.

The first award will be made at the 23rd annual meeting in St. Paul, and because of timing the AIC Board will nominate and select this year’s recipient. In future years nominations will be accepted from the membership. The candidate must (1) be an AIC Fellow or PA; (2) have at least 20 years of experience in the field of conservation; (3) have made valuable contributions to the field through treatment projects, research, innovative techniques and inventions, creation of conservation-related programs and/or publications; and (4) have actively furthered the cause of conservation through public outreach and advocacy.

The call for nominations for the 1996 award will appear in the November AIC News and the deadline will be December 15, 1995.

Angel Update

Preparations are proceeding smoothly for the upcoming project at the Hennepin History Museum. There has been a good response to the Call to All Angels, both from across the country and locally. The projects are being finalized according to the number of volunteers, and the supplies are being gathered. If you have supplies that you would like to donate, please call Lori Leirdahl, or Kristin Cheronis, to check what is needed and to coordinate. Kristin has arranged accommodations at the Minneapolis College of Art and Design, which is located about two blocks from the museum. A letter will be sent soon with directions from the airport or by car. If you have any questions about the accommodations, please call Kristin directly. This year is bringing together another good group of volunteers, and we are looking forward to a productive project and a good time.—Bob Herskovitz, Minnesota Historical Society

Computer User’s Group

The Computer User’s drop-in room will not be available at the St. Paul meeting, but a space will be made available on the bulletin board for people who have or are seeking good computer programs for conservation.

Those wishing to demonstrate programs must bring their own computers, as we are not able to obtain local equipment this year.—Lisa Milbach

Walker Art Center Exhibitions

Two new exhibitions will be on view during annual meeting week at the Walker Art Center in Minneapolis. The first outdoor exhibition of works by the influential American artist Joel Shapiro will open on June 4 in the Minneapolis Sculpture Garden. The installation of eight figurative bronze sculptures for the exhibit, “Joel Shapiro,” will highlight the artist’s life-size sculptures from 1983 to the present. “Sigmar Polke: Illumination” will be on view at the Walker Art Center beginning May 6. The presentation will include the largest installation to date of the German artist’s magic lantern paintings. For more information, contact: Walker Art Center, Vineland Place, Minneapolis, MN 55403-1195; or Kristin Cheronis, to check what is needed and to coordinate. Kristin has arranged accommodations at the Minneapolis College of Art and Design, which is located about two blocks from the museum. A letter will be sent soon with directions from the airport or by car. If you have any questions about the accommodations, please call Kristin directly. This year is bringing together another good group of volunteers, and we are looking forward to a productive project and a good time.—Bob Herskovitz, Minnesota Historical Society

AIC News, May 1995 13
IAG MEETING—ISSUES TO DISCUSS AT BPG BUSINESS MEETING IN ST. PAUL: At AIC’s February Internal Advisory Group meeting, specialty group chairs reported on the activities of their groups and received new assignments, among other things (see page 8). My report updated the board about BPG’s last annual meeting, plans for the next annual meeting, and the status of the Commentaries. It also discussed three issues that have confronted BPG this year: appropriations for sub specialty groups such as the Library Collections Conservation Discussion Group (LCCDG) and Archives Conservation Group (ACG); requests to subsidize memberships in AIC and BPG for individuals from developing countries; and new directions for the Paper Conservation Catalog (PCC). A copy of BPG’s IAG report has been sent to members, and these issues will be discussed at the BPG breakfast meeting on Friday, June 9, at 8:00 a.m. Please come with your ideas. Other IAG meeting issues will be covered at that time, such as the development of the Commentaries (see below).

COMMENTARIES: The AIC Ethics and Standards Committee has asked the specialty groups to prepare an outline for a Commentary on documentation. Kate Maynor and Lyn Koehnline are working on developing this outline, along with Shannon Zachary (asked by LCCDG chair Maria Grandinette to represent the LCCDG) and Diana Alper-Roley for the ACG. Please contact any of these people if you are interested in contributing to the development of this outline. A prototype will be presented for discussion on Commentaries at the breakfast business meeting on Friday and at the Book and Paper Group Open Forum on Saturday, June 10 from 4:00 to 5:30 p.m.

RESEARCH PRIORITIES SURVEY—THE RATS MEETING: By now you have received (and returned?) the survey compiled by Jane Smith and Anne Downey in response to a request from the Research and Technical Studies group (RATS). RATS has asked that BPG review questions that members posed to a 1989 survey by the Conservation Science Task Force, reproduced in the 1994 Research Priorities in Art and Architectural Conservation. Following a review of the questions (many of which can now be answered through the PCC and its bibliographies), examples were selected from the Research Priorities for a second survey requesting BPG members to rank the questions. The selection of examples was based on whether a question could be addressed by compiling bibliographies and data or by developing new protocols for research or treatment. Another way to address some questions might be to develop courses to train BPG members on how to undertake literature searches and get publications and on how to interpret research and extrapolate information on which to base their own judgments. The survey findings will be presented at the AIC RATS meeting on Thursday, June 8 from 6:30 to 7:30 p.m. The BPG portion of the meeting will also include presentations by Susan Lee Bechtold and others, updating RATS and BPG members on research priorities of ASTM and CPA.

NOMINATING COMMITTEE: Ballots with the slate of candidates for BPG officers have been sent to the membership. The new officers will be announced at the business meeting.

ANNUAL MEETING: Check the annual meeting schedule. Hope you signed up for and plan to attend everything. Don’t forget to mark your calendars: Thursday for RATS (6:30–7:30 p.m.) and ACG (7:30–9:30 p.m.); Friday for the breakfast business meeting and specialty session (7:30 a.m.–5:30 p.m.); and Saturday for LCCDG (1:00–4:00 p.m.), the BPG Open Forum (4:00–5:30 p.m.), and the ticketed reception at the Minnesota Center for Book Arts (6:30–8:00 p.m.). Refer to the last newsletter if you want more details. Come, enjoy, and let’s talk. I look forward to seeing you there!—Dianne van der Reyden, BPG Chair, CAL/MSIC, Smithsonian Institution, Washington, DC 20560; (301) 238–3700, ext. 147; fax: (301) 238–3709; e-mail: SIWP09.CAL.dvr@ic. si.edu. (soon to be changed...)

CIPP

CONSERVATORS IN PRIVATE PRACTICE

As you read this, the 1995 CIPP election should be almost complete. As our new officers arrive, let’s respect that leadership takes time and effort. To recap recent CIPP Board goals and progress:

Last summer our primary goal was to conduct our delayed elections. The Nominating Committee completed the process by early September, and a new Nominating Committee went to work. By late September we had committees on the AIC Code of Ethics and Guidelines for Practice (COE/GFP), on conservators’ insurance needs, and on archiving CIPP records. We decided to clarify Rules of Order wording, and to recruit new CIPP members, and to look at fairness in conservation business. We confirmed a CIPP program on strategic planning, with a preprogram publication, for 1995 in St. Paul, and publication of Proceedings from the 1994 Nashville program.

By late November we settled on fairness as a top priority and agreed to draft a CIPP priority. The statement was for CIPP Board discussion and to guide discussion and resolution of fairness issues through AIC. Tapes from the Nashville program had been transcribed, and Proceedings were in production. The 1995 program speakers and schedule were in place. We continued planning to archive CIPP materials and to recruit new CIPP members.

By late January we had discussed the
### History of AIC Membership Structure

Beginning as early as 1974, when the first AIC Membership Committee was established, various boards, committees, and members have grappled with and deliberated the efficacy of AIC's membership structure. Some changes have been made. In preparing the 1995–97 Strategic Plan, concerns about the present structure came to the forefront again. The issues session at this year's annual meeting in St. Paul will be devoted to reexamining the categories and how well they are serving our needs. As a first step in this process and to understand how the structure has evolved, the following history has been prepared.

#### 1950

The International Institute for Conservation (IIC) was founded.

#### 1958

Twenty-five IIC members met in Charleston, S.C., to consider the formation of an American Group of IIC (IIC-AG).

#### 1972

The IIC-AG was incorporated as the American Institute for Conservation of Historic and Artistic Works (AIC), a 501(c)3 educational, charitable, and scientific organization. In 1973, the AIC Articles of Incorporation and Bylaws were changed to form a 501(c)6 professional business league. The initial membership categories were Associates, Members, Institutional Members, and Honorary Members. After considerable discussion it was determined that all members of IIC-AG in good standing who were professional conservators and who signed a pledge to abide by the Murray Pease Report and the Code of Ethics for Art Conservators became the initial Members of AIC. Members were considered to be the practicing conservators, whereas Associates were those who showed an interest in the purposes for which AIC was organized.

#### 1974

The AIC Membership Committee was formed to evaluate membership applications. To become a Member, the applicant was to obtain the signatures of five sponsoring Members and at least three written recommendations of the signatories. Five years as a practicing conservator were considered the appropriate length of time for an applicant to gain practical experience and professional standing before applying for AIC membership. At the annual meeting in Cooperstown, Louis Pomerantz, Membership Committee chair, announced that two Member, 12 Institutional Member, and 127 Associate applications were processed. Total AIC membership was approximately 550.

#### 1975

Total AIC membership was 708: 338 Associates, 318 Members, and 52 Institutional Members. To relieve the confusion that had resulted between the category of Member and the general term, member of the AIC, the AIC Bylaws were amended, and Members were henceforth called Fellows.

#### 1977

At the annual meeting in Boston, the secretary reported that the membership doubled between 1962 and 1972 and doubled again between 1972 and 1977. It now stood at 915: 546 Associates, 299 Fellows, 66 Institutional Members, and 4 Honorary Fellows. Approximately 33 percent of the total membership were enfranchised.

#### 1979

At the Toronto annual meeting, the executive secretary reported that there were 1,275 members in AIC. Of those members, 869 were Associates and 305 Fellows. Less than 24 percent of the total membership were enfranchised.

#### 1980

At the San Francisco annual meeting, the Membership Committee proposed the creation of a third membership category, the Professional Associate. At that time approximately 40 percent of the current Associate membership could be classified as professional, that is, having been trained and being involved full time in conservation practice, conservation education, or conservation science. Also it was stated that only Fellows had been required to abide by the Code of Ethics and Standards of Practice.

#### 1981

Bylaws changes were enacted at the Philadelphia annual meeting that established the Professional Associate membership category. This category was given the same voting rights as Fellows, except the right to vote on matters pertaining to professional certification or bylaws changes. The initial criteria established for the Professional Associate category were a minimum of three years' training, either through formal schooling or three years' full-time apprenticeship or its equivalent; two years' full-time employment, or part-time experience to equal that amount after training; and two years' Associate membership in AIC. Professional Associates also agree to abide by the Code of Ethics and Standards of Practice.

#### 1985

At the annual meeting in Washington, D.C., proposed bylaws changes to extend the voting rights of Fellows to Professional Associates were defeated. The initial reason for the variance in voting rights between Professional Associate and Fellow was that since Professional Associates were professional conservators with a minimum amount of training, additional experience in AIC and in the field was necessary to make rational and reasoned choices about bylaws changes and matters of certification.
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
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<tr>
<td>1986</td>
<td>The executive director reported at the Chicago annual meeting that AIC membership was up to 2,350, including 1,932 Associates, 51 Professional Associates, 314 Fellows, and 218 Institutional Members. Approximately 16 percent of the total membership were enfranchised. Although the Professional Associate category had been in effect for four years, the numbers were disappointing. During the general meeting, bylaws changes were proposed and passed that extended full voting rights to Professional Associates. The AIC Board had reevaluated the membership categories and recommended that there be a further chronological distancing between Professional Associates and Fellows.</td>
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<td>1987</td>
<td>As reported in the March 1987 AIC Newsletter, the criteria for Fellow status was changed so that as of January 1988, an applicant must have six years of experience, and as of January 1989, seven years of experience to qualify for consideration as a Fellow. Also as of January 1988, at least two years as a Professional Associate became a prerequisite for Fellow status. In addition, to assure an objective, effective membership review process, a rotation system for members and chair of the Membership Committee was developed.</td>
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<td>1989</td>
<td>At the annual meeting in Cincinnati, the executive director reported that AIC membership stood at 2,612 and included 288 Students, 1,626 Associates, 94 Professional Associates, 310 Fellows, 274 Institutional Members, 12 Honorary Members, and 8 Retirees. Approximately 16 percent of the total membership were enfranchised. As part of AIC's strategic planning process, the membership was surveyed to determine membership needs.</td>
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<td>1990</td>
<td>Bylaws changes were proposed and passed at the Richmond annual meeting that mandated that at least one director of the board be a Professional Associate. As part of the discussion of the AIC Strategic Plan, there was clear consensus of both membership and board that all conservation professionals should be voting members. In an attempt to encourage all eligible conservation professionals to apply for this status, the Membership Committee streamlined the application process. The new application form was designed for ease of completion and required greater initial peer review by the applicant's sponsors. During the first review cycle, 118 Professional Associate applications were received.</td>
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<td>1991</td>
<td>The issues session at the Albuquerque annual meeting was devoted to a discussion of the meaning of Fellowship. Membership Committee chair Carolyn Rose outlined the committee's findings about the meaning of the term in professional organizations similar to AIC. The committee investigated whether elevation to this status in other organizations was by nomination or application. After some discussion, members in attendance were polled as to which selection process they preferred. They were evenly split between the two processes.</td>
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<td>1992</td>
<td>For the first time in AIC history, the number of Professional Associates exceeded the number of Fellows. The Professional Associate Task Force was charged to identify and contact active conservators who were Associate members and had received apprentice- ship training to encourage them to apply for Professional Associate status. The AIC Board eliminated the two-year AIC member prerequisite for becoming a Professional Associate.</td>
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<td>1993</td>
<td>Profiles of newly elected Fellows became a regular feature of AIC News. The bylaws were amended to enable any board member to be either a Professional Associate or Fellow, with the exception of the president and vice president. The latter offices still carried the prerequisite that candidates must be Fellows.</td>
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<tr>
<td>1995</td>
<td>AIC membership at year end 1994 was 3,182. This total includes 1,610 Associates, 483 Students, 432 Professional Associates, 304 Fellows, and 353 Institutional Members. Approximately 23 percent of the membership is enfranchised.</td>
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**Conclusion**

The strength of any organization depends upon the full participation of its membership. The low number of voting AIC members continues to be a serious concern today even though the Professional Associate category first recommended in 1980 was created to address this inequity. Understanding how the present membership categories evolved will better prepare us to make appropriate decisions about future changes to the AIC membership structure.

*Membership history compiled by Stephen Bonadies and Harold Mailand*
COE/GFP further, mostly in response to the AIC committee. We were involved in AIC’s review and response to the newly proposed Secretary of the Interior Historic Preservation Professional Qualification Standards, extremely important to CIPP members’ professional livelihoods. We proposed Rules of Order amendments for AIC Board review and asked the AIC Board to discuss grant funding for private practice conservators. We sent a delegate to the AIC Internal Advisory Group (IAG) winter meeting, who spoke out on fairness and on the proposed Interior standards on behalf of private practice conservators. We continued talking about CIPP archives, about a CIPP statement on fairness, and about recruiting new members.

In late March, after five teleconferenced CIPP Board meetings, we are still planning new member recruitment, still only talking about a fairness policy, and again talking about conservators’ insurance needs. The insurance material from the Nashville meeting is still being edited, and we still hope to publish Proceedings soon. There will be no advance materials for CIPP in St. Paul, but the scheduled program (see previous CIPP columns) is on, now including discussion of COE/GFP Commentaries. Five Rules of Order amendments are up for CIPP members’ consideration.

Progress? CIPP visibility and influence in AIC have increased. For instance, the IAG seriously discussed adding promotion of conservators’ business and employment to AIC’s specific purposes in the AIC Bylaws. AIC staff and leadership have informally asked CIPP for concrete suggestions of AIC actions to benefit the conservation industry. The AIC Board has determined that FAIC may help private practice conservators administer grant funds through CIPP for collective projects. Our “unofficial” delegate is helping to shape AIC’s response to the proposed Interior standards. CIPP should make the most of these advances and generate more.

Every conservator should obtain, read, and write to Washington about the proposed Interior standards, which have two main flaws. First, every preservation role (except architect and administrator!) would require a graduate degree. Second, the proposal degrades conservators’ roles and standing in preservation projects.

In St. Paul, our thoughtful and active Constance Silver will become chair, and a new CIPP Board will form. Be sure to send them your concerns and comments! From we who soon depart, thanks for your support!—John Scott, Chair, New York Conservation Center, P.O. Box 20098LT, New York, NY 100110008; fax: (212) 714-0149; e-mail: jscott@panix.com

**OBJECTS**

**ST. PAUL:** We are looking forward to seeing many of you in St. Paul, where the OSG-sponsored Gilded Metal Symposium and the June 10 Objects session are sure to be highlights. The Objects business meeting scheduled for 9:00 a.m. to 12:30 p.m. on June 9 will consist of a half-hour business meeting, an hour-long discussion on an OSG catalog, a coffee break, and a discussion to follow about documentation Commentaries. All of these discussions will be fruitful only if you are there and participate!

**COMMENTARIES:** The Ethics and Standards Committee commended the OSG on the thoughtful work we had done on Commentaries development. Jeff Maish is continuing to compile information about documentation for our discussion in St. Paul, following the guidelines provided by the Ethics and Standards Committee. Please review these guidelines in the March AIC News, and come to the meeting prepared to share your ideas about documentation Commentaries.

**OSG PUBLICATIONS:** The idea of an OSG catalog has been explored by a committee of our members. This committee began with developing a questionnaire and polling representatives of other specialty groups about strategies for producing catalogs. The results document the extensive amount of work that goes into completing each chapter (1–3 years), along with the long-term commitment necessary on the part of editors and compilers. The chapter lists supplied by six other specialty groups show the catalog format to be better suited to exploring a single medium. While each member of the OSG Catalog Committee joined because of a strong interest in having a catalog, after discussing the survey results, we all questioned whether the catalog format would be appropriate to OSG’s broad range of media. (For a summary of the questionnaire results, contact Ellen.)

The committee members (and AIC’s recent membership survey) identified publications as a priority, and we felt an important first step is to produce an annual publication. To achieve this goal, the Catalog Committee members each agreed to serve on a standing publications committee, to provide the continuity and burden sharing not possible while publications are the responsibility of current OSG officers.

Next, we discussed how the annual publication might be amplified to include more than the OSG session Postprints. The stimulus for the catalog was to create a forum for the observations and methods of objects conservators that would not normally appear in print, and perhaps to include bibliographies on topics of interest to objects conservators. In exploring that goal, we discussed adding to the annual Postprints a supplement devoted to tips on a select topic. The tips could be informal and would include members’ submitted ideas, observations, and practical information on the chosen topic. The same postprint could also include a bibliography on the chosen topic. Supplement topics would be chosen by the OSG membership on a schedule that identified the topic well in advance of the publication date to encourage contributions. Future OSG program chairs could either choose to relate planned OSG sessions to the supplement topics or not.

These are some of the ideas we hope to explore in the discussion devoted to the OSG catalog. We are anxious to hear your ideas. If there is support for an annual with the proposed supplement, we want to further solicit your input on choosing topics, offering tips, and joining the OSG Publications Committee! The committee members
whose ideas are represented here are: Leslie Gat, Virginia Greene, Patricia Griffin, Michele Marincola, Melba Myers, Ellen Pearlstein, and Jane Williams. If you cannot attend the meeting in St. Paul, please contact one of us with your ideas!—Ellen Pearlstein, Brooklyn Museum, 200 Eastern Pkwy, Brooklyn, NY 11238; (718) 638–5000, and Michele Marincola, The Cloisters, Fort Tryon Park, New York, NY 10040; (212) 650–2298

PAINTINGS

CATALOG: The Paintings Specialty Group Catalog Editorial Board has been very active and has much to report. Putting together the Varnish chapter is more complex than we originally thought, and we are learning the process as we go. We will not be able to present a finished chapter to the group in time for the annual meeting but hope to as soon after that as possible. We have had outstanding contributions from many of you on varnishes, the chapter is taking form beautifully, and we thank you all for your efforts. I want to especially thank Steve Prins and Wendy Samet for their thoughtful organizational and intellectual input.

Meanwhile, we have started two new chapters, one titled Stretchers/Strainers/(Re)Mounting with Barbara Buckley as compiler and editorial board liaison, and Relaxing Distorted Paint with Jane Tillinghast as compiler and editorial board liaison. We have outlines for each of these chapters, and the compilers are presently looking for contributors. Please call them if you have an interest in contributing information or know of good sources. And be ready to help if they call you for contributions. The usefulness of the Catalog depends on the maximum input from everyone!

I will discuss our progress in more detail at the specialty group session at the annual meeting. The editorial board has met an average of once a month to review contributions to the chapters and plan strategy. We have had to make some difficult decisions on the direction the catalog should take (for example, the degree of practicality versus degree of encyclopedic content), and we have opted for the more practical handbook direction to avoid getting bogged down in details. We’ll report on this in June.—Sarah Fisher, National Gallery of Art, Editorial Board, Paintings Conservation Catalog

COMMENTARIES: Those of you attending the St. Paul meeting will be asked for your opinion about the first of the Commentaries, the addenda to the AIC Code of Ethics. A volunteer committee (Robert Proctor, private practice, Chicago; Maria Sullivan, Carnegie Museum of Art; and Ria German, San Francisco Museum of Modern Art) is currently working to formulate a discussion outline for the Paintings Specialty Group that will represent the interests of paintings conservators on the question of documentation. They would be happy to have your opinion on how paintings conservators approach the documentation of their work differently than those in other specialties do. The discussion will take place at the St. Paul meeting, facilitated by members of the Ethics and Standards Committee. Please give it some thought in the meantime. And see the Ethics and Standards Committee’s description of the project in the center section of the March AIC News for details.—Will Shank, Chief Conservator, San Francisco Museum of Modern Art, 151 Third St., San Francisco, CA 94103; (415) 357–4051; fax: (415) 357–4109

PHOTOGRAPHIC MATERIALS

MEETING PANORAMAS: Here is the panorama from the winter meeting! A few more can be had by contacting me at home (address in directory). Orders will have to be grouped for the convenience of both me and
the panorama company. The mailing cost will be $10 (RC B&W print). There are also panoramas available from the Austin meeting (see the May 1993 AIC News for a view). These panoramas are in color and cost $26.50. Contact Barbara Brown (512) 471-9117 at work (address in directory). By the way, we have a few mystery people in the Washington panorama. Can anyone identify the following people: front row, 2nd from left, 6th from left, last person on right; 2nd row from front, 6th from right, 13th from right. Please let either Barbara Brown or me know who you are.

ELECTION RESULTS: PMG officer election results were announced at the winter meeting. New officers are: chair, Carol Turchan; program chair, Barbara Lemmen; secretary/treasurer, Nancy Reinhold. The new officers will begin their terms at the close of the St. Paul meeting (Yes, only one more column for me to write!).

ETHICS COMMENTARIES: The AIC Ethics and Standards Committee has proposed a new writing schedule for the Commentaries based on one topic to be covered per year. This year's topic is documentation. PMG's ad hoc committee (Lee Ann Daffner, Tom Edmonson, Barb Lemmen, and me) would appreciate any thoughts that people have on this topic. We have been asked to draft a Commentary on documentation by May 1 to have in hand at a working meeting for specialty group Commentary committees, which will be hosted by the Ethics and Standards Committee in St. Paul. Due to time schedules, PMG's draft will have to be circulated to the membership after St. Paul, perhaps with the mailing of Topics. Don't worry, nothing will be carved in stone at St. Paul!

RESEARCH REQUEST: Magdalena Kozera has requested information for a research project on the subject of mounts and frames in British photographic exhibitions (1851-1915). The information that she is primarily interested in is: (1) location of any surviving photographs still in original mounts/frames in national or private collections; (2) descriptive information about such objects (exhibition reviews, etc.); (3) surviving visual records of photographic exhibitions of British photography in Great Britain or elsewhere; and (4) information about private galleries that exhibited photography within the period. She may be reached at: Magdalena Kozera, MPhil Student, RCA/V&A Conservation Course, Victoria & Albert Museum, Cromwell Rd., London SW7 2RL; fax: 44-71-938-8661.

NEW PRODUCT INFORMATION: I was recently informed of an interesting and new (to me) box design for glass plate negatives used at the National Archives of Canada. The box is made from Coroplast polypropylene corrugated board and comes in a number of standard format sizes, all of which incorporate a "spring" bottom to act as a cushion during storage or transit. The 4 x 5 box design also has dividers that lock into place. The boxes (and other types of storage containers) are made by Envimaco Int'l., Inc., under the registered trade name ENVIRO-KIVE. Their main office is at , Montreal Quebec H3X 2R3, Canada; fax: University Products is a distributor for some ENVIRO-KIVE standard document boxes. The company is quite open to custom design orders and has a catalog of products available. All boxes are shipped flat for self-assembly onsite using a fold/lock-down design. The exchange rate ensures that their boxes are extremely cost-competitive to American purchasers. Sarah Wagner, Chair; fax: ; e-mail: sarah.wagner@arch2.nara.gov

RESEARCH AND TECHNICAL STUDIES

Our final (we hope) schedule for the RATS meeting in St. Paul is now set. We will meet from 6:30 to 10:00 p.m. on Thursday, June 8. The main topic of the business meeting during the session will be the election of officers and arrangements to put together a Commentary on the topic of documentation for the Guidelines for Practice. A nominating committee composed of Steve Weintraub, Art Preservation Services, , Tom Chase, Freer Gallery, , and Pam Hatchfield, Museum of Fine Arts, Boston, , has been formed. If you have a name to suggest, please get in touch with one of them. Also, please consider volunteering to take part in helping to write the Commentary.

In addition to the business meeting, we will have two sessions organized with the Book and Paper and Photographic Materials Groups to discuss research priorities and imaging in conservation research. Mark Gilberg, research coordinator of the National Center for Preservation Technology and Training, will also discuss research priorities and the role of the center.

RATS now has well over 100 members. After a first year of growth and organizing, we would now like to begin planning for our future. If you come to the annual meeting, please come prepared with ideas regarding the type of program you would like to see next year, the type of mailings you would like to receive, and any programs you would like to see us take part in. If you do not come to the meeting, please forward your ideas to one of the chairs.—David Erhardt, Scientific Chair, Conservation Analytical Laboratory, Smithsonian Institution, Washington, DC 20560; (301) 238-3066; fax: (301) 238-3709, and Frank Matero, Conservation Chair, Philadelphia, PA 19103-6406; ; fax:

TEXTILES

ST. PAUL: I hope to see many of you at the annual meeting. The dinner social, organized by Madlene Jaffe, is the Thursday evening before the day-long TSG meeting. These events are characterized by good food and conversation and are always a highlight of an AIC meeting.

On Friday, June 9, we have a very full schedule of interesting presentations and lectures. We will begin the day with our business meeting and reports from the officers. Items to dis-
cuss include the Textile Conservation Catalog and TSG Commentaries to the Code of Ethics and Guidelines for Practice. Susan Heald and Sara Reiter developed a draft Commentary on documentation that we will discuss. Both have volunteered to continue to draft Commentaries but additional volunteers are needed. Please think about contributing to this project.

The TSG Board is proposing to purchase the copyright for the Directory of Hand Stitches in Textile Conservation and reissue the book, which is out-of-print. Many of you are familiar with this excellent resource on stitching techniques, published in 1993 by the Textile Conservation Group, Inc. They can no longer support the project and have suggested that the TSG take over this responsibility. A full proposal and cost analysis will be presented at the meeting. If there are other issues that anyone would like to discuss, please call me by June 1 so that they may be included in the agenda.

ELECTIONS: Our Nominating Committee (Dorothy Alig, chair, Cara Varnell, and Terry Schindel) have developed the slate of candidates for next year's TSG Board. They are: Marlene Jaffe (chair); Vicki Cassman (vice-chair); Martha Winslow Grimm and Susan Anne Mathiesen (secretary); and Nancy Pollak and Sara Reiter (treasurer). Ballots will be mailed during the first week of May, and their return must be postmarked by May 17. Election results will be announced at the business meeting and appear in this column in July. If you have not received a ballot, please contact me. Also contact me if you did not receive your January mailing, which contained the latest completed chapters of the Textile Conservation Catalog.—Jane Merritt, Chair, National Park Service, Harpers Ferry Center, Harpers Ferry, WV 25420-6050; (304) 535-6142; fax: (304) 535-6055.

WOODEN ARTIFACTS

AIC ANNUAL CONFERENCE, ST. PAUL: Mark Minor, program chair, is pleased to report that he has finalized the program for St. Paul. There were a number of very interesting "after the press deadline" paper submissions for the specialty group meeting, bringing the total number of presentations to a well-rounded 10. In addition to those listed in the registration brochure, papers will be given by the following people (titles are paraphrased): Christopher Swan, documenting imaging of furniture; John Koster, woods used in early American keyboard instruments; Dale Kronkright, southern Rio Grande Bultos; Jonathan Leader, conservation of the GronauLOCK; and Carey Howlett, counteracting warpage in wooden artifacts. The papers will be presented in three thematic mini-sessions similar to last year.

This year the WAG business meeting will not be an evening affair, due to scheduling conflicts with other AIC functions. Instead, it will occur as an informal lunch (subsidized prices for WAG members) between the morning and afternoon sections of the specialty group meeting and should be quite pleasant. As previously stated, the brew-pub evening format for the business meetings will be vigorously pursued during next year's conference in Norfolk, Virginia. At the end of the WAG session there will be a brief presentation followed by an open discussion concerning the AIC Ethics and Standards Committee request for Commentaries on the recently approved revision of the Code of Ethics and Guidelines for Practice from the specialty groups. At their request, our initial focus will be on the Guidelines documentation section (Directory 1995: 27). Nonetheless, the intent of this discussion is to not only provide an open forum for the exploration of professional viewpoints and current practice as they relate to Guidelines 24-28, but also to share our thoughts on the process and timeline and on specific uses for the WAG Commentary. Our draft Commentary will need to be submitted to the committee this fall. If there are specific sections of the Code or Guidelines that you have insight or experiences with that would be helpful to this process, please consider volunteering to work on or oversee the work on these sections.

POSTPRINTS: Denver Postprints continue to be available from the AIC office for $13, includes postage ($23 for nonmembers). Nashville Postprints are being compiled and will be available in the near future. Printed Abstracts from the symposium, Painted Wood: History and Conservation, are also available from the AIC office for $10, plus postage.—Jonathan Leader, Chair, SCIAA, 1321 Pendleton St., Columbia, SC 29208; (803) 777-8170/734-0567; fax: (803) 254-1338.

AIC Wants to Listen to Your Ideas at the 1995 Annual Meeting in St. Paul

Please come to:

- The Open Forum with the Board, Saturday, June 10, 7:30-9:30 p.m.
- The Public Outreach Brown Bag Lunch, Thursday, June 8, 12:30-1:30 p.m.
- The General Business Meeting and Issues Session, Thursday, June 8, 1:30-5:30 p.m.

And socialize at:

- The Opening Reception at the Minnesota History Center, Wednesday, June 7, 6:00-8:00 p.m.
- The Annual Banquet and Dance, Friday, June 9, 7:30-Midnight

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The People column welcomes submissions of job change announcements. Space constraints, however, do not allow for inclusion of other types of announcements, such as lectures presented or projects completed.

The Graduate School of Library and Information Science at the University of Texas at Austin is pleased to announce the appointment of KARENMOTYLEWSKI to the position of director of preservation and conservation studies. Motylewski was the director of the Northeast Document Conservation Center's Field Service Program.

James A. Wermuth is pleased to announce that MARTHA L. WERENFELS has joined Conservation Technology Group as principal architect.

DEBORAH HOWE is now collections conservator at Northwestern University Library. Her address is: 

The Conservation Center for Art and Historic Artifacts is pleased to announce that SUSAN K. FILTER has been appointed senior conservator, VIRGILIA RAWNSLEY has been promoted to director of preservation services, and ANNE DOWNEY has been appointed conservator.

The Textile Conservation Center at the Museum of American Textile History announces the promotion of DEIRDRE WINDSOR to the position of chief conservator.

Letter to the Editor

I was delighted to see the article on the AIC public outreach program featured on the front page of the January 1995 AIC News. It is important for all of us working on this program to know what is happening at headquarters and what our other colleagues in the field are doing. However, I would like to see the published record corrected regarding the Washington Conserva-
The major flaw of the conference was that no time was allotted during the sessions for questions; all discussion was relegated to the roundtable discussions. Unfortunately, as each attendee was assigned to a roundtable session, this meant many questions went unanswered, and much potentially valuable discussion was prevented.

Luckily for those turned away, the publication of program papers is anticipated. Inquiries may be addressed to: Historic Preservation Education Foundation, P.O. Box 77160, Washington, DC 20013. —Lorraine Schnabel

Research Reports

American National Standards Institute: An ANSI Overview for Conservation Professionals

This column in the March issue summarized the activities and resources available to conservation professionals from the American Society for Testing and Materials (ASTM). A related organization, American National Standards Institute (ANSI), may also be of interest to the conservation profession.

ANSI is a private, nonprofit membership organization founded in 1918. Its primary activities are the coordination of the United States voluntary consensus standards system and the approval of the American national standards. Members participate on a number of levels, including national and international companies (1,300), government agencies (30), institutions (20), and professional, technical, trade, labor, and consumer organizations (250). Through the efforts of these groups, a single set of nonconflicting, high-quality, and credible standards are developed by accredited members and approved through due process.

While ANSI is a U.S. organization, the increasing importance of international standardization has influenced the maintenance of international standards that meet current technological needs and facilitate competitiveness in the worldwide market. To serve this need, ANSI works with the International Organization for Standardization (ISO) and the International Electrotechnical Commission (IEC).

The ANSI standard developers, which are primarily national trade, technical, professional, consumer, and labor organizations, voluntarily submit standards for recognition as national consensus standards. Many of the developers are also ANSI members. Used and developed voluntarily, ANSI standards only become mandatory if adopted or referenced by the government. An extraordinary array of standards are approved by ANSI. The current 11,000 American National Standards provide ratings, terminology, dimensions, symbols, test methods, performance, and safety requirements for a wide variety of products, ranging from adhesive plasticizers and color-coded semiconductor devices to humidity tests and goggle filters.

Company members of ANSI participate in the group’s activities by governing the institute, and by determining policies, procedures, and long-range plans for standards development. In addition, they identify national and international commercial and industrial standards needs. Through this process, new activities for standards development are initiated; current work is facilitated; and existing standards are reviewed and improved. ANSI’s principal means of financial support is the 1,300 company members. In return, the companies benefit from access to up-to-date standards information and from increased market productivity.


Several ANSI publications are available for use by industry and other interested professionals, including a monthly newsletter (ANSI Reporter), a biweekly newsletter (Standards Action), an annual catalog and supplement, and special publications. In addition, ANSI publishes information on the European Committee on Standardization (CEN) and the European Committee for Electrotechnical Standardization (CEN-ELEC).

ANSI Reporter provides updated information on major national and international standards activities, discusses changes influencing the marketplace, and announces meetings on current issues. Standards Action presents all national draft standards currently under consideration for approval as ANSI standards and solicits comments from readers. The newsletter also invites reflection on draft regional, international, and foreign standards. Initiation processes for new standards are provided in this publication as well, and newly approved and published standards are reported. The annual catalog provides a complete listing of all ANSI-approved American National Standards and is organized in three main sections: cross-referenced alphabetical index by subject, listing of standards and their prices, and standards that have been retired or replaced.

For treatment options, technical research, and other projects, the conservation professional must access information and technical data from a wide variety of sources. ANSI, like ASTM, is yet another gold mine of otherwise unobtainable resources. Information on the activities and publications of ANSI can be obtained by contacting the institute at 11 W. 42nd St., New York, NY 10036; (212) 642-4948; fax: (212) 302-1286. —Jo Hill
Recent Publications


Frank Lloyd Wright: In Word and Form, by David Michael Hertz. Explores the relationship between Frank Lloyd Wright's architectural vision and his extensive writings. Analyzes the major buildings and writings from all periods of Wright's 70-year career and shows how his architectural creations evolved in conjunction with his critical and literary development. Contains illustrations, bibliography, index, and an appendix that charts the chronological relationship between Wright's architecture and his major literary works. 171 pages. $40 cloth; $20 paper. Contact: Simon & Schuster, Library Reference Order Processing, 200 Old Tappan Rd., Old Tappan, NJ 07675; (800) 223–2336.

Decorated Paper, by J. F. Heijbroek and T. C. Greven. Written in Dutch with a detailed summary in English. An extensive study conducted in conjunction with an exhibition on decorated paper at the Rijksmuseum in Amsterdam. Presents the production and use of decorated papers (marbled, block-printed, and brocade) and includes a supplement of 174 sheets to Albert Haeckel's standard work on decorated paper. Illustrated. Hfl. 59.50 (Dutch guilders). Contact: Rijksmuseum Foundation, P.O. Box 74888, NL–1070 DN, Amsterdam, The Netherlands or De Buitenkant, Schippersstraat 11, NL–1011 AZ, Amsterdam, The Netherlands.

Ethics in American Archaeology: Challenges for the 1990s, published by the Society for American Archaeology. Contains 19 essays on ethical issues facing the field of archaeology at the end of the 20th century. Seeks to encourage a public dialogue about issues affecting archaeological resources and the practice of archaeology, including the responsibilities of archaeologists to the public and to native peoples; the use of looted material in archaeological research; the larger role of archaeologists working under contract; the accessibility of research findings and documents based on the study of archaeological resources; and the care of collections and reports emanating from archaeological study. Includes six draft principles that seek to provide a framework for responsible management of the nation's cultural resources into the 21st century. $10, postpaid. Send payment to: Society for American Archaeology, 900 Second St., NE, #12, Washington, DC 20002–3557.

Making the Medieval Book: Techniques of Production, edited by Linda L. Brownrigg. A collection of 13 essays studying the techniques employed by artisans in making medieval books. Covers a wide geographical range, with emphasis on the European continent, such as: Salzburg in the 8th century, Canterbury in the 11th century, Shropshire in the 12th century, Cologne and Bohemia in the 14th century, and cities in central Europe and the northern Netherlands in the 15th century. Illustrated. $98 plus $5 postage and handling. Send payment to: Anderson-Lovelace Publishers, 13040 Alta Tierra Rd., Los Altos Hills, CA 94022.


Worth Noting

Commission on Preservation and Access & Council on Library Resources Announce Affiliation

The boards of the Commission on Preservation and Access and the Council on Library Resources have voted to affiliate with one another. Both organizations are committed to helping shape the future of librarianship and the institutions that preserve and provide access to our cultural heritage, while making information available to all citizens. Deanna B. Marcum, formerly of the Library of Congress, will serve as president of both organizations. A joint committee with representatives from each board has developed the framework for the affiliation, taking advantage of the unique strengths and specialties of each organization. Although the mission of each organization remains distinctive and complementary the affiliation will improve staffing and programmatic efficiency. The independence and responsibility of each board will be preserved, each organization will retain fiscal independence and responsibility, and cooperative projects will be undertaken if deemed advisable by the two boards.


Deacidification Re-Examined

The value of deacidification has been reconsidered in some recent research, according to an information bulletin from the Preservation Committee of the Canadian Council of Archives. The study, conducted by Helen D. Burgess and Douglas M. Goltz, was sponsored by the Council and CCI, and it was published in the Spring 1994 Anthros (No. 37). It assessed the long-term stability of papers which had undergone deacidification, concluding that in certain cases paper may become less stable after undergoing some types of deacidification treatments.

Initial experiments revealed that while rag and lignin-free papers became more permanent with “alkalization,” lignitic papers actually deteriorated. It was also found that pure water washing could enhance preservation by removing damaging acids, but it could also remove stabilizing compounds present in some papers and thereby accelerate deterioration. Further experiments focusing on lignin revealed that there are vast differences in how lignitic paper reacts during treatment. This was attributed to the added factors of natural aging and the presence or absence of alum-rosin sizing which is itself acidic.

Information Wanted

I am researching the practice and impact of general conservation assessments and long-range conservation planning. My research is sponsored by a Kress Conservation Publication Fellowship and will result in a publication. I want to know your thoughts about this topic. If you have conducted general surveys and/or assisted in developing long-range plans, and if you are willing to complete a questionnaire about your experiences or just talk with me, please contact: Nancy Davis, CAA, Rochester, NY 14607; nancydavis@cic.edu.

Faries Receives CAA/NIC Award

Molly Ann Faries, professor of art history at Indiana University, has received the 1995 CAA/NIC Joint Award for Distinction in Scholarship and Conservation, which honors individuals who have “enhanced understanding of art through the application of knowledge and experience in conservation, art history, and art.” Nominations for the 1996 award should be submitted by September 1, 1995 to: Jennifer Lefurgy, NIC, Washington, D.C. 20007.
Conferences, Courses & Seminars

Degree Programs
Florence, Italy. Two-Year Diploma Program in Art Conservation provides comprehensive training in conservation with concentration of courses in wood and canvas, paper, wood (sculptures and frames), textiles, and archaeological art objects. For more information, contact: Studio Art Centers International, Institute of International Education, SACI Coordinator, U.S. Student Programs, 809 United Nations Plaza, New York, NY 10017-3580; (800) 344-9186; fax: (212) 984-5325.

Call for Papers

Conferences
June 2-6. Toronto. Society for the Preservation of Natural History Collections 10th Annual Meeting. Contact: Janet Waddington, SPNHC '95 Organizing Committee, Royal Ontario Museum, 100 Queen's Park, Toronto, M5S 2C6, Canada; (416) 586-5593; fax: (416) 586-863.
June 4-6. St. Paul, MN. Gilded Metal Surfaces. AIC annual meeting presession.
June 22-24. New York. American Stained Glass Conservation. Conference on the conservation of stained glass windows found in American buildings sponsored by New York Landmarks Conservancy. Session topics include: materials conservation techniques; structural issues, including protection; documentation; education; and ethics and standards. Projects to be discussed: restoration of the William Jay Bolton windows in the Church of St. Ann and the Holy Trinity; Brooklyn, and in the Church of the Holy Apostles, New York; Old St. Paul's Church, Baltimore; La Farge windows in Trinity Church, Boston, and elsewhere; opalescent windows from the Pennsylvania State House; and Tiffany windows around the country. Each session will include two hours of presentations followed by an hour of discussion. A tour of Manhattan churches with significant stained glass windows will also be included. Registration is limited to 150. For information, contact: McKeevan Satterlee Associates, Inc., Tonetta Lake Rd., Brewer, NY 10509; (914) 278-2187; fax: (914) 278-2481.

General
May 20. Philadelphia. Capitalizing on Collections Care. Workshop to show how museums can incorporate collections care, conservation, and preservation into fund-raising activities targeted at the private sector and state and local governments. Includes a panel on successful collections care fund-raising strategies at several museums; a case study; a panel of foundation representatives; and a speaker on an entrepreneurial approach to collections care. Sponsored by the National Institute for Conservation of Cultural Property and the AAM Development and Membership Committee. Contact: Kristen Overbeck, NIC, 3299 K St., NW, Ste. 602, Washington, DC 20007; (202) 625-4945; fax: (202) 625-1485.
May 24-25. Calgary, Canada. Conservation: Correctly: Realities and Innovations for Exhibitions. Contact: Jerry Chloupki or Karen Myrhon, University of Calgary, 2500 University Blvd. SW, Calgary, AB T2K 3M4, Canada; (403) 220-5028; fax: (403) 220-5028.
June. Boston. Risk Management: New Directions for Museums, Cultural/Historic Institutions, Conservators, and Collectors. Two training programs sponsored by Technology & Conservation and the Boston Athenaeum will cover risk management as it pertains to the protection and preservation of artistic and historic properties. Topics are: June 2, Fire Safety; June 19, Intrusion Detection and Prevention. Preregistration required. For information, contact: Susan E. Schur, Publisher-Editor, Technology & Conservation, 1 Emerson Pl., 16M, Boston, MA 02114; (617) 227-8581; or Robert Hauser, Conservator, New Bedford Whaling Museum, 18 Johnny Cake Hill, New Bedford, MA 02740; (508) 997-0046.

September 18-22. Rosemont, NJ. Mountmaking for Exhibitions. Application deadline: July 15. Contact: David La Touche or Shelley Uhlich, Benchmark, Cane Blvd Bldg. 7, Rosemont, NJ 08056; (609) 397-1151.
October 9-13. San Diego. Hypermedia and Interactivity in Museums. Contact: ICHIM '95, MCN '95, Archives and Museum Information, 5301 Walnut St., Ste. 203, Pittsburgh, PA 15232-2311; (412) 985-9775; fax: (412) 683-7366.

October 29-November 5. Washington, DC. Association for Preservation Technology International Conference. Contact: APTI 1995, P.O. Box 16236, Alexandria, VA 22302-9998.
November 6-10. Austin, TX. Making High-Quality Replicas of Museum Objects. Practical laboratory course on the techniques of making high-quality resin replicas for exhibition and conservation purposes. Topics include: molding and casting materials and their safe use; mold-making principles; making silicon rubber molds for multiple replicas; mixing, storing, and using epoxy resin; application of pigments; and finishing and re-touching. Contact: Jessica S. Johnson, Material Conservation Lab, Texas Memorial Museum, University of Texas at Austin, PRC #12, 10100 Burnet Rd., Austin, TX 78758; (512) 471-6099; fax: (512) 471-6092.

November 19-24. West Sussex, UK. Using Edge Tools for Conservators. Contact: West Dean College, West Dean, Chichester, West Sussex PO18 OQZ, UK; 0243-63-301; fax: 0243-63-343.

Architecture

Book & Paper

June-August. Baltimore. Hands-On Preservation Workshops. Five workshops on basic and advanced conservation techniques through tours, lectures, and hands-on courses. Contact: Myrholm, 150. For information, contact: National Preservation Institute, P.O. Box 1702, Alexandria, VA 22313; (202) 395-6038.

See the March 1995 AIC News for more information.

Financial assistance may be available.

For additional information and course catalog, contact: Mary Wood Lee, Campbell Center, 203 East Seminary St., Mt. Carroll, IL 61053; (815) 244-1173.

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preservation techniques offered by the Milton S. Eisenhower Library of the Johns Hopkins University for training of staff employed by midsize and smaller libraries, archives, and historical and genealogical societies. Each workshop will focus on treatment components of collections conservation, emphasizing pragmatic, technically sound, and economic approaches to the conservation of books and flat paper materials. Topics include June 8–9, Disaster Recovery; June 12–14, Advanced Book Repair; July 24–27, Treatment of Older Collections; and August 7–10, Advanced Enclosures. For information, contact: Regina Sinclair, Head, Preservation Dept., Milton S. Eisenhower Library, Johns Hopkins University, Baltimore, MD 21218; (410) 516-5486; fax: (410) 516-8596; Bitnet: SINCLAIR@JHUVM; Internet: sinclair@jhu.edu.

Objects

July 10–15. Newark, DE. Enzymatic Cleaning Techniques. Contact: Tish Szumszuki, Division of Continuing Education, University of Delaware, Newark, DE 19716-7410; (302) 831-8837.


Photographic Materials

August 24–26. Mt. Carroll, IL. Care of Photographic Collections. Instructor: Gary Albright. Will cover the chemical and physical structure of historic and contemporary photographic materials, the history of these photographic processes, and techniques for identification. Deadline: July 15.

August 19–25. Rochester, N.Y. Preserving Photographs in a Digital World. Includes hands-on laboratory sessions teaching participants to identify 19th- and 20th-century photographic processes. Using both visual and microscopic examination, participants will practice to distinguish an albumen print from a platinumotype and a Kodachrome from an Autochrome. Topics include:

- Identification of 19th- and 20th-century image-forming processes; storage and display of photo collections; digital imaging for archival applications; the role of digital imaging in collection management; and digital reconstruction of faded color images. For more information, contact: Val Johnson, Rochester Institute of Technology, at (716) 475-2736. To register, call: (800) 724-2536, or fax: (716) 475-7000.

Paintings


Textiles
May 31–June 3. Detroit/Dearborn. Dressing for an Audience: Creating an Image through Costume. 21st annual meeting of Costume Society of America. Contact: Costume Society of America, P.O. Box 73, Earville, PA 19219; (410) 275-2359.

September 4–6. The Care and Preservation of Textiles and Related Materials within the National Trust’s Collections. Contact: Kynna Marko, Textile Conservation Studio, National Trust, Blickling Hall, Aylsham, Norfolk NR11 6NF, UK.


Grants & Internships
Getty Internship in Furniture Conservation
Colonial Williamsburg
The Colonial Williamsburg Foundation is offering a one-year, postgraduate internship in furniture conservation, sponsored by the Getty Grant Program. The intern will work with an important collection of 17th- through 19th-century British and American furniture under the supervision of foundation conservators. Structural and surface treatments will be the primary focus, along with responsibilities in the operation and maintenance of the furniture lab microscropy area. In addition, the intern will devote significant independent research project, preferably leading to a presentation or publishable paper. Candidates should be graduates of a recognized program in conservation and have experience working with early 17th- through 19th-century furniture and wooden objects. Experience in research, conservation documentation, and microscopy is necessary, and candidates should have good communication skills. Candidates with stated research interests applicable to the study or conservation of Early English and/or American furniture are preferred. The internship will begin in September 1995 and continue for one year. The salary is $20,000 plus benefits and a $1,500 travel allowance. For information, contact: Carey Howlett, Furniture Conservator, Colonial Williamsburg Foundation, P.O. Box 1776, Williamsburg, VA 23187-1776.

Fellowship—Modern Paintings
National Gallery of Art
The Painting Conservation Department will host one William Leisher Memorial Fellowship for Research and Treatment of Modern Paintings commencing in the fall of 1995. The one-year fellowship, renewable for a second year, includes a stipend of $30,000. The fellowship will be devoted to conservation and treatment of paintings in the 20th-century collection and research on contemporary artists’ materials. A significant portion of the fellowship will be directed toward developing the gallery’s collection of modern artists’ materials.

Candidates will be considered for study in painting conservation who have graduated from a recognized training program or equivalent training of not exceeding the preceding years and have an interest and skills in modern artists’ materials and working techniques. Interested candidates should request application information from: Michael Stalka, Conservation Administrator, National Gallery of Art, Washington, DC 20565.

Final application material should be postmarked no later than June 30, 1995. All applicants will be notified by July 28, 1995 of the decision of the selection committee.

NEA Advanced Fellowship
Cincinnati Art Museum
The Cincinnati Art Museum is offering an NEA advanced fellowship in paintings conservation beginning October 1995. During this 10-month internship, the candidate will undertake research and treatment of the museum’s permanent collection. Training will include ongoing collections care activities. All work will be supervised by the chief conservator with the close collaboration of the paintings curators.

Application is open to U.S. citizens and permanent residents. Candidates must have a graduate degree in conservation or the equivalent experience. The stipend is $15,000 for 10 months. Benefits include health insurance, travel expenses, the AIC annual meeting. 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 31, 1995.
Positions Available

Assistant Conservator
Textile Conservation Center
Museum of American Textile History

The Textile Conservation Center has an immediate opening for an assistant conservator. Responsibilities include the examination, treatment, and documentation of a wide variety of fabrics, in addition to some travel for surveys and lectures. Candidates should have an academic training in textiles, conservation, art history, or polymer chemistry. Three to five years of supervised experience in conservation are required. By the end of 1995, the Textile Conservation Center will be moving to a brand new 6,000-sq.-ft. facility in Lowell, MA. Competitive salary, excellent benefits. Send letter, resume, and names of two references (with addresses and telephone numbers) to: Textile Conservation Center, Museum of American Textile History, 800 Massachusetts Ave., N. Andover, MA 01845. Equal Opportunity Employer.

Conservator
Alaska State Museum

The Alaska Department of Education seeks a full-time conservator, Alaska State Museum, responsible for the Alaska State Museum's conservation program. Salary range 17/monthly salary $5,234, plus excellent benefits. The conservator is responsible for the care of the Alaska State Museum and the Sheldon Jackson Museum collections. Activities include: examination, technical analysis, conducting or coordinating treatment plans, monitoring environmental conditions of storage and display areas, advising on acquisitions and loan requests. The museums' collections include works of fine art, Alaska Native material culture, historical artifacts, and natural history specimens—a total of 25,000 cataloged objects. The conservator provides technical assistance/reference to museums throughout the state. Travel is frequently required to conduct training seminars and/or regional workshops on the principles of conservation. Ability to work well with the public and with museum colleagues is most important.

Minimum Qualifications: Graduation from an accredited college with a master's degree in art conservation or related field preferred. Good woodworking skills and prior experience in a conservation lab setting required. Send letter and resume to: J. Binzen, Assistant Northeast. Interests: paper, history specimens—a total of 25,000 Alaska Native material. Good woodworking skills and prior experience in a conservation lab setting required. Send letter and resume to: J. Binzen, Assistant Northeast.

Assistant Conservator
Textile Conservation Center
Museum of American Textile History

The Textile Conservation Center has an immediate opening for an assistant conservator. Responsibilities include the examination, treatment, and documentation of a wide variety of fabrics, in addition to some travel for surveys and lectures. Candidates should have an academic training in textiles, conservation, art history, or polymer chemistry. Three to five years of supervised experience in conservation are required. By the end of 1995, the Textile Conservation Center will be moving to a brand new 6,000-sq.-ft. facility in Lowell, MA. Competitive salary, excellent benefits. Send letter, resume, and names of two references (with addresses and telephone numbers) to: Textile Conservation Center, Museum of American Textile History, 800 Massachusetts Ave., N. Andover, MA 01845. Equal Opportunity Employer.

Conservator
Alaska State Museum

The Alaska Department of Education seeks a full-time conservator, Alaska State Museum, responsible for the Alaska State Museum's conservation program. Salary range 17/monthly salary $5,234, plus excellent benefits. The conservator is responsible for the care of the Alaska State Museum and the Sheldon Jackson Museum collections. Activities include: examination, technical analysis, conducting or coordinating treatment plans, monitoring environmental conditions of storage and display areas, advising on acquisitions and loan requests. The museums' collections include works of fine art, Alaska Native material culture, historical artifacts, and natural history specimens—a total of 25,000 cataloged objects. The conservator provides technical assistance/reference to museums throughout the state. Travel is frequently required to conduct training seminars and/or regional workshops on the principles of conservation. Ability to work well with the public and with museum colleagues is most important.

Minimum Qualifications: Graduation from an accredited college with a master's degree in art conservation or related field preferred. Good woodworking skills and prior experience in a conservation lab setting required. Send letter and resume to: J. Binzen, Assistant Northeast.

Assistant Paper Conservator
Yale Center for British Art
New Haven, Connecticut

The Department of Prints, Drawings, and Rare Books has a full-time opportunity available in the paper conservation laboratory. Duties: Applicants must be able to work independently and as a part of a small team. Applicants should have experience in the conservation of paper and paper-based objects. Preference will be given to candidates with experience in the conservation of Native American, African, and Islamic manuscripts. Salary is competitive, and benefits are excellent. Send letter and resume to: Alice Paterakis, Conservator, Yale Center for British Art, 175 Washington Street, New Haven, Connecticut 06510.

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Committee Vacancy

The Membership Committee seeks to replace a member whose term is coming to completion. The committee is responsible for evaluating Fellow and Professional Associate applications as well as for reviewing general issues of membership in AIC. To maintain an appropriate diversity on the committee, preference will be given to objects conservators in private practice. The successful candidate must be a Fellow. Candidates should submit a letter of interest and a resume to: Suzanne Deal Booth, Director, Committee Liaison, in care of the AIC office, 1717 K St., NW, Ste. 301, Washington, DC 20006.

Supplier's Corner

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

ETHAFOAM®: THE GLADON COMPANY, Milwaukee, Wisconsin, established its Preservation Products Division in mid-1994 offering Ethafoam® nationally to the MUSEUM COMMUNITY. Gladon has 23 years experience in fabrication of Ethafoam®. Its current offerings are in 1/8” and 1/4” x 48” x 300' and 150’ rolls, 2” and 4” mini-planks, 7” x 125’ mini-rolls, and crystals. Other shapes are available on special request. All shipments are “from stock” and are “freight paid.” Request literature and prices using toll free phone or fax.

UNIVERSITY PRODUCTS, INC. is pleased to sponsor the University Products Award for Distinguished Achievement in conservation of Cultural Property. This new, annual award recognizes the accomplishments and contributions of conservation professionals. The recipient will be a PA or Fellow of AIC who has advanced the field of conservation and has, through sustained effort, furthered the cause of conservation through public outreach and advocacy. The award will consist of a plaque, $5,000 and up to $500 to defray travel expenses to AIC’s annual meeting where the award will be presented. The AIC Board will evaluate the nominations and will select the recipient of the award.

IS YOUR BUILDING ENVIRONMENT HINDERING YOUR CONSERVATION EFFORTS? If so, you’re not alone. Even facilities with new or renovated mechanical systems are failing to meet conservator's expectations. WHY? Numerous reasons, including malfunctioning or inappropriately applied heating, ventilating, and air conditioning (HVAC) equipment, and automatic controls not operating as intended.

ACKLEY EASY ACCESS FILE BOXES. Gaylord announces a new large format file box system, designed to store and display artwork, large documents, prints, posters, etc. Made from 200 lb. test acid free and lignin free blue/gray corrugated board, these 26” W x 20 H x 1.5” D boxes can be filed vertically or horizontally. Extra large drop-front allows easy access, assuring fragile materials can be removed without damage. Button and string closure. Available in Gaylord’s new January 1995 Preservation Materials catalog. Call for your free copy.

ARCHIVAL PRODUCTS, a division of Library Binding Service. Your 1st choice in PRESERVATION ENCLOSURES and BRITTLE BOOK REPLACEMENT SERVICE offers Pamphlet Binders, Music Binders, Archival Folders, Manuscript Folders, Bound Four FLap Enclosures, Tan Archival Board, Grey/White Archival Board, Archival File Folders and Hanging Folders, Drop Spine Archival Boxes, Archival Albums, Brittle Book Replacement Service. Contact Millie Knee or Janice Corner at or e-mail 70670,2635@compuserve.com to request your ARCHIVAL PRODUCTS CATALOG OF QUALITY PRESERVATION PRODUCTS and SERVICES.
House Appropriations Interior Subcommittee Restores $21 Million for IMS After Zero Budget Recommended for Fiscal Year 1996 The recommendation represents a 27 percent cut from fiscal 1995 levels. This June 20th action came a week after subcommittee leaders were intent on recommending a zero budget for the Institute of Museum Services (IMS), so it is a positive step, but by no means a final one, for 1996 IMS funding.

We believe the restoration of IMS funding is the direct result of unprecedented grassroots involvement from AIC, the American Association of Museums, the Association of Art Museum Directors, other service organizations, and the museum community generally. Thank you for responding to our call to action. With your continued communication with members of Congress, and a possible higher appropriation from the Senate, IMS still stands a chance of reaching level funding by the end of the legislative process.

The National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH) were each slated to receive $99 million in the bill. The subcommittee refused a Sidney Yates (D-IL) amendment to partially restore the NEA budget, so the NEA budget remained at $99 million (39 percent below FY 95). As for the NEH, Jim Bunn (R-OR) introduced an amendment to transfer up to $50 million in unobligated funds from the National Biological Survey (likely to be renamed the Life Science Research Service) to the NEH. The amendment passed with support from both parties. Although the actual amount to be transferred to NEH was unclear at the time of the mark-up, NEH funding for FY96 may be close to $150 million.

The Senate is expected to mark up its appropriations bill next week. Please keep your letters of support for the cultural agencies coming, particularly to your senators. It is not too late.

NMSB Increases Cap on CP Grants

At its May meeting, the National Museum Services Board (NMSB) voted unanimously to accept AIC's recommendation to increase the maximum award for Conservation Project (CP) support grants from $25,000 to $50,000. This change will take effect with the October 6, 1995 grant deadline. Museums will be able to submit applications for larger conservation projects and the field will have the flexibility to meet the needs of diverse collections. Recommended changes in the General Operating Support (GOS) program (having successful applicants sit out one cycle and using GOS funds for endowments) were tabled for the next NMSB meeting, to be held September 11 and 12.

In other matters, IMS reported that it has scheduled a Museum Leadership Conference in Washington, DC, November 10 through 12, is collecting data about the use of technology in museums, and has begun a research initiative to determine what kinds of learning go on in museums. IMS is also exploring a joint program with the White House Conference on Tourism to spotlight...
Applications to IMS CP Increase Significantly

AIC is pleased to report a 40 percent increase in the number of IMS Conservation Project applications received for the March 1995 cycle over the March 1994 cycle. Many thanks to all of our members who worked diligently to make this happen. Special thanks are in order to the National Institute for the Conservation of Cultural Property for helping us increase awareness of the need for collections care among the nation’s museums. To ensure level or increased funding for the CP program, we must continue to demonstrate the need for conservation projects by increasing the number of applications submitted for the October 6 deadline as well. We need all the help we can get to do this. Please call Sarah Rosenberg at the AIC office to offer your help with this initiative. Many thanks.

Ethics in Conservation is Focal Point of Annual Meeting

More than 800 people attended AIC’s 23rd annual meeting, held June 4 through 11, in St. Paul, Minnesota. The variety of sessions included the general session, “Ethics in Conservation,” two one-day workshops, specialty group sessions, a lecture on health and safety in conservation, an IMS grant reviewer training session, and other special events. The meeting was preceded by a highly acclaimed symposium, “Gilded Metal Surfaces.” A complete report will appear in the September AIC News.

ELECTIONS: Elected to the AIC Board of Directors were Debbie Hess Norris, president; Jay Krueger, vice-president; and Beverly Perkins, director, public information. Newly elected to the Nominating Committee was Margaret Holben Ellis.

AWARDS: ELISABETH CORNU of the Fine Arts Museums of San Francisco was honored with the Sheldon and Caroline Keck Award for a sustained record of excellence in the education and training of conservation professionals. ELLEN CHIN of the New York City Municipal Archives received the Gaylord Collections Conservation Award. ARTHUR BEALE of the Museum of Fine Arts, Boston was the recipient of the first University Products Award for Distinguished Achievement in Conservation of Cultural Property. Jim Bernstein of San Francisco won the exhibit hall drawing for free registration for the 1996 AIC Annual Meeting in Norfolk, Virginia.

Special thanks go out to the Local Arrangements Committee in St. Paul: Robert Herskovitz, Gretchen Anderson, Deborah Bede, Janet Bridgland, Kristen Cheronis, Joan Gorman, Maureen Hark, Bill Huebsch, Lori Leirdahl, Kathy Ludwig, Paul Storck, and Bob Strauss. (We regret that Bob Strauss was inadvertently omitted from the list...
of committee members in the meeting program.) Thanks also to the Minneapolis Museum of Art, Frederick R. Weisman Art Museum, and Walker Art Center for remaining open for the evening of the museum tour; to the Minnesota History Center for hosting the opening reception; and to the following sponsors of the opening reception: Archival Products; Campbell-Logan Bindery; Herzog/Wheeler and Associates; Information Conservation, Inc.; Library Binding Institute; Alan Thenen; Robert Strauss; University Products; and Upper Midwest Conservation Association.

Membership News

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

Richard Barden  
Jonathan P. Derow  
Elizabeth Manship  
Barbara Moore  
Lynette Strangstad  
Sandra L. Troon  
Lori K. van Handel  
Anne-Marie Chidlawski  
Betsy Gould  
John A. Maseman  
Michele P. Pagan  
Steven Starling  
Catherine Valentour  
Deborah Wender

Rome Prize Winners Announced

ANNE MAHEUX, conservator of graphic art at the National Gallery of Canada in Ottawa, and PABLO OJEDA-O'NEILL, a preservationist living in San Juan, Puerto Rico, are the 1995 recipients of the National Endowment for the Arts/American Academy in Rome Prize Fellowships in Conservation and Historic Preservation. Maheux plans to study the monumental pastels of Giuseppe De Nittis and examine these works for clues that may link them further with those of his mentor, Edgar Degas. Ojeda-O'Neill plans to research how European building techniques and methodologies were transferred to the New World, specifically to the Caribbean, to ensure proper restoration and preservation procedures.

Call for Papers

24th AIC Annual Meeting,  
June 11–16, 1996  
Norfolk, Virginia

AIC members who wish to present a paper at the general session of the 1996 annual meeting in Norfolk, Virginia, should submit an abstract no later than October 2. The papers will be
Call for Posters

24th AIC Annual Meeting, Norfolk, Virginia

All interested parties, including members and nonmembers of AIC, are invited to submit abstracts for the poster session at the 1996 AIC annual meeting in Norfolk. The theme of the session will echo the general session theme, collaboration in the visual arts. Other poster session topics might include the history of conservation, unusual treatments, conservation surveys, and ongoing conservation research, and technical studies.

Conservation students are particularly invited to submit abstracts. The poster session is a unique opportunity to make a presentation—a contribution to the field—in an interesting, innovative format that does not require the presenter to stand before an audience. The poster is mounted in the exhibit hall throughout the meeting, and you can discuss it with interested attendees.

The guidelines are quite simple. Basic materials and set-up are supplied, including the easel and 4 x 4 foot Foam-Cor for mounting the poster. The following are some suggestions for your poster presentation:

1. Please contact the session chair as soon as possible to discuss the subject.
3. The abstract must be typewritten, single-spaced, and cannot exceed two pages. Times Roman, 10 or 12 point typeface is preferred. Dot matrix will not be accepted.
4. Use standard 8 1/2 x 11 inch white paper. Include the title, the author(s), and your affiliation, all in caps and boldfaced.
5. Don’t fold the abstract. Send it flat. Upon receipt, a letter will be sent to you.

Your abstract is printed in the AIC 1996 Abstracts. The poster session is the ideal format for small discussion groups. The general goals of the poster session are to exchange information, encourage dialogue among attendees, and promote networking among AIC members. If you are interested in contributing and in supporting the growth and development of the AIC poster session, I’d like to hear from you. We are looking for individuals to help with next year’s planning. Send your abstracts, ideas, or questions to: Tony Rajer, AIC Poster Session Chair, Madison, WI 53701; fax:.

Miss The Meeting?

1995 Annual Meeting Publications Now Available

1995 ABSTRACTS: Abstracts of 19 papers presented at the general session, Ethics in Conservation, as well as papers presented at the specialty group sessions and poster sessions. 116 pages $10 plus postage.

GILDED METAL SURFACES ABSTRACTS: Abstracts of 19 papers presented at the presession on Gilded Metal Surfaces. 33 pages. $5 plus postage.


To order: Send check or money order payable to AIC in U.S. dollars drawn on a U.S. bank to: AIC, 1717 K St., NW, Ste. 301, Washington, D.C. 20006.
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For all the facts call toll free 1-800-631-5384. Or write D. Artz, CYRO Industries, P.O. Box 5055, 100 Enterprise Drive, Rockaway, NJ 07866. In Canada: CYRO Canada Inc., 6285 Northam Drive, Suite 300, Mississauga, Ontario L4V 1X5 (905) 677-1388 or (800) 268-4743.
SPECIALTY GROUPS

ARCHITECTURE

Results of the first postal ballot for Architecture Specialty Group were announced at the annual meeting in St. Paul. Our new chair is Joel Snodgrass, who spent the last year as ASG vice-chair and program chair. The new ASG vice-chair/program chair is Dennis R. Montagna, and the new secretary/treasurer is Charles A. Phillips. Congratulations!

The chair and vice-chair will serve one-year terms and the secretary/treasurer will serve for two years. The vice-chair rotates into the chair position after serving one year as vice-chair/program chair. If you are interested in running for an office, please contact an ASG officer. Abstracts for the 1996 ASG session in Norfolk are due October 2.

Our new chair, Joel Snodgrass, sincerely encourages anyone who is interested in getting more involved with ASG planning and events to contact him at: ICR, 10 Columbia PL, Brooklyn, NY 11201; (718) 858-5648; fax (718) 858-5657.

The secretary/treasurer writes the ASG AIC News column. Please contact Charles A. Phillips to submit information of interest to ASG members. The deadline for the specialty group column is generally six weeks before the date of the newsletter, so allow plenty of lead time.—Mary Hardy, outgoing secretary/treasurer, 1993–95

BOOK AND PAPER

ANNUAL MEETING: St. Paul hosted seven events dealing with paper conservation issues: the specialty session, LCCDG session, ACG session, research session (RATS meeting), BPG open forum and commentaries session, breakfast business meeting, and reception and demonstration at the Minnesota Center for Book Arts. Now it all begins again. This is the first call for papers for the 1996 AIC Annual Meeting in Norfolk, Virginia. Abstracts should be submitted to program chair Sarah Melching by October 2.

UPDATE—RESEARCH PRIORITY SURVEY: More than 80 people responded. Preliminary findings indicate that the question most often ranked high-priority was: “What are the effects of solvents on paper, sizing agents, and other additives, both in the short and long term?” Other questions most frequently ranked top-10 concern solvents in general; how various materials and techniques used in encapsulation and seal packages affect the rate of deterioration; effective methods for reducing mold stains; and long-term effects of spot bleaching and enzyme residues. Relevant literature exists for each of these topics, but respondents ranked compilation of data as the most important action to be taken, followed by development of protocol for use. There was minor interest in course development.

BPG OFFICERS: The newly elected officers are: Walter Henry, assistant chair; Betty Fiske, assistant program chair; and Elizabeth Morse, secretary/treasurer. They will be working with BPG’s new chair, Mary Wood Lee, and the new program chair, Sarah Melching. Sincere thanks to all the AIC and BPG board and committee members, and all the other BPG people who contributed to the annual meeting, responded to the surveys, ran for BPG office, and helped with a productive year that saw the consolidation of a membership of more than 900 (the largest AIC specialty group) and the compilation of two publications and surveys and one commentary draft, not to mention two IAG reports and six BPG columns. It’s been a pleasure working with you all.—Dianne van der Reyden, outgoing chair, 1993–95

CONSERVATORS IN PRIVATE PRACTICE

ELECTIONS: The 1994–95 CIPP Nominating Committee (Richard Baker, chair, with Susan West Pallent and Barbara Young) announces the results of the 1995 CIPP board elections: Carrie Ann Caley, vice-chair; Nancy Carlson Schrock, treasurer; Kory Berrett, director; Barbara Buckley, Cheryl Carrabba, John Scott, Nominating Committee. A new Nominating Committee is elected annually. Officers and directors serve CIPP for two years. All take office following the business meeting at AIC’s annual meeting. Continuing CIPP board members are incoming chair Constance Silver, secretary Genevieve Baird, director Josepha Caraher, and director Judith Rieniets. Concluding their terms are chair John Scott, treasurer Linda Morris, and director Lorraine Schnabel. Appreciation and thanks to all volunteer leaders working to improve the conditions and advance the interests of conservators in private practice!

CALL FOR PAPERS: CIPP chair Constance Silver welcomes abstracts for presentations on conservation business topics at the 1996 CIPP program in Norfolk, Virginia. Please send proposals by September 1, to: Constance Silver, Preservar, Inc., 949 West End Ave., New York, NY 10025.

CIPP may be contacted through any current CIPP board member, including the chair, Constance Silver at .—John Scott, outgoing chair, 1993–95

OBJECTS

All OSG members should have received the second annual OSG Postprints on loss compensation in the mail. AIC members who are not in OSG can purchase the Postprints for $15 (non-AIC members for $20) from the AIC office.

Julie Lauffenburger is the new chair of the Objects Specialty Group. We already have Julie to thank for the interesting, diverse Objects Group session in St. Paul, and now she assumes the role of objects conservators’ liaison with all AIC activities. She will bring your concerns to the board, continue the effort to develop commentaries to the Code of Ethics and Guidelines for Practice, carry out the OSG mandate for the next annual publication, and, last but not least, write this column! Please give Julie your support and ideas.

Please also welcome our new program chair, John Griswold, who is in private practice at Wharton and Gris-
John would like to focus next year's program on interprofessional collaboration, including the work we do with engineers, art consultants, archaeologists, contractors, and administrators. He is interested in hearing your reactions to this topic and to the idea of papers copresented with these other professionals. Abstracts are due October 2.

Mary Clerkin Higgins continues in her role as secretary/treasurer. Mary is responsible for compiling the OSG budget and minutes of all OSG business meetings. We appreciate her attention to these important details.

We want to thank all of the many OSG members who worked with us on projects over the past two years, including participating in the loss compensation session, brainstorming commentaries, joining the OSG Catalog Committee (and developing publication protocols), and serving as ICOM liaisons. Thanks also to Liz Schulte, our concerned specialty group liaison, and to the AIC board! We thoroughly enjoyed working with each of you (and with each other)—Ellen Pearlstein and Michele Marincola, outgoing cochairs, 1993–95

PAINTINGS

Congratulations to new vice-chair Joan Gorman, and many thanks to Margaret Contompasis for running for office. Thanks also to Michael Duffy and Cathy Metzger for agreeing to run for the position of PSG secretary/treasurer, and congratulations to Cathy Metzger. Joan Gorman and Cathy Metzger will support Will Real in his new role as PSG chair. Many thanks to Dean Yoder, outgoing secretary/treasurer, for outstanding service for the past two years.

CALL FOR PAPERS: For the 1996 annual meeting in Norfolk, the Paintings Specialty Group is seeking papers regarding collaborative projects between conservators or between conservators and curators and/or other scholars, in keeping with the theme of the general session. Other topics will, of course, be considered as well. Please send your proposals by October 2 to: William A. Real, Chief Conservator, Carnegie Museum of Art, 4400 Forbes Ave., Pittsburgh, PA 15213; (412) 622-3267.—Will Shank, outgoing chair, 1993–95

PHOTOGRAPHIC MATERIALS

FIRST CALL FOR PAPERS—NORFOLK ANNUAL MEETING: Abstracts are due October 2 for next year's AIC Annual Meeting in Norfolk, Virginia. Please contact incoming PMG program chair Barbara Lemmen if you are interested in giving a talk at the PMG session in Norfolk. Barbara can be reached at [email protected] or e-mail Barbara! By the way, she had a girl in April—named Claudia—congratulations, Barbara!

TOPICS, Vol. 6: According to publications chair Robin Seigel, you should receive Topics, vol. 6 in early July if everything is on schedule. Thank you, Robin, for another fine job, and thank you to all who submitted papers!

ETHICS COMMENTARIES: Tom Edmonson, Lee Ann Daffner, and Barbara Brown wrote a draft PMG documentation commentary for the AIC Ethics and Standards Committee. The committee met in St. Paul with specialty group representatives to discuss all comments in preparation of a comprehensive commentary. PMG's ad hoc Ethics Committee will be sending reports to the membership for final input.

CHANGING OF THE GUARD: The St. Paul business meeting ended the terms of the 1993–95 officers and began the terms for the 1995–97 officers (Carol Turchan, chair, Barbara Lemmen, program chair, and Nancy Reinhold, secretary/treasurer). Good luck to the new officers! And many thanks to my fellow 1993–95 officers: Barbara Brown, program chair, and Barbara Lemmen, secretary/treasurer. It has been a pleasure working with them on three successful PMG sessions (and all the other stuff) during the past two years. For me, I can say that this has been a good experience, despite all my grumbling at column time and nervousness at each meeting. I do look forward to being one of the crowd at meetings.—Sarah Wagner, outgoing PMG chair, 1993–95.

TEXTILES

With my duties as chair now finished, I would like to thank the TSG board and members who have helped make this year both enjoyable and successful. Thanks go first to all the rest of the board—Marlene Jaffe, vice-chair; Nancy Pollack, treasurer; and Meredith Montague, secretary. Catherine McLean gets a special word of gratitude for once again editing the Postprints and steering it through production. Catherine has been the guiding force behind the Postprints for several years now, producing a quality publication with a consistent and professional look. This is the last volume that she will edit. Patricia Ewer now takes up the challenges of this job. Thanks also go to Deborah Trupin and Cynthia Hughes, editors of the Textile Conservation Catalog and all of our members who review and participate in developing sections. This is an important project for our specialty group with a fairly large number of our members participating.

THE 1995–96 TSG BOARD: Marlene Jaffe, chair; Vicki Cassman, vice-chair; Martha Winslow Grimm, secretary; and Nancy Pollack will return as treasurer. Thanks go to our nominating committee: Dorothy Alig, Cara Varnell, and Terry Schindel for their work in putting together this new board.

CALL FOR PAPERS: The 1996 TSG meeting will focus on a re-evaluation of the standard procedures in textile conservation. The topic will examine techniques and strategies that have changed over the years and analyze habitual procedures that have remained the same because they work well. The forum will review current advances in research and technology that have updated and advanced the field of textile conservation. Abstracts are due October 2. More information in the next column.—Jane Merritt, outgoing chair, 1994–95

WOODEN ARTIFACTS

ELECTION RESULTS: Mark Minor, chair; Greg Landrey, program chair; Philippe Lafargue, secretary/treasurer.

CALL FOR PAPERS, NORFOLK
1996: October 2 is the deadline for submission of abstracts. Task forces will address upgrading publications and work on draft commentaries. Contact Mark Minor for more information.

**People**

MARK VAN GELDER has been hired (half-time) by the Texas Historical Commission as the conservation coordinator for a postsurvey phase of the Texas SOS! project. Conservators specializing in outdoor sculpture who are interested in bidding on conservation treatment and maintenance projects in Texas may contact him for more information at: Texas Historical Commission, P.O. Box 12276, Austin, TX 78711-2276; (512) 463-6427 (weekday mornings), fax (512) 463-6095.

The Northeast Document Conservation Center announces the appointment of STEVE DALTON to the position of field services director.

CYNTHIA KUNIEJ BERRY announces the opening of Fine Arts Associates, painting conservation and consulting services, 5702 North Lake Shore Drive, Chicago, IL 60610; tel. (312) 577-6126; fax (312) 577-1258. MICK LETOURNEAUX has accepted the position of general collections conservator of Princeton University Libraries. His address is: Princeton University, Preservation Dept., Firestone Library, One Washington Rd., Princeton, NJ 08544; (609) 683-7521; letourn@pucc.bitnet

**In Memoriam**

**R. Bruce Hutchison**

**Textile Conservator**

On May 17, 1995, a few weeks before his 50th birthday, Ralph Bruce Hutchison died in San Francisco following a year-long battle with cancer. Bruce Hutchison was one of the most well-known and respected textile conservators of his generation.

Born in Hollywood, California, Bruce studied languages at Washington State University. He served in the U.S. Army in Vietnam, assisting wounded soldiers in a second-stage MASH unit in Korea. He completed his B.A. in art (textiles) at San Francisco State University in 1973.

Studying in San Francisco with Pat Reeves, Hutchison worked closely with Anna and Ralph Bennett to establish a textile conservation facility at San Francisco's M. H. de Young Museum. There he helped develop innovative techniques for tapestry and costume conservation that became models for other textile conservation practices throughout the country.

In 1975, he was awarded a National Endowment for the Arts fellowship, which enabled him to spend a year at conservation ateliers in Denmark (National Museum of Copenhagen), Sweden (Royal Armory), England (Textile Conservation Centre, Hampton Court), and Switzerland (Abegg Stiftung, Reggisberg, Bern). When he returned, Hutchison became textile conservator for the Fine Arts Museums of San Francisco, where he helped prepare two major exhibitions: Five Centuries of Tapestry and A Century of Brides, and trained many textile department interns and volunteers. From 1979 to 1982, Hutchison had a freelance conservation practice in San Francisco.

From 1982–92, Hutchison was textile conservator for the Textile Conservation Laboratory of the Cathedral Church of St. John the Divine, New York City, where his projects emphasized treatment of large-scale tapestries and textiles. In 1992, he returned to San Francisco to reestablish a freelance conservation practice.

Hutchison played an active part in the formation and development of several professional associations. From 1986 to 1988, he was president of the Textile Conservation Group in New York City. He also helped establish the Textiles Specialty Group of the American Institute for Conservation. He served as an officer of the Bay Area Art Conservation Guild (BAACG) and was a regular participant in the Western Association for Art Conservation (WAAC). In 1987, he delivered a paper at "The Conservation of Tapestries and Embroideries" meeting at the Institut Royal du Patrimoine Artistique, Brussels.

Hutchison was avidly fond of horticulture (flowering gardens and potted plants), culinary arts (lavishly prepared and served meals), dancing (swing, ballroom, and western squares), aesthetics and design (especially Asian art and antiques), reading good literature, and listening to classical music.

Among colleagues and friends, Bruce will be remembered for his tall and dapper figure, his blond hair and distinguished-looking beard, his flashy socks, the "Barbarini" bee pin he wore on his lapel, his dry humor, and his loud and hearty laughter. His highly convivial and bright manner, his dedication, and his bravura will be missed.

Bruce Hutchison is survived by his sister Barbara H. Gherardi of West Hills, California, his niece Laura Mosier of Newark, California, and his nephew John Pinnell of Agura Hills, California. Memorial contributions may be made in honor of R. Bruce Hutchison to the FAIC Professional Education Fund; 1717 K St., NW, Ste. 301, Washington, DC 20006; (202) 452-9545.—James Bernstein

**Membership Deadlines**

July 14 and October 13 are the next deadlines for applying for Professional Associate and Fellow membership status.

Contact the AIC office to request an application form (202) 452-9545.
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<td>September 7-9. Saratoga Springs, NY. American Association for State and Local History, 55th Annual Meeting. Place, Past, Perspective: Local History and Communities. Contact: AASLH, 530 Church St., Ste. 600, Nashville, TN 37219-2325; (615) 255-2971; fax (615) 255-2979.</td>
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| September 20-22. Sydney, Australia. Redefining Disasters: A Decade of Counter-Disaster Planning. Overview of a decade of disaster planning in libraries, archives, museums, and galleries. For more information, contact: Marion Roubos-Bennett, Manager, Conservation Access State Library of New South Wales, Macquarie St., Sydney 2000, Australia; (02) 230-1676; fax (02) 232-4816; ahowell@lilanet.nsw.gov.au. |

| September 20-23. Cincinnati, Midwest Museums Conference. Includes workshops, roundtable, and panel discussions. Contact: Esther Hockett, Director, Jefferson Memorial Bldg., Forest Park, P.O. Box 11940, St. Louis. MO 63112-0040; (314) 454-3110; fax (314) 454-3162. |


| October 9-13. San Diego. Hypermedia and Interactivity in Museums. Contact: ICHIM '95, MCN '95, Archives and Museum Informatics, 5501 Walnut St., Ste. 203, Pittsburgh, PA 15232-2311; (412) 985-9775; fax: (412) 683-7366. |


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<th>Book &amp; Paper</th>
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<td>June-August. Baltimore. Hands-On Preservation Workshops. Topics: July 12-14, Advanced Book Repair; July 24-26, Treatments of Older Collections; and August 7-10, Advanced Enclosures. Contact: Regina Sinclair, Head, Preservation Dept., Milton S. Eisenhower Library, Johns Hopkins University, Baltimore, MD 21218; Bitnet: SINCLAIR@JHUVM; Internet: <a href="mailto:sinclair@jhu.edu">sinclair@jhu.edu</a>.</td>
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| See the May 1995 AIC News for more information |
| See the March 1995 AIC News for more information |
| Financial assistance may be available |
| For additional information and course catalog, contact: Mary Wood Lee, Campbell Center, 203 East Seminary St., Mt. Carroll, IL 61053; (815) 244-1173. |

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August 29. Washington, DC. Grant Proposal Preparation Workshop sponsored by Society of American Archivists. Learn the components of competitive grant applications for individual or consortial projects to establish or develop archival programs and to preserve and provide access to archival materials in all media. Contact: Society of American Archivists, 600 S. Federal, Ste. 504, Chicago, IL 60605; (312) 922-0140.


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Textiles

September-October. London. Textile Conservation Centre's 20th Anniversary Conference Series. September 22: The Fabric of Art will focus on painted textiles and includes personal perspectives from artists about whether acceptable conservation practice inhibits creativity. October 16: Sacred Dirt will focus on the cultural meaning of "dirt" with presentations of ethnographic objects. Contact: Textile Conservation Centre, Apt. 22, Hampton Court Palace, East Molesey, Surrey, KT8 9AU, UK; (0180) 977-4943; fax (0180) 977-9081.

September 4-6. The Care and Preservation of Textiles and Related Materials within the National Trust's Collections. Contact: Kysnia Marko, Textile Conservation Studio, National Trust, Blickling Hall, Aylsham, Norfolk NR11 6NF, UK.


Funding Deadlines

JULY 15—NEH, Humanities Projects in Libraries and Archives
AUGUST 1—FAIC, Publications Fund
AUGUST 1— Fulbright Scholar Program, Council for International Exchange of Scholars
AUGUST 1—Exchange of Scholars
AUGUST 5—IMS, Technical Assistance Grants (TAG)
OCTOBER 6—IMS Conservation Project Support (CP)
NOVEMBER 15—American Academy in Rome, Rome Prize
NO DEADLINES—NSF, Contact NSF for Program Guidelines
NO DEADLINES—GETTY GRANT PROGRAM: Conservation Publication Grants; Conservation Treatment Grants; Conservation Survey Grants; Conservation Training Grants: Support for Training Midcareer Professional Conservators

For More Information on Funding:
American Academy in Rome, 7 E. 60th St., New York, NY 10022-1001; (212) 751-7200; fax: (212) 751-7220
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.
Getty Grant Program (GGP), 401 Wilshire Blvd., Ste. 1000, Santa Monica, CA 90401-1455; (310) 393-4244; fax: (310) 395-8642.
Institute of Museum Services (IMS), 1100 Pennsylvania Ave., NW, Washington, DC 20506; (202) 606-8536.
National Center for Preservation Technology and Training (NCPT&T), NSU, P.O. Box 5682, Natchitoches, LA 71497; (318) 357-6464.
National Endowment for the Arts (NEA), Museum Program, 1100 Pennsylvania Ave., NW, Rm. 624, Washington, DC 20506; (202) 682-5442.
National Endowment for the Humanities (NEH), 1100 Pennsylvania Ave., NW, Washington, DC 20506; Division of Public Programs, (202) 606-8267; Division of Preservation and Access, (202) 606-8570, fax: (202) 606-8639.
National Institute for the Conservation of Cultural Property (NIC), 3299 K St., NW, Washington, DC 20007; (202) 625-1495.
National Science Foundation (NSF), 4201 Wilson Blvd., Arlington, VA 22230; (703) 306-1234 (general information); (703) 306-1990 (computer and information science); (703) 306-1840 (chemistry); (703) 306-1814 (materials research).

Journal Deadline

August 1 is the next deadline for receipt of submissions to the AIC Journal.

Contact the AIC office to receive a copy of the guidelines for authors.

Short communications, about 3,000 words, as well as longer papers, up to 30 double spaced pages are encouraged.
Grants & Internships

Getty Internship
Chicago Historical Society

The Chicago Historical Society is offering a one-year postgraduate internship in textile conservation sponsored by the Getty Grant Program, beginning in October 1995. The internship will provide training in technical analysis and treatment, preventative collections maintenance, and long-range conservation planning. Technical analysis and treatment projects will be selected from CHS's Hope B. McCormick Costume Center, one of the premier costume collections in the United States. The intern will also help coordinate preventative care for the institution's 20-million-piece urban history collection. The stipend is $21,000 plus benefits and a $2,000 travel and research allowance. Applicants should be recent graduates of conservation degree programs. Please send a statement of interest, curriculum vitae, transcript reports, and three references/letters of recommendation to: Nancy Buener, Textile Conservator, Chicago Historical Society, 1601 Clark St., Chicago, IL 60614-6099. Application postmark deadline is July 21, 1995; applicants will be notified of the selection committee's decision by August 15, 1995.

Kress Internship: Paper Conservation / New York Botanical Garden Library

Will assist with a conservation survey of the Lord and Burnham Architectural Drawing Collection, with stabilization and rehousing procedures. Will carry out a research project and prepare a final report. This is a six-month, full-time position ($447/wk stipend). Send detailed letter of application, current resume, and two letters of recommendation to: Judith Reed, Conservation Librarian, New York Botanical Garden Library, Bronx, NY 10458. Application deadline: July 28, 1995. Successful applicant will be notified by August 31, 1995.

Positions Available

Paintings & Objects Technicians
National Gallery of Art

National Gallery of Art seeks two technicians for the painting and objects conservation departments. Painting technician duties include the operation of x-ray and infrared reflectography equipment, digital image processing (capture and manipulation). Objects technician duties include maintenance and treatment of outdoor sculptures, survey of objects, x-radiography, condition checks for exhibitions, and the preparation of drawings for publication. Both technicians will be responsible for monitoring and ordering of supplies, organization, maintenance and updating of technical files, and research related to works of art treated or examined by staff conservators. Work also involves filing, typing, photocopying, and entering database files. Applicants should have a bachelor's degree with a background in art history, studio art, and/or science (especially chemistry or physics), be familiar with desktop computers, and possess good analytical and research abilities. Technicians work independently in support of conservators. Compensation is based on the background and experience of the candidate. The hourly rate is $12-$41 per hour. The contract, to be awarded for a 24-week period starts mid-August 1995, with a possible renewal. Applicants are invited to submit a cover letter, three letters of recommendation with daytime telephone numbers to: Michael Salaka, Conservation Admin., National Gallery of Art, Washington, DC 20565. EOE.

Assistant General Collections Conservator / Preservation Office, Princeton University

Assists in administration and management of Collections Conservation Unit, Preservation Office. Participates in planning, organizing, staffing all preservation activities for the physical care of Princeton University Libraries general collections. Major responsibilities: conserving/preserving permanent research materials from the 18th to the 20th centuries in the general collections, emphasis being on treating the pre-1850s and complex materials; supervising preservation activities originating from in-house microfilming and brittle books programs; and supervising student workers. Performs an array of repairs and conservation treatments in production setting. Reports directly to unit head. In absence of unit head, supervises and manages staff operations. Overall ratio of benchwork to management and supervisory responsibilities: approximately 60/40. Required: bachelor's degree or equivalent work experience; one or more years' experience in general collections conservation program in an academic research library. Must be knowledgeable and experienced in all aspects of preserving/conserving general collections of library research materials. Must have hands skills to work knowledgeably, independently, and productively on materials. Must be able to work in fluid, complex organization and communicate effectively. Previous experience in bookbinding and supervision and treatment decision making. Desirable: completion of recognized program in library collections conservation or significant collections conservation experience in academic research library. Applicant chosen for interview must present portfolio of successful collections conservation treatments. Salary and rank dependent upon qualifications and experience. Position either librarian or professional technical staff position. To ensure full consideration, send application (resumes and names, titles, addresses, and telephone numbers of three references) postmarked by July 1, 1995 to: Search Committees, Assistant General Collections Conservator, c/o Human Resources Librarian, Princeton Univ. Libraries, One Washington Rd., Princeton, NJ 08544. AA/EOE.

Associate Conservator of Paintings / Page Conservation

Page Conservation, Inc., seeks a full-time associate paintings conservator. Qualifications should include a graduate degree in painting conservation or equivalent training and experience. Responsibilities include examination, repair, and treatment of easel and mural paintings. Salary will be in the range of $31,000-$34,000, commensurate with experience. Send resume and references to: Arthur Page, Page Conservation Inc., 1300 7th St., NW, Washington, DC 20001.

Librarian/Archivist
NEDCC

Northeast Document Conservation Center seeks an individual with knowledge of preservation for the position of director of reprographic services. Position involves managing the center's microfilming and photographic copying services as well as coordinating a national series of workshops on reformatting. Applicant must have demonstrated ability to manage staff and public relations/marketing skills. Familiarity with microfilm preparation and photographic reprographics is desired. Salary commensurate with qualifications. Send resume and three references to: NEDCC, 100 Brickstone Sq., Andover, MA 01810.

Assistant Conservator
Field Museum

Field Museum seeks assistant conservator to work under the direction of the head of conservation in all aspects of treatment care for large varied anthropological collections. Duties will include documentation and treatment of archaeological and ethnographic objects, routine technical analysis, assistance in laboratory operation, preparation of collection condition surveys, and working on storage upgrades. This two-year appointment includes a $23,000 salary plus benefits. Applicants should have expertise in conservation from a recognized training program with a specialization in objects, preferably with experience caring for anthropological collections. Send cover letter, resume, and references to: Search Committee, and intern training and supervision. Applicants should have extensive knowledge of book and manuscript conservation techniques and the necessary skill to implement them; advanced diploma/degree in conservation and/or apprenticeship completion certification; a minimum of two years' experience beyond training; sound academic background; good interpersonal, oral/written communication skills; the ability to impart skills to others. Application will be accepted until position is filled. Salary: $31,800 minimum, depending on experience and qualifications. Apply to: Ann Dyckman, Director, Library Human Resources, 201 Olin Library, Cornell University, Ithaca, NY 14853-5301. Please send cover letter, resume, names, titles, addresses, and telephone numbers of three references) postmarked by July 1, 1995 to: Search Committee, Assistant General Collections Conservator, c/o Human Resources Librarian, Princeton Univ. Libraries, One Washington Rd., Princeton, NJ 08544. AA/EOE.

Book Conservator
Cornell University

The Department of Preservation and Conservation has an immediate opening for a book conservator. Responsibilities will include: conservation treatment of rare and special collections materials, including paper treatment, document repair, binding, and binding restoration; assisting in planning, program development, staff and intern training and supervision. Applicants should have extensive knowledge of book and manuscript conservation techniques and the necessary skill to implement them; advanced diploma/degree in conservation and/or apprenticeship completion certification; a minimum of two years' experience beyond training; sound academic background; good interpersonal, oral/written communication skills; the ability to impart skills to others. Application will be accepted until position is filled. Salary: $31,800 minimum, depending on experience and qualifications. Apply to: John F. Dean, conservation librarian, at (607) 255-4300.

Painting Conservator / Fine Art Conservation Laboratories

A full-time position for a painting conservator has opened at Fine Art Conservation Laboratories (FACL) in Santa Barbara (two hours north of Los Angeles). Directed by Scott Haskins, FACL specializes in the conservation of paintings (on paper, easel, and mural) and services collections throughout the U.S., including institutions, private collections, and a few select galleries. The applicant should be experienced, competent, and capable of working autonomously. Inpainting skills are required. Vacation, medical benefits, and salary are to be negotiated. Please inquire for a more detailed description of the position requirements and lab capabilities. Send a copy of your resume and a list of professional references to Scott Haskins, FACL, R/C Box 235587, Santa Barbara, CA 93121; (805) 564-3439, fax (805) 568-1178.

Organic Chemist
National Gallery of Art

The scientific research department seeks an organic chemist. Interested individuals should contact the Department of Personnel's job hotline concerning formal announcement of this position.

AIC News, July 1995
Committee Vacancy

The Bylaws Committee seeks to replace a member whose term has expired. The committee is responsible for reviewing bylaws, directives, and changes from the AIC board prior to consideration and vote by the membership. The successful candidate must be a Fellow. Candidates should submit a letter and a résumé by September 15, 1995 to Suzanne Deal Booth, Director, Committee Liaison, in care of the AIC office, 1717 K St., NW, Ste. 301, Washington, DC 20006.

Supplier’s Corner

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THE AMERICAN INSTITUTE FOR CONSERVATION OF HISTORIC & ARTISTIC WORKS 1717 K STREET, N.W. SUITE 301 WASHINGTON, D.C. 20006

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Environmental Standards: Looking Beyond Flatlining?

Just over a year ago, the Smithsonian Institution reported that scientists at its Conservation Analytical Laboratory (CAL) had concluded that some museum objects can safely tolerate a wider range of relative humidity (RH) than the 50% ± 5% often recommended for museum objects. The statement suggested that these findings would allow museums substantial savings in monthly energy costs. The new guidelines state that fluctuation between 35% and 65% RH does not compromise the safety of most objects in collections. A temperature fluctuation of 10°C was described as safe for most museum objects.

That announcement has sparked a heated discussion among scientists, conservators, and mechanical systems specialists (see the articles by David Erhardt, et al., William Schultz, William A. Real, and William P. Lull, in the January 1995 WAAC Newsletter). A recent symposium at New York University also addressed this topic (see Conference Reports, page 28).

A focal point of the discussion has been “flatlining,” the practice of trying to maintain unchanging temperature and humidity in museums year-round. The CAL team’s assertion that relaxing RH requirements could lead to big cost savings by allowing fluctuations within a “safe” range has been a matter of some interest to museum administrators, whose cash-strapped institutions are looking for ways to cut expenses. In fact, the CAL guidelines may have received more attention outside the conservation field than within it. A telephone survey of conservators at 14 museums across the country revealed that half had not even heard of the guidelines, which were announced last August at the annual meeting of the American Chemical Society and reported on in the November 1994 AIC News, although some were familiar with at least part of the research behind them. The data were also presented at the September 1994 Ottawa IIC Conference.

Despite CAL’s recommendations, most [continued page 2]

Congressional Battle Continues Over Cuts to Cultural Agencies

Debates over FY ’96 funding levels for federal cultural agencies continued in Congress during the summer with various levels of cuts considered. When Congress recessed in mid-August, the votes stood as follows: On August 9, the Senate voted to approve an amendment offered by James Jeffords (R-VT) giving the National Endowment for the Arts $110 million, and thus restoring $10.5 million of the $60 million cut by the House in July. The Senate cut the budget recommended by the House for the National Endowment for the Humanities from $115 million to $110 million. The Senate proposal amounts to a 32 percent cut for the NEA and a 36 percent cut for the NEH. The differences between the House and Senate versions are expected to be worked out in September by a conference committee. [continued page 4]
Environmental Standards
continued from page 1

conservators interviewed for this story were wary of relaxing RH requirements, echoing the thoughts of painting conservator William Real of the Carnegie Museum of Art. In his W/ALC Newsletter article, Real wondered whether it is prudent to relax the 45-55% ± 5% RH requirement he uses, when monitoring is often so inaccurate and large systems are so difficult to control tightly. Museums "may have far less control over RH than they would like to believe," Real noted.

Many conservators said they secretly felt relieved at CAL's findings, since their museums already have great difficulty adhering to the 50% RH ± 5% recommendation first proposed in Garry Thompson's 1978 book, The Museum Environment. In the view of those interviewed, adhering to the ± 5% fluctuation in theory guarantees that in practice the museum environment will be at least within CAL's looser guidelines.

The most troubling fact to emerge from closer scrutiny of RH guidelines may be the apparent inability of many environmental systems, as they are presently run, to assure the recommended RH control. Conservators express doubts about the accuracy of their systems and recounted stories of short-lived though potentially damaging systems failures. According to William Lull, a consultant on environmental systems and a speaker at the recent NYU symposium, these problems may be due to poor maintenance, a lack of understanding of the system by those who are charged with controlling it, or a poorly designed system rather than to an inherent inadequacy in environmental systems.

Compounding the problem are the inaccuracy of some RH monitoring devices and the difficulty of properly calibrating others, with the result that few conservators feel they can trust the readings they are getting. Conservators and other decision makers in museums need to take a closer look at the proper monitoring, operation, and maintenance of their systems by skilled personnel who adequately understand them. The CAL researchers concluded that cultural objects could, in a worst-case scenario, be irreparably damaged by even one excursion into the extremes of RH, as could happen if a system failed long enough for equilibration at RH above 70%. This conclusion reinforces the importance of making sure these systems are properly operated no matter what conditions you are trying to maintain.

Some conservators interviewed were reluctant to relax RH guidelines because they remember how hard it was initially to convince directors, trustees, and professional staff of the importance of a nearly unfluctuating environment. They feel that if the Thomson recommendations are relaxed and further research suggests this was a mistake, or if their collec-
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Budget Battle for the Arts

Continued from page 1

The House and the Senate have also approved $21 million in FY '96 funding for the Institute of Museum Services, which amounts to a cut of about 27 percent (see story in July AIC News).

In the debates leading up to the votes, several amendments were considered. An amendment introduced by Jim Bunn (R-OR) to transfer up to $50 million to NEH in unobligated funds from the National Biological Survey did not survive the vote of the full House. In an extremely close vote (13-14), the Senate Appropriations Committee rejected Senator Patrick Leahy’s (D-VT) amendment to add $5 million to the NEH budget and $20 million to NEA. Had this amendment passed it would have brought the total NEA and NEH budget cuts to the same percentage level as IMS’s budget cut. It would not have changed the proposed $21 million IMS budget. Our efforts to increase IMS funding to its present level ($28.7 million) so that we could reach a higher level in the House-Senate Conference did not succeed. The Jeffords amendment, which was approved by the Senate, included provisions prohibiting NEA funding of “obscene or indecent materials and performances denigrating a particular religion.” These restrictions may be dropped in conference due to Constitutional questions.

Below is a chart showing FY ’95 budgets and the proposed FY ’96 budgets for the cultural agencies passed by the House and the Senate.

Congress is expected to be on recess until early September. It is likely that in September and October there will be four or five more big votes including: the House-Senate compromise appropriations bill to be passed by both bodies; and the House and Senate authorization bills for the cultural agencies.

Many thanks to all of you who have contacted your congressional delegations. We are convinced that it has made a difference, particularly in restoring funding for IMS. And, as reported in the Washington Post (August 10, 1995) Sen. Jeffords noted that bipartisan support for restoring some of the NEA budget was a strong indicator that the endowment has backers willing to fight for it. “We want to make sure the endowments go forward” he said. We at AIC must continue our efforts and will need to call on you again for this final push. We hope that many of you will be available to respond.

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The Arts & Humanities

There’s something in it for you.
original research rather than relying on a summary of it. The information is complex and cannot easily be condensed without losing accuracy. Many questions that may occur to readers are answered in the research.

So, for those who have not read the research, what does it conclude? The team of four scientists studied the effect of RH on cultural materials. Marion Mecklenburg and Charles Tumosa investigated the response of a wide variety of museum materials—including (but not limited to) restrained wood, gesso, and paint—to mechanical stresses. David Erhardt studied the influence of RH on chemical degradation, and Mark McCormick-Goodhart studied the effect of temperature and RH fluctuations on photographic materials. The team concluded that within the range of 35% to 65% RH, any dimensional change and accompanying mechanical stress to an object during these fluctuations is reversible. An object previously conditioned to 50% RH may swell when exposed to higher RHs within the safe range, but it will return to its original dimensions when the RH is lowered. (Objects conditioned to extremely high RH have smaller allowable fluctuations and may sustain some damage by being moved to a 50% RH environment after such exposure.) It does not matter how many times the object is subjected to cycling RH or how quickly these changes occur, within the safe range of RH.

Erhardt, who has considered the chemical effect of RH fluctuations (for example, mold growth, hydrolysis, metal corrosion, and glass fogging), concluded that there is no single ideal range of RH for all cultural materials. The optimum RH for bronze, for example, may be too dry for wood. Any RH guideline, even 50%, is a compromise between the various needs of the wide range of objects in many collections. The important thing is to know your own collection and tailor the recommended RH to its needs. He agreed, however, that for most museum objects, a 35%-65% RH is acceptable, with the caution that certain materials with RH requirements different from the bulk of the collection may need to be enclosed in special environments. Lower values within this range are preferred, though, and in fact 50% RH is higher than what would be recommended based on many considerations of chemical stability.

It is clear from the research that while RH fluctuations within the 35–65% RH guidelines are reversible, chemical degradation at any RH is not. It is the chemical aspect of deterioration that concerns many paper conservators. Bob Futerwnick of the Fine Arts Museums of San Francisco, notes that most heat aging studies of paper degradation are based on the theory that a 10°C rise in temperature will double the rate of paper degradation by hydrolysis. Therefore, the temperature fluctuation mentioned in the CAL press release is not acceptable to him.

When asked about this concern, Erhardt replies that the myth of a doubling degradation rate with every 10°C is based on activation energies that do not apply to most museum objects. In fact, the sensitivity to temperature is even greater for most museum objects. The activation energies for hydrolytic reactions determined by Erhardt, which agree with previous values for the overall degradation of paper, would imply a doubling approximately every 5°C.

There appear to be a variety of interpretations about sensitivity to temperature that is caused by inconsistencies between researchers' use of activation energies. Erhardt determined values for the hydrolysis of cellulose that are in the range of 21–24 Kcal/mole, while Donald Sebera repeatedly uses an activation energy of 35 Kcal because "it resulted in larger more easily recognized differences..." even though "a value of 25 Kcal may be more appropriate" (Sebera's "Isoperm" publication, as quoted by Erhardt). Of the two figures shown in Sebera's publications, Lull usually works with the 25 Kcal figure, since he feels it is more conservative, yet still a value most can agree on. Clearly, a consensus on these figures would be very helpful in allowing conservators and others involved in environmental control to make more informed decisions.

If typical reactions of museum objects are twice as sensitive to temperature changes as reactions studied in the laboratory, then maybe there is some cause for concern about temperature fluctuation, since the 10°C fluctuation in the CAL guidelines is based on what is safe from mechanical stress rather than from chemical degradation. Erhardt observes that, as with RH, the CAL team prefers the lower end of the allowable range to reduce chemical deterioration (in fact, low-temperature storage is one of the CAL team's areas of study). However, the CAL team feels the greater temperature range, which allows seasonal temperature fluctuations through the year, is similar in overall effect to a constant-temperature environment, since an increased degradation rate due to slightly higher temperature settings in the summer can be offset by lower temperatures during the winter.

McCormick-Goodhart and James Reilly, of the Image Permanence Institute, Rochester, have suggested recently that chemical degradation caused by extremely hot and humid summer conditions is so strong that it is not balanced by low winter temperature and humidity. Erhardt feels, however, that this is much less of an issue within the "safe" 10°C range suggested by the CAL team.

What does this research mean for conservators? For those working in institutions with environmental control systems already in place, the end result of the CAL research for now may be only that conservators can feel more comfortable about the fluctuations in the occasionally less-than-perfect systems with which they have to live. After all, we know empirically that some RH fluctuation is acceptable, since otherwise there would be no cultural objects predating modern environmental control. However, according to Tumosa, the CAL research has important implications for many small museums and historical societies that may not have had the money to install an environmental control system capable of flattening and therefore have installed no system at all. The CAL research may provide a justification for these institutions to install a system that will meet the needs of most of their objects, using separate RH environments for special objects, without having to spend more money on a system that maintains a nearly unwavering RH.

But does it really cost more to install and operate a system that can flatten? It depends on whom you ask and how you look at the problem. Mecklenburg
studied the yearly energy costs of 14 buildings (museums and private residences) in the Washington area, making a chart that plots the rising operating cost of increasing RH control. The numbers he showed were $1 per square foot yearly energy cost for the average home, $1.50 per square foot for commercial air conditioning (where the system is turned off when the business is closed), $2.50 for the average museum system (which does not flatten but nevertheless controls the RH to a degree that requires the four functions of heating, cooling, humidification, and dehumidification), and finally $4 to $5 per square foot in systems that are attempting to flatten. Tumosa commented, "The new buildings and renovations in the CAL study that were attempting to flatten the environment cost more to run than those that allowed modest fluctuations, often by a factor of two. That's a fact."

William Real and William Lull disagreed with Mecklenburg's conclusions about cost savings in their January 1995 WAAC Newsletter articles. Both suggested there may be little significant cost savings in relaxing RH several percent, basing their arguments in part on a 1988 Getty study that appeared to contradict the CAL team's conclusions. However, at the recent NYU symposium, James Druzik, of the Getty Conservation Institute cautioned against using this study as a yardstick, noting that it is going to be redone. (Please note that this discussion centers on RH fluctuations allowed around a set point, not the seasonal adjustment of the set point, a separate issue discussed later in this article.)

Lull still questions the conclusions Mecklenburg draws from his data, insisting the flatten figure is far too high because the CAL team took their high-end figures from the environmental systems in several Smithsonian buildings that may not be efficiently designed and managed. In a phone interview, Ernest Conrad, P. E., an engineer and consultant who has looked at environmental control systems in more than 200 buildings, noted that Mecklenburg's chart accurately reflects the costs he sees in these systems. However, he feels Lull is correct in saying that flatten systems don't have to cost this much to operate yearly. He thinks the $4 to $5 per square foot Mecklenburg quoted for flattening is accrued in museums where flattening is imposed on systems that were not originally designed for it or that are inefficiently operated. In these cases, flattening may be possible, but the system has to work against itself to achieve it, at great and sometimes unnecessary expense. Therefore, Lull's lower estimated operating cost of $3 for an efficiently run well-designed flatten system may be possible. (Erhardt notes, however, that buildings that do not flatten can also be made more efficient.) Clearly, a larger study would be useful in better understanding the operating costs of flattening.

Installation costs are also a matter of debate. Conrad, Real, and Lull, all with experience in installing these systems, note that a flatten system usually amounts to no more than 30% of construction costs, while Mecklenburg quoted a figure of up to 50% in the CAL press release. A survey of the capital costs of these systems would help clarify this point. The issue is complicated because, according to Lull, difficulties or high costs in flattening may have to do with aspects of the project, beyond the HVAC system, that induce system loads but that museum personnel are unwilling to address. Conrad concedes that capital costs for the more tightly controlled systems can be greater, because the sensors used are more expensive ($300 to $400 with accuracy ±2%, as opposed to those used in homes, which cost well under $100 and are accurate only in the range of ±10%). Although a museum may need many of these sensors, they still typically add to capital costs by no more than $1 per square foot, which is not a major cost factor, according to Lull.

Moreover, Lull notes that the control apparatus Conrad discusses is less than 20% of an HVAC system's costs. "A new control system for an existing museum might be $1 to $5 per square foot, whereas a new HVAC system for the same building closer to $30 per square foot (including new controls)."

The 80% of HVAC costs that are not for controls will remain constant, since these costs are necessary regardless of whether you flatten or allow modest RH fluctuations. It seems clear from these discussions that operating costs can be lowered in a number of ways, by allowing seasonal set point variation, or by spending less money on sensors if you don't feel you need tight control, or by more efficiently monitoring and retrofitting existing systems. However, capital costs, apart from adjustments in the 20% spent on monitoring, may not drastically be affected by the decision to flatten or allow drift.

All parties agree that allowing a higher RH set point in summer and lower set point in winter does result in cost savings. The National Gallery of Art may provide some useful information on this subject. A year ago the institution adjusted its target set point to allow an additional 2% RH fluctuation, so that in winter the set point is 48%, in summer 52%. The maximum allowable range still remains 45% to 55% RH year-round. Conservation chief Ross Merrill and facilities manager Dennis Donaldson note that the institution has calculated it is saving 40 cents per square foot ($100,000 every year, or 16% of its annual energy costs) by relaxing requirements this much (the National Gallery has 250,000 square feet of space controlled by its circulating HVAC system).

From this information, it would appear that the claims made in the CAL press release for huge cost savings may be somewhat exaggerated, although much more data are necessary to get to the bottom of the issue. While seasonal set point variation may allow significant if not overwhelming yearly energy cost savings, installation costs of the 80% of HVAC systems apart from controls are the same in flatten and nonflatten systems. And at this point it is still unclear whether fluctuations around a given set point save money or not. Therefore, in the view of Real and Lull, the conclusions about cost savings stated in the press release are particularly unfortunate.

Real claims some conservators have already had their RH recommendations called into question by administrators who read the press release in Museum News. Says Real, "These administrators are never going to read the primary research, and they are not going to easily back off based on some conservator's insistence that the primary research is not so simple as the press release article suggests." One wonders, though, why not? Isn't that part of the conservator's job and a measure of how
effectively he or she is doing it?

The CAL guidelines have certainly made conservators feel more comfortable about their decisions to allow seasonal set point variations in institutions where the needs of the building fabric may conflict with those of the collection it houses. For example, conservators Bruce Christman of the Cleveland Museum of Art and Jim Coddington of the Museum of Modern Art had problems with condensation in their buildings. Both are recognized as architecture worth preserving, and their needs must be considered along with those of the collection. Coddington and Christman felt the CAL findings justified allowing a seasonal drift in RH in order to minimize condensation problems at skylights that were potentially damaging to the buildings’ fabrics. A happy by-product of this decision is some savings in energy costs, but safety issues for both the collection and the building were more influential in the decision-making process. At Cleveland, the standard (in effect for eight years) allows a winter drift of 40% to 45% RH, with a summer drift of 50% to 55%. At MOMA a seasonal drift of 40% in winter, 50% in summer has been adopted, with the system ramping up and down gradually during the transitional seasons of spring and fall.

Even if the CAL guidelines were immediately accepted in theory by all conservators in the United States, politics would, as usual, complicate the issue. Institutions that borrow objects must consider the impact of such changes on the willingness of foreign institutions to lend to them. For example, in Europe, where the standard for RH control is generally 5% higher than in the United States, most museums adhere to the Thomson recommendations, require them as a condition of loan, and are very likely unfamiliar with the CAL guidelines. Therefore, institutions will need to adhere to the Thomson recommendations if they want to continue to borrow objects from Europe (where the climate makes flatlining much less taxing on HVAC systems), regardless of the CAL guidelines.

One practical problem of the CAL research that has not so far been discussed is the difficulty of knowing the prior environmental history of objects entering collections. How is a conserver to know which objects may have become equilibrated to a very high RH and therefore may have a narrower range of RH fluctuation tolerance? Knowing where the object comes from can often decide the matter. For example, according to Stefan Michalski, of the Canadian Conservation Institute, the only way a wood object from Eastern Europe could have become equilibrated to extremely high RH would be in the unlikely event that it was previously housed in a museum that had an HVAC system that went haywire. The uncontrolled environment in that part of the world could not by itself produce the extreme humidity necessary for permanent damage. The cautionary subtext here is that in some instances a poorly operated system can do more damage than no system at all. Erhardt notes that the practical problem of determining prior climate equilibration of objects is not unique to the CAL-recommended values; it is true for any climate maintained, including 50% RH. There is no substitute for a knowledge of the collections.

As is often the case, in the end it may come down to money. As part of the current downsizing trend, everyone is searching for ways to lower energy costs. William Lull notes that significant savings may be obtained simply by making sure the systems in place run at maximum efficiency. However, according to the CAL team, no matter how much money is saved by efficiently operating a previously mismanaged system, some money will also be saved by allowing seasonal drift and humidity fluctuations in these systems. In the case of the National Gallery of Art, the savings are significant if not extraordinary. McCormick-Goodhart points out that if museums can save money where it may be presently wasted in flatlining exhibited objects that don't need a flatlined environment, they can improve the environmental controls in storage areas, where RH fluctuations frequently exceed the recommended variation, especially in small archives and historical societies.

The question is whether the savings are worth the risk to priceless and unique objects in important collections. There may be a different de facto standard for objects that exist out there in the real world of cash-poor small historical societies and archives. Lull feels that he and others during the last 10 years have taken a far more radical approach to environmental control than what is proposed in the CAL guidelines by devising low-cost alternatives utilizing ventilation, filtration, and humidity-controlled heating in institutions that may have only a furnace for environmental control (supplemented by microclimates for special collections). (See Richard Kerschner, JAIC 31 [1992].)

Lull may have a point. It appears that while many among us recommend flatlining in theory, few institutions practice it in reality. So it might be fair to ask what is the relevance of the CAL guidelines if they tell us what we have already observed and recommend to us what we already do. The answer is that they offer the scientific explanation for observed behavior and so enable prediction of behavior for classes of objects. Yes, there are qualifications to the predicted behavior, there may be some questions about the advisability of temperature fluctuations, and the speculations about huge energy cost savings in the CAL press release may be premature. For all that, though, the research carries us way beyond anecdotal evidence. It should be noted that when Thomson suggested 50% RH ± 5%, he admitted that no one knew how much variation in humidity objects could withstand. Says Erhardt, “Our work is the first to demonstrate the existence of and determine the ranges within which the effects of RH are reversible. The value of the CAL guidelines is that they use real data to provide specific numbers to ensure the safety of collections. Up until now people suspected or made their best guess or relied on anecdotes, but still worried if their RH dropped 5%, or spent huge sums of money to flatline because they did not know. Now they do.”

It may be that the very complexity of the research results has caused the somewhat puzzling negative response to it. “Adopting the CAL guidelines [or following Conrad’s and Lull’s cost-saving measures for undercapitalized museums] may save money without damaging objects, but only if conservators stop and think about the individual needs of the varied materials in their collections,” says Mervin
Richard, exhibitions conservator at the National Gallery of Art. “This is harder work, and it requires that conservators get involved in risk assessment instead of simply quoting specifications out of a book.”

Conrad and Lull worry that small museums (with no conservators to properly evaluate which objects need microclimates) will misinterpret the information, inappropriately relaxing their RH standards and damaging objects. This is a legitimate concern, and some guidelines for evaluating objects at risk may need to be written. Like any research, the CAL team’s work can be misinterpreted if it is not adequately understood.

A perhaps unintended effect of the CAL guidelines is to force conservators, as they re-examine environmental control guidelines, to place themselves on an ivory tower—real world continuum. Is it the obligation of the conservator to insist on the most constant possible environment, regardless of cost, regardless of the value and materials in a collection, and, more important, regardless of the diminishing returns to be gained with increasing control, if the CAL study is correct? Are the cost savings gained by allowing seasonal set point variations worth the risk to some objects whose environmental histories are hard to determine? These decisions must be made on a case-by-case basis, since collections and the buildings that house them are so varied. But the decisions won’t be easy ones, whether they are made at the National Gallery or at a small historical society. Do we need to reconsider designing environmental systems for the most sensitive objects in a collection? If we instead design these systems for the needs of the bulk of the collection, as environmental consultants Conrad and Lull are doing in financially strapped museums, are we willing to calculate which objects need additional protection in microclimates and to take the heat if we miscalculate? And do we need different standards for priceless art and cultural artifacts of lesser value? As Conrad said, “Mecklenburg may be right, but are you willing to take a chance by allowing a valuable, already-damaged 500-year-old piece of paper to exist in a fluctuating environment?” With priceless objects, Conrad is not willing; that is part of his job.

But what is our job? If greater cost control in museums is inevitable, do we go down with the sinking ship, or do we try to meet the real world halfway, with all the attendant risks? Conservators must decide this for themselves, but for those who have decided on plan B, the CAL guidelines provide a useful road map, not because they tell us something startlingly new, but because the CAL researchers have done the science that enables us to understand why what we have observed takes place. That is their responsibility. It now becomes the equally complex and difficult responsibility of conservators to digest this information and decide how to act on it.—Carol Christensen
From the President

Debbie Hess Norris

CONTINUOUS THREAT TO PRESERVATION FUNDING: The threat to the existence of federal support for the arts and humanities continues to intensify. This situation is very serious. The most recent fallout—the cancellation of the fall deadline for IMS Conservation Support grants (see article page 11). The final fate of the cultural agencies will be worked out by a joint Senate-House conference committee this fall.

The importance and value of preservation is a very powerful message and one that even the strongest critics of government funding for the arts and humanities may find difficult to ignore. I urge each of you to continue to communicate this message to our government officials, policy makers, and the public we serve, and in doing so, emphasize the long-term costs and potentially disastrous consequences of underfunding conservation.

AIC RESOURCES FOCUSED TO MEET IMMEDIATE MEMBERSHIP NEEDS: The board will focus financial and staff resources on helping meet the immediate needs of members who may be adversely affected by potentially severe cuts in federally funded preservation projects and activities. In doing so, we plan to identify and disseminate information related to effective advocacy, fund raising, grantmaking, preservation prioritization, and strategies for risk and business management. Your suggestions on how we may be of most help are welcome.

CRITICAL IMPORTANCE OF PUBLIC OUTREACH: In these times of decreasing financial resources, our collective and individual public outreach efforts become increasingly important. On behalf of the entire AIC membership, I would like to offer special thanks to Pam Hatchfield, who has served on the board as an effective, dynamic, and enthusiastic director of public outreach for the past three years. The results of her hard work have allowed AIC to better communicate the relevance of our profession to society. If the general public does not understand and appreciate the importance of preservation on all levels, it will not support our endeavors.

INTERNATIONAL RESOLUTIONS ADOPTED AT ICOM MEETING: In early July, I had the wonderful opportunity to speak at and participate in the International Council of Museums (ICOM) triennial meeting in Stavanger, Norway. ICOM is a non-governmental international organization of museums and museum professionals created to promote museology and other disciplines related to the management of museums and their activities. The ICOM Committee for Conservation is one of 25 specialized international committees.

At this meeting, delegates from all over the world adopted a series of resolutions, including recognition of the urgent need for greater attention to the conservation of the planetary environments and the recommendation that all governments establish agencies at the highest level in which the concepts and practices of protecting and conserving human and environmental heritage are coordinated for the purposes of public education, information, and enlightenment. The unanimous adoption of this resolution is somewhat ironic and disheartening in light of probable cutbacks to our own federal agencies and their collective preservation activities. A second resolution called on governments and international bodies, as well as concerned individuals, to provide moral, practical, and financial support for all museums that are at risk of destruction or damage during armed conflicts.

AIC TASK FORCE DEDICATED TO DISASTER MITIGATION, RESPONSE, AND RECOVERY: The past few years have seen an increased incidence of damage to cultural property caused by natural disasters, human-made emergencies, and armed conflict. The AIC office recently received a copy of a comprehensive report on war damage to the cultural heritage of Croatia and Bosnia-Herzegovina. The terrible extent of desolation and destruction is carefully documented on 43 single-spaced pages. The board has appointed Jane Hutchins to chair an AIC task force on disaster mitigation, response, and recovery. This committee will work in conjunction with the National Task Force on Emergency Response to coordinate activities and develop new initiatives relating to the development and implementation of disaster response and recovery training; the compilation, development, and/or review of disaster response and recovery information for cultural institutions and the public; and the provision of on-site professional preservation expertise and assistance in the event of a disaster. Though our activities will focus primarily on national disasters, it is certainly our intention and hope to provide advice and guidance on an international scale where possible.

NEED TO ESTABLISH QUALIFICATION GUIDELINES AND CONDUCT CERTIFICATION

RESEARCH: The Professional Qualification Standards recently drafted by the National Park Service have prompted us to focus our efforts on establishing guidelines outlining the minimum training and education, knowledge, and experience required of a conservation professional. The AIC Education and Training Committee, chaired by Jerry Podany, has initiated this study by working to identify, evaluate, and establish the knowledge, skills, and abilities that are essential to becoming a bona fide conservation professional.

At the same time, the AIC board has recently appointed a research group on certification. Members are Albert Marshall, Ann Boulton, and Mary McGinn. This group has been charged with researching the feasibility of creating and implementing a national certification program. In doing so, the group will review the history of former AIC considerations and deliberations on certification and summarize the development of certification programs recently undertaken by other conservation and professional groups. The results of this work will be presented in future AIC News supplements.

REASSESSMENT OF VOTING RIGHTS AND PRIVILEGES: The membership has discussed the effectiveness of AIC's membership structure and voting privileges many times, most recently at the issues session in St. Paul. I do believe that there is a consensus in favor of extending voting rights to all individuals who are directly involved in the conservation and preservation of
AIC is On-Line!

AIC is pleased to announce that it is now on-line. The staff can be reached at the following addresses:

SARAH Z. ROSENBERG: sarahic@aol.com

BETH KLINE: annual meeting questions or exhibit hall space reservations

MARCIA ANDERSON: AIC News submissions, advertising reservations

JENNIFER MIDDLETON: requests for public outreach materials

VANESSA YORK: membership information, address changes, general inquiries

Board Meeting Schedule

The AIC board will meet three times in 1995–96: October 27–28, February 1–3, and June 9–10. The winter Internal Advisory Group meeting will be held in Washington, DC, on February 3. If you have a particular issue you would like the board to address, please submit it in writing three weeks ahead of the meeting so that it can be included on the agenda and followed by a prompt reply.

Membership Renewal

Renewal notices will be mailed in October. Please call the AIC office if you do not receive your notice. If you have retired, you are eligible for reduced membership dues of $45.

cultural property and who agree to abide by and uphold the Code. The low enfranchisement rate (26%) of AIC members is a structural problem that must be addressed to ensure long-term stability. The November AIC News will include a supplement addressing the rationale for considering changes to the membership structure, options for restructuring, and a brief survey soliciting your views. I urge each of you to consider the issues and concerns presented and respond to the survey. We have matured as a profession and accomplished a great deal. We must now take the necessary steps to resolve problems associated with ensuring fair representation.

THANKS: Thanks to all members of the St. Paul local arrangements committee, chaired by Bob Herskovitz, for your energy and enthusiasm and the countless hours you dedicated to the organization of our 1995 annual meeting—a tremendous job greatly appreciated by all who attended.

Special thanks to all outgoing specialty group officers and committee and task force chairs and members. Your dedicated work and sincere commitment has allowed us to successfully continue to advance the practice and promote the importance of the preservation of cultural property through research, publications, and the exchange of knowledge. I would like especially to acknowledge and thank Elisabeth West FitzHugh who is resigning as editor of the JAIC following a long and productive tenure. Beginning in September, Chandra Reedy will serve as editor-in-chief and Paul Whitmore as senior editor of the journal.

Thanks so very much to all of you. As said in this column so many times before, the future success of this association rests with its talented members and the thousands of volunteer hours that each and every one of you contribute to generously contribute.—Debbie Hess Norris

Planning Something Special?

Those wishing to schedule a special session or event during the 1996 AIC annual meeting in Norfolk must complete a form. Contact the AIC office for information.

Deadline: December 1.

From the Executive Director

Sarah Z. Rosenberg

SURVIVING THE CUTS: The proposed drastic cuts in the FY’96 budget for the federal cultural agencies (see chart page 4), coupled with uncertainties surrounding the very reauthorization of these agencies, present new challenges to AIC, allied professional associations, and cultural institutions across the nation. In her column, AIC president Debbie Hess Norris addresses some of the ways in which AIC will attempt to meet these new challenges. She stresses the importance of getting our message out about the vital role conservation plays in the preservation of our cultural heritage. I would like to echo her sentiments and ask each of you to help us meet these challenges head-on by becoming a spokesperson in your community. To paraphrase a saying of Rabbi Hillel, “If you do not do it, who will do it for you? And if not now, when?” Why not invite the editor of the arts and culture section of your newspaper to lunch and offer to write an article on the work you have done to preserve historic and artistic works held in the cultural institutions by individuals in your community—be they family heirlooms or great works of art? Why not call your local radio and TV stations and volunteer for interviews on the subject of maintaining collections held in the cultural institutions in your community? Why not look for opportunities to remind guardians of cultural property (museum and library directors, trustees, and others) of their fiduciary responsibilities to care for the collections entrusted to them? Guardianship of our cultural heritage is an awesome task that must be carried out judiciously with a clear understanding of the consequences of deterioration and possible loss of irreplaceable objects. It is essential to get this message out now.

In addition to becoming strong proponents for our field, we must become active fund raisers, learn to write per-
sative proposals, and acquaint ourselves with the funding resources available in our communities. Toward that end, AIC will hold a fund-raising workshop at the 1996 annual meeting in Norfolk. In the meantime, you might want to get acquainted with the National Guide to Funding in Arts and Culture published by the Foundation Center (1001 Connecticut Ave., NW, Ste. 938, Washington, DC 20036; (202) 331-1400). This guide lists foundations alphabetically by state and provides information on their financial status, purpose and activities, publications, types of support provided, limitations, application information, and recent arts and culture grants awarded. It is also available in many libraries.

SALARY SURVEY: Please take the time and effort to complete and return to the AIC office the salary survey in the centerfold of this newsletter. Our last survey was conducted five years ago, and it is essential for us to have more recent data. Thank you.

ANNUAL MEETING: With the 1995 meeting barely behind us, we have turned our energies to the next one: June 10-16, 1996, in Norfolk, Virginia. The meeting will open with a presession, “Too Many Objects, Too Little Time,” and conclude with a series of workshops. The first call for papers for the general session appeared in May AIC News and has been repeated in subsequent issues (page 16). The Program Committee has devised what promises to be a stimulating theme for the conference—Collaboration in the Visual Arts—and they welcome your ideas for papers. Dave Harvey is heading up the Local Arrangements Committee, and the Chrysler Museum will be hosting our opening reception. Working together, we will provide opportunities for members to take advantage of the cultural and scenic resources in the area.

STAFF CHANGES: We bid farewell to Michelle Flynn, program assistant, who left in early May to relocate in Salt Lake City, Utah, and to Barbara Briggie Smith, administrative assistant, who left to pursue a career in language education. We shall miss both of them. We welcome Jennifer Middleton, program assistant, and Vanessa York, administrative assistant. Jennifer holds a B.A. in art history from Wake Forest University, managed a children’s art center, and was assistant registrar at the Art Museum of Western Virginia in Roanoke. Vanessa graduated from Virginia Commonwealth University with a B.A. in art history and worked as an intern in the department of education at the Corcoran Gallery of Art.

Finally, watch your mail boxes for the 1996 Directory, the summer 1995 JAIC, and your membership renewal notice, which includes information for those interested in being listed in the referral system. Please read the form carefully and complete all three sections.

Many thanks for responding to our manifold requests for help. As always, I welcome your comments and ideas and look forward to hearing from you.

IMS Cancels Fall Deadline

March 1, 1996 Deadline Set

The Institute of Museum Services has eliminated the October 1, 1995 deadline for fiscal year 1996 Conservation Project Support. This cost-saving measure has been taken in light of the proposed FY96 budget cuts (27%). Instead of two deadlines for fiscal year 1996, there will be only one. The deadline is March 1, 1996. There will be no fall deadline until further notice.

The Conservation Project Support guidelines will be sent automatically to all museums that have applied to Conservation Project Support or have received a Conservation Assessment Program grant in the last three years. Each of these institutions will receive one copy of the guidelines by October 15. Others who are interested in receiving Conservation Project Support guidelines should call the IMS Program Office at (202) 606-8539 after October 15.

In the meantime, we must continue our efforts to increase the number of applications submitted for the changed deadline. If you would like to discuss your idea for an IMS project, please call Sarah Rosenberg at the AIC office. We must keep up the momentum we generated for this year’s deadlines.

Members of the Membership Committee are Deborah Bigelow, Lucy Commoner, Michele Derrick, Judith Walsh, and Stephen Bonadies, chair.

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

FELLOW
Holly Hochner

PROFESSIONAL ASSOCIATES
Julie Biggs
Kenneth P. Eschete
Karen Julia French
Michael Heidelberg
Judith M. Jacob
Donney Rugtiv Manoukian
Solveig Schumann
Holly White
Hilda Abreu Utermohlen

JAIC News

Elisabeth West FitzHugh has done tremendous service for all AIC members as editor-in-chief of JAIC. Working with production editor Marcia Anderson and others in the AIC office and with the JAIC editorial board, she developed and implemented excellent organizational procedures that ensure fair, smooth, and efficient handling of manuscripts. She has also encouraged increased submissions from the full range of conservation specialties and has maintained high standards for our professional journal. She now feels it is time to step down from these duties.

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to concentrate on her research and other activities. As senior editor, I have been asked by the AIC board to take on the job of editor-in-chief in September. I am sure that I will continue to seek Lis's advice as I begin this new responsibility.

I am pleased that Paul Whitmore has agreed to serve as the new senior editor. Paul has gained extensive experience with JAIC as an associate editor and is the ideal choice to share in the duties and decisions of the editor-in-chief. His scientific expertise as a frequently published conservation scientist will continue to help the journal maintain high quality in scientific content.

Mary Baker will replace Paul as a new associate editor for science. Her scientific knowledge will be an important contribution to the journal, particularly for the assessment of conservation research submissions. Leslie Kruth and Debra Evans, who have been jointly handling associate editor duties for paper conservation, have also stepped down to return to other duties. We are fortunate that Walter Henry has agreed to replace them as associate editor.

I look forward to serving the membership as editor-in-chief of JAIC. Although the new responsibilities seem somewhat daunting, I know I will enjoy working with the new senior editor, all of the associate editors, and our production editor, Marcia Anderson. Thanks to Elisabeth West FitzHugh, I am stepping into a position for which high standards and efficient procedures have already been set.—Chandra Reedy

Outreach Update

Free Goodies!

Are you guiding clients and students through the rocky shoals of conservation? There are some really helpful pamphlets available through AIC.

First, there's a great postcard explaining some conservation lingo. It has places for people to tick off the names of brochures and information packets they wish to receive from AIC. All they have to do is fill it out and send it to AIC, and their wishes are granted. Just imagine!

The brochures available at no cost to you for the first 25 are: FAIC Conservation Services Referral System; Conservation Training in the United States; Guidelines for Selecting a Conservator; Caring for Your Treasures: Books to Help You; Caring for Special Objects; Guide to Preservation Matting and Framing of Art on Paper; Names and Numbers of Conservators available to come to your party and DANCE!

Can you use any of these brochures? Just contact the AIC office, for heavens sake! I know I did, and I feel so much better.—Beverly N. Perkins, Director, Public Information

ATTENTION WINDOWS USERS!

Do You Monitor Temperature and Relative Humidity Conditions in Your Collections?

Herzog/Wheeler & Associates can now offer you two new alternative T/RH data logging products:

**ACR TrendReader Software for Windows**
and

**SPECTRUM 2000 Temperature and RH Data Loggers for Windows**

Both at Special Introductory Prices through 10/31/95

Call June Wheeler at
FAIC Receives Getty Grant for Cultural Diversity Program

FAIC has received $60,000 from the Getty Grant Program to establish a Conservation Cultural Diversity (FAICCD) summer internship project. The FAICCD summer internship project will create 12 undergraduate internships for students from ethnic and racial minority groups to acquaint them with the practical aspects of the conservation profession and encourage them to consider a career in the field. The program will also have a broad impact by providing career information to large numbers of minority students through fact sheets, career day presentations, and a career brochure. FAIC aims to use this project as a first step toward the goal of increasing cultural diversity in the U.S. conservation field, which, while reflective of the museum profession as a whole, is far from representative of the U.S. population.

Sarah Rosenberg, FAIC executive director, will head the project in consultation with the five-member Cultural Diversity Task Force (Lambertus van Zelst, chair, Suzanne Deal Booth, Amparo R. de Torres, Lisa Mibach, and Ted Stanley). A part-time staff member will carry out the work. The four-phase FAICCD project will begin with research and planning involving the study of existing minority-targeted career programs, the development of a method for targeting students, and the selection of internship sites in museums, libraries, archives, and regional and local conservation centers. The second phase will involve the development of a fact sheet and career day presentations by selected conservators. During phase 3, the internships will be conducted and evaluated. Phase 4 will be devoted to preparing a career brochure highlighting what the field has to offer minority groups and raising funds to support three additional years of internship programs.

Given the multifaceted cultural heritage in the care of U.S. conservation professionals, it is highly desirable that representatives of many ethnic and racial backgrounds be involved in decision making about preservation and in the implementation of preservation measures. As the national organization of conservation professionals, AIC is concerned about the lack of ethnic diversity revealed through the 1993 AIC membership survey: 95.1 percent white, 2.2 percent Hispanic; 1.7 percent Asian; 0.5 percent African American; and 0.5 percent American Indian. AIC is committed to improving the situation through projects such as FAICCD.—Marcia Anderson

Career Day Speakers Needed

FAIC is recruiting conservators to speak at undergraduate career days to provide students with information on conservation careers and to recruit students for the FAIC Cultural Diversity Summer Internship Project. See notice on page 35.

1995 Annual Giving Campaign Donors

Frank Fields
Lois Olcott Price
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Donations to the Professional Education Fund in Memory of Bruce Hutchison

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Kate Gill
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Journal Deadline is November 1:
Expect Short Turn-Around

The next deadline for submitting papers to JAIC for consideration is November 1. The average time lapse from acceptance of a paper to publication has decreased to less than six months this year, because, with the elimination of the annual meetings issue, the backlog of papers scheduled for publication has been reduced.

Those who presented papers at the annual meeting are particularly encouraged to take the next step and submit their papers for publication. Short submissions (up to 3000 words) are also encouraged.

Contact the AIC office to receive a copy of the JAIC Guidelines for Authors and a checklist.

WANTED:
NEW MEMBERS
Reward Offered!!

AIC is calling on you to help recruit new members. Your efforts will be rewarded with an AIC lapel pin. Just ask the new member to give us your name upon joining.

Access the AAM Advocacy Team

You can join the Museum Advocacy Team (MAT) and receive fax alerts on what is happening as it is happening on Capital Hill and on how to influence that action. Mail or fax your name, address, telephone number, and fax number to AAM Government and Public Affairs at 1225 Eye St., NW, Ste. 200, Washington, DC 20005; fax (202) 289-6578.
A Success Story: The 23rd Annual Meeting

General and specialty group sessions that provided exhaustive coverage of the latest in conservation, a world-class presession, greater-than-anticipated attendance (800 plus), sold-out workshops, an unforgettable exhibit hall, and a wealth of local events are to be counted among the many successes of the AIC's 23rd annual meeting, held June 4 through 11 in St. Paul, Minnesota.

Reflecting our efforts to strengthen ties with AAM and IMS, AIC was honored to have the general sessions opened by Nina Archabal, chair of the board, American Association of Museums, and director of the Minnesota Historical Society, and Diane Frankel, director of the Institute of Museum Services. Papers on the general session theme, Ethics in Conservation, focused on the following topics: ownership, provenance, and the theft of cultural objects; reconsidering professional responsibilities; preserving collections from an uncontrolled environment; ethical and legal responsibilities of the professional conservator; ethics and the conservation of archaeological materials; ethics and the conservation of scientific and industrial collections; and conflicting responsibilities in the management and preservation of diverse and large-scale collections. Detailed abstracts of each of the papers presented appear in the 1995 Abstracts.

The Gilded Metal Surfaces Symposium drew participants and presenters from around the world for two and a half days of papers focusing on the techniques, finishes, and conservation problems presented by gilded metals from eastern and western cultures from ancient times to the early 20th century. Specialty group papers, business meetings, panels, discussions, and tip sessions were again enthusiastically received (see the specialty group columns, pages 21-26). Other highlights included the well-attended health and safety lecture, "No Magic

Bullets: Ethical Considerations for Pest Management Strategies"; an Architecture Specialty Group-sponsored tour to Taliesin and other notable sites designed by Frank Lloyd Wright; and an IMS grant reviewer training session. Specialized interests were addressed in the APOYO meeting, the SOS! update, the archives conservators meeting, and the Library Collections Conservation Discussion Group session. Working sessions were held by the JAIC Editorial Board, the Collections Care Task Force, and the Ethics and Standards Committee. AIC matters were addressed in the issues session on membership structure, the general (business) meeting, and the open forum with the board. The proposed bylaws changes as circulated to the membership were voted on, and the results appear in the 1996 Directory.

During session breaks, participants crowded the strategically located exhibit hall to meet with both familiar and new exhibitors who displayed state-of-the-art conservation equipment, information on related organizations, and the latest books and publications. Archival supplies, shipping materials, environmental monitoring technology, storage systems, earthquake protection, and safety products were among the items exhibited in the sold-out hall.

In addition to the intellectual stimulation, participants enjoyed such festivities as the lavish opening reception at the Minnesota History Center, the annual banquet and dance, graduate program reunions, and specialty group dinners. Five buses were loaded to capacity for an evening outing to the Minneapolis Institute of Art, Frederick R. Weisman Art Museum, and Walker Art Center.

The conservation message was spread beyond the bounds of the meeting by both words and deeds through the public lecture and the Angels project. At a well-publicized and well-attended public lecture, Linda Merki-Gould spoke on the conservation of the Quadriga by Daniel Chester French. The outdoor sculpture, a gilded copper statuatory group of four stallions pulling a chariot with three attendants, has been exposed on the roof of the Minnesota State Capitol in St. Paul since 1906. The Angels made the news by volunteering their services to the Hennepin History Museum (see story page 15). Meeting participants also gathered at a public outreach lunch to learn about AIC outreach materials and discuss proposed projects.

Two successful postmeeting professional development workshops were conducted: Deterioration and Conservation of Stone, led by George Wheeler, scientist, objects conservation, Metropolitan Museum of Art; and Scientific Methodology for Conservation Treatment Selection, led by Chandra Reedy, associate professor of conservation science, University of Delaware.—Marcia M. Anderson

Keck, Gaylord, & University Products Awards Bestowed

At the AIC Annual Banquet June 9, ELISABETH CORNU accepted the Sheldon and Caroline Keck Award for sustained excellence in the education and training of conservation professionals. ELLEN CHIN received the Gaylord Brothers Collections Conservation Award for distinguished achievement in collections conservation, and ARTHUR BEALE received the first University Products award for distinguished achievement in conservation of cultural property.

As she presented the Keck award, Debbie Hess Norris noted that, in her long and dedicated career, ELISABETH CORNU, head of the Objects Conservation Facility at the Fine Arts Museums of San Francisco, has encouraged the advancement of the field through education and training of young conservators. She has supervised more than 40 preconservation interns from the United States as well as England, France, Germany, Guatemala, and Chile. She has worked closely with UNESCO and the Getty Conservation Institute and has taught...
courses in conservation in Peru, Jamaica, Costa Rica, Venezuela, and Belize. Cornu has worked diligently to integrate conservation into the fabric of the Fine Arts Museums. A fellow conservator said, "Elisabeth is someone with boundless energy all of which she directs to her chosen field, conservation. . . . She seems to relish telling and teaching other people about the field."

ELLEN CHIN, New York City Municipal Archives, plans to use the Gaylord Award to attend the two-month International Course on Paper Conservation sponsored by the International Centre for the Study of the Preservation and the Restoration of Cultural Property (ICCROM). She was the only U.S. conservator selected to participate in the two-month program on the chemistry of paper and techniques for its conservation. Her training at the center will enable the New York City Municipal Archives to expand treatment options for its records, which range from colonial documents to 19th-century photographs and the drawings for Central Park and the Brooklyn Bridge. The award included a $1,000 grant for conservation training and an all-expenses-paid trip to the AIC St. Paul meeting.

ARTHUR BEALE, recipient of the University Products Award, is director of objects conservation and scientific research at the Museum of Fine Arts, Boston, and has devoted much of his life to the advancement of the field of conservation. As president of the National Conservation Advisory Council (NCAC), Beale helped define the major areas of need in the field and planned approaches to expand awareness of conservation in the larger community. Beale has been an eloquent spokesperson and advocate for the Institute of Museum Services Conservation Projects Support and was appointed by President Reagan in 1988 to the National Museum Services Board. His work with the National Committee to Save America's Cultural Collections in collaboration with the President's Committee on the Arts and Humanities and National Institute for the Conservation of Cultural Property helped to make the popular publication Caring for Your Collections a reality. From his involvement with national conservation organizations to his key role in the development of advanced-level conservation training programs at both Harvard and at the Museum of Fine Arts, Boston, Beale works tirelessly to develop and maintain a national profile for the field of conservation. The award included $5,000, a plaque, and partial funding to attend the AIC St. Paul meeting.

IAG Meeting Report

The eighth meeting of the AIC Internal Advisory Group, held in conjunction with the annual meeting in St. Paul, focused on seven major topics: (1) AIC's membership structure; (2) preparation of commentaries to the Code of Ethics and Guidelines for Practice; (3) professional development; (4) the federal Historic Preservation Professional Qualifications Standards; (5) revised definitions; (6) annual meeting observations; and (7) federal funding for the cultural agencies.

MEMBERSHIP STRUCTURE:

Stephen Bonadies, chair of the Membership Committee, summarized the discussion held at the issues session on AIC's present membership structure. Debbie Hess Norris reviewed the steps the AIC Board intends to take to address problems inherent in the present structure. They include: surveying Associate members to determine their area of practice and why those who are eligible have not applied for Professional Associate status; establishing a research group to reexamine the issue of certification; and developing guidelines outlining the minimum training and education, knowledge, and professional experience required of a conservation professional. The Membership Committee believes that the PA application should be demystified. It was suggested that there be a clinic or program on how to become a PA at the next annual meeting.

COMMENATIRES: Dan Kushel, chair of the Ethics and Standards Committee, gave an update on recent and future actions to prepare the commentaries to the Code of Ethics and Guidelines for Practice. He reported that all of the specialty groups discussed outlines of the commentaries during their sessions in St. Paul and that members of the Ethics and Standards Committee met with each group. The specialty group chairs are drafting commentaries for the committee's review. The committee will coalesce the drafts into one document that will be published in January 1996 AIC News for comment by the membership. Kushel also pointed out that because questions have arisen regarding the appropriate way in which Associate members may use their membership in AIC on resumes and curriculum vitae, the Ethics Committee has prepared the Allowable Practices Policy Statement, which the AIC Board plans to review.

PROFESSIONAL DEVELOPMENT: Martin Burke, director for professional education and organizer of the annual meeting workshops, welcomed suggestions and shared some ideas for future topics. He encouraged specialty groups to hold their own workshops, which, he noted, may extend to two days and are not limited to the slide-lecture format.

FEDERAL STANDARDS: Jerry Podany, chair of the Education and Training Committee, reported on the latest developments in the National Park Service Historic Preservation Professional Qualifications Standards. He pointed out that there is a new draft of the guidelines that is "competency" based. The Park Service has asked AIC to prepare a test draft on conservation. The Education and Training Committee plans to compile this draft and distribute it to the specialty and subgroup chairs for comments.

DEFINITIONS: Pam Hatchfield, outgoing director of public information, described the process used to compile AIC's definitions and the various comments she received. The major issue raised in an on-line discussion was the distinction between the use of the words "preservation" and "conservation" and its implications for archives and library groups. It was recommended that the definitions include an addendum to document uses of the word "preservation" among architects, librarians, archivists, and others.

Regarding AIC's definition of "conservator," questions arose as to whether or not the phrase, "in accordance with
the AIC Code of Ethics and Guidelines for Practice" should be included. While it was pointed out that an individual may be a conservator and not adhere to the Code and Guidelines, some feel that as these are AIC's definitions, direct reference to these documents is appropriate because our members are expected to adhere to the Code and Guidelines. A compromise was offered to change the wording to "in accordance with an ethical code such as the AIC Code of Ethics and Guidelines for Practice." Hatchfield welcomed additional comments.

ANNUAL MEETING OBSERVATIONS: Jay Krueger, vice-president, reported that because of dissatisfaction with concurrent general sessions, the format will not be repeated in the future. Among the suggestions made to enhance future meetings were: (1) appoint a moderator for each session to be responsible for summarizing the presentations, leading the discussion, and facilitating audience questions; (2) enforce strict time limits on the speakers; (3) allow one and a half hours for lunch; (4) include scientific research and technical studies papers in the general session; and (5) schedule all specialty group session breaks at the same time to allow people to hear papers of the various groups.

FEDERAL FUNDING: Sarah Z. Rosenberg, executive director, presented an update on the House and Senate authorization of and appropriations for the NEA, NEH, and IMS. She urged members to continue to write letters in support of the cultural agencies to their congressional delegations.—Jennifer E. Middleton

Angels Meet in Minneapolis

The Angels convened again this year, this time at the Hennepin History Museum. More than 40 strong, they came from all parts of the United States, and beyond. Their purpose, as usual, was to aid a local museum, foster group spirit, promote the public cause of conservation, and develop a force of conservators, tempered by experience, who can be called upon in time of need.

Their endeavor this year was the largest, most organized, and most ambitious ever. Work was planned by local angels Gretchen Anderson, Kristin Cheronis, Bob Herskovitz, and Lori Leidahl. Supplies were donated by Archivart, Preservation Products (a division of Gladon), Light Impressions, Testfabrics, and University Products. Diversi-Plast discounted their materials for purchase. The Upper Midwest Conservation Association, the Minnesota Historical Society, and the Science Museum of Minnesota loaned equipment. The Minnesota College of Art and Design kindly provided lodging. Thank you again to the local angels, group leaders, proprietary patrons, and local museums and institutions for their contributions.

The 1919 building in which the Hennepin History Museum collection is housed is typical for the period—a few large public rooms on the ground floor and a multitude of small rooms and closets everywhere else. While the vista from the upstairs rooms are magnificent, the interiors reflect the crowded conditions that are often found in museums that are rich in artifacts but poor in funding. In these small spaces were stored a diverse collection of maps, architectural drawings, beadwork, costumes, hats, household tools, musical instruments, tacks, arms, and taxidermy. Basements with attendant environmental problems are also of necessity used for storage.

Obviously, structures such as this were never designed to preserve objects of historic value in perpetuity. The Angels concentrated their energies on upgrading storage conditions. They worked in small groups on subcollections housed all over the building. They built customized mounts and shelving unit supports for hats. They rehoused fragile and sensitive blueprints. They provided acid-free protection for old wallpaper. They revised and upgraded painting storage. They revised and upgraded artifacts stored in the basement, and in domestic storage, lining the shelves, creating mounts, and providing dust covers. Artifacts in the housewares area and in the ceramic instruments room were dusted or vacuumed and individually rehoused. A large lion rug was vacuumed and provided with a coroplast box for storage. Pallets for objects in the tack room were lined and dividers built. Loose objects in the vault were organized and consolidated into boxes. Storage containers were built for swords and rifles. Each group benefited from a leader whose guiding efforts were essential for completing the task at hand and for keeping the creative activities of so many angels focused and organized.

The task this year was especially meaningful, as Archangel Gabriel, a.k.a. Lisa Mibach, has decided to guide the force no longer. The future of the Angels is therefore open for new directions. It is hoped that others will be inspired to carry on the work of the Angels where they see need, benefiting from past experience, and making contributions of their own.—Judith Sylvester and Kristin Cheronis

Third Call for Papers

AIC members who wish to present a paper at the general session of the 1996 annual meeting in Norfolk, Virginia, should submit an abstract no later than October 2. The papers will be reviewed by a program committee chaired by the vice president. Acceptances will be mailed on November 6. Completed camera-ready abstracts suitable for inclusion in the AIC Abstracts will be due in the AIC office by February 23, 1996.

The general session will explore the topic of collaboration in the visual arts. As conservators, our interest in this subject lies in the necessity of identifying and understanding the range of materials and often complex techniques of fabrication or manufacture employed in the creation of significant objects and works of art. Increasing our awareness of collaborative efforts offers gaining insights into working methods and a clearer understanding of the rationale behind the selection and use of materials. Perhaps most important, this information may influence decisions regarding the handling, storage, and treatment of objects. Creative collaboration between artists, designers, and architects and their studio assistants and founders has been an important factor for centuries. This integration of expertise remains a force today, as evidenced by the many specialty fabricators, founders, master [continued page 26]
SPECIALTY GROUPS

ARCHITECTURE

A CALL FOR PAPERS! Please begin to assemble your abstracts for the next annual meeting. The quality of presentations this year was very high. We have established an exciting annual meeting and need your input to continue this success at next year's annual meeting. The deadline for submission of abstracts for the 1996 general session and specialty/subgroup sessions is Monday, October 2. Submit general session abstracts to the AIC program chair and Architecture Specialty Group abstracts to: Dennis Montagna, ASG Program Chair, Philadelphia, PA 19106; or via fax (212) 947-4499; or Dennis Montagna, ASG Program Chair, (see above); and Charles A. Phillips, ASG Secretary/Treasurer, Phillips & Oppermann, P.A., 1134-A Burke St., Winston-Salem, NC 27101; (910) 723-0865; fax (910) 777-8641

A WORD FROM THE NEW ASG CHAIR: The Architecture Specialty Group sessions at this year's AIC annual meeting in St. Paul were very well attended and received significant enthusiasm. This year's events included a preconference tour of Frank Lloyd Wright structures at Taliesien; an ASG kick-off reception; a historical architectural walking tour; and a closing ASG banquet in the St. Paul historic district. Ten speakers gave presentations on a variety of interesting topics (none ran over time!), including an examination of the conference theme, "Ethics in Conservation." In addition, we included a panel discussion examining the role of the architectural conservator with regard to working directly with contractors, and we were also fortunate to have an additional nine student presentations (again, none ran over time!) highlighting current works in progress at the undergraduate and graduate levels. The student sessions were then capped off with an informal wine and cheese get-together where audience and presenters could continue discussions. In addition, a one-day workshop on the Deterioration of Stone was given by George Wheeler from the Metropolitan Museum of Art as a follow-up session to the conference. A special thank you is extended to Bob Herskovitz, local program chair, for supplying critical inside information, including the location of a spectacular setting for our closing banquet; to Charles Nelson of the Minnesota Historical Society for arranging and leading an outstanding walking tour of downtown St. Paul, and to numerous others who graciously accepted the invitation to attend the meeting and were well prepared to contribute to the session. As we easily filled this year's schedule with two full days of activities, we should be able to continue preparation for an equally successful program at the next meeting. Questions and inquiries may be made to ASG officers: Joel C. Snodgrass, ASG Chair, Integrated Conservation Resources, Inc., 247 W. 30th St., 14th Fl., New York, NY 10001; (212) 947-4499; fax (212) 947-7766; Dennis Montagna, ASG Program Chair, (see above); and Charles A. Phillips, ASG Secretary/Treasurer, Phillips & Oppermann, P.A., 1134-A Burke St., Winston-Salem, NC 27101; (910) 723-0865; fax (910) 777-8641

BOOK & PAPER

The combination of the BPG dues increase in 1993, an increase in membership from 864 in 1993 to 931 in 1994, and Robert Espinosa's frugal management of the Book and Paper Annual have resulted in the BPG being in the fortunate position of having a considerable surplus of funds. We now have more than enough to provide a six-month operating reserve and provide stipends for BPG officers, which we hope will encourage more members to serve. While a reduction of dues seems appropriate, we would like to use the funds currently on hand for the benefit of the membership as a whole. Please call Mary Wood Lee, Walter Henry, or Elizabeth Morse, with suggestions and comments.

Thanks to Robert Espinosa and Walter Henry, the BPG Annual volume 12 (1993) is now available in a hypertext version on the Internet. Part of Conservation On Line (CoOL), it is accessible with a Web browser such as Mosaic or Netscape at (http://palimpsest.stanford.edu).

More good news for those not among the cyber-challenged: Olivia Primanis and Eleanor Stewart are working on a prototype test chapter for the Book Conservation Catalog on CoOL.

NORFOLK '96, SECOND CALL FOR PAPERS: October 2 is the deadline for abstracts. At this time a specific theme has not been set, so the boundaries are limitless! If you are involved in an interesting project, act now! Encourage others that you know of to contribute as well. Presentations should be formatted to 20 minutes or less. Five-minute "tips" will be reserved for the end of the session. Abstracts should be sent to Sarah Melching, BPG program chair, Seattle, WA 98144; or via fax (Faxing to Sarah is possible; please telephone first.) Phone suggestions and inquiries are welcome. Call Sarah or Betty Fiske at Special Interest groups who wish to schedule additional time and space before or after the BPG session should begin planning at this time. Special Events Request Forms are available from the AIC office.—Sarah E. Melching

LIBRARY COLLECTIONS CONSERVATION DISCUSSION GROUP: Thanks to Thomas Tanselle and to all who attended the LCCDG meeting for their valuable criticisms of the "Checklist." Your comments were incorporated and distributed in a new draft at the

AIC News, September 1995 21
AIC/ALA program at the American Library Association meeting in Chicago, where it was well received.—Randy Silverman and Maria Grandinette

ARCHIVES CONSERVATION GROUP: ACG discussions at AIC centered on the Commentary for the Code of Ethics relating to the documentation of treatment of archival collections. The dialogue will continue, with the next item on the agenda the Commentary on archival treatment.

NOMINATING COMMITTEE REPORT: Nominating Committee chair Dianne van der Reyden reports that she and elected committee members Mary Todd Glaser and Frederick Bearman have compiled a preliminary list of BPG members to be considered for the positions of next year’s BPG assistant chair and assistant program chair. They ask that the BPG membership submit additional names for consideration as soon as possible. Contact Dianne at [redacted], ext. [redacted]; Toddy at [redacted], or Fred at [redacted]. The committee would like to have a slate of up to four candidates for each position, representing the BPG’s demographics with respect to professional, geographic, and cultural diversity.—Mary Wood Lee, Chair, [redacted]; Mount Carroll, IL 61053;

CIPP
CONSERVATORS IN PRIVATE PRACTICE

Two CIPP group sessions were held at the annual meeting in St. Paul. At the first session, the incoming CIPP Board was introduced. Those attending the business meeting focused on review of the current financial statement; the new Rules of Order, which were passed; and continuing progress on the insurance initiative, supervised by Lorraine Schnabel. The business meeting also approved payment of registration fees at the next annual meeting for CIPP board members. The published Proceedings of the 1994 CIPP group session, an initial study of insurance for conservators prepared by insurance professionals, was presented. The Proceedings can be purchased for $8 plus postage from the AIC office. The results of a membership survey were also presented. Two responses predominated: (1) the need for a basic document on the operation of a conservation business and (2) concerns regarding fair business practices when publicly supported institutions, and conservators in those institutions, are perceived to be in competition with conservators in private practice. Constance Silver also made a brief presentation on the difficulties of addressing the AIC request for Commentaries on the new Code of Ethics and Guidelines for Practice. Response from CIPP members has been small, most likely because CIPP is not a specialty group, and CIPP members thus feel that it is more appropriate for them to respond to their specific conservation disciplines.

Three papers were presented. At the first session, John Scott presented a detailed analysis of planning business strategy for a conservation practice, including a five-page handout. Joseph Caraher described the practical experiences, difficulties, and benefits of computerizing her conservation practice.

At the second session, Constance Silver presented an analysis of the significant financial impact of the conservation of public art on conservation practices in New York City. She analyzed the specific amounts of money spent on the conservation of all categories of art in the New York Public Schools during the last seven years.

The incoming CIPP Board held its first meeting in July. The focus was determining the objectives of CIPP over the next year, based largely on membership input. Lorraine Schnabel will remain in charge of the insurance initiative, which will inform the full AIC membership of the feasibility and availability of normal business insurance for conservators, including liability and “errors and omissions,” as insurance professionals make this information available. Carrie Anne Calay, vice-chair, is collecting documents on the operation of small businesses in general and conservation as a business specifically. These data will be used as the foundation for developing a basic conservation business document, to be written with the assistance of a business professional. It is requested that anyone with relevant documents inform Carrie Anne.

A detailed questionnaire on fair business practices is in preparation and will be sent to all CIPP members. The response to this questionnaire will determine the direction in which this complex issue will be taken over the next year.

Access to grants by conservators in private practice remains an objective of the board. Most granting agencies require administration by a tax-exempt institution, thus making application virtually impossible for conservators in private practice. Grant sponsorship by FAIC is being examined. Details will be reported in future columns.

CIPP is also examining the feasibility of contact with two organizations that offer legal outreach. The objective is to have attorneys speak at the annual meeting on legal topics of interest to CIPP members.

The board voted to change the format of the CIPP session at the next annual meeting to avoid conflicts with other sessions and to facilitate interaction among CIPP members. It is now proposed to hold a single evening meeting that will include a pizza and salad dinner, followed by drinks and dessert during presentations, the open forum, and socializing and informal discussions. Anyone wishing to present a paper at the CIPP session must submit an abstract by October 2. We welcome abstracts on any topic.—Constance Silver, CIPP Chair, 949 West End Ave., #PHD, New York, NY 10025; (212) 662-2020

OBJECTS

I would first like to offer a warm-hearted thanks to both Ellen and Michele for their tireless efforts and great enthusiasm during their two years as co-chairs of the OSG. Thanks also to all of you who participated in the highly successful OSG specialty group session in St. Paul. Topics cov-
ered included issues regarding the structural treatment of three 17th-century leather chairs, an ancestor figure from Vanuatu, an Egyptian sandstone stela, and a late 19th- or early 20th-century Japanese sculpture. John Griswold, program chair, has proposed two ideas for the 1996 AIC meeting in Norfolk: (1) Objects Conservators in Interprofessional Collaboration, which relates to the general session topic; and (2) Proprietary Products, which would afford an opportunity to share, in brief presentations, information about commercial products we use during our own course of treatment. John is also interested in papers that look at the practical, legal, and ethical concerns of deviating from the manufacturer's specifications. OSG members are encouraged to send John your ideas about topics you would like to discuss. If they are not addressed this year, they may help next year's program chair. The deadline for the submission of abstracts is October 2.

Send them to: John Griswold, Wharton and Griswold Associates, Inc., 549 Hot Springs Rd., Santa Barbara, CA 93108; (805) 565-3639; JGRISWOLD@Delphi.com

I recently had the opportunity to attend a one-week workshop given by Richard Wolbers on cleaning techniques for objects conservators. I found the course very worthwhile and would encourage OSG members to keep their eyes open for similar opportunities. Along those lines, the AIC Education & Training Committee is interested in sponsoring one-day intensive courses following the specialty group sessions at the annual meetings. They would be similar to the stone workshop offered by George Wheeler in St. Paul, which was in great demand. Please contact me with suggestions regarding these types of workshops and other OSG topics. I look forward to hearing from you and to working with such an active group as the OSG!—Julie Lauffenburger, Conservation Dept., Walters Art Gallery, Baltimore, MD 21201; (410) 547-9000, ext. 242; fax (410) 752-4797.

PAINTINGS

Incredibly, it is already time to get serious about the 1996 annual meeting in Norfolk. Abstracts to be considered for the PSG program are due on October 2. We especially encourage papers relating to the general session theme of collaboration (conservators and artists, scientists, art historians, and other professionals) but all paint-related topics are welcome. Please mail your proposals to me at the address below.

POSTPRINTS: Our new vice-chair, Joan Gorman, is already at work compiling the Postprints from the St. Paul meeting. Authors, if you haven't already, please send your camera-ready papers by October 2 to Joan at: Upper Midwest Conservation Association, Minneapolis Institute of Arts, 2400 Third Ave. S., Minneapolis, MN 55409; (612) 870-3118.

COMMENTARIES: This fall we will be mailing the PSG membership a draft outline of the PSG's commentaries on the documentation section of the new Code of Ethics for your input. The PSG Commentaries Committee, chaired by Rob Proctor, has worked hard to put this together and welcomes any and all suggestions from members. When you receive this document, please don't let it sink to the bottom of your pile.—Your input is essential.

DUES REDUCTION! As promised, the 1995 PSG dues revert from $25 to the 1993 level of $15. The 1994 increase funded the production of the first chapter of the Catalog project now under way. Project participants and their institutions are not only giving generously of their time and knowledge but are also absorbing most incidental costs like phone and postage. For the most part, the membership will bear only the cost of printing and distribution. This first chapter will then serve as a prototype to raise funds for future chapters, so the Catalog project should continue to be self-sustaining without further dues increases.

MORE CATALOG NEWS: Sarah Fisher, Painting Conservation Catalog project director, reports: Wendy Samet has taken over for Steven Prins as compiler of the chapter on varnishes and surface coatings. Steve had to resign due to the unpredictable pressures of private practice but will remain closely tied to the project as adviser and contributor. We thank him for his creativity and enthusiasm and look forward to his continued input. If you are interested in participating in the varnishes chapter, please contact Wendy; or, to contribute to the upcoming chapters on remounting/stretchers/strainers and relaxing distorted paint, contact compilers Barbara Buckley and Jane Tillingshast, respectively. Also, please call us with your opinions regarding format: Do you prefer a looseleaf binder—like the Paper Catalog, which allows future additions—or a bound volume, which is more attractive and perhaps easier to use?—William A.
SECOND CALL FOR PAPERS—
NORFOLK 1996 ANNUAL MEET-
ING: Abstracts are due October 2. If
you wish to present a paper at the
PMG session, contact Barbara Lem-
men, program chair, at [Contact Information].

PUBLICATIONS: By now you
should have Topics, volume 6, in hand.
It includes papers presented at the
Nashville and Washington meetings
and has a few other short contribu-
tions. It is good to finally have these
papers in print. Thanks to all the con-
tributors and to Robin Seigel for
another excellent issue. Work on the
Photographic Materials Catalog con-
tinues. The chapter on Cased Photog-
ographic Materials, being compiled by
John McElhone, should be available
this fall. Exhibition guidelines com-
piled by Stephanie Watkins will be
ready for printing by fall of 1996 or
early 1997.

CODE OF ETHICS COMMENTAR-
IES: At the business meeting in
St. Paul, Tom Edmondson reported on the
Ethics and Standards Committee
meeting that he and Sarah Wagner
attended as PMG representatives of the
COE Commentaries Committee. The
topic currently under discussion is doc-
umentation. Working with Tom are
Lee Ann Daffner and Sarah Wagner,
with contributions from Robin Siegel,
Barbara Lemmen, and Barbara Brown.
Tom encourages the membership to
participate in this process. Treatments
will be the next topic to be scrutinized
by the committee and membership.

RESEARCH PRIORITIES: In
March, Andrew Robb and Barbara
Lemmen surveyed the membership to
determine research priorities. Ten per-
cent responded. This was a good cross-
section, representing apprentice and
graduate training, private and institu-
tional affiliation, and archival and art
conservators.
The body of knowledge on photo-
graphic materials such as daguerreo-
types (Susan Barger), color pho-
tographs (Henri Wilhelm), albumen
prints (Paul Mestler/Tim Vitale), and
collodion (Mark McCormick-Good-
hart) has considerably broadened in
recent years. In general, five broad
research priorities have emerged from
the survey: (1) treatment of gelatin,
albumen, and collodion binders; (2)
evaluation of treatment materials; (3)
effect of treatment on modern materi-
als; (4) identification and characteriza-
tion of photographic print materials,
1890–1920; and (5) environmental
parameters for exhibition of pho-
tographs. It is PMG's hope that this
survey and its response will help to
stimulate work in these areas of interest.
The SITE OF THE 1997 MID-WIN-
TER MEETING is not yet
resolved. There is considerable inter-
est, however, among PMG members in
meeting in Santa Fe. Susan Barger, a
Santa Fe resident, informed those pre-
sent at the business meeting in St. Paul
that several photographic collections in
the area would not be accessible at that
time due to renovation plans. She also
pointed out that weather in the south-
west is very unpredictable in early
spring. Tom Edmondson suggested
that since collection-specific sites are
becoming difficult to arrange without
resident members, we place less
emphasis on collections and seek a site
that is convenient and otherwise
appropriate for a friendly, informative
meeting.
Carol Turchan is anxious to hear of
any new ideas for the 1997 meeting
site. Please contact her as soon as pos-
ible at [Contact Information], if you
have a suggestion. We need plenty of
lead time to reserve accommodations
and make other plans.

At last, enormous thanks to past
PMG officers Sarah Wagner, chair, Bar-
bara Brown, program chair, and Bar-
bara Lemmen, secretary/treasurer for
their dedicated work and fine programs
and publications—Carol Turchan,
PMG Chair, Chicago Historical Soci-
ey, Clark St. at North Ave., Chicago,
IL 60614–6099; (312) 642–5035; fax
(312) 266–2077

RESEARCH & TECHNICAL
STUDIES

The new officers for RATS as elect-
ed at the recent AIC meeting are Julie
Reilly, conservator chair; Mary
Striegel, science vice-chair; Jim Stroud,
conservator vice-chair; and Susanne
Ebersole, treasurer. The Nominating
Committee members for next year's
elections are Susan Barger, Pam Hatch-
field, and Katie Holbrow. It's not too
early to start thinking of names for
next year, or better yet, to throw your
own hat into the ring.

RATS, along with all the other
groups, is charged with providing com-
mentaries on the new Code of Ethics. A
committee including Mary Striegel, Jim
Stroud, and Chandra Reedy has been
formed. Please get in touch with this
committee if you have any comments
on the proposed code, especially as it
relates to topics such as sampling,
research and technical studies.
Remember, the code may have impor-
tant effects on the requirements that
you must meet in terms of documenta-
tion, sampling, and handling of materi-
als and data.

In addition to the discussion of busi-
ness at the RATS meeting in St. Paul,
two sessions focused on issues related
to the results of the research priorities
survey conducted by the Task Force on
Conservation Science (RATS's prede-
cessor). Dianne van der Reyden pre-
sented results of a survey of the Book
and Paper group, and Andrew Robb
did likewise for the Photographic
Materials group. Mark Gilberg,
research coordinator of the National
Center for Preservation Technology
and Training, discussed research priori-
ties and the role of the center as well as
the procedure for applying for grants.

As we look forward to the 1996
meeting in Norfolk, the RATS officers
would like to see representation by
RATS members in the programs for
each specialty group as well as in the
general session. If you have ideas for a
presentation, want to give one, or
know of someone who does, please
contact us. The topic of collaboration
in conservation is fundamental to the
goals of RATS, and we should be well
SECOND CALL FOR PAPERS AND PARTICIPANTS, 1996 AIC MEETING: The Textile Specialty Group is accepting abstracts for our next annual meeting in Norfolk, Virginia. We are developing topics with the theme: New Ideas for Old Standards in Textile Conservation. Several people have expressed interest in panel discussions on: (1) modern textiles (both as object and conservation material); (2) analytic techniques used in textile conservation; (3) exhibition and storage mounts (standard and alternative methods); (4) documentation, including photography and the computer. Papers on other topics will, of course, be welcomed as well. TSG members are encouraged to submit abstracts and ideas to Marlene Jaffe (address below) by October 2.

ANNUAL MEETING: The Thursday evening event at Mai Village in St. Paul was attended by a record number of TSG members. Seventy-one members feasted on vast quantities of delicious Vietnamese cuisine and spent several hours catching up and socializing with friends and colleagues. The Friday morning program consisted of three panels dealing with the subject of water, wet cleaning, and making the decision to wet clean. The afternoon was devoted to six presentations related to the subject of wet cleaning textiles. Thanks go to the participants and organizers of the TSG session who created a very fine and informative program and kept to the time schedule as well.

Susan Schmalzl, Susan Adler, and Rachel Paar graciously volunteered to take notes during the panel sessions so that the discussions could be incorporated into the Postprints. Patricia Ewer, who takes over from Catherine McLean as editor of the 1995 Postprints, intends to send the finished edition to the membership by spring. This year’s meeting and publication will be dedicated to the memory of Bruce Hutchison, who died of cancer on May 17, 1995.

BUSINESS MEETING: The following are highlights. The completed minutes will be sent to the membership with the ballot mailing in the spring of 1996.

In her chair’s report, Jane Merritt acknowledged the two George Stout recipients: Susan Adler of the Winterthur Art Conservation Program and Susan Schmalzl of the Art Conservation Program at Buffalo. A $500 contribution to the George Stout Fund for 1996 was approved by majority vote.

An announcement was made to encourage all conservators to write to their representatives in Congress and urge them not to zero out funding for IMS. (Post-meeting note: by the time you read this, passage of a bill funding IMS may have already occurred.)

Dues for all members remain the same. However, the increased cost of postage has prompted the membership to vote for a $10 surcharge for overseas mailing. (Post-meeting note: With the most recent postal rate changes, a two-ounce domestic package costs 55 cents. That package costs $1.80 when sent overseas.) Mail going to Canada and Mexico will not be surcharged.

Jane reported that five Textile Conservation Catalogs are completed: Dye-Related Conditions; Humidification; Examination of Textiles Prior to Treatment—Documentation; Research and Testing Methods—Determining pH; and Treatment Drying of Wet-Cleaned Textiles. These were mailed to Textiles members as they were produced. They are now available to new TSG members and all others through AIC for $2 each with a minimum of three per order plus postage.

The membership approved the transfer of the copyright of the Directory of Hand Stitches Used in Textile Conservation from the Textile Conservation Group in New York to the TSG for the purpose of reprinting and marketing at $10 per copy. Martha Grimm and Susan Mathisen are congratulated for spearheading this effort and Denyse Montegut, who represents the Textile Conservation Group in this transfer, for her cooperation.

Ethics and Standards Committee co-chair Sara Reiter and Susan Heald have prepared an extensive discussion outline on documentation. Reviewers who have not yet received it should contact Sara or Susan.

The Nominating Committee, headed by Cara Varnell, includes Meredith Montague and Suzanne Thomassen-Krauss.

NEW OFFICERS: The TSG Board for 1995–96 includes Marlene Jaffe, chair, ; Vicki Casman, vice-chair, ; and Nancy Pollack, treasurer, This is the second term for Nancy. We are considering changing the length of terms to two years for the office of treasurer and secretary and staggering them so there is continuity on the board. What do you think? We’ll be soliciting the membership for opinions.

On a personal note, I would like to thank Jane Merritt and her board committees for a smooth transition into 1996. Please keep it smooth by submitting your abstracts and ideas. Looking forward to hearing from you.—Marlene Jaffe, Textiles Specialty Group Chair, New Orleans, LA 70116; fax .
of service to WAG. And a special thanks should go to Melissa Carr, outgoing secretary/treasurer, who did a lot to hold this group together during the last year and also volunteered to help put together the first WAG commentary draft. More on that later.

ANNUAL MEETING: The WAG session on June 8 was a success, bringing together a selection of excellent papers from a wide spectrum of subject areas (one of my ideological bents: WAG stands for “Wooden Artifacts Group,” not “furniture”). Congratulations and thanks to the presenters. At our business meeting, Gregory Landrey was elected program chair and Philippe Lafargue was elected secretary/treasurer. In addition, WAG voted to increase our contribution to the George Stout Fund to $1,500 for meeting year 1996. The rather poor showing at the business meeting suggests to this observer that future meetings need to be held in a pub/tavern environment.

A lively discussion was held on the topic of publications and whether we should: (1) upgrade the appearance of the annual postprints, and/or (2) create a “protocol” or set of instructions to help contributors submit a cohesive set of camera-ready documents and make the job easier for program chairs. Luckily for us in the past, Don Williams handled all postprints and did an efficient and timely job. Unfortunately, his services are no longer available. As program chair, I had heard criticism from potential presenters that they had no interest in presenting at WAG because of the nature of the resulting publication. After discussion, a publications task force was established (headed by Craig Deller, David Bayne, and Melissa Carr). We need to hear from members about whether the publication needs to be changed. Consensus at the meeting was that it would be beneficial to keep costs at $15 or below. I also heard from one member who feels the postprints are simply “notes” from the session and that the “nice photocopy” format is more than adequate. My feeling is that simply giving specifications to authors will go a long way to unifying and improving the documents and lessen publication delays. Jonathan Leader still intends to put out postprints from the Nashville meeting; no expected date has been given. The publications task force will provide the 1995 authors with instructions by the end of summer, at which time assembling the ’95 postprints will begin.

CALL FOR PAPERS: I know it’s summer and the last thing on your minds is next year’s meeting, but the deadline for abstract submissions is October 2. Please help Greg by submitting abstracts in a timely fashion!

COMMENTARIES: At long last, work is under way on the draft Commentaries for the documentation section. A committee was formed of volunteers at the St. Paul meeting, and will be diligently progressing as you read this. I should be very blunt about it: WAG membership has not shown adequate interest in volunteering for these “nonglamorous” tasks, and our lack of input to the Ethics and Standards Committee at St. Paul was evidence of that. The Commentaries are important and pivotal documents and need to include the voices and efforts of as many WAG members as possible. As the process will last a period of years, it is highly unlikely that we can keep a single committee together that long and will probably have to cycle new people in. If you have the interest and can spare the time, please contact me and you will be put to work. We are playing catch-up for the documentation section, but I would like to be on track for the proposed next section: treatment.

OTHER NEWS: As of the St. Paul meeting, negotiations were under way with a potential publisher regarding the proceedings of the conference, Painted Wood: History and Conservation. While details were at that time still to be worked out, there was general agreement between the publisher and AIC/WAG.

Sitting in “the chair,” especially when out in the “sticks” as I am, one realizes the communication gap that can exist in a group such as ours. I urge any and all WAG members to contact me with any questions, concerns, ideas, complaints, etc., and vow to use this column as a vehicle to keep us in touch as much as possible.—Mark Minor, chair, Salida, CO 81201.

AIC News, September 1995

Call for Papers

continued from page 16

printer, and paint makers who are engaged in the production of works of art. Another aspect of this topic is the growing number of collaborative efforts between conservators and artists or fabricators in the selection of stable, long-lasting materials and in the repair of damaged artwork.

We would like all of the AIC specialty groups to be represented in this session, and we anticipate that a wide range of material types and historic periods will be addressed. Abstracts should focus on historical and/or modern case studies and emphasize how an understanding of the collaborative efforts employed in the making of an object inform the conservator’s decisions about care and treatment.

Abstracts should present a summary of the subject matter that permits an evaluation of the paper’s quality and significance. 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 content and significance of 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 2 to: AIC Vice President and Program Chair, c/o AIC Office, 1717 K St., NW, Ste. 301, Washington, DC 20006; fax: (202) 452-9328. If you have questions about the abstracts, please call Jay Krueger, AIC vice president and program chair, at (202) 452-9327.

Call for Posters

All interested parties, including members and nonmembers of AIC, are invited to submit abstracts for the poster session at the 1996 AIC annual meeting in Norfolk. The theme of the session will echo the general session theme, collaboration in the visual arts. Other poster session topics might
include the history of conservation unusual treatments, conservation surveys, and ongoing conservation research, and technical studies. Conservation students are particularly invited to submit abstracts. See the July 1995 AIC News for complete guidelines. Submit your camera-ready abstract by January 17, 1996. Send your abstracts, ideas, or questions to: Tony Rajer, AIC Poster Session Chair, P.O. Box 661, Madison, WI 53701; fax: (608) 263-7082.

People

ANN CRADDOCK has joined the staff of the Conservation Center for Art and Historic Artifacts as preservation services representative.

MARK STEVENSON announces the establishment of his private practice in the conservation of fine art and historic materials on paper. He may be contacted at: 200 North 12th Street, Kansas City, MO, 64101; fax: (816) 848-7039.

ANA B. HOFMANN has established a private practice for the conservation of photographs and works of art on paper. She may be contacted at: 2317 University Ave., North Salem, NY 10560; fax: (914) 445-5912.

LISA MIBACH has moved to Massachusetts to merge her practice with that of James Robinson, forming a new company, The Conservation Associates. They may be contacted at: P.O. Box 708, Ashburnham, MA 01430; (508) 827-5744 or (508) 827-1363.

The conservation department of the Indianapolis Museum of Art announces the promotion of CLAIRE HOEVEL and LINDA WITKOWSKI to full conservator. Claire is the museum's conservator of works on paper, and Linda oversees the regional services painting conservation program.

STUDENT NEWS

UNIVERSITY OF DELAWARE

The Art Conservation Department of the University of Delaware announces that the students admitted into the 1995 entering class are: Joann Barry, Sara A. Caspi, Joanne Hackett, Dana Hemmenway, Blanche Kim, Pamela Kirschner, Philip Klausmeyer, Renee Stein, Dana Tepper, and Jodi Utter. Department third-year students, their majors, and their internship sites are: Susan Adler, textiles, Textile Museum; Joanna Ruth Harris, furniture, Colonial Williamsburg Foundation; Jayne Holt, paper, National Archives at College Park; Marie Laibinis, objects, Glenn Wharton and Associates; Linda Landry, objects, Williamstown Art Conservation Center; Mark Lewis, paintings, Hamilton Kerr Institute; Yunhui Mao, objects, Freer Gallery of Art/Arthur M. Sackler Gallery; Heidi Slobin Shoemaker, paper, Fine Arts Museums of San Francisco; Christine Thede, objects, American Museum of Natural History.

The Masters of Art Conservation Program at Queen's University announces the acceptance of the following students to the 1995 entering class: Amanda Anastasiades, Josef Barcosi, Lisa Bengston, Belinda Fireman, Elizabeth Forest, Michelle Gallinger, Mary Hough, Molly McNama, Christine Nadeau, Elizabeth Robertson, Barbara Rosenberg, Paul Wilson, and Bonnie Wniewa. Graduating students, their majors, and their internship sites are: Tracy Bartley, paintings; Alise Bowler, paintings, McMichaels Gallery; Janice Chutter, paintings, Vancouver Art Gallery; Elizabeth Griffin, artifacts; Andrea Harland, paper, Princeton University Libraries; Jennifer Koerner, paper; Nancy Love, artifacts, Metropolitan Museum of Art; Sophie Lussier, artifacts, Australia Maritime Museum; Susan Peschken, artifacts, Peabody Museum of Archaeology and Ethnology, Harvard University Art Museums; and Melissa Santala, paintings, ConservArt Ltd.

STATE UNIVERSITY COLLEGE AT BUFFALO

The Art Conservation Department of the State University College at Buffalo announces that the following students have been admitted to the 1995 entering class: Stefani Conforti, Amy Fernandez, Amy Gebracht, Mina Gregory, Caed Harbeck, Margaret Healey, Amy Krzeminski, Bronwyn Lloyd, Nathan Otterson, and Diane Russell. Department third-year students, their majors, and their 1995–96 12-month internship sites are: Beth Campano, photographs, Peabody Museum of Archaeology and History; Tracy Cutler, paper, National Archives at College Park; Mark Lewis, paintings, Hamilton Kerr Institute; Vinh Truong, objects, Freer Gallery of Art/Arthur M. Sackler Gallery; Peter Klee, paintings, Cleveland Museum of Art; Janice Chutter, paintings, Metropolitan Museum of Art; Christine Thede, objects, American Museum of Natural History; and Melissa Santala, paintings, ConservArt Ltd.
Conference Report

What are Appropriate Standards for the Indoor Environment?

Increasing scrutiny of environmental standards following the announcement of new environmental guidelines by scientists at the Smithsonian's Conservation Analytical Laboratory (CAL) last fall made the topic of this June 23 symposium, organized by Norbert Baer and Paul Banks, especially timely. At New York University's Institute of Fine Arts, a group of conservation scientists, conservators, archivists, and environmental systems consultants gathered to hear a series of morning lectures followed by an afternoon of case studies and a roundtable discussion with questions from the audience.

The lectures began with a presentation of the CAL team's research results (see cover story). The most controversial section of the presentation by Marion Mecklenburg and Charles Tumosa involved the rising cost of increasing RH control. The scientists charted the results of their study of 14 private residences and museums in the Washington, DC area, concluding that the cost of flattlining as practiced in several Washington museums nearly doubled energy costs incurred by museums that allowed small fluctuations in the indoor environment. (Yearly cost of energy per square foot at the National Gallery of Art, where 50% ± 5% fluctuation was maintained, was quoted as $2.50; at the Renwick Gallery, which attempts to flatten, $4.50).

David Erhardt, the CAL team scientist who studied the influence of RH on chemical degradation, spoke next, emphasizing that any environmental guideline, even 50% RH, is a compromise between the competing needs of diverse objects (see cover story for details).

The CAL team's final speaker was Mark McCormick-Goodhart, who has studied the effect of temperature and RH on photographic materials as well as optimum conditions for their exhibition and storage. He found that the gains in longevity of stored photographs at lower temperatures, where chemical degradation all but stops, are exponential, but that even one month a year on display at normal room temperature drastically diminishes the longevity of the object. He also discussed the use of microclimate boxes for cold storage of photographs that minimized costs by providing a large portion of the climate control.

Donald Sebera discussed the use of isoperms to predict the influence of changing temperature and humidity on the chemical (not mechanical) degradation of materials. The isoperm is a line connecting paired RH percentages and temperatures of equal anticipated permanence. Isoperms can be used to show the diminution in the life of a material when environmental conditions change and also to calculate how much RH must change to maintain a given longevity standard, when, for example, temperature rises. When plotted on a graph, the isoperms provide a compelling visual tool for convincing those outside the field of the importance of staying within safe environmental limits.

James Reilly, Image Permanence Institute, Rochester, spoke about new technology for environmental assessment in the preservation of organic objects. He has attempted to establish a model for assessing how temperature and RH affect chemical decay. He presented the concept of the preservation index (PI), a measure of an organic object's life expectancy. The PI, utilizing isoperms in table form, shows the permanence of an object in numbers of years of life rather than in relative permanence. Using a more complex tool, the time-weighted preservation index (TWPI), he averaged the yearly effect of temperature and RH fluctuations on permanence, finding that bad conditions count more than good conditions because during the bad (hot and humid) times, the object deteriorates much more quickly. An object stored in a very hot attic in the summer can suffer more damage than in a year at room temperature, so that lower temperatures during the winter can't make up for the summer environment. This model can be used to make devices for real-time monitoring.

William Lull, an environmental systems consultant, talked about the use of environmental management tools for more effectively evaluating and controlling the indoor environment. He pointed out that efficiently operating an environmental system can increase RH control and save money. He also questioned the accuracy of the CAL team's conclusions on the cost of RH control, pointing out that buildings used as examples of the costs of flattlining were not operating efficiently. He noted that capital cost savings from abandoning flattlining are minimal, since 80% of the cost of an HVAC system is machinery that is necessary whether an institution flatlines or allows modest fluctuations (see feature story in this issue for a more detailed discussion). It appears that more data is needed to accurately assess the capital and operating costs of flattlining vs. allowing RH and temperature fluctuations.

James Druzik, discussing a Getty Museum environmental study from 1988, warned against using it as a yardstick for determining the cost of increasing RH control. He noted that the study is going to be redone. Like Lull, he pointed to cost savings possible by modifying systems so that they operate more efficiently. In his example, the Norton Simon Collection, energy costs were cut dramatically by reducing the make-up air by 80% and replacing boilers. The cost savings in a single year ($120,000) paid back the cost of the retrofit.

In a carefully worded presentation, Stefan Michalski summarized what he has learned during 20 years of implementing environmental guidelines. His conclusions differed from those of the CAL research team in several particulars. He feels that 50% RH ± 20% is acceptable for the safety of most objects. He thinks that the speed of drift between equilibrations affects the potential for damage, whereas Mecklenburg contends that greater speed of the RH change does not increase the likelihood of damage as long as the equilibration is within the "safe" limits. Michalski reminded participants that the CAL guidelines are only for restrained wood and that method of assembly can affect the degree of restraint. Similarly, a varnish coating on a wood object can slow down its response to RH changes. He noted that if restraint is moderate and even throughout, there is less possibility of damage than if the restraint is uneven. Finally, he pointed out that the quality
of the assembly can also influence vulnerability or resistance to stress. All of these observations argued, in his view, for letting empirical observation and knowledge of the individual object temper the inclination to relax or enforce guidelines based on classes of objects.

Environmental considerations for Archives II, the new facility of the National Archives began in 1991 and just completed, was the focus of a talk by Adrienne Thomas, assistant archivist. Isolated film storage at 43°F, 30% RH; pressurized sensors signaling exhausted particulate filters; and quarterly assessments by gaseous pollutant monitors are part of the environmental control system at the complex.

At the roundtable discussion, several interesting issues were raised. McCormick-Goodyhurt discussed his aim of saving money by relaxing requirements within a safe range for exhibited objects, so that the savings can be used to improve the often inadequately controlled storage areas where archival photographs spend most of their lives. James Reilly pointed out the need for more accurate environmental monitoring. All panel speakers supported Michalski’s important observation that for some collections in certain geographic locations, less stringent or even no controls might be perfectly safe, especially if there is no one on site who adequately understands how to maintain and control a more sophisticated system. Again, environmental control must be tailored to the needs of the specific collection.

Although much useful information was disseminated during the symposium, a slightly mean-spirited undercurrent crept into the proceedings during the latter half of the day. It appeared that the CAL researchers were under attack, and it was not at all clear why. This is ironic because no one really questions the validity of the CAL research; it undoubtedly stands far above most earlier conservation research in both its scope and its meticulous methodology. Yet at various times, speakers told participants that the research doesn’t really tell us anything new, that it has too many exceptions, that it is speculative in the area of cost savings, that it may contradict previous research, and that there are other ways to save money. There is nothing wrong with questioning new research (indeed, it is the obligation of responsible professionals to do so), yet listening to the complaints pile up, one could almost sympathize with the cantankerous defensiveness of some of the CAL scientists. Charles Tumosa even felt compelled to defend the scientist’s practice of performing tests and making models so that future behavior can be predicted. So what if there are a lot of exceptions to the rule? We still need to define the rule and understand why the rule exists. It seems a little sad that the tone of the afternoon would make it necessary for Tumosa to remind participants of this all-too-obvious fact. Perhaps the most eloquent speaker of all, though, was David Erhardt, who at the end of the conference observed that anyone who challenges the status quo is subjected to minute and sometimes unpleasant scrutiny. His wish that the conservation community direct the same high-powered scrutiny with which it examined the CAL research toward an examination of the status quo struck a chord with this observer. Let’s move on and move forward.—Carol Chris tensen

Research Reports

Artists’ Paints and Related Materials: Current Activities of ASTM Subcommittee D01.57

The activities and resources available to conservation professionals from the American Society for Testing and Materials (ASTM) was summarized in a previous AIC News column. In response to great interest in both ASTM and conservation communities, this article will review the current activities of one of the organization’s subcommittees, Committee D01.57, Artists’ Paints and Related Materials. AIC News, September 1995
Worth Noting

1996–97 Rome Prize Competition

The American Academy in Rome announces the 1996–97 Rome Prize fellowship competition in the fields of conservation and historic preservation. Winners of the Rome Prize are selected by rotating juries of prominent U.S. artists and scholars. Each recipient receives a stipend, travel funds, room and board, and a studio or studio in which to pursue independent work at the academy's 11-acre, 10-building facility in Rome. The American Academy in Rome is the foremost American overseas center for independent study and advanced research in the fine arts and humanities. November 15 deadline. Please specify field of interest when requesting an application. Contact: Fellowships Dept., American Academy in Rome, 7 E. 60th St., New York, NY 10022-1001; (212) 751-7200.

Gaylord Award Deadline

The application deadline for the Gaylord Brothers Collections Conservation Award is December 1. The award consists of a $1,000 grant plus an all-expense-paid trip to AIC's 24th annual meeting in Norfolk, Virginia, June 10–16, 1996. The grant is for individuals engaged full time in the conservation of library or archival collections (books, paper, or photographic materials). Applicants must describe how they would use the $1,000 grant to improve their ability to care for their collections. Fundable activities include workshops, seminars, courses, short-term internships, or conferences on conservation topics. The grant may be used for tuition, registration fees, travel, or accommodations. Review criteria include the quality of the proposal, qualifications of the applicant, and potential impact of the proposal on the collections in the applicant's care. For application forms, contact: Gaylord Brothers, Collections Conservation Award, R.O. Box 4901, Syracuse, NY 13221-4901; (800) 448-6160.

University Products Award Deadline

Nominations are due December 15 for the University Products Award for Distinguished Achievement in Conservation of Cultural Property, which recognizes the accomplishments and contributions of a conservation professional who has advanced the field of conservation and has, through sustained effort, furthered the cause of conservation through public outreach and advocacy. The award will consist of a plaque, $5,000, and up to $500 to defray travel expenses to AIC's annual meeting, where the award will be presented. Nominations will be accepted from the membership. The candidate must (1) be an AIC Fellow or PA; (2) have at least 20 years of experience in the field of conservation; (3) have made valuable contributions to the field through treatment projects, research, innovative techniques and inventions, creation of conservation-related programs and/or publications; and (4) have actively furthered the cause of conservation through public outreach and advocacy. For nomination forms, contact the AIC office (202) 452-9545.

Reminder! Kress Fellowship Deadline is October 1

Kress Fellowships allow release time from work obligations to prepare book-length manuscripts to fill critical lapses in the published conservation literature. Three $15,000 fellowships were awarded in 1994–95; two will be awarded in 1995–96; and two in 1996–97. All AIC Fellows and PAs are eligible to apply; guidelines and application forms were mailed in May.

International Preservation Center Opens

The St. Petersburg International Center for Preservation officially opened on June 28 in St. Petersburg, Russia. The new center will provide opportunities for collaborative research and information exchange about the
latest findings in conservation science to preserve the cultural heritage of St. Petersburg and its neighboring cities. It is a joint effort of St. Petersburg, the Getty Conservation Institute, and the Russian Academy of Science. The founding of the center coincides with the opening of many Russian libraries, museum storage areas, and archives for the first time in 70 years. Educational programs on preventative conservation will bring together an international group of scientists, conservators, curators, librarians, architects, artists, historians, and concerned citizens to strengthen the region's preservation resources.

NCPTT Announces 1996 Grant Deadline

The National Center for Preservation Technology and Training is a National Park Service initiative to advance the practice of historic preservation in the fields of archaeology, architecture, landscape architecture, materials conservation, and interpretation. Grants will be awarded to government agencies and not-for-profit institutions in three program areas: research, training, and information management. All proposals that seek to develop and distribute preservation skills and technologies for the identification, evaluation, conservation, and interpretation of cultural resources will be considered. The proposal deadline is December 15. Contact: NCPTT, NSU Box 5682, Natchitoches, LA 71497; ncptt@alpha.nsula.edu

Information Wanted

Archival X-Ray Envelopes: We are seeking a source for archival paper envelopes that pass the photographic activity test and can be used to store 14" x 17" x-rays. If you know of a source, or if your institution is also interested in encouraging one of the archival paper companies to market an envelope for this purpose, please contact: Jane Williams, Conservation Dept., Brooklyn Museum, 200 Eastern Pkwy., Brooklyn, NY 11238; (718) 638-5000, ext. 276; fax (718) 638-3731.

FUNDING DEADLINES

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<td>NHRPC, State Historical Records Preservation and Access Grants</td>
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<td>DECEMBER 1</td>
<td>IMS (NIC), Conservation Assessment Program (CAP)</td>
</tr>
<tr>
<td></td>
<td>NEH, Humanities Projects in Museums and Historical Organizations</td>
</tr>
<tr>
<td></td>
<td>Gaylord Brothers Collections Conservation Award</td>
</tr>
<tr>
<td></td>
<td>Getty Conservation Training Grant: Postgraduate Internships</td>
</tr>
<tr>
<td>DECEMBER 15</td>
<td>NSF, Collections Improvement, Collections Computerization, Collections Service Activities</td>
</tr>
<tr>
<td></td>
<td>NCPTT, Preservation Technology and Training Grants in Historic Preservation</td>
</tr>
<tr>
<td></td>
<td>University Products Award for Distinguished Achievement</td>
</tr>
<tr>
<td></td>
<td>NO DEADLINE</td>
</tr>
<tr>
<td></td>
<td>Getty Grant Program: Conservation Training Grants: Training of Midcareer Professional Conservators; and Training Programs; Conservation Survey Grant; Conservation Treatment Grant</td>
</tr>
</tbody>
</table>

FOR MORE INFORMATION ON FUNDING:

American Academy in Rome, 7 E. 60th St., New York, NY 10022-1001; (212) 751-7200; fax: (212) 751-7220

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.

Getty Grant Program (GGP), 401 Wilshire Blvd., Ste. 1000, Santa Monica, CA 90401-1455; (310) 359-4244; fax: (310) 359-8642.

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

National Center for Preservation Technology and Training (NCPT&T), NSU, P.O. Box 5682, Natchitoches, LA 71497; (318) 357-6464.

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

National Endowment for the Humanities (NEH), 1100 Pennsylvania Ave., NW, Washington, DC 20506; Division of Public Programs, (202) 606-8267; Division of Preservation and Access, (202) 606-8570; fax: (202) 606-8639.

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

National Science Foundation (NSF), 4201 Wilson Blvd., Arlington, VA 22230; (703) 306-1234 (general information); (703) 306-1990 (computer and information science); (703) 306-1840 (chemistry); (703) 306-1814 (materials research).
Recent Publications


The California Preservation Program, California State Library, Sacramento, CA. Outlines goals for a program to address the preservation needs of significant library, archival, historical, and public records materials in California in order to make these materials available to the public. Aims to meet the needs of the wide variety of agencies in California that collect and make information of all kinds publicly available. 33 pages. For order information, contact: Barbara Will, Networking Coordinator, California State Library, (916) 653-7071.

The Northeast Document Conservation Center (NEDCC) announces that a free technical leaflet in Spanish on preserving family documents is now available to libraries, archives, and museums to copy and distribute to Hispanic audiences, including individuals and community organizations. Send a self-addressed stamped envelope to: Gay Tracy, NEDCC, 100 Brickstone Sq., Andover, MA 01810-1494.

America Preserved: A Checklist of Historic Buildings, Structures, and Sites, recorded by the Historic American Buildings Survey and the Historic American Engineering Record. Cites more than 29,000 structures and sites, captured in the form of measured drawings, photographs, photo captions, written information, and field records. 1,184 pages, includes UPS delivery within the U.S. and international shipping via surface mail, $74. Orders must be prepaid by check, Mastercard, or Visa. Contact: Library of Congress, Cataloging Distribution Service, P.O. Box 75840, Washington, DC 20013-5840; (800) 255-3666 or (202) 707-0012; fax (202) 707-1334; cdsinfo@mail.loc.gov.

Accelerated Aging: Photochemical and Thermal Aspects, by Robert L. Feller. Provides an overview of the research using accelerated-aging tests and an introduction to its reasoning, limitations, and principles. 275 pages. $30, plus postage. Contact: Getty Trust Publications, Distribution Center, P.O. Box 2112-DPT CDNS, Santa Monica, CA 90407–2112; (800) 223–3431; fax (310) 453–7966.

Conservation Research 1995, Studies in the History of Art, Volume 51, National Gallery of Art. Offers a broad survey of conservation issues and techniques such as cellulose degradation at the wet-dry boundary and examination of x-ray fluorescence spectrometry, as well as examinations of works by David Smith and prints from Northern Europe. 131 pages. $30, plus postage. Prepayment by check, Mastercard, or Visa required. Contact: University Press of New England, 23 S. Main St., Hanover, NH 03755; (800) 421–1561.

Conservation and Management of Archaeological Sites, edited by Jeanne Marie Teutonico and Kathryn Gleason. This new journal aims to advance understanding and improve standards of practice through the exchange of ideas and information about the preservation and management of archaeological sites. Topics to be addressed include: historical documentation and condition reporting; analysis of deterioration and environmental monitoring; stabilization and reburial; analysis and treatment of building materials, structures, and decorative surfaces; and ethical issues associated with conservation and interpretation. Published quarterly. Institutional subscription, $110; individual, $60. Contact: James & James (Science Publishers) Ltd., Waterside House, 47 Kentish Town Rd, London NW1 8NZ, UK.
Conferences, Courses & Seminars

Call for Papers
September 1-6, 1996. Edinburgh, Scotland. ICOM-CC 11th Triennial Meeting. Those wishing to present a paper or a poster should write for a program: SSCR, Glasite Meeting House, 33 Barony St., Edinburgh EH3 6NX, UK; 44-0131-556-8417; fax 44-0131-557-5977.

April 3-5, 1997. London. The Interface between Science and Conservation. Conference will explore the scientist's role in conservation; the role of a knowledge of collections and conservation in the scientist's work; the effects of internationally funded research projects in conservation on the scientist's work; the role of science training in the conservator's work; and the effect of the scientist's work on the perceived value of the conservator's work. Papers are requested from scientists, technologists, conservators, curators, project managers, and managers of research funds. Abstracts of up to 500 words should be sent by December 1 to: Sara Carroll, Dept. of Conservation, British Museum, Great Russell St., London WC1B 3DG, UK; 44-0171-323-8550; fax 44-0171-323-8636.

April 6-9, 1997. London. Fourth Annual Conference of the Institute of Paper Conservation. Papers and posters are invited on all aspects of paper conservation, including: paper conservation treatments applied to specialized and unusual objects; management and treatment of collections; cooperation between paper conservators and other professionals; evaluation of conservation materials and the development of equipment; techniques and ethics, and codes of practice. Potential authors should submit an abstract of 150 words by February 29, 1996, to: Conference Secretariat, IPC International Conference, Index Communications Meeting Services, P.O. Box 79, Romsey, Hampshire S051 0ZH, UK; 44-0179-451-1331/2; fax 44-0179-451-1455.

Conferences
September 20-23, Sydney, Australia. Redefining Disaster: A Decade of Counter-Disaster Planning. Contact: Marion Rousos-Bennett, Manager, Conservation Access State Library of New South Wales, Macquarie St., Sydney 2000, Australia; (02) 230-1676; fax (02) 232-4816; showell@lanet.thnsw.gov.au.

September 20-23, Cincinnati. Midwest Museums: Contact: Esther Hockett, Director, Jefferson Memorial Bldg., Forest Park, P.O. Box 11940, St. Louis, MO 63112-0940; (314) 454-3110; fax (314) 454-3162.

September 25-28, Sencur en Aux­dia, France. Metal 95: An International Conference on Metals Conservation. Contact: Ian McLeod, Stéphane Pennec, or Luc Robbiola, P.O. Box 79, Romsey, Hampshire S051 0ZH, UK; 44-0171-323-8550; fax 44-0171-323-8636.

General

October 9-13, San Diego. Hy­permedia and Interactivity in Museums. Contact: ICHIM '95, MCN '95, Archives and Museum Informatics, 5501 Walnut St., Ste. 203, Philadelphia, PA 19103; (215) 956-9675; fax: (215) 685-7566.

October 17-21, Mt. Carroll, IL. Photomicroscopy for Conservators. Instructor: John Delly, McCrone Research Institute. Lecture, laboratory, and darkroom sessions on improving photomicrographic imaging.


October 29-November 5, Washing­ton, DC. Association for Preserva­tion Technology Annual Conference. Contact: APTI 1995, P.O. Box 16286, Alexandria, VA 22320-8998.


November 6-10, Austin, TX. Mak­ing High-Quality Replicas of Muse­um Objects. Contact: Jessica S. Johnson, Materials Conservation Lab, Texas Memorial Museum, University of Texas at Austin, P.O. Box #122, 10100 Burnet Rd., Austin, TX 78758; (512) 471-6090; fax: (512) 471-6092.

November 13, Farmington, CT. Instituting a Conservation Environ­ment Monitoring Program. Presents the rationale, techniques, and equipment used to monitor the critical environmental conditions for cultural collections. Ways to develop realistic methods to monitor humidity, temperature, lighting, particulates, and gaseous contamination will be discussed. Contact: Ann A. Creese, Preservation Services Representative, Conservation Center for Art and Historic Artifacts, 264 S. 23rd St., Philadelphia, PA 19103; (215) 545-0613; fax: (215) 735-9913; creese@aharc.org.

November 19-24, West Sussex, UK. Using Edge Tools for Conser­vators. Contact: West Dean College, West Dean, Chichester, West Sussex PO18 9QZ, UK; 0243-43-301; fax: 0243-63-343.

July 8-13, 1996. Winterthur Museum, Winterthur, DE. Analytical Techniques in Conservation, organized by the Winterthur Museum, the Winterthur/University of Delaware Program in Art Conservation, and the Getty Conservation Institute. Intended for practicing conservators, this course will: (1) provide up-to-date information on instrumental analysis techniques and review the general principles and capabilities of each technique and (2) review general sampling techniques, microanalysis procedures and polarizing light microscopy. The course will include sessions on decision making about analyses and the interpretation of data to facilitate communications between conservators and scientists. Further information and an application form are available from: Training Program, GCI, 4503 Glencoe Ave., Marina del Rey, CA 90292; (310) 822-2299; fax (310) 821-9409. Deadline January 15, 1996.

Architecture

Textiles
October 16. London. Sacred Dirt. The course will focus on the cultural meaning of "dirt" with presentations of ethnographic objects. Contact: Textile Conservation Centre, Apt. 22, Hamilton Court Palace, East Mole­sey, Surrey, KT8 9AL, UK; (0181) 977-4943; fax (0181) 977-9081.


Book & Paper

Objects
September 25-29, Montreux, Switzerland. Preservation and Restoration of Cultural Heritage. Contact: Laboratory for the Conserva­tion of Stone, Lausanne, Switzerland; 1995 ICP Congress, MG XG Ecublens, CH-1015, Lausanne, Switzerland; 41-21-693-4876; fax: 41-21-693-4878.

Paintings
October 10-15, Athens, Greece. ICOM Hellenic National Commit­tee, Working Group on Icons International Meeting. Contact: ICOM, 15, Ag. Assomaton str, Athens, 105 53, Greece; 30-1-3239414 or 3239396; fax: 30-1-3239414; or Besancon Museum, Conservation Dep., 6, Hesdinod rue, Athens, 106 74, Greece; phone/fax: 30-1-7271577.

See the May 1995 AIC News for more information

See the July 1995 AIC News for more information

Financial assistance may be available

For additional information and course catalog, contact: Mary Wood Lee, Campbell Center, 203 East Seminary St., Mt. Carroll, IL 61053; (815) 244-1173.
Grants & Internships

Paintings/Architecture Internship

The Breakers

The Breakers, Palm Beach, is offering a six-month internship. During this period, the intern will undertake research and treatment of decoratively painted ceilings dated 1926-28 along with a paintings conservator. The candidate should be a graduate of a recognized program in architecture/paintings conservation or have equivalent experience with skills in photographic and written documentation. The internship will begin by October 1, 1995, and end by March 1, 1996. Interested candidates should send résumé and three professional references by 25 September 1995. The pay is $15/hr. Send resume to: The Breakers, H.R. Dept., 1 S. County Rd., Palm Beach, FL 33480; fax (407) 659-8401.

The Princeton University Library Preservation Office is offering a 9- to 12-month full-time internship in paper conservation. The internship, beginning September 1996, is open to working-student enrolled in a recognized conservation degree program, or its equivalent, and who is eligible to work in the U.S. The internship will provide the student practical learning experience working on artwork, paper-based artifacts, and other paper-based materials from the Princeton University Libraries unique special collections. There is a stipend of $1,000/month for the duration of the internship, plus health insurance. Limited funding will be available for professional travel. No other benefits will be provided by Princeton University. To ensure full consideration, interested candidates should send by December 1, 1995, a short description of interests; résumé; names, titles, addresses, and phone numbers of two references; and a copy of any written communication or report of any relevant experiences. All applications must be received no later than March 1, 1996. For additional information, contact: Ted Stanley, Special Collections Paper Conservator, Princeton University Libraries; (609) 258-4473. AA/EEO.

Mellon Fellowship in Paper Conservation

Art Institute of Chicago

The Art Institute of Chicago is offering an advanced fellowship in paper conservation beginning fall 1995, and the possibility of the position being renewed for a second year. The fellow will have the opportunity to work on a variety of treatments and will carry out a publishable research project. Candidates must have a Master's degree and at least one year of practical experience beyond graduation, or equivalent experience. Fellow will receive $20,000 per year and benefits (including health, dental, and vacation) plus research leave and travel allowance. Interested applicants should send résumé, transcripts, and three professional references to: Kim Kruska, Coordinator of Internship Programs, MC/799, The Art Institute, 111 S. Michigan Ave., Chicago, IL 60603-6110.

Graduate Internships

J. Paul Getty Museum and J. Paul Getty Trust

The J. Paul Getty Museum and programs of the J. Paul Getty Trust, 1996-97. Each internship is full-time in curatorial, conservation, education, and public information departments at the museum. The museum also coordinates a variety of internship opportunities in other programs of the J. Paul Getty Trust: the Getty Center for the History of Art and the Humanities, the Getty Conservation Institute, the Getty Research Institute, and the information and administration office. Good knowledge of European painting techniques, ability to evaluate condition in other mediums, and strong organizational and communication skills. Salary commensurate with experience; health benefits. Good challenge for a qualified conservator to initiate and develop a program and grow with an institution that is building for the future. Send proposal, résumé, and organizational skills and an interest in natural science conservation. Excellent preventative conservation and organizational skills and an interest in natural science conservation. Excellent preventative conservation and organizational skills. Excellent verbal and written communication skills desirable. Position is particularly suitable for someone with ambition to become a leader in conservation generally as well as developing specialized skills in conservation of glass. Conservator will work closely with the museum's research scientist and curators. Personal research and publication will be encouraged. Competitive salary commensurate with experience and excellent benefits. Position available immediately. Museum is a nonprofit educational institution. Candidates should send résumé and names of three references to: The Director, The Corning Museum of Glass, One Museum Way, Corning, NY 14830-2253.

Positions Available

Conservator

Dahesh Museum

The Dahesh Museum has recently opened and seeks an experienced conservator to establish a conservation program. The collection is 19th- and 20th-century academic art consisting mostly of oil paintings but including sculpture and works on paper. The museum is currently in modest quarters and has no conservation facility. Willing to contract with conservator with existing lab, purchase existing lab, or work with the museum to set up a lab. Duties include evaluating the condition of museum collection, treating artwork, overseeing work by other conservators, creating long-term plan for collection, and examining possible acquisitions. Ideal candidate will have academic training, several years' experience in a museum or comparable situation, good knowledge of European painting techniques, ability to evaluate condition in other mediums, and strong organizational and communication skills. Salary commensurate with experience; health benefits. Good challenge for a qualified conservator to initiate and develop a program and grow with an institution that is building for the future. Send proposal, résumé, and organizational skills and an interest in natural science conservation. Excellent preventative conservation and organizational skills. Excellent verbal and written communication skills desirable. Position is particularly suitable for someone with ambition to become a leader in conservation generally as well as developing specialized skills in conservation of glass. Conservator will work closely with the museum's research scientist and curators. Personal research and publication will be encouraged. Competitive salary commensurate with experience and excellent benefits. Position is available immediately. Museum is a nonprofit educational institution. Candidates should send résumé and names of three references to: The Director, The Corning Museum of Glass, One Museum Way, Corning, NY 14830-2253.

Object Conservator

Bishop Museum

The Bishop Museum is seeking a highly skilled, experienced conservator for the department of botany. Applicants must have a master's degree and at least one year of professional experience with skills in botany, particularly in plant conservation. The conservator will develop and implement a plan for conserving the museum's botany collections and work closely with the museum's conservation department. Position includes supervision of a small staff and participation in educational programs and public information. Salary commensurate with experience; health benefits. Good challenge for a qualified conservator with existing lab, purchase existing lab, or work with the museum to set up a lab. Duties include evaluating the condition of museum collection, treating artwork, overseeing work by other conservators, creating long-term plan for collection, and examining possible acquisitions. Ideal candidate will have academic training, several years' experience in a museum or comparable situation, good knowledge of European painting techniques, ability to evaluate condition in other mediums, and strong organizational and communication skills. Salary commensurate with experience; health benefits. Good challenge for a qualified conservator to initiate and develop a program and grow with an institution that is building for the future. Send proposal, résumé, and organizational skills and an interest in natural science conservation. Excellent preventative conservation and organizational skills. Excellent verbal and written communication skills desirable. Position is particularly suitable for someone with ambition to become a leader in conservation generally as well as developing specialized skills in conservation of glass. Conservator will work closely with the museum's research scientist and curators. Personal research and publication will be encouraged. Competitive salary commensurate with experience and excellent benefits. Position available immediately. Museum is a nonprofit educational institution. Candidates should send résumé and names of three references to: The Director, The Corning Museum of Glass, One Museum Way, Corning, NY 14830-2253.

Conservation Technician

Worcester Art Museum

The Worcester Art Museum, New England's second largest art museum, seeks a conservation technician. Technician will assist the chief conservator (objects specialty) in the examination, technical study, treatment, and installation of the museum's Greek and Roman collection, particularly the mosaic floor and related excavated materials from Antioch. The technician's duties also include organization of conservation records and files, purchasing of conservation supplies and equipment, maintenance of equipment and instrumentation, preparation of materials and reagents, photogra phy, and aspects of budget preparation. Bachelor's degree or its equivalent preferred with some background in art history, archaeology, science (especially chemistry, physics, or geology), or studio art, particularly sculpture, woodworking, painting, metalworking, or...
ceramics. The position is a one-year contract with a possibility of renewal at a pay rate of $10.35-$11.50/hour based on a 32-hour work week. Funding is provided by a grant from the Ella Wallace-Readers Digest Fund. Applicants should send a cover letter and resume to: Lawrence Becker, Conservation Department, Worcester Art Museum, 55 Salisbury St., Worcester, MA 01609; (508) 799-4406, ext. 3080. We encourage diversity in the workplace. DOE.

Conserver of Objects
Virginia Museum of Fine Arts

(Position #C0309 re-advertisement) The Virginia Museum of Fine Arts seeks a conservator of objects. As head of the objects conservation department, the conservator will be responsible for the examination, analysis, and treatment of a broad range of three-dimensional works of art in the collection of the Virginia Museum of Fine Arts. The conservator will be expected to advise on loans, possible acquisitions, and storage and exhibition requirements. The conservator will report directly to the museum director and will work closely with curatorial and other museum staff. Qualifications: Applicants should hold a graduate degree in conservation from a recognized institution plus a minimum of five years' postgraduate experience or the equivalent. The candidate should possess a demonstrated ability to manage laboratory personnel, and projects; have experience in writing grant applications; and be able to communicate effectively and work well with other museum personnel. Salary negotiable based on qualifications and experience. Letter of intent, resume, and references must be received by 5:00 p.m. on September 22 by the Virginia Museum of Fine Arts, Office of Human Resources, 2800 Grove Ave., Richmond, VA 23221-2466. EO/AA. The Virginia Museum of Fine Arts is accredited by the American Association of Museums.

Associate Conservator Colonial Williamsburg Foundation

Colonial Williamsburg Foundation seeks an associate conservator for exhibits and environment. Responsible for care and maintenance in a large and varied exhibition environment, including historic houses, craft shops, and museum galleries. Works with and supervises conservation technicians, leads control efforts in pest management, climate monitoring, and hazardous materials, and coordinates staff training in artifact handling procedures. Cooperates with staff of specialist conservators. Requires graduate degree in conservation and two years' related experience. May be filled at the full or assistant conservator level depending on qualifications. Salary and benefits competitive. For information and application materials, contact: Ed Edward, Human Resources, Colonial Williamsburg Foundation, P.O. Box 1776, Williamsburg, VA 23187; (804) 220-7043. Application deadline is September 22. Colonial Williamsburg Foundation is an Equal Opportunity and Affirmative Action employer.

Getty Conservation Institute Deputy Director, Documentation Program

The Documentation Program of the Getty Conservation Institute is the institute’s comprehensive library, Art and Archaeology Technical Abstracts, and the Research and Applications Section (R & A). The work of the library is to make a broad range of information in all media available to conservation scientists, conservators, and other professionals and students in the allied fields; AATA publishes about 3,000 abstracts annually on the technical examination, investigation, analysis, restoration, preservation, and documentation of works of historic and artistic value. R & A undertakes research in and application of technology, information management, effective approaches to condition reporting, systematic strategies for tracking the progress of field interventions, models for planning documentation campaigns. The program seeks one highly qualified individual to manage the R & A section, and to act as the deputy director over all three sections of the program. The successful candidate will work under the general supervision of the program director, and with other senior staff; will supervise two program coordinators, two research coordinators, occasional fellows, and support staff to set policies for the “Research and Applications” section of the program; will develop, design, and implement documentation activities related to cultural heritage conservation; and will work with the program director on budgeting, management, and advocacy for the program overall. Responsibilities may also include research, teaching, writing for publication, organization of conferences, and oversight of international conservation activity. Qualifications include a graduate degree in conservation, archaeology, or architecture; training in documentation as described above, with particular emphasis on field recording planning and implementation; international project management experience; and 5 to 7 years field and management experience at the highest level of competence. Reading, speaking, and writing skills in at least one foreign language required. Excellent verbal, administrative, interpersonal, and English writing skills are required to work and negotiate effectively with diverse staff, outside institutions, and external professional colleagues. Must be free to travel frequently to meetings, conferences, and cultural sites throughout the world. Salary is commensurate with experience and qualifications. Excellent benefits. Position is available immediately. Send cover letter and resume to (or contact for more information): Yvonne Bradshaw, Human Resources (DDD), J. Paul Getty Trust, 401 Wilshire Blvd., Ste. 900, Santa Monica, CA 90401; (310) 395-0385.

AIC & FAIC Positions

Conservation Career Day Speakers
FAIC Cultural Diversity Summer Internship Project

The Foundation of the American Institute for Conservation is recruiting conservators to present programs at college career days (in February and March 1996) to explain conservation career options and prerequisites, and to recruit students to participate in the FAIC Cultural Diversity internship project. Qualifications: Ability and experience dealing with undergrduates; ability to communicate effectively; understanding of the philosophy and ethical basis of conservation; commitment to increasing cultural diversity in the conservation, preservation, and collections care fields; professional experience with materials representing an appropriate range of cultural diversity. Honorarium and travel expenses provided. To apply, send letter of interest detailing relevant experience and a brief resume by December 1, 1995 to: AIC Cultural Diversity Task Force, AIC, 1717 K St. NW, Ste. 301, Washington, D.C. 20006.

Bylaws Committee Vacancy
AIC

The Bylaws Committee seeks to replace a member whose term has expired. The committee is responsible for reviewing bylaws, directives, and changes from the AIC board prior to consideration and vote by the membership. The successful candidate must be a Fellow. Candidates should submit a letter and a résumé by September 15, 1995 to Suzanne Deal Booth, Director, Committee Liaison, in care of the AIC office, 1717 K St., NW, Ste. 301, Washington, DC 20006.

Translators
Journal of the American Institute for Conservation

Two volunteer translators are needed to translate JAIC abstracts into Spanish and French, possibly beginning with the 1996 volume. Applicants must be proficient in Spanish/English or French/English and have thorough knowledge of conservation terminology. Applicants must be able to devote sufficient time to translate 15 to 20 abstracts per year and be able to meet tight deadlines. Send letter of interest and resume to Chandra Reedy, Editor-in-Chief, c/o AIC, 1717 K St., NW, Suite 301, Washington, D.C. 20006.
Supplier’s Corner

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

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MUSEUM EXHIBITION LIGHTING

CONSERVATION LIGHTING DESIGN CURRENT TECHNOLOGY

MARCH, 1996
WASHINGTON D.C.

The Washington Conservation Guild, in association with the Division of Conservation of the National Park Service, presents a seminar featuring conservation scientists, lighting designers, conservators and industry specialists.

Course participants will include: exhibit designers, conservators, and other museum professionals.

Attendance will be limited.

For more information please call:

Ann Boulton

THE AMERICAN INSTITUTE FOR CONSERVATION OF HISTORIC & ARTISTIC WORKS
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21. Please indicate your fees and charges for each of the following. Indicate your personal rates and institutional rates (if appropriate).

a) Personal Rate  
- <$300  
- $300-399  
- $400-499  
- $500-599  
- $600-699  
- $700-799  
- $800-899  
- $900-999  
- $1000 and above

Daily consultation  
- <$40  
- $40-49  
- $50-59  
- $60-69  
- $70-79  
- $80-89  
- $90-99  
- $100 and above

b) Work by the Hour  
- Examination proposals  
- Final written reports

- only if charged separately

c) Institutional Rate  
- <$300  
- $300-399  
- $400-499  
- $500-599  
- $600-699  
- $700-799  
- $800-899  
- $900-999  
- $1000 and above

Daily consultation  
- <$40  
- $40-49  
- $50-59  
- $60-69  
- $70-79  
- $80-89  
- $90-99  
- $100 and above

d) Work by the Hour  
- Examination proposals  
- Final written reports

- only if charged separately

22. a) If you are employed by a nonprofit institution and also do private work, are you allowed to use institutional facilities and equipment?  
- yes  
- no

b) Do you pay a fee for using these facilities and equipment?  
- yes  
- no

23. How much of your time is spent in paid conservation activities  
- Full time  
- ½ time  
- ¼ time

24. How many hours per month of your time is spent in professional volunteer activities?  
- 0-5  
- 6-10  
- 11-15  
- 16-20  
- 21-25  
- 26-30  
- 31-35  
- 36-40  
- more than 40
16. If you are employed by a cultural institution (museum, library, etc.), what percentage of your total 1994 income was derived from each of the following sources?

- Nonprofit institution: □ □ □ □ □ □ □ □ □ □
- For-profit institution: □ □ □ □ □ □ □ □ □ □
- Regional center: □ □ □ □ □ □ □ □ □ □
- Partnership: □ □ □ □ □ □ □ □ □ □
- Self-employed: □ □ □ □ □ □ □ □ □ □

17. Please indicate the percentage of time you spend on the following.

- Examination/documentation: □ □ □ □ □ □ □ □ □ □
- Treatment: □ □ □ □ □ □ □ □ □ □
- Preventative conservation: □ □ □ □ □ □ □ □ □ □
- Research: □ □ □ □ □ □ □ □ □ □
- Education & training: □ □ □ □ □ □ □ □ □ □
- Consultation: □ □ □ □ □ □ □ □ □ □
- Administration: □ □ □ □ □ □ □ □ □ □

18. Please indicate which of the fringe benefits listed below is paid by your employer.

- Monthly Contributions to:
  - Medical plan: □ □ □ □ □ □ □ □ □ □
  - Dental plan: □ □ □ □ □ □ □ □ □ □
  - Retirement plan: □ □ □ □ □ □ □ □ □ □
  - Profit sharing: □ □ □ □ □ □ □ □ □ □
  - Life insurance: □ □ □ □ □ □ □ □ □ □
  - Disability insurance: □ □ □ □ □ □ □ □ □ □

19. Other Benefits (per year)

- a) Bonuses: □ yes □ no
- b) Paid Vacations: □ □ □ □ □ □ □ □ □ □
  - 1 week: □ □ □ □ □ □ □ □ □ □
  - 2 weeks: □ □ □ □ □ □ □ □ □ □
  - 3 weeks: □ □ □ □ □ □ □ □ □ □
  - 4 weeks: □ □ □ □ □ □ □ □ □ □
  - more than 4 weeks: □ □ □ □ □ □ □ □ □ □
- c) AIC Annual Meeting: □ □ □ □ □ □ □ □ □ □
  - Travel: □ □ □ □ □ □ □ □ □ □
  - Registration: □ □ □ □ □ □ □ □ □ □
  - Per diem (hotel and food): □ □ □ □ □ □ □ □ □ □
- d) Other Professional Meetings: □ □ □ □ □ □ □ □ □ □
  - Travel: □ □ □ □ □ □ □ □ □ □
  - Registration: □ □ □ □ □ □ □ □ □ □
  - Per diem (hotel and food): □ □ □ □ □ □ □ □ □ □
- e) Do you receive an annual travel allotment for professional meetings to use as you see fit? □ yes □ no
- f) Do you receive such support only if you are presenting a paper? □ yes □ no
- g) AIC membership dues: □ □ □ □ □ □ □ □ □ □
- h) Other professional dues (AAM, ICOM): □ □ □ □ □ □ □ □ □ □

20. Sabbaticals:

- a) Frequency allowed: □ never □ once every 5 years □ once every 10 years □ once every 15 years □ once every 20 years □ once every 25 years □ more than 25 years
- b) Time allowed: □ 3 months □ 6 months □ 1 year □ more than 1 year □
9. How many courses in mid-career training have you taken in the past five years?

0 1-2 3-4 5-6 7-8 >9

10. After completion of training, how many years have you been employed in conservation or in a conservation-related profession?

0 1-2 3-4 5-6 >20

11. Present employment (please check only one):

1) Nonprofit institution
2) For-profit institution
3) Regional center
4) Self-employed
5) Partnership
6) Internship/fellowship

12. If you are institutionally employed, check your title or nearest equivalent.

Department head
Senior conservator
Conservator
Associate conservator
Assistant conservator
Conservation scientists
Conservation Administrator

13. Upon graduation from a graduate conservation degree/certificate program, what was your starting salary?

a) Under $18,000
$18,000-19,999
$20,000-24,999
$25,000-29,999
$30,000-39,999
$40,000 and above

b) What was your starting salary if you do not hold a graduate conservation degree?

Under $18,000
$18,000-19,999
$20,000-24,999
$25,000-29,999
$30,000-39,999
$40,000 and above

14. In what range was your total annual before-tax income derived from conservation activities for 1994?

Under $15,000
$15,000-19,999
$20,000-24,999
$25,000-29,999
$30,000-39,999
$40,000-49,999
$50,000-59,999
$60,000-69,999

$70,000-79,999
$80,000-89,999
$90,000-99,999
$100,000-109,999
$110,000-119,999
$120,000-129,999
$130,000-139,999
$140,000-149,999
$150,000 and above

15. If you are self-employed, what percentage of your total 1994 income was derived from the following sources?

Nonprofit institution 100% 90-70% 69-50% 49-30% 29-10% <10%
For-profit institution
Federal government
State government
Local government
Private individuals
Grants
Other (please specify)
AIC Conservation Professional Salary Survey

1995

Please answer all questions as best as possible.

To mail: remove from centerfold staple, fold sheet in thirds with AIC address showing, staple open edges, stamp and return to AIC office by OCTOBER 15, 1995.

1. Are you a Fellow, PA or Associate of AIC?
   - Fellow □
   - Professional Associate □
   - Associate □

2. Please check major area of specialization (please check only one).
   - Archaeological artifacts □
   - Paintings □
   - Architecture □
   - Photographic materials □
   - Book and paper □
   - Research and technical studies □
   - Ethnographic materials □
   - Sculpture □
   - Objects □
   - Textiles □
   - Wooden artifacts □
   - Preventive conservation □

3. Age:
   - Under 30 □
   - 30-39 □
   - 40-49 □
   - 50-59 □
   - 60-69 □
   - 70 and over □

4. Gender: Male □ Female □

5. Race or Ethnic Origin
   - White □
   - African American □
   - Hispanic □
   - Asian □
   - Native American □
   - Other □

6. In which region or country are you employed?
   - New England □
   - Mid Atlantic □
   - Southeast □
   - Midwest □
   - Mountain Plains □
   - Southwest □
   - Pacific Coast □
   - Canada □
   - Mexico □
   - Latin America □
   - Europe □
   - Other □

7. a. What is your education and training in the field of conservation?
   - Degree from graduate program □
   - Self-taught □
   - Apprenticeship □

   b. Where were you trained?
      - Continent US □ Foreign-trained □ Combination □

   c. Do you have a graduate degree in an allied field? □ yes □ no

   d. Do you have an undergraduate degree? □ yes □ no

8. How many years have you held graduate internships/postgraduate fellowships?
   - 0 □
   - 1-2 □
   - 3-4 □
   - 5-6 □
   - 7 and over □
New Tools and Technology: Work in Progress

Technological advances in the relatively small and modestly funded discipline of conservation often result from adapting tools or technology from other fields. A number of research projects currently under way explore the applicability of several of these technologies to conservation treatment and analysis of materials. While the state of development of the projects varies, all eventually may prove to have valuable conservation applications.

Lasers, originally developed for use in medicine and industry, are emerging as a promising method for cleaning works of art. Although long acknowledged as potentially useful, until recently the laser cleaning process appeared impractical because of lack of control over the degree and evenness of cleaning. However, recent advances have made lasers more plausible as a conservation tool. The first international workshop on their use in conservation was held in September in Heraklion, Crete, where talks reviewed the results of laser processes in cleaning marble, stone, stained glass, antique paper, parchment, and paintings. The use of lasers in documentation and analysis was discussed as well.

All laser techniques utilize light (photon) pulses (in the near infrared or deep ultraviolet range, depending on the process) in the removal of unwanted layers of grime, overpaint, or varnish from objects. As the energy of the photons is absorbed by the material on which the light is focused, they break molecular bonds by filling up the electron shells of the bonded elements, in the process breaking the attraction that caused the bond. The photons may also create an optical levitation effect that causes the broken components to "lift away" from each other.

However, it appears that the mechanism by which the bonds are broken varies with the wavelength of the photon. Lasers in the near infrared (Q-switched Nd-YAG type), which have been used for...

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IMS, NEA, & NEH Appropriations Update

On September 19, a House-Senate conference committee agreed on a compromise version of the FY 1996 Interior appropriations bill that set funding for IMS, NEA, and NEH. The bill now specifies $21 million for IMS, $110 million for NEH, and $99.5 million for NEA for the fiscal year beginning on October 1, 1995. These three appropriations represent cuts of 27 percent for IMS, 40 percent for NEA, and 36 percent for NEH—all considerable cuts, but smaller than were expected at the beginning of this year. The House provision that conditioned NEA appropriations on the passage of a separate reauthorization bill this year was removed. With the deletion of this provision, the cultural agencies can operate through 1996 without a new authorization bill.

On the negative side, the conference committee accepted language from Senator Jesse Helms (R-NC) that bars NEA—and only NEA—grants for projects that "depict or describe, in a patently offensive way, ...
New Tools & Technology

continued from page 1

cleaning stone and glass, create a shock wave leading to ablation of large amounts of material, while excimer (excited dimmer) lasers that emit nanosecond pulses in the deep ultraviolet (193, 248, 308 nanometers) cause ablative photodecomposition, which allows a more gradual cleaning process. According to Costas Fotakis, who discussed excimer lasers at the 1995 St. Paul AIC annual meeting, the krypton fluoride excimer laser looks particularly promising for paintings applications, since its ultrashort pulses ensure both the absence of any damaging thermal effects and extremely low ablation rates, enabling removal of unwanted material in very thin layers.

Fotakis emphasized the importance of matching the process with the needs of the individual object, selecting not only the process with an appropriate wavelength of light, but also with the appropriate pulse rate, pulse width, pulse duration, repetition rate, fluence, and peak power, since these variables influence which mechanism predominates in the cleaning process.

A laser using near infrared light manufactured by the Atlas Company, Quebec, was demonstrated recently for Getty Museum and Los Angeles County Museum of Art personnel by Wayne Reynolds, a conservator of gilded objects in Baltimore. According to Reynolds, the two institutions now plan to study the surface of the test-cleaned artifacts at a microscopic level to determine how evenly the process cleans and how it affects the surface of the artifact. The Atlas infrared system is portable, about the size of a dish-

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wider beam of light at 193 nanometers, which is focused on the patient for 10 to 50 seconds according to a predetermined computerized plan that maps the topography of the eye and determines the amount of material that needs to be removed from the cornea in order to correct nearsightedness or astigmatism. The process is monitored through a microscope and must be used in conjunction with the computerized topography mapping system.

According to Kennedy, the cleaning mimics the shape of the surface, so that on a painting it would not carve off peaks of high impasto. At the current level of development, it would be necessary to map the topography of the painting on a computer so that even cleaning could be accomplished. Unfortunately, this equipment is prohibitively expensive; it costs $750,000 without the topography mapping system.

A more promising alternative for conservation may be the Radiance Process, a patented process developed in 1987 and available through the Cauldron Company, Bethesda, Maryland. It uses krypton fluoride excimer lasers operating at 248 nanometers (deep ultraviolet range), the same type used in the work described by Fotakis, together with a flowing inert gas that traps the unwanted material and carries it away from the surface. Originally developed by Cauldron for the semiconductor industry, the Radiance Process is used to remove fingerprints, thin films, and particles from metals, quartz, and industrial plastics where any degree of damage is unacceptable. It appears to be capable of cleaning much more incrementally than the infrared system (as one would expect, since ultraviolet light is less penetrating than infrared light); it has removed particles as thin as .3 microns on silicon wafers.

Theoretically, varnish or overpaint removal from paintings could proceed very delicately with excellent control using this process (the average paint or varnish layer is 20 microns thick). This degree of control is absolutely essential, since ultraviolet light, especially this short wavelength end of the ultraviolet, is potentially damaging to organic materials (dyes, lakes and the paint medium itself). Control should not be a problem using the Radiance Process, according to Ralph Benko, the president of Cauldron, since the laser is so sensitive that it has been used to break off single carbon-hydrogen groups.

The absence of hand-held control may be a tough sell to conservators, though. At present the Radiance Process system (which is not portable, but operates at sites in Vermont and Belgium), like the system described by Fotakis, requires placement of the object on a translation stage that moves it through the path of the light beam. According to Joe Dehais, chairman of the board and technical expert for the company, it should be possible to create portable systems incorporating a hand-held fiber optic cable, if there is a market for them, with in-process microscopic monitoring. The area cleaned using the Radiance Process can be as small as a few microns or as large as 1 to 2 inches. The system can clean as fast or as slowly as is convenient for the operator; for commercial applications, it can clean one-half square foot per minute. So far the Radiance Process, which was presented at the Crete laser symposium, has not been used for conservation applications, but the company is interested in exploring them. However, as Dehais noted at the Crete conference, many laser processes are patented, and it may be necessary to seek licenses to legally use these techniques.

Another cleaning technique is being investigated at the Smithsonian Institution Conservation Analytical Laboratory (CAL). CAL researchers plan to test the efficacy of atomic oxygen, initially developed to test the ability of materials to survive the harsh conditions of space flight, as a remover of soot and grime from unvarnished acrylic paintings. The process, developed by NASA's Lewis Research Center in Cleveland, turns unwanted layers of soot and grime into a gas by bombarding them with atomic oxygen inside a vacuum. These individual oxygen atoms, split from their usual gaseous state as paired molecules, are highly reactive. They readily attack and break carbon and hydrogen bonds that hold together the molecules of the soot layer.

Sharon Rutledge, a NASA research engineer working on this project, notes that the reaction is fairly slow and does

AIC News, November 1995
not penetrate deeply. Its plausibility as a method for removing varnish from paintings was discussed in a September 14 Washington Post article (Cassandra Stern, “How Rocket Science Helps Clean Dirty Art”). Although the story describes the method as safe for paintings, James Hamm, associate professor of paintings conservation at the State University of New York College at Buffalo, thinks the use of atomic oxygen for removing varnish from oil paintings may be very limited. He sent the Lewis Research Center a group of varnished, aged, oil paint samples on metal supports. After cleaning, the samples all exhibited a loss of paint sheen that SEM analysis suggests is probably due to a loss of binding medium from the paint layer. The process required that paint samples be placed under high vacuum for about 9 hours at 115°F to achieve cleaning of a 12- to 14-inch area. Hamm was concerned about the possibility of damage due to the bursting of air pockets within either paint or support during the prolonged exposure to the high vacuum pressure. Hamm also notes that since the process removes varnish in an even layer, any uneven varnish film will be cleaned differentially, with thinner areas more completely removed than thicker areas.

CAL researcher Jia-Sun Tsang, a painting conservator who is involved in the project, is aware of the possible limitations of atomic oxygen but feels that the technique needs to be more carefully studied before any judgment about its efficacy is made. Aware of the unpromising results of varnish removal tests on samples supplied by Buffalo and the Cleveland Museum of Art, Tsang and her colleague Mary Baker, a polymer chemist, are instead focusing on determining whether the technique can be used to remove soot from smoke-damaged acrylic paintings, a difficult problem because of the extreme sensitivity of acrylic paint to solvents and even mechanical action.

Tsang says that she and Baker have purposely chosen acrylic paint as their test surface because of the prevalence of dye-based pigments in acrylic paint. According to Tsang, if these paints, which are rich in carbon and hydrogen bonds and therefore theoretically reactive with atomic oxygen, are damaged by the process, then it will be considered unacceptable. However, Tsang notes that many modern dye-based pigments contain inorganic (metal) additives, whose presence could protect the dyes from reaction with atomic oxygen. Tsang acknowledges that the technique may need to be seriously modified to safely treat cultural artifacts. But the plan of the project is to look first at the efficacy of the technique at the assigned task. If it can efficiently remove soot from smoke-damaged acrylic paint, then it may be worth exploring how to alter the process to make it acceptably safe for paintings. Since the project is just beginning, Tsang feels it is too early to predict how useful the technique may be, although she did speculate that it may prove useful for treating marble even if it is not acceptable for paintings.

NASA researcher Rutledge feels the process is more promising than was evident during the tests done for the Buffalo Conservation Program because of the circumstances under which those tests were run. She said those samples were exposed along with a batch of other nonart materials that required much longer exposure than might typically be used for paintings. She feels her preliminary tests on CAL samples efficiently removed soot under much safer conditions (1 1/2 hours exposure at vacuum pressure of .008 inch of mercury at room temperature). Although the evenness of the process is still a concern, this may be less problematic if soot layers are evenly deposited. Rutledge feels damage to binding medium can be minimized by appropriately shortening the exposure time.

Timothy Barrett is using ultrasonic methods, as well as ultraviolet absorbance and fluorescence measurement, to learn more about the gelatin content of incunabula papers (those produced between 1455 and 1500, after the advent of the printing press, but while hand copying of manuscripts was still occurring). These papers are very enduring, even though they were made from old rags that tend to produce a rather tender paper. Barrett theorizes that a lot of gelatin was added to these papers to imitate the thickness and toughness of parchment, and this high gelatin content is very likely responsible for their long life. Barrett’s completed work, to be published in the fall 1995 issue of JAIC, concludes that high gelatin content in the 40 historical papers he examined using destructive testing could be correlated with lighter paper color, higher pH, and higher calcium level.

Barrett began exploring fluorescence measurement to find a nondestructive method that could be used to examine much larger numbers of objects. He is currently in the process of correlating measurements taken using a spectrofluorimeter (which measures UV fluorescence within defined wavelengths) and a UV visible spectrophotometer (which measures UV absorbance) with the known gelatin content determined using the destructive testing on the 40 samples of historical papers. Barrett feels these nondestructive techniques will prove useful, because they do not damage valuable and rare artifacts and because they are an alternative to ultrasonic methods of testing. Ultrasonic methods, although effective in estimating strength in modern papers, are less reliable in testing old papers due to the presence of contaminants and degradation products.

At the National Gallery of Art, Washington, conservation scientist Barbara Berrie is beginning research into the plausibility of using micro Fourier transform infrared and micro Raman imaging methods to do medium analysis of cross-sectional paint samples. Berrie plans to work with E. Neil Lewis of the Laboratory of Chemical Physics, National Institutes of Health, and Patrick Treado of the University of Pittsburgh, who have used this type of imaging successfully to map lipid and protein regions inocoprecipitated mixtures.

Stephan Schaefer, a Swedish Ph.D. candidate who is currently a research fellow under the direction of Richard Wolbers at the Winterthur/University of Delaware Art Conservation Program, is exploring digital capture of cross-sectional paint samples as a way of storing and more accurately comparing stained samples. Schaefer notes that one of the most accurate and useful stains for proteins—fluorescein-isothiocyanate (FITC), which is used in biology, medicine, and more recently conservation—fades rapidly. This can be problematic, since the stain already
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may have started to fade by the time a photographic setup is in place. In the past, later analysis of the stained sample has been frustrating, since researchers must wait for slides to be developed and because several stained samples cannot easily be compared within the same visual field, complicating accurate characterization.

Digital capture of stained samples makes a clearer evaluation of stained samples possible. First, it allows immediate capture of the image of the stained sample before it has begun to fade appreciably. Second, it allows comparison of several images on the same screen, so that, for example, a cross-section can be compared in visible light, at different wavelengths of UV light excitation, and before and after staining. A stained sample can also be compared with another stained sample on the same screen. A limitation of the technology at its current level of development is that it does not read the actual colors. However, within the system, the comparisons are valid. The digital image can also be manipulated to make surface topography visible. Schaefer and Wolbers hope to establish a library of standards for reference when comparing and assessing whether a stain has yielded positive or negative results.

Schaefer explains that this system requires a high-resolution (720 lines) low-light-level video camera for optimum image clarity; he is currently using a Sony system. With a video camera, a video capture board, graphics card (for true color), and high-resolution 17- to 19-inch monitor are also necessary. Excluding the cost of a microscope and modern computer, which most facilities likely to acquire this system would already have, the camera system now costs about $12,000; the video camera alone is $3,500, plus the cost of the frame grabber. Digital cameras can also be integrated with the system, and they will probably eventually supersede video cameras. At present they cost about $6,000, but their cost is decreasing so rapidly that they may soon cost less than video cameras.

These new technologies are exciting, since they offer the possibility of greater precision in both treatment and analysis. They also remind us how much research in industry, medicine, and biology has to offer those in our field ready to make use of it. However, these tools require a good working knowledge of computers, digital imaging, and chemistry. For those of us who are more comfortable with the craft of conservation than the science of conservation, the emergence of these new methods may provide a catalyst to acquire the knowledge and training to be able to adequately make use of them. Now more than ever, conservation is a marriage in which science and craft are equal partners. — Carol Christensen
From the President

Debbie Hess Norris

It has been a long, hard, and troublesome time for each of us as we have worked to avert the complete elimination of IMS and the endowments and to mitigate the disastrous consequences that these cuts will have for the preservation of our cultural heritage. I thank each of you, as I have in the past, for your tireless efforts on behalf of the federal agencies. We all recognize that such programs as the IMS Conservation Support Program and the NEH National Heritage Program have allowed cultural institutions throughout the United States unprecedented opportunities to improve inadequate and potentially damaging storage and exhibition conditions while offering professionals fundamental education and training, as well as increased, safe access to collection materials of all kinds. These programs will undoubtedly suffer substantial and agonizing reductions in staff and funding, which will necessitate significant changes in their priorities. With fewer federal financial resources available to care for deteriorating collections, our greatest challenges will be to identify new and creative opportunities for private-sector funding, to join with allied professionals to more effectively communicate the value of preservation by promoting the importance of shared responsibility, and to expand our increasingly essential advocacy efforts on all fronts.

On October 5th, I had the wonderful opportunity to attend the White House ceremony recognizing the talented recipients of the National Medal of Arts and the Charles Frankel Prize. Awardees included Ossie Davis and Ruby Dee, Roy Lichtenstein, Arthur Mitchell, William S. Monroe, Charles Kuralt, David McCullough, and my old time favorite Bob Hope! During his speech, President Clinton spoke of the supreme importance of the arts and humanities to our national experience and the necessity of dedicating ourselves to preserving them for generations yet to come. This is the kind of dialogue we must continue to encourage.

The board is still grappling with the issues surrounding AIC’s membership structure and its impact on voting rights. This topic is a major focus of discussion at our meeting on October 27-28. Shortly thereafter, you will receive a survey soliciting your opinions on critical issues relating to current membership categories and possible changes to the present structure. It is absolutely essential that we hear from a large percentage of our membership. I have maintained for years that each of you cares about these issues. This is your best opportunity to share your thoughts and opinions with us and to ensure that your views are accurately represented. Please take the time to complete this survey.

I believe that to inform, educate, and influence all those currently involved in and responsible for the many aspects of conservation and preservation, AIC must be more inclusive and not exclusive. We must establish a strong and democratic electorate of conservation professionals with full voting rights that comprise the majority (and not the minority) of our membership. We should encourage the active involvement of all conservation professionals who agree to abide by and uphold the Code of Ethics. Artificial barriers that may have existed or flourished in the past must be eliminated. (Revisions to the Code of Ethics have promoted significant progress in this regard.) We have a tremendous amount to accomplish, and in doing so, we must work together to determine the best way to create a more vibrant and involved membership focused on the ultimate goals of promoting the value and importance of cultural property and increasing our knowledge about its preservation.

While investigating membership categories, AIC must work equally hard to identify what constitutes a qualified conservation professional. To do so we must, as a profession, establish guidelines outlining the minimum training and education, knowledge, and professional experience required. We must work toward a more complete understanding of the primary areas of responsibility and activity within our profession and of how a conservation professional may be defined. This definition, like the development of the Commentaries to our Code of Ethics and Guidelines for Practice, is an important and essential activity toward increasing the professionalism of the field—one of AIC’s primary goals.

As always, your comments are welcome. I can now be reached at...

From the Executive Director

Sarah Z. Rosenberg

The best that can be said of the outcome of the House and Senate conference committee deliberations of the federal budget is that IMS, NEA, and NEH are still alive (see page 1). The drastic cuts that Congress has made will surely affect the work of conservators. To what extent is not yet clear, but those effects are bound to be considerable. Furthermore, given the current economic, political, and cultural climate, it is obvious that we can no longer rely on federal agencies for the same support we enjoyed in the past. Now we must turn our attention to coping with and adjusting to this new reality. Because the well-being of the conservation profession is, in large measure, closely tied to the fate of museums, libraries, and other cultural institutions, one thing we can do is build on our ties with these organizations and work together to convince business leaders, legislators, and foundation leaders that our cultural heritage matters.

One good example of emphasizing the worth of cultural institutions and the role they play in enhancing the quality of life in their communities is a recently issued position paper, Cultural Tourism in the United States. Spearheaded by NEA, NEH, IMS, and the President’s Committee on the Arts and Humanities in partnership with AAM and more than 30 other organizations, this document was prepared for distribution at the upcoming White House Conference on Travel and Tourism. This highly readable and attractive paper is a guide to giving tourists...
authentic experiences of the arts, history, heritage, and special character of America's diverse communities. Directed at the travel and tourism industry, it emphasizes the role museums, historic sites, parks, and others can play in development of meaningful and educational tours. A limited number of copies are available upon request from the AIC office.

Another effort that highlights the importance of museums is the annual IMS National Awards for Museum Service. The 1995 awards presented on Capitol Hill to the Brooklyn Children's Museum, the Mexican Fine Arts Center Museum, the Monmouth Museum of Science, and the Wing Luke Asian Museum drew national and regional attention to the vital role of museums in communities. At a recent meeting of AAM's Council of Affiliate Organizations, we discussed the importance of and need for museums to articulate their worth to their communities. All agreed that unless there is serious recognition of the educational value of cultural institutions, support to sustain their activities will not be forthcoming. AIC must join forces with allied associations to get our message out about the pivotal role conservators play in the preservation of our cultural patrimony—a basic necessity that allows for the exhibition, research, and interpretation of collections.

As for AIC efforts to address members' individual needs during these changing and difficult times, we are planning a series of focus groups in various regions to learn what conservators in private practice need to help them adjust to the realities of the market. We must develop ways to increase demand for conservators' services. We must also create alternate sources of revenue to offset the impact of budget cuts at cultural institutions and other agencies that traditionally have provided work for the field. To support these types of activities, the AIC staff is honing and increasing its marketing efforts to raise our nondues revenue. If you know of suppliers or manufacturers of conservation materials and equipment who are not among our present advertisers or annual meeting exhibitors, please provide us with their names by e-mail, fax, or telephone. We will do the rest. We welcome any and all ideas you may have and would appreciate hearing from you.

AIC IN CYBERSPACE: Now that the office has been online for several months and the staff has mastered the basics, we have turned our attention to the possibility of making publications available on the Internet. We are examining how our present publications with authors will be affected by granting electronic rights. The process is complicated, because copyright laws for electronic publishing are still being written. To gain a clear understanding of the issues we face, I recommend reading Electronic Rights for Publishers: Protecting your Interests, by John B. McHugh (1995).

On more mundane matters, 1996 membership renewal forms were mailed in early October. Please remember that your dues make the continuing operation of AIC possible by enabling all of us to come together to implement the goals set forth in our strategic plan. Dues run parallel to our fiscal year (January to December). We are in the process of entering and tabulating the results of the 1995 salary survey and hope to publish the information in the January 1996 JAIC News.

The staff and I extend our best wishes for the coming holiday season and new year. Please stay in touch with us. We enjoy hearing from you.

Appropriations Update

continued from page 1

sexual or excretery activities or organs" or that "denigrate the objects or beliefs of the adherents of a particular religion." These restrictions raise serious constitutional questions and may attract lawsuits.

On September 29, a coalition consisting mostly of Democrats and Republicans from western states barred passage of the FY 1996 appropriations bill and sent it back to the conference committee. The Republicans who banded with the Democrats voted against the bill because of mining rights legislation that the bill includes. This development—and the likelihood of a White House veto—will delay returning the bill to the full House and Senate for a final vote for several weeks. We hope that renegotiation of the bill will not reopen deliberations on the cultural agencies and that the figures noted above will remain firm.

The bill also included the following appropriations for the Historic Preservation Fund partners: State Historic Preservation Offices $29.2 million (-5%); Tribal Preservation Programs: $1.9 million (-5%); National Trust for Historic Preservation: $3.5 million (-50%); Advisory Council on Historic Preservation $2.5 million (-15%).

JAIC News

The content of JAIC is wholly dependent on the submissions we receive. AIC members probably have completed many interesting treatment case studies and research projects that have not yet been published. Peer-reviewed publication provides an opportunity for the full development and wide circulation of ideas and results. When you invest a large amount of time in completing a project, and perhaps in preparing an oral presentation, producing a written paper for publication is worth the extra effort. Communicating your treatment experiences and research results to colleagues is one of the responsibilities of a professional. JAIC welcomes your submissions.

Two new associate editors have been appointed to the editorial board. Michael Podmaniczky will work with submissions concerning wooden artifacts, and Frances Gale will work with those concerning architectural conservation. Previously, those specialties were not represented separately among the associate editors. Michael Podmaniczky received a certificate in furniture and wood object conservation from the training program at the Conservation Analytical Laboratory, and an M.A. in decorative arts conservation from Antioch University. He is a furniture conservator at the Winterthur Museum and is on the faculty of the University of Delaware/Winterthur Museum Art Conservation Program. He has published many articles on woodworking and conservation tech-
Techniques. Fran Gale received an M.S. in historic preservation from Columbia University and is a specialist in the conservation of masonry materials. She has taught courses at Columbia and at the University of Pennsylvania and has lectured widely on conservation issues. She is training coordinator for the National Center for Preservation Technology and Training in Natchitoches, Louisiana.

I look forward to working with both of these new associate editors. I also look forward to receiving your manuscript submissions. Feel free to call me or write to me if you want to discuss your article ideas.—Chandra Reedy, JAIC Editor-in-Chief

Membership News

New Fellow Profiles:
Holly Hotchner and
Debora Dyer Mayer

HOLLY HOTCHNER is the president of Holly Hotchner Fine Arts Management in New York City, specializing in paintings conservation and the care and management of fine arts collections. She received her M.A. in art history and diploma in conservation from the New York University Institute of Fine Arts. She was a Sherman Fairchild Conservation Fellow in paintings conservation at the Metropolitan Museum of Art from 1983 to 1984.

Following her advanced training, Hotchner became the chief conservator at the New-York Historical Society, where she established the Paintings Conservation, the Paper Conservation, and the Book and Archival Materials Laboratories. From 1988 to 1995, Hotchner was director of the museum while continuing as chief conservator. Her conservation-related accomplishments included directing an inventory of the collections; designing and constructing a new 22,000-square-foot storage facility; developing a capital program for the improvement of the museum environment; and raising substantial funds for the care and conservation of the permanent collections. Hotchner played an important role in focusing the attention of other museum directors on conservation concerns and collections management. She graduated from the Museum Management Institute in 1992 and was elected a Fellow of the International Institute for Conservation in 1995.—Lucy A. Commoner

DEBORA DYER MAYER is a 1982 graduate of the University of Delaware/Winterthur Museum Art Conservation Program, where she majored in photograph conservation, studying with Anne F. Clapp and Jose Orraca. She spent her third-year internship with Marjorie Cohn at the Center for Conservation and Technical Studies, Fogg Art Museum, Harvard University where she studied red chalk as a drawing medium. Her paper on that topic, delivered at the first international symposium on the study of drawings held at the Fogg Museum in 1985, set a high standard for future technical papers delivered at art historical meetings.

From 1982 to 1985, Mayer worked at the Conservation Center for Art and Historic Works in Philadelphia. In 1985, she returned to the Winterthur Museum as an associate paper conservator and adjunct assistant professor in the Art Conservation Program. At Winterthur, she developed conservation techniques to treat the fraktur collection and taught fiber microscopy to the art conservation fellows.

Since 1992, Mayer has been in private practice in Bedford, New Hampshire. She specializes in the preservation of paper artifacts, including consultation, treatment, and analysis of materials. She serves cultural institutions and private collectors throughout the New England and MidAtlantic regions. She returns each year to the Art Conservation Program in Delaware to teach fiber microscopy.—Judy Walsh

Health and Safety

The 1995 AIC Health and Safety Committee lecture, "No Magic Bullets: Ethical Considerations for Pest Management Strategies," was delivered to an enthusiastic audience by Wendy Jesup who co-authored the presentation with industrial hygienist Monona Rossol of Arts, Crafts, and Theater Safety. Full-house attendance confirmed the importance of this subject. We hope that in the near future the text will be made available to an even wider audience through publication.

To determine how the Health and Safety Committee may better meet the needs of AIC members "Quick-and-Easy Membership Surveys" were included with the annual meeting registration materials; we received 29 thoughtful responses.

The committee was especially concerned about the cancellation of the 1995 workshop on respiratory protection. A scheduling conflict with specialty group meetings appears to be the reason for the insufficient registration. There was also a sense that the workshop was too limited; survey respondents suggested a number of related topics that could be covered. Suggestions included: basic review of solvent toxicity, including dangers of mixing the wrong things; chemical storage and disposal (particularly old, unused chemicals left behind by previous conservators) and small-lab hazardous waste handling; mold hazards; compliance with VOC requirements; OSHA and EPA regulations relevant to conservation (such as lab safety and right-to-know regulations, and chemical hygiene plans); updates on types, availability, and use of gloves and other protective devices; dangers related to light and furniture (such as height of tables and chairs); and artists' materials safety.

Some individuals felt that the cost of the workshop was an issue and suggested a shorter, less expensive version. A number of respondents asked that the workshop be offered again. One conservator strongly stated: "I feel that conservators are arrogantly ignorant of safe working methods. Please offer again."

We received several broad suggestions as to ways in which the Health and Safety Committee can expand its activities at the annual meeting and throughout the year. Respondents suggested including health and safety presentations in the general session; integrating health and safety presentations into specialty group sessions; having short videos available in the exhibit hall; providing informational hand-
FUNDING DEADLINES

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GOT GREAT SLIDES? AIC is looking for a few good slides. We are trying to build a pool of images that illustrate conservators at work or interesting treatments. Conservators planning speeches to the public often call AIC for information and materials. A public presentation kit is available to members, and a set of slides that illustrates the exciting work we do would be a welcome visual component.

If you are a paper conservator, for example, and you have been asked to give a general talk about conservation, you could ask to borrow treatment slides of outdoor sculpture, furniture, marine sites, or other topics. If you have before-and-after slides of your treatments, images of you at work, or slides showing exciting projects in which you are involved, we would appreciate your help. Remember that the better we inform the public about conservation, the better they understand how vital and essential our work is. Please contact Jennifer Middleton at the AIC office if you have questions, slides, or ideas for the public presentation kits.—Beverly Perkins, Director, Public Information

Outreach Update

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Stout Recipients Benefit From Meeting

The 1995 FAIC George Stout Awards provided funding that enabled 15 graduate conservation students to attend the AIC annual meeting in St. Paul in June. Their reports reflect that the meeting enhanced their knowledge of specialized topics of interest, provided practical conservation experience, and gave them the opportunity to make professional contacts.

Joan Irving, intern at the Princeton University libraries, reports that the award gave her the opportunity to learn from the many sessions she attended and to participate as a speaker. Her talk, “The Peepshow and Related Optical Views,” was co-presented with Ted Stanley. She also was pleased with the opportunity to meet other conservators and has been inspired to attend future meetings. She writes: “On a personal level, I came away with a renewed enthusiasm for the profession and a greater sense of belonging.”

Susan Schmalz, a student at the State University College of New York at Buffalo who has a primary interest in textile conservation, reports that her knowledge was broadened by the Textile Specialty Group session. She also gained a day’s worth of practical experience by volunteering as an Angel at the Hennepin History Museum. She notes: “Attending these gatherings exposes students to a diversity of issues and people, which enables them to gauge where they fit into the scheme of things and where they can make contributions.”

Kenneth Grant, a paper conservator from Arlington, Virginia, came to the meeting intent on learning from the general session about the ethical problems involved in the preservation of large and diverse collections and the CIPP session on the problems and opportunities of working in private practice, but he found additional “eye-opening” benefits from serving as an Angel and attending the IMS workshop. Grant notes that the meeting was a “gratifying and memorable experience.”

Tania Collar reports that many of the presentations were relevant to her work at the archaeological site of Copán in Honduras, part of her third-year internship with the Smithsonian Institution Conservation Analytical Laboratory. She observes: “The benefits of attending the AIC conference extend beyond the information presented by the speakers. The conference provided me with the opportunity for informal discussions . . . I consider the input I was able to receive from professional conservators to be very valuable.”

In 1996, the George Stout Memorial Fund will support the attendance of students at the AIC annual meeting in Norfolk. The application deadline is February 1, 1996. Guidelines and applications are available from the AIC office.—Marcia Anderson

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 1995 are February 1 (Stout and Horton funds) and August 1 (Publications fund). Guidelines and application forms are available from the FAIC office, (202) 452-9545.

1996 Gettens Award Nominations

The board is accepting nominations for the 1996 Rutherford John Gettens Award for outstanding service to 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 December 15.

1996 Sheldon and Caroline Keck Award

The Sheldon and Caroline Keck Award recognizes a sustained record of excellence in the education and training of conservation professionals by an AIC Professional Associate or Fellow. 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 approaches, procedures, 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 by December 15.
FAIC Donors

The FAIC Board and staff thank the following recent donors. We truly appreciate your support of FAIC programs.

Professional Education, in Memory of Bruce Hutchison
Fine Arts Museums of San Francisco, Textile Conservation Lab
Joyce Hulbert Elaine Ireland
John Lenox Zoe Annis Perkins
Alice Zrebiec

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Murray Lebwohl Ralph Lewis
Debbie Norris Jay Scott Odell
Thomas Pennebaker Chandra Reedy

Katherine Singley
Mark Stryker
Shannon Zachary

People

SUSAN E. SCHUR was elected a fellow of the Society of Women Engineers at the society's national conference in late June. Schur, publisher-editor of Technology & Conservation, was one of five women who received this honor in 1995.

J. WILLIAM SHANK, chief conservator at the San Francisco Museum of Modern Art, has been awarded a Fulbright grant to study techniques of modern painting and conservation at the Tate Gallery, London. He will collaborate with British conservators to research the materials of American color field painters Morris Louis and Kenneth Noland and to assess a variety of approaches to the conservation of delicate paintings by color field painters.

The Taft Museum announces that FREDERICK A. WALLACE, assistant conservator at the Cincinnati Art Museum, has been named as the 1995 Duncanson Artist-in-Residence. The program celebrates and presents to the community African-American achievements in the arts. Wallace is working on the restoration of murals by 19th-century painter Robert S. Duncanson, which grace the entry and halls of the museum.

KATHLEEN KIEFER has joined the staff of the Textile Conservation Center, Museum of American Textile History, Lowell, Massachusetts, as assistant conservator.

SUSAN ANNE MATHISEN has recently joined the staff of Hardy Holzman Pfeiffer Associates, an architectural firm that restores historic buildings and designs museum structures. She will continue her private textile conservation and dyeing practice.

Recent Setbacks in Conservation
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Hugh Jr. Janus, Editor

Volumes 3 and 4 are still available at $10.00. You can get a set of 2 different volumes for $18.00 or a set of 3 different volumes for $24.00.

Postage and handling: Canada only: $2.50. Outside of Canada: $2.00 for the first item and $0.50 for each item after that. Please make cheque or money order payable to "IIC-CG" and send request with payment to IIC-CG, P.O. Box 3019, Ottawa, Ont, K1G 3T9, Canada.

Name: __________________________
Address: _________________________

variety of approaches to the conservation of
delectible paintings by color field painters.
PRESESSION CALL

“Show-and-Tell” Housing Examples Needed

Presentations at the 1996 AIC Annual Meeting presession will focus on the theme, “Preservation of Collections: Assessment, Evaluation, and Mitigation Strategies.” The goals of the program are to (1) bring conservators and other museum professionals up to date on information in this rapidly changing, interdisciplinary area, which is not taught in formal conservation training programs and (2) develop a consensus among conservators about the advice we give other museum professionals. On the first day, papers will address two topics: Assessment and Evaluation and Mitigation Strategies. The second day is designed as an informal half-day of practical workshops and demonstrations on housings and storage. Housing seems to be one of the most straightforward tasks performed in a conservation department. Every field of specialization has developed accepted standards for artifact housing and storage. However, conservators often consider these solutions either self-evident or of interest only to others in their field of expertise. In this part of the presession, conservators from all of the subspecialties will make informal presentations showing examples of housings that they have designed and used. Topics will include: Moving and Mass Containerization, Standard Housing Designs, Variations and Adaptations of Standard Housings, and New Solutions. We welcome contributions in any of the following areas: sample or model housings, tools and methods, visual aids showing production techniques, and planning documents. These will be informal. We are looking for examples and practical information that you are willing to share with your colleagues on a one-to-one basis. If you think you have something you would like to contribute to the presession, please contact Jessica Johnson or Miranda Martin. —Jessica S. Johnson, Assistant Conservator, Materials Conservation Lab, Texas Memorial Museum, University of Texas at Austin, P.O. Box 122, 10100 Burnet Rd., Austin, TX 78758; (512) 471-6090; fax: (512) 471-6092.

CALL FOR POSTERS

All interested parties, including members and nonmembers of AIC, are invited to submit abstracts for the poster session at the 1996 AIC annual meeting in Norfolk. The theme of the session will echo the general session theme, collaboration in the visual arts. Other poster session topics might include the history of conservation, unusual treatments, conservation surveys, and ongoing conservation research and technical studies. Conservation students are particularly invited to submit abstracts. See the July 1995 AIC News for complete guidelines. Submit your camera-ready abstract by January 17, 1996. Send your abstracts, ideas, or questions to: Tony Rajer, AIC Poster Session Chair, 2702 Parkridge Rd., Madison, WI 53701; fax: 608-831-4691.

SPECIAL EVENT PROCEDURES

Individuals wishing to schedule a special session or event during the 1996 AIC annual meeting in Norfolk 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. The cost for ticketed events must appear on the registration form.

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 (202) 452-9545, and get your form in early.
SPECIALTY GROUPS

ARCHITECTURE

“Use, Care, and Management of Architectural Fragment Collections.” This seminar and a survey of collections practices reported on at the seminar were funded by a grant from the National Park Service. An invited group of professionals from museums and private collections in the United States and England attended. The consensus of the seminar is distilled into the Williamsburg Resolution on the Use, Care, and Management of Architectural Fragments, a working document that will soon become a document similar to the New Orleans Charter. For more information, please contact Roberta Reid, ASG Program Chair, 23147; fax (215) 974-7766.

CONFERENCE UPDATE: APT will hold its 1995 annual meeting in Washington, DC, on November 17 and 18. The meeting theme is “Adapting to a Changing Preservation World,” and it features technical paper sessions on the changing government role, changing project perspectives, changing technologies, and the communications revolution. There will be training courses on monuments and sculpture, historic bridges, and graphic documentation of historic buildings. The annual meeting will be supplemented by a strategic planning session in which all attendees are invited to participate. The conference will provide a good opportunity to influence the organization’s direction and examine the future role of the National Park Service in preservation issues. For more information, contact: ASG, Custom House, Rm. 251, 200 Chestnut St., Philadelphia, PA 19106; (215) 597-5824; fax (215) 597-6599.

AN URGENT REMINDER—CALL FOR PAPERS: If you have not already submitted your abstracts for the next annual meeting, please do so as quickly as possible. Submit them to: Dennis Montagna, ASG Program Chair (please note the following address correction), National Park Service, US Customs House, Rm. 251, 200 Chestnut St., Philadelphia, PA 19106; (215) 597-5824; fax (215) 597-6599.

COMMENTARIES: A draft of ASG’s Documentation Commentary regarding the revised Code of Ethics and Guidelines for Practice is being assembled and edited by Molly Lambert and Pater Wollenberg. A second draft will be sent out by the beginning of November before final editing and submission. Your input is critical; suggestions from members should be directed to Molly Lambert at: Venice, CA 90291.

FORGING BETTER COMMUNICATIONS: ASG has been asked to consider more direct involvement with the Historic Resources Committee of the American Institute of Architects (AIA), at an upcoming joint meeting scheduled for November 1996. The meeting, to be held in coordination with the facilities of the National Center for Preservation Technology and Training in Natchitoches, Louisiana, will allow an examination of the roles of architectural conservation, the roles of the HRC/AIA and potential methods to establish appropriate means of dialogue with the greater AIA. For more information, please contact Joel C. Snodgrass (see address below).

SEMINARS: The Architectural Fragments Committee of the Association for Preservation Technology and Training (APT), chaired by Roberta Reid, held a seminar at Colonial Williamsburg in September on the...
reformatting and/or reentering the data every year. In order to facilitate the record keeping and make life easier for the BPG secretary/treasurer, present and future, we have acquired a Powerbook 520C with Stylewriter and Microsoft programs that will be passed from treasurer to treasurer.—Mary Wood Lee, BPG chair, 602 Carroll, IL 61053-0066;

1996 ANNUAL MEETING IN NORFOLK: Planning for the BPG session is under way. Program chair Sarah Melching says to expect a break­fast business meeting followed by a full day of papers and a tips session. Presentations will span a breadth of topics, including artist’s materials, ethical considerations, and related treatments, plus research into color imaging technology. Additional time will be devoted to discussing future directions for the Library Collections Conservation Discussion Group. The program is titled, “Blue Skying LCCDG.” A reception is also in the works. Stay tuned for details.—Sarah Melching, BPG Program Chair, Pacific Northwest Paper Conservation Services, P.O. Box 4794, Seattle, WA 98104-0794; (206) 324-5838.

CIPP CONSERVATORS IN PRIVATE PRACTICE

The second CIPP Board Meeting of the 1995–96 year was held by telecon­ference in mid-September and was chaired by Carrie Ann Calay in the absence of Connie Silver. The following items were carried over until the November board meeting, as they required essential input from the chair: (1) revisiting of the COE/GFP commentaries process from the viewpoints of conservators in private practice; (2) FAIC sponsorship of private practitioners for the purpose of grant applica­tions; and (3) production of a CIPP member directory.

Treasurer Nancy Carlson Schrock reported that the 1995–96 CIPP budget has been finalized. Recent expenses have included the publication of the CIPP 1994 Proceedings. The current balance totals approximately $20,400.

Vice-chair Carrie Ann Calay, coordinator of the CIPP business operations catalog, suggested that CIPP adopt the format used by the Book and Paper group for their excellent and ever­expanding catalog. Carrie Ann will be pursuing contributions and participants in producing the business catalog, ideally from the ranks of CIPP members who have made previous efforts in this endeavor.

Continuing business discussed by the board included: (1) Norfolk annual meeting program—Planning progresses for a program based on the many facets of having employees (such as hiring, managing, and legal and tax ramifications). The format is being developed by secretary Genevieve Baird with the participation of director Kory Berrett. The program may include participation from private practice conservators and may also include an attorney, a CPA, or other professional business adviser/­planner. The presentation, as mentioned in the September 1995 CIPP column, highlights the comprehensive CIPP evening event. Included will be the panel presentation, business meet­ing, pizza and salad dinner, socializing, and informal discussions. (2) Director Judith Rieniets presented the board with a draft of the member survey on the topic of fairness in business practices. This questionnaire is undergoing final drafting and should be distributed to the membership soon. As fairness in business practices rated at the top of concerns listed by CIPP members, the board anticipates a strong return. The board encourages all CIPP members to respond. The specific information you provide will allow the board to raise your concerns with AIC on the issues that matter to you. (3) Lorraine Schnabel continues to pursue possibilities for group business insurance coverage. A questionnaire designed to determine conservators’ special insurance needs should be forthcoming, and we hope it will lead to the development of a policy offering.

New business raised included: (1) A discussion of the operation of the FAIC computerized referral system. A brief history of the system’s evolution was provided for the board by director Kory Berrett. This discussion will be taken up again at the next regular board meeting. As always, members are welcome to communicate their thoughts on the subject to their board members. (2) A brief discussion of the new NIC/CAP fee-for-service program. The board discussed in particular this new service in relationship to other current issues, such as the FAIC referral system and fairness in business practices. This item may receive continued discussion at future board meet­ings if the membership indicates their support through communication with board members.—Carrie Ann Calay, for Constance Silver, CIPP Chair, 949 West End Ave., #DPH, New York, NY 10023; (212) 662-2020.

OBJECTS

John Griswold, program chair, reports that plans for the OSG pro­gram in Norfolk are going well. He is organizing a day-long session that deals simultaneously with interprofessional collaboration and the use of propri­etary products in the field of conserva­tion. The deadline to send abstracts to John was October 2, but he would still like to hear from the OSG membership with any ideas or comments about next year’s program. I am pleased to say that the papers from the OSG meeting in St. Paul have been assembled for the Postprints. Virginia Greene is very kindly working on formatting the papers in a consistent manner, and we hope to have them to the membership in early spring 1996. I would also like to remind AIC members that the second annual OSG Postprints on loss compensation are available to AIC members not in OSG for $15 (non­AIC members $20) from the AIC office.

The OSG group has submitted to the Ethics and Standards Committee its outline for the development of Comment­aries on documentation guidelines 24-28. The outline was derived from discussions at the Nashville and St.
Paul meetings and from a subsequent mailing. Once compiled with the information from other specialty groups, the final Commentary draft will appear in *AIC News* for comments from the membership. Please take this opportunity to really consider what is being said about your profession and voice your opinions if you have not done so already. The draft will then be submitted to the AIC Board for approval.

The OSG Publications Committee would like to thank OSG members for their response to the publications survey. The membership felt overwhelmingly that it would be useful to produce a focused publication or postprints appendix on an identified objects topic. Some were leery of the informality of a “tips” section and felt that this format was better relegated to an e-mail exchange. A focused bibliography received even broader support, and most people did not feel that a time limit was necessary for citations. Most respondents were much more interested in treatments or practice-based topics. The five top-ranked treatment topics were: (1) adhesives, (2) consolidants, (3) fill material, (4) reversing past treatments, and (5) surface coatings. The top five materials of interest were (1) composite materials, (2) ceramics, (3) copper, (4) skin and leather, and (5) plastics. The committee will proceed with the help of interested members to establish the topic and format of the first supplemental publication.—Julie Lauffenburger, Conservation Dept., Walters Art Gallery, Baltimore, MD 21201; (410) 547-9000, x. 242; fax (410) 752-4797.

**PAINTINGS**

**CALL FOR PAPERS:** The deadline for submission of abstracts for consideration for the PSG program in Norfolk was October 2. Many good papers have been submitted, but there is always room for more. If you have been meaning to get an abstract in, now is the time to do so. Send to: William A. Real, PSG Chair, Carnegie Museum of Art, 4400 Forbes Ave., Pittsburgh, PA 15213.

**1995 POSTPRINTS ARTICLES DUE:** Authors of papers delivered at the 1995 PSG sessions are reminded that camera-ready copy of your articles for the Postprints are now past due. Please send them as soon as possible to: Joan Gorman, Upper Midwest Conservation Association, Minneapolis Institute of Arts, 2400 Third Ave., Minneapolis, MN 55409; (612) 870-3118.

**PARTICIPANTS NEEDED:** The organizers of the 1996 presession on housings and environments are seeking paintings conservators to participate in this workshop. If you have any experience with collections moves, framing issues, variations or adaptations to the usual manner of housing paintings, or creative ways of dealing with unusual or problematic housing situations, please consider sharing them at this workshop. For details, please call Isabel Tokumaru, PSG contact, at [phone number] or Miranda Martin, workshop organizer, at [phone number].

**PAINTING CONSERVATION CATALOG:** The Painting Conservation Catalog Editorial Board is looking for descriptions of your techniques for local varnish application and studio tips related to varnishing and to troubleshooting problems such as reticulation, hot spots, and matte areas. Any tricks of the trade you may have for effecting the desired or special finishes would also be appreciated. Please call, fax, or write with your entries to: Wendy Samet, Compiler, Varnishes Chapter, Conservation Dept., Winterthur Museum, Winterthur, DE 19795; (302) 888-4623; fax (410) 383-2528; paintcons@aol.com

**COMMENTARIES COMMITTEE:** Vigilant readers of this column in the September *AIC News* may have been searching their mailboxes in vain for a promised mailing on the Code of Ethics Commentaries. Relax! Although the mailing has been canceled in consideration of the Ethics and Standards Committee's review schedule, PSG members will still have an opportunity to contribute to this process when Commentaries from all of the specialty groups are published for member review in the next issue of *AIC News.*—William A. Real, Chief Conservator, Carnegie Museum of Art, 4400 Forbes Ave., Pittsburgh, PA 15213; (412) 622-3267; realw@clp2.clphg.org

**PHOTOGRAPHIC MATERIALS**

**1996 ANNUAL MEETING, NORFOLK:** Program chair Barbara Lemmen has extended the deadline for submission of papers to November 15 for our specialty group session in Norfolk. Please take this opportunity to present your paper for PMG and share your exciting treatments and research. You may wish to present another paper for the midwinter meeting in 1997. Contact Barb with your abstract or tip idea at [phone number], or e-mail: [email address].

**PHOTOGRAPHIC MATERIALS CATALOG**

John McElhone is finalizing the last draft of the PMG Catalog chapter on cased photographs. Those who have promised contributions or would still like to be involved in this worthy cause should submit their suggestions no later than November 15. Contact John at [phone number] for further information or to receive a copy of the draft. Publication of the chapter will be delayed until the end of 1995.

**ERRATA:** *Topics in Photographic Conservation*, vol. 6: Lee Ann Daffner reports that there are two errors in the introduction of her manuscript, “Examination and Investigation of 19th-Century Paper Negatives.” Make the following corrections: “The earliest extant paper negative was made in 1835. The first public announcement of his photographic drawing process was made by Fox Talbot in 1839.”

**PANORAMIC GROUP PHOTOGRAPHS:** Panorama photographs taken of the PMG members at Austin '93 and Washington, DC, '95 meetings are still available. About eight color prints from the Austin meeting remain...
**ARTICLES**

**Turchan, PMG Chair, Chicago**

Yet confirmed, though there seems to be a lot of enthusiasm for the Santa Fe possibility. We hope to come to a decision on this very soon. If you have an opinion or another suggestion, please contact me as soon as possible. —Carol Turchan, PMG Chair, Chicago Historical Society, Clark St. at North Ave., Chicago, IL 60614-6099; (312) 642-5035, ext. 273.

**Brown, HRHRC Conservation Dept., Chicago**

Materials analysis is routinely used in a number of museums to study the composition, construction and alteration of collection objects. The purpose of analysis may be to document artists' materials and techniques, compare finish history, determine solubility and melting point of layers, or evaluate the progress of treatment procedures. Materials analysis may also be used to study the composition, degradation and purity of materials used for treatment, exhibition and storage. Such studies aid conservators and curators in their work to preserve, exhibit, interpret and authenticate historic and artistic works. However, most museums and conservation studios lack the capability for such analysis.

To help meet this need, the Williamstown Center offers a range of analytical services to museums and private conservators. Our goal is to provide reliable, useful and comprehensive information in a timely and affordable manner.

**Mary Striegel and Jim Stroud.** The RATS evening session may include open discussions on the Documentation commentary and on ways to improve conservator-scientist communications. As part of the upcoming meeting, the RATS group hopes to sponsor a scientific paper within each specialty subgroup that significantly contributes to better technical understanding of conservation problems found within that area of specialty. The RATS program chairs will work closely with each of the other specialty groups to develop the sponsored presentations. Other exciting projects are currently in planning and development stages. Look to this column for future details.—Mary F. Striegel Science Vice-Chair, NCPTT, NSU, P.O. Box 5682, Natchitoches, LA 71497; striegelm @alpha.nsula.edu

**TEXTILES**

Many of your ideas have been incorporated into a very informative agenda for the annual meeting in Norfolk. The program is shaping up into four areas of interest: modern textiles, analytical techniques, storage/display mounts, and documentation. If you have not yet signed up to be a part of the presentation, think of doing it now! There is still room and time to put more papers on the schedule. TSG will continue to accept abstracts either within the context of the thematic areas or in other subject areas. You can mail or fax your abstract to me at [name], New Orleans, LA 70116; fax .

**UPDATES:** The transfer documents that assign copyright of the Directory of Hand Stitches Used in Textile Conservation to the Textile group have been sent to the Library of Congress. Progress is being made to reformat the Directory with a binding and cover. Martha Grimm and Susan Mathisen estimate that it will be for sale by the end of this year. Look for the listing and possible inclusion of your work or a personal copy to arrive in the near future.
CALL FOR PAPERS: Although the deadline has officially passed, Greg Landrey is still accepting abstracts for the 1996 WAG session. He reports that so far there is no intended thematic nature to the session, and at this point he is not considering a Studio Tips portion. Please send abstracts to: Greg Landrey, Winterthur Museum, Winterthur, DE 19735. The need for a pleasurable pub setting for our business meeting has been duly noted; worry not. It’s true—a pint of bitter makes this annual task a lot more palatable.

Thanks go out to the folks who worked hard to produce and edit the WAG contribution to the draft Documentation Commentaries: Mark Harpainter, Steve Pine, Carey Howlett, Greg Landrey, Andrew Zawacki, Melissa Carr, and, I guess, myself. Special thanks go to Steve Pine, who agreed at the 11th hour to a final editing and collating. The drafts from all the specialty groups will be merged into a document with specialty-specific sections (an unenviable task!). The approved results will be published in AIC News. We as a specialty group will have the ability to alter those portions specific to our specialty as we may or may not see fit in the future.

Most of the folks who worked on the draft stated (diplomatically, of course) that they preferred to just work on this year’s draft. This means that we have no Ethics Committee at this time for next year’s draft commentary. I urge any and all with the inclination (face it: none of us has the time!) to volunteer to work on the upcoming Treatment section.

CONFERENCE NEWS: The Scottish Society for Conservation and Restoration (SSCR) held a conference in September entitled “Resins, Ancient and Modern” in Aberdeen, Scotland. Twenty-eight international authors presented 19 papers covering topics on research, history, and conservation. The proceedings build on the efforts of a similar conference in Scotland held 10 years ago. The published preprints form a valuable reference for all conservators who work with resins. Inquiries concerning the preprints can be made through SSCR, Glassite Meeting House, 33 Barony St., Edinburgh, EH3 6NX, UK.

PUBLICATIONS NEWS: Sarah Rosenberg has informed WAG that we have received $1,785.62 in royalties from Sound View Press for sales of Gilded Wood. The publisher noted that sales had picked up somewhat, and they continue to promote the book.

PAINTED WOOD UPDATE: The technical review of papers presented at the Wooden Artifacts group symposium, “Painted Wood: History and Conservation,” is nearly complete, and copyediting should begin before the end of 1995. If all goes well, the proceedings should be published within 12 to 18 months. Meanwhile the Wooden Artifacts group’s special projects account, established to support professional colloquiums and resulting publications, stands at nearly $33,000, and royalties continue to roll in from the sale of Gilded Wood.

Of the entire amount in our projects account, $10,000 is a gift from the Polly M. Stone Trust and the Chipstone Foundation of Milwaukee, Wisconsin, to be used to enhance the quality and increase the quantity of color photographs in the painted wood book. Once Painted Wood is published, more than $15,000 will remain in the account to serve as seed money for future projects. We need to begin thinking about topics. If you have an idea to propose, or if you would like to participate in the direction of a future WAG symposium or other professional meeting, please contact the chair.—Carey Howlett

FOR THE RECORD: From November 15 to December 22, I will be hanging my hat at the Metropolitan Museum of Art, (212) 570-3858. Please contact me there regarding WAG business, questions, etc.—Mark Minor, Chair, [email], Salida, CO 81201; [email].
Letter to the Editor

Just finished reading your excellent reports on the Environmental Standards matter and on the June 23 meeting at NYU. (September 1995 AIC News) . . . Writing of this character (comment and analysis) is very rare in the field of conservation. AIC News, or other newsletter, seems to be a highly suitable place for this sort of thing to appear. Yet few can do it well—fair, analytical, explanatory, objective.

The need to explain what reports of research studies imply, or are intended to accomplish, cannot be completely neglected. It is fair to say that scientists often are not impelled to express their efforts in the light of broader contexts. Moreover, not every scientist can bring himself or herself to "popularize" what it is that he or she is trying to do. It's great when a third party can render that service. My compliments.—Robert L. Feller, Director Emeritus, Research Center on the Materials of the Artist and Conserver.

Point of View

The Public Dimension

We conservators have spent tremendous energy speaking and publishing for each other and minimal time passing on our research, progress, and knowledge to artists, art historians, and the public at large. Linda Shearer, director of the Williams College Art Museum and member of the NEA planning advisory panel, noted to the June 1995 Williamstown Art Conservation Center members meeting that if NEA were a large corporate foundation, the public would be seen as the shareholders. She recommends that future projects include a "public dimension."

For many reasons—NEA is only one—I believe that conservators must increase the time we spend in public outreach. The 1970s and early 1980s were periods of explosive growth in the conservation profession and in its training programs, literature, and scholarship. The 1990s are emerging as a period of refinement, retrenchment, and worry about the future. Major federal funding sources are decreasing, and funded conservation positions and dollars for treatment efforts are becoming more scarce. Even following the exceptional increase in the professional literature—as documented by the forthcoming 15-year cumulative index of Art and Archaeology Technical Abstracts for 1974-88—the public may know little more about our profession now than it did during the period following the 1966 Florence flood. Increased outreach to the public and partners in conservation could assist with both conservation job opportunities and the general health of the profession. Increased outreach is not only a good idea, but perhaps also a necessary step toward survival of our basic precepts.

Ellsworth Brown, president of the Carnegie in Pittsburgh, spoke to students and faculty at the April 1995 North American Conference of Association of Graduate Programs in Art Conservation about the responsibility of museums to touch the emotions of the public. Visitors do not readily forget the sight of actual slave shackles; in Brown's opinion the impact is greatly lessened if facsimiles are used. Conservators sometimes put preservation goals above public education. Sometimes we must, if objects are to survive; at other times perhaps we could do more to compromise and thus truly reach our audiences.

An excellent example of a deeply moving public display working hand-in-hand with conservation was illustrated by a talk by three conservators from the United States Holocaust Memorial Museum in Washington, DC, presented at the 1995 AIC meeting in St. Paul. They explained that actual prisoners' uniforms from the concentration camp at Majdanek, Poland are treated in Washington, displayed for a time, and then returned to Poland in exchange for a new group of uniforms in need of treatment. The permanent exhibition displays at the Holocaust Museum also includes 4,000 shoes that belonged to concentration camp victims. I have been dragging my 12-year-old daughter to museums for almost her entire life, to the point that she now says "Please, no more museums." But, she has begged me to take her to the Holocaust Museum since she heard a potent presentation by a Holocaust survivor at her school.

Two leading North American conservation educators have called pointedly for more public outreach. Caroline K. Keck, the pioneer educator responsible for training many 20th-century conservators and teachers in the United States, has raised a clarion call for public advocacy. In acknowledgment, the first IIC Keck Award was presented in 1994 to the York Castle Museum, UK, for its popular exhibition Stop the Rot, and its success in promoting public awareness of the conservation profession and its achievements. Runner-up activities were cited in India, Rome, and London; why nothing from the United States? In the Per Guldbek Memorial Lecture of 1985, Ian Hodkinson, now-retired director of the Queen's University Art Conservation Program in Canada, called for education of scholars, artists, collectors, politicians, and the public in addition to other museum professionals, envisioning that "perhaps with imaginative planning a high visibility conservation facility could be designed to provide maximum public access with minimum disturbance for the conservation staff." He pictured a "sound and light" show that the public could visit, which might involve audiovisual wizardry rather than public display of our peers at work. Let's think about it. There might be a way to establish elegantly done conservation information centers without going so far as conservation "theme parks." Such a plan is afoot in the Conservation Centre of the National Museums and Galleries on Merseyside in Liverpool, England. The master plan mentions "dramatic, theatrical space" where visitors can see "displays on conservation-related topics, including video demonstrations and information/display panels and showcases."

Why is nothing of this sort planned in North America? Many of the conservation training programs already teach public speaking. Private conservators and regional centers sponsor outreach consultation days and present lectures to schools and community groups. This activity needs to continue and increase. Accurate and exciting
press coverage of conservation treatment projects involving works of all materials is needed to dilute the impact of underresearched and overdramatized attention to cleaning controversies of major works of art.

In the 19th century, the public from all classes was engaged by art. The Salon and Academy showings were mobbed, and the newspapers were filled with anecdotes about art and artists. Is this true of art today, or has that attention been far more successfully diverted to motion pictures? I understand from the National Museum of American History that two of the most requested items for loan to Japanese exhibitions are Indiana Jones's jacket from Raiders of the Lost Ark and the ruby slippers from The Wizard of Oz. (Conservators of the 21st century may find treatment of the ruby slippers their most sacred task.) We must remain flexible, and we cannot ignore our public.

Every school child knows about recycling. What can conservators learn from this? Why are there whole states in the Southeast or Northwest with no trained conservators in major museums with significant collections? And at the same time, there are disconsolate trained conservators with limited job prospects in the Northeast. We in the profession know that there is a great need for our well-trained graduates, but there may not be a demand for their services. Many museum professionals, collectors, and government officials remain unaware of the principles of preservation of art and cultural heritage. Activists in environmental conservation and historic preservation have outdistanced us.

Due to the increasing job competition, some of our graduates have chosen alternative careers such as teaching art historians about infrared reflectography in university art museums or advising corporate collectors and insurance firms on the care and condition of art works. These activities will significantly aid the future of our profession, and students and young professionals perhaps should be encouraged to widen their career visions accordingly, at least for a portion of their future. Future graduates might work in new conservation public information outlets. Why not convert this sometimes-distressing situation to positive progress for the profession at large?

With all of the problems of society—homelessness, crime, drugs, school drop-out rates—how can we justify spending our lives restoring beautiful art? I think we all ask ourselves this periodically. Is there a way that we could do well by our profession and by our communities? Our public dimension could perhaps be divided into three categories: collectors, museum-goers, and everyone else. All three groups can be reached by television, video, and newspapers. Collectors still need to learn more about the mortality of their possessions, but perhaps they are somewhat more aware of how to ask for help. Museum-goers can be reached by more signage, engaging displays, and conservation in progress. Some far-sighted conservators have treated murals while the public watched or have planned to treat natural history dioramas with explanatory signage while the displays on each side are still open to the public—

Brawo!

But what about people who have never been to museums? How can we interest them and actually touch them with regard to art and historical materials? Jane Alexander, chair of the NEA, suggests that we hand paintbrushes and trumpets to kids who might otherwise pick up guns. That's fine, but most of us are not working in the public education departments and are not strategically placed to do this. (Although perhaps conservators who can teach art or crafts might think about doing a bit more for disadvantaged youth.) Many museums are working hard at not just paying lip service to underserved audiences; new and imaginative exhibitions on African-American quilts or photographs of downtown Los Angeles by young residents have brought new—and sometimes excited—audiences of school groups and their parents into museums for the first time. The 1995 American Association of Museums annual meeting program reminded members that "by the middle of the 21st century, half of the U.S. population will be nonwhite, and by the year 2000, one-third of school age children will be from minority populations." Will this audience be interested in whether or not impressionist pictures should be varnished? Probably not; we should engage collectors and museum-goers in those issues. But perhaps we can touch others by rescuing family photographs after earthquakes or floods, saving grandmother's wedding dress or quilt, or even caring for the ruby slippers. Let's try.—Joyce Hill Stoner

The author would like to thank Mark Lewis and Mary McGinn for contributing ideas on this topic during a field trip to the Whistler exhibition at the National Gallery of Art.

1996 PA and Fellow Application Deadlines

The 1996 deadlines for applying for Professional Associate and Fellow membership status are: January 12, May 3, July 12, and October 11. Application forms are available from the AIC office at (202) 452-9545.
In Memoriam

George A. Douglass

George Angus Douglass, art conservation director and collector of medieval art, died at his home in Riverside, Connecticut, on August 30, 1995, after a lengthy illness. Born January 7, 1913, in New York City, Mr. Douglass graduated from Hotchkiss School in 1931. He earned his B.A. and B.F.A. in architecture from Yale in 1935 and 1937, respectively. As a young practicing architect, he designed the North Carolina Army Base, now Douglas Airport, in Charlotte, North Carolina. During World War II, he rose to the rank of major in the Army Air Corps, 31st Fighter Group. After the war, he became the senior partner in George Douglass Lumber.

For more than 30 years, Mr. Douglass directed Fine Arts Conservation Laboratory, Ltd., an art conservation business. He was also a licensed architect in Connecticut; a member of the Visiting Committee, Department of Arts and Armor, at the Metropolitan Museum of Art in New York City; a member of the Armor and Arms Club of New York City; a Fellow of AIC; and an Associate of IIC.

Mr. Douglass is survived by his wife, Ruth Whittredge, of Salem, Massachusetts, professor emeritus at Tufts University; three sons, Jeremy, Christopher, and Robert; four grandchildren; three nieces; six stepdaughters; and seven stepgrandchildren. He is buried at the Kensico Cemetery in Valhalla, New York.

David Skipsey

David Skipsey, a widely respected young paintings conservator, died on August 22 in San Francisco after being struck by a car. He was 29.

David was raised in North Shields, England. After obtaining A-levels in science subjects and completing a degree course in fine arts at Lancaster University, he received his training in paintings conservation at the Courtauld Institute. His instructors praised his disciplined intelligence, clarity of vision, and first-rate practical skills; the late Gerry Hedley emphatically described him as “one of the best students we have had in the program.” David’s exceptional gifts and potential were recognized early in his training, and he was assigned among the most challenging problems in the Courtauld studio. In his final term, he undertook the treatment and in-depth technical investigation of the institute’s St. Peter Martyr, by Giovanni Bellini. The study culminated in a didactic exhibition about the painting and coauthorship of an article in Apollo (January 1991).

Based on such impressively rigorous student work and unanimously enthusiastic references, David was chosen for a Mellon Fellowship at the Philadelphia Museum of Art in September 1990, at the start of a five-year project to reinstall the museum’s galleries of European paintings and decorative arts dating from the 13th through the 19th century. Barely three months into his fellowship, David showed himself able to assume extraordinary responsibilities and challenges and was offered a staff position for the duration of the project. During this period, with David’s unstinting contribution, many of the museum’s greatest masterpieces were studied and treated.

David’s practical conservation work was founded in a sincere respect for the object and displayed a suppleness of approach perfectly suited to the variety of problems presented by the range of paintings he treated. His sure grasp of aesthetic, historical, and materials issues of paintings conservation is well represented in the more than 20 major treatments he completed during four and one-half years at Philadelphia, including works by Giovanni di Paolo, Botticelli, Veronese, Canaletto, Guardi, Tiepolo, Goya, Constable, and Van Gogh. His skills are also evident in his account of the treatment of Fra Angelico’s St. Francis Receiving the Stigmata in the bulletin of the Philadelphia Museum of Art and in his work as a principal contributor to a video dealing with the study and his treatment of the museum’s two panels by Masolino.

In February 1995, David was hired by the Fine Arts Museums of San Francisco. He had immediate responsibility for treatment of five of the collection’s most important French paintings in preparation for the November reopening of the galleries of the California Palace of the Legion of Honor. Even in his relatively short seven months at the Fine Arts Museums, during which he completed major treatments of works by Nattier, Largillière, David, and Oudry, his exceptional talent, accomplishments, and humor were apparent and appreciated both personally and professionally.

Museum staff at all levels in Philadelphia and San Francisco, particularly his many colleagues, came to admire and depend on David’s poise, good judgment, command of facts, and capacity for lucid thought and expression. The accomplishments of his tragically brief career can only evoke a poignant sense of promise yet unrealized, for it was clear that he would have continued to distinguish himself as one of the preeminent conservators of his generation.

All who knew him, whether well or only by brief acquaintance, will remember David Skipsey’s calm, confident, unpretentious bearing and his natural modesty about his remarkable achievements. He made friends easily, and his renowned wry wit, wide-ranging interests in music, art, and literature, and keen insights into an impressive variety of subjects made him a much-valued companion to many in and outside the field of conservation.—Mark Tucker, Philadelphia Museum of Art, and colleagues at the Fine Arts Museums of San Francisco

Jeannette Mahoney Vance


Born in Holyoke, Massachusetts, Jeannette graduated from Vassar College and received an M.A. in art history from New York University, Institute of Fine Arts, in 1966. She had uncommonly fine perception and judgment in her own field, in conservation, in which she always took an interest, and in living. Jeannette was known by all her friends as a loving, gracious, and selfless person. Her true profession was in loving life and living it fully with joy, modesty, grace, and simplicity. She is survived by her husband Philip, an AIC Fellow now retired from conservation, and their four children, Kathleen, Elizabeth, Christopher, and Michael.—Philip Vance.
Worth Noting

Training Programs Coordinate Internship Scheduling

Three members of the Association of Graduate Programs in Conservation of Cultural Property have agreed to cooperate in scheduling third- and fourth-year (predegree) internships for their students. Coordinated scheduling will help both the programs and the internship hosts simplify the selection process. The Buffalo State College, University of Delaware/Winterthur, and New York University/Institute of Fine Arts programs offer the following schedule: September-November—Initial inquiries to potential internship sites; October-December—Appointments for interviews scheduled; December 25–February 15—Sites interview students; March 1–April 1—Notification of decisions. The programs are happy to cooperate with other institutions that potential hosts may already have in place. Candidates and their programs should be advised of the interview and decision schedule at the time of the initial contact.

National Award for Museum Service Announced

Diane Frankel, director, Institute of Museum Services, and the National Museum Services Board announce the recipients of the 1995 National Award for Museum Service: the Brooklyn Children’s Museum; the Mexican Fine Arts Center Museum; the Montshire Museum of Science; and the Wing Luke Asian Museum.

Getty Grant Funds Earthen Plaster Study at Mesa Verde

The Getty Grant Program has awarded a matching Project Preparation Grant to the National Park Service to work with the Architectural Conservation Laboratory of the Graduate Program in Historic Preservation at the University of Pennsylvania at Mesa Verde National Park, Colorado, during 1995 and 1996. The full funding of $84,750 will be used to develop a master plan for the survey, analysis, stabilization, and interpretation of the prehistoric mud plasters of Mug House at Mesa Verde and the Anasazi cliff dwellings of Mesa Verde rank among the most famous and significant of native American prehistoric sites. They are among the few North American properties to be listed as a World Cultural Heritage Site.

Information Wanted

Don Guyot of Colophon Book Arts Supply is seeking the help of conservators, bookbinders, and book artists to provide information to help develop a specification for linen (flax) bookbinding thread. The specification will be used to order threads from the manufacturer in Northern Ireland that once made the material under the Crawford label. Contact: Don Guyot, Colophon Book Arts Supply, 1001 NE 42nd St., Olympia, WA 98516; fax 360-352-4101.

Call for CAP Assessors

If you are interested in becoming an assessor for the Conservation Assessment Program (CAP), please contact a CAP staff member at NIC (202) 625–1495. Assessors must meet three requirements: (1) formal training in the field of conservation or preservation such as a university degree or an apprenticeship; (2) five years of experience in the field of conservation; and (3) experience in conducting general conservation surveys or historic structures reports. Assessors must be able to adequately examine all aspects of a museum that affect the care and preservation of collections and buildings. Assessor matches for 1996 CAP awards will be made in December and January.

Textile Center Moves

The Textile Conservation Center has moved to: 390 Garden St., Lowell, MA 01854; conservation, 978-452-0000; all departments, 978-459-0650; fax 978-459-0669.

Conference Report

The Structural Conservation of Panel Paintings

More than 200 participants from 20 countries attended a symposium on the “Structural Conservation of Panel Paintings” at the J. Paul Getty Museum/ Getty Conservation Institute in Malibu, California, from April 24 through April 28. The general aims were to examine historical, technical, and practical aspects of structurally treating panel paintings; to improve understanding of the types of problems affecting these paintings; and to clarify the rationale behind corrective treatment. The impetus for the symposium came from Andrea Rothe, who hoped to increase awareness and understanding of traditional approaches and techniques and ensure their documentation.

The symposium included 31 presentations, a reception, a dinner, a poster session, and visits to the painting conservation studio at the Los Angeles County Museum of Art and the conservation studios and galleries at the J. Paul Getty Museum. The symposium organization was wonderful, even if the Southern California sunshine was not. This was just as well, since there was no time for sun on the beach, with discussion and idea exchange continuing into the evenings.

David Bomford set the symposium in context with his keynote address. He illustrated how lack of awareness of painting structure, including the support, can have many implications, and how today we deal not only with natural degradation but also with past interventions that limit our treatment choices. He emphasized our responsibility to take a complete account of works of art, document our findings, and respect their integrity—a theme continued in many of the talks.

The first session reviewed historical panel painting techniques. Jorgen Wadum, speaking on the Northern countries, introduced the woods used, panel- and frame-makers as sources of supports, guild rules, framing, and panel assembly. He described how
artists' needs led to an increase in prepared panels and their standardization for mass production. Zahira Veliz discussed Spain from medieval times to the 17th century and summarized commissioning and preparation of relatable with reference to regional differences and technical requirements imposed by patrons. She pointed out the often corporate enterprises among painters, panel-makers, and gilders for large altarpieces, and she described the types of assembly and mounting. Luca Uzielli reviewed the development of painted wood supports from the 13th to the 16th century in central Italy, noting changes in wood type, preparation, and structure as well as the state of early knowledge of wood and material behavior. Different techniques and functions of back frames, crossbeams, and secondary supports were covered briefly. Philip Walker finished with a history of relevant woodworking tools and techniques, humorously summarizing the problems of converting the tree "in the round" to the flat and squared panel by cleaving, hewing, and sawing.

The afternoon session included Bruce Hoadley's basic survey of wood's chemical and physical properties and its dimensional behavior as a painting support; Robert Blanchette's overview and guide to identifying biological decay in wood used for panel paintings; and Gordon Hanlon's presentation, coauthored by Vino Daniel, of modified atmosphere treatments for insect infestations. Their simple, economical, and practical system eradicates insect infestations using low-oxygen environments, removing the need for more toxic methods.

The second day began with Peter Klein presenting his methods of dendrochronological analyses of panel paintings. He attempts to ascertain a felling date, allowing for sapwood and seasoning variations, from which it is sometimes possible to give an art historical dating solution, or at least a good discussion point. So far his work has centered on oak panels, although reference curves for beech and some coniferous woods have now been established. Bruce Hoadley returned to give clear procedural instructions on the identification of wood in painted panels. Donald Williams followed with an overview of adhesives and their properties for wood conservation, the nature of adhesion, and considerations for choosing an adhesive. Arno P. Schniewind continued with the basic nature and objectives of consolidating wooden panels, the treatments' effectiveness and reversibility, the permeability of wood to fluids, criteria for consolidant selection, and the different types and manners of application.

In the afternoon, Ulrich Schiesl presented a history of structural panel painting conservation in Austria, Germany, and Switzerland, and Ian McClure followed with the same for Great Britain. Schiesl summarized the evolution from late-18th-century disrespect for the support to today's recognition of the support as an integral part of the painting. Modern emphasis on preventive conservation using climate controls and vitrines was touched upon. McClure had found little documentation of conservation methods but used records from country houses, museums, and the Royal Collection for a history. Paintings were examined for evidence of treatments, and various examples were illustrated, including preparation of panels for export.

The afternoon session continued with two French group presentations. Ségolène Bergeon, Gilberte Emile-Mâle, Odile Ba, and Claude Huot reviewed the restoration of wooden painting supports from the 18th century to the 1970s at the Louvre. They examined past interventions and the evolution of panel restraint systems, with special reference to the cradle and its development and to treatments to the Italian Campana collection. Minimal intervention is now practiced; more mobile restraining systems feature aluminum, Teflon, and perimeter straps for additional support. Jacqueline Bret, Daniel Jaunard, and Patrick Mandron continued with the evolution of methods and current research at the restoration division of the Musées de France. They noted some problems from past restorations and the refinement of methods from 1966 to today, including balsa backings for very thinned panels, minimized additions to the reverse, and lighter, more flexible aluminum and Teflon support struc-
tures that allow movement in three dimensions. Andrea Rothe's critical history of panel painting restoration in Italy began Wednesday's session on Italian approaches. Rothe presented the fairly radical treatments performed from the late 18th century until the 1950s and the new developments that relate more directly to a painting's original construction. V-shaped wedges have replaced butterflies for split rejoining, and mobile wooden crosspieces have replaced wooden cradles; both are lighter and more flexible. It was noted that the 1966 flood of Florence increased knowledge of the reactions of panels to extreme conditions.

George Bisaccia presented Ciro Castelli's paper on recent restoration treatments, which illustrated consolidation, join repair with V-shaped wedges; adaptations of original battens, nails, and tracks; and new strainer supports using springs and Teflon. The importance of studying past restorations, painting technique, original construction, and display environment was emphasized. The possibility of improving conditions with a buffer or climate box was presented along with a simple method of measuring wood movement across the grain.

Andrea Rothe then presented the techniques of Giovanni Marussich and reviewed innovative Florentine structural stabilization techniques. From the 1950s, the V-shaped wedge for repairing splits and joins was refined in the Uffizi studios. The importance of a precise fit was emphasized as crucial. Rothe explained various systems of flexible cross-battens for use if a secondary support is needed. A video showed Marussich completing a treatment of a large Italian panel that had been thinned and cradled.

George Bisaccia finished the morning by reviewing structural considerations in his treatment of a Nativity by Francesco di Giorgio Martini that changed in scope as the concept altered due to new information arising during the intervention. The treatment covered the thought processes and technical questions involved in the removal of cradles and original material, repair of splits; selection of adhesives, use of moisture barriers; and choice of secondary supports.

Thursday's talks concerned methods of backing and supporting panel paintings. James Horns reviewed Richard Buck's development and use of balsa backings, and Frederic Lebas presented the wooden backing of a relief Annunciation attributed to Martin Schaffner that had been damaged by previous restorations. After study and treatment, it was given a balsa backing and mounted in a frame with springs. Jean-Albert Glagigny continued with two other examples of balsa backings, which he uses as a simple and quickly reversible system for specific situations such as badly deformed, dramatically thinned, or transferred panels. Anthony Reeve concluded the morning with a general review of his treatment procedures for panels. He mentioned panel trays for secondary support and described balsa buildup treatments using the multipurpose, low-pressure conservation table for panels requiring integral support.

In the afternoon, Simon Bobak and Raymond Marchant presented the development of two systems of unattached auxiliary supports using flexible wooden springs. Bobak reviewed the problems, removal and adaptation of cradles. He also discussed the suitability of panels for an unattached auxiliary support and the principles and construction of his system. Marchant followed with his development of a parallel system that attempts to match the rigidity of the auxiliary support to the strength of the panel.

Friday began with Al Brewer discussing panel rejoining methods and Ian McClure presenting past methods (including integral frames) and recent methods for framing wood panels. Brewer returned with some practical considerations for structurally conserving large panels, including temporary treatment supports, handling, and auxiliary supports. Antoine Wilmering completed the morning with an interesting presentation of the technical aspects of conserving a Renaissance studio from the Ducal Palace in Gubbio.

In the last talks, Jorgen Wadam presented a survey of microclimate boxes for display and transit of panel paintings, and Merv Richard discussed the response of panel paintings to environmental conditions in transit in a paper coauthored by Marion Mecklenburg and Charles Tumosa. Mechanics of materials and engineering techniques were used to evaluate and predict behavior of a painting and assess risks involved. Packing materials and handling were also mentioned.

The symposium was a great beginning for widening general knowledge of panel paintings and their treatments, past and present. The problems were well documented, as were the increased study and respect for the original construction of the paintings. The trend toward minimal intervention was well illustrated by the development of new methods and working ideas, especially with regard to auxiliary supports. The speakers noted the need to better understand the nature of a wooden support and be able to predict its movement. The symposium might have benefited from open interactive discussions at the end of the presentations and from Italian translation in addition to French (especially during the question-and-answer periods following the talks by the Italian participants). However, much information was shared, and the organizers should be thanked for a stimulating and useful conference.—Karen French, Assistant Paintings Conservator, Walters Art Gallery

Your Dues Make the Continued Operation of AIC Possible!

Renewal notices were mailed in mid-October. Dues run parallel to our fiscal year (January–December). Please pay your dues promptly. A late fee will be assessed as of February 1.

Easy Foreign Dues Payment

Members living outside of the U.S. may wire funds to AIC to facilitate payment of dues. You will need the following information: Signet Bank, 11011 W. Broad Street Rd., Richmond, VA 23260; account number 6671006309; routing number 054000807. To insure correct processing, be sure to (1) transfer sufficient funds to cover any fees charged by the bank (2) include your name and institution as listed on the renewal invoice (3) include your AIC account/invoice number.

24 AIC News, November 1995
**Conferences, Courses & Seminars**

**Call for Papers**


July 8–13, 1996. Winterthur Museum, Winterthur, DE. Analytical Techniques in Conservation, organized by the Winterthur Museum, the Winterthur/University of Delaware Program in Art Conservation, and the Getty Conservation Institute. Intended for practicing conservators, this course will: (1) provide up-to-date information on instrumental analysis techniques and review the general principles and capabilities of each technique and (2) review general sampling techniques, microanalysis procedures and polarizing light microscopy. The course will include sessions on decision making about analyses and the interpretation of data to facilitate communications between conservators and scientists. Further information and an application form are available from: Training Program, GCI, 4503 Glennco Ave., Marina del Rey, CA 90292; (310) 822-2299; fax (310) 821-9409. Deadline January 26, 1996.

**Conferences**


March 29–30, 1996. San Francisco. Playback 1996: Video Preservation Roundtable. Symposium will focus on developing standards of practice for preserving video and on emerging techniques and practices and strategies for preservation. Working groups will address specific challenges such as ethical considerations for videocassette preservation; analysis and evaluation procedures; cleaning and remastering of masters; safe storage conditions; establishing priorities for preservation; and future changes in technology and practices. For more information, contact: Paige R. Fugate, Bay Area Video Coalition, 1576 Market Street, San Francisco, CA 94102; fax (415) 673-1981.

November 18, 1996. Chicago. Toxic Materials in the Arts: A Seminar for Conservators, Collections Care Personnel, and Working Artists. Presented by the Chicago Area Conservation Group from 9 a.m. to 5 p.m. at the Chicago Public Library's Harold Washington Center, 400 S. State St., Chicago, IL 60605.


May 21–23, 1996. Montreal. ICC-CG annual workshop. Those Pests in Collections: Control of Insects and Fungi in Cultural Institutions. Workshop will focus on identification and eradication of pests, including case studies. Format will include hands-on identification sessions as well as demonstrations and lectures. For more information, contact: Bruno Pouliot, Program Coordinator, Musee des Beaux Arts de Montreal, C.P. 3000 Succ. H, Montreal, PQ H3G 2T9, Canada: (514) 398-7100; fax (514) 398-5045.

**Architecture**

November 1995–May 1996. London. Master classes at the Building Conservation Training Centre. Focus on repair and maintenance of historic buildings and ruined archaeological sites. Call 1-800-ARCH20 or (1-800-227-4292) or (713) 869-0445.


Recent Publications

International Colloquium on Methods of Evaluation of Products for the Conservation of Porous Building Materials, published in Science and Technology for Cultural Heritage, Journal of the Comitato Nazionale per la Scienza e la Tecnologia dei Beni Culturali. Subscription rate is Lit. 25,000 for private subscribers and Lit. 80,000 for institutions. Payment by American Express are accepted. Contact: Giardini Editori e Stampatori in Pisa, Via delle Sorgenin, 23, 56010 Agramo Pisano (Pisa), Italy; fax 39 (50) 93-42-00.

Preservation Priorities in Latin America: A Report from the Sixtieth IFLA Meeting, Havana, Cuba, by Dan C. Hazen. The report, based on presentations and conversations from the August 1994 International Federation of Library Associations (IFLA) meeting, provides background and rationale for preservation and access activities in Latin America. It reveals the need to focus on training, current knowledge and literature, and improved storage environments. 7 pp., $10, prepayment required in US funds. Order from: Commission on Preservation and Access, 1400 16th St., NW, Ste. 740, Washington, DC 20036–2217; (202) 939–3400; fax (202) 939–3407; mksitts@cpa.org

Correction

Environmental Standards: Looking Beyond Flatlining (September 1995 AIC News): The sentence on page 5 that begins “It is clear from the research that while RH fluctuations within the 35–65% guidelines are reversible” should have read, “It is clear from the research that while mechanical deformations from RH fluctuations within the 35–65% guidelines are reversible”—The Editor
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<td>CHRISTYL CUSWORTH</td>
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<td>MARIA LILLI DI FRANCO CORSO</td>
<td>Chicago, IL 60616</td>
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<td>SPLETTI, ITALY</td>
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<td>SARAH WEDELL DILLON</td>
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**AIC News, November 1995** 27
Master's Programs in Museum Studies and Retail Art at F.I.T.

F.I.T., a college of the State University of New York, offers three master's degree programs leading to careers in the art world: Gallery and Retail Art Administration, Museum Studies: Costume and Textiles, and Museum Studies: Applied Arts.

Gallery and Retail Art Administration provides the advanced skills and knowledge required in commercial art galleries, auction houses, and corporate and public art administration. Explorations in art history and critical theory are supplemented by courses in business, marketing, exhibit design, and art law.

Both Museum Studies programs are interdisciplinary, offering a choice between costume and textile studies or the applied (i.e., decorative) arts. In the costume and textiles program, students have the further option of pursuing either a curatorial or a conservation emphasis. All students take courses in a wide range of subjects, including technical analysis, art history, collections management, exhibit planning, and museum interpretation.

All three programs also require a thesis project; at F.I.T., theses can take the form of traditional scholarly research papers, conservation reports, exhibition proposals, or business plans.

Because of F.I.T.'s location, its students can take advantage of the cultural richness of New York City—its museums, galleries, libraries, and conservation laboratories. The graduate faculty includes working professionals in all these areas, as well as art historians. Students in the programs are drawn from all fifty states and many countries abroad.

The tuition for full-time students is an affordable $4200 per academic year for qualified New York State residents, and $8800 per academic year for non-residents. Limited tuition assistance is available. F.I.T. is an equal opportunity institution and encourages minority applicants.

For further information please call or write:
Office of Graduate Studies, Room E315
Fashion Institute of Technology
Seventh Avenue at 27 Street
New York City 10001-5992
(212) 760-7714
(212) 760-7156 Fax
Grants & Internships

Mellon Foundation
Conservation Fellowships
Metropolitan Museum of Art

The Andrew W. Mellon Foundation, through the Metropolitan Museum of Art, awards annual conservation fellowships for training in one or more of the following museum departments: paintings conservation, objects conservation (including sculpture, metalwork, glass, ceramics, furniture, and archaeological objects), musical instruments, arms and armor, paper conservation, textile conservation, the Costume Institute, and Asian art conservation. Fellowships are one year in duration with the possibility of renewal for a second year. Previous training and experience are not required for applicants in Asian art conservation. The stipend is $20,000 based on 12 months, plus $2,500 for travel expenses. Interest in a particular area of conservation is demonstrated in your application. Selection will depend on funds available. Candidates should contact: Pia Quintano, Coordinator for Fellowships, Education, Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028, for application guidelines. The application deadline for the 1996-97 fellowship year is January 5, 1996.

Frohlich Charitable Trust
Objects Conservation Fellowship
Metropolitan Museum of Art

The L. H. Frohlich Charitable Trust, through the Metropolitan Museum of Art, awards a two-year fellowship in the department of objects conservation. Fellowship applicants should be conservators or scientists who have completed their studies in fine arts or conservation, for training in the museum’s Conservation Research Laboratory. The fellowship is designed for individuals who have completed advanced training in the conservation sciences and who are interested in specialized projects that require unique technical skills. Selection will depend on the availability of funds. Candidates should have a graduate degree in art history or conservation sciences. The fellowship will be awarded for 12 months beginning January 1, 1998. Fellowship stipends are based on the qualifications and skills of the candidates. The current stipend is approximately $30,000. Candidates should contact: Department of Conservation, Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028, for application guidelines. The application deadline is January 15, 1996.

Weissman Fund
Costume Institute Fellowship
Metropolitan Museum of Art

The Pauline Weissman Fund Fellowship, through the Metropolitan Museum of Art, awards a nine-month fellowship to qualified graduate students who have completed their studies in fine arts or costume conservation, for training in the museum’s Costume Institute. These grants are awarded for a nine-month term. The application deadline is January 5, 1996, for fellowships beginning September 1996. Interested candidates should contact: Pia Quintano, Coordinator for Fellowships, Education, Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028, for application guidelines.
Positions Available

Objects Conservator
Denver Museum of Natural History

The Denver Museum of Natural History seeks an objects conservator to work on a six-month contract, starting immediately. The majority of the work will be on an IMS grant to preserve DMNH'schaus doll collection. Specific activities include completing condition reports, conducting emergency stabilization, setting up an "agile" system for pest eradication, and constructing storage mounts.

Other smaller, grant-funded projects include a recognize conservation training program with a number of DMNH's permanent exhibits.

The museum seeks an objects conservator to work on a variety of cloth, paper, and leather bindings, such as resewing, recasing, and rebinding. Other treatments include conservation of drop-ripe home, paper repairs (mending, dry cleaning, washing, and flattening), and ultrasonic encapsulation. More duties include monitoring environmental control equipment, supervising student workers, and identifying and documenting treatment needs. Technicians also assist in the collections conservation with special projects and coordinating conservation activities.

Requirements: 1 to 1 1/2 years of book conservation experience, including knowledge of current book and paper conservation techniques, preferably in an institutional library setting; proficiency using conservation equipment and tools; familiarity with computer programs, including WordPerfect 6.0. A portfolio of completed treatment work is required at time of interview (actual work is preferable to slides or photos).

Salary and benefits: $25,894 per annum plus health and dental insurance; tuition remission for self and family (including domestic partners); 10 days vacation and 14 paid holidays.

Please send cover letter and resume to: Scott White, Personnel Director, NYU Bobst Library, 70 Washington Sq. S., 11th Fl., New York, NY 10012.

Conservator of Objects
Whitmerth Museum

Winterthur Museum is seeking a professional with at least eight years of experience for the position of conservator of objects. The successful candidate will oversee all aspects of the object conservation facility at Winterthur, including the care and conservation of objects composed of ceramics, glass, leather, metals, and other materials; supervision of staff; and other labs, maintaining a lab, providing key input into long-range collections care plans, training and coordinating the work of volunteers, training staff in collections care, and overseeing disaster preparedness activities. Requires a B.A. in history or related field and one year full-time experience in collections care and management. Additionally, candidates must have a minimum of 12 semester hours or 6 months experience in object conservation. An application may be obtained by sending a resume to: Conservation Search, 600 E. Locust, Des Moines, IA 50319-0210. Completed applications must be received by the Iowa Department of Personnel by December 15. Equal Employment Opportunity/Affirmative Action Employer.

Assistant Paper Conservator
Associate Paper Conservator
McKay Lodge Fine Arts Conservation Laboratory, Inc.

The museum is offering a full-time permanent position with benefits to head the conservation unit. Responsibilities include: organizing and supervising conservation unit, including housekeeping staff and interns; surveying and conserving of collections; implementing long-range conservation plan for the institution; environmental monitoring of buildings; coordinating with consultants to achieve specific treatment programmes as determined by the conservator; identifying sources of private donations or funds to finance specific conservation-related projects; conducting in-house training sessions for the museum guides and staff on care of collection; writing grants applications for conservation projects.

Candidates should have a degree in conservation from a recognized training programme or equivalent training experience with a maximum of two years experience beyond training; good interpersonal, oral, and written communication skills; Salary: commensurate with experience. To ensure full consideration, send application (resume and name, title, address, and telephone number of three references) postmarked by December 15, 1995, to: Head of Technical Services, McKay Lodge Fine Arts Conservation Laboratory, Inc., 10915 Whitmore Ave., Pittsburgh, PA 15213.

Conservation Scientist
Carnegie Mellon University

The Research Center on the Materials of the Artist and Conservator at Carnegie Mellon University has an immediate opening for a staff scientist interested in beginning or continuing a career in conservation science. The successful candidate will conduct research on the permanence of modern paints. Primary responsibility will be to establish and lead a new project to study the light-fastness of colors, beginning with the design and construction of an instrument for this purpose.

Applications should have a Ph.D. or equivalent experience in physical or analytical chemistry, with a strong background in experimental research. Familiarity with analytical instrumentation, personal computers, and a programming language is desirable, as is an interest in studio art. A Ph.D. is an advantage. Applicants should possess excellent communication skills and the ability to work with minimal supervision. Send resume to: Paul Whitemore, Research Center on the Materials of the Artist and Conservator, Carnegie Mellon University, 4400 Fifth Ave., Pittsburgh, PA 15213.

Assistant or Associate Paintings Conservator
Yale University Art Gallery

The Yale University Art Gallery is accepting applications for a full-time paintings conservator. The encyclopedic collection includes 5,000 paintings with strength in 20th-century, American, and early Italian painting. The assistant will help the chief conservator perform a broad range of conservation-related duties including the examination, investigation, documentation, and treatment of paintings; advise on safe handling, packing, and installation of all types of art work; plan collections environment and storage improvements; supervise student aids and contribute to the Yale teaching community. Some travel is required. The applicant should have a Ph.D. or equivalent experience in the conservation of paintings; a strong background in European art; ability to design and carry out skilled treatments; initiative; and good communication skills. Minimum of two years' museum experience desirable. Yale University offers a competitive salary and fringe benefits program. Send letters of interest and resumes to: Paul Atkinson, Chief Conservator, Yale University Art Gallery, P.O. Box 208271, New Haven, CT 06526-8271.

NYU Bobst Library

NYU Bobst Library is seeking an experienced conservation technician to work on circulating, nonrare material in our book conservation lab. Responsibilities include performing various treatments on a variety of cloth, paper, and leather, as well as reappearing, recasing, and rebinding. Other treatments include conservation of drop-ripe homes, paper repairs (mending, dry cleaning, washing, and flattening), and ultrasonic encapsulation. More duties include monitoring environmental control equipment, supervising student workers, and identifying and documenting treatment needs. Technicians also assist in the collections conservation with special projects and coordinating conservation activities.

Requirements: 1 to 1 1/2 years of book conservation experience, including knowledge of current book and paper conservation techniques, preferably in an institutional library setting; proficiency using conservation equipment and tools; familiarity with computer programs, including WordPerfect 6.0. A portfolio of completed treatment work is required at time of interview (actual work is preferable to slides or photos).

Salary and benefits: $23,894 per annum plus health and dental insurance; tuition remission for self and family (including domestic partners); 10 days vacation and 14 paid holidays.

Please send cover letter and resume to: Scott White, Personnel Director, NYU Bobst Library, 70 Washington Sq. S., 11th Fl., New York, NY 10012.
Director of Conservation
Museum of Modern Art

The Museum of Modern Art seeks a director of conservation. The museum has a core collection of 100,000 modern and contemporary artworks in all media and an active exhibition program. The conservation department is comprised of three laboratories for paintings, paper, and objects and equipped areas for science. The candidate would specialize in a high level of competence in one of these four fields and should be familiar with the conservation and scientific investigation of modern and contemporary artworks from across many media.

For the position, administer a department with eight staff, interns, and fellows; raises funds for special equipment, internships, and professional/educational activities working with the development department, government agencies, trustees, and others; determines the department's staff and financial needs; determines appropriate directions for the conservation of the collection; applies technical skills in the field of specialization. There is exhibition and research travel.

Qualifications include a graduate degree in conservation from a recognized institution or equivalent training and experience, or a graduate degree in science, preferably chemistry. A minimum of 10 years of conservation or conservation science experience with strong emphasis in modern art; several years on a supervisory level. Demonstrated initiative, judgment, administrative and organizational abilities in order to work and negotiate effectively with a large, diverse staff and outside institutions. Salary is commensurate with experience and qualifications. Excellent benefits. Candidates should send cover letter and resume to: Janice Magid, Director of Conservation, Art Institute of Chicago, 111 S. Michigan Ave., M/C 881, Chicago, IL 60603-6116. EOE

Textile Conservation Lecturer
Textile Conservation Centre

Applications are being invited for the post of lecturer in textile conservation. The post holder will teach the theory and practice of textile conservation and supervise conservation projects undertaken by students and interns and will also undertake research.

The Textile Conservation Centre is fully academically integrated with the Courtauld Institute of Art (University of London) and offers a three year postgraduate diploma in textile conservation. The Centre's Studies and Research Department, headed by Mary Brooks, has students from all over the world and the 168 people who have studied here over two decades now work in over 20 countries.

The Centre is placing an increased emphasis on research and publication; it has excellent links with related organizations internationally and within the UK. The Centre's Conservation Services Department undertakes conservation for institutional and private clients; it has close and developing links with Research and Studies. The Centre therefore offers a uniquely stimulating academic and practical environment in which to work.

Applications are being invited for the position of lecturer in conservation. The Centre for Conservation Research, based at The Courtauld Institute of Art, London WC2 and AIC, 111 S. Michigan Ave., M/C 881, Chicago, IL 60603, is recruiting for a new lecturer in conservation. This position will start in January 1996. The Centre is seeking a specialist in the conservation of textiles, particularly 18th- and 19th-century European and Asian textiles. The successful candidate will be expected to teach a course in the theory and practice of textile conservation, and to undertake conservation projects and research. Applicants should have a strong record of research and publication, and should preferably be able to teach in English and French. The Centre can offer a competitive salary, accommodation for a single person, and the possibility of a book publication.

The Centre is particularly interested in candidates who have experience in the conservation of textiles from the Islamic world. The Centre is seeking a new lecturer in conservation to teach a course in the theory and practice of textile conservation, and to undertake conservation projects and research. Applicants should have a strong record of research and publication, and should preferably be able to teach in English and French. The Centre can offer a competitive salary, accommodation for a single person, and the possibility of a book publication.

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Supplier's Corner

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A new address and phone numbers is announced for TRAK-R LOGGERS c/o GS ENERGY CORPORATION, 61 Brightside Ave., Central Islip, NY 11722; phone (516) 582-1808; (800) 865-6443; fax (516) 582-1805. Please note the correction in your 1996 AIC Directory, page 7.

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