Continuing the Dialog: AIC Membership Structure

AIC's membership structure has been deliberated many times during the past years. In preparing our recent Strategic Plan, it became evident that this subject requires the careful attention and thoughtful consideration of the entire membership. At the 1995 annual meeting issues session in St. Paul, Debbie Hess Norris, president, reported that the board had studied many organizational models and membership structures representing a wide spectrum of professional organizations. Of note was the discovery that AIC's exceedingly low enfranchisement rate was very unusual. The board also had sought the advice of the membership via the Internal Advisory Group and past presidents as well as legal counsel.

As Debbie Hess Norris discusses in her column (page 4) this article presents the issues and the rationale for considering changes to the membership structure; a brief—but very important—survey soliciting the views of the membership appears in the center of this newsletter.

Current Structure

The chart on page 2 shows the benefits and responsibilities currently afforded each membership category as well as the percentage of members within these categories. (For a review of the history of membership structure, see AIC News, May 1995.)

In addressing the many issues surrounding the present membership structure, the board determined that:

- AIC must encourage a participatory and vigorous membership. Too few members currently vote and are active in the organization.
- AIC must be more inclusive in order to effectively inform, educate, and influence all those currently involved in and responsible for the many aspects of conservation and preservation. As an educational and business interest group AIC needs to promote broadly the conservation and preservation of cultural property.
- AIC must continue to promote adherence to the Code of Ethics and Guidelines for Practice for all Associate members who practice in the profession. Currently, only Fellows and Professional Associates are required to abide by the Code.
- AIC needs to streamline its membership structure. The present assortment of categories is often confusing and unnecessarily complex.
- AIC needs to strengthen its membership structure in order to better serve the membership. Too few of the members are currently eligible to serve.
### CHART 1. CURRENT MEMBERSHIP STRUCTURE

<table>
<thead>
<tr>
<th>Membership Categories</th>
<th>Number &amp; Percentage as of August 1995</th>
<th>Entry</th>
<th>COE &amp; GFP Requirements</th>
<th>Voting Rights</th>
<th>Committee service</th>
<th>Board service</th>
</tr>
</thead>
<tbody>
<tr>
<td>Honorary</td>
<td>12 (0.4%)</td>
<td>By appointment</td>
<td>Retain rights of membership category held prior to appointment</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fellow</td>
<td>302 (10.0%)</td>
<td>By application and peer review</td>
<td>Required to abide by the Code of Ethics and Guidelines for Practice</td>
<td>May vote for officers/directors and for changes to Code</td>
<td>May vote for bylaws changes</td>
<td>May serve on some committees and task forces</td>
</tr>
<tr>
<td>Professional Associate</td>
<td>476 (15.8%)</td>
<td></td>
<td></td>
<td>May vote for bylaws changes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Associate&lt;sup&gt;ab&lt;/sup&gt;</td>
<td></td>
<td></td>
<td>Any person interested in the field of conservation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>* Practicing conservators</td>
<td>1251 (41.1%)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>* Conservation educators</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>* Conservation administrators</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>* Conservation scientists</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>* Collections care specialists</td>
<td>322 (11.0%)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>* Curators</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>* Archivists</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>* Librarians</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>* Architects</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>* Interested individuals</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student</td>
<td>304 (10.1%)</td>
<td>Enrolled full time</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Institutional</td>
<td>350 (11.6%)</td>
<td>Self selection</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TOTAL</td>
<td>3017 (100%)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<sup>a</sup> Within the Associate category 80% are conservation professionals and 20% are allied professionals and others.

<sup>b</sup> Associates who elect to be listed in the referral system must agree in writing to abide by the Code of Ethics and Guidelines for Practice.

### Problems and Concerns

The following problems, concerns, and shortcomings within the current membership categories need to be addressed to the extent possible in considering future changes:

#### Membership Categories

Membership categories typically distinguish between those who actually practice the profession or are students of the profession and those who are interested in the purposes of the profession. AIC's Associate membership category currently includes all of these groups. As a result, AIC's current categories do not accurately reflect or represent the different levels of interest and involvement of the various types of members.

#### Voting Rights

Currently, only 26 percent of the membership has voting rights. Those who vote elect officers and directors and are responsible for changes in the Code and bylaws. Voting rights should be granted to all individuals in the organization who are directly involved in the conservation profession and who agree to abide by the Code of Ethics and Guidelines for Practice, including practicing conservators; conservation scientists, educators and administrators; and collections care specialists. However, as AIC was established under the Internal Revenue Service Code as a 501(c)(6) organization dedicated to promoting the common business interests of its members, voting rights cannot extend to affiliates who are not active members of the profession. (Such broad-based voting rights are allowed in 501(c)(3) and other types of organizations.)

#### Professional Associates

The Professional Associate category was originally intended to address the two previous problems by separating conservation professionals from the others, enfranchising them, and thus enlarging the voting base. Unfortunately, in spite of a slow but steady increase in the number of Professional Associates, this category has not satisfactorily solved either problem. Eighty percent of the current Associate members (approximately 1,250 members) are conservation professionals who have not applied to become Professional Associates reportedly for a variety of reasons, including lack of understanding about the requirements, fear of or aversion to peer review, lack of formal education, lack of sponsors, disinterest, and opposition to the current mechanism. Despite these concerns this designation is meaningful to those who have attained it and to the public.
Peer Review

The two membership categories that involve peer review—Fellow and Professional Associate—have been frequently misinterpreted or confused with certification. Originally intended as membership categories that identified individuals with training and experience in conservation, they have been interpreted by some outside of the profession to be a form of de facto certification as to competency. Unless or until there is an alternative form of peer review—Fellow and Professional Associate—have been frequently misinterpreted or confused with certification. Originally intended as membership categories that identified individuals with training and experience in conservation, they have been interpreted by some outside of the profession to be a form of de facto certification as to competency. Unless or until there is an alternative form of peer review, it seems desirable to retain membership categories.

Service in AIC

Although service on some committees and task forces has been open to the wider membership for some time, service on the board has been limited only to Fellows and PAs, and that of the president and vice-president limited only to Fellows. Given all of the other factors that must be taken into consideration, the available pool of candidates is distressingly small. While everyone agrees that experience in the field is desirable and even necessary, many feel the nominating committee and the electorate could responsibly elect competent board members from the Associate category.

Summary

As our professional organization, AIC has made great strides but there is much to accomplish. We must work together to determine the best means for creating a more vibrant and involved membership to ensure our survival in the future. We must continue to involve our membership in this organization, primarily by developing a strong and democratic electorate of conservation professionals with full voting rights. A 26 percent enfranchisement rate is unacceptable and weakens our professional viability. In addition the membership categories must be meaningful and not divisive. We all need to work together toward our ultimate goal of promoting the value of conservation and the importance of the preservation of cultural property. —The AIC Board

Budget Cuts Lead to Restructuring of Federal Cultural Agencies

Having survived the threat of elimination, the federal cultural agencies now face a year of transition and reorganization as they focus on continuing their operations while adjusting to massive budget cuts and staff reductions.

The Institute of Museum Services (IMS) will combine two programs. The goals and funds for Technical Assistance Grants (TAG) will be incorporated into the Professional Services Program (PSP), which makes awards to state, regional, and national museum service organizations. In addition the rules will change for receiving General Operating Support (GOS) funds. Beginning with fiscal year 1996, museums that receive two consecutive GOS grants will be required to sit out the next competition. For example, a museum that receives a GOS grant for FY '96/97 and FY '98/99 could not apply for an FY 2000/2001 grant.

The National Endowment for the Humanities (NEH), with a budget cut of 36 percent, has cut 90 of 262 positions and restructured into three divisions (down from seven) and seven programs (down from 31). The elements of the new structure include: Division of Preservation and Access—one program, one funding cycle, encompassing preservation and access projects, stabilization of material culture collections, and the U.S. Newspaper Program; the Division of Public Programs and Enterprise—two programs; and the Division of Research and Education—four programs including fellowships and stipends, collaborative research, education and demonstration, and seminars and institutes.

The Office of Challenge Grants will remain in operation offering long-term support for various activities including preservation; grantees are required to raise three to four dollars for every dollar received from NEH. There will be a new Office of Federal/State Partnership to work with State Humanities Councils. Chairman Sheldon Hackney writes that the design is intended to create a “leaner, more focused, and more flexible agency—one that can continue to serve its mission of preserving our cultural heritage . . . even though its funding has been radically reduced by Congressional action.”

Faced with a 40 percent budget cut and a 47 percent reduction in staff, the National Endowment for the Arts (NEA) has been fully reorganized. In 1996 and 1997 the NEA will provide project support to organizations through four theme categories: Creation and Presentation, Heritage and Preservation, Education and Access, and Planning and Stabilization. An institution may submit only one application per year to one of the four theme categories. A single guideline book describing the four categories, outlining eligibility requirements and the application process, will be distributed by mid-January. The agency will no longer be divided into discipline programs. It is expected that fewer and smaller grants will be awarded than in past years. In the Museum Program, the Care of Collections category and all of its subcategories has been cancelled; it is expected that conservation treatment will be eligible under the new guidelines. The Fellowships for Museum Professionals program has also been cancelled. Special Exhibitions applications will be reviewed and awardees will be notified in March. Regarding future applications, the number of applications coming into the agency will have to be reduced due to staff reductions. Potential applicants are asked to read the new guidelines book, and contact the discipline advisor or specialist in their field before submitting an application.

Please refer to Funding Deadlines (page 20) for a listing of expected deadlines and information on contacting the agencies.
From the President

This newsletter's cover article presents the issues and rationale for considering changes to the membership structure. A postage-paid survey soliciting your views appears as a supplement on pages 15 to 18. Your opinions are important and meaningful, and therefore, it is absolutely crucial that you complete and return this survey. The results will be used by the board to develop a realistic proposal for change.

Now more than ever, we must look to the future of our professional organization and focus on what will allow AIC to work most efficiently and effectively toward reaching our ultimate goal of promoting the value and importance of conservation and increasing our knowledge about the preservation of cultural property.

As we carefully consider changes to our current membership structure, it is vitally important that we recognize that membership categories within a professional organization and professional certification are fundamentally very different. It is essential that AIC continue to investigate, consider, and ultimately implement a professional certification program. In the end, this program may result in the establishment of a separate certifying body (such as the Academy of Certified Conservators) primarily responsible for maintaining professional qualifications and standards. In turn, AIC could focus on providing essential membership services and implementing educational, advocacy, and outreach activities consistent with our bylaws. We must also strive to confer full voting rights on those individuals whose primary occupation is the preservation of cultural property.

Certification is perceived by the public and other professionals as a hallmark of a professional organization; it is a visible, objective, and recognized act of self-regulation. (Our current membership categories are not as well understood by the public. Interpretation of these categories is often subjective.) Certification will provide conservation professionals with a stronger foundation for outreach and marketing activities.

Establishment of a certification program will require our profession to first establish minimum education and experience guidelines (such as the work now being drafted by the AIC Education and Training Committee in response to the U.S. Department of the Interior Qualification Standards) and to identify a core body of knowledge. Participation by and assistance from the graduate education and training programs and senior professionals will be essential.

As we investigate establishment of a certification program, we must clearly articulate its primary and secondary purposes, determine the administrative and financial requirements, and identify a list of measurable professional competencies. Of course, a certification program cannot be successful without the strong support and endorsement of our membership. I welcome your preliminary comments and your offer to help.

On another subject of critical impor-
tance, AIC continues to spend considerable time promoting the importance and value of preservation and the care of collections to Congress, staff at federal agencies, allied professional colleagues, and the public. At NEA, for example, we continue to strongly advocate the inclusion of collections care within their newly drafted guidelines. Our message is vital, visual, powerful, and nonpartisan. We must increase our efforts to communicate with the general public about our profession and the requirements of ethical conduct. It is especially essential that we gain their support. Thanks for your important advocacy efforts—they must continue in 1996.

I am still recovering from The Beatles Anthology and all the associated news and publicity... I wish you each a very prosperous, cheerful, and peaceful new year.

From the Executive Director

The onset of a new year is cause to reflect on the past year and identify the challenges and opportunities ahead. The political, economic, and societal impacts of the November 1994 elections are not yet fully clear—witness the ongoing balanced budget debate. However, within the larger context of political process, one debate is of particular significance for us, that concerning the role of the federal government in support of the arts and humanities. We have witnessed drastic cuts to the federal cultural agencies that support the preservation and conservation of the nation's cultural heritage. The agencies have restructured their programs to cope as best as they can with smaller budgets (see page 3). Our concern goes beyond this. The dollars involved may prove to be less important than the highly charged rhetoric of the debate that reflects deeply held differences in values and vision. In my view, anti-intellectualism characterizes the push to eliminate the federal cultural agencies—the need to balance the federal budget may be secondary or even a "smoke screen" rationale. It is part of the debate about real and profound change that will affect the lives and future of millions of Americans. We believe that the need to preserve our cultural heritage is not a partisan issue and that we must continue to assert that support of the federal government is vital to the well-being of the arts and humanities as it has been over the past three decades.

Believe me there has been real anguish in our profession and in our office over the treatment the cultural agencies have received in Congress. But it has not diminished our ability or intent to make progress toward implementing AIC's goals and activities. During the past year, we completed and published our second three-year Strategic Plan, conducted a salary survey (the results of which are presented on pages 6-8), began work on the Commentaries to the Code of Ethics and Guidelines for Practice, are completing work on "definitions" for the profession, and are working closely with the National Park Service to establish appropriate professional qualification standards. We have, as in past years, published three issues of JAIC and six issues of AIC News, and we held our annual scholarly conference. The membership survey on pages 15 to 18 shows that we are also working hard to ensure a strong, viable membership structure. Please take the time to read it carefully and make an effort to respond. Your opinions on the issues raised in the survey are vital in shaping the future of AIC. A complete report of the year's activities will, as usual, appear in the annual report.

With a view to the future, we will continue to implement new programs and build on present ones. We will improve membership services, continue to ensure the financial stability of AIC, increase our visibility and outreach efforts, and speak out in behalf of the need to preserve our cultural heritage. In support of these efforts we will explore creating a presence for AIC on the World Wide Web (WWW).

The future of FAIC is also high on our agenda for 1996. We have reviewed the foundation's programs and recent accomplishments and have been developing a strategic plan for the next three years. Current FAIC priorities include: maintaining the designated and restricted endowments and awarding the interest earned for support of professional development activities and publications; implementing the Samuel H. Kress Conservation Publication Fellowships; conducting the Cultural Diversity Summer Internship Program funded by the Getty Grant Program; operating the Conservation Services Referral System as an educational outreach service to create informed consumers of conservation services; supporting the oral history project for the field; publishing and marketing books of interest to the membership; and fund raising through the annual giving campaign and grant-writing initiatives. To continue to operate these programs and build the endowments we are creating a comprehensive development plan.

For all of the aforementioned activities we rely on your continued involvement and help. We could not undertake these programs without the dedication and commitment shown by the hundreds of volunteers who work with the staff. As always, we welcome your comments and suggestions and enjoy hearing from you. Many thanks for your ongoing support and best wishes for the new year.

Editor's Note

In reference to the feature story, "New Tools and Technology: Work in Progress," in the November 1995 AIC News, it should be noted that the Fogg Art Museum did work similar to that undertaken by Stefan Schaeffler on the video capture of cross-sectional paint samples in 1992 and 1993. This work was published in the 1994 Proceedings of the 19th Annual Student Conference in Buffalo (see the paper by Tony Siegel under the direction of Henry Lie).

JAIC Deadline
February 1

The next review cycle for the Journal of the American Institute for Conservation begins February 1. Contact the AIC office to receive a copy of the Guidelines and checklist: or
1995 AIC Salary Survey Results

Fourteen percent, or 336 of eligible individual AIC members, responded to the salary survey published in September AIC News. Of these 336 respondents 17 percent are Fellows, 38 percent are Professional Associates, 44 percent are Associates, and 4 percent are unidentified. This distribution differs somewhat from the 1989 survey when the respondents were 25, 11, 62, and 3 percent in the same categories (see chart below). The difference may be due, in part, to the considerable number of Associate members who have become Professional Associates during the past six years. When compared with the total membership as of August 1995 which is: Fellows 10 percent, Professional Associates 16 percent, and Associates 52 percent, it appears that Professional Associates are somewhat over-represented in this survey. Geographic and specialization representation of the respondents does, however, closely match the demographics of the entire membership.

The tabulations of responses to some of the questions asked in the survey are not presented because the survey is very "fine grained" and the samples are too small to be valid without further statistical analysis. As a result, in this report we highlight only the differences where the numbers are large enough to justify comment.

Some interesting results concerning income distribution are these: 24 percent of respondents earn less than $25,000 per annum. The largest percentage (52 percent) earn between $25,000 and $50,000. Sixteen percent earn between $50,000 and $80,000, but only 5 percent earn more than $80,000. Because of the large differences in the number of respondents from the various regions of the country, it is difficult to make valid comparisons of income distribution by geographic region. The majority of respondents in all regions earn between $25,000 and $50,000. As for income distribution by specialization, the three groups with the largest representation in the survey are Book and Paper, Objects, and Paintings. Of the three, Paintings has the greatest percentage of members earning more than $50,000 (35 percent), as well as the largest percentage earning less than $25,000 (25 percent). Sixty-seven percent of Book and Paper members earn between $25,000 and $50,000, while only 57 percent of Objects members earn that amount. Predictably, income distribution by age shows the youngest group is heavily represented in the under $25,000 category. Of all the 10-year age cohorts, those between 40 and 49 have the greatest percentage earning more than $25,000 per annum. With regard to income distribution by employment, the two largest groups represented are those employed in nonprofit institutions and self-employed. The latter seem to be less well represented in the higher income brackets.

As for fringe benefits relating directly to AIC: 70 to 75 percent of respondents indicate receiving either partial or full support for travel, registration, and per diem to AIC annual meetings. About two-thirds of respondents receive full or partial support from their employers for other meetings or business related travel. Only 29 percent indicate that their employers provide either partial or complete coverage for AIC dues, and even fewer (25 percent) for dues other than for AIC.

The majority of respondents (65 percent) are employed by institutions of various kinds. Thirty percent are self-employed or in partnerships. Because the total number of individual AIC members is fairly evenly split between working at cultural institutions and being in private practice, those who are self-employed are under-represented in this survey. Of those employed by institutions, 90 percent work for nonprofits. Ninety-nine percent get at least two weeks' vacation, and 52 percent receive four weeks or more. Fifty-nine percent of all respondents have earned a graduate degree in conservation. The data also show that there are at least 75 degree-holding Associates who are likely to be eligible to apply for PA status. In 1989, 46 percent of respondents had more than 10 years' experience; the present total has grown to 57 percent. During the past five years, 61 percent have engaged in between one and four mid-career training courses, and 10 percent had taken more than five courses. While some of the results of this limited survey need further study, the data presented show significant trends for the field.

The board and staff extend special thanks to those of you who took time from busy schedules to complete the survey—your help is truly appreciated. Should you have questions or want additional information about any aspects of the data, please contact the AIC office.—Sarah Z. Rosenberg

<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>Fellow</td>
<td>314 10%</td>
<td>58 17%</td>
</tr>
<tr>
<td>PA</td>
<td>476 16%</td>
<td>129 38%</td>
</tr>
<tr>
<td>Associates</td>
<td>1,573 52%</td>
<td>149 44%</td>
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</table>
## 1995 Salary Survey Results

### MEMBERSHIP STATUS

<table>
<thead>
<tr>
<th>Category</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fellow</td>
<td>57</td>
<td>17%</td>
</tr>
<tr>
<td>Professional Associate</td>
<td>127</td>
<td>38%</td>
</tr>
<tr>
<td>Associate</td>
<td>148</td>
<td>44%</td>
</tr>
<tr>
<td>No response</td>
<td>4</td>
<td>1%</td>
</tr>
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<td><strong>TOTAL</strong></td>
<td>336</td>
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### SPECIALIZATION

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<thead>
<tr>
<th>Field</th>
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<tr>
<td>Archaeological artifacts</td>
<td>18</td>
<td>5%</td>
</tr>
<tr>
<td>Architecture</td>
<td>9</td>
<td>3%</td>
</tr>
<tr>
<td>Book and paper</td>
<td>69</td>
<td>21%</td>
</tr>
<tr>
<td>Ethnographic materials</td>
<td>8</td>
<td>2%</td>
</tr>
<tr>
<td>Objects</td>
<td>49</td>
<td>15%</td>
</tr>
<tr>
<td>Wooden artifacts</td>
<td>25</td>
<td>7%</td>
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<tr>
<td>Paintings</td>
<td>69</td>
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</tr>
<tr>
<td>Research &amp; technical studies</td>
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<tr>
<td>Sculpture</td>
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<td>3%</td>
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<tr>
<td>Textiles</td>
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<tr>
<td>Preventive conservation</td>
<td>8</td>
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<tr>
<td>No response</td>
<td>4</td>
<td>1%</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
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### AGE

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<thead>
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<th>Category</th>
<th>Count</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Under 30</td>
<td>12</td>
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</tr>
<tr>
<td>30-39</td>
<td>98</td>
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<td>40-49</td>
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<td>50-59</td>
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<td>60-69</td>
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<td>70+</td>
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</tr>
<tr>
<td>No response</td>
<td>4</td>
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<tr>
<td><strong>TOTAL</strong></td>
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### GENDER

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<thead>
<tr>
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<th>Count</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Female</td>
<td>208</td>
<td>62%</td>
</tr>
<tr>
<td>Male</td>
<td>113</td>
<td>34%</td>
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<tr>
<td>No response</td>
<td>15</td>
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### ETHNIC BACKGROUND

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<td>African American</td>
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<tr>
<td>Hispanic</td>
<td>7</td>
<td>2%</td>
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<tr>
<td>Asian</td>
<td>2</td>
<td>0.6%</td>
</tr>
<tr>
<td>Other</td>
<td>5</td>
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<tr>
<td>Native American</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>No response</td>
<td>9</td>
<td>3%</td>
</tr>
<tr>
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### REGIONAL DISTRIBUTION

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<tbody>
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<td>New England</td>
<td>60</td>
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</tr>
<tr>
<td>Midatlantic</td>
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<td>Mountain Plains</td>
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<tr>
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<td>42</td>
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<td>Canada</td>
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<td>Latin America</td>
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<td>0.6%</td>
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<tr>
<td>Europe</td>
<td>9</td>
<td>3%</td>
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<tr>
<td>Mexico</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>Other</td>
<td>7</td>
<td>2%</td>
</tr>
<tr>
<td>No response</td>
<td>6</td>
<td>2%</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>336</td>
<td></td>
</tr>
</tbody>
</table>

### TRAINING

<table>
<thead>
<tr>
<th>Category</th>
<th>Count</th>
<th>Percentage</th>
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<tr>
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<tr>
<td>Apprenticeship</td>
<td>93</td>
<td>28%</td>
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<tr>
<td>Self-taught</td>
<td>36</td>
<td>11%</td>
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<tr>
<td>No response</td>
<td>9</td>
<td>3%</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
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### 1994 BEFORE TAX INCOME

<table>
<thead>
<tr>
<th>Income Range</th>
<th>Count</th>
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<tbody>
<tr>
<td>Under $15,000</td>
<td>36</td>
<td>11%</td>
</tr>
<tr>
<td>$15,000-19,999</td>
<td>23</td>
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</tr>
<tr>
<td>$20,000-25,999</td>
<td>21</td>
<td>6%</td>
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<tr>
<td>$25,000-29,999</td>
<td>35</td>
<td>10%</td>
</tr>
<tr>
<td>$30,000-39,999</td>
<td>82</td>
<td>24%</td>
</tr>
<tr>
<td>$40,000-49,999</td>
<td>58</td>
<td>17%</td>
</tr>
<tr>
<td>$50,000-59,999</td>
<td>24</td>
<td>7%</td>
</tr>
<tr>
<td>$60,000-69,999</td>
<td>20</td>
<td>6%</td>
</tr>
<tr>
<td>$70,000-79,999</td>
<td>11</td>
<td>3%</td>
</tr>
<tr>
<td>$80,000-89,999</td>
<td>3</td>
<td>1%</td>
</tr>
<tr>
<td>$90,000-99,999</td>
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<td>0%</td>
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<tr>
<td>$100,000-109,999</td>
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<td>2%</td>
</tr>
<tr>
<td>$110,000-119,999</td>
<td>3</td>
<td>1%</td>
</tr>
<tr>
<td>$120,000-129,999</td>
<td>1</td>
<td>0.3%</td>
</tr>
<tr>
<td>$130,000-139,999</td>
<td>1</td>
<td>0.3%</td>
</tr>
<tr>
<td>$140,000-149,999</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>$150,000 or more</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>No response</td>
<td>10</td>
<td>3%</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>336</td>
<td></td>
</tr>
</tbody>
</table>

### AMOUNT OF TIME SPENT IN PAID CONSERVATION ACTIVITIES

<table>
<thead>
<tr>
<th>Activity</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/4 time</td>
<td>28</td>
<td>8%</td>
</tr>
<tr>
<td>1/2 time</td>
<td>25</td>
<td>7%</td>
</tr>
<tr>
<td>3/4 time</td>
<td>34</td>
<td>10%</td>
</tr>
<tr>
<td>Full time</td>
<td>201</td>
<td>60%</td>
</tr>
<tr>
<td>No response</td>
<td>48</td>
<td>14%</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>336</td>
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### BONUS RECIPIENTS

<table>
<thead>
<tr>
<th>Yes</th>
<th>45</th>
<th>13%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No</td>
<td>291</td>
<td>87%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>336</td>
<td></td>
</tr>
</tbody>
</table>

### PAID VACATION

<table>
<thead>
<tr>
<th>Vacation Length</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 week</td>
<td>5</td>
<td>1%</td>
</tr>
<tr>
<td>2 weeks</td>
<td>60</td>
<td>25%</td>
</tr>
<tr>
<td>3 weeks</td>
<td>50</td>
<td>21%</td>
</tr>
<tr>
<td>4 weeks</td>
<td>88</td>
<td>37%</td>
</tr>
<tr>
<td>More than 4 weeks</td>
<td>33</td>
<td>15%</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>236</td>
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</tr>
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</table>

### DISCRETIONARY ANNUAL TRAVEL ALLOWANCE FOR PROFESSIONAL MEETINGS

<table>
<thead>
<tr>
<th>Yes</th>
<th>100</th>
<th>30%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No</td>
<td>236</td>
<td>70%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>336</td>
<td></td>
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</table>

### TRAVEL TO MEETINGS PAID ONLY WHEN PRESENTING A PAPER

<table>
<thead>
<tr>
<th>Yes</th>
<th>40</th>
<th>12%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No</td>
<td>296</td>
<td>88%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>336</td>
<td></td>
</tr>
</tbody>
</table>

### FREQUENCY SABBATICALS ALLOWED

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Never</td>
<td>182</td>
<td>54%</td>
</tr>
<tr>
<td>Once every 5 years</td>
<td>22</td>
<td>7%</td>
</tr>
<tr>
<td>Once every 10 years</td>
<td>15</td>
<td>4%</td>
</tr>
<tr>
<td>Once every 15 years</td>
<td>1</td>
<td>0.3%</td>
</tr>
<tr>
<td>Once every 20 years</td>
<td>2</td>
<td>0.6%</td>
</tr>
<tr>
<td>No response</td>
<td>114</td>
<td>34%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>336</td>
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</tbody>
</table>

### SABBATICAL TIME LENGTH ALLOWED

<table>
<thead>
<tr>
<th>Length</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 months</td>
<td>21</td>
<td>6%</td>
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<tr>
<td>6 months</td>
<td>13</td>
<td>4%</td>
</tr>
<tr>
<td>1 year</td>
<td>6</td>
<td>2%</td>
</tr>
<tr>
<td>No response</td>
<td>266</td>
<td>88%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>336</td>
<td></td>
</tr>
</tbody>
</table>

### USE OF INSTITUTIONAL FACILITIES

- Allowed for private use
- User fee
- Not allowed for private use

**User fee—15 No user fee—321**
BENEFITS DISTRIBUTION

**Employer**
- 100% paid
  - Medical plan: 87 30%
  - Dental plan: 51 19%
  - Retirement plan: 47 17%
  - Profit sharing: 10 5%
  - Life insurance: 62 24%
  - Disability insurance: 89 33%

**Partial**
- Contribution
  - 137 47%
  - 97 36%
  - 146 53%
  - 14 8%
  - 76 30%
  - 86 32%

**No**
- Contribution
  - 12 4%
  - 35 14%
  - 42 26%
  - 75 27%
  - 108 42%
  - 86 32%

**Covered by Spouse**
- 34 12%
  - 35 14%
  - 57 26%
  - 9 3%
  - 9 4%
  - 7 3%

**TOTAL**
- 292

**AIC ANNUAL MEETING BENEFITS**
- Travel to meeting: 117 49%
- Registration fee: 118 48%
- Per diem (hotel and food): 95 41%

**OTHER PROFESSIONAL MEETINGS BENEFITS**
- Travel to meeting: 103 41%
- Registration fee: 118 48%
- Per diem (hotel and food): 86 36%

**PROFESSIONAL MEMBERSHIP DUES PAID**
- AIC dues: 77 26%
- Other professional dues: 50 19%

**DAILY RATES OF INDIVIDUAL CONSERVATORS**
- Less than $300: 51 26%
- $300-399: 38 19%
- $400-499: 39 20%
- $500-599: 40 20%
- $600-699: 21 10%
- $700-799: 0 0%
- $800-899: 3 2%
- $900-999: 1 1%
- $1000 or more: 3 2%

**TOTAL**
- 191

**DAILY RATES OF INSTITUTIONAL CONSERVATORS**
- Less than $300: 28 20%
- $300-399: 27 20%
- $400-499: 29 21%
- $500-599: 34 24%
- $600-699: 14 10%
- $700-799: 3 3%
- $800-899: 1 1%
- $900-999: 1 1%
- $1000 or more: 0 0%

**TOTAL**
- 138

**HOURLY RATES OF INDIVIDUAL CONSERVATORS**
- Work by hour
  - Written
    - Examination
      - Less than $40: 40 19% 24 31% 29 32%
      - $40-49: 21 10% 6 8% 9 9%
      - $50-59: 54 25% 14 18% 13 14%
      - $60-69: 29 14% 11 14% 15 16%
      - $70-79: 38 18% 8 10% 13 14%
      - $80-89: 16 8% 4 5% 5 5%
      - $90-99: 5 2% 2 3% 2 2%
      - $100+: 10 5% 8 10% 7 8%

**TOTAL**
- 213

**HOURLY RATES OF INSTITUTIONAL CONSERVATORS**
- Work by hour
  - Written
    - Examination
      - Less than $40: 22 16% 14 26% 15 22%
      - $40-49: 18 12% 6 11% 10 15%
      - $50-59: 31 20% 5 9% 12 13%
      - $60-69: 32 21% 14 26% 16 23%
      - $70-79: 23 15% 6 11% 16 16%
      - $80-89: 11 7% 1 2% 4 6%
      - $90-99: 8 5% 4 7% 4 6%
      - $100+: 6 4% 4 7% 4 6%

**TOTAL**
- 154

**INCOME BY AGE**
- Applicable
  - Sample
    - Under $25,000: 8 $2,500 2 $25,000
    - $25,000-50,000: 10 $25,000
    - Over $50,000: 0 $50,000

**INCOME BY TYPE OF EMPLOYMENT**
- Applicable
  - Sample
    - Non-profit: 18 $2,500 2 $25,000
    - Profit: 6 $2,500 14 $25,000
    - Self-employed: 8 $2,500 14 $25,000
    - Partnership: 7 $2,500 4 $25,000
    - Internship/fellowship: 7 $2,500

**INCOME BY EDUCATIONAL LEVEL**
- Applicable
  - Sample
    - Graduate program degree: 192 $2,500 2 $25,000
    - Apprenticeship: 92 $2,500 14 $25,000
    - Self-taught: 35 $2,500 4 $25,000

**INCOME BY SPECIALTY**
- Applicable
  - Sample
    - Archaeological objects: 18 $2,500 2 $25,000
    - Architectural materials: 8 $2,500 14 $25,000
    - Book and paper: 94 $2,500 2 $25,000
    - Ethnographic objects: 8 $2,500 14 $25,000
    - Objects: 49 $2,500 2 $25,000
    - Wooden artifacts: 25 $2,500 14 $25,000
    - Paintings: 67 $2,500 2 $25,000
    - Photographic materials: 6 $2,500 14 $25,000
    - Research tech. studies: 7 $2,500 14 $25,000
    - Sculpture: 9 $2,500 14 $25,000
    - Textiles: 19 $2,500 14 $25,000
    - Preventative conservation: 8 $2,500 14 $25,000

**VOLUNTEER HOURS**
- Total
  - Per month
    - 0-5: 114 42%
    - 6-10: 54 16%
    - 11-15: 25 8%
    - 16-20: 5 2%
    - 21-25: 5 2%
    - 26-30: 1 0%
    - 31-40: 4 1%
    - 41+: 0 0%

**MEMBERSHIP STATUS BY EDUCATIONAL TRAINING**
- Total
  - Sample
    - Apprentice-ship:
      - Fellow: 57 $2,500 14 $25,000
      - Associate: 137 $2,500 2 $25,000
      - Professional: 148 $2,500 14 $25,000
    - Graduate program:
      - Sample: 38 67%
      - Total: 57 67%
    - Self-taught:
      - Sample: 4 7%
      - Total: 4 7%

8 AIC News, January 1996
1996 Slate &
Call for
Nominations

The AIC Nominating Committee is pleased to offer the following slate of candidates for election to the AIC Board in 1996: secretary, William A. Real; treasurer, Betsy Palmer Eldridge; director, specialty group liaison, Kent Severson; director, professional education, John Burke. We are extremely pleased that these four individuals have agreed to run and believe that this slate will ably serve the members of AIC. We thank the many individuals who suggested possible candidates, and especially those who seriously considered running but were unable to do so at this time.

President Debbie Hess Norris, vice president Jay Krueger, director, committee liaison Suzanne Deal Booth, and, director, public information Beverly Perkins will continue to serve the remainder of their terms.

It is now the turn of the membership. We invite you to consider nominating additional qualified candidates for any of the four positions. All positions up for election this year may be filled by either a Fellow or Professional Associate. Nominations in writing must be accompanied by the signatures of three AIC members in good standing (Fellow, PA, or Associate), a brief biographical sketch of the nominee, and a signed copy of the statement of willingness to serve. (Copies of the willingness to serve statement and guidelines for the biographical sketch may be obtained from the AIC office.) All correspondence regarding further nominations should be sent to the chair, Paul Himmelstein, 444 Central Park West, New York, NY 10025. All nominations must be received no later than February 20.

The Nominating Committee encourages participation by the AIC membership, both in the nominating process and in the final election. Please feel free to call members of the Nominating Committee to discuss any aspect of the nominating and election process.—Paul Himmelstein, Melissa Meighan, Peggy Ellis

Membership
News

New Fellow Profile

Mary-Lou Florian received a B.A. (1948) and an M.A. (1950) in botany from the University of Texas with a focus in plant pathology and a minor in zoology. She began working as a biologist at the Canadian Conservation Institute (CCI) in 1972 and later worked as a biological studies conservator and a conservation scientist specializing in the environment and deterioration. In 1978, Mary-Lou left CCI to become the conservation scientist at the Royal British Columbia Museum. When she retired in 1991, she was the chief of conservation services there and is now an emerita research associate.

During the past two decades she has taught and published in the areas of biodeterioration, organic materials interaction, waterlogged materials, and insect pest control, and identification of plant materials.

Mary-Lou has served on the advisory councils for the Washington Archaeological Research Centre and the Cultural Conservation Committee of the University of Victoria and was the president of the Victoria Natural History Society. She received the Distinguished Service Award from the British Columbia Museum Association in 1990. In 1993 she received both the Governor General of Canada 125th Commemorative Medal for contributions to preserving the heritage of her community and the Society for the Preservation of Natural History Collections Award in recognition of her significant contributions to the objectives of the society and for her lifetime achievements. For more than 20 years, she has made valuable contributions to the development of ethnographic and natural science conservation in North America.—Michele Derrick

New Professional Associates

Linda Blaser  Rachel L. Danzing
Judith Eisenberg  Miranda K. Martin
Christina Marusich  Catherine Rogers
Marvin Steel  Jill Whitten

Outreach
Update

Are the public and allied professionals sufficiently aware of the important work conservators do? As professionals in the field, you feel passionately about the importance of your work and know that conservation and preservation are vital to saving precious cultural resources for the future. How about making it widely known to others in your community? No better spokesperson exists than professionals like you who believe in what they do and invest the time to educate others. If you are wondering how you might get involved in the challenge to educate both allied professionals and the public, AIC is here to help! Below is the first in a series of reports about successful programs presented by your fellow members to allied professionals, as well as suggested activities you can undertake in your community to promote conservation.

Katharine Utech reported on an outreach endeavor by the Bay Area Art Conservation Guild, which held a panel session at the Western Museums Association Conference (WMAC) in October: "We had a full house in a small room with approximately 100 people attending. Most of the audience appeared to be collections managers or registrars from small to mid-sized museums and, although several raised their hands when polled if they had ever worked with a conservator before, several seemed to be from institutions that did not have the resources to have a conservator on staff. The topic "Streamlining Conservation" therefore seemed to be quite pertinent. Moderator, Neil Cockerline explained how prioritization can improve the efficacy of conservation efforts. Meg Geiss-Mooney explained how to know when one needs a conservator, discussed selection criteria, and introduced a full array of AIC pamphlet samples and postcards. Madeleine Fang offered excellent examples from her past work in surveying, fund raising, and preventive conservation. Theresa Andrews gave an overview of funding available for conservation pro-
The Bay Area Art Conservation Group's session at the WMAC meeting serves as a good model for others who are interested in presenting a program at regional museum conferences. AIC can help match you up with regional museum meetings in your area and can help you prepare the proposal for the session. We can also put you in touch with AIC members in your area who might be willing to collaborate with you on a session. We can provide materials and brochures for your handouts, too!

With a little research and a few phone calls you can begin to educate the general public about conservation. Contact your local arts organizations and institutions and offer to give a lecture. Contact your local newspapers, magazines, and television stations and tell them about conservation—mention some of the interesting work you do and offer to provide information, photographs, or an interview for them.

Call civic and service organizations in your community and offer to give an informal talk. Possibilities for presentations also exist in high schools and colleges. Contact the guidance counselor or career office, send them information, and offer to talk to interested individuals or groups.

AIC will work with you by providing information or resources. The AIC Regional Reporter network is reforming with just these sorts of goals in mind—to help reporters organize lectures and publications in their communities. AIC plans to mobilize reporters in each region, putting them in touch with each other to encourage collaboration. I welcome your calls and questions as well as any ideas you may have for successful programs. To join the AIC Regional Reporters, call, fax, write, or e-mail me at the AIC office. And, of course, be sure to keep us informed of any lectures or publications on conservation in your area.

Your outreach activity could be the next one featured in this column!—Jennifer E. Middleton, AIC Program Assistant; jennaic@aol.com

### Conservation Archives Placement News

## How Permanent are Treatment Records?

The AIC Guidelines for Practice state that documentation should be "maintained in as permanent a manner as is practical." As more museums establish archives, institutional conservators will find their records incorporated into formal records management programs, but how permanent are records in private practice, especially when conservators are faced with retirement and even death? When does the responsibility to preserve treatment records end?

AIC has been aware of this problem for some time. In 1987 it received grants from the National Historic Publications and Records Commission and the Getty Grant Program to study the feasibility of establishing an archive for treatment records. A task force with representatives from conservation, archives, and the law studied a range of issues, including access, security, confidentiality, and legality (see "Who Owns Your Treatment Records?" in the AIC Newsletter 12:6, November 1987). They concluded that inactive treatment records should be placed in established archives staffed by qualified archivists rather than storing them in AIC Headquarters. The records would then be available in the region where the conservator practiced or with other collections that are related to the art and artifacts the conservator treated. The records of conservation labs in museums, regional centers, and historical agencies would remain part of their organizational archives. To assist conservators in private practice find a repository for their records, the AIC Board created the position of Conservation Archives Placement Liaison, currently held by Nancy Carlson Schrock.

The flip side of preservation is access. One of the major reasons to place treatment records in archival repositories is to ensure access to the information for conservators and researchers in the future. Professional archivists are able to provide reference service and are familiar with issues of confidentiality. However, a decentralized approach to preservation could make it difficult to find treatment records. Therefore, the task force recommended that AIC serve as a clearinghouse for information about the disposition of conservation records. The archives liaison is currently setting up a database that includes, for example, information about the following collections of conservation treatment records:

- Louis Pomerantz Paper, Archives of American Art, Smithsonian Institution
- Russell J. and Eleanor S. Quandt Collection, Joseph Downs Manuscript Collection, Winterthur Museum Library
- Pat Reeves Textile Conservation Archives, Los Angeles County Museum of Art
- William Suhr Records, Archives of the History of Art, Getty Center for the History of Art and Humanities

If the database is to be useful, it is important that it be as comprehensive as possible. Confirmation that records have been destroyed as well as saved can be helpful in a search. If you know what has happened to the records of a conservator, even if they were discarded or transferred to another practice, please notify me.—Nancy Schrock.
From the Ethics & Standards Committee

The committee greatly appreciated the thoughtful and well-considered responses to draft Commentaries on documentation from the seven specialty groups who submitted them and has tried to be as meticulous as possible in considering each and every point expressed. The process is difficult, and the committee finds that additional time is required for us to produce the most useful final draft. We are thus altering the schedule for publication and approval of the commentaries on documentation as follows. The committee’s draft version will be published in the March AIC News instead of this issue. The specialty groups will be asked to submit to the Ethics and Standards Committee (via their chairs or commentary committees) comments from their membership on this document. These will be due around the end of April (exact date will be given in the March AIC News) so that the committee will have sufficient time to prepare a final draft to submit to the AIC Board for expected approval at their meeting in Norfolk in June.

The important task of creating our Guidelines for Practice commentaries does not end here! The Guidelines on treatment (nos. 21–23) await! The schedule for this next cycle will also be detailed in the March AIC News, but it is important for us all to begin looking at them now and especially for specialty groups to put into place the committees or mechanisms for the production of these new commentary drafts and discussion materials.

Again, the committee deeply appreciates all the hard work done by the specialty groups in the preparation of the Commentaries. It is a difficult process but is, as we all know, essential to our growth as a profession.—Dan Kushel, Chair, Ethics and Standards Committee

JAIC News

JAIC will soon begin publishing article abstracts in French and Spanish as well as in English. This will entail extra effort and expense, but we recognize that many of our readers are conservation professionals in Latin America, Canada, and Europe, and English is not their native language. Abstracts in other languages will help some of these readers gain an overview of the journal content and can guide them in selecting which articles are most pertinent to their interests and thus worth the additional effort of translating.

We are now assembling a translation team, composed of volunteers who are qualified and willing to translate abstracts or review translations. We are still looking for more volunteers, especially for French abstracts (see ad page 32). I am pleased to announce that the first two members of the translation team have been selected and have agreed to work with JAIC.

Sylvie Penichon will work on French abstracts. She is a native French speaker who is currently a student in the NYU graduate conservation program. A professional photographer, her primary interest is in the conservation of photographs, and she has trained and interned in that field in the United States and Brazil (she is also fluent in Portuguese). She holds a certificate of training in photographic preservation and archival practice from the International Museum of Photography at George Eastman House in Rochester, New York.

Hilda Abreu de Utermohlen will work with Spanish abstracts. A native Spanish speaker, she is a graduate of the University of Delaware/Winterthur conservation program. She also holds a degree in industrial chemistry from the Universidad Nacional Pedro Henriquez Ureña in the Dominican Republic. She is currently a private paintings conservator working in Santo Domingo, Dominican Republic.

I regret to announce that one of our associate editors for paintings, Melanie Gifford, is resigning at the end of her three-year term to return to other obligations. Melanie has been an important asset to the editorial board, and we all appreciate all of the hard work she has devoted to the journal. Paul Himmelstein has agreed to assume that position and will be joining Jim Coddington as one of the two associate editors for paintings conservation. Paul brings to the journal many years of experience in the field. His wide network of contacts in the conservation profession, gained through extensive service on the AIC Board and as AIC president, will be very useful in widening our array of article reviewers and, hopefully, authors. If Paul or other members of the editorial board approach you about writing a paper for submission to JAIC on a research or treatment project you have spoken about, please respond positively. Remember, the journal of a professional organization can only be as strong as the submissions it receives from its members.—Chandra Reedy, JAIC Editor-in-Chief

1995 JAIC Reviewers

The following individuals served as manuscript reviewers for JAIC in 1995. (Reviewers who did not consent to have their names listed are not included.) We are deeply indebted to them for their unstinting assistance as we work toward the goal of a truly professional publication.—Elisabeth West FitzHugh, Outgoing Editor-in-Chief and Chandra Reedy, Incoming Editor-in-Chief

Judy Biachoff, Sharon Blank
Victoria Blyth Hill, Mark Bockrath
Stephen Bonadies, Barbara Brown
Irene Brickle, Martin Burke
Miriam Clavir, J. Claire Dean
Christine Del Re, Michele Derrick
Linda Eaton, Margaret H. Ellis
David Erhardt, Julia Fenn
Joan Gardner, Meg Geitz-Mooney
Carol Grisson, Pam Hutchfield
Ian Hodkinson, Robert J. Keesler
Susan Lake, Sue Let-Behicot
Andrew Lins, Anne Makeux
Marie Malaro, Linda Merk-Goul
Sue Murphy, Howard Needles
Richard Newman, Linda Nienhuizen
Alexandra O’Donnell, Thomas Parker
Charles Patterson, Karen Pavlacka
Barbara Rhodes, Michael Schilling
Elaine Schlefer, Joanneh Spicer
Shelley Sturman, Deborah Trupin
Paula Volent, David Von Endt
Marc Williams
Computer User's Update

A Conservator's Travels on the Internet

Having recently acquired a modem at home and ethernet at work, we have been exploring what the internet offers conservators and conservation scientists. In this and succeeding columns we will discuss how we've gotten connected, what we have discovered, and how we have begun to use the network in our profession. While we will attempt to describe in straightforward terms the basic issues of computer use, we are more interested in focusing on the relevance of this medium to the practicing conservator.

The simplest, and our first, method of access came through a subscription to America Online (AOL). Like CompuServe, eWorld, and other services, one uses the provided software program to dial into the service and navigate menus. We chose America Online only because the program disks kept arriving so regularly as junk mail and magazine inserts! Registering involved following the instructions to get a local access number, provide a credit card number, and choose a password. These services offer such things as stock quotes, daily newspapers, software libraries, message boards, and live chat rooms. In addition, these services offer various internet functions, including e-mail, file transfer (FTP), gopher, wais, and world wide web browsers. Our first goal was to look up Conservation Online using the web browser.

The transformation of the internet from the private bastion of the computer scientists to a communicating medium for the masses is due to the introduction of the world wide web (WWW) and the associated hypertext transfer protocol (HTTP). The success of this system is due to the fact that the communicating and transfer procedures are transparent, that is, invisible, to the user. When a WWW homepage, composed of text and images, is assembled, hypertext links are embedded. These links appear as underlined text, highlighted text, or graphics. When the user clicks on the highlighted object while browsing a page, the computer requests the linked object from the server. It is then sent and appears as a new page. Thus, one can have a hypertext table of contents that will send chapters, or links that will send images, or even sounds. The power of the system is that the links can also refer to pages on other computers anywhere in the world. Conservation Online (CoOL) has all these sorts of links.

We got the AOL browser up and running by clicking on “Internet Connection” in the main menu and then by clicking “Search the Web—Webcrawler” in the Internet menu. This brought up the browser and a search field into which “Conservation Online” was entered. A few moments after clicking the “Submit Query” button, a list of the first 25 “hits” appeared. CoOL showed up second, after Soil and Conservation Society. Clicking on the highlighted word CoOL then brought up the full Webcrawler entry for CoOL and a link to CoOL itself. Another click and we were there. There being http://palimpsest.stanford.edu/. Before scrolling, this page was added to the bookmark list by clicking “Add to Hotlist.” This way we can keep short-cut lists of interesting places, and get to those places directly by clicking on our private list.

CoOL contains a wide variety of resources and links to related servers. It is updated and maintained by Walter Henry. There are a variety of topical text documents, including a disaster preparedness primer, AIC publications, a bookbinding and conservation dictionary, and literature on training opportunities in conservation. This page has links to such things as conservation-related discussion groups, European conservation organizations, ICOM archives, and a file of addresses for all subscribers to the Conservation Distribution List. In addition, over 40 other links to related servers, offering everything from RILA searching to MSDS sheets are listed.

Next installment: More browsing at this and other sites, Web access via SLIP connections, and downloading software.—Colin Fletcher
Donations

We are pleased by the many donations to FAIC during October and November. 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)
Susan Heald  Kathryn Scott

PROFESSIONAL EDUCATION
(In Memory of Dr. Dickstein)
Philadelphia Museum of Art, Conservation Department

SPECIAL PATRON
Patrons of Conservation are persons who donate $1000 each year. We are pleased to announce that RUTH BOWMAN has renewed her patronage for the fifth time. If you know of individuals or institutions who may be interested in becoming patrons, please contact Sarah Rosenberg at the FAIC office.

ANNUAL GIVING CAMPAIGN DONORS
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Elaine Haas  Pamela Hatchfield
Catharine Hawks  Nancy Heller
Nikki Horton  Harriet Inang
Mary Jablonski  Goga Kafi
Jannie Kamph  Alexander Kailan
Kate Jeffers  Rustin Lenerson
Juan Llera-Pons  TK McClintock
Neschen Corporation  Ruth Norton
Alexandra O’Donnell  Margaret Ordonez
Helen Mar Parkin  Alice Bocia Paterakis
H. Penley-Adam  Dennis Pechota
Jane Pechota  Roberta Pilette
Frank Presser  Abigail Quandt
Eleanor Quandt  Anton Rajer
Patricia Reyes  Barbara Roberts

FAIC 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. Deadline: February 1.

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. Deadline: February 1.

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. Deadline: August 1.

Guidelines and applications are available from the AIC office (202) 452–9545.

Kress Conservation Publication Fellowship Awarded

Lois Alcott Price has been awarded the Kress Conservation Publication Fellowship in the second of three years during which the fellowships will be offered. The one-year fellowship will allow Price release time from her professional obligations as conservator of library collections at Winterthur Museum to prepare a book-length manuscript entitled “Fabrication and Preservation of American Architectural Drawings Created Prior to 1930”; the publication is expected to be a 200-page illustrated monograph. Price’s objective is improved documentation, exhibition, and preservation of American design graphics for architecture, landscape architecture, urban design, and planning and interior design. Her research involves a review of primary documentary sources and a study of representative drawings that has allowed detailed documentation of materials and techniques used in their fabrication and an assessment of their unique preservation and treatment needs. The information obtained in the study will be important to repositories and conservators responsible for the care of collections of architectural drawings. Price is a graduate of the Winterthur/University of Delaware art conservation program.

All AIC Professional Associates and Fellows are encouraged to submit applications for the 1996–97 fellowship year. Application information will be distributed in the spring; the deadline is October 1.
PATINA:
Formation & Spot Matching
Cleaning & Repatination
Preservation of Original
Corrosion Inhibition

METALWORKING:
Complete Foundry Services
Shovel Casting
Pinning & All Joining Techniques
Forging
Welding & Brazing
Silver Brazing
Annealing
Cleaning
Polishing

CASTING:
Bronze
Iron
Brass
Pewter
Aluminum
Alloying
etc.
Pattern Making
Sand Casting
Ceramic Shell
Lost Wax
Hand Lay-Up Large Investment Molds

MOLDMAKING:
Refractory
Gypsum Cement
Polyurethane
Rubbers & Silicons
Resin Composites

MEDIA BLASTING:
Water
Shell
Ice
Sand
Arches

CEMENT:
All Phases
Shotcrete
Gunite
Dry Pack
Casting
Lay-up
Pouring
Form Making
New Pool & Pool Construction

FOUNTAINS:
Condition Assessment
Preservation of Historic Integrity
Integration of New Components
Cleaning
Water Chemistry
Corrosion Inhibition
Pumps & Filters
Liners
Reconstruction of Mountings
in Stainless Steel
Plumbing Repairs
Metal Repairs
Stone Repairs
Concrete Repairs
Replacement Parts
New Design
New Construction
Operation & Care
Maintenance Training

OF HISTORIC FOUNTAINS
METALS
CASTINGS
PATINAS
CEMENTS
STONE
SYSTEMS
POOLS
CONTRACTING

CONSERVATION

MCKAY LODGE FINE ARTS CONSERVATION LABORATORY, INC.
Thomas J. Podnar, Conservator
Fountains & Metals Specialist
10915 Pyle-South Amherst Road, Oberlin, Ohio 44074
Voice: (216) 774-4215 Fax: (216) 775-1368
1. Current membership status:
   □ Honorary □ Fellow □ Professional Associate □ Associate □ Student

2. How many years have you been working in the conservation or preservation field?
   □ 0-5 □ 6-10 □ 11-15 □ 16-20 □ 21-25 □ 26-30 □ 31-35 □ 35-40 □ 41-45 □ 46-50
   □ 51 and above

3. How many years have you been an AIC member?
   □ 1-3 □ 4-6 □ 7-10 □ 11-15 □ 16-19 □ 20-23 □ from founding in 1972

4. a. What is your education and training in the field of conservation?
   □ Degree from conservation graduate program □ Self taught □ Apprenticeship
   b. Where were you trained? □ United States □ Canada □ Foreign-trained □ Combination
   c. Do you have an undergraduate degree? □ Yes □ No
   d. Do you have a graduate degree in an allied field? □ Yes □ No

   What field? __________________________________________

Questions 5—11: Please respond to each statement on a scale of 1 (strongly disagree) to 5 (strongly agree)

5. The information on pages 2 and 3 presents a series of concerns about the present membership structure that require attention. Do you generally agree with these concerns?
   □ 1 (strongly disagree) □ 2 □ 3 □ 4 □ 5 (strongly agree)

Explain ____________________________________________

6. AIC needs to strengthen its membership structure and, if possible, eventually streamline it in order to improve the functioning of the organization.
   □ 1 (strongly disagree) □ 2 □ 3 □ 4 □ 5 (strongly agree)

7. Within the Associate category, it is essential to differentiate between those who practice the profession and the others. □ 1 (strongly disagree) □ 2 □ 3 □ 4 □ 5 (strongly agree)

8. a. Membership categories are confused with issues surrounding certification, credentialing, or competency. □ 1 (strongly disagree) □ 2 □ 3 □ 4 □ 5 (strongly agree)
   b. If you agree, do you consider this a problem for the profession?
      □ 1 (strongly feel it is not a problem) □ 2 □ 3 □ 4 □ 5 (strongly feel it is a problem)

Explain ____________________________________________

9. The extremely low number of voting members (26%) is a structural problem for AIC and one that must be addressed to ensure greater participation.
   □ 1 (strongly disagree) □ 2 □ 3 □ 4 □ 5 (strongly agree)
10. All conservation professionals within AIC who agree to abide by the Code of Ethics and Guide lines for Practice should have the right to vote on all matters.

☐1(strongly disagree) ☐2 ☐3 ☐4 ☐5(strongly agree)

11. The current membership categories require change.

☐1(strongly disagree) ☐2 ☐3 ☐4 ☐5(strongly agree)

12. If you are a Fellow, please indicate your reasons for becoming one:
☐professional status ☐voting rights ☐Board service
☐use of AIC's name in advertisements ☐grandfathered

☐other

13. If you are a Professional Associate, please indicate your reasons for becoming one:
☐professional status ☐voting rights ☐Board service ☐use of AIC's name in advertisements

☐other

14. If you are a Professional Associate, please indicate why you have not applied for Fellow status:
☐ineligible ☐unclear about the requirements ☐lack of sponsors ☐disinterest
☐application process is too labor intensive ☐lack of formal education ☐aversion to peer review
☐opposition to current application mechanism ☐opposition to present membership structure

☐other

15. If you are an Associate, please indicate below why you have not applied for Professional Associate status:
☐ineligible ☐unclear about the requirements ☐lack of sponsors ☐disinterest
☐application process is too labor intensive ☐lack of formal education ☐aversion to peer review
☐opposition to current application mechanism ☐opposition to present membership structure

☐other

Questions 16–18: Please respond to each statement on a scale of 1 (strongly disagree) to 5 (strongly agree)

16. The Fellow category should:
   a. Continue as a membership category
     ☐1(strongly disagree) ☐2 ☐3 ☐4 ☐5(strongly agree)
   b. Become a peer-review classification/designation within a larger full membership category rather than a separate membership category
     ☐1(strongly disagree) ☐2 ☐3 ☐4 ☐5(strongly agree)
   c. Continue as entry by application and peer-review
     ☐1(strongly disagree) ☐2 ☐3 ☐4 ☐5(strongly agree)
   d. Change to entry by nomination
     ☐1(strongly disagree) ☐2 ☐3 ☐4 ☐5(strongly agree)
   e. Be a prerequisite for all Board members
     ☐1(strongly disagree) ☐2 ☐3 ☐4 ☐5(strongly agree)
17. The Professional Associate category should:
   a. Continue as a membership category
      ☐ 1 (strongly disagree) ☐ 2 ☐ 3 ☐ 4 ☐ 5 (strongly agree)
   b. Become a peer-review classification/designation rather than a membership category
      ☐ 1 (strongly disagree) ☐ 2 ☐ 3 ☐ 4 ☐ 5 (strongly agree)
   c. Allow members to become Fellows by a certain date and then be eliminated
      ☐ 1 (strongly disagree) ☐ 2 ☐ 3 ☐ 4 ☐ 5 (strongly agree)
   d. Be eliminated entirely ☐ 1 (strongly disagree) ☐ 2 ☐ 3 ☐ 4 ☐ 5 (strongly agree)

Comment

18. Please indicate in the chart below who you think should be required to abide by the Code of Ethics and Guidelines for Practice, allowed to vote, and to serve on the Board and committees. Circle your response from 1 (strongly disagree) to 5 (strongly agree).

<table>
<thead>
<tr>
<th>Membership Category</th>
<th>Required to abide by COE/GFP</th>
<th>Vote for Officers &amp; Directors</th>
<th>Vote for Bylaws</th>
<th>Serve on Committees</th>
<th>Serve on Board</th>
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<tr>
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<tr>
<td>Architects</td>
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<tr>
<td>Interested Individuals</td>
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<tr>
<td>Institutions</td>
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</tbody>
</table>
Please provide any additional comments or specific recommendations and concerns you may have. (Attach additional sheet if necessary.)

____________________________

____________________________

____________________________

____________________________

Thank you for your response

TO MAIL: Remove from center staple. Fold into thirds using fold marks. Tape at top. Do not staple. Staples and other types of seals interfere with processing by the post office.
Diverse Program: New General Session Format

The two-day General Session will be divided into three sections this year. The first day will be split into a morning section on Digital Imaging for Conservation and an afternoon section on Environmental Standards: Research Findings and Implications. The second day will be a full-day focus on the theme of Collaborations in the Visual Arts. A complete listing of speakers and paper titles will appear in the registration materials that will be distributed in February.

Digital Imaging for Conservation will focus on new technologies, equipment, recent innovations, and future applications in the field.

The Environmental Standards Section will include presentations and a panel discussion that review the temperature and humidity standards released in 1994 by the Smithsonian Institution's Conservation Analytical Laboratory.


Six Professional Education Courses Slated for Norfolk

The popular and sold-out Nashville workshop, DEVELOPING STRATEGIES FOR MOUNTING AND HOUSING WORKS OF ART ON PAPER, led by Hugh Phibbs, will be offered again in Norfolk. Intended primarily for paper conservators, this will be a hands-on workshop. Interested persons should be sure to register early; attendance will be limited to 25 participants.

New workshop offerings will include:

- BRITISH 19TH-CENTURY ARTISTS' OIL PAINTING MATERIALS AND TECHNIQUES, led by Leslie Carlyle. This one-and-one-half-day workshop will be of interest to painting conservators and will explore the painting materials and methods in use in the 19th century. It is a collaborative effort with the International Academic Projects' Summer Schools, which has previously offered the course.

- FTIR FOR ART CONSERVATORS, led by Michele Derrick. The course will focus on FTIR as an analytical tool and will prepare conservators to work with scientists or labs performing the tests. Derrick's forthcoming book, FTIR for Art Conservators, funded by a Kress Fellowship is expected to be available for the annual meeting.

- COLOR AND APPEARANCE, led by Richard Harold of Hunter Color Labs. This course will emphasize the practical applications and techniques of measuring color and appearance for use in conservation. It is intended for paper, textile, and photograph conservators to improve their understanding of color and color measuring techniques.

- RESPIRATORY PROTECTION AND SOLVENT SAFETY, organized by the AIC Health and Safety Committee and led by David Jacobi of the Georgia Tech Research Institute. Will address safety issues such as precautions for storage of solvents, air flow requirements for exhaust hoods, and necessary protection when working with hazardous materials. Participants will have the chance to be qualitatively fit-tested with a new respirator or with their own.

- GRANT WRITING, led by Patricia Pasquel of the Foundation Center. This will be a four-hour seminar intended to help participants locate funding sources and learn to prepare grant applications.

Complete details for these courses will be provided in the annual meeting registration materials, which will be distributed in February. Space is limited in each course—register early!

Presession on Preservation of Collections is Planned

The 1996 annual meeting presession, Preservation of Collections: Assessment, Evaluation, and Mitigation Strategies will be held June 10-11. The session is aimed at using the experiences and technical information gained by the field during general facility surveys to forge a consensus among conservators and collection managers as to the most cost-effective ways of preserving cultural materials at a collections level. This is particularly timely when reductions in funding reduce the amount of time that can be spent on the treatment of individual objects, and it will help to articulate goals within the conservation profession that more
closely parallel the philosophical trends of museum administrations toward collection management. Technical information articles from each speaker will be provided to session participants; verbal presentations will be directed at stimulating exchange between speakers and audience during discussion periods for each topic. The first day will feature technical information and discussion; the second half-day will consist of exhibitions of effective approaches to housing and moving collections packaging strategies.

Day 1: Assessment Approaches to Prioritization from a Risk Assessment Point of View. Speakers include: Rob Waller, Canadian Museum of Nature; Jan Merrill Oldham, Harvard University; Robert Herkortz, Minnesota Historical Society; Ernest Conrad, Landmark Facilities Group, Inc.; Cecily Grzywacz, Getty Conservation Institute; Norman Tennent, University of Strathclyde; Stefan Michalski, Canadian Conservation Institute; James Reilly, Image Permanence Institute; Meg Craft, ACTS; Lisa Mibach, The Conservation Associates; Vince Wilcox, Smithsonian Institution; Tom Taylor, Colonial Williamsburg Foundation; Arthur Beale, Museum of Fine Arts, Boston; William Lull, Garrison/Lull Inc.; Paul Marcon, Canadian Conservation Institute; Pamela Hatchfield, Museum of Fine Arts, Boston. Please refer to the forthcoming registration brochure for individual topics.

Day 2 (a half-day): Every field of conservation specialization has developed approaches accepted as standards for the housing and storage of artifacts. However, conservators often consider these solutions either self-evident or of interest only to others in their field of expertise. This portion will encourage the active exchange of designs, techniques, and production experience among practitioners. This is an opportunity for all areas of conservation specialization to share solutions to similar problems. Numerous conservators will present techniques and equipment used in the manufacture of the housings, along with standard and new materials used in their construction. Topics will include: Moving and Mass Containerization, Standard Housing Designs; Reconfiguring Standard housings for Unusual Circumstances or Artifacts; and New Solutions.—Lisa Mibach

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**FUNDING DEADLINES**

**January 12**

NEH, Humanities Projects in Museums and Historical Organizations

NEH, Humanities Projects in Libraries and Archives and NEH, Special Projects

**January 19**

IMS, General Operating Support

**January 26**

IMS (AAM), Collections Management Assessment (MAP II)

**February 1**

NHPRC, State Historical Records Preservation and Access Grants

FAIC, George Stout and Carolyn Horton Funds

**February 5**

NEA, Intent to Apply to Heritage and Presentation Program

**February 16**

Smithsonian Institution, Fellowships in Museum Practice

**February 23**

IMS (AAM), Public Dimension Assessment (MAP III)

**March 1**

IMS, Conservation Project Support

**March 4**

NEA, Heritage and Presentation Program

**April 10:**

Getty Grant Program, Architectural Conservation Grants

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**NO DEADLINES**

**GETTY GRANT PROGRAM:** Conservation Training Grants (Training of Mid-career Professional Conservators and Training Programs); Conservation Survey Grants; Conservation Treatment Grant

**KEEPERS PRESERVATION EDUCATION FUND:** Students enrolled full- or part-time in institutions of higher learning are eligible. Examples of previously funded preservation activities are: attendance at meetings, special book purchases, domestic and foreign study travel, publications, and tuition.

**FOR MORE INFORMATION ON FUNDING:**

American Academy in Rome, 7 E. 60th St., New York, NY 10021-1001; (212) 751-7200; fax: (212) 751-7229

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

Getty Grant Program (GGP), 401 Wilshire Blvd., Ste. 1000, Santa Monica, CA 90401-1455; (310) 393-4244; fax: (310) 393-8642.

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

Keepers Preservation Education Fund: S W. Luray, Alexandria, VA 22301; (703) 548-5477

National Center for Preservation Technology and Training (NCPT&I), NSU, P.O. Box 5682, Natchitoches, LA 71497; (318) 537-6464.

National Endowment for the Arts (NEA), 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 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 Center for Museum Studies, Smithsonian Institution, MRC 427, Washington, DC 20560; (202) 357-3101; fax: (202) 357-3346; omapem016@sivm.si.edu
SPECIALTY GROUPS

ARCHITECTURE

ASG CONFERENCE UPDATE: Dennis R. Montagna, ASG program chair, reports that the ASG has received many promising abstracts directly as well as additional abstracts from the general session; final selections are being made. The 1996 ASG program will include general sessions, two thematic sessions featuring invited presenters, and a repeat session featuring the work of students in preservation and architectural conservation programs. Session presenters were selected and notified in December and supplied with guidelines for preparation of their abstracts for presentation and publication. Questions should be directed to: Dennis Montagna, National Park Service, U.S. Customs House, rm. 251, 200 Chestnut St., Philadelphia, PA 19106; (215) 597-5824; fax: (215) 597-6599.

COMMENTARIES PART II: The ASG documentation commentary draft was reviewed by the AIC Ethics and Standards Committee in December together with the commentary drafts by other specialty groups. After receiving the feedback, the ASG Commentaries Working Group will produce a revised version for wider distribution among the Architecture group. We expect the revised version to be ready sometime in January. Since the AIC Code of Ethics and Guidelines for Practice are written primarily for the conservator of movable cultural property, our specialty group commentaries will be all the more significant. You are encouraged to participate. Contact: Molly Lambert at: Venice, CA, 90291; (318) 357-6421.

FORGING BETTER COMMUNICATIONS PART II: ASG is moving forward with plans for a joint meeting with the Historic Resources Commit-tee of the American Institute of Architects (HRC/AIA), to be held during late October and early November 1996, and sponsored by the National Center for Preservation Technology and Training (NCPPT). Preliminary goals include a series of presentations/case studies to clarify the greater role of ASG/AIC, examine the role and benefits of architectural conservators/conservation within the goals of HRC/AIA, and establish appropriate means of dialogue within the greater AIA. A one-day conservation session with presentations is anticipated; interested parties should contact Joel C. Snodgrass (address below).

INFORMATION ACCESS: A reminder that the NCPPT provides information related to a wide range of preservation issues including: research and development of preservation techniques and technologies, training for public and private preservation practitioners, technology transfer to/from other disciplines, and distribution of preservation information/technology. Included in services provided is the center’s “Gopher”—an online central access link to preservation related Internet resources, including databases, libraries, archives, museums, announcements, and general preservation/conservation related information. Access is addressed as: gopher://gopher.ncppt.nps.gov; or contact the center at: NCPPT, NSU Box 5682, Natchitoches, LA 71497; (318) 357-6464; fax: (318) 357-6421.

CONFERENCE REVIEW: The Association for Preservation Technology International (APT) held its 1995 Annual Meeting in Washington, D.C. in November. The meeting, “Adapting to a Changing Preservation World,” featured technical paper sessions on the Changing Government Role, Changing Project Perspectives, Changing Technologies, and the Communications Revolution. Most importantly, a Strategic Planning Session (in which all attendees were invited to participate) was held to examine present efforts and mold immediate and long-term goals of the organization. Topics discussed included: membership, chapters, training and education, publications, annual meetings and administration, grants, awards/honors, and technology research. Overall response was positive; the outcome of the session (to be included in the upcoming APT Communiciqué) will define amended mission goals and appropriate next steps for APT to pursue. Peter H. Wollenberg was recently elected to the APT Board. Other new officers include: president, Harry J. Hunderman; vice presidents, Thomas H. Taylor, Jr. and Susan Brousson; and secretary/treasurer, David Hart.

GENERAL INFORMATION: Questions and inquiries may be directed to ASG officers: Joel C. Snodgrass, ASG Chair, Integrated Conservation Resources, Inc., 247 West 30th St., 14th fl., New York, NY 10001; (212) 947-4449; fax: (212) 947-7766; Dennis R. Montagna, ASG Program Chair (address above); and Charles A. Phillips, ASG Secretary/Treasurer, Phillips and Oppermann, P.A., 1134-A Burke St., Winston-Salem, NC, 27101; (910) 723-0865; fax: (910) 777-8641.

BOOK AND PAPER

It is a new year, plans are well under way for the annual meeting in Norfolk, and the NEA, NEH, and IMS are still with us, though in somewhat altered states. It’s time to think about the future! In addition to the BPG sessions being planned by Sarah Melching, AIC is sponsoring several workshops at the annual meeting that should be of interest to BPG members. On Sunday, Hugh Phibbs will repeat his very successful one-day workshop on Housing for Works of Art, and a four-hour seminar/workshop on fund raising and grant writing will be offered, once on Friday and again on Saturday. Since funding is the sun around which our little solar system revolves, whether you are an old hand at grant writing or
have never had to draft a proposal, it might be good to devote a morning to sharpening your skills and expanding your universe. The Klingons may not yet be at the gate, but they seem to be headed in our direction.

As of December 1 (the deadline for this newsletter), 286 of you have returned the membership surveys on dues. So far, 61 opted for option 1—reducing dues by $10; 119 for option 2—reducing dues by $5; and 97 for option 3—maintaining the present dues structure. Other suggestions include reducing dues by $10 and investing the surplus (this would only produce about $2,000 per year, which is not really enough to do anything substantive), reducing the Canadian dues to the U.S. rate, reducing only the domestic and foreign student dues, paying for joint memberships in IIC or IIC-CG, and fortunately only one suggestion that we prorate the surplus and return the money to the members (the paperwork would drive us mad!). Thanks to all those who also made the suggestions on the use of funds, ranging from support for individuals attending the annual meeting to the production of conservation videos. As the parent group, AIC apparently has the right to place limitations on how we can use and handle the money. Despite some straitjackets, we can set up a restricted fund, and we hope to keep our options open and flexible as possible. We will continue to accept survey forms until May, so if you have not yet registered your opinion, you still have time to bring that bright pink questionnaire and get it in the mail. The Nominating Committee reports that they have an understated list of officers. Any member wishing to make additional nominations should contact Diane van der Reyden by April 1.—Mary Wood Lee, BPG Chair, Campbell Center, 203 E. Seminary, Mt. Carroll, IL 61053-0066; (815) 244-1173

1996 ANNUAL MEETING, NORFOLK: The BPG session will take place on Saturday, June 15. The program includes a broad spectrum of issues that will interest conservators working with archive, fine art, and library collection materials. Presentations will cover treatments of three-dimensional paper objects as well as books and parchment; historic research on collector's mounts, pastels, working drawings, collage materials, and color imaging technology; an investigation of visual techniques for identifying watercolor pigments; the fungal role of foxing; evaluation of aqueous deacidification techniques; plus collection management issues and related ethical considerations. There will be a complimentary breakfast buffet and business meeting, plus a paid luncheon on Saturday. Both are ticketed events. That evening, BPG members will be able to attend a ticketed reception at the historic Moses Myers House in Norfolk. Built in 1792 the house features many period furnishings and works of art. Attendance is limited to the first 80 who sign up on the annual meeting registration form.—Sarah Melching, BPG Program Chair

The CIPP Board met in November to discuss new and continuing business. Lorraine Schnabel, head of the CIPP insurance initiative, reported that her extensive research on the possibilities of professional insurance for conservators has been completed. This is a complicated insurance issue because the number of practicing conservators in the United States is relatively small; the profession lacks codified specifications for conservation practices; and conservators are not licensed. In spite of these inherent problems, insurance professionals have agreed to study professional insurance for conservators. As a first step, a survey questionnaire will be sent to all members of AIC in February. This survey is being funded by insurance underwriters and AIC. Development of insurance policies will be based largely on the results of this survey. Thus, it is imperative that the AIC membership respond. The CIPP board wishes to extend its gratitude to Lorraine for the skill and tenacity that she has brought to the insurance initiative, and to the AIC Board for its continuing support.

The CIPP Board has also agreed to provide funding for the research and production, with professional assistance, of a comprehensive document on the operation of a conservation business document for conservators in private practice. This publication remains under the direction of Carrie Ann Calay, vice chair.

Dan Kushel, chair, Ethics and Standards Committee, and Paul Himmelstein, former AIC president and a conservator in private practice, participated in a teleconference with the CIPP Board. As the Ethics Commentaries process continues, each CIPP Board will be required to act as the Ethics Commentaries committee for CIPP. Thus, the purpose of the teleconference was to help the CIPP Board focus on its specific role in the Commentaries process and to consider what structural differences, if any, impact on the ethics of private conservation practice. The CIPP Board wishes to express its gratitude to Dan and Paul for their time and valuable guidance. It was decided that the CIPP Board will write a first draft of the Commentaries as each topic is considered. The draft will be sent to all CIPP members for their comments. A final draft will then be written following response from members. During the teleconference, several aspects of the current topic of documentation were discussed: the possible conflict between operating a profitable business and the time and funding required for documentation; the scope of documentation that the conservator deems essential relative to the amount of money a client wishes to spend; requirements for client signatures; the nature and scope of documentation that is sent to clients; the short- and long-term retention of documentation by the conservator; confidentiality requirements between conservator and client and the importance of shared information for the field of conservation; the broad issue of releases by clients for the use of information in documentation; confidentiality about the content of documentation, especially as it may impact on the sale of a work of art; and the interface between the realities of private practice and the ethics established by the various specialty groups.

The CIPP Nominating Committee presented a slate of candidates to the board: vice chair, Craig Deller and Gary McGowan; secretary, James Moss;
director, Mary Frederickson, Marco Grassi, and James Swope; and Nominating Committee, Ann Boulton and Helen Mar Parkin. Nancy Carlson Schrock will remain as treasurer. Following formal submittal of candidates to the CIPP Board, other individuals were drafted: Genevieve Baird for vice chair; Christy Cunningham-Adams for secretary; and Christine Del Re for director. Their names will appear as candidates.—Constance Silver, CIPP Chair, 949 West End Ave., #DPh, New York, NY 10025; (212) 662-2020.

**OBJECTS**

OSG plans for the 1996 annual meeting in Norfolk are falling into place. Abstracts submitted for the 1996 OSG program have been reviewed by John Griswold, and an interesting session is in the final stages of formation. The current working title for the session is Interprofessional Collaboration and Inspiration in the Conservation of Objects. The range of papers includes a discussion of the relationship between conservator and conservation scientist in the use of analytical techniques and the evaluation of proprietary products; case studies of collaborations with artists, technical consultants, specialists, scholars and tradespeople; and examples of materials, techniques, and equipment adopted from other industries and professions. The OSG session will be on Friday, June 14. So that other sessions of interest to OSG members do not overlap, we will restrict our event to a single day. We hope this gives an opportunity for most people to attend all aspects of the meeting that will include: OSG breakfast and business meeting with discussion from the publications committee, the presentations for the day, OSG luncheon, and an afternoon discussion on our Commentaries preparation for the COE/GFP.

Progress on the formulation of the Documentation Commentaries by the Ethics and Standards Committee has been slightly delayed but will be ready to be brought before the AIC Board by the 1996 meeting in Norfolk. In the meantime, the OSG Board will be working on the Commentaries for Guidelines (nos. 21–23) dealing with treatment. I would like to encourage all members of the OSG to attend the Commentaries session in Norfolk.

The topic for our first supplement to the OSG Postprints will be Fill Materials. The publications committee is now mapping out a timeline and a method of operation in order to achieve our goal. Their findings will be presented at the Norfolk meeting.

I will be attending the February 3 AIC Internal Advisory Group meeting. IAG meets twice a year to advise the board on the direction AIC is taking. If there are issues that you would like me to bring forth, please contact me by January 25.

Please remember that the OSG Nominating Committee will be looking for two candidates next year, a secretary/treasurer and a program chair for the 1997 AIC meeting. Both posts are for a two-year term. If you know of anyone who would be interested in helping our organization, please contact a member of the committee: Deborah Long, Steve Mellor, or Virginia Greene.—Julie Lauffenburger, OSG Chair, The Walters Art Gallery, 600 N. Charles St., Baltimore, MD 21201; (410) 547-9000, ext. 242.

**PAINTINGS**

ANNUAL MEETING: Plans for the PSG sessions at the annual meeting in Norfolk are shaping up. A full day of talks and the business meeting are slated for Friday, June 14, and a special PSG/RATS joint session, coordinated by PSG/RATS liaison James Martin, will take place Saturday morning. PSG members might consider staying on for one of the excellent workshops including, British 19th-Century Artists’ Oil Painting Materials and Techniques, led by Leslie Carlyle, on Saturday afternoon and all day Sunday. We hope to see many of you in Norfolk.

1996 BUSINESS MEETING: Please plan to attend the PSG business meeting in Norfolk, Friday, June 14, at 1:30 p.m. If you have any items you would like to see placed on the agenda, please contact me.

CATALOG AND BIBLIOGRAPHY PROJECTS: We are pleased to report that the Catalog and Bibliography projects have joined forces, so that the first Catalog chapter on Varnishes and Surface Coatings will include the bibliography compilation on the same subject. Irene Konefal and her hard working contributors deserve thanks for taking on the bibliography project. Catalog project coordinator Sarah Fisher reports that the varnishes chapter is nearing the editing and production stage, with drafts of 22 of the 31 topics already in hand and 8 more promised by this month. Taking input from many of you into account, the varnishes chapter will be issued in a loose-leaf binder format, containing at least 250 pages, plus the bibliography. If you have a contribution on varnishing techniques, now is the time to contact Wendy Samet, the Varnishes and Surface Coatings compiler.

POSTPRINTS: At this writing our patient Postprints editor, vice chair Joan Gorman, was nearing the production stage; we anticipate mailing it during the first quarter of this year.—William A. Real, Paintings Chair, Chief Conservator, Carnegie Museum of Art, 4400 Forbes Ave., Pittsburgh, PA 15213; (412) 622-3267; fax: (412) 622-5546; realw@clpgh.org

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.
PHOTOGRAPHIC MATERIALS

1997 PMG MID-WINTER MEETING: We are pleased to announce that San Francisco will be the site of our next mid-winter meeting. Our sincere thanks to Jill Sterrett Beaudin for all her hard work in securing SFMOMA's new auditorium for Friday and Saturday, February 7 and 8, 1997. While this is a bit earlier than usual, it appeared to be the most optimal time slot available. The new museum facilities are booked well in advance for conferences. SFMOMA will donate the auditorium space and will host a reception for our group. Please keep the date in mind and begin planning your presentation. We would like to thank other PMG members who responded to the desperate call for help and made inquiries about other possible sites for the meeting. As a result, we have excellent sites for several mid-winter meetings to come—all on the West Coast.

PRESESSION FOR 1997 MEETING: We are soliciting ideas and organizers for a presession in San Francisco. Monitoring photographs is one topic under consideration. Colorimetry, densitometry, and spectrophotometry would all be demonstrated and discussed, and the all-day session would allow time for participants to practice the procedures. Notify Barbara Lemmen, Nancy Reinhold, or myself if there are any other topics you would like to pursue.

1996 ANNUAL MEETING, NORFOLK: The program for the Norfolk meeting is nearly finalized. Barbara Lemmen reports that six to eight presentations and an extended tip session are planned. Among the presenters will be Connie McCabe (duplication), Tom Edmondson (treatment of a panorama), Sarah Wagner and Andrew Robb (either monitoring or UV absorbers in black-and-white papers), Monique Fischer (coatings on 19th-century prints), an LPL update, Hanna Szczepanowska (image permanence on polyester films), and Sarah Melching. Some titles and topics are still being defined at this time. Barbara is still accepting contributions for the tip session. Contact her soon at Carol Turchan, PMG Chair, Chicago Historical Society, Clark St. at North Ave., Chicago, IL 60614-6099; (312) 642-5035, ext. 273; fax: (312) 266-2077.

RESEARCH AND TECHNICAL STUDIES

RATS continues to plan for the annual AIC meeting in Norfolk. Instead of hosting its own session of papers, RATS plans to sponsor a technical paper within each of the specialty subgroups. In addition, RATS and the Paintings Specialty Group will cohost a half-day session on the analysis of paintings. Invited and contributing speakers will present current research on a variety of techniques used to analyze paint. This session will be held on Saturday, June 15. More details on the session may be found in the forthcoming registration materials. A business meeting featuring a panel discussion on communication between the conservator and scientist will be held at the RATS evening session.

In preparing the RATS commentary on the "Documentation Section of the GFP," we are still seeking comments and suggestions. We have been soliciting comments by electronic mail and have received a few suggestions that will be forwarded to the Ethics and Standards Committee in due course. A solicitation in the November AIC Newsletter has not been productive. For additional information or to comment on the GFP, please contact: James Stroud, Harry Ransom Center, P.O. Box 7219, University of Texas, Austin, TX 78713-7219; (512) 471-9117; stroud@mail.utexas.edu.

A new project, to develop a resins information chart for use by conservators and scientists, is being initiated by RATS members. The resins chart will feature physical properties and common uses of various resins found in conservation treatments and will serve as a quick reference source. Anyone interested in becoming involved in the project should contact: Julie Reilly, RATS Conservator Chair, fax—Mary F. Striegel, RATS Scientific Vice Chair, National Center for Preservation Technology and Training, Northwestern State University, P. O. Box 5682, Natchitoches, LA 71497, (318) 357-6401; striegelm@alpha.nsula.edu

TEXTILES

MEETING NEWS: It's time to mark your calendar and plan to attend the AIC annual meeting to be held in Norfolk, Virginia. The Textile Specialty Group is scheduled to meet on Saturday, June 15. Prepare for a full day of informative talks and sessions with coffee breaks to give you the opportunity to mingle with your colleagues from across the country. The day will begin with a continental breakfast buffet at 7:00 a.m. and end with the traditional TSG dinner. Thanks to all of you who have submitted abstracts or who are presenting papers in one of the four sessions: Modern Textiles, Analytic Techniques, Documentation, and Display Techniques. Your contributions will make for a strong and useful meeting.

UPDATES: The Directory of Hand Stitches Used in Textile Conservation, published by the TSG, is now in print. Orders are being taken through AIC (see page 32). Tell your colleagues and friends who have not yet purchased their copy to do so immediately.

The 11th triennial meeting of the ICOM Conservation Committee is scheduled for September (see page 28). The most recent ICOM Textile Working Group Newsletter reported on the 1995 meeting, So Many Countries, So Many Customs. The theme of the meeting focused on different approaches to textile conservation, and papers concentrated on ethics and case histories. Overall, the consensus is that textile
conservation has moved to a new level of consciousness—that routine treatments are being replaced by methods that are customized to a particular object’s needs and the historical information within the objects is maintained. Postprints of the meeting are currently being prepared.

The Costume Society of America, Region IV holds its annual meeting in New Orleans this summer (see page 28).

CALL FOR NOMINATIONS: The Nominating Committee is actively seeking candidates for the new slate of officers for the 1996-97 TSG Board. The membership will be voting for vice-chair, secretary, and treasurer, and everyone is encouraged to run for office. Please contact a member of the nominating committee if you wish to serve or would like to nominate a candidate. Nominations must be in by February 1. The three members of the Nominating Committee are Cara Varnell, committee chair Suzanne Thomassen-Krauss, and Meredith Montague.

FROM THE CHAIR: A change in board structure was discussed at last year’s business meeting. A motion was passed to propose amending the Guidelines (Rules of Order) to have alternating two-year terms for the offices of secretary and treasurer. The proposal will be sent out to the membership and voted on at this year’s annual meeting. To keep mailing costs down, the proposal to amend will accompany the annual report that furthers our understanding of and ability to care for those objects under our charge. Please send suggestions or comments to: Gregory Landrey, Director of Conservation/Senior Conservator, Winterthur Museum, Winterthur, DE 19735; fax: (302) 888-4780.

Some of us will be interested to hear more about the 34th annual Eastern Analytical Symposium (EAS) held in Somerset, New Jersey, on November 12-17. The conservation aspect of the analytical profession was well represented. The use of imaging technology in the service of conservation was of particular interest.

POSTPRINTS UPDATE: Due to unavoidable delays in procuring manuscripts, printing of the 1995 WAG Postprints has been pushed back to later this month or next (January or February). Hopefully we will be able to announce in the newsletter prior to the meeting that they are available.

COMMENTARIES UPDATE: Our liaison to the Commentaries Committee, Rae Beaubien, informs me that no new timetable has been set (at press time) for the next segment of the draft Commentaries production. All indications were that 1996’s schedule would roughly follow last year’s outline (discussion outline for annual meeting, draft by early fall, presentation to board following January, etc.). The next set of Commentaries will be the treatment section of the Guidelines for Practice (nos. 21-23). Again, interested parties are encouraged to help in the production of discussion outlines that can be used in a session at the annual meeting. Experience has shown that work on the Commentaries is much more fruitful when done in person as a group effort.—Mark Minor, WAG Chair.

By the time you read this it will be a new year, and the hectic holidays will be past. Hopefully all were enjoyable, and the prospect for the new year is a positive one. Planning for the Norfolk meeting is well under way, and papers are still being considered for the WAG session. We continue to look for examples of research, treatment, or assessment that furthers our understanding of and ability to care for those objects under our charge. Please send abstracts to: Gregory Landrey, Director of Conservation/Senior Conservator, Winterthur Museum, Winterthur, DE 19735; fax: (302) 888-4780.

Second notices for 1996 membership renewal were mailed in early December. 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, 1101 East Foreign Dues Payment, Richmond, VA 23260; account number routing number. 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.
Worth Noting

International Council of Biodeterioration Forms in India

The International Council of Biodeterioration of Cultural Property (ICBCP) has been registered in Lucknow, India. Scientists or conservators working in the field of conservation of cultural heritage who are interested in membership contact: The Secretary, ICBCP, B-10, Sector-C, Aliganj, Lucknow, 226 024, India.

AAM/ICOM Membership Available

A joint membership to AAM/ICOM is available with new benefits. AIC members (who are not AAM members) pay the AAM/ICOM dues (based on salary) plus a $10 service charge. Call for rates: fax:

1996 IIC Keck Award

Nominations are invited for the second IIC Keck Award, which will be presented at the IIC Congress in Copenhagen in August 1996. Established by Sheldon and Caroline Keck to commemorate their shared lives in conservation, the award consists of a cash prize and a certificate. It will go to the individual or group who has, in the opinion of the IIC Council, contributed most toward promoting public understanding and appreciation of the accomplishments of the conservation profession. The first award was presented at the 1994 Ottawa Congress to Simon Cane and Mary Brooks for the “Stop the Rot” exhibition at York Castle Museum. Candidates should be members of IIC and may nominate themselves or be proposed by a colleague.

The nomination form may be obtained from the IIC office. Nominees may be individual conservators, groups of conservators, or organizations such as museums or private conservation companies. In making the award, the council is looking for activities that show to the public, without sensationalism, the value of the work that conservators do. Nominations must be received at the IIC office by March 31. Contact: Perry Smith, IIC, 68A, UK; fax:

New Mid-Career Art Conservation Program Offered at Queen's

Conservators with a minimum of five years’ experience are invited to apply for admission to the MAC Research degree program now being offered by the Art Conservation Program at Queen’s University.

A four-year undergraduate degree including both chemistry and studio components is required. The MAC Research degree involves advanced lecture courses, research, and the completion of a thesis during an eight-month on-campus residency. Degree requirements may be completed after students return to their places of employment. Contact: Coordinator of Graduate Studies, Art Conservation Program, Queen’s University, Kingston, ON K7L 4N6, Canada; (613) 545-2156; fax: (613) 545-6889.

$11.5 Million Awarded by Getty: Tenth Anniversary Marked

A computer-enhanced reconstruction of the Classic Maya Bonampak murals in Mexico, conservation of the Camposanto (part of Pisa’s cathedral complex that includes the “Leaning Tower”) in Italy, and opportunities for culturally diverse undergraduate students to work in Los Angeles arts institutions are just a few of the 335 projects supported by the Getty Grant Program between July 1, 1993 and June 30, 1995. The awards, which total $11.5 million, provide grants in 114

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countries ranging from $3,000 to $250,000 for projects involving art history, museums, and the conservation of art and architecture.

Marking its 10th anniversary in 1995, the Getty Grant Program supports projects undertaken by institutions and individuals throughout the world.

Artists’ Materials Archive at National Gallery of Art Receives Donations

Distinguished dye specialist Max Saltzman of Los Angeles recently contributed his substantial library on dye materials and chemistry to the National Gallery of Art’s growing archive and library of artists’ materials. Other contributors during the past year have included Zora Pinney (extensive collections of artist’s materials), Murray Liebwold, and Mrs. Richard Diebeukorn.

Information Wanted: Brown or Soft Rot

I want to speak with conservators who have had experience in the lifting and subsequent stabilization of wood suffering from severe brown and/or soft rot from an extremely humid burial environment. Contact: Deborah Schorsch, Sherman Fairchild Center for Objects Conservation, Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028; (212) 570-3858; fax: (212) 570-3859.

People

JUDY GREENFIELD, objects conservator, has opened a private practice: Art Objects Conservation, 8355 East Kenyon Dr., Denver, CO 80237.

CHRISTINE THOMSON has joined the staff of Robert Mussey Associates in Boston as senior furniture conservator.

The Pierpont Morgan Library announces the following staff changes. MARY CROPLEY, assistant conservator, has relocated with her family to Rochester and will be opening a private practice. TIMOTHY HERSTEIN, assistant to conservation for 18 years, has moved to Minneapolis. His position has been filled by THOMAS FELLNER. RIBA FISHMAN-SNYDER, formerly an intern at the Morgan, has rejoined the conservation department as associate conservator. Working along side the conservators are THOMAS PRIMEAU, an NEA intern from the Buffalo State College Art Conservation Program, and ALICE CANNON, an intern from the Getty Post-Graduate Program at the University of Canberra, Australia.

The Master of Art Conservation (MAC) Program at Queen’s University is pleased to announce the appointment of two new faculty members: BARBARA KEYSER, assistant professor, painting conservation, and ALISON MURRAY, assistant professor, conservation science. These appointments result from the recent retirement of former director professor Ian Hodkinson and former conservation scientist J. Hanlan. Ian Hodkinson has been appointed professor emeritus and will continue to teach occasional courses in the program.

Directory Corrections

DIANNE VAN DER REYDEN: Correct e-mail address: [removed]
PAUL WHITMORE: Correct e-mail address: [removed]
ALBERT ALBANO: Correct phone and fax number: [removed]
LISA MIBACH: Correct address and phone: The Conservation Associates, P.O. Box 708, Ashburnham, MA 01430; [removed]
KATHRYN H. HIRD: Add listing: [removed] Amarillo, TX 79108; [removed]
PA, Paintings

In Memoriam

Mary Ann Butterfield

Mary Ann Butterfield, head conservator of textiles for the Minneapolis Institute of Arts, lost her courageous battle against cancer on October 29, 1995.

Born in Franklin, Tennessee, in 1930, Mary Ann moved to the Twin Cities in 1967. She graduated with a degree in museum studies from the Metropolitan State University program while working as a conservation technician for the Minneapolis Institute of Arts. She did advanced training at the Textile Conservation Workshop in South Salem, New York, and worked at the Thomas Edison historic home in New Jersey. In 1990 she was awarded a fellowship by the National Endowment for the Arts to study conservation practices in Scandinavia and two years later chaired the AIC Textile Specialty Group. Her many friends and colleagues around the world were fortunate to have known Mary Ann and will miss her sense of humor, her integrity, her love of cooking, and her great knowledge in the care of textiles.

The Minneapolis Institute of Arts Textile Council has established an annual textile lecture in her name. Donations may be sent to the Mary Ann Butterfield Memorial Textile Lecture Fund, c/o Textile Council, Minneapolis Institute of Arts, 2400 Third Ave., South, Minneapolis, MN 55404–3596.—Marlene Jaffe

NAGPRA Final Rule Published


For information contact: Archaeological Assistance Division, National Park Service, Box 37127, Washington, D.C. 20013–7127; (202) 343–4101; fax: (202) 523–1547.
Conferences, Courses & Seminars

Call for Papers
May 24–26, Montreal. IIC-CG Annual Conference. Papers and posters are invited on all aspects of conservation, including case studies, theory, administration, and conservation science. Deadline for abstracts of 250–400 words and for short summaries for posters is December 15. Send conference submissions to: Bruno Pouliot, Program Coordinator, Musée des Beaux-Arts de Montreal, C.P. 3000 Succ H, Montreal, PQ H3G 2T9, Canada; (514) 398-7100; fax: (514) 398-5045.

July 26–28, New Orleans. Costume posters are invited on all aspects of theory, administration, and conservation science. Deadline for submission of 250–400 words and for short summaries for posters is December 15. Send conference submissions to: Bruno Pouliot, Program Coordinator, Musée des Beaux-Arts de Montreal, C.P. 3000 Succ H, Montreal, PQ H3G 2T9, Canada; (514) 398-7100; fax: (514) 398-5045.

April 1, New York. The Getty Conservation Institute presents current conservation science research. 1995 chair for presentations of results of international research. Presentations and discussions by internationally recognized historians, art historians, conservators, and curators from Europe and the U.S. Contact: Bruno Pouliot, Program Coordinator, Musée des Beaux-Arts de Montreal, C.P. 3000 Succ H, Montreal, PQ H3G 2T9, Canada; (514) 398-7100; fax: (514) 398-5045.


November 17–22, Somerset, NJ. The Eastern Analytical Symposium. A full day of conservation science papers from conservators in applied and research fields, as well as tutorials, workshops and short courses on analytical methods on other days. One half-day session will cover current analytical technology generally accessible for use in conservation practice; the other half-day session presents current conservation science research. 1995 chair for research. Contact: Newberry Museum of Fine Arts, 465 Huntington Ave., Boston, MA, 02115; (617) 369-3468. Chair for accessible technology: John Scott, New York Conservation Center, R.O. Box 200887, New York, NY 10011; (212) 714-0620. EAS homepage: http://www.eas.org/easweb

See the September 1995 AIC News for more information

See the November 1995 AIC News for more information

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Architectural Heritage and Buildings. For information, write to: Vis-\-jes Sacromonte, Depto, de Congresos, C/Ganivet 6, 18009 Granada, Spain.

**Book and Paper**

February 2–10. Sydney, Australia. Institute in the Preservation of Library Materials. Provides advanced education and training for preservation managers, librarians, archivists, and records managers. Enrolment limited to 10 participants. Contact: Marion Roubos-Bennett, Manager Conservation Access, State Library of New South Wales, Macquarie St., Sydney NSW 2000, Australia; (61) 2-230-1676; contact@lanet.shaw.gov.au


June 25-29. Iowa City, IA. Historical Book Models. Advanced conservation workshop offered by University of Iowa Libraries. Participants will make one or more historical models to be selected by museum professionals and professional colleagues, which includes lectures as well as hands-on field exercises restoring an actual monument. NY Conservation Center, New York, NY 10011-0008; Henry Roubos-Bennett, Manager Conservation Access, State Library of New South Wales, Macquarie St., Sydney NSW 2000, Australia; (61) 2-230-1676; contact@lanet.shaw.gov.au

**Objects**


**Recent Publications**


Digital Imaging of Papyri, a report to the Commission on Preservation and Access. Reviews the use of digitization in the preservation challenges arising from the fragile and fragmentary condition of papyri. Defines archival and delivered images, discusses ways and means for capturing physical attributes of papyri and the preferred methods of capture, details technical standards and specifications, and discusses quality control, migration, and refreshment issues. 8 pages. $10. Orders must be prepaid with checks in U.S. funds to: Commission on Preservation and Access, 1400 16th St., NW, Ste. 740, Washington, DC 20036-2217.

**Preservation Briefs 38: Removing Graffiti from Historic Masonry, by Martin E. Weaver. Published by the National Park Service, the essay focuses on cleaning methods that can be used to remove surface-applied graffiti without damaging historic masonry. Also included tips for successful graffiti removal, a discussion of barrier coatings, and a chart for guidance in the graffiti-removal process. 15 pages. $1.75. Order by GPO stock number: 024-005-01158-7. Send check or money order to: Sup. Docs., P.O. Box 371954, Pittsburgh, PA 15250-7954.

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Programs, or with equivalent experience, who are now planning their third- or fourth-year advanced internships are encouraged to apply. The center 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 intern the opportunity to work productively on a wide range of high-quality objects and gain the supervisory experience of seasoned conservators. A research project related to the collections of WACCC’s members will also be an important component of the internship. Please send a letter of interest, resume, and three letters of recommendation to: Dov Zornotza, WACC, 225 South St., Williamsport, MA 01267. Application deadline: February 9, 1996.

Advanced Internship in Upholstery Conservation
Society for the Preservation of New England Antiquities

The upholstery conservation lab at SPNEA is offering a one-year advanced internship funded by the Getty Grant Program. The internship will focus on both traditional upholstery skills and conservation treatments and will entail a research project focusing on historic techniques, material development, or related topic. Applicants should have a degree or certificate from a recognized graduate conservation program or equivalent experience. The successful candidate will have a broad background in furniture construction, textile conservation, and traditional upholstery techniques. Excellent written and oral communication skills as well as woodworking skills are expected. The ability to organize and problem-solve within the parameters of a busy regional lab is very important.

The internship includes a stipend of $20,000. Please send a letter of interest, resume, and three references to: Elise Ciregna, Projects Manager, SPNEA Conservation Center, 185 Lyman St., Waltham, MA 02154. EOE.

Mellon Fellowship in Paper Conservation
Museum of Modern Art

The Museum of Modern Art, New York, offers a one-year advanced fellowship in the conservation of works of art on paper beginning in September 1996. The stipend is $18,800 to $25,800, plus benefits and travel allowance. Applicants should send a cover letter including: a statement of personal interests and training requirements and interests as well as a bibliography. Application deadline: February 15, 1996.

Forbes Fellowship
Ferer Gallery of Art

The Ferer 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 experience 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 address below. The fellowship begins September 1, 1996. Fellowship stipend is $18,500 to $25,500, plus benefits and travel allowance. Application deadline: February 1, 1996.

Postgraduate Fellowship
Philadelphia Museum of Art

The Philadelphia Museum of Art offers a one-year Mellon Postgraduate Fellowship in the conservation of furniture or decorative arts and sculpture beginning September 1, 1996. The applicant should be a graduate of a recognized conservation training program or have equivalent experience. The fellow will work on a variety of treatments on art objects ranging from medieval through contemporary and participate in preservation activities throughout the museum.

The fellowship includes a stipend of $21,000, health insurance, and a $3,500 travel supplement. Applicants should send a cover letter including: a statement of personal interests in the fellowship; a resume; transcripts of undergraduate courses; several samples of examination reports and treatment records with photographs; two supporting letters from conservation professionals familiar with the candidate’s work; and one letter of personal reference to: Marjorie Butler, Head of Conservation, Philadelphia Museum of Art, P.O. Box 7646, Philadelphia, PA 19101-7646. All application materials must be received by March 1, 1996. EOE.

Artistic Conservation Fellowship
Los Angeles County Museum of Art

NEA funded one-year post-graduate conservation fellowship is available for study and examination of items from LACMA’s collection. $1,667 per month plus benefits and travel allowance. Requires: M.S. in physical science; graduate training in art conservation with emphasis on analytical techniques, or comparable training and experience. To apply submit CV with three professional and/or scholarly references and a statement of interest to: Beth Barringer, Personnel Dept., Los Angeles County Museum of Art, 5933 Wilshire Blvd., Los Angeles, CA 90026. EOE.

Archaeological Conservation Fellowship and Graduate Internship
Smithsonian Institution

The Conservation Analytical Laboratory (CAL) and the Smithsonian’s Office of Fellowships and Grants announce a postgraduate fellowship and graduate internship in archaeological conservation, starting fall 1996. Fellowship stipend is $18,000 to $25,000, plus benefits and travel allowance. Application deadline: February 15, 1996.

Mellon Advanced Internships
Williamstown Art Conservation Center

The Williamstown Art Conservation Center is offering up to four advanced-level internships in conservation. The internships, supported in part by the Andrew W. Mellon Foundation, will begin in September of 1996 with the possibility of renewal for a second year.

Applications are being accepted in paper, postmarked no later than April 15, 1996. All applicants must be eligible to work in the U.S. and be employed full-time within the U.S. for the duration of their fellowship. Individuals must have completed a graduate conservation program or have equivalent experience. The center serves many of the nation’s most prominent museums and historic sites representing some of the most important collections in the country. WACC offers an intern the opportunity to work productively on a wide range of high-quality objects and gain supervisory experience of seasoned conservators. A research project related to the collections of WACCC’s members will also be an important component of the internship. Please send a letter of interest, resume, and three letters of recommendation to: Dov Zornotza, WACC, 225 South St., Williamsport, MA 01267. Application deadline: February 9, 1996.

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Positions Available

Textile Conservator

Textile Conservator, Museum of American Textile History

The Textile Conservator Center is seeking applicants for a textile conservator for a one-year contract, with likely opportunity of a future staff position. Responsibilities include examination, treatment, and documentation of a wide variety of textiles at the TCC's newly designed laboratory. The textile conservator will participate in conservation treatment and preparation for new exhibits opening at the museum in 1996.

Candidates should be graduates of a recognized training program, or have equivalent experience. Three to five years of supervised conservation experience is required. Competitive salary, excellent benefits. Send introductory letter, resume, and three references (with addresses and telephone numbers) to: Dr. Linda Wind, Chief Conservator, Textile Conservation Center, Museum of American Textile History, 491 Dumont St., Lowell, MA 01854. Equal Opportunity Employer.

Assistant Paper Conservator

Assistant Paper Conservator, Gardner Museum

Applications are invited for the position of assistant conservator of textiles at the Isabella Stewart Gardner Museum in Boston. The assistant conservator works with the associate conservator of textiles in all areas of the care and conservation of the museum's historic 15th- to early 20th-century textiles, including tapestries, embroideries, furnishing fabrics, lace, and whitework. Applicants should hold a graduate degree in conservation from a recognized institution or the equivalent in training. In addition, a minimum of three years of postgraduate experience in textile conservation is required. The candidate should possess a demonstrated ability to conserve a wide variety of textiles, to manage projects, and to communicate effectively in written and verbal form with other museum department personnel.

The salary range is competitive and includes benefits. Qualified applicants should submit a cover letter and curriculum vitae, including a list of three professional references, to: Human Resources Manager, ISGM, 2 Palace Rd., Boston, MA 02115.

The Gardner Museum is an equal opportunity employer. Minority candidates are strongly encouraged to apply.

Assistant Paper Conservator

Assistant Paper Conservator, McKay Lodge Fine Arts Conservation Laboratory, Inc.

Position is for an assistant and associate paper conservator, available immediately. Fellow will gain experience in the operations of a major museum, refine practical skills, utilize technical analysis, work closely with staff on aesthetic and ethical issues, and conduct research projects. The fellow will participate in conservation-related travel that results in a paper of publishable quality. Treatment will include 15th- through 20th-century paintings from DIA and other collections. Position requires graduation from a recognized conservation training program or equivalent educational and work experience. S21,500/year plus $3,000 travel allowance and health benefits. Submit resume to: Barbara Heller, Head Conservator, Detroit Institute of Arts, 5200 Woodward Ave., Detroit, MI 48202; (313) 833-7920.

Assistant Conservator of Textiles / Isabella Stewart Gardner Museum

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The Gardner Museum is an equal opportunity employer. Minority candidates are strongly encouraged to apply.

Conservator of Paper, Library, and Archival Materials

Conservator of Paper, Library, and Archival Materials, Nebraska State Historical Society

The Nebraska State Historical Society seeks a conservator of library and archival materials to conserve objects from the historical society, museums, libraries, county and local historical societies, and other public and private clients across Nebraska and the Midwest. The candidate should have a graduate degree in conservation, with significant experience in library conservation and familiarity with American Paper, Library, and Archival Materials. This position is for an assistant and associate paper conservator, available immediately. Fellow will gain experience in the operations of a major museum, refine practical skills, utilize technical analysis, work closely with staff on aesthetic and ethical issues, and conduct research projects. The fellow will participate in conservation-related travel that results in a paper of publishable quality. Treatment will include 15th- through 20th-century paintings from DIA and other collections. Position requires graduation from a recognized conservation training program or equivalent educational and work experience. S21,500/year plus $3,000 travel allowance and health benefits. Submit resume to: Barbara Heller, Head Conservator, Detroit Institute of Arts, 5200 Woodward Ave., Detroit, MI 48202; (313) 833-7920.

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Translators Wanted

Volunteer translators are needed to translate *Journal of the American Institute for Conservation* abstracts into Spanish and French, possibly beginning with the 1996 volume (see story page 11). 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 résumé to: Chandra Reedy, Editor-in-Chief, c/o AIC, 1717 K St., NW, Suite 301, Washington, D.C. 20006.

Supplier's Corner

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Second edition, compiled by Martha Winslow Grimm and illustrated by Rachel Parr. Sponsored by the AIC Textile Specialty Group, the spiral-bound book is a compilation of hand stitches currently used by textile conservators. Includes illustrations, diagrams, and information on how to complete each stitch. 50 pages.

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Selection of Personal Protective Equipment  The most effective methods for minimizing hazards in conservation work are substituting less toxic chemicals, implementing safer work methods, and installing permanent engineering controls, such as local exhaust ventilation systems. The next line of defense becomes the use of personal protective equipment (PPE), particularly in conservation tasks for which suitable substitute methods have not been established, or when the only hope for engineering controls depends upon long-term budget planning. As an interim measure, properly chosen and conscientiously worn PPE can serve as an effective safety barrier.

Hazards remain, however, and safety depends on how adequately your PPE protects against your specific work hazards, how well the PPE is maintained, and its level of acceptance among its users. This article briefly outlines selection criteria for commonly used PPE that protect eyes and face, head, feet, hearing, and skin. Gloves and other clothing are emphasized. Respiratory protection is not addressed in this article, as the subject was thoroughly discussed in a previous AIC News (Colton 1995).

New OSHA Standard

To emphasize the importance of proper PPE selection and use, the Occupational Safety and Health Administration (OSHA) expanded its PPE standards (Code of Federal Regulations 1994) to include employer requirements for hazard assessments, adequate selection, and staff training. Maintain a written record of your hazard evaluations, chemical inventories, PPE selections, and a list of who has received PPE and what type of training was provided. This task should not be viewed as additional paperwork, but as a useful way for you and your staff to learn more about the hazards inherent in your job and to facilitate future reviews of PPE effectiveness. You probably have already gathered most of this information if your conservation shop/lab is covered by the OSHA Hazard Communication Standard (29CFR19 10.1200) or the OSHA "Lab" Standard (29CFR1910.1450), which requires a Chemical Hygiene Plan.

Hazard Identification

Before you open a safety supply catalog, clearly understand exactly what type of work hazards you might encounter. In many instances, PPE is highly specific and cannot easily be interchanged between tasks or workers (such as respirators, which require individual fitting). Review your facility’s "OSHA 200 Form—Log of Illness and Injury" or other first aid logs for an idea of hazardous tasks. Conduct an inventory of your chemical supplies and review their Material Safety Data Sheet. Observe work tasks (particularly nonroutine movements) and seek staff input into tasks that they believe are unsafe. Which parts of this task are risky, and what is the possibility of injuries occurring? Can these risks be eliminated through more permanent controls or by altering the task? Will PPE be needed, and what limits PPE use in these tasks? (Keep in mind that PPE can be uncomfortable when worn for long periods of time. It can
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; marshaic@aol.com

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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 April 1, 1996. 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 nonmembers; the minimum charge is $50.

The cost of advertising in Supplier's Coznor is $100 for 100 words. The cost of display ads is: 1/6 page $185; 1/3 page $320; 1/2 page $395; 2/3 page $450; one full page $625. Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1.

AIC News staff: Sarah Rosenberry, Managing Editor; Carol Christensen, Editor; Marci M. Anderson, Production Editor; Jennifer Middleton, Program Assistant. Nancy Eickle, Copy Editor.

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restrict movement and limit the tactile sensitivity that is so important in conservation work.)

Recommended sources for easy, well-organized Job Hazard Analysis forms include Lab Safety Supply Company and Arts, Crafts, and Theater Safety (see Resources listed below).

General Selection Guidelines

Helpful references for matching PPE to hazard and work limitations include OSHA PPE standards and OSHA consultation offices (see reference below), your insurance carrier’s risk management and safety group, safety suppliers, and the manufacturers themselves. A reputable safety supplier or equipment manufacturer should not be interested in your hazard assessments, but also familiar with OSHA requirements and standards set by the American National Standards Institute (ANSI) and knowledgeable about manufacturer test data on its products (particularly for gloves). Consider individual size requirements when ordering to assure proper fit. Also rely on the experiences of colleagues in other facilities.

Acceptance and Use

The ultimate success of PPE depends on its use who needs to feel comfortable wearing it. He or she must be informed of its proper use and care, the hazards against which it is designed to protect, and its limitations, particularly its life expectancy under specific work conditions. Encourage staff feedback on whether the devices actually work properly. Select from models that meet at least the minimum criteria soliciting employee input into the purchase process will greatly enhance wearer acceptance.

Skin Protection

Gloves, lab coats, aprons, and other chemical protective clothing (CPC) are necessary when skin is exposed to harmful substances, chemical or thermal burns, lacerations, abrasions, punctures, and harmful temperature extremes. Select hot/cold gloves to match the range of temperature extremes to which you are exposed, and depending on task needs include special grips for fingers and palms. If you already have thermal gloves, check with the manufacturer on whether they were constructed of asbestos fibers. If so, carefully bag them and properly dispose of them according to local code.

The degree of chemical protection afforded by a certain material is a function of chemical type, the task length, and the level of activity. Among the questions to ask are: How long will this glove be in contact with the chemical? Will tasks lead to puncture, abrasion, or tearing of the glove (i.e., will palms or fingers need to be lined with abrasion-resistant material)? Will tactile sensitivity or extra grip be needed? Will the weight of heavy gloves impair work or lead to fatigue and other related safety hazards? (If so, you may need to alter the task or institute frequent breaks.) Will there be extreme conditions of temperature or humidity? (If so, check with manufacturer on what effect this may have.)

The barrier effectiveness of CPC

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AIC News (ISSN 0897-7050) is published bimonthly by the American Institute for Conservation of Historic and Artistic Works, 1717 K Street, NW, Suite 301, Washington, DC 20006, (202) 455-9702, fax: (202) 452-5238, marsha@aic.
online.com.

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Acceptance and Use

The ultimate success of PFE depends on its user who needs to feel comfortable wearing it. She must be informed of its proper use and care, the hazards against which it is designed to protect, and how the PFE will affect its life expectancy under specific work conditions. Encourage staff feedback which will help modify the mechanical system to work properly. Select from models that meet at least the minimum criteria soliciting employee input into the purchase process will greatly enhance user acceptance.

Skin Protection

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The degree of chemical protection afforded by a certain material is a function of the material, the task being performed, and the level of activity. Among the questions to ask are: How long will this glove last? How do the gloves interact with the conditions? Will tasks lead to puncture, abrasion, or tearing of the glove (i.e., will palms or fingers be able to be used with abrasion-resistant material)? Will nitrile or extra grip be needed? Will the weight of heavy objects impact wear of the glove? How effective are the gloves under everyday conditions? Will the gloves be used in gasoline or water? Will the gloves last as long as the job will last? How comfortable are the gloves even after the surface has been wiped clean with soap and water? By the next work day some use of nitrile chem-
Foam models can be cleaned, but it may be more cost-efficient (and more sanitary) to purchase bulk supplies of disposable ones. Cotton is not effective and may cause ear infections. Ear muffs are generally more effective than plugs, are easier to fit, and with basic cleaning and care, should last for years.—Kathryn A. Makos, MPH, Certified Industrial Hygienist, Smithsonian Institution

**Technical Assistance Resources**


Arts, Crafts, and Theater Safety (ACTS); Monona Rossol, 181 Thompson St., Ste. 23, New York, NY 10012; (212) 777-0062; e-mail: 75054.2542@compuserve.com. Offers technical advice, training, and publishes monthly ACTS Facts, which updates information on health and safety regulations and research affecting the arts.

Art Hazards News, Center for Safety in the Arts, available from the New York Foundation for the Arts, 155-6th Ave., 14th fl., New York, NY 10013. Quarterly newsletter on health and safety in the arts; annual special resources issue lists occupational clinics, OSHA offices, and other agencies.

Lab Safety Supply, R.O. Box 1368, Janesville, WI 53547-1368; Safety TechLine: (800) 356-2501.


OSHA On-Site Consultation Program offers free, confidential safety and health services to small businesses, including museums, on a hazard-priority basis. Call 800-356-2501 for local project office.

**References**


Wortham, S. D. 1995. Learn the ABCs of PPE. Safety+Health 151(2).

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**Directory of Hand Stitches Used in Textile Conservation**

Second edition, compiled by Martha Winslow Grimm and illustrated by Rachel Parr. Sponsored by the AIC Textile Specialty Group, the spiral-bound book is a compilation of hand stitches currently used by textile conservators. Includes illustrations, diagrams, and information on how to complete each stitch. 50 pages.

$10 plus postage and handling.

Washington, D.C. residents only—add 5.75% sales tax.

Postage and handling: U.S.—$3 for 1st book, $1 for each additional book; Canada and Mexico—$5 for 1st book, $2 for each additional book; Other Countries—$10 for 1st book, $5 for each additional book.

Orders must be prepaid by check or money order made out to AIC. Send order to: AIC, 1717 K St., NW, Ste. 301, Washington DC 20006; (202) 435-9545; fax: (202) 435-9928

Co-authored by Virginia Naudé and Glenn Wharton, this guide presents a model for developing maintenance programs for outdoor sculpture. A vital tool for registrars, public art administrators, curators, museum directors, conservators, volunteers, and community leaders involved in the care of outdoor sculpture, it provides guidelines for the care of metals, stone, concrete, ceramics, wood, plastics, and fountains. 68 pages with more than 40 photographs.


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4 **AIC News, March 1996**
PATINA:
Formulation & Spot Hatching
Cleaning & Repatination
Preservation of Original
Corrosion Inhibition

METALWORKING:
Complete Foundry Services
Sheet
Casting
Forging & All Joining Techniques
Welding & Brazing
Silver Brazing
Annealing
Cleaning
Polishing

CASTING:
Bronze
Iron
Brass
Peritect
Aluminum
Alloying
etc.
Pattern Making
Sand Casting
Ceramic Shell
Lost Wax
Hand Lay-Up Large Investment Molds

MOLDMAKING:
Refractory
Gypsum Cement
Polyurethane
Rubber & Silicons
Resin Composites

MEDIA BLASTING:
Water
Shell
Ice
Sand
Armex

CEMENT:
All Plasters
Shocrete
Gunitex
Dry Pack
Cement
Curing
Lay-up
Finishing
Form Making
New Pond & Pool Construction

WATERFALLS:
Condition Assessment
Preservation of Historic Integrity
Integration of New Components
Cleaning
Water Chemistry
Corrosion Inhibition
Pumps & Filters
Liners
Reconstruction of Mountings
in Stainless or Bronze
Plumbing Repairs
Metal Repairs
Stone Repairs
Concrete Repairs
Replacement Parts
New Design
New Construction
Operation & Care
Maintenance Training

METALS & PATINAS

OUTDOOR SCULPTURE

OF HISTORIC FOUNTAINS

METALS
CASTINGS
PATINAS
CEMENTS
STONE
SYSTEMS
POOLS
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From the President
Debbie Hess Norris

Disaster Mitigation, Response and Recovery

These past months, natural disasters due largely to inclement weather have caused a tragic increase in damage to personal and cultural property. As conservation professionals, it is our responsibility to respond quickly to such disasters by providing practical guidance and realistic recommendations when requested. AIC's Code of Ethics and Guidelines for Practice remind us that "in an emergency that threatens cultural property, the conservation professional should take all reasonable action to preserve the cultural property, recognizing that strict adherence to the Guidelines for Practice may not be possible."

In the past two decades, the conservation profession's understanding of a disaster's immediate and long-term implications on collections that are held in public trust in the exhibition halls and storerooms of cultural institutions has grown significantly. A consensus has emerged about what constitutes disaster preparedness and the importance of planning for such events. Many excellent resources are available for reference, and significant work continues on the development of practical procedures for response, salvage, and stabilization. As we continue to develop safe methods and protocols for the salvage of large institutional collections, our profession must also consider the immediate needs of the general public faced with the arduous recovery of water-soaked possessions.

In recent months conservation professionals have worked closely with the Federal Emergency Management Agency (FEMA) and the National Institute for the Conservation of Cultural Property (NIC) to compile and prepare essential public information on the safe salvage of treasured heirlooms, including photographs and textiles. These recommendations, as well as Ten Tips for Homeowners, are featured on FEMA's homepage (http://www.fema.gov/DOZAS/ws96.html). In future months FEMA will call upon conservation professionals for additional articles and information on the care of personal property. Please respond favorably to this important request for help.

AIC remains strongly committed to the National Task Force on Emergency Response, a partnership of federal agencies, national service organizations, and private institutions that represents a range of cultural and historic preservation interests. The objective of all task force activities is to ensure that in the future emergencies can be met with a swift and coordinated response.

Currently the task force's working group on training, convened by AIC and chaired by Jane Hutchins, is developing curricula and teaching materials for disaster response/recovery education and training. Clearly evident is the nation-wide need for workshops dedicated to understanding the difficult realities of an emergency situation and the hands-on recovery of all kinds of water-damaged artifacts. At the same time our profession must work carefully to compile and share anecdotal evidence and first-hand experience with disaster response and recovery. Most importantly, we must continue to actively promote the importance of a realistic and well-understood disaster plan.

Our ongoing work to develop and guide disaster response and recovery education and training for conservation and allied professionals, to prepare salvage information for cultural institutions and the public, and to provide on-site assistance is critical.

Commentaries

The first draft of the Commentaries to the Code of Ethics and Guidelines for Practice appears as a supplement to this newsletter. Preparation of these Commentaries has facilitated a meaningful dialogue within our profession and has provided us with an opportunity to clarify what defines and distinguishes conservation activities and practice (in this case, as it relates to documentation). Once adopted, these (and future) Commentaries will provide the conservation professional with practical assistance in determining the best means to fulfill ethical requirements under specific circumstances. This work is absolutely essential to our field and our continuing efforts to increase professionalism. Thanks to all who continue to contribute their time and expertise (most especially, the Ethics and Standards Committee chaired by Dan Kushel) to the development of these documents.

Establishment of a Publications Committee

In recognition of the great importance of publications to our membership and the profession, the AIC Board has recently created a Publications Committee. This committee, to be chaired by Barbara Appelbaum, will coordinate and expand the number and quality of AIC publications, develop and recommend policy, and study issues (such as electronic publishing) that affect publication activities in AIC. It is crucial that we continue to develop, document, and generate a peer-reviewed, written core of applied and theoretical knowledge for our profession.

We Can Work it Out

As conservation professionals, we must continue to work together to foster collaboration, shared decision making, effective team work, and realistic expectations on the part of all professionals. At the same time, we must endeavor to promote an awareness and understanding of the significance of conservation activities through open communication with allied professionals and the public. We must remain positive in our outlook and optimistic about the future...our active participation on the National Task Force for Emergency Response, ongoing preparation of specific Commentaries to the Code, and earnest efforts to increase the number and excellence of our publications all merit our strong support. My personal thanks to each and every one of you for your tremendous efforts on behalf of AIC.
From the Executive Director

Sarah Z. Rosenberg

In her book *It Takes a Village and Other Lessons Children Teach Us*, Hillary Rodham Clinton argues that parents cannot raise children all on their own. They need support doing this, and children benefit from many nonparental influences, including those of the extended family, other adults, and various community agencies sponsored by state and federal governments. As a parent and grandmother, I find myself very much in agreement with her basic premise that we have learned a great deal about child development in recent years, and we need to do a much better job of applying that knowledge to our personal lives. It also struck me that the same analogy can be used for the preservation of our cultural heritage. With all due respect to the African proverb, “it takes a global village” to care for the historic and artistic works created by humankind. Works housed in museums, libraries, and other cultural institutions, as well as monuments, historic sites, and outdoor sculpture, tell us who we are and where we have been. They poignantly illustrate the stories we should tell our children as we endeavor to teach them values, respect for traditions, and an appreciation of their roots. These thoughts bring home the important work you, our members, and what AIC has been doing and can do to improve and increase the services we provide.

It has been a dismal winter for many of us. With spring approaching it is a good time to look at the bright side, to put the bleakness of government funding cuts, shutdowns, blizzards, and floods behind us and to report on the various projects we are implementing.

Focus Groups

AIC will hold its first pilot focus group to brain storm with members of the Virginia Conservation Association to learn what additional services AIC can provide to members in private practice to help them cope with changing economic times and reduced federal and state funding for cultural institutions.

Cultural Diversity Project

In February and March seven conservators—Robert Espinosa, Leslie Guy, Jose Oracco, Rosa Lowinger, Jian-Sun Tsang, Ebenezer Kotel, and Frederick Wallace—will acquaint students with the training and work of conservators and with AIC’s cultural diversity summer internship program. Clusters of colleges and universities in Philadelphia, New York, Boston, Atlanta, and the greater Washington, DC area are working with us to facilitate these presentations and to help us recruit minority students for twelve summer internships. Among the institutions that have agreed to host summer interns are the National Gallery of Art in Washington, DC; the National Museum of the American Indian in New York; the National Museum of African Art in Washington, DC; the Museum of Fine Arts in Boston; and Biltmore House in North Carolina. Project coordinator Teresa Guevara Gionis has done a splendid job implementing this project funded by the Getty Grant Program.

Translations in JAIC

Under Chandra Reedy’s leadership we now have several volunteers who are willing to translate abstracts of journal articles into Spanish and French. With Marcia Anderson’s skillful management, we expect to publish the first translations in the summer issue of JAIC. And speaking of the journal, please note that the Objects Specialty Group is requesting papers for a thematic issue on fill materials for objects (see page 9).

AIC on the Internet

To improve membership services we can now accept submissions via e-mail to *AIC News*, and we expect to increase the number of e-mail addresses for members in the 1997 Directory. Being online has also allowed us to post notices of important events and keep you informed of legislative matters. The board is considering the establishment of an AIC web site and at its February board meeting, approved the creation of a Technology Committee to explore what is needed.

Traveling Exhibition on Conservation

Thanks to Pam Hatchfield, all the members of the exhibition working group, and the Getty Conservation Institute, we now have in hand the first draft of a traveling exhibition proposal that will eventually be used to raise funds for its creation.

Annual Meeting in Norfolk

Registration materials for our annual meeting were mailed in early February. As you can see the varied program is preceded by a highly organized presession entitled “Preservation of Collections: Assessment, Evaluation, and Mitigation Strategies” and is followed by six workshops. The Local Arrangements Committee is doing a splendid job planning special events for us. Who can turn down Dave Harvey’s enticing invitation to see the sights of Norfolk and dance to the tunes of the Hotel Paradise Roof Garden Orchestra (see page 11)? Carey Howlett will give the public lecture at the Chrysler Museum, and Hampton University Museum will benefit from the Angels Project headed by Pamela Young, Stacey Rusch, and Holly Herro (page 12). This year we will facilitate new memberships by automatically providing non-members with membership materials as they register for the meeting. Nonmembers will be informed that by spending $100 to join AIC, they will save $100 in meeting registration fees. Beth Kline’s herculean efforts at organization again promise a smoothly run meeting.

Redesign of AIC Membership Database Software

The staff is exploring ways to redesign our eight-year-old system to operate in a Windows 95 environment. We know the limitations of our present...
database and hope that a redesigned system will allow us to provide additional and better services. If you have ideas about what you would like the system to do for you, please give your thoughts to Beth Kline or me. We are eager to create a system that will serve you well.

Research Priorities in Art and Architectural Conservation

With support from the National Center for Preservation Technology and Training, and under the leadership of Chandra Reedy and Eric Hansen, editors of the original survey, we have devised a plan and a timetable for the second phase of this project. Its objective is to condense the larger lists of the original survey into clear, concise formats and to pinpoint the top 10 research priorities for each field. In April we will call upon specialty group members to respond to a second survey, which will ensure that the information represents your needs. You will hear more about this directly from the specialty groups.

These are some of AIC’s recent projects and efforts, both large and small, to increase membership, improve services, and reach out to the public. We are always looking for ways to enhance our services, and we welcome your comments.

Computer Users Update

Conservators’ Travels on the Internet, Part II

In our last article we introduced “surfing” on the World Wide Web (WWW) through an online service. To obtain a less expensive and more versatile connection directly to the Internet, we now have a point-to-point protocol (PPP) account with a local Internet access provider. This “peer-to-peer” type of connection means we can run programs on our Powerbook that communicate with other computers, but we retain the familiar Mac look and feel for reading e-mail, browsing the Web, or transferring files.

Computers on the Internet communicate by using transmission control protocol/internet protocol (TCP/IP), and each has a unique Internet address. To do this ourselves, we have configured MacTCP, a part of the operating system, with our computer named, say, rocinante.netaccess.com, and the equivalent numerical address, or IP number, assigned by the service provider. We were given MacPPP, a program that dials the modem and initiates our connection.

We were also given Netscape, a nifty WWW browser. When Netscape is started, it knows to use the PPP connection to find its default home page. Netscape has some nice features, such as buttons that connect to Yahoo, a structured directory, and to other sites that perform searches. To use Yahoo, the user clicks headings such as art, and then on subheadings such as museums, to get to listings such as “The Heard Museum Homepage.” Search sites, for instance, Lycos or Webcrawler, work by searching for matches to keywords that have been entered. Another button, labeled Handbook, provides a detailed tutorial.

We are going to change our default homepage to Conservation Online (CoOL). To do that we need to enter the correct uniform resource locator (URL) address for CoOL (it is http://palimpsest.stanford.edu) into the homepage location setting (find it by clicking on preferences, then windows and link styles). Now we go directly to CoOL when we launch Netscape. URLs are the cyberspace addresses of every Web page, picture, sound file, and video clip on the Web. Clicking on a hyperlink alerts Netscape to use the embedded URL to find the requested page. For example, the URL for the page of background information about CoOL is “http://palimpsest.stanford.edu/common/cool-background.html.”

Our task this month is to search bibliographies for infrared reflectography articles. We start by clicking on the Getty Art History Information Program link. At the Getty page (http://www.arhp.getty.edu/arhp/hom e.html) we can search International Repertory of the Literature of Art (RIAL). We get 78 “hits” when we use infrared reflectography as our search term, and we can click on each entry to bring up bibliographic information and partial abstracts. Using the Netscape home button, we return to CoOL and click on the Canadian Heritage Information Network (CHIN) link. Since CHIN has recently switched to internet only access, with unlimited search time ($100 per year for U.S. residents), we now have a subscription. We click on “English language pages” and enter our password when we initiate a search. We are presented with 184 hits, which we search by browsing the abstracts. Our final task is to return to CoOL and follow the Material Safety Data Sheets (MSDS) link to search for information on lab solvents. A few clicks later and we are fully informed about xylene exposure limits and respirator guidelines.

Two other sites have general art and museum pages, and both are annotated directories that cover everything from professional organizations to virtual galleries. These are ArtSource (http://www.uky.edu/Artsourcehome. html) and the Worldwide Arts Resources page (http://www.concourse.com/wwar/default/html).

With over 8,000 art-related sites now on the Web, we have a lot of exploring to do. Next installment: Downloading software, subscribing to discussion groups, exploring e-mail, and browsing museums online.—Colin Fletcher

Membership News

The AIC Membership Committee is pleased to announce that the following members are now Professional Associates:

Lorraine Brevig
Anna So-Ha Chan
Eileen C. Clancy
Susanna P. Griswold
Joanna Pietruszewski
Zbigniew Pietruszewski
Lisa Pilosi
The process of initiating Spanish and French translations of JAIC article abstracts is moving forward. Since my last column, in which I announced we have found one volunteer for French and one for Spanish, we have added six more translators to the team, five for Spanish and one for French.

The additional volunteers for translating articles into Spanish include members from a wide variety of backgrounds. Antonio Alvarez, a native of Cuba, has lived in the United States since 1965 and apprenticed in conservation and restoration with Joseph Battaglia in New York City. Since 1984 he has operated a studio in New York that is dedicated to the conservation and restoration of fine works of art on paper. Vera De La Cruz Baltazar is a native Spanish-speaker who is currently a conservation student at Queen's University. Her undergraduate work was done at the Universidad Nacional Autonoma de Mexico, and she has a strong background in science. Maria Esteva, a book conservator in Buenos Aires, has studied book conservation in the United States, where she completed internships at the Library of Congress, the Folger Shakespeare Library, and the University of Iowa Center for the Book. In Argentina she frequently translates articles, lists, and assessments for the use of others. Laramie R. Hickey-Friedman, who currently holds an internship position at the Commonwealth Conservation Center in Harrisburg, Pennsylvania, previously interned at the Ponce Museum of Art in Puerto Rico. Richard E. Trucco, originally from the United States, is now a conservation professional in Brazil. He completed graduate work in Argentina where he received an M.S. in physics, and has worked in several laboratories and conservation studios in New York.

Our new volunteer to translate abstracts into French is Kelly Kamborlian, a Ph.D. candidate in Roman art and archaeology at the Catholic University of Louvain-la-Neuve in Belgium. In addition to a strong background in conservation, she has earned a French-language certificate from the University of Burgundy in France and a M.A. in classical archaeology from Brown University in Rhode Island.

She has worked in several museums and conservation laboratories in the United States and Europe. She has published many translations, and she recently served as a simultaneous translator for an ICOM-CC meeting on the conservation of metals. Additional French translators are still needed, so please contact the AIC office if you are interested in working with the journal in this capacity.

We will be working with the Objects Specialty Group to develop a forthcoming theme issue devoted to the subject of fills for objects conservation. The OSG publications committee will solicit articles internationally. All submitted articles will go through the journal's normal peer-review procedure. When enough articles have been assembled to form an issue, they will be published as a group, much as we did with the 1981 special theme issue on conservation of wallpaper. I look forward to working with the OSG on this project.—Chandra L. Reedy, Editor-in-Chief, Journal of the American Institute for Conservation

Special JAIC Issue on Fill Materials

The Objects Group is soliciting review articles, short contributions, and bibliographic entries on fill materials used in the conservation of three-dimensional objects. Possible topics: 1. traditional/obsolete materials; 2. bulked conservation adhesive mixtures (i.e., fills based on B-72, cellulose ethers, BEVA, and epoxy); 3. transparent or translucent reversible fills (i.e., for enamels, and stone); 4. vinyl based, proprietary fill materials; 5. fills for outdoor applications; and 6. fills for modern synthetic works. All submissions will go through the JAIC regular review process and if accepted will be included in a special issue devoted to fill materials. Contact Ellen Pearlstein or Jane Williams (718) 638-5000, to indicate your interest by April 15 if possible. Short contributions are due by June 30; review articles and bibliography are due by September 30.
Outreach Update

Two for One Offer!
Join AIC's Outreach Efforts and Let Your Neighbor's Know What You Do!

Are you attending the AIC annual meeting? Would you like to tell your community a little about yourself, AIC, and the meeting? Please fill out the "New From AIC" form that arrived with your annual meeting packet and return it with your registration. AIC's public information office will send an informative news release for your local paper to pick up. You never know! They might even send a photographer to take your picture for the front page!

For those who live in a megalopolis—does your suburb or community have a paper? If not, rest assured that we have dealt with the New York Times, the Chicago Tribune, and the Los Angeles Times in the past.

Just another helpful service coming your way from friendly AIC.

PA and Fellow Deadline

May 3 is the next deadline for receipt of applications for Professional Associate and Fellow membership. The names of approved applications should appear in the September 1996 AIC News. Contact the AIC office to receive an application form (202) 452-9545.

New Area Code!

Part of area code 314 in eastern Missouri (including Jefferson City) has been changed to 573. Please notify the AIC office of any changes to your area code, telephone or fax numbers, mailing address, or e-mail.

FAIC NEWS

Professional Education Donations

Anonymous—in memory of Jane Poliquin and David Kolch
James Bernstein—in memory of Bruce Hutchison
Pamela Young—in memory of Keiko Keyes

Carolyn Horton Donations

Anne Bentley, Stanley Cushing
Anne Driesse, Mark Esser
Mary Todd Glaser, Debora Mayer
TK McClintock, Paul Messier
Elizabeth Morse, Walter Neuman
Sherelyn Ogden, Roy Perkinson
Judith Reed, Karen Tidwell

Applications for Endowment Funds

For the February 1 deadline, we have received 20 applications: 17 to the George Stout Memorial Endowment Fund and 3 to the Carolyn Horton Fund. Applicants will be notified by March 15, and the awards will be sent by April 15 to allow for early bird registration to the Norfolk meeting.

Endowment Deadline

THE PUBLICATIONS FUND supports publication costs for the conservation field. These grants are for grants made solely on the basis of the merits of a publishable manuscript. The application deadline for 1996 is August 1. Guidelines and application forms are available from the FAIC office at (202) 452-9545.

Annual Giving Donations

John Arapoff Konstanze Bachmann
Arthur Beale Alice Bear
Wendy Bennett Cynthia Berry
Susan Blakney Fern Blechner
Victoria Blyth-Hill Stephen Bonadies
Barbara Brown Lisa Bruno
Nancy Buenger Dennis Calabi
Elizabeth Cohn Mary Jo Davis
Terry Drayman-Weiss
Marlene Eidelheit Margaret Fikioris
Tamsen Fuller Lynne Gilliland
Michael Grinkrug Mark Harpander
Donald Harvey Barbara Heller
Kay-Karol Horse Capture
Marion Hunter, Jr. Jane Hutchins
Janine Ipsen Hilary Kaplan
Kenneth Katz Nora Kennedy
Lyn Koehnline Holly Krueger
Jay Krueger D. R. Manonkian
Joseph Matteis Catherine McLean
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Nancy Pollak Frances Prichett
Barbara H.C. Reeve Thornton Rockwell
Ingrid Rose Ann Rushforth
Shelley Sass Mary Schlosser
Elizabeth Schulte Martha Smith
Nancy Lee Snow Carolyn H./Spotts
Francis Stickles Shelley Sturman
F. Christopher Tahk Deborah Trupin
Katharine Unich Hilda A. Utermohlen
Irvin Weiss Sidney Williston
Guadrun Wolpes Martina Yamin
Nathan Zakhem Helmut Zitzwitz
Historic Norfolk By-The-Sea

AIC’s 24th annual meeting will be held in Norfolk, Virginia, from Monday, June 10, to Sunday, June 16. The Local Arrangements Committee and the Virginia Conservation Association encourage you to attend the meeting and to partake of our famous tradition of Southern hospitality.

Norfolk is situated on Hampton Roads at the confluence of the James and Elizabeth Rivers and the Chesapeake Bay. Hampton Roads forms the largest natural harbor in the world and is the site of the world’s largest naval base, which includes the United States Atlantic Fleet Command. If you have never seen an aircraft carrier or a submarine upclose, you should definitely take advantage of tours of this famous harbor and naval base.

Norfolk is a city steeped in our nation’s history. Captain John Smith (of Pocahontas fame) and his fellow settlers first landed at Cape Henry in 1607 before they traveled up the James River to settle on Jamestown Island. After the notorious pirate Blackbeard was killed and his crew captured off the Outer Banks of North Carolina the buccaneers were brought through Norfolk on their way to trial and eventual hanging in Hampton. In 1776 the fleeing English governor Lord Dunmore bombarded the town, and Norfolk was ultimately razed and burned to the ground. Norfolk was destroyed a second time during the American Civil War. In those turbulent years, Hampton Roads was the site of the famous naval battle between the Monitor and the Merrimack, ironclad ships that, although they fought an exhaustive battle to a draw, heralded the end of wooden-hull warships and changed the course of naval history.

In the 20th century, one of Norfolk’s most highly acclaimed native sons, General Douglas MacArthur, became a monumental figure during World War II. He is buried in Norfolk, and the Douglas MacArthur Memorial holds many mementos of the general, his wartime career, and his postwar life (yes, even the famous corncob pipe!).

The MacArthur Memorial in Norfolk

Modern Norfolk supports a vigorous community with a thriving festival marketplace called Waterside, which has restaurants, shops, concerts, and the nearby high-tech interactive National Maritime Center, Nauticus. For the sports-minded, Norfolk boasts a brand-new stadium that serves as home to the Norfolk Tides, the best in AAA baseball. Chrysler Hall and Norfolk Scope host numerous concerts and events. The Historic Wells Theater and the Virginia Stage Company present the finest in regional theater, while the Boathouse sponsors many concerts featuring emerging rock artists and alternative bands. Many of you will have the opportunity to visit the Chrysler Museum, with its renowned collections of glass, photography, and fine art, during the annual meeting’s opening reception, which our colleagues at the Chrysler have graciously offered to host. In addition numerous restaurants (many of which specialize in world-famous Chesapeake Bay seafood) and clubs throughout Norfolk and nearby Virginia Beach promise a full fare of entertainment.

The Local Arrangements Committee has organized several exciting events for your visit. The Tours Committee, chaired by Carey Howlett, has arranged a tour to two outstanding and unique regional museums. At Hampton University, one of America’s first black universities, its museum houses one of the nation’s important ethnographic collections of Plains Indian and African objects and clothing. The Mariner’s Museum has an outstanding and comprehensive maritime collections of small crafts, figureheads, fine artworks, objects, and even the famous Crabtree ships models.

In addition to the museums tour we are offering “The Other Conservation Tour” of Back Bay National Wildlife Refuge and False Cape State Park, situated on the Atlantic coast. After a week of meetings, workshops, and exhibits, you will deserve a chance to bask in the fresh breezes and unspoiled beaches of our area on this half-day eco-tour.

A series of art and architecture walking tours is available through the Chrysler Museum. Since these tours require a minimum of 10 persons per group, AIC will maintain a sign-up sheet and tour information at the registration table.

Carey Howlett has also helped AIC publish one of his favorite local bands for the banquet. The Hotel Paradise Roof Garden Orchestra plays all your favorite orchestral jazz classics from the 1920s and 1930s with a Dixieland flavor.—Dave Harvey, Local Arrangements Chair, Colonial Williamsburg Foundation

We all hope that you will enjoy your week in Norfolk, and please come by our Local Arrangements table to meet us—Dave Harvey, Local Arrangements Chair and Publicity; Pamela Young and Stacey Rusch, Angels Project Liaisons; Stacey Rusch, Angels Project Co-Coordinator; Holly Herro, Angels Project Co-Coordinator; Carey Howlett, Tours Chair; Mark Kutney, Tours Committee; Dee Ardyce, Receptions and Public Lecture Liaison; Dave Arnold, Volunteer Co-Chair; Chris Swan, Volunteer Co-Chair; and Joanna Ruth Harris, Information Coordinator.
Angel Call

The AIC Angels will gather at the Hampton University Museum on Sunday, June 9. Hampton University, which originated as the Hampton Institute in 1868, was initially designed to teach vocational skills to freed slaves and relocated Native Americans. The museum's holdings include African art, Plains Indian artifacts, 20th century African American fine arts, photography, and archival materials. The portion of the collection that is languishing and in dire need of Angels' attention is primarily photographic and archival.

As in the past, accommodations, food, drink, and the prized, commemorative Angel T-shirt will be provided by our host. Participants will generate the challenges, fun, and good company. Although Lisa Mibach left enormous shoes to fill, we are hoping to increase membership involvement, which will give us a greater chance for continued success. Please seriously consider becoming an Angel and joining one of AIC's important public outreach activities. Local arrangements are being coordinated by Pamela Young, Colonial Williamsburg Foundation.

To sign up, call or write project coordinators Stacy Rusch and Holly Herro of the Virginia Historical Society, P.O. Box 7311, Richmond, VA 23221; (804) 342-9674; fax: (804) 355-2399.—Pamela Young

Preservation of Collections: Assessment, Evaluation, and Mitigation Strategies

Norfolk, Virginia, June 10–11, 1996

to be followed by the AIC Annual Meeting, June 11–16

June 10

A full day of speakers as listed in the AIC Registration Brochure

June 11

A half-day collaborative session in which specialists from institutions throughout North America will present examples of successful housings, collections moving and storage techniques, tools and survey programs (including software): A selected list of topics includes:

- Housing large industrial objects
- Containerization and organization for moving entire museum, library, and archival collections
- Adapting off-the-shelf storage containers
- New materials for constructing housings
- An automated matting, barcoding, and computerized tracking project
- Inexpensive storage systems
- Storage systems in less-than-ideal environments
- Mass housings for objects and archives
- An overview of textiles housings

The presenters represent conservators and preparators from all traditional subdisciplines of conservation. This exciting program will offer many new ideas and solutions for problems faced by all collecting institutions.

Information about this preession is included in the AIC Registration Brochure. More detailed information is provided in the presession brochure available from the AIC office, (202) 452-9345.

Don't Miss the April 19 Early Bird Deadline!

Register early for the lowest rates and sign up for workshops with limited enrollment!

Registration packets were mailed in February and will be mailed again in early March. Contact the AIC office if you do not receive yours.

Announcing the Preession Luncheon, Monday, June 10

Participants may elect to attend a ticketed luncheon on Monday, June 10. This option does not appear on the registration form included in the packet sent in February. If you have registered for the preession and would like to attend the luncheon, please use the form below and send it to AIC, 1717 K Street, NW, Suite 301, Washington, D.C. 20006. If you intend to register for the preession and would also like to attend the luncheon, please include the form below when you submit your registration materials.

I would like to attend the preession luncheon:
☐ $13 enclosed. I have sent my registration form in separately
☐ My registration form is enclosed. The $13 luncheon fee is included in my total registration fee.

Meal Selection: ☐ Meat ☐ Nonmeat

Name (please print)
SPECIALTY GROUPS

ARCHITECTURE

ASG CONFERENCE PROGRAM: Dennis R. Montagna, ASG program chair, reports that the ASG conference program is being finalized and is guaranteed to be of interest! Plans include a joint session with the Objects Specialty Group, a repeat session featuring the work of students in preservation and architectural conservation programs, and a thematic session focusing on the overall conference theme of the collaboration as it relates to architectural conservation. Questions should be directed to: Dennis Montagna, National Park Service, US Customs House, Rm. 90406; Philadelphia, PA 19106; (212) 947-4499; fax (212) 947-8765.

DEFINITIONS AND PURPOSES REVISITED: An edited draft of the ASG's Rules of Order regarding, first definitions pertaining to architectural conservation, architectural conservators, and ASG; and second, the purpose of ASG is being revisited and will require active review and comment by all ASG members. A copy of the above will be sent to all current ASG members; your input is critical. Questions should be directed to: Shelly Sass, IFA/Conservation Center, NYU, 14 E. 78th St., New York, NY 10021; (212) 772-5848.

NATIONAL PARK SERVICE STANDARDS: A revised document regarding the federal Historic Preservation Professional Qualifications Standards is currently in the advanced stages of review before it is distributed for feedback from AIC members. The standards pertain to National Park Service definitions regarding conservation professionals and position qualifications. Questions should be directed to: Jerry Podany, J. Paul Getty Museum, P.O. Box 2112, Santa Monica, CA, 90406; (310) 454-8156.

DOCUMENTATION COMMENTARIES: The newly edited draft of the ASG's documentation Commentary regarding the revised Code of Ethics and Guidelines for Practice has received preliminary review by the Ethics and Standards Committee. A draft of the Commentaries are included in this issue (see pp. 15) for review by the full AIC membership. Your input is still critical. Suggestions from members should be directed to: Molly Lambert, Venice, CA, 90291; (310) 454-8156.

INTERNAL ADVISORY GROUP MEETING: The AIC Internal Advisory Group held its mid-year meeting in Washington, DC in early February. Information from the meeting will be published in the May AIC News. Questions regarding meeting issues that affect ASG should be directed to Joel Snodgrass (see below).

GENERAL INFORMATION: Questions and inquires may be directed to ASG officers: 1) Joel C. Snodgrass, ASG Chair, Integrated Conservation Resources, Inc., 247 West 30th St., 14th fl., New York, NY, 10001; (212) 947-4499; fax (212) 947-7766; 2) Dennis R. Montagna, ASG Program Chair (see above); and 3) Charles A. Phillips, ASG Secretary/ Treasurer, Phillips and Oppermann, PA, 1134-A Burke St., Winston-Salem, NC, 27101; (910) 723-0865; fax (910) 777-8641.

BOOK AND PAPER

ANNUAL MEETING IN NORFOLK 1996: The BPG program is scheduled for Saturday, June 15. Come hear about and discuss issues concerning a broad range of examination and treatment considerations of various media, including recent research on foxing, artist's working drawings, color imaging technology, historic information of artist's materials, a collection management database, and ethical considerations regarding the preservation of unique collection materials. Tips wanted! If you have an idea, technique, or experience to share, please contact Sarah Melching or Betty Fiske. Tips are typically five minutes or less in length, informally presented, and always appreciated. A business meeting will precede the program and comes with a complimentary ticket for the breakfast buffet. A ticketed luncheon is also planned. The evening's reception will take place at the Moses Myers House, one of Norfolk's historic residences. The first 80 registrants will enjoy the beautiful setting and a delicious array of hors d'oeuvres.—Sarah Melching, BPG Program Chair

MEMBERSHIP: As of January 11, BPG had received 459 memberships: 337 regular U.S. members; 93 regular foreign members; 23 U.S. students; and 6 foreign students. The dues survey conducted last fall has produced 291 responses, with 61 members indicating a preference for a $10 dues reduction, 121 for a $5 reduction, and 100 for maintaining the current dues structure. Nine members offered alternate suggestions or did not indicate a preference. Based on this response, the BPG Board intends to propose a $5 dues reduction for 1997–98 and the creation of a restricted FAIC fund for Professional Development and Publications, with approximately $6,000 per year made available. The BPG Board will work with the FAIC office in the coming months to develop project guidelines for the restricted fund. We hope to present the proposal to the membership at the annual meeting in June.

NOMINATING COMMITTEE REPORT: The nominating committee is pleased to announce that three excellent candidates have graciously agreed to stand for election for each of the positions of assistant chair and assistant program chair. The slate of candidates reflects the range of professional, geographical, and cultural diversity inherent in BPG's large and active membership. Be on the lookout for
your ballot and VOTE!—Dianne van der Reyden, BPG Nominating Committee Chair

PUBLICATIONS: Bob Espinosa is working on the next issue of the BPG Annual and expects completion in February or March. Their new ability to scan slides using QuarkXPress and Adobe Photoshop should simplify the whole process of submitting articles and illustrations for publication. Olivia Primus of the Book Conservation Catalogue Committee reports that the BCC will have three parts: a general bibliography, book conservation notes, and a conservation catalog. As a first step, Olivia is compiling a list of subject headings, which will go on-line for comment in the coming months.—Mary Wood Lee, BPG Chair, Campbell Center, 203 E. Seminary, Mt. Carroll, IL 61053-0066; [redacted]

CIPP
CONSERVATORS IN PRIVATE PRACTICE

During its January teleconference, the CIPP Board continued to work on its agenda for projects and initiatives.

Plans were finalized for the CIPP program at the 1996 annual meeting. Catharyn A. Baird, an attorney specializing in employment law and an instructor at Regis University in Denver, will address the legal ramifications of hiring employees in her presentation "Do Many Hands Make Light Work?: What the Small Business Owner Needs to Know about Hiring and Managing Employees." A pasta and salad dinner, with a cash bar, will be provided. All CIPP members will be charged half-price for the dinner.

A postcard invitation will be sent to all CIPP members. The CIPP Board completed and approved CIPP's contribution to the Commentaries on the topic of documentation. The CIPP Board is beginning to formulate discussions on the next topic, which is treatment.

Considerable progress has been made on the development of a basic document for the operation of a conservation business. Relevant background documents and publications have been collected and are being reviewed. A firm that specializes in the organization and publication of specialized documents for small- and medium-sized businesses has been interviewed as one possible source of professional assistance in the writing of this document.—Constance Silver, CIPP Chair, 949 West End Ave., #PHD, New York, NY 10025; (212) 662-2020.

OBJECTS

ANNUAL MEETING: John Griswold, program chair, has arranged what promises to be a very interesting, full day of lectures and discussions dealing with the interactive nature of our jobs as conservators. This year a special joint session of the Architecture and Objects Specialty Groups entitled, "Thoughts on the Thinker: The Role of Collaboration in Conservation Decision Making," will be held from 10:30 a.m. to 12:30 p.m. on Saturday, June 15. In addition to the lectures, time will be allowed for our business meeting on Friday and a discussion to develop our commentaries for Guidelines for Practice 21-23, dealing with treatment.

POSTPRINTS: The Postprints of the 1995 OSG session in St. Paul are being edited and reformatted to a uniform typeface. We expect to mail copies of the publication to all members by late spring. OSG members will also receive the slate for the 1996-97 program chair and treasurer. Please take the time to vote and return the ballot.

PUBLICATIONS: The publications committee has been very active these past few months. In response to the questionnaire that polled OSG members about what kind of publications they wanted to produce, the committee decided that treatment-based review articles and a separate Internet list server to handle informal tips was the way to go. Review articles will first be solicited about fill materials, with the goal of devoting one issue of the JAIC to articles that compare the compositions and working properties of various fill materials. The committee has solicited contributions from about 20 conservation newsletters and network servers. Please look for the announcement in this issue of AIC News. The AIC Board and JAIC editors encourage OSG members to submit papers to this proposed publication.

COMMENTARIES: This issue of the AIC News also includes the proposed Commentaries for Guidelines for Practice 24-28, which deal with documentation. Please take time to read these and make your comments before they are submitted to the AIC Board for a vote in Norfolk.

As you will see in the registration materials for the annual meeting, six educational workshops are offered this year. I hope that many will be able to take advantage of them. Also, please let me know what topics would be of interest to you for short courses so OSG can work with the Director, Professional Education to design future programs.—Julie A. Lauffenburger, OSG Chair, Walters Art Gallery, 600 N. Charles St., Baltimore, MD 21201; (410) 547-9000, ext. 242; fax: (410) 752-4797.

PAINTINGS

ANNUAL MEETING: Our one-and-a-half day program has been organized, including a half-day session cosponsored by PSG and RATS, and many strong papers are slated for presentation. We are also planning a luncheon and an evening social; consult the annual meeting registration materials for details.

POSTPRINTS: At this writing our patient 1995 Conference Postprints editor, vice chair Joan Gorman, is beginning production. Look for it shortly.

COMMENTARIES: Please review

14 AIC News, March 1996
From the Ethics and Standards Committee

Presented below are drafts of the first Commentaries to the AIC Guidelines for Practice. These Commentaries, which address the issue of documentation (Guidelines 24-28), were prepared by the Ethics and Standards Committee from drafts written by the AIC Specialty Groups. Not only was the quality and thoughtfulness of these submissions extremely high, but also the coincidence of content was remarkable, which indicates a maturing of the profession.

The committee now requests that all members read this draft carefully, and if possible, discuss it with your colleagues. If you have any specific comments, additions, or corrections that would clarify or improve these Commentaries, please send them by April 15 to: Dan Kushel, Committee Chair, Art Conservation Dept., RH230, Buffalo State College, 1300 Elmwood Ave., Buffalo, NY 14222; e-mail kusheld@sunybufa.cs.sunybuf.edu. The committee deeply appreciates the extraordinary enthusiasm and commitment of time and effort of the membership, and it looks forward to continuing this cooperative endeavor.

The Commentaries on TREATMENT are next!

AIC Ethics and Standards Committee—Rae Beaubien, Karen Garlick, Paul Himmelstein, Richard Kerschner, and Dan Kushel, Chair

Commentaries to the AIC Guidelines for Practice

Introductory Remarks

These Commentaries, created by the membership of AIC and to be submitted to the AIC Board of Directors for approval*, are intended to amplify the Guidelines for Practice and to accommodate growth and change in the field. They are designed to define current accepted practice for the conservation profession and to provide recommendations that will assist conservation professionals in the pursuit of ethical practice. The Commentaries also serve as an educational tool and as an informational resource for improving professional practice. While the Commentaries strive to accommodate variations in requirements for different areas of specialization, the level of detail may not fulfill the need for guidance in all cases. AIC Specialty Groups are therefore encouraged to provide additional guidance to practitioners in their specialty.

* These “Introductory Remarks” are to be part of the Commentary document itself. In final form, this phrase will read, “and approved by the AIC Board of Directors.”

Commentary 24 Documentation

The conservation professional has an obligation to produce and maintain accurate, complete, and permanent records of examination, sampling, scientific investigation, and treatment. When appropriate, the records should be both written and pictorial. The kind and extent of documentation may vary according to the circumstances, the nature of the object, or whether an individual object or a collection is to be documented. The purposes of such documentation are:

• to establish the condition of cultural property
• to aid in the care of cultural property by providing information helpful to future treatment and by adding to the profession’s body of knowledge;
• to aid the owner, custodian, or authorized agent, and society as a whole in the appreciation and use of cultural property by increasing understanding of an object’s aesthetic, conceptual, and physical characteristics; and
• to aid the conservation professional by providing a reference that can assist in the continued development of knowledge and by supplying records that can help avoid misunderstanding and unnecessary litigation.

A. Rationale
(as denoted in Guidelines for Practice number 24, above)

B. Minimum Accepted Practice

• The obligation to produce documentation cannot be waived for any reason.
• All records should include:
  • the purpose of the documentation,
  • the name of the documentor, and
- the date of the document.
- A written record should be made any time cultural property is examined, analyzed, sampled, treated, altered, and/or damaged, and when cultural property is temporarily transferred to the custody of the conservation professional. Formats of these records may vary, and records may be combined where appropriate. In determining appropriate format and content, the conservation professional may wish to consult an attorney as well as written recommendations developed by AIC Specialty Groups. This written record must include information that uniquely identifies the cultural property. For example:
  - accession or registration number and owner/custodian,
  - maker/origin,
  - subject/title/classification,
  - measurements,
  - marks/labels,
  - date of creation,
  - site location and boundaries.
- All components of the documentation (graphic and written) should be clearly labeled to identify them as part of this record.

C. Recommended Practice
- In determining the extent of documentation (both written and graphic), the conservation professional, in consultation with the owner/custodian, should consider the nature of the conservation activity, the significance of the cultural property, available resources, and any relevant legal requirements.
- In written documentation and labeling of graphic documentation, the conservation professional should use terminology generally accepted within the profession and should amplify the record as necessary to make it understandable to the owner/custodian.

- Associated records (e.g., previous conservation documents, curatorial records, Historic Structure Reports, excavation reports) should be incorporated into or cited in the documentation being created.

D. Special Practices
- Certain special circumstances may affect the extent or form of documentation. These are:
  - disaster response,
  - emergency treatment,
  - remedial minor treatment,
  - mass treatment (i.e., identical or similar routine treatment carried out on batches of collection materials),
  - collection assessments and surveys,
  - preventive care.

This record:
- preserves information that may be obscured or lost over time, through use, or during treatment,
- establishes a benchmark against which to assess change of the cultural property over time, through use, and/or during treatment,
- articulates the need for conservation measures (e.g., treatment, preventive care),
- serves as a reference for additional study or decision making (e.g., acquisition, exhibition, loan, scholarly research), and
- facilitates communication about the nature, care, and use of the cultural property.

B. Minimum Accepted Practice
- In addition to the data obtained through direct observation and testing,* the record of examination must include:
  - information for unique identification of the cultural property (see appropriate section of Commentary 24),
  - description of accessory materials or associated elements (e.g., components of cased photographs, stretchers and frames, mounts, original housings),
  - the purposes and circumstances of the examination that place the record in context, and/or
  - methods of examination and testing.
* Distinguish clearly between observation and interpretation.

A. Rationale
- To record information about the materials, structure, past history, current condition, and environment of the cultural property that is obtained through direct observation and testing.

Commentary 25 Documentation of Examination

Before any intervention, the conservation professional should make a thorough examination of the cultural property and create appropriate records. These records and the reports derived from them must identify the cultural property and include the date of examination and the name of the examiner. They also should include, as appropriate, a description of structure, materials, condition, and pertinent history.
tation of previous conservation activities related to the cultural property.

C. Recommended Practice
- All examination records should include graphic documentation (e.g., photographs, diagrams, drawings, site plans) necessary to illustrate condition and relevant details accurately. Graphic documentation should include size scales, as appropriate. Photographs should also include color and gray scales and an illumination orientation indicator.
- The conservator should endeavor to consult all available documentation of conservation activities related to the cultural property.

D. Special Practices
- Certain situations may require less documentation of examination. Nevertheless, documentation must always identify the cultural property being examined and must include the name of the examiner and the date of examination.

These situations include:
- Emergencies that may require intervention before examination can be fully recorded. Some record (e.g., audiotape, videotape, field notes) should be made at the time of intervention so that accurate documentation can be made when circumstances permit.
- Examination of large groups of similar objects (e.g., archaeological fieldwork, archival collection, systematic collection) for which documentation may be for the group as a whole, but unique conditions of individual objects should be documented.
- Surveys when representational documentation and/or group reports may be used. If all objects in the surveyed collection are not examined, the methodology for selection (systematic, random, haphazard) should be stated.
- Examination of individual objects composed of many similar elements (e.g., books, feather cloaks). When documentation may be for the object as a whole, but unique conditions of individual elements should be documented.
  - For books, standard photographic documentation may include: binding, title page or colophon, a representative opening in the text, and representative damage.
  - Examination of components of a large, complex object (e.g., window of a building, wheel of a railroad engine), when documentation may be limited to representative components.
  - Examination for loans, when documentation may be limited to features or conditions that may change or that may cause concern during the period of loan.
  - Routine maintenance, where limited examination (e.g., visual inspection) is carried out in preparation for routine activities (documentation of examination may not be necessary in such cases).

Commentary 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
- Organizes the thinking of the conservator in planning a full course of treatment. Clarifies the goals of treatment and the sequence of steps necessary to reach them.
- Helps to ensure that relevant logistic factors are considered (e.g., time, materials, cost, facilities).
- Serves as a basis of communication and discussion between the conservator and custodian/owner, including issues concerning expectations, potential benefits, costs, and risks.
- Provides a clear statement to the custodian/owner of the proposed treatment and may serve as the basis for a contract.

B. Minimum Accepted Practice
- The treatment plan must be put into written form.
- It must include:
  - proposed course of treatment,
  - materials to be used,
  - time estimate, and
  - cost estimate, if used as a basis for contract.
- Unless a previous written understanding exists between the conservator and the owner/custodian concerning responsibilities for treatment decisions (e.g., job description, general letter of understanding, contract), the treatment plan, with the accompanying Report of Examination, must be presented to the owner/custodian for written approval. Similar approval must be obtained for significant revisions to, or deviations from, the approved treatment plan.
- If the custodian is not also the owner, the conservation professional must establish that the custodian has the authority to approve the treatment plan.
C. Recommended Practice

- Even if a previous written understanding exists, written approval should be obtained. If only verbal approval has been obtained, such approval should be noted in the conservator’s records.
- The written plan should include:
  - objectives and limitations of the treatment,
  - benefits and risks,
  - general description of the properties of materials to be used,
  - alternatives to the proposed treatment, if appropriate,
  - time and/or cost, and
  - a statement that information revealed during treatment may require minor variations from the approved treatment plan.
- When a partial treatment is necessary before the complete course of treatment can be determined, a written plan for this partial treatment should be prepared and approved obtained from the owner/custodian.
- If the approved treatment is not to be carried out by, or under the direct supervision of, the conservator who prepared the treatment plan, then significant changes to the plan should be approved by the original conservator.

D. Special Practices

- Emergencies may require intervention before a treatment plan can be prepared and/or approved.
- Treatment plans for large groups of similar objects (e.g., archaeological fieldwork, archival collection) may be for the group as a whole, but significant variations for individual objects should be indicated.
- Treatment plans for individual objects composed of many similar elements (e.g., books, feather cloaks) may be for the object as a whole, but significant variations for individual elements should be indicated.
- Treatment plans for components of a large, complex object (e.g., window of a building, wheel of a railroad engine) may be limited to selected components.
- For routine maintenance and minor remedial treatment a general statement of procedures or policy may substitute for a treatment plan.
- For long-term or large-scale projects special consideration should be given to documenting the decision-making process that underlies the treatment plan.

Commentary 27 - Documentation of Treatment

During treatment the conservation professional should maintain dated documentation that includes a record or description of techniques or procedures involved, materials used and their composition, the nature and extent of all alterations, and any additional information revealed or otherwise ascertained. A report prepared from these records should summarize this information and provide, as necessary, recommendations for subsequent care.

A. Rationale

- Documentation ensures that information about the treatment, and information obtained during that treatment, are preserved.
- Dated documentation (e.g., laboratory notes, work log) and the report prepared from these records:
  - document procedures used during treatment, and variations from the treatment plan,
  - document materials added to or removed from the cultural property,
  - document changes in the cultural property as a result of treatment, including its state after treatment,
  - document new information about the cultural property,
  - serve to prevent unnecessary future analysis and treatment,
  - serve as a basis for planning future treatments of the cultural property, including preventive care,
  - serve as a basis for evaluating the safety and efficacy of materials, techniques, and procedures, and
  - provide evidence of the conservator’s actions.

B. Minimum Accepted Practice

- A dated record of all treatment actions and the name(s) of those performing those actions must be maintained during the course of treatment. The form of this record may vary as appropriate (e.g., laboratory notes, work log). Information recorded only on audiotape, videotape, or computer should be transferred to hard copy in a timely manner.
- Appropriate graphic documentation must be produced to record:
  - all aspects of a cultural property that may change in appearance during treatment (“before-treatment”),
  - all aspects revealed during treatment that will be obscured after treatment (“during-treatment”), and
  - the final appearance of the cultural property after treatment (“after-treatment”).
(See Special Practices, Section D, for exceptions to the above.)
- The treatment report prepared from these records must include:
  - name of conservator responsible for the treatment and names of all assisting conservators,
  - date of report,
- information that uniquely identifies the cultural property,
- accurate and complete description of all procedures used,
- deviations from the proposed treatment,
- a list of all added materials that remain with the cultural property after treatment, cited by manufacturer and proprietary name, and by chemical name or composition (if known),
- composition of materials used in treatment that do not become part of the cultural property but may have a bearing on future examination and treatment (e.g., cleaning agents, solvents, bleaching agents, surfactants, enzymes, electrolyte solutions, poultices) must be listed in the log and included in the report. Sources of these materials, cited by manufacturer and proprietary name, and by chemical name or composition (if known) should be included where appropriate.
- description of material removed during treatment or obscured by treatment,
- new information about the cultural property revealed during treatment,
- all appropriate graphic documentation.

C. Recommended Practice

- Treatment procedures and materials considered, but not chosen, should be discussed, particularly if the reasons for their rejection may aid in future treatment decisions.
- Treatment procedures undertaken but limited in application by time, or circumstance, or by characteristics of the cultural property should be discussed.
- Recommendations should be made for subsequent preventive care.
- All graphic documentation should include:
  - information that uniquely identifies the cultural property,
  - date, and
  - size scale and, if photographic, color and gray scales, and illumination orientation indicator.

- All graphic documentation should be produced under conditions that minimize variations in illumination, image size, background, point of view, etc. so changes in the appearance of the cultural property due to treatment are accurately depicted.
- Other conservation professionals and consultants should be cited in the treatment report.
- A summary of the treatment time and costs may be included.

D. Special Practices

- During emergencies, a log should be maintained as circumstances permit. A complete treatment report must be prepared subsequently.
- When treating large groups of similar objects (e.g., archaeological fieldwork, archival collection), a treatment log should be maintained to record the general treatments and any variations. The treatment report may be for the group as a whole, but variations applied to individual objects should be stated. Graphic documentation may be of representative objects and treatments.
- When treating individual objects composed of many similar elements (e.g., books, feather cloaks), documentation may be for the object as a whole, but variations applied to individual elements should be recorded. Graphic documentation may be of representative elements.
- When treating components of a large, complex object (e.g., window of a building, wheel of a railroad engine)—written and graphic documentation may be limited to components treated, but the components must be clearly located and identified.
- When performing minor remedial treatment, documentation of treatment may be limited to brief notes but must include:
  - information that uniquely identifies the cultural property,
  - date,
  - name of person performing treatment, and
  - a general description of treatment.
- Routine maintenance, which may be covered by established procedures and policies, or gallery logs, with no additional documentation required.
- Experimental, unusual, and high-risk treatments may require more extensive documentation.

Commentary 28
Preservation of Documentation

Documentation is an invaluable part of the history of cultural property and should be produced and maintained in as permanent a manner as practicable. Copies of reports of examination and treatment must be given to the owner, custodian, or authorized agent, who should be advised of the importance of maintaining these materials with the cultural property. Documentation is also an important part of the profession's body of knowledge. The conservation professional should strive to preserve these records and give other professionals appropriate access to them, when access does not contravene agreements regarding confidentiality.

A. Rationale

- Documentation is an integral part of the conservation process; therefore,
it must be preserved so that the information it contains is later available to conservators and others. It may be used for a specific documented property to:
- evaluate its present condition,
- plan its further treatment,
- expand appreciation and understanding of it,
- study it even if it is lost or destroyed.

More generally, the documentation may be used to:
- evaluate treatment methods and materials,
- support scholarly research,
- provide a record of "current accepted practice,"
- study the history of the conservation profession, and the thought processes and rationales that were applied to the care of cultural property.
- Availability of information reduces the need for direct intervention (e.g., sampling, handling, pre-treatment testing) when future study and treatment are undertaken.
- Documentation serves as an important educational tool for owners/custodians, students, scholars, and the general public.
- Documentation may serve as a record that can help avoid misunderstanding and unnecessary litigation.
- Preservation of documentation enhances the credibility of the conservation profession by setting a positive example for allied professionals and the public.

B. Minimum Accepted Practice

- Documentation must be produced on and with permanent, stable media, be legible, and be readily accessible in the short and long term. Storage only on electronic media is unacceptable. The most permanent photographic systems reasonably available must be utilized for the photographic component of the graphic documentation.
- Records should be organized and maintained to insure their preservation and rapid retrieval. They should be stored under the best environmental conditions feasible.
- Two copies of the documentation must exist: one with the owner/custodian (curatorial office or registration department in an institution), the other with the conservation professional. The conservation professional should retain an original photographic record (e.g., negative or original color transparency) so the highest quality of graphic information is available. The conservation professional should stress to the owner/custodian the importance of storing these records properly and maintaining them with the cultural property, even if ownership changes.
- To guarantee access to the documentation without violating confidentiality, the owner/custodian should sign a written agreement governing access to the information by conservation and allied professionals, and by future owners/custodians.
- When requested, copies of documentation should be provided to future owners/custodians or conservation professionals in a timely fashion.

C. Recommended Practice

- Written and graphic documentation other than photographic should be executed on paper that meets ANSI Standard Z39.48-1992.
- Electronically or magnetically recorded documentation, and documentation requiring the use of other specialized retrieval apparatus can be useful adjuncts to the permanent record, but should not be relied upon as permanent records.

- Recommendations should be made to the owner/custodian regarding the maintenance and use of the documentation. Attaching a summary of critical information (e.g., name of conservation professional, identification or job number, treatment summary) to the cultural property may be a useful way to insure that documentation accompanies the cultural property over time.
- Within institutions, conservation documentation should be regarded as part of the institutional archives, and conservation professionals should work with archivists and records managers to develop sound policies for their permanent retention. Private practitioners should maintain documentation during the lifetime of their practice. If ownership of a practice changes hands, the documentation should be included in the transfer. If the practice closes, the conservation professional should make an effort to place documentation in an institutional archives. (AIC provides information on how to identify archives and place collections.) If this proves impossible and records must be discarded, their final disposition should be reported to AIC for future reference.
- The conservation professional should strive to keep informed about and to follow practices for the preservation and organization of records currently recommended by archives professionals.

D. Special Practices

- Nonpermanent materials (e.g., color Polaroid, blueprints) may be used in certain situations when no substitutes are available. Efforts should be made to transfer the information to a more permanent medium.
- It is advisable to obtain legal and other professional advice when establishing records policies.
the Ethics and Standards Committee's presentation of the Commentaries on the proposed Code of Ethics, elsewhere in this issue. This information incorporates the work of the PSG's own Commentaries Committee, composed of Rob Proctor, chair, Maria Sullivan, and Ria German. Your input is vital to the success of this initiative, so please respond with your comments.— William A. Real, Carnegie Museum of Art, 4400 Forbes Ave., Pittsburgh, PA 15213; (412) 622-3267; fax: (412) 622-5546; realw@clpgh.org

PHOTOGRAPHIC MATERIALS

ANNUAL MEETING: PMG members will soon receive a mailing that includes the PMG business meeting agenda and budget report. A full day of nine presentations has been scheduled. Since no formal schedule for the tip session has been set, submissions may be received and presented up to the last minute. Contact Barbara Lemmen, program chair, at [blank] or through e-mail: barbara Lehmen. We are looking for ideas and volunteers for the PMG's informal reception. Does anyone have a favorite spot or institutional contacts in Norfolk?

UPDATE, PMCC CHAPTERS: John McElhone expects to have a final draft of the chapter on cases photographed for the Photographic Materials Conservation Catalog available at the annual meeting in June. PMG members who are still submitting revisions should get them to John without further delay. Stephanie Watkins says she devotes one day per week to compiling material for the chapter on exhibition guidelines. She believes it will be completed by the end of 1996. With these chapters well under way, we should begin planning for the chapters that will follow. There will be a short discussion of PMCC during the business meeting in Norfolk, and members can suggest future topics.

1997 MID-WINTER MEETING: We have letters of commitment in hand from the San Francisco Museum of Modern Art and from two hotels in the vicinity of the museum. Jill Sterrett Beaudin is negotiating with a third hotel to accommodate PMG participants. As you can see, it takes some time to plan a two-day meeting, so it is not too early to submit a proposal. We would also like to hear ideas for presession topics.

BROMOIL PROCESS WORKSHOP: Photograph conservators and photographers alike can learn the bromoil process, in which a black-and-white, silver image is replaced with oil pigment, at a workshop taught by David Lewis, "one of the few remaining masters" of this pigment process. The workshop fee is $475 and will be held at the Campbell Center in rural Mt. Carroll, Illinois, from May 12 to 17. Participants will photograph, develop, and print their own image, presumably a rural landscape, then apply the bromoil process. Darkroom facilities have been recently donated and installed at the center to further enhance the redeveloping campus. Ask Gary Albright, Debbie Hess Norris, or me about the Campus Center, and call Mary Wood Lee, director, for further information about the workshop.

Carol Turchan, PMG Chair, Chicago Historical Society, Clark St. at North Ave., Chicago, IL 60614-6099; (312) 642-5035, ext. 273; fax: (312) 266-2077.

RESEARCH AND TECHNICAL STUDIES

We continue to work on plans for changes to the bylaws, the upcoming meeting, the RATS commentary on the "Documentation Section of the Guidelines for Practice," and other new projects.

BYLAWS: Proposed changes to the RATS Bylaws are currently being drafted and will be distributed to the membership in a forthcoming mailing. The executive committee of RATS is considering various options in changes to the current Rules of Order. Once the proposed changes have been drafted, they will be mailed to each member for comments. A vote to accept changes will be held at the RATS business meeting in Norfolk. Also, the mailing will include information on this year's elections. Watch your mail!

MEETING NEWS: We look forward to an exciting program for the RATS evening meeting as we continue our final preparations for Norfolk. In addition to sponsoring papers in other specialty subgroups and holding our business meeting, we will feature a panel discussion on the scientist-conservator relationship. Discussions may highlight communications, research methodologies, and collaborations between the conservator and the scientist. To kick off the evening's events, Eric Hansen and John Griswold will present a paper on their collaborative efforts in the study of stone desalination. We will wrap up the evening with a reception. Our meeting promises to be one of lively discussions and camaraderie. We hope to see you there!

RATS COMMENTARY: There is still time to provide comments and suggestions on the RATS commentary. We welcome phone calls, e-mail, and letters! Make your voice heard! Contact James Stroud, Harry Ransom Center, P.O. Box 7219, University of Texas, Austin, TX 78713-7219; (512) 471-9117; stroud@mail.utexas.edu.

FUTURE PLANS: As we mentioned in our last article, the RATS group is developing a resins information chart for use by conservators and scientists. We are actively seeking volunteers to help with this project. To become involved contact Julie Reilly, RATS conservator chair, [blank] fax [blank]. It's not too soon to start thinking about our 1997 meeting! In addition to our usual evening meeting, we hope to develop a half-day technical session within the general session. What topics would you like to see addressed? Any ideas on format or subject? Would you like to be involved in the planning? Let us know!—Mary F. Striegel, RATS Scientific Vice Chair, National Center for Preservation Technology and Training, Northwestern State University, P.O. Box 5682, Natchitoches, LA 71497; (318) 357-6401; striegelm@alpha.nsum.edu
The 1996 TSG annual meeting session will be divided into four parts. Along with the general papers, there will be three "topic" sessions. Two students, Virginia J. Whelan and Robin Hanson, will discuss their current projects and research, while Stefan Michalski will introduce a low cost suction/washing table for flat textiles.

For the session "Display Method Update," Dorothy Stites Alig has arranged for Polly Willman, Muffie Austin, and Vuka Roussakis to provide an overview of current mounting techniques. Jo Hill has gathered a group of speakers—Nancy Odegard, James Martin, Cathy Coho, Rebecca T. Johnson-Dibb, and Erica Tiedemann—for a session on "Analytical Techniques." Gwen Spicer will lead a discussion entitled "Documentation, More than Just Paper," with panelists Debbie Hess Norris, Deborah Trupin, and Dan Kushel. (Dan will not present a paper but will be on hand to answer questions concerning photographic problems.) We are asking members to send in questions, problems, and suggestions that will become part of this problem-solving session. You will receive a mailing that will include a form to be returned to Gwen.

Now that the speaker's schedule is set up, Vicki Cassman has been busy confirming our social calendar! The traditional TSG dinner will be held on Saturday night, June 15, at Phillips Waterside, a fabulous restaurant in the Waterside Festival Marketplace overlooking the scenic Elizabeth River. We have a choice of three entrees: Chicken Alfredo, fresh fish of the day, or a vegetarian creation. You are asked to select your entree on the registration form. The dinner will also include a salad, dessert, and a nonalcoholic beverage at a cost of $18.95.

The TSG will be well represented at the AIC preession due to the hard work of Susan Mathieson.

Thanks go to the many TSG members who contributed examples of housings for textile display and storage.

The 1995 Postprints are nearing completion, but a few manuscripts still have not been submitted to Patricia Ewer. Hopefully we will be able to announce their completion and availability in the next AIC News.

Our next mailing will contain a ballot for electing officers, an explanation of the amendment change to our rules of order, and a questionnaire about photographic problems. Please read and respond—Marlene Jaffe, Chair, 915 Bourbon St., New Orleans, LA 70116; (504) 523-7006; fax: (504) 523-7705.

WOODEN ARTIFACTS

ANNUAL MEETING: On the meeting front, Greg Landrey reports that he has assembled a full slate of interesting papers for the WAG session, most of which nicely dovetail with the "Collaborations" theme. Our session will include nine papers/presentations (with a few additional papers). We will also have our business meeting as a dinner, which has been enjoyable in the past. I hope that most of you will attend, as your representation in decision making is crucial to our smooth operation.

THE "MISCELLANEOUS" FILE: With collaborations being a theme for this year's meeting, it seems rather timely that WAG has been approached by leadership for the Arbeitsgemeinschaft der Restauratoren (AdR), one of the two large conservation organizations in Germany. They are interested in exchanging newsletters, postprints, etc., with the goal of fostering international communication in the field. Despite something of a language barrier on our end, pursuit of their literature (which is very impressive) shows that all publications are abstracted in English, and indeed, a surprising number of articles are actually published in English. At any rate, I consider such exchanges to be implicit in our greater mission and I will endeavor to keep you informed of pertinent titles, conferences, etc.

MEA Culpa Department: Due to an omission from the last newsletter, for which I take full blame, a course on wood conservation technology planned for July 1–August 8 in Norway was not mentioned. The "International Course on Wood Conservation Technology" is organized under the auspices of UNESCO by ICCROM, ICOMOS, and several Norwegian cultural groups. While general in scope, the course has a special theme: the repair and restoration of timber buildings with integrated polychrome decorations. Unfortunately, their stated application deadline is March 1. I mention it now on the outside chance that they will accept a late applicant, and also to let members remain aware of training possibilities abroad. Contact: Knut Einar Larsen, Dept. of Architectural History, Norwegian Institute of Technology, N-7034 Trondheim, Norway; (47) 73-59-50-90; fax: (47) 73-59-50-83; knutel@due.unit.ni. I am quite sorry for this omission, as it looks like an interesting topic and course.

PUBLICATIONS UPDATE: The 1995 WAG Postprints are now being assembled and should be available soon.

WAG continues to receive royalties on the sale of Gilded Wood through Sound View Press. The amounts aren't making us Fortune 500 material, but they should provide a bit of seed money for a future conference or project.

Finally, Carey Howlett reports that negotiations have been finalized with the Getty Conservation Institute on publication of Painted Wood. This will certainly be a landmark work in our field, mostly due to the high quality of the papers and the extraordinary amount of dedication and work exerted by the various conference committees. Expected availability is mid-1997.—Mark Minor, WAG Chair.
People

The Conservation Center for Art and Historic Artifacts is pleased to announce that ROLF KAT has been promoted to senior conservator.

The Art Conservation Department of the State University College at Buffalo announces the following appointments in paintings conservation for the 1996 spring semester: JILL WHITTEN, temporary lecturer and ROBERT PROCTOR, Getty Senior fellow. JAMES HAMM, associate professor, will be on sabbatical.

NANCY POLLAK has established a private practice for the conservation of paintings and painted textiles. She may be contacted at: Frederick, MD 21705; e-mail

Worth Noting

Buffalo State College Receives Mellon Grant

The Buffalo State College Foundation, Inc., has received a $650,000 Andrew W. Mellon Foundation grant on behalf of Buffalo State's Art Conservation Department. The grant will provide fellowships during the next four years to students pursuing a master's degree and a certificate of advanced study in the department's three-year graduate program. It will also help the BSC Foundation to establish a new fellowship endowment to support students in the department.

Information Wanted

I am carrying out a long-term study of the durability of treatments for flaking paint on reverse-glass paintings and other paintings on vitreous surfaces. If you have treated such an object and have access to the object for restudy, I would appreciate hearing from you. I will need a copy of the conservation treatment proposal or notes, before and after photos, and a photo of the object's present condition, and I will send cooperating conservators a standardized re-examination form. This study has been under way for five years, and I have contacted several dozen conservators who have treated such objects. Only a handful of these conservators have been able to track down treated objects for re-examination. All of those objects were treated with a method similar to that published by Barrett and Williston in 1978. I am most interested in hearing from those individuals who have used other methods or have data and treatments that are more than five years old. Contact: Niccolo Caldararo, Conservation Art Service, San Francisco, CA 94107.

Conservators and the Art and Architecture Thesaurus: A Collaboration

Designed as a tool for documenting cultural heritage objects and information, the Art and Architecture Thesaurus (AAT), a project of the Getty Art History Information Program, has thrived on collaborative projects. One such project involved book and paper conservators who collaborated with AAT editorial staff to enhance conservation terminology in the thesaurus. This terminology was used to index AAT abstracts. Names and materials, conditions, effects over time on these materials, and conservation processes and techniques are among the 26,000 terms in AAT.

In 1994, book and paper conservators at the Harry Ransom Humanities Research Center (HRHRC), University of Texas at Austin, joined forces with AAT editorial staff to expand the range of book and paper conservation terminology in AAT. Supervised by the staff at HRHRC, graduate students in the conservation training program at the University of Texas at Austin studied thesaurus construction methodology and researched relevant terminology. Their work resulted in the addition of needed terminology, which benefited the catalogers at the National Art Library, Victoria and Albert Museum in London, as well as other users of the AAT.

The term “art paper,” for example, was submitted for inclusion in the AAT by catalogers at the National Art Library. The HRHRC conservators researched “art paper” in current conservation literature to determine its validity, then placed the term in the AAT materials hierarchy under <paper by form>. A brief note, called a scope note (SN), was written to assist catalogers in using the term. After editors reviewed the term, it was entered into the AAT database.

Collaborations, such as the ongoing project with the University of Texas at Austin, have always been encouraged by the AAT. Another recent collaboration involved archivists, curators, and librarians at Mystic Seaport, Connecticut, who contributed to the AAT watercraft terminology. Subject specialists in the areas of architecture, furnishings, paintings, and photography, to name just a few, have participated in scholarly reviews of the AAT.

For further information contact: Claudia Hill, Editor, Conservation Terminology, Art and Architecture Thesaurus, 62 Stratton Rd., Williamstown, MA 01267; (413) 458–2151; chill@ aat.getty.edu

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 Norfolk and advertising in the AIC News, Journal, and 1997 Directory. Many advertising options are available—with rates as low as $50.

Correction

ICCROM has clarified an item in the November 1995 AIC News. The complete preprints of ICCROM’s international colloquium “Methods of Evaluation of Products for the Conservation of Porous Building Materials” are available from ICCROM for $55. This June, the journal of Italian Science and Technology for Cultural Heritage will publish a selection of papers presented at the colloquium.

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Periodical Review

“Conservation and Art History” Art Journal 54, no. 2 (summer 1995)

Those dismayed by recent art historical trends that dismiss the importance of artworks as unique objects may be heartened by last summer’s issue of the College Art Association’s respected scholarly journal. Guest editors James Coodlington, conservator of paintings at the Museum of Modern Art, New York, and Maryan Ainsworth, senior research fellow, paintings conservation department, Metropolitan Museum of Art, have assembled nine thoughtful essays that demonstrate how technical studies can enrich our understanding of the place of a particular object not only within its creator’s oeuvre but also within broader art historical, social, and economic contexts.

In the first of these essays, Mark Leonard and Louise Lipincott describe their technical investigation of James Ensor’s Christ’s Entry into Brussels in 1889. Their discovery of the artist’s exceptionally unsupervised procedure brought into question previous assumptions about how “modern” Ensor actually was in his technique and method.

Daphne Barbour, in closely examining Edgar Degas’s Study in the Nude for the Dressed Ballet Dancer, concludes that the relationship between this work and Little Dancer, 14 years old of 1878–81 is more complicated than previously assumed. It now seems possible that the “nude dancer” may have been a sculpture in its own right that was meant to replace the deteriorated Little Dancer rather than serve as a study for it.

Two essays on Andean textiles and bronze statuary explore the value of an object within its culture. Understanding how and why the object was made then becomes an important tool in identifying an artifact’s source of manufacture. In their discussion of Andean tapestry manufacturing techniques, Amy Oakland Rodman and Vicki Cassman point out how differences in fibers and weaving procedures are crucial in separating iconographically similar textiles from the distinct Huari and Tiwanaki cultures. Similarly, Carol C. Mattusch’s materials research on two classical bronze harnes indicates that a revision of the traditional idea of inferior copies based on lost originals may be in order. Her suggestion that certain images may have been serially produced with slight in-process changes, resulting in several de facto editions, provides an alternative to the traditional, purely stylistic approach to classical sculpture.

The historical context of past restorations is a central theme in several strongly opinionated essays. In his severe criticism of the “derestoration” of the Aegina Pediments, William Diebold attributes the removal of the 19th-century restorations to their eventual integration into a 1930s Nazi architectural scheme, which became an unpleasant association for postwar Germans and hence were removed after World War II. Christopher Miele describes the socialist beginnings of the British Society for the Protection of Ancient Buildings and decries its evolution into what he sees as an elitist organization promoting bland interpretations of architecture devoid of explicit cultural meanings. A more neutral tone informs Laura Weigert’s account of our distorted understanding of a medieval tapestry due to 19th-century restoration that sought to please its events. She depicted in a chronological and narrative framework that was probably alien to the scheme of the original tapestry. Andrew McClellan’s description of the controversy surrounding the 1801 restoration of Raphael’s Foligno Madonna at the Louvre comments on viewers’ reactions to restored paintings that are relevant to recent discussions on the subject.

An essay of particular interest to conservators is Kimberly Davenport’s “Impossible Liberties: Contemporary Artists on the Life of Their Work Over Time.” Using works by Duane Hanson, Sol LeWitt, Mel Bochner, Adrian Piper, Phoebe Adams, Kiki Smith, Petah Coyne, and Fred Sandbach as case studies, the author notes that conservation decisions should take into account the artist’s intent, which her examples show can not always be made in a straightforward matter.

The standard of scholarship in these essays is high, and the writing styles are exceptionally clear, but why, in an issue entitled “Conservation and Art History,” are so few of the contributors actually conservators or conservation scientists? (Of 11 authors, 2 are conservators, 1 is an archaeologist, and 8 are art historians.) While it is heartening to see art historians utilizing materials analysis in a way that was rare 30 years ago, forays by conservators into the realm where conservation and art history overlap are under-represented in this issue.

This is particularly unfortunate at a time when conservation has finally attained a level of rigorous scholarship that is equal to the highest levels of art historical research. Although this issue is a step in the right direction, it is also a missed opportunity.—Carol Christensen, National Gallery of Art, Washington, DC

Research Report

Industry Societies: Allied Science Resources

One of the primary goals of this column is to review resources that are available to conservation professionals but are not typically utilized by them. To that end, this article focuses on allied science resources accessible through industry societies, using the fields of clay and ceramics as examples.

Information about various industry and professional societies noted in this article was gleaned from the Encyclopaedia of Associations, which is published annually by Gale Research. The four volumes of the 30th edition (1996) list U.S. organizations by topic and geographic area; the 29th edition (1995) lists international organizations. Printed versions of the encyclopedia can be found in public and university libraries and electronic format versions (as diskette, magnetic tape, online, and CD-ROM) are available through the publisher. Organizations and societies at the national and international level act as constant measures of technological concerns. They also serve as vehicles for solving problems, advancing special interests, exchanging new tech-
nology, communicating research findings, and facilitating research, trade, and commerce. Although comments about industrial and professional societies are restricted in this article to only those associated with the clay and ceramics industries, many other fields are represented—glass, adhesives, composite materials, material testing, color chemistry, and instrumental analysis.

To illustrate the potential usefulness of allied science organizations, the regular activities of selected societies will be described, including their major research efforts, publication of newsletters and journals, professional meetings, and educational efforts. Descriptions of clay, ceramics, and their allied fields begin with a listing of the activities of North American societies (starting with topics related to clay, ceramics, ceramics education, and then further afield to ceramics products related to building materials). This is followed by a selected listing of international societies in these fields.

The Clay Materials Society, which has 100 members worldwide, includes professionals concerned with clay mineralogy and technology in industry, university research, and government. Students of physics, geology, soil science, astronomy, geochemistry, engineering, along with representatives of oil companies, instrument makers, and clay mining companies, participate in the society. Research is stimulated and information is disseminated relating to all aspects of clay science and technology, and a forum for the exchange of information and ideas is provided. The society also maintains a store of clay minerals at the Geology Department of the University of Missouri and organizes trips to laboratories, industrial plants, and field occurrences of clays. Its committees include continuing education, East European liaison, electronic communication, nomenclature, research grants, and source clay minerals. Its publications range from the quarterly Clay Minerals Society News, and the bimonthly Clays and Clay Minerals, to books such as Diffraction Analysis of Clay Minerals. For information about membership (with student rates), society activities, and publications contact: Jo Ebert,Colorado School of Mines, Golden, CO 80401; phone: 303-276-3407, fax: 303-276-6222.

A similar organization is the American Ceramic Society in Ohio. Its more than 11,600 multinational members include scientists, engineers, educators, and others interested in glass, ceramics, refractories, nuclear ceramics, white wares, electronics, engineering, and structural clay products industries. The society disseminates scientific and technical information through its publications and technical meetings, conducts continuing education courses and training at various levels, and maintains the Ross C. Purdy Museum of Ceramics. Its large reference library houses volumes pertaining to ceramic history, brick, porcelain, and glass, as well as to the industrial and technical aspects of ceramics, porcelain, and pottery. The society is largely divided into basic science, ceramics, design, engineering ceramics, ceramics and optical materials, materials and equipment, refractory ceramics, and structural clay products. The bimonthly publication Ceramic Engineering and Science Proceedings contains technical papers presented at society meetings, while the monthly Journal of the American Ceramic Society presents the latest advances in ceramic science and engineering. The bimonthly publication on ceramics, Abstracts, reports on significant literature in ceramics and related fields. For information on conferences, publications, and membership contact: W. Paul Holbrook, 17 Westerville, OH 43086-6136; phone: 614-890-4700, fax: 614-890-4701.

A few of the societies that are related to the clay and ceramics industries but are more oriented to business and production rather than to research and technology include the Ceramics Manufacturers Association in Ohio ([614] 452-4541), International Ceramic Association in Maryland ([410] 923-3425), the United States Advanced Ceramics Association, National Institute of Ceramics Engineers in Westerville, Ohio ([514] 452-4541), The Refractories Institute in Pittsburgh ([412] 281-6787), and the Society of Glass and Ceramic Decorators in Washington, DC ([202] 728-4132).


At the international level are several clay, ceramics, and related industry societies. The Institute of Materials at Stoke-on-Trent, England, is a multinational professional organization of scientists, technicians, and managers who are involved in ceramic research and industry. Their goal is to advance the materials science of ceramics (pottery, glass, refractories, vitreous enamel, heavy clayware, cement, concrete, electro-ceramics, abrasives, special ceramics, and glass-ceramics). In addition, the society provides educational and publication facilities for ceramicists and conducts continuing education courses. The bimonthly Journal summarizes the society's activities and presents the results of research projects in different materials.

The South African Ceramic Society (telephone: 11-8490856) advances the standards of education in the ceramics field, promotes the development of the art, science, and technology of ceramics, and encourages ceramic research. The society holds an annual symposium and publishes a quarterly journal/newsletter that includes reprints of technical papers.

The International Association for the Study of Clays, based at the Laboratorium voor Oppervlakte-Chemie in Louvain, Belgium (telephone: 16-220931), is a multinational group of individuals, companies, and institutions that promote research and development in the study of clay. The society fosters international cooperation and communication by organizing meetings and exchanges among its members and other groups interested in clay research. The annual Newsletter and quadrennial Proceedings of International Clay Conferences disseminates pertinent information on research in ceramics and clay.

The Italian ceramics society Associazione Nazionale dei Produttori di Piastrelle di Ceramica e di Materiali Refrattarii (telephone: 536-818111) represents manufacturers, suppliers, and
other companies related to the Italian ceramic tile industry. It publishes the C.R.R. Annuario: Pavimenti e Rivestimenti in Ceramica. Other international societies include the British Ceramic Plant and Machinery Manufacturers Association in Stoke-on-Trent, England (telephone: 782-513010), the German Ceramic Society in Cologne, Germany (telephone: 2203-69069), and the International Academy of Ceramics in Geneva, Switzerland (telephone: 22-734 2950).—Jo Hill

Recent Publications

Environmental Management: Guidelines for Museums and Galleries, by May Cassar. Discusses the theory and practice of achieving an appropriate museum environment for both collections and people. Emphasizes the need for planning, and places the environmental needs of museum collections first for museum managers. Stresses the role of the building as the first line of defense against environmental instability. Recognizes the importance of regular environmental monitoring and control, and divides museum spaces into critical and noncritical areas. 165 pages. $45, plus $3 postage. Stock number: B3478. Send prepayment by check or money order to: Routledge, 2938 Broadway, New York, NY 10027; or call (800) 248-4724 to purchase by credit card.


Turner: The Fighting Temeraire, by Judy Egerton. Traces the life of J.M.W. Turner and the construction of the Temeraire, paralleling the making of a ship with the forming of an artist through his years of obsessive study of ships and seas. Includes an analysis of the making of the painting by conservators Martin Wyld and Ashok Roy. 143 pages. $25, plus $3.50 postage, payable by Mastercard or Visa. ISBN 0300062249. Contact: Yale University Press, P.O. Box 209040, New Haven, CT 06520-9040; (800) 987-7323; fax: (800) 777-9253.

Metropolitan Museum Journal, vol. 30. Features original research that varies in length from monograph studies to brief notes on works in the museum’s collections and related areas of investigation. 103 pages. $60. ISBN 0-226-08116-8. Contact: University of Chicago Press, Journals Division, P.O. Box 37005, Chicago, IL 60637.

The Restoration of Works of Art: Legal and Ethical Aspects. Proceedings from an international seminar organized by the Geneva Art-Law Center. Investigates legal and ethical matters relating to the profession of art restoration. Examines the ethics and responsibilities of the restorer, as well as the status and regulation of the profession. Published in English and French. 328 pages. Sfr. 59. Visa, Mastercard, checks accepted. Contact: Schulthess Fachbucher, Zwingliplatz, CH-8022 Zürich; (01) 251 93 36; fax: (01) 261 63 94.

Hamilton Kerr Institute Bulletin number 2: 1994. Presents information on conservation of easel paintings and research from 1987 to 1993. Topics include auxiliary supports for panel paintings; history of eggwhite varnishes; Sustris’s Diana and Acteon; examination of Dutch flower paintings; and conservation of Maso da San Frano’s Visitation altarpiece. 144 pages. $31, plus $4 (surface mail) or $10 (air mail). Prepayment by check to: Hamilton Kerr Institute, University of Cambridge, Whittlesford, Cambridge, CB2 4NE, UK; fax: (0044) 8375959. [Note: Will be reviewed in the next issue of AIC News]


New Tools for Preservation: Assessing Long-Term Environmental Effects on Library and Archives Collections, published by the Commission on Preservation and Access. Introduces concept of the Time Weighted Preservation Index (TWPI), which provides a new way to measure and quantify how changes in temperature and humidity affect the preservation quality of storage environments for collections of paper, photographs, and magnetic tapes. Examples illustrate how relatively small changes in storage conditions can result in significant improvements in the useful life of library and archive collections. 35 pages. $10. Prepayment by check to: Commission on Preservation and Access, 400 17th St. NW, Washington, DC 20036; or Image Permanence Institute, Rochester Institute of Technology, 70 Lomb Memorial Dr., Rochester, NY 14623-5604.

National Conservation and Preservation Policy for Moveable Cultural Heritage, compiled by the Heritage Collections Committee of the Cultural Ministers Council. Provides a national framework for governments, private community and nongovernment sectors, individuals, and organizations involved in the care of moveable cultural heritage. Guides activities at the local and national level, and includes topics such as cultural diversity, understanding the significance of this heritage, coordination, skills development, education, and training, and research. 8 pages. Free copies available by contacting: Secretary, Cultural Ministers Council; Department of Communications and the Arts; GPO Box 2154L, Canberra ACT 2601, Australia.
Conferences, Courses & Seminars

Call for Papers
June 12–15. Philadelphia. Society for the Preservation of Natural History Collections (SPNHC) 11th annual meeting. Abstracts of 250 words are welcome for oral presentations and posters on topics that relate to natural history collections management. Papers on the special concerns of historic collections are particularly encouraged. Deadline is March 31. Send abstracts to: Earle Spamer, Academy of Natural Sciences of Philadelphia, 1900 Benjamin Franklin Pkwy, Philadelphia, PA 19103.

September 1–6. Edinburgh. 11th Triennial Meeting of the ICOM Conservation Committee. Papers will be accepted from nonmembers as well as the membership. For those wishing only to present a lecture, the deadline is April 1. Send all communications to: Agnes Timar-Balassy, Hungarian National Museum, 1450 Budapest 9. PF 124.

Conferences

May 24–26. Montreal. IIC-CG Annual Conference. Papers on various aspects of the theory, practice, and administration of conservation and conservation science will be presented. A poster session and a trade fair are also planned. Contact: Marie Trottier/Carolyn Murphy, IIC-Congrès 96, Registration Coordinator, Montreal Museum of Fine Arts, C.P. 5000, Succ.H, Montreal PQ H3G 2T9, Canada; (514) 939-7000; fax: (514) 939-7026.


September 26–29. Winnipeg, Manitoba. Building Ideas Association for Preservation Technology International Annual Conference. Topics include new approaches to conservation; sensitivity to the conservation of sacred spaces; conservation of districts and settlements; computerization of heritage recording; the appropriateness of new and existing practices and techniques of masonry conservation; and the development of modern conservation systems and methods to protect the integrity of modern heritage. Contact: APT96, P.O. Box 27054, 360 Main St., Winnipeg, MB R3C 4T3, Canada; (204) 983-4718; fax: (204) 983-5365; susan alguie@pcbwg.com.

October 24–28. Nicosia, Cyprus. 6th Conference of the Inter-Richardson Committee for the Conservation of Mosaics. Mosaics Make A Site: The Conservation in Situ of Mosaics on Archaeological Sites. Forum in which attendees can consider the philosophy, science, and methods of conserving mosaics in situ, exchange experiences and viewpoints on practical aspects of mosaic conservation, and to address such topics as planning for conservation before, during, and after excavation; documenting the condition of a mosaic; treating mosaics; protection through sheltering; and public presentation. Contact: Demetrios Michaelides, Archaeological Research Unit, University of Cyprus, Kallipoleos 75, Nicosia, Chypre; work: (357) 02-474658 or 472102; home: (357) 02-474658 or 472102; fax: (357) 02-474658 or 472102.

General
March 27–30. San Antonio, TX. Interamerican Symposium on Authenticity in the Conservation and Management of the Cultural Heritage. Four themes: including authenticity focusing on values and presentation and protection of the Americas; fabric, context, and value of authenticity in the Americas; authenticity in dynamic versus static sites; and implications of American interpretations of authenticity on the management of cultural heritage. Contact: UC/ICOMOS, 1600 H St., NW, Washington, DC 20006; (202) 842-1466; fax: (202) 842-1861.

April 12–14. Shaker Village of Pleasant Hill, Harrodsburg, KY. Midwest Regional Guild Spring meeting. Papers from guild members will be presented on the conservation related topics. Shaker Village is a historic landmark "museum village" in the heart of bluegrass country. Contact: Nicola Longford, President MRG, Missouri Historical Society, P.O. Box 11940, St. Louis, MO 63112; (314) 746-4543; fax: (314) 746-4548.

April 16–19. Austin, TX. April 23–26, Tampa, FL. Identification of Museum Materials: What Is It Made Of? Offered by International Academic Projects and taught by Robert Chold, head of conservation, National Museum of Wales, and Valentine Walsh, paintings conservator in private practice. This course will provide information and practice on identifying a range of materials using simple visual and physical methods. Contact: Course Coordinator, Materials Conservation Laboratory, Texas Memorial Museum, University of Texas at Austin, PRC #122, 10010 Burnett Rd., Austin, TX 78758; (512) 471-6090; fax: (512) 471-6092; or Course Coordinator, South Florida Conservation Center, 3400 Spring St., Pompano Beach, FL 33062; (954) 785-7512; fax: (954) 941-6690.


May–October. Mt. Carroll, IL. Courses in conservation, historic preservation, and care of collections. Campbell Center for Historic Preservation Studies. Contact: Campbell Center, 203 E. Seminary, P.O. Box 66, Mt. Carroll, IL 61053; (815) 244-1773.


May 6–10. Bloomington, IN. Preventive Conservation. Registration deadline: April 19. Contact: Jane Clary, Division of Continuing Studies, 204 Owen Hall, Indiana University, Bloomington, IN 47405; (812) 855-6392; fax: (812) 855-8997; jclary@indiana.edu.
October 18–25. West Sussex, U.K. Pest Management and Control for Museums. Organized by the Conservation Unit of the Museums and Galleries Commission and the Getty Conservation Institute. Designed for conservators, collection managers, and other museum personnel responsible for overseeing pest management. Includes lectures, practical sessions on required equipment and procedures for setting up the various systems as well as a practical exercise in a local museum. Deadline is May 1. Contact: Conservation Unit, Museums and Galleries Commission, 16 Queen Anne’s Gate, London SW1H 9AA, UK; (0171) 233 400; fax: (0171) 233 3686 or Training Program, Getty Conservation Institute, 4503 Glencoe Ave., Marina del Rey CA 90292; fax: (213) 679-2427.

November 17–22, Somerset, NJ. The Eastern Analytical Symposium. A full day of conservation science papers from conservators in applied and research fields, as well as materials, workshops and short courses on analytical methods on other days. Chair for research: Richard Newman, Museum of Fine Arts, 465 Huntington Ave., Boston, MA 02115; (617) 369-3456. Chair for accessible technology: John Scott, New York Conservation Center, PO Box 200989LT New York, NY 10011; (212) 714-0620. EAS hotline: (302) 738-6218; WWW homepage http://www.eas.org/~easweb


March 18–22. Williamsburg, VA. RESTORE. This intensive workshop on museum conservation is intended for archivists, engineers, craftsmen, preservationists, contractors, building owners, and others in the building community. Participating will learn how to analyze and resolve the complex problems encountered when dealing with the maintenance and preservation of museum structures of any vintage. Topics include problem analysis and causes of museum deterioration; technology of museum cleaning, coatings, and consolidants; technology of masonry repair and replacement materials; field and laboratory testing; special problems related to design and detailing; and the health and environmental hazards inherent in architectural restoration. Contact: RESTORE, (212) 213-2020.


May 8–19. Penland, NC. Paper and Book intensive 1996. As a working sabbatical for practitioners and serious students in the book arts, papermaking, and book and paper conservation, course topics include Molded Pull-off Box; Paper Conservation: Paper and Pulp Repairs; Metalworking for Bookmakers; Japanese Paper Decorating; Thinking Editions; Western Papermaking and Surface Treatments; Scrapbooks and Albums; Paper Cloth/Paper Thread; Letterpress Linenage; Relief Printing; Serial Imagery, Design, and Interior Design For the Modern Book; and Wood and Paper Books for Bookbinders. Contact: Pamela Spitzmuller, Conservation Dept., Main Library, University of Iowa Libraries, Iowa City, IA 52242; (319) 335-5900; fax: (319) 335-5928; spitzmuller@uiowa.edu


August 13–16 and 19–22. Buffalo, New York. Two identical workshops on the historical technology and conservation of picture frames. Taught by Jonathan Thornton, professor of objects conservation, these workshops are the same as those he has presented at the Interuniversity Conservation Laboratory. Enrollment limited to 12. Contact: Art Conservation Dept., Buffalo State College, Rockwell Hall 230, 1300 Elmwood Ave., Buffalo, NY 14222-1093.

August 25–30. Copenhagen, Denmark. Archaeological Conservation and its Consequences. 16th International Congress of the International Institute for Conservation of Historic and Artistic Works. Contact: IIC, 6 Buckingham St., London WC2N 5BA, UK; e-mail: (44) 171-976-1564; 100731.1565@compuserve.com


October 25–26. Rochester, NY. George Eastman House. Wet-Plate Collodion Workshop. Practicing wet-plate photographers Mark and Francie Scully Osterman will demonstrate the 19th-century photography process and guide participants in making an ambrotype self-portrait. Grant Romer, director of conservation and museum studies, will discuss the history and preservation of wetplate images. Space is limited. Call ext. 11 to register.


May 4. Rochester, NY. George Eastman House. Daguerreotype Workshop. Kenneth E. Nelson, a daguerreotypist and photo historian, will demonstrate the process and lead small groups in making daguerreotypes. Grant Romer, director of conservation and museum studies, will discuss the history and preservation of daguerreotypes. Space is limited. Call ext. 11 to register.


Textiles

Grants & Internships

Advanced Internship
Paintings Conservation
Baltimore Museum of Art

The Baltimore Museum of Art is offering a one-year advanced internship in paintings conservation beginning in October 1996, pending funding by the Getty Grant Program. In addition to participating in ongoing collection 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 expertise. The stipend is $22,500 with a travel allowance for AIC attendance or other research visits. Benefits and professional leave are included. Applications are due April 1, 1996. EOE. Interested candidates should send a letter of intent, a 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 1, 1996.

Paper Conservation Internship
Commonwealth Conservation Center

A paid summer internship in archival conservation will be offered at the Commonwealth Conservation Center in Harrisburg, Pennsylvania. The intern will participate in the mass treatment of early land records. For more information contact: Linda Ries, Project Director, Division of Archives and Manuscripts, Box 1026, Harrisburg, PA 17108-1026; (717) 787-3023; fax: (717) 787-4822.

Andrew W. Mellon Fellowship
Asiatique Paintings Conservation
Museum of Fine Arts, Boston

The Museum of Fine Arts, Boston, offers an Andrew W. Mellon Fellowship in Asiatique paintings conservation commencing in November 1996. This two-year fellowship includes a stipend of $20,000 (increased to $21,000 the second year), full benefits, and an annual travel allowance of $3,500. Candidates must have a master’s degree in conservation and at least one year of practical experience beyond graduation (or equivalent training). In addition to varied treatment experience, the fellow will be given the opportunity to conduct publishable research during the training period. Applications are due October 1, 1996. Interested candidates should submit transcripts of undergraduate and graduate study, a résumé, and letters of support from two professionals familiar with the candidate's work. All materials should be directed to: Sandra Matthews, Museum of Fine Arts, Boston, 465 Huntington Ave., Boston, MA 02115. EOE.

Kress Internship
Paper Conservation
New York Botanical Garden Library

The New York Botanical Garden Library announces this six-month internship in paper conservation beginning July 1, 1996. This position, the Kress Internship in Paper Conservation, will provide experience working with the library's Lord and Burnham Architectural Drawing Collection. Working under the supervision of the garden's conservation librarian, the intern will assist with a conservation survey of the collection, stabilization and rehousing procedures, and will carry out a research project, and prepare a final report on the project. Candidates must be currently enrolled in, or a graduate of, a recognized program in book, art, or paper conservation. This six-month, full-time position (35 hours per week) offers a stipend of $447 per week. There are no fringe benefits, but there will be an allowance of $250 to be used during the period of the internship for appropriate outside professional development. On-site interview preferred. Interested applicants should send a detailed letter of application, a current résumé, and three letters of recommendation to: Judith Reed, Conservation Librarian, The New York Botanical Garden Library, Bronx, NY 10458.

Deadline for receipt of complete application is Friday, May 3, 1996. Notification of the successful applicant will be sent by May 31, 1996.

Advanced Conservation Training Fellowship
Museum of Fine Arts, Boston

The Museum of Fine Arts, Boston, is pleased to announce the Claire W. and Richard P. Morse Fellowship for Advanced Training in Conservation of Works of Art on Paper, commencing in September 1996. The term of the fellowship will be two years.

The purpose of the Claire W. and Richard P. Morse Fellowship is to support the training of a qualified student at an advanced level in the conservation of works of art on paper. The emphasis of this training will be not only on increasing the technical skills of the fellow but also on fostering the fellow's development of a sense of connoisseurship by utilizing the superb and diverse collections of the museum. The fellow will work under the supervision of the senior conservator of the museum's Paper Conservation Laboratory. This stipend during the first year will be $20,000 (increasing to $21,000 in the second), along with benefits and an annual travel allowance of $2,500. Candidates must have a graduate degree in conservation and, prior to the start of the fellowship, must have had at least one year of practical experience beyond graduation (or equivalent training and professional experience).

All applications are due April 30, 1996. Interested candidates should submit transcripts of undergraduate and graduate courses of study; a résumé that includes all publications and lectures; a short description of candidate's interests; a statement of intent in applying for the internship; and letters of support from two professionals familiar with the candidate's work. All materials and inquiries should be directed to: Sandra Matthews, Office of Human Resources, Museum of Fine Arts, 465 Huntington Ave., Boston, MA 02115. The museum is an equal opportunity employer.

Advanced Internship
Paintings Conservation
Balboa Art Conservation Center (BACC)

BACC, a regional, cooperative conservation center in San Diego, California, is offering an advanced level internship in the conservation of paintings funded by the Getty Grant Program. The one-year internship begins in September 1996 and provides an annual stipend of $21,000, with a travel budget and benefits. The position is open to recent graduates of recognized training programs, or students with equivalent experience. Candidates should apply in writing with three professional references to: Director, Balboa Art Conservation Center, P.O. Box 3755, San Diego, CA 92163.

Positions Available

Conservator
Corning Museum of Glass

The Corning Museum of Glass seeks an objects-oriented conservator. Duties include responsibility for conservation of world-renowned collection of more than 26,000 glass and glass-related objects and advising on display, storage, handling, and transportation of objects. Graduate degree in conservation and practical experience (preferably in museums) required. Excellent written and verbal 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 nonprofit educational institution. Candidates should send a résumé and names of three references to: Director, The Corning Museum of Glass, One Museum Way, Corning, NY 14830-2253.

Conservator in Private Practice/Sales
Olek Lejbzon and Company

New York City Atelier, established 1950, conserves/restores furniture and historic buildings for residential, commercial, institutional, and government clients in the tri-state area. Seek CliFF to replace our residential salesperson moving overseas. Five year's minimum experience in conservation required, with 3 year's as furniture conservator, 3 year's client sales. Company growing steadily from three craftsmen in 1988 to 40 today, including European cabinetmakers, upholsterers, artists, and various building preservation tradesmen. Responsible for all existing residential clients and incoming leads. Typically, meet five prospective clients per day in New York City. No cold calling required. Additionally, institutional and commercial business may be developed. Compensation commission-based with draw. Should earn $60,000+ based on past history. EOE, competitive benefits. Résumé: Peter Teitelman,
Activities of the position cover the full range of professional work: preservation advice, public outreach, collection condition surveys, and treatments. The laboratory paintings studio is active in European and American paintings, generally from the 17th century to contemporary art. The lab typically faces diverse and challenging technical problems in paintings of high quality. The opportunity here to interact with conservators of other specialties and their projects is an asset. For example, the lab has an active paper conservation studio, and a repair shop at this site is near completion for heavy, hot, and metal work.

The successful applicant will have a graduate degree in conservation or training and studies equivalent to that offered by United States graduate conservation training programs. Good interpersonal skills, excellent writing and speaking abilities, familiarity with computers and technology, and the ability to work with a wide range of hand and power tools are sought in the applicant. The assistant level position is available to recent graduates or those with equivalent training and studies. The associate level candidate must have accomplished at least three years of full-time employment beyond graduation level. Candidates with greater experience may also be considered. Salaries are competitive, time flexibility is available, vacation benefits are generous, work atmosphere is pleasant, and the college town is nice.

Respond with a letter of interest and a detailed résumé to: Robert Lodge, President, McLay Lodge Fine Arts Conservation Laboratory, Inc., 19195 Pyle-South Amherst Rd., Oberlin, OH 44074. A copy of our newsletter will promptly be returned.

Paintings Conservator
High Museum of Art
The High Museum of Art (Atlanta, GA), in conjunction with the Williamstown Art Conservation Center, is Williamstown, MA, is creating a paintings conservation center to address the needs of the High Museum and other museums and collecting institutions throughout the Southeast. Applications are being sought for the position of paintings conservator. The successful candidate will oversee all aspects of the center’s start-up and subsequent operation, and will be responsible for the examination, treatment, and documentation of paintings, and will work closely with the staff of the High Museum and Williamstown to introduce the facsimility within the region. The position requires a graduate degree in conservation or equivalent training, a minimum of eight years of professional experience, proven vision and leadership, superb communication skills, an understanding of organizational dynamics, and an interest in being part of a new venture. The paintings conservator must also demonstrate superior judgment, the ability to work independently on a wide variety of projects on a timely and cost-effective basis, and an adherence to the highest standards and professional practice. This position reports to the director of museum programs/chief curator of the High Museum. Salary and benefits are highly competitive. Applications, including a letter of interest and a résumé, should be sent to: Michael E. Shapiro, Director of Museum Programs/Chief Curator, High Museum of Art, 1280 Peachtree St., NE, Atlanta, GA 30309; or fax to (404) 733-4493 no later than March 20, 1996. An Equal Opportunity Employer.

Traffic Manager for Conservator in Private Practice
Olek Lejbzon and Company

New York Atelier, established 1950, with 40 European craftsmen restores/conserves furniture and historic buildings. Steadily growing company seeks motivated, energetic, and organized individual to manage efficient scheduling of work to meet client deadlines, tracking, on-site work requiring transportation of craftspeople and materials, purchasing of supplies, collection of A/R, scheduling appointments for salespeople, and coordinating shop work with clients to ensure client satisfaction. Position to be extended, with substantial growth possible in a highly successful company. Applicant should have minimum of three years’ experience in position requiring critical coordination of resources. Experience with computer LAN desirable. Salary to $20,000, flexible benefits package. EOE. Send résumé to: Peter Triestman, President, Olek Lejbzon and Company, 210 11th AVE., 11th Fl., New York, NY 10010; fax (212) 243-3432.

Conservator
Kansas Museum of History

The Kansas Museum of History, a division of the Kansas State Historical Society, seeks a full-time objects conservator. Preferred candidates also will have experience in the treatment of paper artifacts. Responsibilities include artifact maintenance; preparing and arranging exhibits; and general exhibition design and production. The successful candidate will possess a B.A. degree and a graduate degree in conservation; a minimum of two years professional experience in museum or collections management; ability to work well alone and as a member of a team; strong interpersonal and communication skills. Salary up to $27,000. Send résumé to: Judy Long, Director, Kansas Museum of History, 1000 Massachusetts, Ottawa, KS 66067; or fax to (785) 756-6490. EOE.
FUNDING DEADLINES

NEA, Planning and Stabilization Program
NEA, Creation and Presentation Program
April 3

Getty Grant Program, Architectural Conservation Grants
April 10

IMS, Professional Services Program
April 12

NEH, Challenge Grants
May 1

NEH, Fellowships
June 1

NHPRC, State Historical Records Preservation and Access Grants
July 1

NEH, Preservation and Access Program
August 1

Fulbright Scholar Program, Council for International Exchange of Scholars
September 2

NEH, Collaborative Research
October 1

NEH, Education Development and Demonstration
November 15

American Academy in Rome, Rome Prize

NO DEADLINES

GETTY GRANT PROGRAM: Conservation Training Grants (Training of Mid-career Professional Conservators and Training Programs); Conservation Survey Grants; Conservation Treatment Grant

KEEPERS PRESERVATION EDUCATION FUND: Students enrolled full- or part-time in institutions of higher learning are eligible. Examples of previously funded preservation activities are: attendance at meetings, special book purchases, domestic and foreign study travel, publications, and tuition.

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.

Council for the International Exchange of Scholars, 3007 Tilden St., NW, Ste. 5M, Box GNEWS, Washington, DC 20008-3009; (202) 686-7877; cies@ciesnet.cies.org

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) 606-8336.

Keepers Preservation Education Fund: 5 W. Luray, Alexandria, VA 22301; (703) 548-5477

National Endowment for the Arts (NEA), 1100 Pennsylvania Ave., NW, Room 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 E 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).
THOMAS SCIENTIFIC is a full-line distributor of quality laboratory instrumentation, supplies, and reagents, all featured in our new 1996–97 catalog. This 2,000-page, full-color catalog includes over 20,000 items to provide the widest variety of choices in an easy-to-use format. Since 1900, Thomas Scientific has offered premier service and competitive pricing, along with an exclusive 1-year guarantee on every product we sell. Thomas continually adds the latest in new and unique products to our line of everyday supplies and lab basics you rely on. For more information or to receive your free 1996–97 general catalog, contact Thomas Scientific at [phone number] or e-mail [email address] to request your ARCHIVAL PRODUCTS CATALOG OF QUALITY PRESERVATION PRODUCTS and SERVICES.

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Regional Centers: Alive and Kicking

The concept of a regional center that provides high-quality, cost-effective conservation services for a group of nonprofit institutions sharing a common geographic area has been around since the formation of the Intermuseum Conservation Association (ICA) at Oberlin, Ohio, in 1952. Twenty years after its creation, John Spencer, a former director of the Allen Art Center (Oberlin) who moved on to the National Endowment for the Arts, became influential in providing NEA funding for the formation of a group of regional centers that were modeled on the ICA. He hoped that these regional centers and others like them, funded during the 1970s by a variety of public and private sources, would flourish throughout the United States, providing services for institutions that could not afford an inhouse conservation facility. Although things have not turned out exactly as he might have hoped, most of the centers established in the 1970s have survived occasionally tough times to evolve into well-run businesses that have learned from early mistakes how to survive in a more competitive environment. This knowledge will be utilized in planning the establishment of two new regional centers, one about to open its doors—The Gerald R. Ford Center, Omaha, Nebraska—and the other in its planning stages—a southeast regional center at the High Museum of Art, Atlanta.

A precise definition for regional centers is elusive. At some museums, staff conservators spend a percentage of their time on outside work to support the conservation department, but this does not make a conservation facility a regional center. Most of the 13 regional centers examined for this article offer membership to nonprofit institutions and share in common the fact that they are classified for tax purposes as 501(c)(3) organizations, or they are a unit within a larger organization (such as a museum or university) that has 501(c)(3) classification. A 501(c)(3) organization is a religious, charitable, or educational entity that does not pay taxes except on unrelated revenue (for example, a restaurant in a museum is considered unrelated revenue). To receive this tax classification the organization must be nonprofit or work primarily for nonprofits, and in the case of regional centers, it must provide educational programs, such as training interns, outreach, and so forth. Unlike a private business, a 501(c)(3) cannot keep whatever profits it makes. The profits, called cash reserves, must be returned to the 501(c)(3) organization, which receives its exemption from taxes because it is perceived by the IRS as being more interested in performing a service that promotes social or cultural welfare within the community than in making its owners rich. If the regional center makes a profit, it is used to expand the services of the center, thereby enriching the community it serves.

It should be noted that a number of private conservators who are known as de facto regional centers, and who may even use the phrase on their letterhead, are not 501(c)(3) organizations. In these strictly for-profit ventures, the employees may work on commission or be salaried, but in either case, the profits are kept by the owner of the business. These concerns are essentially private con-
The defining factor in 501(c)(3) regional centers is that they work primarily for nonprofit organizations. As in many tax issues, though, the question of what constitutes "primarily" is open to interpretation, with estimates ranging from 10 to 49 percent, depending on the attorney consulted. Organizations considered to be 501(c)(3)s are also corporations and therefore are governed by a board of directors that in the case of most regional centers is composed primarily of representatives from their member institutions. According to William J. Lehrfeld, a Washington, D.C., attorney specializing in tax law for 501(c)(3) corporations, this monitoring by member institutions is important to the IRS, which recognizes these centers as cost-effective substitutes for inhouse facilities when they are closely supervised and primarily used by nonprofit member institutions. Some regional centers are part of larger entities and do not have their own board but instead answer to the board of a parent institution (a university, museum, or historical society).

Most of these centers did not have early, easy, and consistent success. The oldest came into being at a time when private conservators received little competition and few museums had inhouse facilities. However, early centers that trained conservators for a number of years eventually began to lose business when their trainees and those at other graduate conservation training programs started to set up inhouse facilities in member museums. According to Ross Merrill, an Oberlin graduate who established the painting conservation department at the Cleveland Museum of Art, this did not result in ICA no longer providing services for Cleveland, because conservation services were required in areas not covered by Cleveland's inhouse staff, and in fact Cleveland is still a member of ICA. It did, however, cut down on the volume of business. Many regional center directors agree that as inhouse conservation departments proliferated in large museums during the boom years of the late 1970s and early 1980s, the volume of business from these institutions declined, leaving a clientele that has evolved into a group of smaller museums and historical societies.

Change within regional centers has by no means been confined to the profile of its clients or member institutions. Management of the majority of these organizations has undergone a fundamental shift during the 1990s. Whereas the early directors of these centers were inhouse conservators who learned administration on the job, most of the present directors of the 13 member organizations in the Association of Regional Conservation Centers are trained managers rather than conservators (only three conservators are directors—Janet Ruggles at Balboa, Henry Lie at the Strauss Center, Harvard, and Julie Reilly at the Gerald Ford Center in Nebraska) Their backgrounds vary, but the new breed of directors comes in Nebraska) Their backgrounds vary, but the new breed of directors comes from many different backgrounds.
Many of the early (and often still unresolved) difficulties in these centers resulted from an unsatisfactory initial arrangement with the parent institution. In some centers, the parent institution complicated grant applications by taking a large percentage of the grant money, a common practice in many universities but a difficult situation for a concern that is essentially a small business with the daunting task of operating efficiently in a nonprofit environment. Elsewhere the plant arrangement with the parent institution was not advantageous to the center—the center was saddled with a deteriorating building, diminishing equity, or escalating maintenance fees. In several instances, the center was so integrated into the parent institution that when the parent institution suffered financial problems, it looked to the regional center as a source of revenue. And the most important flaw in these early centers, observes Janet Ruggles, director of the Balboa Conservation Center, is that few of them were created with endowments to ensure their future existence.

A look at what went wrong at a now-defunct regional center once housed in the Maine State Museum illustrates the problems faced by some early centers that lacked the experience to negotiate an agreement that would ensure their independence. The facility was started with NEA funding, which equipped a space supplied by the Maine State Museum. The state provided the salaries of the two conservators who were eventually hired. Stephen Brooke, who took the job as painting conservator when the center opened in 1973, was told that a director would be hired to run it, but state funds for this position never materialized. Brooke, now working privately in Maine, notes that the most important flaw in the center's structure was the fact that conservation services were offered free to any nonprofit institution in the state. Brooke, however, was also supposed to work for the Maine State Museum, which became less and less supportive of services to outside nonprofits that it no doubt saw itself as subsidizing.

Eventually, the center's priorities became those of the Maine State Museum, and Brooke found himself focusing entirely on the treatment of water-degraded artifacts from a Revolutionary War vessel and other objects included in a bicentennial exhibition. A few years later exhibition design became a new priority for the Maine State Museum, and funds originally meant for conservation were eventually siphoned off into other areas. In 1991, with a budget crunch in state government, Brooke was laid off, after 17 years on the job, and his equipment was given away to other state agencies. Despite his experience, Brooke believes regional centers are a workable concept, provided they have good managers and the means to become financially independent, either through earned income or an endowment. Yet, if the center intends to become solvent on earned income, it also needs to be able to bill the host institution at a rate allowing it to recover its operating costs, rather than simply having an arrangement in which the parent institution pays the salary of its conservators.

Like the Maine State regional center, the Pacific Northwest Regional Center was set up for a few years in the Portland Museum of Art using NEA funding supplied in the early 1970s. Also like Maine, the salaries of the conservators were paid by the museum. Although free surveys were offered to attract museums as members, the facility charged for treatment to outside nonprofits, so unlike Maine, the center brought in revenue. According to former employees at the facility, many museums seemed interested in becoming members when the center was first proposed, but once the facility was functioning, the staff was never able to convince a core number of museums to become members and make a yearly commitment of funds for conservation. Those who worked at the center attribute this to several factors, including a lack of museums ready to allocate funds for conservation and the presence of established and moderately priced private conservators in the area. And typically there was no professional manager whose primary job was to attract business. After a few years the conservation department worked only on objects in the collection of the Portland Art Museum, and today the facility accepts no outside work. In this case, one unfortunate result is that Portland, like the Kimball (which also started its conservation studio as a regional center), received NEA funding that equipped a lab used by the museum but in the end it was not available to the surrounding smaller cultural institutions whom the funding was originally meant to benefit.

By the time new, more business-oriented directors began to assume positions at regional centers in the late 1980s, the flaws in many early centers, such as those in Maine and Oregon, were well known, but before these larger problems could be addressed, the new directors had to deal with matters of more immediate concern—setting up standard business procedures to ensure that these centers ran more efficiently. A start-up flaw that some early planners overlooked was efficient management, which requires specialized training. As conservation training programs produced more conservators, the conservation services environment became increasingly competitive. When the recession of the late 1980s occurred, the combination of an expanding supply of and diminishing demand for conservation services created a situation in which inefficient operations were unlikely to survive. As Linda Ellsworth, director of the Conservation Center for Art and Historic Artifacts (CCAAH), in Philadelphia, remarked, "It's an increasingly professional world out there. It became important not only that our center offer professional services, but that it look professional. It's a matter of perception."

Many changes needed to be made to improve regional centers' ability to compete. Ivan Myjer, director of the Conservation Center of the Society for the Preservation of New England Antiquities (SPNEA), which offers architectural and furniture conservation services, has spent the 20 months he has been on the job shrinking the center to its core services, eliminating less profitable services such as on-site preservation carpentry (now confined to SPNEA sites only), computerizing operations, and like many centers, paring staff. As a result the center operated in the black during 1995, which was not the case immediately before his arrival (there was no director for four years). Gary Burger, director of the Williamstown Art Conservation Center since 1989, inherited a solvent organization (it had always run in the

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black since its establishment in 1977), but he too restructured some services to promote more efficient utilization of time. Many centers broadened their services to include collections management. Gay Tracy, public relations director for the Northeast Document Conservation Center (NEDCC), in Andover, Massachusetts, said her center expanded its library field services and added a microfilming service that now subsidizes the conservation services to some degree.

Long-range planning also needed to be addressed. Several regional centers have increased the number of board members or changed the proportion of member-institution to nonmember-institution board members in order to focus attention on this goal. An all-member-institution board of directors is not the best arrangement for long-range planning, because the top priority of an all-member board easily becomes obtaining inexpensive conservation for its organizations, and it may be less interested in the other goals of the regional center. John Spencer acknowledged this was a continual problem at Oberlin in the years before Sherman Lee became chairman of the ICA Board of Directors. He described a situation in which uninterested member institutions sent low-level representatives to attend board meetings and were reluctant to make yearly commitments for conservation (see FAIC Oral History File, Winterthur, DE 19735). Many of the present directors of regional centers have made sure that today's boards are more diverse and involved, and that they realize that without long-range planning, utilizing effective financial, marketing, and fundraising advice, a center eventually might not exist to offer them cost-effective services. The addition of these new board members with expertise in financial management and marketing has helped to set these centers on the road to financial stability and a more carefully planned future. These expanded boards are also expected to raise funds in addition to setting policy, a board function well understood in the world of development but a relatively new concept in conservation.

Some directors inherited a more difficult situation than others. Lori Mellon, director at Rocky Mountain Conservation Center, was hired by a facility whose inability to remain solvent forced a new administration at the University of Denver, its parent institution, to threaten it with closure. During the five-and-a-half years of Mellon's tenure, standardized business policies and practices have been instituted, consistent bidding and reporting guidelines adapted, outstanding accounts collected, space utilization improved, and operations and communication standardized and upgraded to save time and money. Since the center is a unit within the university, it does not have its own board, but Mellon has established an advisory board to assist in business matters. With the center now stabilized, Mellon can now turn her attention to the future direction of the center. This will include re-examining the original arrangement with the university and negotiating a new document that more clearly defines the relationship between the two. The center will also consider moving to a downtown location with more visibility in an arts area and exploring possible changes in the center's tax classification.

This question of the relationship of the regional center to the parent institution resides at the core of many regional center issues. Integration can be good for the center, in particular if it offers certain tax advantages, but it also can threaten a center's independence. The Strauss Center, formerly known as the Center for Conservation and Technical Studies at the Fogg, became more closely integrated into its parent institution, the Harvard Art Museums, during a restructuring three years ago that was meant to increase efficiency and cut costs. At that time, the center received a gift of $7 million, about half of which renovated its aging facility, with the other half earmarked for an endowment to support its operations. This endowment permitted staff to cut by half the amount of its outside work and allowed increased emphasis on Harvard's collections, on which the staff (around 15, including 8 conservators, 2 research scientists, 2 technicians, and several interns) now spend two-thirds of their time. The close integration with the university has allowed the center to rely on Harvard's development office for help in fund raising and grant writing. This restructuring has proved beneficial to the regional center because the accompanying endowment will enable it to retain a measure of financial independence. (Deputy director Craigen Bowen emphasizes that the center will continue to take on outside work, because it is a valuable teaching tool that can augment the experience staff and interns receive by providing them with more varied materials.)

Some centers with closely integrated parent institutions worry that if the parent becomes financially strapped, it may look to its center as a source of revenue. Conversely, if it is not concerned about revenue, it may eventually pressure the center to do no work for outside institutions at all, as was the case in Maine. John Lovell, assistant director of the Bureau of Historic Sites, Collections Care Center at Pikes Island, Waterford, New York, represented his center's outside work to its host institution, the New York State Office of Parks, Recreation and Historic Preservation, as an opportunity to enrich a multiservice facility (including conservation, collections management, archaeology, exhibits, and curatorial services) that still devotes most of its care to New York State's 35 historic sites. The facility accepts outside work only from other government agencies, according to Lovell, so it does not compete with other regional centers in its geographic area. As Lovell reports, a delicate balance has been struck between providing services to its client state-owned historic sites at no charge and taking on conservation contracts to develop a modest revenue stream to enhance conservation services. The parent organization continues to underwrite the lion's share of the operating expenses, while it encourages the center to augment the support of this substantial basis through modest earned income from contract work. Maintaining this balance is no mean feat for an institution that is run by a state whose budget shortfall in recent years has been larger than the entire operating budget of some states.

Unlike the Strauss Center at Harvard, the Upper Midwest Regional Conservation Center (with 10 staff members) although housed in the Minneapolis Institute of Art, is not a part of the museum and does not receive support from it. The center rents space from the museum. During his four
years at the center, former director Bill Huebsch (who very recently resigned to pursue a writing career) made it solvent on its earned income, with a substantial cash reserve and an enviable backlog of work. He did this not only by streamlining operations but also by aggressively identifying and marketing the center to potential clients. Huebsch is also an excellent grant writer in a state that has over 600 grants available to nonprofits. Because the center is solvent on earned income, raising grant money is not essential, but it has been used to hire contractors for special projects and to buy equipment. Like Mellon at the Rocky Mountain Center, Huebsch says his organization at one time considered leaving the premises of the parent institution (because of somewhat cramped quarters), but it ultimately decided to remain within the museum because "that's where the corporate culture is." The identification with the museum has worked well for the center, although it is an independent entity. This means that although the center has to earn more income to support itself than other centers that are subsidized by their parent institutions, it is not dependent on the fortunes of the parent for its future survival.

The ICA at Oberlin has gone through a difficult time, due to rapid staff turnover and the lack of an executive director, but it has experienced a number of encouraging recent developments, foremost being the appointment in November 1995 of Bill Lipscomb, a widely respected fund raiser for nonprofits, as president of the ICA Board of Trustees. Lipscomb is enthusiastic about ICA's future, saying that membership is stable, the center is solvent and is accumulating a healthy cash reserve, and that its new director, to be named soon, will explore several exciting new options for the center.

Just how do these centers operate? Most regional centers offer members discounted services in exchange for a membership fee, although there is wide variation in membership costs, and some centers do not offer membership at all. The Williamstown Regional Center (16 staff, 11 conservators) charges a one-time fee of $750. Members must also make an annual deposit into a "drawing account" of one percent of their yearly operating budget (with a $5,000 cap). The conservation work done by staff is then debited to this account. Although the money is never lost even if not used, another one percent of the member's operating costs must be deposited the following year, even if the previous year's funds have not been exhausted. This guarantees a serious commitment from Williamstown's 53 member institutions and also provides a cushion of incoming revenue. According to director Gary Burger, the predictable one percent yearly expense works well for member museums where it becomes an anticipated line item in their yearly budget. The smaller Balboa Center (7 staff, 4 conservators) in San Diego offers a similar arrangement to its 17 member institutions, with a $1,000 one-time membership fee, plus an annual commitment of $2,500 in conservation services. Other centers, such as the Conservation Center for Art and Historic Artifacts (CCAHA) in Philadelphia (120 members), the Rocky Mountain Conservation Center in Denver (48 members), and the Upper Midwest Conservation Center in Minneapolis (80 members), have much lower membership fees and no mandatory work commitment, reflecting either the typically lower cost of treatment in their specialization (CCAHA works on paper only), the smaller size and economic resources of their member institutions, or the lack of demand for and education about conservation services in their areas.

Almost all of the regional centers offer a split rate. Fees to member institutions are typically $10 lower than fees to nonmembers. Several centers charge separate rates for work for nonprofit member institutions, nonprofit nonmember institutions, and for-profit institutions. NEDCC, which does not have member institutions, has three separate rates for nonprofits in its area, nonprofits outside its area, and private clients.

What advantage is there in having work done at a regional center? For those centers that offer membership and discounted services to nonprofits, lower cost is a major incentive. Another attractive feature of regional centers with membership is that representatives from member institutions sit on the center's board of directors, so these clients have a vote in the center's governance. Projects of members are worked on ahead of those of nonmembers and free telephone consultations and varying degrees of help in writing grants are provided. Centers attached to well-respected museums or universities have the advantage of being able to draw upon the shared expertise of the parent institution's staff. Henry Lie at the Strauss Center notes that a client at his center has access to a wide array of analytical services, numerous points of view from the staff conservators, and close relations with curators and art historians who are acknowledged experts in their field. Specialized regional centers such as SPNEA (10 to 14 staff), CCAHA (18 to 19 staff), and NEDCC (40 staff) have expertise in niche areas, such as treatment of large-scale paper objects or architectural paint sampling, with which private conservators may have less experience.

Finally, many of these institutions feel they offer an array of specialized services, including microfilming, technical analysis, and lectures on topics ranging from proper housing to disaster preparedness, that are less often available from private conservators. These claims may disturb some private conservators, who consider regional centers to be sources of unfair competition. Bob Lodge, a private conservator located a few miles from ICA, where he once worked, now employs as many staff members as ICA. He feels the centers have an unfair advantage over private conservators because of their tax-exempt status. The situation is not quite as unfair as it might at first appear, because the exemption refers only to profits. Neither a private conservator nor a regional center pays taxes on gross income, but instead only on net income, or profits. A regional center does not have to pay taxes on its net profits, because whatever profits it makes are reinvested in the organization. Like a regional center, a private conservator does not have to pay taxes.
on profits reinvested in his business. It is the profits taken out of the business and not reinvested in it on which the private conservator must pay tax. This profit-taking option is not available to regional center personnel. There has been criticism of scams run by 501(c)(3) corporations in which a complicit board of directors awards employees large salaries, thereby disguising profits to retain 501(c)(3) status and giving employees what amounts to a de facto partnership distribution. This scenario is unlikely to occur in regional centers, where the majority of board members are representatives from member institutions, who presumably have an interest in keeping costs down. And secondly, the cash reserves accumulated by most of these centers are very low.

Another criticism voiced by Lodge is that many of the centers today could not get a 501(c)(3) classification if they offer any fee services at all. Not true, says William J. Lefrak, an 501(c)(3) tax attorney in Washington, D.C., with 36 years of experience in the field. He asserts that the IRS does not object to the formation of any new 501(c)(3) organization as long as its structure ensures that the regional center is tightly controlled by its member institutions, as is accomplished when at least half of its board members come from member institutions. He says that the IRS allows 501(c)(3) facilities such as regional centers because they recognize them as high-quality, cost-effective substitutes for inhouse services. Many nonprofits such as hospitals, for example, set up a communal laundering facility to serve their joint needs, which is perfectly legal.

If too much work is done for outside clients that have no say in governance and are for-profit ventures, then the service to nonprofits argument cannot hold up in court. It is for this reason that regional centers are required to work primarily for nonprofit concerns. Lefrak observes that, in any event, 501(c)(3) regional centers may face little likelihood of an audit because the IRS usually goes after much larger institutions, with a greater possibility of noncompliance and therefore of collecting a significant amount of taxes. Having had to suffer an 80 percent cut in audits over the past few years, the IRS may not want to tie up its dwindling resources auditing a regional center where the profits from such a small percentage of its work may be taxed. The scenario is especially unlikely at a regional center, since most have either little or no profit (cash reserve).

One wonders why regional centers don’t complain more often of unfair competition from private conservators, because a subtext of the continual struggle of regional centers is the competition from former employees who leave the job but not the area, and set up private practice nearby. A few centers have introduced noncompetition clauses into their contracts or employee booklets specifying that an employee can make no contact with clients of the center for a specified period of time after termination of employment. Somewhat surprisingly, these contracts are by no means the norm, even in a period when there hardly seems to be enough demand for work among those who are willing to do it. Burger of Williamstown acknowledges that noncompetition clauses might be a good idea, but he feels there is already so much competition in his geographic area from the other regional centers as well as private businesses that it is unlikely that someone will choose to set up practice in his backyard. He also feels somewhat uncomfortable about interfering with a conservator’s ability to earn a living and wonders if these agreements can really be enforced.

Finally, like all the regional center directors, he is anxious to maintain cordial relations with private conservators in his area, noting that an antagonistic relationship does not benefit either party. A look at the fortunes of many regional centers, however, suggests noncompetition clauses might have been a good idea in a number of instances, despite the reluctance of some directors to use them.

The issue of unfair competition may be one in which the old adage “the grass is always greener on the other side” applies. Private conservators can do whatever they want with their profits. They don’t have to deal with a client board of directors overseeing their business management, and perhaps most important, they are not restricted to working primarily for nonprofit organizations, who often depend on grants to pay for conservation treatment. This makes regional centers vulnerable in an era of drastic cuts in grant funding because, unlike private conservators, independent 501(c)(3) centers cannot turn to private clients when grant-funded conservation work for nonprofits dries up, since they are required to work primarily for nonprofits.

In an essay in Museum News (September–October 1995), Donald Hoke, executive director of the Houston Historical Society, criticized the grant-handout financial strategy of arts organizations, pointing out that if over the last 10 years these organizations had devoted the amount of time they spend writing grants to developing endowments and other nongovernment forms of support, they wouldn’t be in their present situation. Most regional center directors, aware of this problem, are trying to build endowments so that they can decrease their dependency on grants to fund their education and field service programs, but as several regional center directors noted, it’s much harder to do now than it would have been in the 1980s. It is probably no coincidence that the most successful regional centers appear to be those that are the least dependent on grants. Regional centers, however, can do little about the grant-dependency of their client nonprofits, which must remain their major source of income.

While private conservators complain that, unlike regional centers, they are not eligible for grants, this is not true, since any private conservator can set up a foundation that can apply for grants to support educational undertakings such as internships and may also do grant-funded work for nonprofits. In fact, this is a fairly common practice among private conservators. It would appear, then, that the choice for conservators is not so different than that in other professions—whether to set up a private business, hoping to do well and make large profits with all the attendant risks, or whether to work essentially for someone else at a nonprofit center where there are a few tax breaks to keep the service you offer available. There appear to be advantages and disadvantages to either choice, but you can’t have it both ways.

When seen in this light, it might
appear that the argument of some private conservators against regional centers is not against unfair competition but against competition, period. Some private conservators may see the newly efficient regional centers as cutting into their ability to make a profit, however that’s life in a capitalistic society. Most would probably sympathize with Massachusetts private conservator Kermit Cederholm and his comment that “it’s tough to try to compete with regional centers, because of the perception, not always justified, that the institutional affiliation guarantees higher quality work. Clients have told me that it’s easier to get a grant for conservation if a regional center is going to do the work.” He does acknowledge, however, that although they are tough competition, what he calls “the 800-pound gorilla that runs the show,” they may not be unfair competition. (A few private conservators also qualify as 800-pound gorillas.) And centers do perform a number of valuable services for private conservators. Stephen Brooke notes that Williamstown offers analytical support services, which he has used on several occasions. Moreover, as they have become more efficient and competitive, these centers have been able to expand conservation services, and in the process provide jobs for conservators, thus accomplishing much-needed outreach and supplying more services for which there is certainly need, if not demand. In fact, centers such as Williamstown seem to be a potent force in creating demand, and in this sense, they are especially good for a profession that has done a rather mediocre job of selling its services.

For most regional centers, their relationship with private conservators is a delicate balancing act that is but one of many that they must negotiate. They need to be solvent but not too solvent; work for private clients, but not too many of them; apply for grants but not become grant-dependent; work for their host institution (if they have one) without working too much or too little for it; operate as an educational entity and yet not spend too much time on this nonrevenue-producing aspect of the business; and hardest of all, like their colleagues in private practice, they must try to maintain a high standard of work and still stay out of debt. These tasks must be accomplished within the uneasy marriage between centers and their parent or member institutions, in which certain functions that evolve from a center’s close ties with nonprofits may consume time that must be used to maximum efficiency if a small business is to remain solvent. It can be hard for a curator at a parent institution to understand why a center conservator cannot spend endless hours discussing an object or even just chatting, because the curator is a salaried employee who is not under pressure to maintain a daily number of billable hours (generally 5 to 5½ hours, except for NEDCC with 7) in order to meet the center’s operating budget.

Despite certain inherent structural flaws, many of the regional centers discussed here are prospering because they have learned to market themselves well and deeply. They have streamlined operations, instituted standard business procedures, and successfully competed for grants—in short, they have made the most of what they have, and several new regional centers plan to profit from their accumulated knowledge. Julie Reilly, director of the fledgling Gerald R. Ford Center, is euphoric about her new center’s future, because it comes with a $2 million endowment, not all of which will be available for operations. The center is a division of the Nebraska State Historical Society, an agency of the Nebraska state government, and as such, it has a number of advantages. The most important is its position as a part of state government, which excludes the center as a 501(c)(3) organization and therefore does not limit it to working for nonprofit institutions. Due to its state affiliation, like Peebles Island, the Ford Center does not pay federal income tax on its profits. The center owns its own building, for which money was raised by a foundation. Fund raising can be done by this foundation, which has an executive director and a board made up of philanthropists, businessmen, and politicians, or it can be
accomplished through the board of trustees of the Historical Society of Nebraska. The center's affiliation with state historical societies in Nebraska supplies it with a dizzying array of support services, including archives, libraries, curators, and access to analytical facilities at the University of Nebraska and to the forensics department of the state crime labs. Reilly noted that the state affiliation also affords the center access to less expensive materials and to special cost-effective services, such as microfilming done by prisoners in work-release programs.

The arrangement seems to benefit everyone within the state system.

The historical society infrastructure allows grant-writing support from state historical society personnel, which Reilly plans to use in applying for regranting programs (what Hubeisch calls "class action grant writing"). Better still, because the center applies for grants under its affiliation with state historical societies, it is able to use the number of people who visit the historical society rather than the number who use the regional center in its grant justification. This is a frustrating situation for 501(c)(3) regional centers that are not part of larger institutions. Granting agencies are often reluctant to give them funding because their services are not used by enough people. They cannot argue that their work is used by all the people who view a restored work in a museum because they have to count the museum as a single user of their services. Hubeisch thinks this state affiliated model may be an ideal one for future centers.

Burger cautions that this state affiliation could prove troublesome if Nebraska experiences a budget shortfall and pressures the center to produce revenue. Reilly, aware of this possibility, aims to raise an additional endowment for staff salaries, at which point she will be "home free," because part of the operating expenses will be paid for by the endowment and another portion by rental of the reception area, exhibition galleries, auditorium, and book store that are in the building owned by the regional center. Her degree of success in increasing the Ford Center's endowment may well determine the future course of the center, which will concentrate initially on working on paper, objects, and textiles, reflecting the needs of the collections of Nebraska's historical societies. Reilly is looking for one or two paper conservators, one objects conservator, and one textile conservator, for which she has had a dearth of applicants, perhaps because of the reluctance of many conservators to leave the east and west coasts.

The new southeastern regional center soon to be housed in the High Museum in Atlanta will likely follow a more independent model similar to Williamstown, except it will not have separate 501(c)(3) status. Instead it will rely on the nonprofit status of the High Museum, which may produce certain tax advantages. Burger, who is advising the High (a Williamstown member) on the center's formation and structure, thinks it will have the best chance of survival if it is independent to some degree, recovering its operating costs through its billings to the High, along with other member non-profits, rather than having the High provide salaries to its conservators. It is proposed that institutions who become members of the High's center will automatically receive affiliate membership at Williamstown, which will then supply support services, supervise some treatments, and possibly even accept some objects for treatment that cannot be undertaken with the limited facilities at the fledgling High center, which will initially treat paintings, and later expand into other areas.

The Williamstown regional center has managed to promote its high-quality services successfully enough to have expanded in an economic climate that is not conducive to such enterprises, and in the process it is at last fulfilling the hopes of John Spencer when he first convinced the NEA to fund these centers. One could argue that now more than ever regional centers should be the most viable way to deliver conservation services. With the needs of most large museums now met by inhouse facilities, the remaining clients for conservation services are the relatively smaller museums, historical societies, and private entities who have neither the means nor the facilities to support inhouse services. If regional centers can use good management, expanded services, and marketing to reach these clients, and in the process manufacture demand where there is now only need, everyone (including the objects) will benefit. Development of the regional center model is still in process, as the two very different new centers in Atlanta and Omaha demonstrate, and it remains to be seen if both will avoid the problems of past centers.

However, the carefully planned debut of these new centers, together with the recent success of several older ones, suggest that, as in the past, regional centers will survive if they can adapt.—Carol Christensen, National Gallery of Art, Washington
From the President

Debbie Hess Norris

COALITIONS AND COOPERATIVE ACTIVITIES: Collaborative efforts among allied professionals are vital. Fewer financial resources and large, deteriorating collections demand such cooperation. As conservation professionals, it is our responsibility to work in partnership with other professionals actively promoting shared decision making and effective teamwork. We must continue to strengthen our existing coalitions with national and international organizations and work to foster new relationships and increased communication with others.

For the past two years I have consulted on and assisted with the organization of an international symposium on the preservation of videotape, which was sponsored by the Bay Area Video Coalition (BAVC) and held at the San Francisco Museum of Modern Art on March 29 and 30. The BAVC conference was funded in part by the Getty Grant Program and the Andy Warhol Foundation. This unique and highly successful conference encouraged active and productive dialogue among diverse professionals—video artists, technical engineers, scientists, curators, historians, archivists, librarians, registars, conservators, preservation administrators, and collection managers—who are ultimately responsible for the creation, interpretation, and preservation of this inherently ephemeral media.

Since the late 1960s video has served as a powerful medium of artistic expression and visual documentation, portraying events that have shaped our lives and our perception of the world. Today, custodians of videotape collections are faced with many difficult challenges, including physical instability, chemical degradation, and rapid machinery and technological obsolescence. Over the course of eight months, interdisciplinary regional groups worked together to discuss such topics as cleaning and remastering, permanence and stability, storage practice, environmental standards, documentation, ethics, and digital technology, in preparation for this meeting.

During this symposium strategies for identifying and addressing preservation problems inherent in video collections and repositories were discussed, and the development of a collection-wide assessment tool was undertaken to facilitate decision making and to ensure that preservation solutions are both realistic and practical. At all times the methodologies, strategies, philosophies, and ethical constructs that guide our work as conservation professionals in the preservation of cultural property were enthusiastically shared with and embraced by symposium participants. These collaborative efforts instituted a strong framework for future alliances of professionals responsible for safeguarding this machine-readable media for the future. A publication of the conference proceedings will follow.

As a direct result of this conference, AIC plans to establish a special interest group in magnetic media and to increase public awareness about the fragility of this medium and its need for proper storage and handling by developing an AIC brochure (with the assistance of professionals working in video preservation) on caring for home videos.

SCIENTIFIC RESEARCH AND PRIORITIZATION: 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. This research will lead to the development of more precise conservation treatment methodologies and improved long-term care strategies. New technologies and treatment protocols must be developed to address the difficult (and often unknown) preservation problems associated with modern materials, including magnetic media.

In the short term, AIC will work with the National Center for Preservation Technology and Training to help identify the top ten research priorities in the field of materials conservation. In doing so, priorities will be established for each specialty: architecture, book and paper, objects, paintings, photographic materials, textiles, and wooden artifacts. Once published, the results of this study will better focus research needs and funding priorities.

PROFESSIONAL DEFINITION: It is absolutely critical that we work to identify the specific activities that comprise our field (including examination, documentation, treatment, and preventive care) and, most importantly, the knowledge and skills acquired through formal education and training that are required to adequately perform the practice of conservation. A task force on professional definition will be charged with codifying the professional body of knowledge and defining the education, knowledge, and training requirements for our discipline. The work of this task force will build upon that already conducted by the AIC Committee on Education and Training and will provide the necessary foundation for future work on professional certification.

An advertisement in the February 1996 issue of Discovery magazine encourages collecters to purchase individually numbered pieces of coal from the Titanic and, in doing so, to be named as Conservators. I recently addressed this issue in a letter to the editor of Discovery magazine. While we may not yet agree on the minimum educational and skill requirements to practice in this field, I am quite sure that we would all concur that conservation professionals, dedicated to preserving the art and historic artifacts of our cultural heritage, cannot be purchased for $29.95 . . . this of course includes shipping and handling.

MEMBERSHIP STRUCTURE: The results of the recent questionnaire are being compiled and will be summarized for the membership as soon as possible. I thank you for taking the time to complete this complex survey. AIC must remain a visible and vocal proponent for the profession by encouraging strong membership representation and participation. It is my hope that in the not-too-distant future AIC will successfully enfranchise all members whose primary occupation is the preservation of cultural property and who abide by the Code of Ethics and Guidelines for Practice.

I look forward to meeting with many of you in Norfolk. In the meantime, do not hesitate to contact me directly with your thoughts, observations, concerns, and/or suggestions regarding current activities and future directions of AIC.

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From the Executive Director

Sarah Z. Rosenberg

FAIC is very much on my mind these days. For the past several months the FAIC Board and I have devoted considerable time to hammering out a realistic three-year strategic plan. We have set three primary goals for the FAIC: 1) increase the capital of the members; 2) create a mechanism for professional education opportunities; and 3) continue to operate current programs, such as the Stout and Horton awards, our referral system, and other public outreach programs.

In our efforts to develop a realistic plan, we have been studying the changing patterns of philanthropic giving and where we might focus our energies. A recent report, Looking Ahead: Private Sector Giving to the Arts and Humanities, written by Nina Kressner Cobb, a consultant to the Rockefeller Foundation, that was issued by the President's Committee on the Arts and Humanities is of particular interest. The research conducted for the report reveals some startling data. In 1994, private giving to all nonprofit organizations totaled about $130 billion. Only 7.5 percent of that amount, an estimated $9.68 billion, was contributed to support the arts, humanities, and other cultural activities. Religious organizations are the largest beneficiaries, followed by education, and health and human service sectors. Another interesting fact is that individual donors are responsible for the greatest majority of private giving: 87.7 percent of all private giving comes from individual gifts; 7.6 percent comes from foundations; and 4.7 percent comes from corporations. Such data is supported by a recent front page article in the Washington Post, "Thrifty Members of WWII Generation Are Bequeathing Their Fortunes" (March 31). It tells how ordinary people who were born into modest circumstances, have worked hard, lived frugally, invested wisely, and have benefited from the most prosperous decades of the 20th century can now afford to be philanthropists. My goal for FAIC is to find such individuals, inform them of the importance of preserving our nation's cultural heritage, and gain their support. Because the survival of the nation's cultural heritage depends on the availability of highly trained conservation professionals who are skilled and knowledgeable in the most recent research and technologies, we should emphasize the need to ensure educational opportunities for conservators. Before we can present that argument, we need your help in identifying individual philanthropists. Our argument is convincing, and the needs of our profession are great.

In legislative matters: President Clinton's FY 1997 budget includes $136 million for the NEA and NEH, and $23 million for the IMS. At the end of March, Congress passed its 12th continuing resolution to keep these agencies operating for yet another month at the FY 1996 House funding level, which are $59 million for the NEA and NEH and $21 million for IMS. These are small sums when compared with the philanthropic giving described above, but they do help leverage support, and these federal cultural agencies set high standards for creativity in the arts and humanities.

Registrations for the Norfolk meeting are keeping pace with last year, although we do hope to exceed last year's figures. Background information on the annual meeting, including the 1995 Annual Report, the 1996-97 slate officers, and other information was mailed in early April. If you have not received this mailing, please let us know. We look forward to welcoming you to Norfolk and to participating in a successful meeting.

From the Nominating Committee

The Nominating Committee would like to remind AIC members that a new member of the committee will be elected at the annual business meeting in Norfolk. Nominations for the vacancy may be submitted at any time to the AIC president, and must be accompanied by a statement of willingness to serve signed by the candidate. The two members of the committee who will continue to serve are Melissa Meighan (PA) and Peggy Ellis (Fellow). AIC Bylaws allow one PA or Associate to serve on this committee, so this year the nominee must be a Fellow. The position is important within AIC, because the Nominating Committee selects candidates for AIC offices, which can affect the future direction of our organization. This year the committee will select candidates for president, vice president, and one director.—Paul Himmelstein, Chair, Nominating Committee

From the Publications Committee

AIC membership questionnaires have repeatedly shown that members give very high priority to publication as an AIC activity. Based on this, and on the success of the Publications Task Force, which created the grant project funded by the Kress Foundation, the board has formed a new standing committee, the AIC Publications Committee. This group includes, among others, ex officio positions for the JAIC editor-in-chief and the AIC News editor.

The new committee has two separate tasks. The first is to coordinate all AIC publications with technical content including, but not limited to, AIC News, JAIC, and publications of the specialty groups. (This will not include
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JAIC News

PUBLICATIONS COMMITTEE:
A central focus of the work of the new Publications Committee is to find ways of increasing the number of high-quality manuscripts submitted to JAIC. Barbara Appelbaum chairs this committee (her report appears on page 10) and I urge you to support its efforts.

PEER REVIEW AT JAIC:
When an author completes a manuscript, he or she should immediately check that the format follows the specifications of the JAIC Guidelines for Authors. A second, and often overlooked, step is to ask one or two colleagues to review the paper informally. A different perspective is often enlightening, and major omissions in the literature referenced or glaring errors in subject matter can be caught at an early stage.

Once the paper is submitted for one of the four target deadlines, it is assigned to an associate editor, who, in turn recruits two additional reviewers. Rarely is a paper accepted with no revisions required. More often, a paper will be accepted with either minor or major revisions required; if the author makes these revisions immediately, the paper can usually be in print relatively quickly. If the suggested revisions are extensive, the paper may be rejected and invited for resubmission after revision; such resubmissions are often sent out for a second review before a decision is made about publication. If the subject matter is deemed inappropriate for JAIC, if additional experimental work is required, or if major reworking is needed, the paper may be rejected without resubmission of the same paper allowed.

After a paper is accepted pending minor or major revisions, if the author believes that some reviewer comments were made in error due to misunderstanding, it is perfectly acceptable to try and address such comments in ways other than making the suggested revisions. For example, sometimes rewording passages in the paper or adding new information will clarify the misunderstood point. In other cases the author may choose to argue in a cover letter why it would not be appropriate to make some of the suggested changes.

In most cases, however, reviewer comments help clarify the focus of a paper, improve its organization, and identify any errors or omissions. Once a paper has been revised and accepted, it is then sent to a professional copy editor; references are checked by an editorial assistant, and another editorial assistant checks that the abstract accurately reflects the main points of the paper. Finally, galleys and page proofs are read by many members of the editorial staff. Any errors or inconsistencies still remaining are usually found at these final stages.

Putting a paper through this extensive procedure results in the publication of higher quality work than is generally possible with unedited and unrefereed venues. With all the cross-checking that this process entails, the author's work is in a better position to withstand professional scrutiny. If you have any questions about the peer-review process of JAIC, please feel free to contact me.—Chandra Reedy, Art Conservation Dept., 303 Old College, University of Delaware, Newark, DE 19716; (302) 831-8238; chandra.reedy@mvs.udel.edu

New Fellow

Kent Severson

The AIC Membership Committee is pleased to announce that Kent Severson is now an AIC Fellow. He was senior conservator at Daedalus, Inc., a private conservation facility in Cambridge, Massachusetts, from 1985 to 1996. He was the supervising conservator at the Harvard-Cornell Sardis Expedition in Turkey (1989-94) and held a similar position at the New York University Expedition to Aphrodisias in Turkey (1993-94). This May he will return to those excavations in Turkey to explore other professional possibilities.

Kent received a certificate of conservation in 1985 from New York University after receiving a master's degree in art history in 1984. He graduated from the University of Texas, Austin, with a major in art history in 1979.

He has been active in AIC as chair of the Professional Associate Task Force in 1992-93. His professional involvement on the local level has included being a board member of the Cambridge Arts Council since 1994. Articles on "Stone, On-site Conservation" and "Mosaics, On-site Conservation" are forthcoming in Archaeological Method and Theory: An Encyclopedia to be published by Garland Press.—Linda Merk-Gould

AIC, brochures, annual reports, etc.)
This committee will simply determine policies. It does not intend to oversee specific editorial decisions or the actual production of publications.

The second task of the committee is to continue projects already begun by the task force and to propose new projects. The actual completion of these projects may be delegated to subcommittees, which could mean we will need additional volunteers.—Stay tuned!

One of the committee's guiding principles is the long-term goal of increasing the number and improving the quality of juried publications in the field. An immediate goal will be devising strategies to assure a steady flow of submissions to the Journal. One broad issue to be examined is the possibility of instituting a uniform policy for preprints and postprints by the specialty groups.

Here's the important part: We need more people to submit articles to JAIC and proposals for the Kress Conservation Publication Fellowships. Much important material, for example, is buried in specialty group postprints that should be made available in libraries and abstracted in Art and Archaeology Technical Abstracts for all conservators and other professionals to read. Give us names of people who have drafts of articles or outlines for books sitting on their desks or drifting around in their brains, and we will take care of the rest!

Any and all comments or suggestions will be welcomed. Write, call, phone, fax, or e-mail the AIC office or directly to me.—Barbara Appelbaum, Chair, Publications Committee, Appelbaum and Hummelstein, 160 W. 57th St., New York, NY 10019; phone: (212) 695-1166; fax: (212) 695-3866; chandra.reedy@mvs.udel.edu
Computer Users’ Update

A Conservator’s Travels on the Internet, Part 3

In the last installment I set up a PPP connection and used Netscape to search databases. Now I am going to tap into Net resources by downloading programs to send e-mail, to transfer and view files, and to search archives. While some programs stand on their own, others serve as helper programs for my browser, which enables me to view or hear downloaded text, image, or sound files. These programs are available as shareware, freeware, or postcardware. Shareware programmers solicit a nominal fee of $5 to $20. Freeware is exactly that, free, while postcardware hackers request a postcard!

The simplest way for me to get started is to use the built-in capabilities of my Web browser (e.g., Netscape) to obtain the programs. A search at Lycos (http://www.lycos.com) for “Macintosh Internet helper applications” calls up a number of sites that distribute these programs. One typical site, Earthlink (http://www.earthlink.net/nethelp/mac_apps/), contains everything I need. My first requirement to tap into is “Stuffit Expander,” which will “unstuff” the compressed programs as they arrive on my hard disk. Simply clicking on an entry among the highlighted list of programs initiates a download of that program. I have chosen to collect programs that will play sound files (SoundMachine, SoundApp, RealAudio), a viewer for image files (JpegView), movie players for programs with animations (Sparkle, QTVR player), and a viewer for Adobe pdf files (Adobe Acrobat). My goal is to install the QuicksTime Virtual Reality player so I can download panoramic and object movies. This program allows me to pan completely around a scene (as viewed in the monitor window) or to rotate an object freely for inspection. By following the instructions posted at the Apple QuicksTimeVR site (http://qtvr.quicktime.apple.com) I find sample movies. First I clicked on the panorama of Louis I. Kahn’s Salk Institute, and I suddenly am positioned in the middle of that amazing plaza. I then “attend” the exhibition Welcome to Mongolia: The Legacy of Chinggis Khan, presented by the Asian Art Museum of San Francisco (http://sfsian.apple.com/Mongolia/Home.htm), where room panoramas are complemented by object movies and audio tour files.

To expand my ability to transfer files and to discover the thousands of free programs that are available on the Internet I download Fetch and Anarchie. These programs simplify the process of file transfer by providing connections to other computers in the form of standard Macintosh folder windows. Fetch is maintained at Dartmouth College (http://www.dartmouth.edu/pages/softdev/softie/fetch.html), while Anarchie is available from many Macintosh software archives. Anarchie makes it easy to browse freeware archives and find all sorts of useful programs, from antivirus software to games. I decide to use Fetch to download the freeware version of Eudora, an e-mail application, that I will try and then see if I want to buy the full-featured product. Since I know Eudora is a product of Qualcomm, I will try launching Fetch and typing “ftp.qual­comm.com” in the connection window. The convention for Internet file transfer is “anonymous ftp.” In short, this means to pass an ftp (file transfer protocol) command to a remote computer, log in as “anonymous,” and give an Internet e-mail address as the password (e.g., info@com­puter.org).

Opening an ftp connection with Fetch entails filling out the Host, UserID, and Password boxes in the connection dialog box. My guess works, and a list of files and folders appears. Downloading Eudora lite is initiated simply by clicking on that entry. I also download the manual and install the program according to instructions, which involves telling it my name and address, and the address of my Internet access provider’s POP (Post Office Protocol) server. Now I can compose e-mail on my PowerBook, use spell checkers and fancy formatting, and even attach files, before sending out our correspondence. E-mail and ftp were the primary modes of traffic on the Internet before the advent of the Web, and these functions can provide sophisticated, although

Report of the IAG Meeting

The ninth AIC Internal Advisory Group (IAG) meeting was held February 3 in Washington, DC. Participants included the AIC Board, committee and task force chairs, officers of the AIC specialty and subgroups, JAIC and AIC News editors, and the executive director. While most of the meeting was devoted to discussing the latest version of the draft qualifications prepared by the Education and Training Committee, presentations and discussion focused on the following five topics: 1) report of February AIC Board meeting, 2) draft of the Federal Historic Preservation Professional Qualification Standards, 3) preparation of Commentaries to the Code and Guidelines, 4) public outreach efforts, and 5) federal funding for cultural agencies.

Report of AIC Board Meeting

Debbie Hess Norris, AIC president, reviewed the discussions held and actions taken at the AIC Board meeting that was held immediately before the IAG meeting. Her presentation was grouped around six major programs in various stages of implementation: 1) increase professionalism of the field and membership issues, 2) disaster mitigation, response, and recovery, 3) development of annual meeting program, 4) outreach to allied professionals and the public, 5) advocacy, and 6) awards. (Details of the presentation were mailed to all participants following the IAG meeting and are available from the AIC Office to interested members.)
Jerry invited comments from the group when they are ready.

Martin Burke, director of professional development, introduced the discussion of the draft standards with a brief review of the history of its development (complete details were published in the May 1995 *AIC News*). He emphasized two important points: the professional standards are advisory and not regulatory; and they are directed at minimal mid-career standards. He also pointed out that these baseline standards as currently drafted are higher than those required by AIC to become a PA. While no completion date has been set, they will be published in the Federal Register for public comment when they are ready.

Jerry Podany, chair of the Education and Training Committee, described the method the committee used to develop a series of drafts under discussion. The committee deliberated long and hard on the required years of experience and finally decided on three years. They are still grappling with the difficult issue of educational requirements. Jerry invited comments from the group on the latest draft. Participants thanked Jerry and praised his committee for the fine work they are doing in the preparation of the various drafts. A very thoughtful and lively discussion ensued. Some general comments were:

- the draft is a forward-looking document and will serve the profession well into the future;
- it is important that conservation be listed among the other 12 professions essential to cultural management as conservators need to function among their peers;
- those using the standards to hire staff should recognize its limitations and call on colleagues knowledgeable about conservation to help them with the selection process;
- the draft as it now stands is somewhat unrealistic in regard to the knowledge, skills, and abilities that may be required or expected of a competent professional conservator; and
- guidelines are needed that will allow AIC to develop what is now best for the profession and to give enough room to the profession to develop itself further.

Years of experience and educational requirements needed to demonstrate adherence to the national standards elicited the most discussion and insightful comments. In response to how the committee arrived at the requirement of three-years experience, Jerry explained that they had reached this decision after carefully reviewing job descriptions at several institutions. Other questions centered on the issue of equivalency. How does one determine if and when a combination of apprenticeship training and experience is the equivalent of a graduate conservation degree? Could the qualifications include criteria, such as 10-years experience, publications, and teaching at graduate training programs in lieu of a graduate degree? Can we set minimal or recognized skills regardless of the courses required in the graduate programs?

To overcome the lack of uniformity in apprenticeship education, should AIC develop a point system, such as Continued Education Credits (CEUs)? Can we establish a set of "ors" that describes who meets the national standards and who does not? How many exceptions can be included before the document becomes meaningless? While it was generally recognized that apprenticeship-trained conservators should not be excluded, it was also pointed out the proportion of apprentice-trained conservators in the field has dropped significantly. One member emphasized that given the small number of graduate training programs and the very limited number of students who are accepted into them each year, apprenticeship training cannot realistically be disregarded. Another member gave the example of architects with 30 years of experience who have worked in conservation without a conservation degree but are nevertheless deemed qualified. Yet another pointed out that archaeologists who may be qualified through considerable experience cannot get supervisory positions without graduating from a degree granting program. The question of competency was also raised, and many agreed that the total number of years of education (graduate or otherwise) is not necessarily indicative of levels of competency. In response to the issue of foreign-trained conservators, one member recommended that all those who have completed "recognized" training programs be considered professional conservators.

These comments and questions broadened the discussion to topics beyond the scope of the standards. Issues raised included potential certification of conservators and accreditation of training programs as well as the need to clarify how AIC membership categories reflect professional status. Several members commented that in order to become a bona fide professional, the conservation field must eventually require a graduate degree. For those just entering the field, AIC needs to indicate that as of a certain date one must hold a graduate degree to be considered a professional conservator.

In essence this would require informing those who are considering becoming conservators that after a certain date they will not be able to practice without a graduate degree from a recognized training program. In a show of hands, a large majority agreed that a graduate degree should be required. Jerry noted that all of these issues may affect and influence our views on the standards. The committee is working toward establishing fair and equitable standards that will serve as guidelines and not necessarily be instituted as requirements. He concluded the discussion by thanking group members for their insightful comments and emphasized that the work on the standards is far from complete and that the committee’s efforts are ongoing. Toward that end, he asked everyone to send him additional comments on the draft as soon as possible.

**Preparation of Commentaries to the Code and Guidelines**

Dan Kushel, chair of the Ethics and Standards Committee, indicated that the committee was extremely pleased with the participation of the specialty groups in the preparation of the Commentaries on Documentation. Each group had something special to offer. Dan updated the group on the document’s development and reviewed the schedule for completion of the document section. The first draft of the Commentaries was published in the March *AIC News* for comment by
the membership, and approval by the board is expected in June at the Norfolk meeting. Work has already begun on treatment, the next section of the Commentaries, and members of the Ethics and Standards Committee will attend each specialty group meeting in Norfolk to offer assistance.

**Public Outreach**

Beverly Perkins, director, public information, reviewed existing outreach projects and asked the group for ideas on new ones. The seven brochures and the outreach postcard AIC has developed are in high demand and are being distributed widely. Another brochure on storage and exhibition is near completion, one on records management and retention is being written, and plans have begun to work with each specialty group to prepare brochures on caring for specific objects, such as metals, antique textiles, and photographs. AIC will also develop a fact sheet on conservation training that will be sent to college and university career centers for distribution to students in art history, studio art, science, and archaeology. Other efforts under way are a traveling exhibition on conservation, research on developing a World Wide Web page and public service announcements, and placing of stories in local newspapers about AIC members who attend the annual meeting. An outreach newsletter has been developed by Jennifer Middleton, AIC program assistant, for circulation among regional reporters. Ideas for additional brochures and other outreach activities were welcomed by Beverly.

**Federal Funding for Cultural Agencies**

Sarah Z. Rosenberg, AIC executive director, updated the group on the status of the FY '96 Interior Appropriations bill that funds cultural agencies. It is one of six appropriation bills that have not been enacted and are currently funded through short-term continuing resolutions. She also covered the status of reauthorization of the agencies, particularly action taken by the Senate to reauthorize the Institute of Museum Services as the Institute of Museum and Library Services. Sarah urged the group to continue to contact their congressional delegations to remind them that the preservation of our cultural heritage is a nonpartisan issue and to urge them to support reauthorization of and funding for the IMS, NEA, and NEH at the conference committee levels. The new NEA guidelines for conservation projects under the Heritage and Preservation theme were also reviewed. The group thanked Sarah for putting out timely legislative alerts out on the Conservation Dist/List, and she promised to send flyers with the same information to IAG members who are not on the Internet.

The meeting concluded with a brief review of the activities of the Disaster Mitigation, Response, and Recovery Task Force, an explanation of the spreadsheet format prepared by the Collections Care Task Force, a discussion of the Health and Safety Committee's development of a handbook for conservation professionals, which will be distributed to all AIC members, and a call by Martin Burke, director, professional education, for topics for future workshops and venues to hold them.—Sarah Z. Rosenberg

**Definitions of Conservation Terminology**

The AIC definitions of conservation terminology presented here are the result of extensive deliberation, reworking, and consensus. Definitions previously presented in AIC Bylaws (themselves taken from the Murray Pease Report), the AIC fact sheet "What is Conservation?", and definitions published by other conservation groups, including the International Council of Museums, International Council of Museums and Sites, International Institute for Conservation of Historic and Artistic Works-Canadian Group, American Society for Testing and Materials, Society of American Archivists, and the National Park Service, were used in developing the initial draft of the definitions. The AIC fact sheet was revised in 1991 for use by the general public, and research and development of revised definitions for the field of conservation began in 1994. The first draft, authored by the working group on definitions (Pam Hatchfield, Virginia Naund, Debbie Hess Norris, Frank Matero, Shelley Payne, Carol Snow, and Dianne van der Reyden) was presented to the IAG in January 1995 and to the membership in the March 1995 AIC News. Some concerns were raised at the annual meeting in St. Paul. In October a new working group was convened for a one-day meeting in Washington, DC, where further refinements were made and agreement was reached on the sense and wording of the final version. This new group, representing a variety of conservation specialties and professions, included Michele Derrick, Betsy Palmer Eldridge, Pam Hatchfield, Paul Hammelstein, Debbie Hess Norris, Beverly Perkins, Jerry Podany, Carolyn Rose, Elizabeth Kaiser-Schulte, Carol Snow, and Dianne van der Reyden. Final revisions were made, and the draft was approved by the AIC Board in February. In 1994, the definitions were removed from the AIC Bylaws in recognition that they should be updated and kept flexible so a Bylaws change would not be required if revisions became necessary. The definitions also needed to agree with the language of the Code of Ethics and Guidelines for Practice. The new version of the definitions will be published in the 1997 Directory.

Our sincere thanks go to the authors of the original documents that were used as resources, and to all those who offered feedback and suggestions. Your comments helped to shape the definitions and make them a usable and useful resource for the field.

We hope the definitions will serve us well in the immediate future. They are intended to be a versatile document that will remain open to comment and alteration, and will continue to evolve as our profession does.—Pamela Hatchfield, Chair, Working Group of Definitions
AIC Definitions of Conservation Terminology

Conservation: The profession devoted to the preservation of cultural property for the future. Conservation activities include examination, documentation, treatment, and preventive care, supported by research and education.

Examination: The investigation of the structure, materials, and condition of cultural property including the identification of the extent and causes of alteration and deterioration.

Documentation: The recording in a permanent format of information derived from conservation activities.

Treatment: The deliberate alteration of the chemical and/or physical aspects of cultural property, aimed primarily at prolonging its existence. Treatment may consist of stabilization and/or restoration.

Stabilization: Treatment procedures intended to maintain the integrity of cultural property and to minimize deterioration.

Restoration: Treatment procedures intended to return cultural property to a known or assumed state, often through the addition of nonoriginal material.

Preventive Care (also referred to as preventive conservation): The mitigation of deterioration and damage to cultural property through the formulation and implementation of policies and procedures for the following: appropriate environmental conditions; handling and maintenance procedures for storage, exhibition, packing, transport, and use; integrated pest management; emergency preparedness and response; and reformatting/duplication.

Cultural Property: Objects, collections, specimens, structures, or sites identified as having artistic, historic, scientific, religious, or social significance.

Preservation: The protection of cultural property through activities that minimize chemical and physical deterioration and damage and that prevent loss of informational content. The primary goal of preservation is to prolong the existence of cultural property.

Conservator: A professional whose primary occupation is the practice of conservation and who, through specialized education, knowledge, training, and experience, formulates and implements all the activities of conservation in accordance with an ethical code such as the AIC Code of Ethics and Guidelines for Practice.

Conservation Administrator: A professional with substantial knowledge of conservation who is responsible for the administrative aspects and implementation of conservation activities in accordance with an ethical code such as the AIC Code of Ethics and Guidelines for Practice.

Conservation Educator: A professional with substantial knowledge and experience in the theory and techniques of conservation whose primary occupation is to teach the principles, methodology, and/or technical aspects of the profession in accordance with an ethical code such as the AIC Code of Ethics and Guidelines for Practice.

Conservation Scientist: A professional scientist whose primary focus is the application of specialized knowledge and skills to support the activities of conservation in accordance with an ethical code such as the AIC Code of Ethics and Guidelines for Practice.

Conservation Technician: An individual who is trained and experienced in specific conservation treatment activities and who works in conjunction with or under the supervision of a conservator. A conservation technician may also be trained and experienced in specific preventive care activities.

Collections Care Specialist: An individual who is trained and experienced in specific preventive care activities and who works in conjunction with or under the supervision of a conservator.
Outreach Update

AIC Slides Coming to Your Hometown

AIC is now able to offer for loan a terrific set of illustrative slides for conservation talks. A public presentation kit is also available, including a descriptive list of the images represented in the slides, examples of all our information brochures, ideas for effectively representing AIC to your audience, and much more!

While a set of text slides has been a component of the AIC public presentation kit in the past, it recently has become evident that this slide information needed to be updated and expanded to include images and text slides of general interest to the public. These slides are now available to members who are presenting public programs. A textile conservator presenting a general lecture on conservation, for example, can use slides on foxing, corrosion, or other topics outside his/her specialty. Slides related to the conservation of paper, photographic materials, objects, paintings, and wooden artifacts are available.

Julie Wolfe, a second-year student in the State University College at Buffalo Art Conservation Program, worked with AIC to develop a list of slide topics. She then spend two months producing slides that illustrate a range of conservation topics. As part of the project, Ms. Wolfe also produced informative text slides of some fundamental conservation terms and definitions.

The slides will be a useful visual resource for our members who give public presentations. We would like to thank all the AIC members who provided assistance and input on this project. Members Dan Kushel, Ina Brosseau Marx, Hanna Szczepanowska, Neil Cockerline, and Chris Tahk offered fresh ideas and even slides! Call Jennifer Middleton at AIC for more information or to borrow the slides.—Beverly Perkins, Director, Public Information

Health and Safety News

At its February meeting, the AIC Board recommended an additional charge be given to the Health and Safety Committee. To increase awareness of safety hazards and general health issues relating to the conservation profession, the committee is charged to study, coordinate, and compile a Handbook on Health and Safety Issues for Conservators.

Members of the Health and Safety Committee are excited about producing a much-needed practical guide to address issues of pressing concern to the conservation community. We expect the handbook to make health and safety literature readily available to a wide conservation audience. In addition to compiling significant published sources, we hope that many conservators will produce original articles for inclusion in the handbook. Bibliographies and other sources for information, such as organizational and personnel contacts, will also be included.

Among the focus areas already suggested are: personal protective equipment (detailed information about gloves, respirators, eye protection); safe use of chemicals; proper storage and disposal of hazardous waste; local exhaust ventilation; and fire protection and prevention.

Current and future members of the Health and Safety Committee will likely serve as liaisons to individuals and teams working on specific health and safety areas (thereby modeling the structure and organization of this project on the Paper Conservation Catalog of the Book and Paper group). We invite and encourage AIC members to participate in this crucial effort.

If you would like to contribute your time and talents to a particular area, the committee would like to hear from you. Contact: Hilary A. Kaplan, 3333333333; fax: 3333333333. Julie Wolfe

FAIC News

Donations

The FAIC Board and staff thank the following donors for their generous contributions. The lists include those who have made donations since publication of the March 1996 AIC News. Complete listings of donors are included in each Annual Report.

ANNUAL GIVING FUND

William Brown  Diana Dieus
Maria Horyn  Karen Lumpkin
Kenneth Milton  Betty Seifert
Barbara Wojsik

CAROLYN HORTON FUND

Sally Key

PROFESSIONAL EDUCATION

In Memory of Bruce Hutchison

Nan Lane Terry

Endowment Awards

The FAIC Board is pleased to announce the recipients of the 1996 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 FUND AWARDS

Elizabeth Bede  David Blanchfield
Cindy Connelly  Jana Dambrogio
Robin Hanson  Penley Knife
Evan Kopelson  Daniel Kurtz
Marie Laliberte  Yunhui Mao
Scott Nolley  Elma O’Donoghue
Susan Schmalz  Frida Shoemaker
Sarah Steedman  Virginia Whelan
Julie Wolfe

CAROLYN HORTON FUND AWARDS

Emily Klayman  Linda Stiber

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Susan Schmalz  Frida Shoemaker
Sarah Steedman  Virginia Whelan
Julie Wolfe

CAROLYN HORTON FUND AWARDS

Emily Klayman  Linda Stiber
REVIEWERS

Special thanks to the following members who reviewed this year’s applications to the endowment funds.

Vicki Cassman  Norvell Jones
Julie Laufenburger  Mary Wood Lee
Mark Minor  Sterlyn Ogden
Abigail Quandt  William Real
Nancy Schrock  Elizabeth Schulte
Carol Turchan

People

HELEN MAR PARKIN has been appointed chief conservator at the Taft Museum in Cincinnati where she has been project coordinator for the conservation of Robert S. Duncanson murals since 1994.

MOLLY O’GUINNESS CARLSON, archaeological conservator of the Spring Point Museum, recently completed five and a half years of work on conserving the clipper ship Snow Squall. She is now in private practice, specializing in wet archaeological objects recovered from marine and fresh water sites. Contact her at: Bath, ME 04530;

M. RANDALL ASH, a fine arts conservator, is now in private practice and may be reached at: Denver, CO 80211; phone/fax:

GWEN SPICER has relocated her private practice of conserving textiles and objects. The new address is: Delmar, NY 12054;

THOMAS J. PRIMEAU has been appointed assistant paper conservator at McKay Lodge Fine Arts Conservation Laboratory, Inc. in Oberlin, Ohio.

Harvard University’s MARJORIE B. COHN received the 1996 CAA/NIC Joint Award for Distinction in Scholarship and Conservation for her efforts in combining conservation and curatorial work with teaching. The award, sponsored by the College Art Association and the National Institute for the Conservation of Cultural Property, honors professionals who have “enhanced understanding of art through the application of knowledge and experience in conservation, art history, and art.”

FUNDING DEADLINES

MAY 30
ICOM-CC Scholarships to attend ICOM-CC Meeting

JUNE 1
William Morris Society in the United States Fellowships
NEH, Preservation and Access Program

JUNE 7
IMS, Leadership Initiatives

JULY 1
NEH, Preservation and Access Program

AUGUST 1
Fulbright Scholar Program, Council for International Exchange of Scholars
FAIC, Publications Fund

SEPTEMBER 1
NIC/CAA, Joint Award for Distinction in Scholarship and Conservation

SEPTEMBER 2
NEH, Collaborative Research

SEPTEMBER 16
NEH, Public Programs and Enterprise

OCTOBER 1
FAIC, Kress Conservation Publication Fellowships

NEH, Education Development and Demonstration

NEH, Centers for Advanced Study and International Research

NHPoC, State Historical Records Preservation and Access Grants

OCTOBER 10
Getty Grant Program, Architectural Conservation Grants

OCTOBER 25
IMS (AAM), Museum Assessment Program (MAP 1)

NOVEMBER 15
American Academy in Rome, Rome Prize

NO DEADLINES

GETTY GRANT PROGRAM: Conservation Training Grants (Training of Mid-career Professional Conservators and Training Programs); Conservation Survey Grants; Conservation Treatment Grant

KEEPERS PRESERVATION EDUCATION FUND: Students enrolled full- or part-time in institutions of higher learning are eligible. Examples of previously funded preservation activities are: attendance at meetings, special book purchases, domestic and foreign study travel, publications, and tuition.

FOR MORE INFORMATION ON FUNDING:

American Academy in Rome, (212) 751-7200; fax: (212) 751-7220
American Association of Museums (AAM), Museum Assessment Programs (MAP), (202) 289–9118, Council for the International Exchange of Scholars, (202) 686-7877; cies@ciesnet.cies.org

Getty Grant Program (GGP), (310) 395-4244; fax: (310) 395-8642.

ICOM-CC, fax: (613) 998-4721.

Institute of Museum Services (IMS), (202) 606-8536.

Keepers Preservation Education Fund, (703) 548-5477

National Center for Preservation Technology and Training (NCPT&T), (318) 357-6464

National Endowment for the Arts (NEA), (202) 682-5442.

National Endowment for the Humanities (NEH), 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), (202) 625-1495.

National Science Foundation (NSF), (703) 306-1234 (general information); (703) 306-1990 (computer and information science); (703) 306-1840 (chemistry); (703) 306-1814 (materials research).

William Morris Society in the United States, (202) 745-1927; biblio@aol.com

AIC News, May 1996 17
Call for Papers

AIC 25th Annual Meeting
San Diego, California

The general session of AIC's 25th annual meeting in San Diego, June 11 to 15, 1997, will look at compensation for loss. This subject concerns most conservators and addresses some of the most basic questions regarding our understanding of an object's historic and artistic attributes and the quality of its condition. An object's appearance is often profoundly influenced by the latter phases of treatment or by the conscious decision to forego treatment altogether. Various philosophical and aesthetic approaches to compensation can be defined for many types of objects, and the range of materials employed to mitigate losses and visual alterations is enormous. We will examine unique circumstances as well as areas of common ground in the use of materials and approaches to compensation.

As specialty groups continue to work on their commentaries to the Code of Ethics and Guidelines for Practice this year, a wide range of material types and historic periods will most likely be addressed.

Abstracts should focus on either historical examples or modern case studies. They should emphasize how compensation decisions not only affect our perceptions and reflect our understanding of objects but also clarify our intentions in mitigating various types of damage and change.

Abstracts should summarize the subject matter in a way that permits an evaluation of the paper's quality and significance. The committee will consider: 1) the general interest of the paper and its practical usefulness for AIC membership; 2) the paper's suitability for oral presentation; 3) the quality of content and significance of results; and 4) the paper's contribution in forming an overall balance to the thematic session. Papers judged more suitable for a specialty group session will be passed to the appropriate thematic session. Papers judged more suitable for a specialty group session will be passed to the appropriate thematic session. Papers judged more suitable for a specialty group session will be passed to the appropriate thematic session. Papers judged more suitable for a specialty group session will be passed to the appropriate thematic session. Papers judged more suitable for a specialty group session will be passed to the appropriate thematic session. Papers judged more suitable for a specialty group session will be passed to the appropriate thematic session. Papers judged more suitable for a specialty group session will be passed to the appropriate thematic session. Papers judged more suitable for a specialty group session will be passed to the appropriate thematic session. Papers judged more suitable for a specialty group session will be passed to the appropriate thematic session. Papers judged more suitable for a specialty group session will be passed to the appropriate thematic session. Papers judged more suitable for a specialty group session will be passed to the appropriate thematic session. Papers judged more suitable for a specialty group session will be passed to the appropriate thematic session.

Abstracts should be double-spaced and a maximum of two pages. Send them by October 1 to: 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

Public Lecture Planned

As Jefferson Envisioned It: New Views of the Model for the Capitol of Virginia

The seventh annual AIC public lecture, "As Jefferson Envisioned It: New Views of the Model for the Capitol of Virginia," will be given by F. Carey Howlett at the Chrysler Museum of Art, Norfolk, Virginia, on Tuesday, June 11, at 6:30 p.m. He will be assisted by Thomas Jefferson (in the person of character interpreter Bill Barker), Jefferson Scholar and Colonial Williamsburg "person of the past"). For the first time, this lecture will present to the public the recent remarkable scientific findings on the plaster model that Thomas Jefferson commissioned in 1786 as the design for the State Capitol of Virginia, the first structure built in North America in the form of a classical temple. Howlett will share previously unpublished x-radiography images, which reveal a wealth of unsuspected architectural ornament. He will also describe his microscopic paint analysis which reveals a color palette buried under numerous layers of thick overpaint. This new information adds significantly to our understanding of Jefferson's architectural vision and provides insight into Jefferson's collaboration with the important French neoclassical architect Charles-Louis Clerisseau.

The evening, which is free to members and the public, promises to be a delightful occasion for those who love Jefferson, historic architecture, and the fascinating science of conservation, which reveals so much about our hidden past.—David Harvey, Chair, Local Arrangements Committee

Angels Prepare for Norfolk

Thirty Angels are confirmed to participate in the project scheduled for Sunday, June 9, at the Hampton University Museum. Major categories of artifacts requiring attention now include historic photographic materials, archival materials, and architectural drawings, an early 20th-century linotype machine, a 19th-century fire pump, and Native American basketry.

Hampton University will provide meals and housing on campus from Saturday night, June 8, through Sunday night, June 9. Please plan to arrive Saturday afternoon, between 5 and 7 p.m. if possible, to facilitate shuttle service from airports or train stations.

Light Impressions has generously donated a major quantity of archival supplies for the project. Basic tools and supplies will be provided, but please bring any implements that you find indispensable for cleaning, rehousing, and storage. Of particular value this year will be Teflon spacers for separating paper-based photographs from "magnetic" album pages.

All confirmed Angels will receive detailed information directly from project coordinators Stacy Rusch and Holly Herro. Please call them at 221-8907 if you have questions. Space is limited to 30 participants this year. Please call or write soon if you would like to join us!—Pamela Young, Colonial Williamsburg, Dept. of Collections, P.O. Box 1776, Williamsburg, VA 23187; (804) 220-7509; fax: (804) 221-8907.

Norfolk Lodgings

The Local Arrangements Committee has prepared a list of lodgings in the vicinity of the Norfolk Waterside Marriott. Call the AIC office for a copy.
PATINA:
Formulation & Spot Matching
Cleaning & Repatination
Preservation of Original
Corrosion Inhibition

METALWORKING:
Complete Foundry Services
Casting
Pinning &
All Joining Techniques
Forging
Welding & Brazing
Silver Brazing
Annealing
Cleaning
Polishing

CASTING:
Bronze
Iron
Brass
Pewter
Aluminum
Alloying
dec
Pattern Making
Sand Casting
Ceramic Shell
Lost Wax
Hand Lay-Up Large Investment Molds

MOLDMAKING:
Refractory
Gypsum Cement
Polyurethane
Rubbers & Silicons
Resin Composites

MEDIA BLASTING:
Water
Shell
Ice
Armex

CEMENT:
All Phases
Shotcrete
Guniting
Dry Park
Casting
Lay-up
Pouring
Form Making
New Pond & Pool Construction

Fountains:
Condition Assessment
Preservation of Historic Integrity
Integration of New Components
Cleaning
Water Chemistry
Corrosion Inhibition
Pumps & Filters
Lines
Reconstruction of Mountings
in Stainless or Bronze
Plumbing Repairs
Metal Repairs
Stone Repairs
Concrete Repairs
Replacement Parts
New Design
New Construction
Operation & Care
Maintenance Training

MCKAY LODGE FINE ARTS CONSERVATION LABORATORY, INC.
Thomas J. Podnar, Conservator
Fountains & Metals Specialist
10915 Pyle-South Amherst Road, Oberlin, Ohio 44074
Voice: (216) 774-4215 Fax: (216) 775-1368
SPECIALTY GROUPS

ARCHITECTURE

ASG CONFERENCE PROGRAM: Mark your calendars for early June for the upcoming ASG annual meeting, and spread the word to prospective new members! The ASG full-day session is scheduled for Friday, June 14, with a joint Architecture/Objects session on Saturday, June 15, and followed by a student work presentation session. Further details are listed in the conference packet. Questions should be directed to: Dennis Montagna, National Park Service, US Customs House, Rm. 251, 200 Chestnut St., Philadelphia, PA 19106; (215) 597-5824; fax (215) 597-5699.

NOMINATIONS FOR NEW PROGRAM CHAIR: Nominations are requested for the next ASG program chair. Responsibilities include organizing the ASG program and related activities for the AIC annual meeting. Upon completion of the annual meeting, the current program chair (Dennis Montagna) assumes the position of ASG chair for one year. Charles Phillips is the current ASG secretary/treasurer; a position that is held for two years. Nominations are requested prior to May 25 and may be mailed or faxed to Joel Snodgrass, ASG chair.

DOCUMENTATION COMMENTARY REVIEW: The newly edited draft of the ASG's Documentation Commentary regarding the revised Code of Ethics and Guidelines for Practice was received preliminary review by the AIC Board, but it still requires full integration into the overall Code of Ethics. Additional review stages are under way by the AIC Board for final editing. A draft of the ASG Commentaries will be sent separately to ASG members for comment. Your input is critical. Comments should be directed to: Molly Lambert, Venice, CA 90291.

APT 96 ANNUAL CONFERENCE: The Association for Preservation Technology International will be holding its 1996 annual conference from September 26 to 29 in Winnipeg, Manitoba, Canada. The conference, organized around the theme, "Building Ideas," will include general sessions, roundtable discussions, technical field sessions, tours, receptions, a trade show, and post-conference training workshops. For further information please contact: Susan Algie, conference chair, Winnipeg, Manitoba, Canada, R3C 4T3; fax:

BOOK AND PAPER

ANNUAL MEETING, NORFOLK '96: By now you will have received the AIC Annual Meeting program, sent in your "early bird" registrations, booked your airline and hotel reservations, and decided what to wear to the banquet. We look forward to seeing you there!

MEMBERSHIP, DUES, AND PROFESSIONAL DEVELOPMENT: The questionnaires returned since the March AIC News have not changed the balance of the members indicating a preference for a dues structure that would provide funds for continuing education and professional development, and as a result, we have sent out ballots to make the $5 reduction in dues official. In exploring the options available for using the accumulated funds, one course of action would be to utilize mechanisms already in place. Of the restricted funds administered by FAIC, the Carolyn Horton Fund is currently one of the smallest, totaling just $24,275. This year the income available for the Horton awards was $1,077.

Individual donations to the Horton Fund add a few hundred dollars each year; 12 were noted in the March AIC News. Adding $26,000 of the accumulated BPG funds would bring the Horton Fund up to $50,000, approximately the level of the other restricted funds, and would more than double the amount available to members each year for professional development. The Horton Fund guidelines specify that the award is to be used "in support of continuing education or training, including attendance at meetings, seminars, workshops, and other events." The awards are available to "professional book and paper conservators who are members of AIC's Book and Paper Specialty Group." Requests for Horton Fund support are reviewed each year by a three-member revolving panel of BPG members. In addition to income from the endowed fund, which will produce a guaranteed but relatively modest amount each year, the proposed dues structure, if approved, would generate an additional $2,000 to $4,000 a year, depending on the number of members in any given year. These funds can be administered by the elected board of BPG each year, allowing the greatest flexibility in responding to the group's needs. Suggested projects include supporting no-fee workshops at AIC annual meetings; offering various kinds of support for students, preprogram interns, and foreign members; continuing the paper conservation catalog; and producing video tapes for training or public education. A complete list of suggestions submitted will be compiled for discussion at the annual meeting and by the upcoming board. Please plan to attend the BPG breakfast meet-
The CIPP Board has begun review of the Treatment section of the Guidelines for Practice in preparation for the next round of the Commentaries process.—Constance Silver, CIPP Chair, 949 West End Ave., #DPh, New York, NY 10025; (212) 662-2020.

NORFOLK: I look forward to seeing many of you in Norfolk, where Objects session on June 14 and the Architecture/Objects joint sessions on June 15 will be focal points. I would also like to remind you that the breakfast from 7:30 to 8:30 a.m. on June 14 is free to OSG members, and I encourage you to join us at that early hour. A brief OSG business meeting will be held during the breakfast. At the conclusion of the day’s session a two-hour open period from 4:00 to 6:00 p.m. will be held to discuss the preparation of our next Commentaries for the COE/GFP. This year the Commentaries to be discussed will deal with Treatment, Guidelines 21-23. In addition, we hope to have an evaluation form available at the conclusion of the OSG session so we can get a better idea about the kinds of presentations the membership finds worthwhile.

OSG PUBLICATIONS: The third annual OSG Postprints are at the printer and will soon be mailed to the OSG membership. OSG members receive Postprints as a benefit of membership and can expect to receive them in early June. I would like to thank Virginia Greene for her great efforts, skill, and patience in assembling this year’s Postprints. Submissions are being collected by the OSG Publications Committee for the JAIC issue on fill materials. If you have any questions regarding this publication, please contact me or a member of the Publications Committee.—Julie Lauffenburg, OSG Chair, Walters Art Gallery, 600 N. Charles St., Baltimore, MD 21201; (410) 547-9000, ext. 242; fax: (410) 752-4797.

ANNUAL MEETING: By now you have received your materials for the 1996 annual meeting in Norfolk. I hope you agree that the Paintings group program looks especially interesting this year, with a strong group of papers relating to the techniques and conservation of mural paintings and Old Master painting. Several other interesting talks related to treatment, as well as the PSG luncheon and business meeting are sprinkled throughout the week. A half-day RATS/PSG session on Saturday morning will cover the topic, “Surface Examination and Non-invasive Analysis of Painted and Varnished Objects.” We think this session will lead nicely into one of the special workshops that are available at an additional cost, especially Leslie Carlyle’s presentation of British 19th-century painting techniques and a workshop on color measurement. Plan on attending the PSG reception Saturday night, which is free and open to workshop participants (ticket required).

POSTPRINTS: By now you should have received your Postprints from the 1995 meeting. Nonmembers can purchase Postprints from the AIC office. Thanks go to Joan Gorman for a job well done.

INTERNAL ADVISORY GROUP MEETING: As I was unable to attend the IAG meeting in February, Cathy Metzger, PSG treasurer, attended in my place. Cathy reports that extensive discussion revolved around the Secretary of the Interior’s Professional Qualification Standards for Conservation, a subject of much debate not unlike previous deliberations about certification. A new Research Priorities Survey was also proposed and is currently under way to identify the top 10 research priorities for each specialty group. AIC also is soliciting suggestions from specialty groups for themes for future issues of JAIC and for mid-career training topics. Finally, it was suggested that some of the specialty groups
consider investing their swollen coffers in new projects of benefit their members. If you have any questions or comments about these or any other issues, please contact me.

CATALOG: Sarah Fisher reports that more than half of the entries for the varnishes chapter of the Paintings Catalog have been edited, and the rest have been returned to contributors for revision by early April. Although the chapter will probably not be ready by the annual meeting, as previously hoped, we expect that copies of representative entries can be distributed to give members an idea of this future publication and how useful it promises to be.

COMMENTARIES: If you have not already done so, please review the Ethics and Standards Committee’s presentation of the Documentation Commentaries on the Guidelines for Practice in the March issue of AIC News. Remember that this is the first part of an ongoing section-by-section review of the new Guidelines being conducted by specialty groups. As a paintings conservator, your input is essential, especially if you want to be comfortable with the final document that is adopted.

ACKNOWLEDGMENTS: As my term as PSG chair draws to a close, I want to recognize those members who have contributed their time, expertise, and energy to the group’s activities (with apologies in advance if I have inadvertently omitted some of you): James Bernstein, Barbara Buckley, Christine Daulton, Sarah Fisher, Ria German, Joan Gorman, Sian Jones, Irene Kontfeld, James Martin, Cathy Metzger, Peter Nelsen, Rob Proctor, Wendy Samet, Mary Sebera, Jane Tillingham Sherman, Chris Stavroudis, Marcia Steele, Maria Sullivan, Isabel Tokumaru, Dean Yoder, the contributors of entries to the catalog and the bibliography project, and the authors of papers that were published this year and last. If you are interested in becoming more active with PSG, I am certain that next year’s chair could use the help, as indicated by William A. Real, PSG Chair, 4609 Morningside, Pittsburgh PA 15213; phone: 412-681-0235; fax: (412) 622-9540, RealW@cgpi.tpg.com.

PHOTOGRAPHIC MATERIALS

PLAYBACK 1996: Nearly 200 conservators, curators, video artists, media archivists, and administrators attended a “video presentation roundtable” at the Museum of Modern Art in San Francisco in March. Many PMG members participated in working groups and discussed a range of topics at the two-day event. It is hoped that a publication will result from this gathering of minds. The preservation of video and other electronic media is a natural extension of our concerns as photographic conservators. Paul Messier, one of the PLAYBACK presenters, will report on the meeting in PMG’s July column.

COMMENTARIES ON DOCUMENTATION: We have seen the results of many months of work on documentation issues for the Commentaries finally published in the March AIC News. Barbara Brown and Tom Edmondson, co-chairs of PMG’s Commentaries Committee, extend their gratitude to all members who responded to their surveys. Tom reminds us to begin thinking now about guidelines for treatment, the next topic for discussion. He would like to hear from members about real issues. Submissions should be signed in case clarification is needed.

ANNUAL MEETING, NORFOLK: PMG will meet all day on Friday, June 14. Barbara Lemmen has assembled an informative and entertaining schedule of presentations and a robust agenda for the business meeting. We could still use contributions for the tip session and volunteers to help plan a PMG reception.—Carol Turchan, PMG Chair, Chicago Historical Society, Clark St. at North Ave., Chicago, IL 60614; (312) 922-9540, turchan@chist.org.

RESEARCH AND TECHNICAL STUDIES

The RATS group is proud to announce the panelists who will participate in the featured discussion “Conservator-Scientist Interactions” at the RATS session of the 24th AIC Annual Meeting in Norfolk. These panelists are George Wheeler, Metropolitan Museum of Art; Judy Bischoff, Art Conservation Program, SUNY-Buffalo; Terry Schaeffer, Los Angeles County Museum of Art; Julie Reilly, Gerald R. Ford Conservation Center; and John Griswold, Getty Conservation Institute. This discussion will include a presentation of a recent collaboration by John Griswold and Eric Hansen. Topics of discussion will range from roles of training programs in conservation science and roles of practicing conservators in research, to the development of scientific research agendas, communications between conservators and scientists, and the application of research to conservation treatments. We hope that this discussion will provide a sense of how interaction between conservators and scientists in the field. All meeting participants are invited to attend!

Another topic that will be raised at the RATS session is the development of professional liaisons between the RATS group and standards organizations, such as the American Society for Testing and Materials (ASTM) and the American National Standards Institute (ANSI). Also, the RATS group may wish to form a subcommittee to monitor and advise AIC on the development of research priorities within the field. Anyone interested in being involved in either activity should contact: Julie Reilly, RATS conservator chair, (312) 922-9540; fax: (312) 922-9540.

Members of the RATS group should have recently received a mailing with information and ballots about changes to our bylaws and election procedures. Also contained in the mailing is information on the RATS Documentation Commentaries. Please read the enclosed materials carefully and respond by May 15.
We look forward to an exciting time in Norfolk, one filled with challenging discussions and social exchange. See you there!—Mary E Striegel, RATS Scientific Vice Chair, National Center for Preservation Technology and Training, Northwestern State University, P.O. Box 5682, Natchitoches, LA 71497; (318) 357-6401; striegelm@alpha.nsula.edu.

DUCTION OF HAND STITCHES: The good news is that we have sold about 80 copies of the directory since it was announced in January. Please continue to recommend it to your clients and colleagues. The bad news is that some ads for the Directory of Hand Stitches Used in Textile Conservation do not mention that the project was originally researched by the Study Group on Threads and Stitching Techniques, a research committee of the Textile Conservation Group. AIC and TSG apologize for this oversight and will acknowledge the TCG as the directory's originators in any future ads or press releases.

POSTPRINTS: The following is a communication from Patricia Ewer, representing the editors of the TSG Postprints. She suggests that the group consider formalizing the annual meeting session with an emphasis on presentations rather than discussions and panels, which would lead to a more useful and practical Postprints. It has become clear during the editing process that it is nearly impossible to incorporate discussions, question-and-answer sessions, or panels effectively into the Postprints. We understand the trend of specialty group sessions changing to this type of format, and we do not want to discourage their use, as we know the discussions sometimes create more enthusiasm and promote a sharing of information that may not be gleaned from a lecture format. Unfortunately, it is difficult to get comprehensive transcripts from these sessions. We would like to recommend that in the future, speakers are required to bring copies of their finished papers to the annual meeting. This would expedite the editing process and make Postprints available to the membership in a more timely manner. 1996 presenters please take note and bring the hard copies of your paper to Norfolk to give to the Postprints editor.—Marlene Jaffe, TSG Chair, New Orleans, LA 70116; [email protected]
you would like to address at the business meeting, by all means contact me, and I will make sure a forum is provided for all pertinent matters.

Along these lines, Beverly Perkins, AIC director, public information, has approached all specialty groups regarding the development of a new series of general interest brochures expanding on the existing brochure Caring for Special Objects. We are asked to participate in writing the text of such a brochure (or series of brochures) in the area that pertains to our specialty group. While I am sure this matter will be discussed in Norfolk, anyone interested in drafting such a brochure is urged to contact me.

Further along these lines, Postprints from the 1995 WAG session, beautifully scanned and typeset by Jenny Baker and David Bayne, will be available from the AIC office, by the time of the Norfolk meeting. Cost is yet to be finalized, but it will certainly be below $15.

Keeping to my earlier commitment to report on pertinent foreign wood-related topics, Mechtilde Baumeister (Metropolitan Museum of Art, New York) reports the following. The 25th conference of the German conservation association AdR took place last October in Bremen. The furniture and wooden artifacts group, having organized three days of lectures, was a major contributor to the program.

Talks reflected an interesting spectrum of topics, including conservation treatments, examination of historic techniques, material research, computerization for documentation, and interdisciplinary collaboration with furniture historians, scientists, and other experts. Preprints of the talks are available in German (I believe they are abstracted in English) for 10 DM from AdR, Geschäftsstelle, Furstenbergstr. 12, Germany; fax: —. Mark Minor, Salida, CO 81201;

Point of View

While attending a recent symposium on Museum Exhibit Lighting, I was struck by the differences between scientists and conservators when it comes to processing information. From my viewpoint as a scientist, information being presented at the meeting included new and exciting approaches to the problems of museum lighting. Rather than narrowly focusing on damage to individual materials, the presenters took a holistic approach to lighting by asking the question, “How do you maximize visual perception of an object while you minimize the amount of damage-causing light that is focused on it?”

Individual speakers (scientists, lighting designers, and conservators) discussed psychological perceptions, variations in viewers’ visibility due to age and lighting strategies that “fool the eye.” Instead of analyzing the hypothetical situation of how many hours of 50 lux exposure are needed to fade pigment X, the questions revolved around how to light exhibitions to protect collections yet still allow visitors to see objects.

The issues raised and the new variables discussed were inspiring. I sat at the meeting feeling elated to be part of the symposium . . . but how was the information being perceived by the conservators sitting directly behind me? “They keep raising new questions, but they don’t offer any answers,” one conservator said to another. And in an instant it became “us” and “them.”

“What do you mean, we don’t offer answers?” I thought to myself. To me, finite answers were unobtainable. Science is an art based upon an incremental approach to the truth of nature. Couldn’t they see the quantum leap taking place at this meeting? Wasn’t it obvious that the new approach offered an opportunity for both problem solving and greater understanding? What did they want from scientists, blood? They know sunlight is a real problem to this painting and they need a solution.

And therein lies the “Great Divide.” The scientist searches for truths. The conservator searches for solutions. The question becomes, how can we bridge this divide? How do we put aside our pride long enough to understand each other’s language? Will conservators come to appreciate that there are no absolutes in science? Will they see that solutions are built upon knowledge and that the accumulation of knowledge takes time? Will scientists see that some answers are nevertheless urgent? Will they take a chance and make recommendations now? Will they offer tools for problem solving? Whose responsibility is it to interpret and disseminate the information being presented by scientists? In typical scientific fashion, I offer no solutions to this dilemma. Asking these questions, however, can perhaps encourage a better dialogue between conservators and scientists.—Mary F. Striegel, National Center for Preservation Technology and Training, Northwestern State University, P.O. Box 5682, Natchitoches, LA 71497; (318) 357-6401; striegelm@alpha.nsula.edu.

Fellow & PA Applications: Forms and Deadlines

The Professional Associate and Fellow Application forms have been updated. Please call the AIC office to request the new form. The next deadlines for receipt of applications are July 12 and October 11.
Worth Noting

New Listserv for Discussing Materials

MATERIALS-L is a new listserv for discussing methods for testing the suitability of materials for use in the storage, exhibition, and conservation of archival, artistic, and historic works. The list is open to those who are actively involved in materials testing. Discussion will be archived for the broader conservation/collections care community at CoOL (Conservation On-Line). For now, MATERIALS-L is dedicated to discussing materials testing. Eventually the list will broaden its scope to include more general discussions of technical study and conservation research. The list is administered by the Williamstown Art Conservation Center and is based at Williams College. Persons who are actively involved in materials testing may subscribe by providing the following information (e-mail to alan@coes.orst.edu): name, e-mail address, title (or job), postal address, phone, fax, testing methods used, research areas, and reason for subscribing to MATERIALS-L.

Information Wanted on Disaster Experiences

Alan M. Farancz Painting Conservation Studio, Inc., has been awarded a five-year contract with Partnership for Response and Recovery to provide "standby technical assistance" for FEMA's Disaster Assistance Program for technical expertise in art conservation. It has also received a contract with Woodward Clyde Federal Services to provide conservation services for FEMA's Hazard Mitigation Technical Assistance Program (HMTAP). It is interested in hearing from art museum and historical house museum personnel as well as private individuals about their experiences with disasters. (This is not limited to natural disasters.) Contact: Alan M. Farancz, Painting Conservation Studio, Inc., 1926 Broadway, Ste. 601, New York, NY 10023; (212) 799-5515; fax: (202) 799-5535.

New Journal to Appear On World Wide Web

The Journal of Conservation and Museum Studies, under the auspices of the Department of Conservation and Museum Studies, Institute of Archaeology, University College London, will publish its first issue on the World Wide Web early this year. This journal has been created to serve as an academic WWW publication, disseminating information to the global conservation and museum community. Its contents will represent the work of students in conservation and museum studies from around the world. It will be run by an editorial board of staff and students at the Institute of Archaeology. Students in conservation or museum studies programs are invited to propose papers for publication. Papers should focus either on issues and techniques in conservation or on museum studies and collections care. Guidelines for authors are available upon request. Contact: Alan J. Hogg, Jr., General Editor, Journal of Conservation and Museum Studies, Institute of Archaeology, University College London, London WC1H 0PY, England, UK; e-mail: alan@coes.orst.edu; fax: alan@coes.orst.edu.

IMS Internet Access

The Institute of Museum Services (IMS) now offers two means of Internet access—e-mail at imsinfo@ims.fed.us and the World Wide Web at http://www.ims.fed.us. Web pages include deadlines, descriptions, and eligibility requirements for grant programs, the IMS newsletter, and lists of awards. IMS plans to include links to other Web sites that are of interest to museum professionals and others who would like to know about museums.

WMF Lists 100 Sites in Need of Rescue

The World Monuments Watch, has committed $5 million to the project over a five-year period. The selection of sites for the World Monuments Watch list will now be an annual activity. The deadline for nominations to the 1997 list is December 1. Information about the sites selected for the 1996 list will be maintained by the WMF in a permanent database. For further information contact: Anne Edgar, The Kreisberg Group, Ltd., 1926 Broadway, Ste. 601, New York, NY 10023; (212) 799-5515; fax: (202) 799-5535.

Conservation Exhibitions at the Walters Art Gallery

The Walters Art Gallery in Baltimore is featuring conservation with two concurrent exhibitions that run through October 6. In the temporary exhibition gallery, To Arrest the Ravages of Time: Caring for Art at the Walters introduces the public to the conservation division's role in the preservation and study of the collection. The history of conservation at the museum, the training of conservators, treatment, and the importance of research and environmental controls will be illustrated with examples from the collection, photographs, texts, and interactive displays.

Complementing this exhibition, Tiepolo Unveiled: The Restoration of a Masterpiece will be on view in the Old Master galleries. The two-and-one-half year treatment of Giovanni Battista Tiepolo's early masterpiece Scipio Africanus Freeing Massimina involved innovative analytical research and treatment procedures as well as art historical issues. Contact: Eric Gordon, Walters Art Gallery, 600 N. Charles St., Baltimore, MD 21201; (410) 547-9000.
Outdoor Sculpture Conservation Seen in Exhibition


Survey Undertaken of Wright’s Architecture

The Frank Lloyd Wright Building Conservancy has undertaken a pilot study of its technical database to inventory Wright’s remaining architectural heritage. About 25 structures from coast to coast will be included in the preliminary study. Eventually all remaining Wright-designed structures (estimated at over 400) will be inventoried. The project is supported by a grant of $30,000 from the National Center for Preservation Technology and Training. The findings will be stored in the database compiled by the Frank Lloyd Wright Building Conservancy, located at 1223 South Western Avenue, Chicago, IL 60604-3815; fax: 312-925-0539; http://www.swcp.com/flw.

Research Reports

Composite Materials: An Overview for Conservation Professionals

Composite materials—those synthesized innovations of industry that enhance and duplicate the properties of natural materials—affect every personal and professional aspect of modern life. In reviewing recently developed composite materials and their applications, this article will describe the current activities of research centers and professional societies, and it will explore the various uses of composites in the conservation profession, past and future.

Composite materials are solid materials that result when two dissimilar materials are combined, and the characteristics of the original substances are enhanced and thus made superior. Often composites are a structural material in which a fibrous material is embedded.

While concrete, plywood, and alloyed metals are all combined materials, the term “composite” is reserved for materials in which short fibers (“whiskers”) or particles are dispersed in or long fibers are woven into a matrix of sorts. Depending on the temperature and other factors, composites are termed polymer matrix materials, ceramic matrix materials, or metal matrix reinforced materials. Composites can also be classified according to the “additive” in the combined final product, and they are referred to as fibrous (composed of fibers and usually in a matrix), laminar (layers of materials), particulate (composed of particles or flakes, usually in a matrix), or hybrid (combinations of fibrous, laminar, and/or particulate). As in any other complex industry, composites can be classified according to several schemes. Additional classifications refer to the physical properties, processing and production methods, and other aspects of component and/or composite attributes.

The history of composite materials reveals mankind’s ever-evolving ingenuity and ability to assess the properties of individual materials and to utilize them in an endless variety of combinations. Natural materials form the simplest composites, such as attaching a piece of curved bone to the end of long fiber strands to create a fishing line. Beyond simple composites are combinations of天然 materials in which at least one material has been altered physically to enhance the appearance or function of the final product, as when pigment is used to fill a recess in incised stone or wood carvings. Combinations of natural materials, some of which have been thermally, chemically, and/or physically altered, represent the third level of composite materials. An example of this classification is a reed boat or basket that has been lined with pitch to repel water. The fourth class of composites result when controlled conditions are used to produce altered but uniform materials, such as the fine wires and enamels used in filigree or cloisonnes. The fifth and final composite class comprises modern materials that no longer resemble the constituent raw materials that have undergone extensive physical, chemical, thermal, and radiative treatments. Examples of this class include metal-coated fibers, semiconductors, abrasive papers and disks, photographic films, digital audiotapes, and a myriad of other materials that are quite familiar to modern society. Other widely utilized modern composite materials are plastics reinforced with glass fibers (i.e., fiberglass), metals (usually aluminum or titanium) enhanced with the addition of short, single-crystal whiskers of alumina or silicon carbide, and inorganic ceramic materials reinforced with short refractory metal fibers.

Natural materials such as bone and tendon attest to the unique properties of composites; the ancient composite building materials of clay or mud mixed with chopped straw fibers to form bricks have evolved in modern times into continuous fiber composite materials including glass fiber yarns of unlimited lengths that are used to produce lightweight yet high-strength vessels such as rocket fuel casings. The unique properties of single materials can be combined and tailored to meet unusual specifications, creating a final material with the desired qualities of strength, flexibility, stiffness, or the ability to endure prolonged or extreme stress. Industries are producing composite materials for a wide range of uses, from aerospace and military applications to boron-shafted golf clubs.

The burgeoning field of composite materials is regularly addressed in printed media, from the hundreds of scientific journal articles that are published annually to brief mentions that appear in the business sections and economics columns of national newspapers. While many of these articles are highly technical (see for example, Gersappe et al., “The Use of Graft Copolymers to Bind Immiscible Blends,” Science, 265, August 19, 1994), new inventions and applications are frequently discussed in popular
The conservation profession is well aware of the potentially limitless uses of composite materials in the conservation and restoration of cultural property. Conservation scientists have studied corrosion phenomena in glass fibers and glass fiber-reinforced thermosetting resins, assessed the suitability of composite building materials as outdoor shelters for monuments and sites, and utilized composite stone to repair historic masonry. Familiar composite materials already in common professional use include honeycomb-core structures (in which facings, adhesives, and honeycomb cores are sandwiched together to produce composite structures with high torsional rigidity) and a variety of laminated plastics, metals, and/or paper foils (for example, the barrier films used in integrated pest management anoxia treatments, such as Aclar, MarvelSeal, FilmPak 1193, EVOH, and other films).

Among other ways to keep abreast of current research and product innovation in the field of composite materials are professional societies that are active in this field (i.e., Composite Fabricators Association, Society of Manufacturing Engineers, and Suppliers of Advance Composite Materials Association). These societies are actively involved in developing recommended industry standards, establishing a forum for networking, and encouraging the use of advance composites in specific markets.

Many of the engineering programs in North American universities and colleges offer specialized degrees in composite material studies. Several universities have dedicated research centers (i.e., the National Science Foundation Science and Technology Center at Virginia Tech, the Composite Materials and Structures Center at Michigan State University, the Center for Mechanics of Composites at the Texas A&M University System, and the Center for Composite Materials at the University of Delaware). For those interested in learning more about composite materials and their applications, the bibliography of technical articles, general literature, research centers, and professional societies that was compiled for this article is available—Jo Hill, UCLA Fowler Museum of Cultural History; (310) 825-1146; fax: (310) 206-7007

Recent Publications

_A Future for the Past_. Proceedings from a joint conference of the English Heritage and Cathedral Architects. Discusses scientific and technical investigations that aim to answer common building decay problems faced by cathedrals. Research topics include: decay of purbeck limestones, conservation mortars, stone consolidants, fire research, timber decay, underside lead corrosion, and tile floor wear. 128 pages. $40 plus $4 postage, paid by Mastercard and Visa. Contact: James & James (Science Publishers Ltd., Waterside House, 47 Kentish Town Rd., London NW1 8NZ, England, UK; 44-171-284-2833; fax: 44-171-284-3737; or Books International, P.O. Box 605, Herndon, VA 22070; (703) 435-7064; fax: (703) 689-0660.

_Conservation Assessment Guide for Archives; Conservation Environment Guidelines for Libraries and Archives; and Archival Enclosures: A Guide_. Published by the Canadian Council of Archives. Conservation Assessment Guide for Archives (85 pages, $17.50 Canadian dollars) examines overall preservation situations through assessment of sites, collections, policies, practices, procedures, roles, and responsibilities. Conservation Environment Guidelines for Libraries and Archives (102 pages, $17.50 Canadian dollars) offers a range of practical solutions for the condition of smaller archives. Archival Enclosures: A Guide (68 pages, $17.50 Canadian dollars) looks at existing standards and specifications for paper and plastic enclosures that are used to store paper records, photographs, microfilm, and audiovisual materials. Postage is included for Canadian orders. US postage is $5 for orders less than $20; $7 for orders between $20 and $50, and $9 for orders between $50 and $100. All orders should be prepaid in Canadian dollars and directed to: Canadian Council of Archives, 344 Wellington St., Rm. 1009, Ottawa, ON K1A 0N3; (613) 995-0210; fax: (613) 947-6662.

_Index to American Photographic Collections; Third Enlarged Edition_. Edited by Andrew Eskind. Locates the work of more than 65,000 photographers in 585 different collections held by museums, libraries, art galleries, newspaper and magazine archives, and historical societies. Entries are listed both by collection (geographically and alphabetically) and by photographer. 1,024 pages. $195. Order by ISBN 0-7838-2149-2 or contact: Order Department, Simon & Schuster, 200 Old Tappan Rd., Old Tappan, NJ 07675-7095; (800) 223-2336.

_European Paintings in the Metropolitan Museum of Art By Artists Born Before 1865: A Summary Catalogue_, by Katharine Baetjer. Supplies basic information on all paintings, oil sketches, and finished pastels in the Metropolitan Museum by European artists born in or before 1865. Entries are presented chronologically by known or implied birth dates and by national and regional school. 554 pages. $100 hardback and $65 softback. Contact Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028-0198; (212) 879-5500; fax: (212) 570-3879.

_The American Library Association Editions Annual Update_ listing publications is available by contacting: American Library Association, 50 East Huron St., Chicago, IL 60611; (800) 545-2433; http://www.ala.org/alaeditions.html.

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Conferences, Courses & Seminars

Call for Papers
September 9–13. York, England. ICOM-WOAM triennial meeting. Abstracts of no more than 200 words should be submitted by June 14 to Thomas Daley, Canadian Heritage, Historic Resource Conservation Branch, 1800 Walkley Rd., Ottawa, ON K1A 0M5, Canada. For information on attending the conference contact: WOAM 96, York, York Archaeological Trust, Conservation Laboratory, Galmanhoe Ln., Marygate, York YO3 7DZ, England, UK; (01904) 612529; fax: (01904) 637298.

September 22–25. Ottawa, North American Textile Conservation Conference. Topics of interest include: traveling exhibitions, safe and unsafe exhibition materials and methods, lighting, balancing preservation and accessibility of collections, display and mounting solutions, exhibit considerations for large and small institutions, and limitations of conservation treatment for exhibitions. Abstracts of 300–400 words are due by August 1 to Symposium '97, Canadian Conservation Institute, Department of Canadian Heritage, 1630 Innes Rd., Ottawa, ON K1A 0M5, Canada; (613) 998-3721; fax: (613) 996-4721; gia_kayeering@pch.gc.ca


Conferences
May 24–26. Montreal. IIC-CG Annual Conference. Papers on various aspects of the theory, practice, and administration of conservation and conservation science will be presented. A poster session and a trade fair are also planned. Contact: Marie Trotier/Carolyn Murphy, IIC-Congrès 96, Registration Coordinators, Montreal Museum of Fine Arts, C.P. 3000, Succ.H, Montreal, Quebec, Canada, (514) 992-7900; fax: (514) 939-7020.


September 26–29. Winnipeg, Manitoba. Building Ideas. Association for Preservation Technology International Annual Conference. Topics include new approaches to conservation and its relation to the conservation of sacred spaces; conservation of districts and settlements; computerization of heritage recording; the propriety of new and existing practices and techniques of masonry conservation; and the development of modern conservation treatments to protect the integrity of modern heritage. Contact: APT'96, PO Box 27054, 360 Main St., Winnipeg, MB R3C 4T3, Canada; (204) 983-4718; fax: (204) 983-5356; susan_agle@pch.gc.ca

October 24–28. Nicoisia, Cyprus. 6th Conference of the International Committee for the Conservation of Mosaics. Mosaics Make a Site: The Conservation in Situ of Mosaics on Archaeological Sites. Contact: Demetrios Michaelides, Archaeological Research Unit, University of Cyprus, Kallipoleos 75, Nicoisia, Chypre; work: (357) 02-474658 or 474702; home: (357) 02-474972; fax: (357) 02-474101.


June 26. San Antonio, TX. Field Measurement of Low-Level Gaseous Contaminants. American Society of Heating, Refrigeration, and Air-conditioning Engineers Annual Summer Meeting. Seminar will give practical information to HVAC engineers by presenting recent experiences in measuring gaseous contaminants in the field. Topics to be addressed include: contaminants measured; measurement technique; threshold level for confident detection; application of tests; and precision of tests. Seminar chair William Lull will review and highlight key portions of each talk. Contact: American Society of Heating, Refrigeration, and Air-conditioning Engineers, 1791 Tullie Cir., NE, Atlanta, GA 30329; (404) 636-8409.

November 9–10. Stony Brook, NY. Symposium on the Care and Preservation of Horse-Drawn Vehicles. Lectures and demonstrations on carriage conservation, maintenance, storage improvements, and other practical issues that affect collectors and museum professionals. Contact: Merri Ferrell, curator, Carriage Collection, Museums at Stony Brook, 1208 Rte. 25A, Stony Brook, NY 11790; (516) 751-9066, ext. 222.

November 17–22. Somers, NJ. The Eastern Analytical Symposium. A full day of conservation science papers from conservators in applied and research fields, as well as museum, workshops and short courses on analytical methods on other days. Chair for research: Richard Newman, Museum of Fine Arts, 465 Huntington Ave., Boston, MA, 02115; (617) 369-3468. Chair for accessible technology: John Scovil, New York Conservation Center, P.O. Box 200981, New York, NY 10011; (212) 714-0620. EAS hotline: (302) 738-6218; WWW homepage http://www.eas.org/~easweb.

See the March 1996 AIC News for more information

See the January 1996 AIC News for more information

* Contact Mary Wood Lee, Campbell Center, Carroll, IL
Architecture


July 8–12. Bloomington, IN. Introduction to Hand Bookbinding. Participants will learn, through demonstrations and hands-on exercises, the basics of cloth-case book construction. Each participant will complete at least two bindings, working through the steps of folding, sewing, making, and attaching end papers, trimming, constructing a case, and casing-in. Enrollment is limited. Registration deadline is June 14. Contact: Jane Clay, Division of Continuing Studies, Owen Hall 204, Indiana University, Bloomington, IN 47405.


Book and Paper


July, New York City. Introduction to Conservation of Outdoor Bronze. Held at New York Conservation Center, NY Conservation Center, E.O. Box 209887, New York, NY 10011-0808; (212) 714-9620.

August 13–16 and 19–22. Buffalo, New York. Two identical workshops on the historical technology and conservation of picture frames. Taught by Jonathan Thornton, professor of objects conservation, these workshops are the same as those he has presented at the Interimroom Laboratory. Enrollment limited to 12. Contact: Art Conservation Dept., Buffalo State College, Rockwell Hall 230, 1300 Elmwood Ave., Buffalo, NY 14222-1095.

Paintings

June 21–23. New York. Three-day workshop conducted by BEVA’s developer Gustav Berger will focus on the application of BEVA in painting conservation and will provide an overview of BEVA’s uses and applications, as well as many other products and materials developed by Berger. Enrollment limited; student subsidies may be available. Contact: Harriet Irgang, Rustica Levinson Art Conservation Associates, 544 W. 27th St., New York, NY 10001; (212) 594-8862; fax: (212) 594-8863, or Karen Yager, Karen Yager Fine Art Conservation; phone/fax: (212) 864-3687.

Photographic Materials


Textiles


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Charles E. Culpeper Advanced Training Fellowship in Painting Conservation
National Gallery of Art

The conservation division of the National Gallery of Art is offering a conservation fellowship supported by the Charles E. Culpeper Foundation. The two-year fellowship in the painting conservation department commences in September 1996 and includes a salary of $20,000, plus $5,000 for travel and research. The term may be extended for one additional year. The fellow will be devoted to conservation treatments at the National Gallery of Art and related collections. The fellowship will include opportunities to examine a variety of objects from the museum's extensive collections. Candidates should have a proven record of research and writing ability. Fellows are awarded without regard to age, sex, race, or nationality of the candidate. Interested candidates must submit the following material: a curriculum vitae, a statement of research interests, and contact information for three professional references. The deadline for applications is April 15, 1996, for work beginning June 1, 1996. E-mail address for inquiries only: mkcsa@cais.com. Formal applications must be mailed. All applicants will be notified by July 22, 1996, of the decision of the selection committee.

Assistant Conservator of Textiles
Isabella Stewart Gardner Museum

Applications are invited for the position of assistant conservator of textiles at the Isabella Stewart Gardner Museum in Boston. The assistant conservator works with the associate conservator of textiles in all aspects of the care and conservation of the museum's historic 16th- to early 20th-century textiles, including tapestries, embroideries, furnishings, fabrics, laces, and linens. The position requires extensive knowledge of historical materials and techniques. Candidates should possess a demonstrated ability to conserve a wide variety of textiles, efficiently and effectively, and work well with other museum department personnel. The salary range is competitive and includes benefits. Applications should be submitted by May 15, 1996. Interested candidates should send a letter of application, a curriculum vitae, and contact information for three professional references to: Human Resources Department, The Art Institute of Chicago, 111 S. Michigan Ave., Chicago, IL 60603-6110.
The National Gallery is seeking a technician for the Painting Conservation Department. The technician will work independently in support of the conservators. Duties include operation of x-ray and infrared equipment; digital image processing; mounting, ordering, and preparation of supplies; maintenance and updating of technical files and research related to paintings treated or examined by staff conservators; filing, typing, photocopying, and computer database management. Candidates must have a bachelor's degree with a background in art history, studio art and/or science (especially chemistry or physics), a familiarity with desktop publishing and database management, and possess good analytical and research abilities. It is expected that the technician will be engaged as an independent contractor and start work in mid-June or July.

Inquiries should include a cover letter, resume, and three letters of recommendation with daytime phone numbers. They should be sent to: Michael Shalita, Conservation Administrator, National Gallery of Art, Washington, DC 20565. The National Gallery of Art is an Equal Opportunity Employer.

Assistant Conservator Springfield Library and Museums Association

Monitor collections in storage and/or exhibition; assist in setting conservation priorities and policies; conduct surveys; generate condition reports; perform minor conservation and general treatment; assist in grant writing. Master's in conservation from accredited program, and minimum two years related experience, preferably with a broad knowledge of preventive care and treatment; word processing and database management experience, Salary $442.56 to $537.95/week with excellent benefits. Write to: Human Resources, Springfield Library and Museums, 220 State St., Springfield, MA 01103 by May 31, 1996.

AIC Committee Vacancies

Ethics and Standards Committee

The AIC Ethics and Standards Committee seeks to replace a member whose term has expired. For the next several years the committee is responsible for studying the issue of endorsement of the Code of Ethics, as well as for working with the Specialty Groups to prepare the Commentaries to the Guidelines for Practice. Candidates for this committee must be Fellows. Candidates should submit a letter of interest and a resume by June 1, 1996 to: Suzanne Deal Booth, c/o AIC office, 1717 K St., NW, Ste. 301, Washington, DC 20006.

Bylaws Committee

The AIC Bylaws Committee seeks to replace two members whose terms have expired. The committee is responsible for reviewing bylaws, directives, and changes from the AIC Board prior to consideration and vote by the membership. Candidates to this committee must be Fellows. Candidates should submit a letter of interest and a resume by June 1 to: Suzanne Deal Booth, Director, Committee Liaison, c/o AIC office, 1717 K St., NW, Ste. 301, Washington, DC 20006.

Membership Committee

The Membership Committee seeks to replace a member whose term has expired. The committee is responsible for evaluating Fellow and Professional Associate applications as well as for reviewing general issues of membership in AIC, working with the AIC office to increase retention rate, and identifying new sources of potential members. To maintain an appropriate diversity on the committee, preference will be given to paintings conservators. Candidates for this committee must be Fellows. Candidates should submit a letter of interest and a resume by June 1 to: Suzanne Deal Booth, Director, Committee Liaison, c/o AIC office, 1717 K St., NW, Ste. 301, Washington, DC 20006.

The Getty Conservation Institute, an operating program of the J. Paul Getty Trust, invites applications for the position of Senior Coordinator in the Training Program to work with the Institute's international program of professional education aimed at promoting, developing, and enhancing the practice and knowledge of conservation of cultural property. The Program includes courses, workshops, seminars, and conferences for conservators and other professionals. Responsible for assessing educational and training needs, developing proposals for activities according to the Institute's policies and priorities, and implementing proposals in consultation with the Program Director. Identifies lecturers and specialists, establishes and coordinates content and oversees the creation of supporting materials. Supervises support staff and performs administrative duties within the Program.

QUALIFICATIONS: Graduate degree in conservation, art history, archaeology, or anthropology; experience in management of projects, preferably on an international level; and a minimum of 5 years experience in archaeological conservation or related field required. Successful candidate must be skilled in interpersonal relationships in order to work effectively with staff and outside professionals. Excellent written and verbal skills necessary. Position also requires frequent travel to meetings and course sites throughout the world.

SALARY RANGE: US $46,300 — US $54,800

Please send cover letters and résumés to: Yvonne Bradshaw, Human Resources J. Paul Getty Trust 401 Wilshire Boulevard, Suite 900 Santa Monica, California USA 90401 Telephone: 310 395 0388

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Supplier’s Corner

A paid advertising section. Inclusion does not imply endorsement of such products by AIC.

After 15 years of focus on washi, and annual trips to the papermaking villages of Japan, we offer an extensive stock of fine handmade Japanese papers. Included are sekishu, kurotani, tosa tengujo, usumino, pure kozo in a wide range of color and weight, and oversize sheets. We also stock hundreds of decorative papers: yuzen, kusakizome, itajime, tsumekizu, unru, chirimen, momi, watermarked tissues, papers with leaf enclosures, kurotani chiris, special limited editions. If you cannot visit our store in Toronto (or Montreal) we’re happy to ship. Samplers Available: natural conservation papers, $7; pure kozo colored, $5; kozo/sulphite colored, $3; general sampler, $15. Contact: The Japanese Paper Place, 330 University Ave., Toronto, ON, M5J 1G5 Canada; (416) 595-1600.

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THE CONSERVATION OF 18TH-CENTURY PAINTED SILK DRESS. This 150-page book is the result of an international symposium sponsored by the Costume Institute in spring 1995. The symposium attracted professionals from the finest institutions around the world in the fields of costume, textile, paper, and paintings conservation. For a copy of The Conservation of 18th-Century Painted Silk Dress, please send a check for $20 payable to The Costume Institute and mail to: The Costume Institute, Conservation, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028-0198.
AIC Drops Anchor in Norfolk, Virginia for the 24th Annual Meeting, June 10 through 16—Registration Climbs to Near Record

An extensive and varied program that began with a presession on Preservation of Collections and ended with six professional education workshops drew more than 950 participants. Highlights included the general session on Collaborations in the Visual Arts, specialty group sessions, a health and safety lecture, and an IMS grant reviewer training session. A complete report will appear in the September AIC News.

ELECTIONS: Elected to the AIC Board of Directors were John Burke, Director, Professional Education, Betsy Palmer Eldridge, Treasurer, Kathleen M. Garland, Director, Specialty/Subgroup Liaison, and William Real, Secretary. Newly elected to the Nominating Committee was Martin Burke.

AWARDS: Mary-Lou Florian was made an AIC Honorary Member in recognition of her outstanding contributions to the field of conservation. Bettina Jessell and Mary Wood Lee were honored with the Sheldon and Caroline Keck Award for a sustained record of excellence in the education and training of conservation professionals. Paul Himmelstein and Virginia Naudé received the Rutherford John Gettens Award for outstanding service to AIC. Yana Van Dyke received the Gaylord Collections Conservation Award. Marilyn Weidner was the recipient of the University Products Award for Distinguished Achievement in Conservation of Cultural Property. Nicolas Veloz won the exhibit hall drawing for free registration for the 1997 AIC Annual Meeting in San Diego.

SPECIAL THANKS go out to the Local Arrangements Committee: David Harvey, chair, David Arnold, Dee Ardey, Trish Bare, Joanna Ruth Harris, Velve Henegar, F. Carey Howlett, Mark Kutney, Pamela Young, and Chris Swan. Thanks also to the Chrysler Museum of Art and Catherine Jordan, interim director, for graciously providing the space for the Opening Reception.

**Special Summer Issue**

Regional Centers

Story Sparks

Response

President Comments

Varied reactions to the May AIC News cover story has prompted the need for clarification. The points of view presented in AIC News cover stories do not necessarily reflect the position or attitude of AIC or the opinions of the board of directors. The AIC Board has elected to support an independent editorial policy of the AIC News and strongly encourages response from the membership in the form of letters to the editor and suggestions for future stories.

AIC is an organization of all conservation professionals and in recent years conservators in both the private and public sectors have been well represented on the board. The AIC Board remains firmly committed to fostering strong collaboration and unity among our entire membership. In the months and year ahead, the AIC Board will work with the membership to allow for a more complete articulation and understanding of the issues and...
President

Comments

continued from page 1

challenges faced by both private practitioners and regional centers—all of whom through dedicated service and strong commitment have contributed significantly to the conservation profession.

Together we must continue to advance the practice and promote the importance of the preservation of cultural property. This is a fundamental goal to which we are all highly committed.

We hope that you will join us in the forthcoming dialogue to gain a clearer understanding of the issues raised in the May cover story.—Debbie Hess Norris, AIC President

Legislative Update

On June 20, the U.S. House of Representatives considered the FY 1997 Interior Appropriations bill, which contains funding for the cultural agencies—National Endowment for the Arts (NEA), National Endowment for the Humanities (NEH), and the Institute of Museum Services (IMS). An amendment by Reps. John Shadegg (R-AZ), Helen Chenoweth (R-ID), and David McIntosh (R-IN) to reduce funding for the NEH by $12 million failed on a vote of 254 against and 168 for. The House vote includes $104.5 million for NEH, $99.5 million for NEA, and $21 million for IMS. This represents level funding for NEA and IMS and a cut of approximately $5 million for NEH.

The report language accompanying the House Interior Appropriations bill for FY 1997 still states that the appropriations are “consistent with the agreement reached on the floor of the House during debate over the fiscal year 1996 Interior appropriation bill in terms of the proposed reauthorization in the House Legislation Committee to phase out federal funding for the NEA over a two year period.” This could mean elimination of funding for NEA after 1997.

The House vote is considered a hearty rebuke to the White House, which had requested $136 million each for NEA and NEH and $23 million for IMS.

The next step is to work with the Senate staff to try to get rid of the report language eliminating the NEA. Please call or write to your Senators and urge them to support funding for the cultural agencies and especially elimination of the report language. Senate members can be reached through the Capitol switchboard at:

As you may already know, AIC is part of the Cultural Advocacy Group (CAG). Within that group we have a CAG Congressional Subcommittee that has done yeoman work for us. Its most recent efforts include preparation of a fax newsletter, Arts and Humanities Update, which keeps Hill staff informed on the latest legislative developments concerning the federal cultural agencies and our grassroots activities.

During their many congressional visits this year the CAG group has found that the demise of the Congressional Arts Caucus coupled with the high turnover rate in congressional staff has created an informational vacuum. Staffers they consulted thought that a fax newsletter was a great idea and greeted the first issue with enthusiasm.

Update, a collaborative effort among CAG Congressional Subcommittee members, is faxed to more than 270 Republican and Democratic House and Senate staffers.—Sarah Z. Rosenberg

Please call or write to your Senators and urge them to support funding for the cultural agencies and especially elimination of the report language.
Call for Papers

AIC 25th Annual Meeting San Diego

The general session of AIC's 25th annual meeting in San Diego, June 11 to 15, 1997, will look at compensation for loss. This subject concerns most conservators and addresses some of the most basic questions regarding our understanding of an object's historic and artistic attributes and the quality of its condition. An object's appearance is often profoundly influenced by the latter phases of treatment or by the conscious decision to forego treatment altogether. Various philosophical and aesthetic approaches to compensation can be defined for many types of objects, and the range of materials employed to mitigate losses and visual alterations is enormous. We will examine unique circumstances as well as areas of common ground in the use of materials and approaches to compensation.

As specialty groups continue to work on their commentaries to the Code of Ethics and Guidelines for Practice this year, a wide range of material types and historic periods will most likely be addressed.

Abstracts should focus on either historical examples or modern case studies. They should emphasize how compensation decisions not only affect our perceptions and reflect our understanding of objects but also clarify our intentions in mitigating various types of damage and change.

Abstracts should summarize the subject matter in a way that permits an evaluation of the paper's quality and significance. The committee will consider: 1) the general interest of the paper and its practical usefulness for AIC membership; 2) the paper's suitability for oral presentation; 3) the quality of content and significance of results; and 4) the paper's contribution in forming an overall balance to the thematic session. Papers judged more suitable for a specialty group session will be passed to the appropriate session chair.

Abstracts should be double-spaced and a maximum of two pages. Send them by October 1 to: Vice President and Program Chair, c/o AIC Office, 1717 K St., NW, Ste 301, Washington, DC 20006; fax: [phone number]. If you have questions about the abstracts, please call Jay Krueger, AIC vice president and program chair, at [phone number].

Call for Posters

San Diego is a great venue for our next AIC conference, June 11–14, 1997 and a perfect location for your participation in the AIC Poster Session. Come on, give it a try! Helen Mar Parkin and I are sincerely interested in broadening the AIC Poster Session to be responsive to the needs of our membership. The Poster Session is the perfect setting to present new techniques, technical research, and general interest topics to the attendees. In particular we encourage new AIC members and students to get involved in this didactic and visual form of the conference.

The guidelines are quite simple. An easel and a 4 x 4 foot Foam-Cor board for mounting the poster are supplied by the AIC. The following are some suggestions for your poster presentation.

1) Please contact the poster session chair as soon as possible to discuss the topic.
3) The abstract must be type-written, 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 1997 Abstracts. Contact us soon with your ideas or a short abstract, even if they are in the rough. We want to work with you. Send your ideas, abstracts, or questions to: Tony Rajer, AIC Poster Session Chair, c/o AIC Office, 1717 K St., NW, Ste 301, Washington, DC 20006; fax: [phone number].

Membership News

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

Jennifer Baker
Judith J. Bischoff
Elizabeth Chambers
Stephen A. Collins
Gregorz Janiczaki
Lisa Kronthal
Marianne Martin-Weldon
Susan Ann Mathisen
George Segen Wheeler
Donna Williams

FAIC Cultural Diversity Interns Selected

Twelve students have been selected by the AIC Cultural Diversity Task Force to participate in the 1996 FAIC Cultural Diversity Summer Internship Project, which is funded by the Getty Grant Program. The students were recruited through targeted mailings and educational presentations on conservation and historic preservation, given by seven conservators at six colleges and universities. Each student received a $3,000 stipend to help support them during their 10-week internship. The interns are from ethnically diverse backgrounds—five are African American, four are Asian American, two are American Indian, and one is Hispanic. The following is a list of the interns, their schools, and sites: Belinda Agada, Ontario School of Art, Colonial Williamsburg; Christina Bennet, Spelman College, National Museum of African Art; Kaia Black, Howard University, Library of Congress; Esther Chao, University of Arizona, National Gallery of Art; Objects...
Many thanks go out to the conservators who made such well-received presentations this past winter, to all 16 of the institutions that offered to host an intern, and to the mentors at the 11 host institutions who are taking the time to provide their guidance and expertise in giving these students a challenging, rewarding, and memorable internship experience.

People

LAUREN STAHL, formerly of the New York Central Park Conservancy, has joined Ehrenkrantz and Eckstut Architects as architectural conservator.

EDITH DUNN has been awarded the 1996 Russell Fellowship with the American Center for Oriental Research in Amman, Jordan, for the research of ancient mortars at Um Al-Jamal. She will enter the doctoral program for Interdisciplinary Archaeological Studies at the University of Minnesota, Duluth in the fall.

CATHLEEN BAKER has completed the first draft of By His Own Labor: The Biography of Dard Hunter. She recently moved to Alabama where she will help Steve Miller, proprietor of the Red Hydra Press, handprint the limited edition; publication is expected in late 1997. Her new address is: Tuscaloosa, AL 35404-0983.

MARK GOLDEN, president of Golden Artist Colors, Inc., has been selected by the U.S. Small Business Administration as the 1996 Small Business Person of the Year for the state of New York.

FUNDING DEADLINES

AUGUST 1
Fulbright Scholar Program, Council for International Exchange of Scholars
FAIC, Publications Fund

SEPTEMBER 1
NIC/CAA, Joint Award for Distinction in Scholarship and Conservation
NEH, Collaborative Research

SEPTEMBER 16
NEH, Public Programs and Enterprise

OCTOBER 1
FAIC, Kress Conservation Publication Fellowships
NEH, Education Development and Demonstration

NEH, Centers for Advanced Study and International Research
NHPRC, State Historical Records Preservation and Access Grants
NHPRC, Fellowships in Archival Administration

OCTOBER 10
Getty Grant Program, Architectural Conservation Grants

OCTOBER 25
IMS (AAM), Museum Assessment Program (MAP 1)

NOVEMBER 15
American Academy in Rome, Rome Prize

DECEMBER 1
Getty Conservation Training Program: Postgraduate Internships
Gaylord Brothers Collections Conservation Award

DECEMBER 11
IMS (NIC), Conservation Assessment Program (CAP)

DECEMBER 15
University Products Award for Distinguished Achievement

DECEMBER 22
NCPTT, Preservation Technology and Training Grants in Historic Preservation

NO DEADLINES
GETTY GRANT PROGRAM: Conservation Training Grants (Training of Mid-career Professional Conservators and Training Programs), Conservation Survey Grants; Conservation Treatment Grants
KEEPERS PRESERVATION EDUCATION FUND: Students enrolled full- or part-time in institutions of higher learning are eligible. Examples of previously funded preservation activities are: attendance at meetings, special book purchases, domestic and foreign study travel, publications, and tuition.

FOR MORE INFORMATION ON FUNDING:
American Academy in Rome, (212) 751-7290; fax: (212) 751-7220
American Association of Museums (AAM), Museum Assessment Programs (MAP), (202) 289-9118.
Council for the International Exchange of Scholars, (202) 686-7877; cies@ciesnet.cies.org
Getty Grant Program (GGP), (310) 393-4244; fax: (310) 395-8642.
Institute of Museum Services (IMS), (202) 606-8536.
Keepers Preservation Education Fund, (703) 548-5477
National Center for Preservation Technology and Training (NCPTT), (318) 357-6464.
National Endowment for the Arts (NEA), (202) 682-5442.
National Endowment for the Humanities (NEH), 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), (292) 625-1495.
PATINA:
Formulation & Spot Matching
Cleaning & Repatination
Preservation of Original
Corrosion Inhibition

METALWORKING:
Complete Foundry Services
Sheet Casting
Pinning & All Joining Techniques
Forging
Welding & Brazing
Silver Brazing
Annealing
Cleaning
Polishing

CASTING:
 Bronze
 Iron
 Brass
 Pewter
 Aluminum
 Alloying
 etc.
 Pattern Making
 Sand Casting
 Ceramic Shell
 Lost Wax
 Hand Lay-Up Large Investment Molds

MOLDMAKING:
 Refractory
 Gypsum: Cement
 Polyurethane
 Rubbers & Silicones
 Resin Composites

MEDIA BLASTING:
 Water
 Shell
 Ice
 Starch
 Armex

CEMENT:
 All Phases
 Shotcrete
 Guniting
 Dry Pack
 Casting
 Lay-up
 Pouring
 Form Making
 New Pond & Pool Construction

FOUNTAINS:
 Condition Assessment
 Preservation of Historic Integrity
 Integration of New Components
 Cleaning
 Water Chemistry
 Corrosion Inhibition
 Pumps & Filters
 Liners
 Reconstruction of Mountings
 In Stainless or Bronze
 Plumbing Repairs
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Letters to the Editor

Bridging the Conservator/Scientist Divide

To The Editor:

Considering Mary Striegel’s “Point of View” in AIC News, May 1996: She recognizes that “the scientist searches for truth” and that “the conservator searches for solutions.” She asks, “How can we bridge this divide?”

Should we consider recognition of a seventh division of the conservation profession, namely, “Conservation Engineer,” to add to the definitions published on page 15?

In industry the engineer applies recognized truths (e.g., the laws of chemistry, communication, mathematics, mechanics, physics) to the solution of practical problems. Could an engineer bridge Striegel’s “divide”?—Robert M. Organ, Bethesda, MD

Regional Centers

To The Editor:

I always enjoy reading the AIC News and want to thank you for such a consistent and useful publication. I just had to share the following thoughts on the last issue’s feature article:

The article by Carol Christensen on the history and development of regional centers (AIC News, May 1996, vol. 21, no. 3) was most informative, was very well researched, and was well written.

However, I was dismayed by the negative tone of the comparisons between regional centers and conservators in private practice, and by the implication that regional centers better meet the need for conservation services in this country. I was also offended by the implication that private practices are in business to “make large profits” and “make its owners rich.”

Most of us have entered the field because we enjoy working on artistic and historic artifacts, and want to make a reasonable living doing so. Generally, art conservation is not a field in which to become rich. As conservators in private practice, the services we provide to our clients and to the public are not so very different than the services offered by a regional center. Our small private practice (three full-time employees) provides consultation and treatment to museums, municipalities, universities, state governments, and private companies and individuals. We also offer lectures, as do many of our other colleagues in private practice, on conservation within our area of experience, usually at little or no cost. We provide other pro bono services in the form of consultation, including volunteering for SOS!, as another area of education and outreach (it should also be pointed out that a number of private conservators have volunteered their services during times of natural disasters). When important to a treatment or for research in general, we arrange for analytical testing of materials at a nearby university, and have even rented time on an ultraviolet light microscope at a commercial testing laboratory. We attend professional meetings, and prepare and give professional presentations (nonbillable, nonsalaried hours).

All of us in the conservation profession are striving to provide for the ongoing care of our country’s cultural and artistic heritage, whether we work in museums or other institutions, in regional centers, or privately. I believe that all types and styles of practice contribute towards filling the collective conservation needs of this country. The avenue in which a conservator chooses to work is neither inherently better or worse than another conservator’s choice, as long as we maintain high standards of treatment.—Mari-anne Russell Marti, Russell-Marti Conservation Services, Inc., California, MO

To The Editor:

While I have been informed and impressed by other lead articles in the AIC News, the May ’96 lead about regional conservation centers is an unfortunate misstep. Areas of the discussion referring to unsubsidized conservation practice are permeated by both large, conceptual failures in understanding and specific errors of misstatement. What most disturbs me is that neither the author nor the organization for which this newsletter is an official voice seem to have considered it necessary to understand these aspects of the subject before publishing.

References to taxes are not specific so the reader has to guess whether all references are to the same kind of tax, or a variety. Clarity is important because some taxes are more burdensome than others.

In addition to federal, state, and local income and unemployment taxes, conservation businesses pay property taxes on equipment and furnishings, corporate registration fees, and state and local fees for the privilege of operating a business. There may be additional taxes in jurisdictions with which I am unfamiliar.

The statement, “Neither a private conservator nor a regional center pays taxes on gross income, but instead on net income, or profits,” is incorrect. The enclosed annual Business License application from Alexandria, Virginia—where my business operates, the author [Carol Christensen] lives, and her husband engages in business—is based on gross income. Should readers wonder whether this tax is too small to warrant attention, my small business pays an amount each year equivalent to a large flat file or a downpayment on a polarizing microscope.

In the same paragraph, the author states “a private conservator does not have to pay taxes on profits reinvested in his business.” To the contrary, depreciation is a concept for calculating taxes based on the fact that businesses do pay taxes on reinvested profits.

The article implies that the nonprofit status of regional centers restricts salaries in comparison with for-profit organizations and suggests the latter have greater resources available for salaries (e.g., “private conservators can do whatever they want with their profits”). For the majority of Americans, there is no connection between the tax status of the employer and the salary of the employee. A nonprofit organization can pay staff members healthy salaries, give them large benefits, and still retain nonprofit status. If a for-profit organization doesn’t earn...
The gross income of an unsubsidized laboratory is taxed by numerous agencies before the remainder is available for paying bills, and only after those bills are paid can whatever is left be applied to salaries. I have encountered few unsubsidized laboratories that can maintain high quality work, pay professional salaries and decent benefits, and have money left for the growth of the business (i.e., to buy equipment for which subsidized labs receive grants). If a nonprofit is managed efficiently, salaries should be higher than for unsubsidized competitors precisely because at least some expenses are subsidized. To confuse the employer's tax status with likely salary levels is a failure to understand fundamental facts about working in America.

The article says "the defining factor in 501(c)(3) regional centers is that they work primarily for nonprofit organizations." "Primarily" is defined as 10-49 percent of a center's business, a definition Ross Perot and Pat Buchanan would love. According to this definition, I would guess most unsubsidized conservation laboratories also fulfill this "defining factor." Over the past 14-years, my client base has been consistently about 15 percent nonprofit organizations, and most unsubsidized conservators I know have a larger nonprofit clientele.

The author writes "it might appear that the argument of some private conservators against regional centers is not against unfair competition but against competition, period. Some private conservators may see ... regional centers as cutting into their ability to make a profit, however that's life in a capitalistic society." This follows pages lamenting the difficulties regional centers have experienced and justifications for their tax breaks, subsidies, and grant support. It also follows, "one wonders why regional centers don't complain more often of unfair competition from private conservators, because a subtext of the continual struggle of regional centers is the competition from former employees ... ."

Let's all be judged by the same standards! If it's going to be a "capitalistic society," then we should argue for eliminating false support systems for organizations that can't make it on their own. Or did the author overstate her enthusiasm for pure capitalism? It isn't logical to advocate capitalism for some and socialism for others. The problem isn't competition, but inconsistency.

It was interesting to note the number of individuals associated with regional centers who were interviewed, while only three conservators working without subsidy were quoted. More research may have led to a deeper understanding and fewer errors in the passages discussing unsubsidized laboratories.

For the record, Ross Merrill did not set up the paintings conservation laboratory at the Cleveland Museum of Art as the article stated. He replaced the retiring Joseph Alvarez and joined Fred Hollendonner, objects conservator, in the museum's conservation laboratory.

Because this article was a lead in the official newsletter of AIC, conservators working for unsubsidized organizations should ask whether its sarcastic and contemptuous tone represents AIC's attitude towards this large segment of its membership. With colleagues like this, who needs artists-activists as enemies? This article caused me to reevaluate using my business's money to attend this year's AIC conference and, in the process, support AIC. I have set aside the amount I intended to spend for the conference for one sponsored by an organization that seems interested in conservators providing unsubsidized, high quality conservation services.—Christine Smith, Conservation of Art on Paper, Inc., Alexandria, VA

To The Editor:

I have always been curious about the origin and scope of regional centers and your article presents a comprehensive history.

I was dismayed, however, by the very inaccurate and misleading information regarding business practices of both private conservators and regional centers. The errors are numerous and give an unrealistic profile of each situation. One blatant oversight regards the original public funding given by NEA or other grants to set up labs and buy equipment. What private conservator wouldn't love to be given free equipment, space, and have salaries paid regardless of billable work? Being subsidized by public funds and sheltered by host institutions is a distinct business advantage. I am also curious about the statement in the article "any private conservator can set up a foundation..." I have not known, nor can I locate anyone who knows of this arrangement. Would you please provide some contacts and information as to which conservators have successfully used this practice.

This incorrect information along with the general tone of the article perpetuates the misunderstandings between institutional, regional, and private conservators.

Perhaps the same topic could be addressed again, but written by someone knowledgeable about the business differences so that any comparisons would be accurate.—Antoinette Dwan, Paper Conservator, Clovis, CA

To The Editor:

I am writing to let you know that I am among the self-employed conservators who took offense to the tone of the lead article in the May 1996 AIC News. An informed and scholarly article examining the regional conservation centers would have had the facts straight concerning the taxes that are paid by private conservators, and would not have taken sides in the issues concerning competition. It is the nature of business to be competitive and there will be differences of opinion between conservators in private practice and those who are working in institutions.

My point is that articles written in the AIC News dare not be allowed to express personal opinions that may offend many of the organization's members.—Ken Eschete, New Orleans, LA

To The Editor:

I picked up the May AIC News and started reading the cover article. Soon I began to wonder who was responsible for the writing. It was articulate, thoughtful, coherent, informative, and—I lost my train of thought very interesting. I flipped to the end and found your name. I should have known! —Roy Perkinson, Boston, MA
To The Editor:

The lead story in the May 1996 issue of the AIC News concerning regional centers has become the focus of considerable discussion and debate. The article recounts a great deal of useful and interesting information about the development of these organizations including a frank discussion of their struggles and successes on the road to economic viability and longevity, a history as distinct and unique as each of the centers themselves. The announcement of two new centers, with details of their organizational plans, should also be of interest to all AIC members.

To this extent, the article is clear and informative. Unfortunately, the author also included a less thoroughly researched discussion on the perceived advantages and disadvantages of providing conservation services as a non-profit agency and attempted some comparisons with the for-profit business format. The Board of CIPP, AIC's organization of conservators representing this group of business structures (incorporation, partnership, and proprietorship) regrets that we were not given an opportunity to discuss, and perhaps clarify for the author, some of the issues raised in the article. Since the lead article appeared under the AIC News without a byline, we are also concerned that its opinions will be interpreted as an official AIC stance, to the detriment of our membership.

At the risk of oversimplification, it should be borne in mind that nonprofit status is not derived from how an agency generates income, but how income is spent; after salaries and benefits are paid to employees, the nonprofit agency must reinvest any remainder in expanding the scope of the facility or its activities. For-profits are free to reinvest any funds available after business expenses to expand facilities or purchase new equipment, or distribute the balance as income.

The article opened a dialogue in areas of controversy, especially regarding fairness in competition, but failed to cover it adequately. In our view, the fairness issue is focused around two key elements: grant funding, and market influence. First, as mentioned in the article, funding from NEA and other public (as well as private) sources was made available to nonprofits in the 1970s and was instrumental in establishing facilities, purchasing equipment, and paying start up costs including salaries. Mustering the kind of capital necessary to secure and furnish a starting business is one of the primary challenges faced by independent conservators. Private conservators must build this capital themselves, generally by deferring their own salaries, or they may instead seek investors to support initial incorporation, thus sharing ownership of the business and any income it will generate. Nonprofit regional centers continue to receive financial subsidies to support operating costs, and are indirectly subsidized through tax exemptions, reduced mailing fees, and association with larger nonprofit institutions that provide services and expertise at prices unavailable to most private conservators.

Public subsidies support research, educational programs and outreach activities, which in turn help the center attract and retain clients, public and private. Conservators in private practice also perform public outreach and participate in educational programs, to raise awareness and to develop a positive reputation in the marketplace. Some of these efforts are underwritten by granting agencies working with sponsoring nonprofits. However, since private conservators are ineligible for direct funding by public granting agencies, the scope of their activities is limited and frequently done as volunteers.

Many private conservators work in harmony with regional centers, acting as adjunct staff and expanding the scope of services available at the center through referral. Without a harmonious relationship, the smaller firm suffers. Conservation laboratories in highly visible regional centers and in museums are in a strong position to field referral inquiries, take on projects themselves, or, if they do not wish to provide service, they may direct clients to conservators in the area at their discretion.

They may thus decide who does, and who does not, get work. If for any reason the lab's referral list does not include one or more of the qualified conservators in the area, these smaller businesses are greatly disadvantaged. We believe this problem can best be addressed by improving the FAIC Referral System, making it a workable alternative that is readily available to small museums and private clients alike. The external advisory board of AIC can also raise awareness in related professional groups regarding the potential for restraint of trade problems inherent in "short-listing" practices.

Finally, we believe that each form of conservation practice—institutional, collective, and private—offers the conservator seeking a workplace, and the custodian seeking conservation services, certain advantages and disadvantages inherent in each format. Any notion that private conservators working according to the AIC Code of Ethics are motivated by profit should be quickly dispelled by a review of the AIC salary survey (AIC News January, 1996). A combined average of conservators reporting from nonprofit and regional centers, 63 percent, reported incomes between $25,000 and $50,000 while 15 percent report salaries below $25,000. In contrast, a combined average of 42 percent of conservators working in for-profit, self-employed, and partnerships report income between $25,000 and $50,000 and a significantly higher 34 percent make less than $25,000 a year. All conservators believe in the value of preserving our shared cultural heritage and we gladly invest our creative energy, and forego any expectation of realizing more than a modest living, in return for the satisfaction we derive from our work.

Concerns about market access and influence, continuing professionalization, the manner in which conservators are perceived by those we seek to serve, and the availability of either public or private funding to subsidize facility development, are important issues to the CIPP membership. We have in the past been frustrated by our inability to affect some of these issues in positive ways. Although issues rooted in the federal tax code are beyond the influence of AIC, we believe that many of the concerns of private conservators are also profession-wide issues and as such will require a dialogue that involves all of AIC's membership. As we draft commentaries on the Code of Ethics and Guidelines for Practice, let us not shy away from an integrated, positive, and consensus building discussion of business ethics.

Institutional conservators and growing numbers of conservators working in private practice will increasingly
turn to AIC for advocacy in the national, regional, and local arena as we all seek to compete fairly in an increasingly complex economic environment. Publication of clear, unbiased, and accurate information in the AIC News is critical to this process. CIPP will also play an active role within AIC by providing advocacy, appropriate programming, a handbook of business practices for conservators and other forms of support for the good of our members and the greater good of the profession.—The CIPP Board of Directors: Carrie Ann Calay, Chair; Genevieve Baird, Vice Chair; Nancy Carlson Schrock, Treasurer; Christy Cunningham-Adams, Secretary; Kory Berrett, Director; Christine Del Re, Director; and James Swope, Director

The Author Replies:

The May feature story on regional centers obviously struck a nerve among conservators in private practice. Having at this point spoken with many well-respected conservators who practice privately (most of whom did not want to be identified in print), it would appear that about 60 percent of those with whom I spoke felt that the feature did not recognize what a struggle it is for those practicing privately to make a viable living, provide adequate benefits for employees, and at the same time provide high-quality conservation for clients. These conservators felt their abilities were less appreciated than conservators with institutional affiliation and many resented the implication that they were “getting rich” running a private business, when they are in fact struggling against what they see as unfair competition from 501(c)(3) corporations that don’t have to pay taxes. (It may surprise some readers to know that quite a few conservators in private practice actually liked the story. Unfortunately it has been my experience that generally people don’t want to say they like a story but rather to express their reservations about it. Thanks to Roy Perkinson for taking the time to write a positive letter.)

It was not my intent to advocate regional centers over private conservation businesses. I recognize the difficulties of those practicing privately, especially the frustration of losing work to institutionally affiliated conservators, but I continue to feel that when a conservator decides to set up as a for-profit corporation rather than a not-for-profit corporation, he accepts certain limitations that accompany whichever choice he makes. If 501(c)(3) organizations really do have such great and unfair advantages over private conservation businesses, then why isn’t everyone setting up as a 501(c)(3)? I asked this question to four prominent private conservators whose answers varied—they wanted to keep their profits, they did not want to work primarily for grant-dependent non-profits, the start-up costs might be too great, they did not want the close scrutiny of the IRS and were unsure whether they would qualify, they did not want to give up control to an outside board of directors, and so forth. This suggests to me that there are clearly some advantages to working privately. More disturbing is one conservator’s surmise that many conservators may not be aware that they can organize as a 501(c)(3), a perfectly viable option according to William J. Lehrfeld, an attorney with 30 years of experience specializing in tax law for 501(c)(3) corporations. One conservator in private practice who set up such a foundation is Louis Pomerantz, who was a very prominent member of our field. I know of a number of others, but I am not sure they would like to have their tax status discussed in print, which is why I didn’t mention them specifically in an article that was primarily about regional centers, not private conservators.

I am surprised by the assumption in some of these letters that I did no research for this article. I talked to 11 of 13 regional center directors, a tax attorney for nonprofit corporations, an attorney for a trade association, five conservators in private practice (although only three were quoted), five conservators who worked at regional centers that are no longer in existence, and three certified public accountants. I probably spent 80 hours researching this story and 40 hours writing it, and although some people may not like its conclusions, the tax information in the article is accurate and has been confirmed by experts. Unfortunately for me, the wording in the section about work for private clients by 501(c)(3) organizations is somewhat ambiguous, so that in retrospect, I can understand how Ms. Smith may have read it to mean that work by regional centers for nonprofit clients can be less than 50 percent. That was not my intent, however, as the sentence opening the paragraph clearly states (“they [regional centers] work primarily for nonprofit institutions”). To reiterate for clarity’s sake: regional centers qualify for tax-free status if they work for private institutions up to a maximum of 10 percent, 25 percent, 33 percent, or 49 percent, depending on the attorney consulted. I am sorry a more definitive figure is not available, but, like many aspects of tax law, this area is open to interpretation. However the specialists with whom I spoke all agreed that the majority of clients of 501(c)(3) corporations must be nonprofit institutions. As I pointed out many times in the article, this is a limitation that makes regional centers extremely vulnerable in an era of grant cutbacks, because its clients are so grant-dependent.

Admitted—I admire Gary Burger’s initiative in selling his facility. Who doesn’t? However, I also admire Bob Lodge’s success at expanding his private business. Lodge’s success despite competition from a nearby well established regional center proves that a private conservation business can compete successfully with regional centers if well run and well marketed. It is the business sense of Lodge and Burger that is worth learning from, regardless of whether they come from the private or public sector, because both have been able to offer high-quality services while expanding their market. In an era of cutbacks to grants for cultural agencies, conservators with their marketing and management skills are sorely needed if conservation businesses are going to continue to provide services. I wanted to address some other specific issues raised in Ms. Smith’s and Ms. Dwan’s letters, because while I realize that there are many points of view on this subject, some quite different from my own, it is a somewhat more serious matter to be accused of publishing inaccurate information. Despite Ms. Smith’s comments, the fact is that corporations pay income tax based on their net income (profits), not their gross income. My article discussed federal income tax, not local business license fees. The business tax

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to which Ms. Smith refers is a local tax in the city of Alexandria, Virginia, whose tax rate is as follows. On annual gross income up to $50,000, you pay $30 annually for your business license. On income over $50,000, the rate is 0.35 percent (a little over one third of one percent). This is not an overwhelming business expense, in my opinion, unless your overhead is extremely high and your profits are very low, not a healthy sign for any business. Furthermore, where business tax exists, it is not uniform in all states and towns. Clearly it would be impossible to be aware of and discuss each conservator's specific local business tax fees. Therefore the discussion centered on federal income tax, which takes a much larger chunk of corporate profits.

In regard to Ms. Smith's remarks on depreciation, depreciation only comes into effect if you are spending more than $17,500 per year on equipment, since a business can elect to take $17,500 per year as a write-off rather than a depreciation (tax code section 179). I agree that if you are starting a business and plan to spend more than $17,500 in a single year on equipment (not supplies) this puts private conservators at a disadvantage. It might be useful to know how many conservators are spending more than $17,500 per year on equipment and would therefore be at a disadvantage every year.

The complexities of this issue are obvious, and it seems clear that there are many different ways of looking at it. Naturally, as a conservator in private practice, Ms. Smith has her own point of view, but I resent the implication that I do not understand tax issues. As for talking to more regional center personnel than private conservators, of course I did. Let me point out that the article was about regional centers, not conservators in private practice, and the tax issue was only one facet of this exploration into their evolution and future. As for my "inconsistent attitude" toward regional centers, that may be explained by the fact that regional centers themselves are not consistent. Some are doing quite well, while others continue to struggle. I tried to focus on those that have become more efficient and marketable, because that's where the lesson is, but many have their problems. If you think otherwise, just ask someone who works in one.

I do need to acknowledge one error. Ms. Smith is quite right about Ross Merrill's not being the first painting conservator at the Cleveland Museum of Art. I gave the final draft of the article to Ross to proof for accuracy and he "simply didn't catch the error." Ross renovated, greatly expanded, and modernized a painting conservation department that had previously consisted of one part-time employee who worked 60 percent of his time for the museum and 40 percent privately on the premises (according to Ross).

In response to Marianne Russell Marti's letter, I did not mean to take a negative tone in comparisons between regional centers and conservators practicing privately, and I apologize if I inadvertently conveyed that meaning. The references to "making its owners rich" were made by an attorney when explaining the legal reason for the tax-exempt status of 501(c)(3) corporations; the remark had nothing to do with conservators who practice privately. In regard to appearing to advocate regional centers over private conservators as a future source of conservation services—I asked regional center directors why a client would come to them rather than to a private conservator, and I reported their replies.

When I spoke to private conservators, they acknowledged their frustration at sometimes being passed over in favor of institutionally affiliated centers. I never said or even implied that regional centers provide better care, though I did imply that they may be getting more contracts or expanding into geographic areas beyond their original region. This may or may not be fair. Many things in life are not fair. My own view is that when it does not seem likely that you are going to be able to change the rules, then it makes more sense to work the rules to your own advantage, though others might not agree with this point of view. I admire those regional centers that have become profitable businesses, as I admire private conservators who have developed profitable businesses, because, however much one would like to be above financial concerns, the fact remains that if a business, public or private, does not remain financially solvent, it cannot continue to offer its services, and the cultural community suffers as a result.

I share Ms. Marti's belief that all conservators, regardless of affiliation, have something to offer the cultural community, and I applaud private conservators who provide many of the same services of regional centers without tax-exempt status. It might be a good idea to explore ways of combining the advantages of private businesses with not-for-profit foundation arms to gain the advantages of each.

I have heard that some members of CIPP (by no means all) do not feel their concerns are adequately addressed by the larger AIC body. My own view is that putting restraints on regional centers is not going to help matters. Do private conservators really want to compete with efficiently run regional centers that no longer are bound to work primarily for nonprofits? It seems to me that what we all need to do is to stop arguing among ourselves about who has more right to the biggest slice of the pie and shift our focus instead to making the pie bigger. It might be a better use of our energy to more aggressively educate those who are influential outside the field of conservation, using FAIC more effectively to fund raise for outreach programs, so that demand for conservation services doesn't dwindle. There is definitely enough work out there, if we can only convince those in positions of power to allocate funding for it. We also need to learn about new ways to structure our businesses to make them as profitable as possible, and I am sure the handbook being prepared by CIPP will make a great contribution in this area.

I would like to thank the new CIPP board, which is anxious to work on issues of concern to all AIC members, for their speedy cooperation in preparing a measured response to the regional center story, and I would like to reiterate to everyone that I did not mean to imply an endorsement of regional centers over conservators in private practice.

Finally, on a more personal note, I realize that I write a lot of feature stories for the AIC News, and I have been told that some readers feel my opinions are too much in evidence (I have written eight stories over the last five years and 30 issues). I would love to find
someone else willing to spend the hundreds of hours researching the stories that I've produced over the past five years (for free, of course), but so far I haven't been overwhelmed by volunteers. So, if you are interested in contributing a story so that therefore I can contribute less, please contact the AIC office. I would prefer being more of an editor and less of a writer but it is hard to find reporters who are willing to write thoroughly researched stories on subjects with wide interest in our field.—Carol Christensen

Point of View

The approaching end of the century and millennium has caused pandemic introspection of nearly every aspect of our current lives and work. Such critical self-reflection is periodically healthy, affording insight into the present through a review of the past, in preparation of the future. Conservation, as a discipline and profession, is certainly no exception and the closing century should remind conservators, cultural resource managers, and the public alike of the enormous challenges that lay ahead: challenges in education, refinement of the discipline and professional practice, and political activity and involvement.

Although the following remarks refer specifically to architectural and site conservation, they also relate, by definition, to the field of conservation in general. The creation of the architectural group within AIC signaled a formative shift in the definition of conservation in the United States from a material or typological model to one defined by general shared theoretical and methodological tenets. This subtle shift has been both the cause and effect of an ever broadening notion of cultural resources and an awareness of the complex processes required to manage them whether movable or immovable.

As one looks back over the past 25 years of academic and professional growth in the field, one cannot help but consider the future. We cannot develop as an academic discipline or practicing profession if we do not know what we want conservators to be or to know in the next century. Moreover, we will never know ourselves as professionals if we do not study our past history. Certainly aging, deterioration, and intervention issues will always be present but will the field be able to define itself within the changing political and economic scene? Is there even a consensus now on what constitutes a requisite body of knowledge defining the profession? I think not. I raise these questions for all conservators as we face the new century with only an implicit understanding of who we are and more importantly what we need to know (or do).

Conservation is a “learned profession” like theology, law, medicine, and architecture, in that academic learning is held to play an important role in preparation for practice. By “practice” I mean using the knowledge available to solve specific, real life problems. As a profession, its activities are subject to theoretical analysis and should be modified by the trial and error of individual experience. In the case of conservation, the practice and theory of professional work draw upon the knowledge of many allied disciplines in the sciences and humanities, reworking the knowledge to create a new methodology so that real problems can be solved synthetically. The distinct way in which conservation, like any profession, evolved and defines itself, is by advancing knowledge through education and research, and by establishing standards and codes of professional practice such as those under review now by AIC.

These issues and distinctions are especially critical for those charged with the conservation of immovable cultural property for the responsibilities are perhaps less well-defined outside the world of the museum. Nearly gone are the days of the artist-restorer claiming unique insight into the interpretation and treatment of works of art. Yet the treatment of culturally significant sites—buildings, landscapes, and archaeological ruins—continues to fall to practicing design professionals alone, often with limited or no formal training and experience due to long standing professional and legal traditions.

Both architects and architectural conservators must look at what their domains of knowledge and activity will be in the next century. Both must participate in the whole built world, playing different roles at different levels. So what kind of education do we need then?

Certainly architectural conservators need to know well the theoretical concepts and the history of those concepts pertaining to conservation; they need to know the historical and cultural context of structures and sites, archaic or past building technologies, and current technical solutions. They will need to familiarize themselves with the political, economic, and cultural issues of resource management and the implications of their work; issues of appropriate technology, tradition, and sustainability. Such issues have been long ignored within the context of architecture and conservation and are only now being addressed through ethnographic and archaeological repatriation issues.

As we move from the “modern” industrial societies of the 19th century, to the post-modern, computer-and information-based, global society of the 21st century, the role of professionalism—the ability to span the continuum from fundamental to applied—will take on even greater significance for conservation. Only theory and practice together can fully respond to the challenges ahead. It is imperative therefore that AIC play an active role within academic institutions to better define the profession in terms of establishing what, in fact, constitutes a unique shared body of knowledge defining the discipline. Too much diverse energy has already gone into how that knowledge is acquired (i.e., academic vs. apprenticeship training) or on the subtle differences between the spheres of professional activity and qualifications among the conservation specializations, especially for architecture. I believe if we as a discipline and a profession can reach a consensus on our professional goals by examining what we need to know and how we learn and apply that knowledge, then we will be able to better define our activities outside our small community now and in the future. As Gertrude Stein wisely wrote, "the answers will depend on the questions."—Frank Matero, Philadelphia
NORFOLK ANNUAL MEETING

RECAP: As the submission for this newsletter has been sent prior to the Norfolk meeting, an updated news column will be included in the September AIC News, discussing the events of the conference. In the interim, the ASG provided a full-day Architectural Conservation session on Friday, June 14, with a joint Architecture/Objects Session on Saturday, June 15, a subsequent student work presentation session and reception, and the annual ASG banquet.

OUTGOING/INCOMING ASG CHAIR: I wanted to take a brief moment to say that it has been a privilege to hold the position of the ASG chair, and I look forward to continuing input to the ASG. The new ASG chair, Dennis Montagna, took over the position during the annual meeting, and he is to be congratulated for his contribution as ASG program chair. All ASG-related questions should be directed to Dennis at: National Park Service, U.S. Customs House, Philadelphia, PA 19106; (215) 968-9000; fax: (215) 968-9004.

NEW ASG PROGRAM CHAIR: Nominations for the next ASG program chair included Molly Lambert and Claudia Kavenagh; results of the elections will be announced in the September issue of AIC News. The program chair is responsible for organizing the ASG program and related activities for the AIC annual meeting. Upon completion of the annual meeting, the current program chair assumes the position of ASG chair for a one-year period. Nominations were made by the ASG Nominating Committee and were requested from ASG in a previous AIC News issue. No nominations from the ASG membership were received.

DOCUMENTATION COMMENTARY REVIEW: ASG participated in a joint review session at the Norfolk meeting with the Ethics and Standards Committee, regarding the ASG's Documentation Commentary to the revised Code of Ethics and Guidelines for Practice. Additional review and revision is being requested by August 1 for an updated commentary draft being prepared by the Ethics and Standards Committee. Comments should be directed to: Molly Lambert, M.S., Berkeley, CA 94707; (510) 642-1295.

APT 96 ANNUAL CONFERENCE: The Association for Preservation Technology International will be holding its 1996 annual conference September 26-29, in Winnipeg, Manitoba, Canada. The conference theme is Building Ideas, which will include general sessions, round-table discussions, technical field sessions, tours, receptions, a trade show, and postconference training workshops. For further information please contact: Susan Algie, Conference Chair, APT, Winnipeg, Manitoba, R3C 4T3, Canada; phone: (204) 469-8700; fax: (204) 469-4790.

AIA/HRC—AIC/ASG MEETING: The ASG has been completing plans for the joint meeting with the Historic Resources Committee (HRC) of the American Institute of Architects (AIA), to be held from October 31 to November 3. The meeting, which is to take place in lieu of the HRC's regular fall meeting, is being hosted locally by the National Center for Preservation Technology and Training (NCPTT) in Natchitoches, Louisiana, and will be based at the NCPTT center and in nearby Alexandria. The program will include a series of presentations/case studies designed to focus and clarify the greater role of the ASG/AIC, examine the role and benefits of architectural conservators/conservation within the goals of the HRC/AIA, and establish appropriate means of dialogue within the greater AIA. This will be the first cooperative meeting of architectural conservators and preservation architects, and should prove to be highly beneficial in terms of clarifying appropriate professional practice. Notices will be sent to ASG members who are encouraged to participate; questions should be directed to Joel C. Snodgrass, Director, Integrated Conservation Resources, Inc., 247 W. 30th St., 14th Fl., New York, NY, 10001; (212) 947-4499; fax (212) 947-7766.

GENERAL INFORMATION: Questions and inquiries may be directed to ASG officers: 1) Dennis R. Montagna, ASG Chair (please see above); 2) Charles A. Phillips, ASG Secretary/Treasurer, Phillips and Oppermann, P.A., Winston-Salem, NC 27101; phone: (919) 726-0310; fax (919) 721-6700.

ANNUAL MEETING: Sarah Melching, program chair, organized an excellent BPG program for the Norfolk meeting, with 14 presentations covering a wide range of interests of the book and paper specialty group. In addition, preessions on grant writing and preservation strategies, and a postsession workshop on mounting and housing works of art were featured. The membership voted by mail to reduce BPG dues by $5 per member. At the annual meeting they decided to allocate BPG funds to support professional development in the form of a contribution of $10,000 to the Carolyn Horton Fund, and to support professional publications, specifically the continuation and revision of the Paper Conservation Catalog.

CALL FOR PAPERS SAN DIEGO '97: With the 1996 annual meeting in Norfolk now complete, it is time to begin again. This is the first call for...
papers for the 1997 AIC Annual Meeting in San Diego. Abstracts should be submitted to program chair Betty Fiske by October 1.

BPG OFFICERS: The newly elected officers announced at the BPG breakfast meeting are Mary Lynn Ritzenhaler, assistant chair, and Eleanor Stewart, assistant program chair. They will work with the new BPG chair Walter Henry, the new program chair Betty Fiske, and Elizabeth Morse, who will complete her second year as secretary/treasurer. On behalf of the retiring officers, our sincere thanks are offered to all the BPG members who contributed their time and talents, presented papers, chaired committees, responded to surveys, and really made it all happen.—Mary Wood Lee, Outgoing Chair 1994–96, Sawyer House, Campbell Center, Mt. Carroll, IL 61053; (815) 244-1173; fax: 61053; (815) 244-1173; fax: 244-1173.

The CIPP Board received the following results of the 1996–97 elections: chair, Carrie Ann Calay; Genevieve Baird, vice chair; Christy Cunningham-Adams, secretary; Christine de Rie, and director; James Swope, director. Nominating Committee: Ann Boulton, chair, Helen Mar Parkin, and Ann Znikos.

The CIPP Board also issues its first call for papers for the 1997 annual meeting. Please send all abstracts to the new chair, Carrie Ann Calay. The deadline is October 1.

The CIPP Board focused on two important new issues, both closely related. A conference call was held with Canadian AIC member, Laszlo Cser, who approached CIPP about forming an affiliate in Canada. Along with many other conservators in private practice in Canada, he has become increasingly concerned about business ethics in conservation because of changes in the overall business climate and the resulting movement of publicly supported laboratories into the private sector. The conference call was very informative and constructive, and the CIPP Board has agreed to continue a formal liaison with our colleagues in Canada.

The CIPP Board held a special meeting on May 28 in response to the lead article in the May AIC News. We felt the article contained errors and misrepresented the differences between conservators in private practice and regional centers, especially regarding issues of fairness in competition. Further discussion with CIPP members and the new board in Norfolk confirmed a deep level of concern among us all. The CIPP Board has taken action. A three-page response has been submitted to AIC News with a request that it be published in the next issue. AIC and CIPP Board members met together in Norfolk and initiated a dialogue on how to address the issues raised by the article and its response—both the AIC News and through future programming. We welcome your comments and suggestions.—Constance Silver, Outgoing CIPP Chair, 949 West End Ave., PHD, New York, NY 10025; (212) 662-2020.

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By all accounts, the OSG sessions organized by John Gritswold were a rousing success. John is now the new OSG chair, so please bring your questions and concerns to his attention! I would like to thank Donna Strahan for agreeing to run the business meeting on my behalf. Thanks must also go to Mary Clerk Higgins for two years of hard work as the OSG secretary/treasurer.

Congratulations to our newly elected program chair, Ingrid Neuman, who will then go on to serve her second year as OSG chair. Congratulations also go to Katharine Untch, who has been elected as OSG secretary/treasurer for a two-year term. Many thanks to this year’s nominating committee for a great slate of nominees and to all of those who agreed to run.

By now you all have received copies of the 1995 OSG Postprints from St. Paul. I would once again like to thank Virginia Greene, a most skillful and organized co-complier! Copies of Postprints are available from the AIC office: $15 for AIC members who are not OSG members, $20 for non-AIC members (see page 15).

Look in the September AIC News for several updates, including news about OSG on the Internet and the JAIC publication on fill materials. Believe it or not—this is the first call for papers for the AIC meeting in San Diego! Ingrid is working through two intriguing ideas for the papers: 1) objects of inherent vice and 2) revisiting old treatments. Please contact her with your comments! Abstracts are due to Ingrid by October 1.

It has been my pleasure to work so closely with the OSG and AIC. I encourage all of you to participate in OSG activities to help make it an even stronger group.—Julie Lafflenburger, Outgoing Chair, Walters Art Gallery, 600 N. Charles St., Baltimore, MD 21201; (410) 547-9000, ext. 242.

NEW OFFICERS: Congratulations to Kenneth Bù, the newly elected PSG vice chair, who will work with incoming chair Joan Gorman on this year’s PSG activities. Thanks are also extended to Janet W. Hessling for her willingness to run for the office of vice chair. Secretary/treasurer Cathy Metzger continues her term for another year.

CALL FOR PAPERS: Abstracts for the 1997 AIC Paintings Specialty Group session are due to the incoming PSG chair, Joan Gorman, by October 1. Send them to Joan at: Upper Midwest Conservation Association, Minneapolis Institute of Arts, 2400 Third

AIC News, July 1996 13
POSTPRINTS: Authors of papers delivered at the AIC Neu>s meeting should remember that finished papers are due to the vice chair Kenneth Be by October 1. He will contact you soon with specific instructions for your manuscripts.

Thanks again to the PSG membership for extending to me the opportunity to serve as your chair for the past year, and to all who have helped me in that endeavor.—William A. Real, Chief Conservator, The Carnegie Museum of Art, 4400 Forbes Ave., Pittsburgh, PA 15213; (412) 622-3267; fax: (412) 622-5546; realw@clpgh.org

PHOTOGRAPHIC MATERIALS

CALL FOR PAPERS: It is not too early to make a commitment to present a paper at PMG’s 1997 Mid-Winter Meeting in San Francisco. On February 7 and 8, the San Francisco Museum of Modern Art will host the two-day meeting and reception in its new facilities. We welcome area members to participate in local arrangements. If you would like to help, please call Jill Sterrett Beaudin.

Papers are needed as well for the 1997 AIC Annual Meeting in San Diego (June 11–14). The topic chosen for the general session is compensation for loss. The photographic specialty should be represented with an historical or modern case history, but we must also have enough papers for presentation to fill a one-day meeting schedule. The deadline for abstracts is October 1. We will count on some loyal members to repeat their papers from the mid-winter meeting. This will be a demanding year for our program chair and all potential speakers. Notify Barbara Lemmen if you wish to be included in one or both programs.

NEW AIC BROCHURES: Beverly Perkins addressed PMG members at the business meeting in Norfolk about plans for a new series of brochures geared toward the general public who has little or no knowledge of conservation. PMG members are needed to collaborate on “Caring for Photographic Collections.” If this project appeals to you, please contact me.—Carol Turchan, Chicago Historical Society, Clark St. at North Ave., Chicago, IL 60614–6099; (312) 642–5035, ext. 273; fax: (312) 266–2077.

RESEARCH AND TECHNICAL STUDIES

The Research and Technical Studies subgroup is pleased to have been given a half-day session in the AIC general session at the 1997 annual conference. We are soliciting ideas and suggestions for the topic of this session. Please contact a RATS officer with any thoughts or suggestions. Mary Striegel will coordinate the program for 1997.—Julie A. Reilly, Chair, Gerald R. Ford Conservation Center, 1326 S. 32nd St., Omaha, NE 68105; (402) 595–1180; fax: (402) 595–1178; Mary F. Striegel, Vice Chair, National Center for Preservation Technology and Training, Northwestern State University, Box 5682, Natchitoches, LA 71497; (318) 357–6401; striegelm@alpha.nsula.edu.

TEXTILES

So many people to thank, so little space to include them all! First, I want to thank the 1995 TSG Board—Vicki Cassman, Martha Grimm, and Nancy Pollack—for their help and support throughout the year. My compliments go to Martha Grimm and Susan Mathisen for orchestrating the publication of the Directory of Hand Stitches. To Patricia Ewer goes special gratitude for her first year as Postprints editor. Thanks are offered to Jane Merritt, Deborah Trupin, Kathy Francis, Nancy Pollack and Cynthia Hughes, the editors of the Textile Conservation Catalog, and to all members who review and participate in its creation. The Ethics and Standards Committee co-chairs, Susan Heald and Sara Reiter, and their committee deserve our appreciation for their continued hard work. We should all congratulate Dorothy Alig, Gwen Spicer, and Jo Hill, who helped to make this year’s annual meeting so successful, and to all those who presented papers, I thank you. I personally want to express my appreciation to the many people who were contacted this year for special projects and AIC-related business. Thanks for your opinions, support, and cooperation. 1996–97 TSG BOARD: Vicki Cassman, chair; Susan Heald, vice-chair; Martha Winslow Grimm, returning for a second term as secretary; and Christine Giuntini, treasurer. Thanks to the nominating committee of Cara Varnell, chair, Suzanne Thomassen-Krauss, and Meredith Montague for providing an excellent slate.

FIRST CALL FOR PAPERS: It is not too early to begin thinking about the 1997 annual meeting in San Diego. Deadline for submission of abstracts is October 1. More information will appear in the next AIC Neu>s.—Marlene Laffey, Outgoing Chair 1995–96, New Orleans, LA 70116; fax: New Orleans, LA 70116; fax: 504

WOODEN ARTIFACTS

As we move into another administrative year for the Wooden Artifacts Group, I delightedly pass the “Green Binder” to Gregory Landrey, who will now serve as chair. Phillipe Lafargue continues on as our secretary/treasurer.
# AIC BOOKSHELF

## 1996 Annual Meeting Publications

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## Old Favorites: Special Sale!

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Chris Thomson is the incoming program chair. Welcome on board.

As I leave my position as WAG chair, I need to acknowledge Mr. Landrey's hard work on developing an excellent program for 1996. Debbie Parr was a great help in drafting guidelines prior to the meeting.

The excellent work of David Bayne and Jenny Baker for coordinating and producing the WAG 1995 Postprints cannot be commended enough. It is my hope that we continue to develop the quality and timeliness of our group publications. I think we have made a giant step in that direction. These Postprints look better than ever and are now available through AIC for $14.50 plus postage.

On a final note, (as absurd as it always seems right after the meeting), those interested in presenting papers at the 1997 annual meeting should begin to get those abstracts together. You can think of that great paper topic while you lay on the beach of a Greek isle or—if you are like most conservators I know—consolidate lifting veneer in a basement. The deadline for abstracts is October 1.—Mark Minor, Outgoing Chair, Salida, CO 81201.

Mark Your Calendars Now For AIC Activities!

JAIC Quarterly Deadlines for Submitting Papers
August 1 (Decisions made by November 1)
November 1 (Decisions made by February 1)
February 1 (Decisions made by May 1)
May 1 (Decisions made by August 1)

Short submissions as well as full length articles are welcomed. Annual meeting presentors are encouraged to submit their papers for review. Guidelines for Authors and a checklist are available from AIC office. Call for more information (202) 452-9545

1997 AIC Annual Meeting in San Diego, California
October 1, Abstracts Due for General Session (see p. 3)
October 1, Abstracts Due for Specialty Group Sessions (see pp. 12–15)
January 17, Abstracts Due for Posters (see p. 3)
June 11–15, Annual Meeting

Membership Deadlines for Professional Associate and Fellow Applications
October 11, January 10, and May 2
Forms are available from the AIC office (202) 452-9545.

AIC/FAIC Board of Directors Meetings
September 29–30, January 24–25, April 11–12

FAIC Kress Conservation Publication Fellowships
October 1
Professional Associates and Fellows are eligible. Look for application package in the mail.

Advertising Deadlines
1997 AIC Directory: July 19
Summer JAIC: July 31
September AIC News: August 1

Contact the AIC office (202) 452-9545.

Last Minute Action Alert

Advisory Council on Historic Preservation Needs Your Support

After surviving proposed elimination last year, the Advisory Council on Historic Preservation is again in danger.

Your support is needed as the council faces a new budget battle and reauthorization. The President's FY '97 budget includes $2.5 million—level funding from last year. Preservation groups are supporting $3 million—well below its previously authorized level of $5 million. These groups have written and testified in support of the council, but their efforts may be fruitless unless Members of Congress also hear from their constituents back home. Please help! Contact Sarah Rosenberg for more information.
Conferences, Courses & Seminars

Call for Papers
September 22-25, Ottawa. North American Textile Conservation Conference. Abstracts of 300–400 words are due by August 1 to: Symposium ’97, Canadian Conservation Institute, Department of Canadian Heritage, 1030 Innes Rd., Ottawa, ON K1A 0M5, Canada; (613) 998-3721; fax: (613) 998-4721; ela_keyslering@pch.gc.ca

June 11–15, 1997. San Diego, CA. Symposium on Materials in Art and Archaeology: A forum for scientific and technological issues in art, archaeology, conservation, and preservation. Topics to be discussed include ancient and historical materials technologies, field identification of materials and the permanent labeling of objects, environmental and structural monitoring, and deterioration and treatment of materials of art, archaeology, and architecture. Contact: Pamela Vanderwilt, Conservation Analytical Laboratory, Smithsonian Institution, Washington, DC 20560; (301) 238-3700, ext. 162; fax: (301) 238-3709; PVW@CAL.SI.EDU


September 19, Richmond, VA. Instituting a Conservation Environment Monitoring Program. William Lull will be the speaker. Contact: Ann Craddock, Preservation Service Representative, Conservation Center for Art and Historic Artifacts, 264 S. 23rd St., Philadelphia, PA 19103; (215) 545-0613; fax: (215) 735-3933; caa@shsry.edu.org

October 1996–September 1997, Andover, MA. NEDCC Workshop Series on Managing Preservation. This series of five coordinated workshops will provide systematic training in preservation management for small to mid-sized museums, archives, and libraries, and it will offer the information needed to design, implement, and maintain an effective basic preservation program for documents, books, photographs, and other paper-based materials. October 9–11: Core Concepts in Preservation; December 5–6: Emergency Preparedness; March 26–28, 1997: Collections Maintenance; June 12–13, 1997: Selection for Preservation; September 25–26, 1997: Preservation Administration. Participation is limited. Application deadline is September 4. Contact: Steve Dalen, Noonday Document Conservation Center, 100 Brickstone Sq., Andover, MA 01810; (508) 470-1010; fax: (508) 475-6021; nedcc@world.std.com

November 9–10, Stony Brook, NY. Symposium on the Care and Preservation of Horse-Drawn Vehicles. Contact: Merri Ferrell, curator, Carriage Collection, Museums at Stony Brook, 1208 Rte. 25A, Stony Brook, NY 11790; (516) 751-0666, ext. 222.

November 17–22, Somerset, NJ. The Eastern Analytical Symposium. A full day of conservation science papers from conservators in applied and research fields, as well as tutorials, workshops and short courses on analytical methods on other days. Chair for research: Richard Saltman, Museum of Fine Arts, 465 Huntington Ave., Boston, MA; (617) 369-3468. Chair for accessible technology: John Scott, New York Conservation Center, P.O. Box 20998LT New York, NY 10011; (212) 267-3520. EAS hotline (New York) 738-6218; WWW homepage http://www.eas.org/

December 2–6, Boston. Symposium on Materials in Art and Archaeology. Held in conjunction with the fall meeting of the Materials Research Society. The symposium will provide a multidisciplinary forum for scientific and technological issues in art, archaeology, conservation, and preservation. Topics to be discussed include ancient and historical materials technologies, field identification of materials and the permanent labeling of objects, environmental and structural monitoring, and deterioration and treatment of materials of art, archaeology, and architecture. Contact: Pamela Vanderwilt, Conservation Analytical Laboratory, Smithsonian Institution, Washington, DC 20560; (301) 238-3700, ex. 162; fax: (301) 238-3709; PVW@CAL.SI.EDU

April 2–4, 1997. London. The Interface Between Science and Conservation. Organized by the British Museum Department of Conservation. The conference will explore the role of the scientist in conservation; the role of science training in the work of the conservator; the point at which the work of the scientist finishes and the work of the conservator begins; and the effect of the work of the scientist on the perceived value of the work of the conservator. Contact: Sara Carroll, Dept. of Conservation, The British Museum, Great Russell St., London WC1B 3DG, England; 44-171-323-8550; fax: 44-171-323-8636.

April 19–21, Nassau, NY. Reproducing 18th- and 19th-Century Mortars. Held in Eastfield Village, the workshop will examine the possibility of matching existing masonry using materials identical to the original in order to achieve more sympathetic and nondestructive mortars. Both high- and low-tech solutions will be addressed. Space is limited. Contact: Eastfield Village, NASSAU, NY 12123.


September 25–29, Seattle. Frank Lloyd Wright's Influence in the Northwest. Contact: Erhard Lloyd Wright Building Conservancy, 343 S. Dearborn, Ste. 1701, Chicago, IL 60604-1813; (312) 663-1786; fax: (312) 663-1683; bldgcons@aol.com; http://www.swcp.com/lw

Book and Paper

September 19–21, Mt. Carroll, IL. Introduction to the Care of Books. Instructor: Betsy Palmer Eldridge. Lecture and practice sessions on book structure and materials, pro-

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tective housing, exhibiting bound volumes.*

October 4, Pittsburgh. Architectural Records: Their Identification, Management, Storage, and Treatment. Workshop size limited to 30 participants. Contact: Ann Craddock, Preservation Service Representative, Conservation Center for Art and Historic Artifacts, 254 S. 23rd St., Philadelphia, PA 19103; (215) 545-0613; fax: (215) 735-9313; ccaha@shrsys.hslc.org

July 29—August 23. Montefiascone, Italy. The Conservation Project of the Library at the Seminario Barigario. Four week-long series of lectures and hands-on experience in problems related to the care of early books and manuscripts. Contact: Cheryl Porter, London NW5 1JN, England, UK; Mob: 07836; or Doretta Meshieu, London SW7, England, UK; phone: 071-976-1564; 100731.1565@compuserve.com


Objects
August 13-16 and 19-22, Buffalo, New York. Two identical workshops on the historical technology and conservation of picture frames. Taught by Jonathan Thornton, professor of objects conservation, these workshops are the same as those he has presented at the Interuniversity Laboratory. Enrollment limited to 12. Contact: Art Conservation Dept., Buffalo State College, Rockwell Hall 230, 1300 Elmwood Ave., Buffalo, NY 14222-1095.

August 25-30, Copenhagen, Denmark. Archaeological Conservation and its Consequences. 16th International Congress of the International Institute for Conservation of Historic and Artistic Works. Contact: IIC, 6 Backingham St., London WC2N 6BA, UK; fax: (44) 171-976-1564; 100731.1565@compuserve.com

Photographic Materials
August 17-22. Rochester, NY. Program of lectures and workshops combines traditional preservation techniques with the theory and practice of digital imaging. Contact: Rochester Institute of Technology, TPD Registration, 66 Lomb Memorial Dr., Rochester, NY 14623-5604; (800) 724-2536, ext. 311.

September 27-28. Kent, CT. The Conservation of Cased Photographs. Coordinated by Tom Edmundson, conservator of photographs, this year's workshop will focus on the preservation and treatment of daguerreotypes, tintypes, and ambrotypes. All components of a cased image will be taken into consideration, including cases, covers, backing and support glass, mats, and seals. Space is limited. Contact: Jose Ortega, 640 East Main St., Kent, CT 06757.

Textiles

Wooden Artifacts

Queen Anne and Chippendale. Contact: Robyn Love, Workshop Coordinator, 66 Lomb Memorial Dr., Rochester, NY 14623-5604; (800) 724-2536, ext. 311.

November 6-8, Mobile, Alabama. Second International Conference on Wood Protection with Diffusible Preservatives. Contact: Forest Products Society, 53701-2295, Madison, WI.
Grants & Internships

Intra/Assistant Paper Conservator
Private Practice—New York City

Dynamic opportunity in established New York paper conservation practice. Assistant will work independently and together with conservator on all aspects of treatment of art and historic artifacts on paper. Clients include museums, galleries, auction houses, artist’s estates, private collections. Required: Master’s degree in conservation or equivalent training. Preferred: some additional experience in paper conservation. Position is available immediately. Organized, passionate paper person will do extreme.

Advanced Internship in Textile Conservation
National Park Service

The Division of Conservation, Harpers Ferry Center is offering, a one year advanced internship program in textile conservation beginning September 1996. The intern will perform surveys and examine and treat a wide variety of textiles and costume materials, principally American. They will also participate in an active exhibitions program.

Internship candidates must be recent graduates from a recognized training program. They should have proven skills in written and oral communication and a demonstrated ability to perform research. There will be the opportunity for the intern to devote time to a research project. An annual stipend of $20,000 is offered.

Applications are due by August 1. Please send a letter describing interests and experience, a curriculum vitae, and two letters of recommendation to: Martin Burke, Chief, Division of Conservation, Harpers Ferry Center, P.O. Box 88, Harpers Ferry, WV 25425-0888.

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National Park Service

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Samuel H. Kress Foundation
Advanced Internship in Paintings Conservation
Phillips Collection

The Phillips Collection is offering a Samuel H. Kress Foundation advanced internship in paintings conservation. Applicants should be recent graduates from a recognized conservation training program or have equivalent experience. The intern will serve as an active member of the conservation office and participate in a broad spectrum of museum activities. The intern will work closely with the conservator to further the intern’s training as well as to serve the museum’s conservation department. A research project will be a part of the intern’s responsibility. The nine-month internship carries a stipend of $15,000 and will begin in October 1996.

Candidates must submit the following: a resume, a letter stating the candidate’s interest and intent in applying for the internship, and the names, addresses, and telephone numbers of three referees. Finalists will be asked to submit a portfolio of completed projects. The selection will be made by July 31, 1996 and sent to: Elizabeth Steele, Associate Conservator, The Phillips Collection, 1600 21st St. N.W., Washington, DC 20009.

Post Graduate Research and Teaching Fellowship
New York University

PURPOSE: To strengthen the discipline of conservation by supporting the work of a young conservation scientist and encouraging interaction between the fellow, faculty, and students of the conservation center, Institute of Fine Arts, New York University. DUTIES: The fellow is expected to pursue her or his own research, advise on and supervise student research projects, assist in teaching laboratory sessions associated with courses, monitor the inventory and ongoing maintenance of the laboratories. Coordinate Annual Certificate of Fitness testing for students and faculty. ELIGIBILITY: Recent graduates of a graduate level conservation program or Ph.D. program in the sciences.

STIPEND: $20,000, 12-month appointment, September 1996-August 1997 (renewal). Other benefits are available.

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Conservator
Corning Museum of Glass

The Corning Museum of Glass seeks a conservator. Duties include responsibility for the conservation of world-renowned collection of more than 26,000 glass and glass-related objects and advising on display, storage, handling, and transportation of objects. Graduate degree in conservation and practical experience (preferably in museum) required. Excellent written and verbal communication skills desirable. Position is particularly suitable for someone with ambition to become 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 curator. Personal research and publication will be encouraged. Competitive salary commensurate with experience and excellent benefits. Position is available immediately. Museum is non-profit, educational institution.

APPLICATIONS

All applications for the position of conservator must include a current resume and names of three references. Applicants should send resume and names of three references to: Personnel, The Art Institute of Chicago, 111 S. Michigan Ave., Chicago, IL 60603-6110. EOE.

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THE CARE AND PRESERVATION OF TEXTILES. Textiles, especially historic costumes, are among the most fragile artifacts as they are weakened with age and are susceptible to adverse environmental conditions. GAYLORD, with the assistance of professional textile conservators, has assembled a line of textile boxes, quilt, shoe and hat boxes, soft tissues, dust covers, rolling tubes, labeling tape, etc. in their new archival catalog. Numerous technical tips are included to assist with storage, washing, and labeling problems. Call our toll free number 1-800-448-6160 for your copy today.
“Are We Ready for the Hurricanes?” was the theme of the third meeting of the National Disaster Task Force on Emergency Response. The June 4 meeting was hosted by the Federal Emergency Management Agency (FEMA), and its director James L. Witt praised the group for its accomplishments in its first 15 months. He announced FEMA’s formal endorsement of a powerful new tool for cultural institutions, the Emergency Response and Salvage Wheel. Witt also reiterated FEMA’s commitment to the task force that began with his keynote address at the December 1994 National Summit on Emergency Response.

The task force was formed in early 1995 by FEMA, the Getty Conservation Institute, and the National Institute for the Conservation of Cultural Property (NIC). It is a partnership of 25 government agencies and national service organizations, including AIC, whose members are committed to providing coordinated, expert assistance to cultural institutions and the public in times of disaster.

At the heart of task force efforts are its working groups, which develop initiatives and oversee their implementation. Working group representatives reported on current projects and announced several new initiatives, all designed to mitigate the effects of this year’s hurricane season. For example, the Hurricane/Flood Information Packet, developed by AIC, NIC, and the National Park Service following the 1993 floods in the Midwest, will be distributed by NIC in a “preemptive” mailing in July to more than 2,000 museums, libraries, archives, and historic sites in the Gulf and Atlantic Coast states.

AIC members have been especially active in three working groups: training, information for cultural institutions, and public information. The Working Group on Training for Cultural Institutions, convened by AIC’s Disaster Mitigation, Response, and Recovery Task Force, was represented by Debbie Hess Norris. She reported that the group is developing a model training course, and a draft manual for trainers will be tested in the coming months.

A high priority identified by the task force is ensuring that the staffs of cultural institutions have accurate yet concise information in hand when disaster strikes. In response, the task force has developed the Emergency Response and Salvage Wheel, which is designed to safeguard collections in the first 48 hours of an emergency. One side of this portable, interactive slide chart includes nine basic response steps, from safety precautions through salvage priorities. The other side defines salvage techniques and provides specific measures tailored to particular collections. The information focuses on water and moisture damage, the most common threat to collections and buildings.

Great care has been taken to provide accurate information. The text was developed by a preservation specialist in consultation with the Working Group on Information for Cultural Institutions. The information was subsequently revised three times, with each new draft circulated to a wider audience. Representatives from a wide range of preservation and conservation specialties were contacted, and in the end, more than 20 professionals nationwide were involved in the review process.
FEMA's endorsement of the wheel, which will ensure that the wheel will be even more widely accepted and used, is one of eight such endorsements from government agencies and national service organizations. Endorsements have also been received from the National Park Service, the Preservation Directorate of the Library of Congress, the American Associations of Museums, the American Association for State and Local History, the American Library Association, the Society of American Archivists, and the Society for Historical Archaeology.

In early August the National Endowment for the Humanities announced a grant of $80,000 toward the cost of producing the wheel and mailing it free of charge to 46,000 museums, libraries, archives, and historical societies nationwide. The wheel should prove particularly beneficial to small and medium-sized institutions, which often lack professional conservation staff and disaster plans. NIC is now seeking private sector funds to match the NEH grant, so the wheel can be distributed before the end of the 1996 hurricane season.

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Opinions expressed in the AIC News 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 October 1, 1996. 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: $8.50 per word for members and $2 per word for nonmembers; the minimum charge is $50.

The cost of advertising in Supplier's Corner is $100 for 100 words. The cost of display ads is: 1/6 page $185; 1/3 page $320; 1/2 page $395; 2/3 page $450; one full page: $625. Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1.


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Assignment Roster of preservation and conservation specialists. Once the roster is in place, FEMA can call upon these federal employees to participate in damage assessment teams or to provide technical assistance.

The task force will meet again in the fall of 1996 to review progress made over the summer. The strength of FEMA’s commitment and the vital nature of its projects have contributed to its success thus far. Of paramount importance, however, is the cooperative nature of its efforts. Though informal in structure, the National Task Force—supported by organizations such as AIC—has become a true “working” partnership.—Jane Long, Staff Director of the National Task Force on Emergency Response.

Legislative Update

Congress recessed in August without voting on the FY97 Interior Appropriations Bill, which contains the funding for the cultural agencies, and it is uncertain whether the bill will be passed before the new fiscal year begins on October 1. At present there are some differences between the House and Senate Interior Appropriations Committees versions of the bill.

IMS: Both the Senate and the House have appropriated $21 million, level with 1996. Both versions provide for approximately $2.7 million in IMS Support for Conservation.

NEH: The Senate has appropriated $99.5 million, $5 million less than the House, and $10.5 million less than in 1996. The NEH Office of Preservation is allotted $15 million in the Senate bill, versus $15.9 million in the House version.

NEA: Both the House and the Senate have appropriated $99.5 million, level with 1996 funding. Unlike the House version, the Senate budget does not completely phase out funding and thus eliminate the NEA after 1997.

We hope to be able to report on final House and Senate actions on the bill in the November News.

From the President

Debbie Hess Norris

Membership Structure and Questionnaire Responses

The board would like to thank everyone who took considerable time to share their opinions on AIC voting rights and privileges by completing the questionnaire in the January AIC News. We were particularly heartened by the many, and often lengthy, handwritten comments. They were carefully reviewed and are being given serious consideration as we work toward the development of a more equitable membership structure.

An executive summary and professional analysis of the data is presented on page 5. (The complete results are available upon request from the AIC office.)

Here I would like to summarize the actions the board is taking as a result of this study.

- All agreed that the current 26 percent enfranchisement is a structural problem for AIC that must be addressed to ensure greater participation and true representation. **Action:** The board will work to address this imbalance.

- On average all respondents agreed (strongly or mildly) that AIC needs to strengthen and streamline its membership structure and in doing so differentiate within the Associate category between those who practice the profession and others. **Action:** We are seeking legal advice as to how best affect this change.

- A large majority of respondents strongly agreed that all conservation professionals who agree to abide by the Code of Ethics and Guidelines for Practice should have the right to vote on all matters; however, some expressed concern regarding voting rights for changes to the Code and Bylaws. At the same time, a very high percentage strongly agreed that all conservation professionals, including collection care specialists, should be granted the right to vote for officers and directors and that these individuals should be encouraged and allowed to serve on AIC committees and task forces. They also felt voting rights must be separated from the issue of the level of competency.

A straw poll taken at the AIC Business Meeting in Norfolk revealed very strong support for a proposal to allow Associates whose primary occupation is dedicated to the activities of conservation of cultural property, including examination, documentation, treatment, and preventive care, and who agree to abide by the Code of Ethics to be granted the right to vote for officers and directors. **Action:** In response to these concerns, the board will work with the Bylaws Committee to propose a change to the Bylaws for adoption in June 1997. This proposal will enfranchise a greater percentage of our membership by allowing them to vote for officers and directors of AIC.

The board is convinced that now, more than ever, we must look to the future of our professional organization and take actions that will allow AIC to work most efficiently and effectively toward reaching our ultimate goal of promoting the value and importance of conservation and increasing our knowledge about the preservation of cultural property. Our emphasis must be placed on participation and inclusion.

- Respondents conceded that membership categories are confused with issues of certification, credentialing, and competence. At the same time they strongly recognized that our current peer-reviewed membership categories serve a vital and essential purpose. Fellows, PAs, and Associates are all in agreement that these professional or credentialing categories must not be entirely eliminated. Credibility in the field requires the distinction of the practitioners. Many repeatedly commented on the need for professional certification. **Action:** The board is working toward creating a committee to examine “role delin-
Jerry Podany continues its diligent comments and suggestions.

National Qualification Standards

In addition to membership structure and voting rights, AIC must reach consensus on the difficult, yet absolutely essential question of minimum qualification standards. The AIC Education and Training Committee (chaired by Jerry Podany) continues its diligent work on revisions to the Secretary of the Interior Professional Qualification Standards for Conservation.

These standards are being revised and updated to ensure that they reflect contemporary historic preservation thinking and practice. The standards are designed to represent a variety of disciplines, including historic architecture, architectural history, history, archaeology, and conservation. These standards are neither "entry-level" nor do they describe qualifications for eminent master professionals in the field. Rather, they are designed to describe the minimum education and experience that, in the opinion of the Secretary of the Interior, qualify individuals to produce professional, credible, competent work within the historic preservation field and the larger public arena. It is likely, of course, that these standards will also be utilized in the future as a reference document for non-Federal employment, contracting, and granting situations.

We must all recognize that AIC is not in a legal position to tell anyone that they can or cannot practice conservation without a graduate or professional degree, etc. As the national professional organization, however, it is our responsibility to identify and promote appropriate standards for the profession.

The board is convinced that if we do not work carefully and thoughtfully to resolve issues relating to educational and experiential requirements, our profession will continue as a diverse group of professionals and artisans earning low wages and nominal respect. At the same time there will continue to be objects adversely affected by those who do not know of or care about the effects of their work, and conscientious conservators will be frustrated by what they observe.

The Education and Training Committee will continue their hard work on drafting these standards. The final draft document is targeted for completion in 1997, when it will be available for public comment.

Final Thoughts

As the board grapples with these ever important issues related to increasing professionalism within our field, we continue to conduct our research and in doing so will adopt an approach of gradualism—carefully considering, evaluating, and implementing necessary changes in a logical and thoughtful way. We will begin to articulate a vision and timetable for the future whereby membership voting rights are increased to encourage broader participation; minimum qualification standards are understood, supported, and recognized (not only by our peers but also by allied professionals and the public); the core body of conservation knowledge is identified, increased via peer-reviewed publications, and widely disseminated via workshops, seminars, and symposia; and ongoing outreach and advocacy efforts are intensified. As Jennifer Dowley, director of the Museum and Visual Arts Program of the National Endowment for the Arts, recently recommended, "We must all work to make our profession more publicly transparent."

Words spoken by Dr. Maya Angelou at the University of Delaware's commencement in June seem appropriate here. Her speech, presented in prose and song, was exceptional. She told the graduates that it is her prayer that they continue with their education, win awards, fall in love and accept it in return, but, she added, "In any case, you will be the greatest, the areas in which you will be the most important, will be the areas in which you inspire, encourage, and support another human being." On behalf of the AIC Board, I thank all of you for your strong commitment to this profession, and I encourage all of you to continue to inspire and support the activities of future conservation professionals—the future of our profession will depend on it.

From the Executive Director

Sarah Z. Rosenberg

On a recent weekend I found reprieve from the heat and humidity of the Washington summer in visiting two wonderful exhibitions: Arrest of the Ravages of Time: Caring for Art at the Walters Art Gallery in Baltimore, and the Paul Cézanne retrospective at the Philadelphia Museum of Art. The Ravages of Time is a very impressive exhibition in which the complexities of the conservation profession are explained to the public. First, the viewer encounters a definition of conservation. This is followed by panels and objects that illustrate the four main functions of conservation—preservation, research, examination, and treatment. For example, the panel about research is almost a mystery story showing why and why conservators at the Walters were able to prove the Byzantine medallion on display had been misattributed to the 5th century rather than post-17th century. The four functions of conservation are further exemplified in each of the subsequent sections that deal with manuscripts and rare books, objects, and paintings. In each of these sections the actual materials, instruments, and tools used to conserve the object on display are shown. The specific techniques that conservators have used to stabilize, clean, treat, and care for the Walters's eclectic art collection are explained.

In the section on manuscripts and rare books, the process of rebinding rare books by hand is illustrated. The instruments used—a wooden sewing frame and a book suction device—are displayed. This section also shows how conservators deal with flaking paint and the removal of old repairs. The objects section is equally enlightening. As pointed out in the text of the exhibition, which is written in clear, declarative prose, "The most striking aspect of objects conservation is diversity of materials." Indeed, the diversity of materials from which art objects are
made is well displayed in these exhibits. A half-cleaned marble bust illustrates how clean is clean. A fume hood to draw away toxic materials from the conservators is shown. Viewers are invited to touch the materials from which molds and casts are made of objects to be treated. In addition, three examples—inherent vice, incompatible materials, and contamination—are explained to be unsolved problems in conservation. I was particularly fascinated by the explanation of how, with the help of Johns Hopkins University’s endoscopic equipment and procedures, conservators discovered mummy bundles in all their sealed Egyptian bronze falcon sculptures. The paintings section also involves the visitor in an intriguing way. By pushing a button the visitor can view problems not visible to the naked eye through raking light, transmitted light, and ultraviolet light. An Eduard Kurzbauer painting, *The Dispute,* is used to illustrate this method. Infrared examination equipment is also displayed and its workings explained in easy to understand terms. In addition, the paintings section shows how inpainting and reattaching flaking paint are done. This section is augmented with a wonderful eight minute video on the restoration of Giovanni Battista Tiepolo’s early masterpiece *Seipio Africanus freeing Massiva,* which was badly damaged by water leaking through the museum’s roof.

The effectiveness of this impressive, interactive exhibition was proven to me by a young lady from Alexandria, Virginia who had seen the exhibit in Baltimore and came to the AIC office almost immediately thereafter to find out how she could become a conservator.

*Arrest of the Ravages of Time* is an outstanding example of an ideal public outreach project—if only it could travel to every state in the nation so hundreds of thousands of people could view it to gain an understanding and appreciation of the complexities of the conservation profession.

In contrast, at the straightforwardly arranged Paul Cézanne retrospective, I had a very different but equally pleasurable experience. In a single day I was able to view the work of Cézanne’s lifetime and to study his vision of the world and his conception of art. The chronological ordering of the show gives the feeling of how the artist grew. The landscapes of Montagne Sainte-Victoire, the still lifes of apples, oranges, and onions, the figures bathing, his portraits of Madame Cézanne and others reveal his skill in composition, the concentrated richness of his colors, and depth of his paintings. As I toured the exhibition, I could not help but wonder how many of our members and other conservators had, at one time or another, worked on Cézanne’s paintings using the materials, techniques, and equipment I had seen exemplified at the Walters exhibition. Without their efforts it would not be possible for the many thousands of visitors who have seen this show to enjoy the same wonderful experience that I had.

Regarding more mundane matters, elsewhere in this *AIC News* is a report on the success of the Norfolk meeting. As always, the staff welcomes all of your comments on how we can make the annual meetings more pleasurable.

We have now turned our attention to the redesign of the software we have been using for the past eight years to run and manage AIC’s membership database. The creation of World Wide Web pages for AIC and FAIC and other outreach activities are also high on our agenda these days. Please keep in touch with the office. We enjoy hearing from you.
prisingly, Associates agree even more that not voting is a problem, that those who agree to abide by the Code and Guidelines should vote, and that membership categories should change somehow.

The responses about Fellows and PAs (see questions 16-17) give no mandate to change the status quo for either category. Not surprisingly, Fellows are significantly more anxious to keep the Fellow category and its privileges than are the others, and the PAs feel the same about their category. Even though Associates favor some change, they are overall slightly negative about entirely eliminating either of the advanced categories.

Responses to the matrix on rights and responsibilities (see question 18) are a little clearer. For each activity, people clearly differentiate between conservation professionals (Fellow to conservation scientist, and maybe conservation care specialist) and other people. Apparently, strong majorities would give full voting rights and responsibilities to Associates who are conservation professionals. All groups, on average, and especially Fellows, are less positive or even negative about doing the same for others.

Uncertainty, difficulty in getting sponsors (especially for those in private practice), over-restrictive definitions and requirements, and the time involved seem to be the main barriers (question 15 and numerous comments) to becoming a PA. Complete tabulations of the results are available from the AIC office.—Terry J. Reedy, Ph.D., Statistician

From the Membership Committee

PA AND FELLOW REQUIREMENTS REVISED: The Membership Committee announces a recent revision made by the AIC Board of Directors to the educational requirements for both Professional Associate and Fellow membership categories. Effective January 1997 an undergraduate university degree, such as a bachelor of arts (or the international equivalent), will be required for all new applicants in addition to the existing requirements for conservation training and experience in each category. As of January 1997, all new PA applicants must have an undergraduate university degree, two years of basic conservation training, and three years of conservation experience. New Fellow applicants must have an undergraduate university degree, a minimum of three years of graduate level education (including an internship) in a conservation-related field (or the equivalent in a formal apprenticeship) plus seven additional years of conservation experience. For further information, please contact: Lucy Commoner, Membership Committee Chair.

OTHER NEWS: After four years of dedicated service, including two very productive years as committee chair, Stephen Bonadies has completed his term on the Membership Committee. His hard work and leadership were a great asset to this committee. We are pleased to announce that Cynthia Kelsey Stow will join the committee as a new member. Stow is an AIC Fellow and a paintings conservator in private practice in Nashville. She received her M.A. and Certificate of Advanced Study in Conservation from the Cooperstown Graduate Program and specializes in the conservation of American paintings from the late 19th and early 20th centuries. The other current members of the committee are: Deborah Bigelow, Michele Derrick, Linda Merk-Gould, Judith Walsh, and Lucy Commoner, chair.

New Fellows

Suzanne Deal Booth

Suzanne Deal Booth received her master’s degree in art history and Certificate in Art Conservation from the Institute of Fine Arts, New York University. Prior to completing her graduate degree, Booth trained with Perry Huston at the Kimball Art Museum, Carol Mancusi-Ungaro at the Menil Collection, and John Brealey at the Metropolitan Museum of Art. She was awarded a Kress advanced training fellowship in paintings conservation at the Musee National d’Art et de Culture, Centre George Pompidou in Paris, and received a Smithsonian Institution stipend for advanced training at the Museums of New Mexico in Santa Fe. In 1986 Booth became the training program coordinator at the Getty Conservation Institute, where she created courses and symposia for conservators. Currently, she is a consultant to the Getty Art History Information Program and is coordinating the Getty project aimed at protecting cultural property through documentation procedures. In 1995 she delivered a paper on the project, “International Documentation Standards for the Protection of Cultural Objects,” at the ICOM/CIDOC conference in Norway. Suzanne Deal Booth has been a strong contributor to AIC, currently serving on the board as director, committee liaison.—Lucy Commoner, Chair, Membership Committee

Frank Preusser

Frank Preusser received his doctorate in chemistry from the Technical University in Munich, Germany. He worked as the head of the research laboratory at the Doerner Institut in Munich for 10 years. During this period he maintained and expanded programs for technical studies and preventive conservation of indoor and outdoor cultural property.

Upon moving to the United States, Preusser became the head of the Scientific Research Program at the Getty Conservation Institute. In this capacity, he developed the staff, laboratories, and operations necessary to create and implement a long-term, internationally
Health & Safety News

AIC's annual meeting in Norfolk hosted a number of exciting health and safety activities. New Health and Safety Committee member Kathryn Makos, industrial hygienist at the Smithsonian Institution, presented this year's Health and Safety luncheon lecture, "Putting it in Proper Perspective: A Practical Guide to Health Hazard Regulations." Makos covered a broad range of health and safety issues and fielded numerous questions from a large and enthusiastic audience. Time did not permit all questions to be addressed within the allotted lecture slot, and Kathy graciously remained to answer questions well into the next hour.

The Health and Safety Committee is delighted that interest in health and safety issues appears to be increasing. Along with several informational handouts, Kathy distributed survey questionnaires to all those who attended the luncheon lecture, so that we may target specific topics for future lectures and workshops. Twenty-six surveys were returned. Respondents indicated the greatest interest in personal protective equipment (14); hazardous waste disposal and environmental regulations (14); ventilation for health hazard control (13); ergonomics (11); fire protection (11); and laboratory safety (11).

Along with the information received in the luncheon surveys, 37 AIC members listed numerous health and safety topics on posted sign-up sheets. All of these excellent suggestions will be reviewed by the Health and Safety Committee for future lectures, workshops, and publications.

Participants in the Solvent Safety and Respiratory Protection Workshop held on June 16 gave rave reviews to instructor David Jacobi and his curriculum. Attendees found the explanation of the "respiratory protection factor" (PF) very valuable and suggested this information be shared with the wider membership via AIC News. Protection factors are assigned to different classes of respirators (e.g., half-mask, full-mask); the higher the protection factor, the less penetration will occur. For example, a half-mask respirator with a PF of 10 means that if 10 ppm of a vapor were in the air outside your respirator, then it might be possible to find 1 ppm vapor leakage inside your respirator (but no greater than 1 ppm exposure based on a 10:1 ratio). The penetration of the contaminant is the inverse of the protection factor. This may be reassuring if the ratio minimizes your actual exposure to well below OSHA health hazard limits. If, however, you wish to eliminate all exposure potential, remember that a fume hood or other local exhaust ventilation is the best permanent control.

The Health and Safety Committee expects to meet later this fall to begin work on The Handbook. We are inspired by all of your input following our announcement in the May 1996 AIC News. As soon as the committee has completed its preliminary outline, we will contact members who have expressed interest in contributing to this important effort. Look for Future announcements of our progress in the News—Hilary A. Kaplan, Chair, Health and Safety Committee

Outreach Update

On June 13, at the AIC 24th Annual Meeting in Norfolk, 50 conservators dedicated to providing information, ideas, and encouragement to the public about the importance of preserving their family heirlooms gathered at the AIC public outreach meeting.

Over boxed lunches and sodas, we heard from Craig Deller of Deller Art Conservation Group, Ltd., in Geneva, Illinois, about the innovative ways in which he is educating the public about conservation. He appeared on a local cable access station (he assured us that it was not too difficult to pitch the idea and appear on the program) and was part of "At the Auction," a cable television program. He also has been a guest on the American Woodworker Magazine's Internet discussion group and has been interviewed and published in American Woodworker Magazine.

The group also learned from Catherine McLean of the Los Angeles County Museum of Art, about an
exciting outreach program called "Evenings for Educators," in which local high school teachers are invited to the museum. The December 1995 program focused on conservation. Visiting teachers took tours of the labs, heard explanations of treatments, viewed slides, and enjoyed a reception. Each participant received a comprehensive packet of information, including classroom activity ideas, general information about conservation, slides, and AIC brochures. McLean explained that the program was highly successful and drew more than 400 teachers.

Other meeting participants were eager to share their outreach experiences as well. Pam Hatchfield of the Museum of Fine Arts in Boston, recently completed a resource booklet for teachers, Understanding Museum Conservation. Teachers can use it to learn about conservation, conservation terminology, and the conservation history of several works in the collection. Camilla Van Vooen of the Western Center for the Conservation of Fine Arts in Denver and an AIC lecture regional reporter, planned and implemented a successful symposium entitled, "Who Cares? Owners and Conservators of Art and Artifacts Working Together." Working with AIC and the Museum of Western Art in Denver, she brought together a diverse group of 27 collectors, appraisers, and individuals from small historic house museums and university collections to learn about conservation, treatment, and preventive care—she reports it was a rousing success!

Ralph Wiegandt of the Western New York Conservation Guild and Fern Bleckner of the Washington Conservation Guild explained that their respective regional groups were dedicated to public outreach by giving lectures, presenting programs, and attending events. The Washington Conservation Guild's exhibit booth was on display in the AIC exhibit hall in Norfolk. Edward Paterson of the Canadian Parks Service in Nova Scotia, Canada, informed the group that his organization has established a disaster planning and rescue team. He also said that a speakers bureau has been a successful outreach project. Linda Merk-Gould spoke about her involvement with educating kindergarten and elementary students about the basics of conservation. She explained that by making the learning fun and interactive, students are very receptive to her activities. A lively discussion about introducing conservation to elementary school students included the suggestion that AIC create educational materials for the elementary school level.

Participants previewed AIC's new set of public presentation slides, which are available on loan or for purchase from the AIC office. Other recent outreach activities include the creation of the AIC World Wide Web site and a series of new brochures that are being prepared by the specialty groups, which will be useful handouts for members presenting public programs. Judging from all the exciting projects and eager participants, the meeting could have continued through the afternoon. Join us for the 1997 AIC public outreach meeting in San Diego! If you are involved in an exciting public outreach project or would like to get involved in such programs, please contact the AIC office.—Beverly Perkins, Director, Public Information, and Jennifer Middleton, Program Assistant

Rome Prize Winners Announced

GEORGE SEGAN WHEELER, research chemist at the Sherman Fairchild Center of Objects Conservation, Metropolitan Museum of Art, and ANTHONY ROBINS, director of survey and special projects for the New York City Landmarks Preservation Commission, are the 1996-97 recipients of the National Endowment for the Arts/American Academy in Rome Prize Fellowships in Conservation and Historic Preservation. Wheeler plans to continue his study of the preservation of stone. Robins intends to undertake a comparative study of historic preservation in Rome and New York, highlighting the issues common to both and identifying areas in which the two cities could learn from one another.

IAG Report

The 10th AIC Internal Advisory Group Meeting was held on June 15 in conjunction with the annual meeting in Norfolk. The meeting focused on the following topics: the issues session proposal; the Federal Historic Preservation Professional Qualification Standards; Commentaries to the Code of Ethics and Guidelines for Practice; an evaluation of the annual meeting; public outreach efforts; and federal funding for the cultural agencies.

Discussion of the Proposal Presented at the Issues Session

Debbie Hess Norris reviewed the proposal she presented at the Issues Session to extend the right to vote for officers to Associates whose primary occupation is dedicated to the activities of the conservation of cultural property, including examination, documentation, treatment, and/or preventive care, and who agree to abide by the AIC Code of Ethics and Guidelines for Practice. An overwhelming majority of those present at the issues session indicated that they favored this proposal. This change would require a Bylaws change approved by a two-thirds majority of those present at the 1997 annual meeting. The IAG raised some questions about the proposal. How will AIC define primary occupation? How will AIC determine who among the Associates should be included? Will it be a self-selection process? It was noted that the Membership Committee had discussed this change and suggested separating voting rights from membership categories and, if this change occurs, re-evaluating the PA category. They felt strongly that Associates should not be allowed to vote for Bylaws changes. The question of where collections care specialists fit into the new scheme was also raised, and most felt that they should be included.

Federal Standards

Jerry Podany, chair of the Education and Training Committee, gave a brief report on the status of the work on the Federal Historic Preservation Professional Qualification Standards.
Qualification Standards. The one substantial addition to the guidelines addresses the academic credentials and experience that should be expected of a mid-career level conservator. In developing this additional guideline, the committee felt strongly that the standards should be a "forward looking" document that specifies some sort of academic credentials as well as experience and ability. At the same time, the committee recognizes the unfairness of expecting conservators who trained before the establishment "ing" document that specifies some sort of academic credentials as well as experience and ability. At the same time, the committee recognizes the unfairness of expecting conservators who trained before the establishment of graduate training programs to meet the criteria. To address this concern, an additional guidelines section provides a rather large exemption for those who do not have the specified academic credentials but have otherwise demonstrated their abilities, expertise, and senior standing. Podany also pointed out that regardless of how far into the future the document looked, he did not feel that it should "lead the profession or even strongly (or openly) drive it." The development of credentials or certification should be the responsibility of AIC.

The group discussed how to address the issue of foreign degrees that do not necessarily equate to a graduate degree. Although a clause in the guidelines addresses this, concern was expressed that it was not sufficiently clear. Several of the members questioned whether three years of postgraduate training was sufficient; five years was suggested as a more meaningful and representative level of practical experience. Podany explained that after the committee struggled with the issue and looked into a number of mid-level entry job announcements that required three years experience, it determined that three years is right and that five years may simply be too much. In the past, the committee had often heard that the draft required too much of conservators. The IAG discussed how AIC compares to other disciplines in the standards defining their areas and requirements. There was concern that conservation not be seen as out of sync especially in the sense of requiring lower standards.

Commentaries

Dan Kushel, chair of the Ethics and Standards Committee, updated the group on the preparation of the documentation section of the Commentaries. The committee compiled drafts from all the specialty groups into a single draft, which was published in the March 1996 AIC News. The suggestions for changes to the published draft were fairly minor, except for those from the Architecture Specialty Group, which will provide additional information for the committee to incorporate into the final document. The committee is working toward submitting the final document to the AIC Board for consideration. Some of the specialty groups are already hard at work on the next section of the Commentaries, which addresses treatment. The committee urged all specialty groups to schedule substantial discussion time during the process of preparing the Treatment Commentaries.

Evaluation of Annual Meeting

Members were generally pleased with the meeting and offered some suggestions regarding scheduling and format of the annual meeting program, such as objects and architecture sessions should be held at different times; hold a joint meeting with IIC-CG or SPNHC, or in the same city as AAM; accept fewer papers or have shorter presentations to allow more time for discussion of ideas; require preprints to assure high quality presentations; stop speakers from running over their allotted time; and hold the meeting over a weekend to reduce participants' airfare.

Public Outreach

Beverly Perkins, director, public information, summarized recent efforts to develop a new series of brochures and reported on the outreach luncheon (see p. 8). She also reviewed the progress on establishing an AIC Web site. This and other issues are under consideration by the newly established Technology Working Group. Members praised the outreach bulletin board on display at the meeting, which generated a tremendous amount of interest, and suggested that AIC News publish a list of the articles appearing in national and regional publications. Members were urged to use the AIC outreach slides that are now available for those presenting public programs.

Legislative Update

Sarah Rosenberg, executive director, reviewed the most recent developments regarding funding for the cultural agencies and encouraged members to urge their congressional delegations to support the following funding levels: $99.5 million for the NEA, $104.5 million for NEH, and $21 million for IMS, and to reject proposals to shut down NEA or NEH. Letters are also needed to urge support for $3 million in funding for the Advisory Council on Historic Preservation, which is again in danger.

The meeting concluded as Chandra Reedy, editor of JAIC, alerted members about the need for increased submission of articles. She encouraged the submission of meeting presentations and treatment case studies. John Burke, director, professional education, called for ideas for future workshops.—Sarah Z. Rosenberg, Executive Director

Next JAIC Deadline is November 1
New Submissions Are Welcome

The next deadline for submitting papers to the Journal of the American Institute for Conservation is November 1. Short submissions as well as full-length articles are welcomed. Papers received for the November 1 deadline will be peer-reviewed and authors will be informed on the outcome of the review by February 1. (For an explanation of the peer review process see the May 1996 AIC News, page 11.)

If you have questions about the format for submission or if you would like a copy of the JAIC Guidelines for Authors and a checklist, please contact Marcia Anderson at or .
At its June meeting the AIC Board of Directors conducted the annual evaluation of the results of the Strategic Plan on two levels: first, in terms of the financial results of each program and second, in qualitative terms. Following this, the AIC programs, activities, and research studies were revised and updated as follows (see also the Strategic Plan Summary 1995–97, in the January 1995 AIC News).

EXISTING PROGRAMS AND 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) Continue to 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 through development of professional requirements.
  f) Strengthen ongoing communications with NEA, NEH, IMS, and NCPTT 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 Placement Liaison.

PROGRAM 3: Prepare and Enhance Publications.
  a) Prepare and continue to enhance publications (AIC, AIC News, Directory Abstracts, Annual Report, and technical/educational publications).
  b) Continue Conservation Publication Fellowship program to ensure development of core body of written scholarly materials.
  c) Continue the work of the Publications Committee.

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 regional guilds and centers, NCPTT, and others to coordinate cosponsor courses, workshops, and seminars.
  d) Develop mechanism for attaining conservation degree in a nontraditional education setting/distance learning.

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 national and regional allied professional organizations.
  b) Hold convocation 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, SORSI, CAP, and other outreach projects.
  e) Maintain liaison with and represent the interests of the membership to national and international professional organizations.
  f) Develop projects with GCI and NCPTT 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.
  h) Work with National Task Force on Emergency Response and Recovery.

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 materials 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) 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) Develop outreach programs to recruit under-represented groups, including financial incentives.
  b) Support the work of the Cultural Diversity Task Force.
  c) Encourage members to seek employment opportunities in underserved regions of the United States.

NEW PROGRAMS AND RESEARCH STUDIES

PROGRAM 11: Conduct Research on “Information Superhighway” and Upgrade AIC Computer System.
  a) Add electronic services at AIC office as necessary to improve communications with members, board, committees, and staff.
  b) Continue to research long-term computer and electronic needs.

PROGRAM 12: Study Mechanisms for Responding to Social and Political Issues That Might Confront AIC.
PATINA:
Formulation & Spot Matching
Cleaning & Repatination
Preservation of Original
Corrosion Inhibition

METALWORKING:
Complete Foundry Services
Shoes
Casting
Finishing & All Joining Techniques
Forging
Welding & Brazing
Silver Brazing
Annealing
Cleaning
Polishing

CASTING:
Bronze
Iron
Brass
Pewter
Aluminium
Alloying etc.
Pattern Making
Sand Casting
Ceramic Shell
Lost Wax
Hand Lay-Up Large Investment Molds

MOLDMAKING:
Refractory
Gypsum Cement
Polyurethane
Rubbers & Silicones
Resin Composites

MEDIA BLASTING:
Water
Shell
Ice
Starch
Armex

CEMENT:
All Phases
Shotcrete
Gunitite
Dry Pack
Casting
Lay-up
Pouring
Form Making
New Pond & Pool Construction

FOUNTAINS:
Condition Assessment
Preservation of Historic Integrity
Integration of New Components
Cleaning
Water Chemistry
Corrosion Inhibition
Pumps & Filters
Liners
Reconstruction of Mountings in Stainless or Bronze
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ANNUAL MEETING NEWS

The Spirits of Norfolk

Members Thirst for More

Festive and dynamic, timely and forward thinking, collegial and practical, such were the spirits of the AIC 24th Annual Meeting held June 10–16 in Norfolk, Virginia. Members took full advantage of the extensive opportunities to hear papers, converse with colleagues, plan for the future, and enjoy the historic seaport.

The initial mood was set by the enormously popular presession, "Preservation of Collections: Assessment, Evaluation, and Mitigation Strategies," in which a full-day of papers and a half-day of demonstrations provided attendees with practical expertise and tactile examples for collections care. The two-day general session that followed focused on collaboration in the visual arts, as well as the highly relevant issues of digital imaging and environmental standards. The specialty groups continued the pace with two days of presentations, panel discussions, student papers, tip sharing, and joint meetings.

Nearly 200 participants spent an extra day in Norfolk to attend six professional education workshops. Enthusiastically praised by students for both the skills of the instructors and the quality of the content, the courses included: Solvent Safety and Respiratory Protection, led by David Jacobi; Infrared Spectroscopy as a Technique for Conservation, led by Michele Derrick; Developing Strategies for Mounting and Housing Works of Art, led by Hugh Phipps; British 19th-Century Artists' Oil Painting Materials and Techniques, led by Leslie Carlyle; Color and Appearance, led by Richard Harold; and two workshops on writing private sector grant applications, led by Patricia Pasqual of the Foundation Center.

Other featured lectures provided additional useful information. Kathryn Makos, senior industrial hygienist, Office of Environmental Management and Safety, Smithsonian Institution, delivered the health and safety lecture on health hazard regulations, and Catharyn Baird, associate professor of business, Regis University, advised on hiring and managing employees for a small business at the CIPP session.

During breaks members flooded into the exhibit hall to visit with more than 40 suppliers of conservation materials and services and to study the numerous Poster Session displays. Other free time was filled with special interest group, board, committee, and task force meetings where members mapped out strategies for advancing the field and planned for new and improved AIC activities. (See more details in the IAG Report and From the President.)

The importance of spreading the word beyond the internal bounds of the meeting was not forgotten. A well-attended public lecture, "As Jefferson Envisioned It: New Views of the Model for the Capitol of Virginia," delivered by Carey Howlett with the aid of character interpreter Bill Barker, provided attendees with interesting information on Jefferson's architectural vision and furnished an insight into the science of conservation. (Also see Outreach Update, page 7.)

A chance to relax, visit an art museum, and catch up with colleagues was found at the beautiful Opening Reception hosted by the Chrysler Museum of Art. Celebrations picked up again at the Annual Banquet and Dance where an impressive award ceremony (see page 13) was followed by dancing to the music of the Hotel Paradise Orchestra. Many conference participants also enjoyed the training program reunions and took advantage of two local tours.

The success of the meeting is due to the efforts of all those who committed themselves to a year of planning and organization, including the program committee, program chairs, and the local arrangement committee.—Marcia Anderson

Planning Something Special for San Diego?

December 1 Deadline

Those wishing to schedule a special session or event during the 1997 AIC annual meeting in San Diego must submit the appropriate form by December 1.

Contact the AIC office for information at (202) 452–9545 or bethaic@aol.com.
Awards Made at Banquet

An award ceremony held at the annual meeting banquet on June 14 in Norfolk honored several members for their accomplishments and for their extensive service to AIC and the conservation profession.

University Products Award

MARILYN KEMP WEIDNER was awarded the University Products award for distinguished achievement in the field of conservation. Weidner was an adjunct professor in the Art Conservation Graduate Program in Cooperstown, New York, in the early 1970s. In 1977 she founded and directed the Conservation Center for Art and Historic Artifacts, Philadelphia, where she worked until 1984. She then re-established Weidner Art Conservation Laboratory in Philadelphia, where she specialized in conserving works of art on paper. She continues to work there today, in addition to holding the position of adjunct conservator of art on paper for the Art Museum at Princeton University. One of Weidner's most acclaimed achievements is the invention of the suction table in 1972.

In accepting the award, Weidner commented, "I have been studying the new AIC Definitions of Conservation Terminology. The working groups that formed them deserve our commendation for their clear and concise results. There are, however, two additional qualifications I would like to see in the definition of conservator. The word 'skill,' which is included in the AIC definition of 'conservation scientist,' is conspicuously absent from the definition of 'conservator.' What kinds of skills are necessary for conservators? I believe they are the hands-on skills that require the coordination of the eye, the hand, and the brain. But how can a conservator develop skill? Not from theory or books. Skill can be developed only through practice. Practice leads to experience, and experience leads to my second wish: recognition of the human element. Experience should give good conservators a sensitivity to the needs of the object they are working on—the ability to examine visually an object and determine a course of action and treatment. This sense can then be reinforced by further technical examinations and study, if necessary, with treatment alternatives that are based on the conservator's practical knowledge and skills. When I have a difficult problem, I study and research that literature or consult with colleagues. But most of my solutions and innovations have come out of my own experiences with prior treatments. The idea for the suction table came about through my observation of natural phenomena—leaves sucked against a screen in an open window and the blowing up of my skirt while standing over a subway grate when a train went by—ala Marilyn Monroe. The invention and development of the suction table, the moisture chamber/suction table system, and other innovative techniques did not come full blown. They developed slowly because I had problems that had to be solved. Ask my husband Ross how many suction tables and moisture chambers he built for me until I was satisfied. In fact, the first time I tried to flatten a badly cockled piece of paper on the suction table, I got creases. I thought the table was a failure and almost gave up until I realized that a little hands-on manipulation of the paper was all that was needed. The suction table wasn't going to do the job by itself. It was just the tool. A skillful conservator was still necessary. Could it be that we now put too much stress on technology and not enough on those qualities that make a sensitive, caring conservator? I propose to you that the love of materials is just as important as knowledge, understanding as important as facts, experience as important as academic degrees.

"Our rational and creative abilities produce technologies that increase efficiency and push back the borders of the unknown. But education is incomplete without experience. Experience shows us our fallibility. It puts a check on our intellect and allows our heart to grow as strong as our mind. Since I entered the conservation field, our profession has matured and benefited from remarkable advances in technology and education. Use your knowledge and the technology wisely. But never forget the primacy of direct experience. I wish each one of you the joy of pursuing your own potential and the privilege of helping in the continuing advancement of our fascinating profession."

Gaylord Award

YANA VAN DYKE won the Gaylord Collections Conservation Award, which supports professional development in the conservation of books, papers, and photographs. A library conservation assistant at the University of Delaware Library, she plans to use the training funding provided with the Gaylord Award to attend the Penland School of Crafts and Rare Book School at the University of Virginia where she will study book history and receive hands-on training. Her training at the Rare Book School will enable her to develop treatment procedures for more specialized materials in the research collections at the University of Delaware.

Keck Award

Bettina Jessell and Mary Wood Lee accepted the Sheldon and Caroline Keck Award for sustained records of excellence in the education and training of conservation professionals.

BETTINA JESSELL, a private conservator in Washington, DC, has trained more than 30 interns over her 50-year career. Her commitment to teaching has taken her through the United States as well as England and Australia to lead workshops on panel painting and inpainting techniques. After training in Vienna and London, Jessell worked at Monticello and the J. Paul Getty Museum before establishing a private practice in Washington, DC. She is highly regarded for her enthusiasm, her willingness to share her extensive knowledge freely, her generosity with her time—in spite of the pressures of private practice—her skill as a teacher, and her high standards of scholarship.

MARY WOOD LEE's dedication to the advancement of knowledge in the field of conservation is evident in her position as the director of the Campbell Center, a training center that spe-
specializes in mid-career refresher courses and core curriculum preservation courses. Earlier in her career Lee worked at the Pacific Regional Conservation Center in Honolulu. A colleague said of her, "I can't think of anyone who arranges as many courses and workshops or who sees as many students annually. While the courses cover a broad spectrum, they form a coherent whole and reflect a vision of professionals collaborating across the boundaries of job descriptions and technical expertise to preserve patrimony."

Gettens Award

Virginia N. Naudé of Norton Art Conservation in Lafayette Hill, Pennsylvania, and Paul Himmelstein of Appelbaum and Himmelstein in New York City, each received the Rutherford John Gettens Award for outstanding service to AIC.

VIRGINIA N. NAUDÉ has worked in the Philadelphia area as a professional sculpture conservator since 1976 and for most of that time has been a consultant sculpture conservator for the Pennsylvania Academy of the Fine Arts. Naudé has also been an active member of AIC, serving on the AIC Board of Directors from 1988 through 1991 as public information officer, treasurer, and chair of the AIC task force that developed the PAIC Conservation Services Referral System. In 1992 she co-chaired a successful AIC presession workshop and co-authored the resulting publication, Guide to the Maintenance of Outdoor Sculpture.

PAUL HIMMELSTEIN is an active conservator in private practice, an educator, and a spokesman to allied professionals and the public. Himmelstein’s record of service to AIC is extensive. He has been chair of the Bylaws, Nominating, and Museum Environment Committees and has served terms as president and vice president. In addition, Himmelstein was a member of the NIC Conservation Survey Project and the NIC Conservation Assessment Project Advisory Committee, he co-organized the 1990 APT–AIC symposium on Museums in Historic Buildings, and he was instrumental in the development of the New Orleans Charter for the Joint Preservation of Historic Structures and Artifacts. Himmelstein’s accomplishments on the board deserve special attention: he served on the Strategic Planning Task Force and was instrumental in shaping the 1989 membership questionnaire that identified the priorities of the membership; he led the assessment of external factors affecting AIC’s future, and he saw to the successful implementation of AIC’s first Strategic Plan. His most lasting and important contributions as president were his work in the development of long-range goals for AIC (published in the March 1993 AIC News), which served as a basis for the development of the second AIC Strategic Plan. He now chairs the Ethics and Standards Committee and serves as an associate editor for JAIC.

Honorary Member

MARY-LOU FLORIAN was made an AIC Honorary Member in recognition of her more than 20 years of outstanding contributions to the field of conservation. A conservator of ethnographic objects and natural science, she studied and worked as a biologist and conservation scientist at the Canadian Conservation Institute, and later worked as a conservation scientist at the Royal British Columbia Museum until her retirement in 1991. She has taught courses and published in areas such as biodegradation, organic materials interaction, insect pest control, and waterlogged materials. Florian has served on the advisory councils of the Washington Archaeological Research Centre and the Cultural Conservation Committee of the University of Victoria. She was awarded both the Governor General of Canada 125th Commemorative Medal for her contributions to preserving the heritage of her community and the Society for the Preservation of Natural History Collections Award for her significant contributions to the society’s objectives and for her lifetime achievements.

Distinguished Award for Advancement of the Field of Conservation

The Samuel H. Kress Foundation, the Getty Grant Program, and the Andrew W. Mellon Foundation were awarded AIC’s Distinguished Award for Advancement of the Field of Conservation in recognition of their vital and long-standing support of professional development activities for conservators, which have promoted education and research in the methods needed to protect, preserve, and care for the nation’s cultural heritage.

Angels Meet in Hampton

Just prior to the AIC annual meeting, the Angels met at the historic campus of Hampton University to lend their services to the museum as part of the 1996 Angels Project. Established in 1868, Hampton University Museum is the oldest African American museum in the United States and one of the first two museums founded in Virginia. The museum houses noteworthy collections of art and artifacts representing Native American, African, African American, Asian, and Pacific cultures, as well as the history of Hampton University and the United States. The University Archives, which contains more than 8 million documents and 50 thousand photographs, is considered one of the nation’s largest and most comprehensive on the history and education of African Americans and Native Americans.

The project was planned and coordinated by Stacy Rusch, Holly Herro, Dave Harvey, and Pam Young. We would like to extend special acknowledgment to Debbie Hess Norris for her expertise and advice on the photograph collections. Light Impressions generously provided all the preservation supplies for the Angels project.

Twenty-nine Angels answered the call with a core contingent from the Virginia Conservation Association. Angels were divided into six working groups and concentrated their energies on upgrading storage conditions for a
variety of materials. Toby Raphael led the stabilization and housing of a large, damaged Native American basket, while other Angels constructed housing prototypes for the remainder of the basket collection. Dave Harvey led the cleaning and stabilization of an historic fire pump affectionately called "fire boy." Other participants focused on the archival collections by reheosing and sleeving cyanotype photo albums, reheosing original records of Native American students from the late 19th century, and cleaning, stabilizing, and constructing housing for large, mounted photographs. Barbara Brown oversaw the removal of historic photographs stuck to the pages of magnetic albums.

At Hampton, the Angels shared several memorable experiences that make this annual event so special for its participants—the beautiful historical waterfront campus, the amazing collections, the unique experience of eating pasta off of sushi dishes, and the tolling of the bell inside the historic church tower located just outside the dormitory. The spirit of the Angels is forged in the shared tasks and exchange of ideas and efforts. Every one of the Angels shared in the excitement of each work group's progress. Museum director Jeanne Zeidler, curator of collections Mary Lou Hultgren, and the student staff all appreciated the Angel's enthusiasm, professionalism, and accomplishments. Through their work, the Angels preserve the past for the future.—Stacy Rusch, Holly Herro, and Dave Harvey

### Final Call for Papers

**AIC 25th Annual Meeting San Diego**

The general session of AIC's 25th annual meeting in San Diego, June 11 to 15, 1997, will look at compensation for loss. This subject concerns most conservators and addresses some of the most basic questions regarding our understanding of an object's historic and artistic attributes and the quality of its condition. An object's appearance is often profoundly influenced by the latter phases of treatment or by the conscious decision to forego treatment altogether. Various philosophical and aesthetic approaches to compensation can be defined for many types of objects, and the range of materials employed to mitigate losses and visual alterations is enormous. We will examine unique circumstances as well as areas of common ground in the use of materials and approaches to compensation.

As specialty groups continue to work on their commentaries to the Code of Ethics and Guidelines for Practice this year, a wide range of material types and historic periods will most likely be addressed.

Abstracts should focus on either historical examples or modern case studies. They should emphasize how compensation decisions not only affect our perceptions and reflect our understanding of objects but also clarify our intentions in mitigating various types of damage and change.

Abstracts should summarize the subject matter in a way that permits an evaluation of the paper’s quality and significance. The committee will consider: 1) the general interest of the paper and its practical usefulness for AIC membership; 2) the paper’s suitability for oral presentation; 3) the quality of content and significance of results; and 4) the paper’s contribution in forming an overall balance to the thematic session. Papers judged more suitable for a specialty group session will be passed to the appropriate session chair.

Abstracts should be double-spaced and a maximum of two pages. Send them by **October 1** to: 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 **[contact information removed]**

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**The Campaign for Arts and Humanities**

National Cultural Alliance

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**AIC News, September 1996**
SPECIALTY GROUPS

ARCHITECTURE

NORFOLK ANNUAL MEETING
RECAP: The ASG held a full-day session on Friday, June 14, including the presentation of student papers. The following day featured a joint Architecture/Objects session, the ASG business meeting, and the annual group dinner. Papers presented at these well-attended ASG sessions looked at the breadth of architectural conservation practice and the role of collaboration in the field. We would like to thank our presenters for sharing their work and insights. We would also like to thank the Objects Specialty Group and the Research and Technical Studies Subgroup for collaborating with us during the Norfolk meeting. The "Thoughts on The Thinker" session explored important common ground shared by objects and architecture conservators. In addition, a new partnership with the RATS Subgroup instituted a prize for the best student presentation on a technical topic. We hope that awarding this prize will become an annual event.

NEW ASG CHAIR: Dennis Montagna became ASG chair after serving as program chair for the Norfolk meeting. He holds a doctorate in art history, has studied architectural conservation at ICCROM, and manages the Monument Preservation Program in the Philadelphia office of the National Park Service.

NEW ASG PROGRAM CHAIR: The election of Molly Lambert to the position of ASG program chair was announced at the Norfolk meeting. Molly is an architectural conservator and works in private practice in San Francisco. She is beginning to plan the ASG sessions for next year's meeting in San Diego, and invites anyone with ideas for presentations, themes, or session formats to phone her at [phone number] or email [email address]. Abstracts are welcome, too and are due October 1. Her mailing address is: [Molly's address], San Francisco, CA 94117.

APT '96 ANNUAL CONFERENCE: The Association for Preservation Technology International will hold its annual conference in Winnipeg, Manitoba on September 26-29. In keeping with its theme of Building Ideas, the conference will include general sessions, roundtable discussions, technical field session, tours, receptions, a trade show, and postconference training workshops. For further information, please contact: Susan Algie, Conference Chair, [Conference Chair's address], Winnipeg, Manitoba, R3C 4T3, Canada; [phone number], fax: [fax number].

AIC/ASG AND AIA/HRC MEETING UPDATE: AIC has completed plans for its joint meeting with the Historic Resources Committee (HRC) of the American Institute of Architects (AIA) which will be held October 31 to November 3. We received an array of abstracts for presentations that clarify the purpose of AIC/ASG, examine the role and benefits of architectural conservators/conservation within the goals of the AIA/HRC, and establish means of dialogue within AIA. Three sessions will be held: "Value Added: What Conservators Bring to a Project"; "Appropriate Technology"; and "Exemplary Collaborative Projects between Conservators and Architects". The meeting, to be held in Alexandria, Louisiana, will be hosted locally by the National Center for Preservation Technology and Training (NCPTT), based in nearby Natchitoches. This first cooperative meeting of architectural conservators and preservation architects should bring into focus issues of appropriate professional practice and will provide an extremely valuable opportunity to communicate directly with a primary audience of the conservation profession. ASG members are encouraged to participate. Updated information soon will be sent out. Questions should be directed to: Joel C. Snodgrass, Director, Integrated Conservation Resources, Inc., 247 West 30th St., 14th Fl., New York, NY 10001; (212) 947-4499; fax: (212) 947-7766—Dennis Montagna, ASG Chair, National Park Service, US Custom House, 200 Chestnut St., Philadelphia, PA 19106; (215) 597-5824; fax: (215) 597-6599, Dennis_Montagna@nps.gov.

BOOK AND PAPER

BOOK AND PAPER GROUP

Many thanks are due to outgoing program chair Sarah Melching and incoming program chair Betty Fiske for what was an excellent and smoothly run program in Norfolk. Sarah has very kindly agreed to "listen in" on planning talks for next year's program, already under way so we won't lose the benefit of her experience. Thanks also to Robert Espinosa and contributors to the Annual for exceeding our already high expectations. This year's issue, both in print and electronic form (http://pahmpsest.stanford.edu/byorg/aic/bpg/annual/) is a knock-out. Norfolk speakers and others interested in submitting a paper to the annual are reminded that the deadline for submissions is October 1. Please send your papers (see the Guidelines for Authors) to Robert Espinosa, HBLL, BYU, Provo UT 84602.

CALL FOR PAPERS, SAN DIEGO 1997: At the Norfolk meeting, Book and Paper Group members were polled about their preferences for the 1997 meeting program. This included both duration of the Book and Paper session...
and topics of interest. There were 109 responses returned. Two to one, the preference was for a day and a half session of talks rather than a day long session. As the Photographic Materials Group will hold a winter meeting early in 1997, they will have a half day session of talks at San Diego. This opens up a half day when BPG can schedule talks that would not be concurrent with PMG. (In fact, any specialty group can choose to have up to two days for their talks at any annual meeting. The problem is in trying not to overlap another closely related specialty like PMG to which many BPG members also belong.)

Four topics for both books and paper were suggested including the top two from the RATS survey last year. In addition, members were asked to suggest other topics. The following are the topics picked in order of preference (tallied: 1) modern and exotic media: history, problems, care and treatment; 2) adhesives: use and removal; 3) solvents: use and effect on paper; 4) Oriental techniques for Western art: new and variations; and 5) general topics.

BPG did not have a topical theme for the past year, and taking the poll results as indication of membership interests, it is proposed for the 1997 San Diego BPG meeting that there be two half-day theme sessions on modern and exotic media and adhesives. The third half-day session can be any topic. There is a proposal to present the tips session during the BPG lunch.

The Library Collections Conservation Discussion Group (LCCDG) will schedule a half-day show-and-tell session. An Archives Discussion Group meeting will also be held at a separate time not concurrent with LCCDG or BPG. New in 1997 will be a session on electronic media being planned by Paul Messier.

The deadline for BPG paper abstracts is October 1. Presentations are limited to 20 minutes or less. Send abstracts and address inquiries to: Betty Fiske, BPG program chair, Paper Conservation, Winterthur Museum, Winterthur, DE 19735; fax: (302) 888-4838; bfsiske@udel.edu; or to: Eleanore Stewart, assistant program chair, Conservators in Private Practice. Please get in touch with board members to participate in this project!

The first 1996–97 CIPP Board meeting was also held in Norfolk. This year promises to be productive and positive for CIPP. The board is developing an agenda for the year and some of the projects currently underway include: continuing to work on COE/CIPP Commentaries from the viewpoint of conservators in private practice; compilation of data from the recently mailed survey on insurance needs of "cipps"—this project continues to be carried forward by Lorraine Schnabel; and writing of a grant application in conjunction with Catharyn Baird for the study of the current market conditions in the conservation field, especially in reference to the interaction of nonprofit and for-profit conservation businesses. This study, if funded, would also seek to develop programs that will help museum labs, regional centers, and "cipps" adjust to recent changes in funding and client bases.

Other projects soon to be underway include: planning of next year's meeting program, which will be based on aspects of marketing; participation in the drive toward AIC membership category reform (note: this effort is in part a response to the U.S. Secretary of the Interior efforts to draft standards for the selection of "qualified" conservators); continuing refinement of the CIPP Rules of Order; continuing efforts to incorporate CIPP concerns into the agenda and activities of AIC; and pursuit of an on-line presence for the sharing of information and assistance.
A joint CIPP/AIC Board meeting was held in Norfolk pursuant to issues raised by the "Regional Centers" article in the May AIC News. This meeting resulted in opening lines of communication between the boards and an agreement to meet informally as needed and to work more closely on matters of mutual importance, such as the Focus Group project.

Finally, the 1996–97 board wishes to express its thanks to departing chair Constance Silver, secretary Genevieve Baird, directors Josepha Caraher and Judith Rieniets, and Nominating Committee Barbara Buckley, John Scott, and Cheryl Carraba for all their hard work and devotion to CIPP.—Carrie Ann Calay, CIPP Chair, Conservation and Preservation Services, 530 Hampshire St., Unit 300, San Francisco, CA 94110–1417; phone/fax: (415) 258–3118;

As the new OSG chair, I would first like to thank Julie Lauffenburger for the terrific job she did as chair and to say that she was missed by all of us at the annual meeting. I will continue to rely on her advice and support throughout my term.

This is the second call for papers for the 1997 meeting in San Diego. Remember the deadline is October 1 to submit abstracts directly to Ingrid Neuman, program chair. Among her exciting, related ideas for a theme for our San Diego meeting are "inherent vice" and "revisiting old treatments." The latter topic would create an important way to open a dialogue about "retreatment" and to evaluate our own work objectively. In this manner we can learn the most from each other, and I know that the Objects Specialty Group can provide a good example of a supportive, collegial evaluation of our past work and can serve as a catalyst for frank discussions in the field as a whole.

Many positive comments have been made about our own session "Interprofessional Collaboration and Inspiration in the Conservation of Objects" and our joint session with the Architecture Specialty Group, "Rodin: Thoughts on The Thinker." The papers were consistently high in quality, and I am grateful to all the presenters and co-authors. Papers slated for inclusion in the 1996 OSG Postprints should be submitted directly to Virginia Greene by September 30, following the guidelines already sent to each presenter.

The Commentaries discussion at the end of our session in Norfolk went well, and I thank those who took the time to participate. With "preventive conservation" and "treatment" as the focus, it is now time for us to forge ahead. You should have received a mailing that summarizes the discussions and requests your input into these and other related topics. Your help is urgently needed, so please return your responses as soon as possible. I will summarize your comments and pass them on to the Ethics and Standards Committee.

At the early morning business meeting, we heard an update on the Fill Materials submissions to JAIC. The E-mail Task Force had exciting news about OSG-L, a list server that will allow an unmoderated forum for discussion on the Internet, which will be archived at Conservation Online (CoOL) by Walter Henry. We established a Nominating Committee for 1997, and Michele Derrick presented the results of a research questionnaire, for which she is writing a summary report. We also agreed to award $1,000 to APOYO for their newsletter, and we mentioned the idea of supporting funding opportunities for professional juried publications by our members.

As a reminder, the 1995 OSG Postprints (volume 3) are now available for $15 to AIC members and $20 to non-members. Contact the AIC office.—John Griswold, OSG Chair, Wharton and Griswold Associates, Inc., 549 Hot Springs Rd., Santa Barbara, CA 93108; (805) 565–3639, ext. 13; griswold@silcom.com.

PAINTINGS

CALL FOR PAPERS: It's time to plan for the 1997 annual meeting in San Diego. In recent years the quality of PSG presentations has been very high, and we hope to continue this success in San Diego. Abstracts to be considered for the general session and PSG are due on Tuesday, October 1. The theme of the 1997 general session is compensation for loss, but all topics related to paintings are welcome. Please mail your abstracts to me at the address below.

POSTPRINTS: Kenneth Bé, our recently elected vice chair, is hard at work on the timely publication of the PSG Postprints. Authors, please send your camera-ready papers to him by October 1 at: Conservation Dept., Cleveland Museum of Art, 11150 East Blvd., Cleveland, OH 44106; (216) 421–7340; fax: (216) 421–0411.

CATALOG UPDATE: Sarah Fisher, project director of the Painting Conservation Catalog, reports that the first chapter devoted to varnishes and surface coatings has been finalized. The 36 entries in that chapter are now being edited. The Catalog Board has chosen a professional editor who is experienced with art conservation manuscripts. Both AIC and the National Gallery of Art have used the services of this editor. The final cost, including editing, printing, and distribution, will be approximately $28,000, according to the Catalog Board. A fund-raising effort, with a goal of approximately $25,000, is in progress. The board and PSG are striving for a publication date in 1997 for this much-anticipated catalog.—Joan H. Gorman, PSG Chair, Upper Midwest Conservation Association, 2400 Third Ave., S., Minneapolis, MN 55404; (612) 870–3120; fax: (612) 870–3118.
PHOTOGRAPHIC MATERIALS

KL AUS H E N D R I K S passed away on May 27 in Ottawa after a long battle with cancer. Doug Nishimura opened the PMG session in Norfolk with a tribute to Klaus, his close friend and mentor. He said that Klaus was writing and planning up to the very end. We discussed how PMG might honor his life and commitment to the preservation of photographic materials (see In Memoriam page 22). Doug Nishimura, John McElhone, and Klaus's wife, Genevieve Samson will head an informal group to explore possibilities. Send your ideas to Doug at nishimura@optonline.net or John at mcelhone@fair.org.

SECOND CALL FOR PAPERS:
Papers are still needed for the two-day mid-winter meeting that will be held in San Francisco (February 7–8, 1997) and for the PMG session at the annual meeting in San Diego (June 11–15). We would like to have the photographic specialty group represented at the annual meeting by a paper on the general session topic of compensation for loss. October 1 is the deadline for abstracts of papers to be presented in San Diego. The program for the winter meeting will be finalized by November 1. Contact program chair Barbara Lemmen if you wish to present a paper: lemmen@fair.org or lemmen@fair.org.

NORFOLK MEETING A SUCCESS: See the Abstracts for papers presented in Norfolk. The following issues were discussed in the business meeting: There will be a new AIC brochure for public outreach entitled, "Caring for Photographic Materials." Deborah Derby has offered to write the brochure; Susan Barger, Nora Kennedy, and Carol Turchan will serve as reviewers. In July the PMG Commentary Committee on AIC's Guidelines for Practice mailed to the membership discussion outlines on preventive conservation and treatment, topics currently under consideration. The format is the same as that for the Commentaries on Documentation, which was published in the March 1996 AIC News. PMG is grateful that Tom Edmondson and Barbara Brown, cochairs, and Lee Ann Daffner will continue to serve as a standing committee, thus assuring continuity in this important project. Barbara Appelbaum, chair of the Publications Committee, made an impassioned appeal at each specialty group meeting for submission of applications to prepare book-length manuscripts for the FAIC Kress Fellowships. Three fellowships of $15,000 each will be awarded this cycle. Deadline for receipt of applications is October 1. More interest must be shown in this project, or it will be difficult to raise funds for additional fellowships. Contact Barbara for a copy of the fellowship guidelines: barbara.appelbaum@faic.org or appelbaumbarbara@faic.org. Two or three volunteers from PMG are needed to review results of the survey commissioned by the National Center for Preservation Technology and Training (NCPTT). Please contact Michele Derrick if you are willing to participate: michele.derrick@faic.org.

FLOOD DAMAGED NEGATIVES IN ITALY: Silvia Berselli requests information that would help in recovering 75,000 glass-plate negatives that were damaged in floods in the Piemonte region of Italy last winter. Plates are moldy, muddy, and stuck together. If any member can offer practical assistance or advice, please notify: Silvia Berselli, Via del Borgo di S. Pietro, 40126 Italy; phone/fax: 39-2-6731108. I understand that the 1996 Textile Specialty Group meeting in Norfolk was a big success and that the dinner afterwards was attended by more than 60 participants. Highlights from the business meeting include the news that three chapters for the catalog are currently under review (storage, dyeing, and testing/biodeterioration/pest control) and two new chapters have been initiated (compensation for losses and adhesives); the 1995 Postprints are ready for distribution; the rules of order have been changed so that the secretary and treasurer each serves two years, and these terms will be staggered to overlap; 99 copies of the Directory of each group then presented a paper at the conference. Debbie Hess Norris, Peter Adelstein, and Paul Messier each served as presenters. Paul reported on the conference in Norfolk and discussed his plan to initiate an electronic media special interest group within AIC. The positive response to his idea has encouraged Paul to plan a session for the special interest group at the annual meeting in San Diego. Once papers are published, papers from Playback will be available from BAVC at barbara@baic.org. Edited conference transcripts will be available on Stanford's Conservation Online (CoOL) website, which is managed by conference attendee Walter Henry. Contact Paul Messier for more information:

1999 WINTER MEETING: Suggested sites for the 1999 winter meeting are the Getty Museum, Los Angeles, and Santa Fe. There is still time to propose an East Coast venue. Plan to vote for the '99 site at our meeting in San Francisco. Contact Carol Turchan or Barbara Lemmen with any new proposals—Carol Turchan, PMG Chair, Chicago Historical Society, Clark St. at North Ave., Chicago, IL 60614; (312) 642-5035; fax: (312) 266-2077.
Hand Stitches Used in Textile Conservation have been sold, which means that the cost of the publication has been covered, and any new sales will be profit; and the new Nominating Committee includes Meredith Montague, Loreen Finkelstein, and Claudia IannucciUi.

Thanks to Marlene Jaffe and many others for organizing the Norfolk meeting. Its success inspires us in planning the 1997 TSG meeting in San Diego. Several possible discussion topics under consideration are consulting abroad—challenges and tips; a more casual show-and-tell forum for sharing storage challenges and innovations for one or more textiles; textile conservation by curating or the struggle to preserve the object and its context; and updates on dye analyses, environmental controls, and lighting requirements. Let’s hear your suggestions. Please think about how you can contribute to these topics or pass along names of people who you would like to hear share their expertise. Deadline for submission of abstracts is October 1. Drop me a line or give me a call. Any suggestions or comments about our next meeting or other TSG business would be most welcome.

We also have a plea from Deborah Bede who encourages speakers and others to submit manuscripts to JAIC, our only peer-reviewed professional publication, which is circulated around the world to conservators of all media. While our TSG Postprints is a valuable publication, its audience is essentially limited to our members. Why not submit your paper to JAIC as well? The reviewing process is explained in detail in Chandra Reedy’s column in the May 1996 AIC News. This process is a constructive one, intended to produce better papers through peer review and copy editing. The new Publications Committee has offered to advise potential authors and to help with editing. Another way to get some feedback before submitting a paper to JAIC is to work on a paper with multiple authors. So few papers are now being submitted to JAIC that it may not be able to continue to appear three times per year. If JAIC is important to you, please respond by ensuring a continued flow of papers.

I have recently moved and now can be reached at Berkeley, CA 94705, or at the Asian Art Museum of San Francisco. —Vicki Cassman, TSG Chair

WOODEN ARTIFACTS

We had a good meeting in Norfolk with a sizable turnout of members and excellent papers presented on collaborative efforts, treatment, and technology. Summary information on the content of this year’s WAG papers is found in Abstracts, which are available from the AIC office. In addition to the stated objectives for our program, the papers brought out other issues, such as the long-term performance of “modern” conservation materials. A related theme that ran through many of the presentations was the struggle many of us have in choosing between traditional and modern materials. The development in our group’s thinking should be evident in the anticipated publication of the 1996 WAG Postprints. I hope to be able to have confirmation and details on the postprint project in the next newsletter. The high quality of the substance of the talks and the sharing throughout the day made for a most successful conference. Many thanks go to each of the presenters and to all of the participants.

During the meeting time was devoted to considering the Commentaries to the Guidelines for Practice document. Among those who participated in this substantive discussion were members of other specialty groups. While much work is yet to be done in this area, past chair Mark Minor has headed this effort in the right direction by compiling a document with which we can work. We look forward to all members contributing their comments on this statement.

The business meeting was held at a waterside restaurant in Norfolk. The atmosphere made for a truly relaxing evening despite the calypso music next door. One key result of the meeting was the decision to make the receipt of annual conference Postprints a benefit of membership. The cost of this will be covered by raising our membership dues. The 1995 WAG Postprints are now available from the AIC office for $14.50.

A report on the publication of papers presented at the 1994 Painted Wood Symposium was made by Carey Howlett of Colonial Williamsburg and Valerie Dorge of the Getty Conservation Institute. The papers have all been vetted and publication will soon occur. We anticipate having this publication in hand by the fall of 1997.

Philippe Lafargue continues as the WAG treasurer while I move on to the role of chair. Christine Thomson of Robert Mussey, Inc., was elected program chair of our group. I am pleased to have the opportunity to work with her in the coming year. Start thinking now of papers that you would like to share at the 1997 WAG meeting. The deadline for abstracts is October 1. I am hopeful that we will have a substantive showing in the general session and in other programs, in addition to our own specialty program.

Several of you have contacted me concerning AIC and WAG issues. Please continue to do so, and I will help as best I can. The coming year is off to an excellent start due to Mark Minor’s leadership last year and the exceptional effort of our WAG presenters in Norfolk. —Gregory J. Landrey, Winterthur Museum, Winterthur, DE 19735; (302) 888-4729 or (302) 888-4609; fax: (302) 888-4838.

1997 Membership Renewal Begins in October

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.
People

STEFAN DEDECEK has been appointed associate paintings conservator at McKay Lodge Fine Arts Conservation Laboratory, Inc., in Oberlin, Ohio.

CATHERINE ROGERS has established a private practice in painting conservation and may be reached at:  

The Fine Arts Museums of San Francisco announces the appointment of ULRICH BIRKMAIER, former fellow in the paintings conservation department at the National Gallery of Art in Washington, D.C., as assistant paintings conservator.

SHELLEY STURMAN, head of objects conservation at the National Gallery of Art in Washington, D.C., is one of the 1996 recipients of the University of Delaware’s Presidential Citation for Outstanding Achievement. The award honors alumni of the past 20 years who exhibit great promise in their professional careers or public service activities.

Information Conservation, Inc., of Brown Summit, North Carolina, announces the appointment of four new conservators: JAKE BENSON, assistant conservator; LISA CLARK, assistant conservator; MARK RUTLEDGE, conservation intern; and BARBIE DAILEY, conservation intern.

MARIANNE MARTIN-WELDON has established a private practice for the conservation of objects upon her completion of a three-year Mellon Fellowship at the Detroit Institute of Arts. She may be contacted at:  

MICHELE DERRICK has recently joined the staff of Analytical Answers, Inc. (AAI), a microanalytical service laboratory in Woburn, Massachusetts. She can be reached at AAI at  

RACHEL MUSTALISH has been selected as the recipient of the Claire W. and Richard P. Morse Fellowship for Advanced Training in Paper Conservation at the Museum of Fine Arts in Boston. Rachel will begin work at the MFA in September. ALISON LUXNER, who is currently completing her work as the Andrew W. Mellon Fellow in the Paper Conservation Laboratory, will be hired for a period of one year to fill in for ANNETTE MANNICK. Annette is taking a leave of absence to spend more time with her family and her new baby girl.

NANCY DAVIS has established an objects conservation practice serving in the Washington, DC/Baltimore, Maryland area. Her new address is:  

DAVID ARNOLD has recently joined the staff of the Society for the Preservation of New England Antiquities as a furniture conservator. He can be reached at:  

Student News

University of Delaware

The Art Conservation Department of the University of Delaware announces that the students admitted into the 1996 entering class are: Karen Abend, Thomas Braun, Jeff Dunbar, Elizabeth Freeman, Erica Henry, Cyntia Karnes, Julia Lawson, Alexis Miller, Charlotte Seifen, and Lauren Smith.

Department third-year students and their internship sites are: Brenda Bernier, Baltimore Museum of Art; National Gallery of Art, and National Archives at College Park; David Blanchfield, Philadelphia Museum of Art; Diane Fullick, Museum of Fine Arts, Boston; Robin Hanson, Isabella Stewart Gardner Museum and Canadian Conservation Institute; Penley Knipe, Yale Center for British Art; Toshikazu Koseki, Better Image; Linda Lennon, National Museum of Natural History; Lori McCoy, Walters Art Gallery; Virginia Whelan, Philadelphia Museum of Art and Henry Francis DuPont Winterthur Museum; and Paula Zyats, Firestone Library at Princeton University, Columbia University, and Folger Shakespeare Library.

University of Texas

Preservation and Conservation Studies in the Graduate School of Library and Information Science Department announces that the students admitted into its 1996 entering class are: Elizabeth Doyle, Leslie Long, Kristen St. John, Kevin Turner, and Laura Turner. Department third-year students and their internship sites are: Margaret Brown, Yale University Libraries; Donia Conn, Trinity College, Dublin; Mary Elizabeth Hauke, National Archives and Records Administration; Ethel Hellmann, Princeton University Libraries; Susan Russick, Library of Congress; and Michelle Smith, University of North Carolina. The department announces the following graduates of the program and their internship sites: Scott Devine, Library of Congress; Yasmeen Khan, Smithsonian Institution; Erika Lindemus, National Library of Wales; Alan Puglia, University of Iowa Libraries; Mark Rutledge, Conservation Division of Information Conservation, Inc.; and Nancy Stanfill, Huntington Library.

State University College at Buffalo

The Art Conservation Department at the State University College at Buffalo announces that the following students have been admitted into the 1996 entering class: Arlen Heginbotham, Valinda Carroll, Tamara Luzeczyk, Amy Meyer, Antje Neumann, Kimberly Nichols, Susan Peckham, James Squires, Gerri Ann Strickler, and Theresa Voellinger.

Department third-year students, their majors, and their 1996-97 12-month internship sites are: Laura Berg, paper, British Columbia Archives and Records Service; Elizabeth Brown, objects, Harpers Ferry Center, National Park Service; Stefanie Cooper Griswold, objects, Phoebe Hearst Museum of Anthropology, University of California at Berkeley; Bradford Epley, paintings, M.H. de Young Memorial Museum; Nica Gutman, paintings, Philadelphia Museum of Art; Katherine May, objects, Indianapolis Museum of Art; Isleen Poiss, objects, Isabella Stewart Gardner Museum; Sarah Staudinger, paper, Firestone Library, Princeton University; Diane Tafilowski, photographs, Northeast Document Conservation Center; and Julie Wolfe, objects, Williamstown Art Conservation Center.
In Memoriam

Klaus B. Hendriks
1937–96

Dr. Klaus B. Hendriks, conservation scientist and educator, died on May 27 after a long fight with cancer. After completing his chemistry undergraduate studies in West Germany and Austria, Klaus came to the University of Alberta in Canada and obtained a doctoral degree in organic chemistry in 1971. His thesis work was in the field of carbohydrate chemistry. Following graduation, he spent four years in the department of biochemistry at Laval University in Quebec City. In 1975 Klaus joined the Technical Division of the (then) Public Archives of Canada as a photo conservation chemist. In 1977, he became chief, then director of the Picture Conservation Division, which was responsible for the conservation of objects, paintings, works of art on paper, and photographs. In 1991 he became the director of the newly formed Conservation Research Division. When this division was transferred to the Canadian Conservation Institute in the spring of 1994, Klaus held the position of senior scientist in Conservation Research Services.

His contributions to the field of photograph conservation covered a broad range of topics, including copying prints, duplicating negatives, chemically restoring faded and discolored photographs, and studying mechanisms of silver image deterioration. Of particular importance to the field was his ground-breaking work on the disaster recovery of photographs. More recently, Klaus became interested in the permanence and stability of other archival materials, especially paper.

During his years in conservation research, Klaus read and collected more than 9,000 articles and books relating to photograph conservation and seemed to have memorized nearly all of them. While at the National Archives of Canada, Klaus gathered these reference materials into a bibliographic database called PHOCUS (PHotograph CONservation Universal decimal System). In 1988 PHOCUS was transferred to the Conservation Information Network (CIN) to become part of that database.

In his later years, Klaus once said that his ideal job would be to read and write about preservation. In fact he did both rather voraciously right to the end of his life. Klaus was fluent in English, German, and French, and during his lifetime he published a sizable volume of material in all three languages. He was particularly proud of his chapter "The Stability and Preservation of Recorded Images" in Imaging Processes and Materials: Nêbëtte's Eighth Edition (1989) and of the textbook, Fundamentals of Photograph Conservation: A Study Guide (1992).

He lectured extensively on the preservation and restoration of archival materials around the world including such countries as Venezuela, Senegal, Zimbabwe, and Thailand. His travels gave him the opportunity to meet interesting people, to discuss, to learn, and to exchange ideas.

Like two of his heroes, Bill Mason and Pierre Trudeau, Klaus loved the wilderness. He spent much of his time canoeing in northern Alberta, the Northwest Territories, Saskatchewan, and Ontario. His travels took him to the lakes and rivers of Canada, including the Nahani River, the Wabasca River, and the Peace River. He also hiked in the Canadian Rockies and practiced wildlife photography. In a letter to a friend he said, "The virtues of traveling down wilderness, either alone or in good company have been extolled by many people; the simple life with the needs reduced to bare necessity and the enjoyment and peace of mind resulting from it, these canoe travels have always been for me a source of strength and enlightenment."

Klaus also developed an interest in producing maple sugar and in farming. He rebuilt a former maple sugar farm as closely as he could to match the historical photographs of the place. He often joked that he was the only maple syrup producer in eastern Canada with a Ph.D. in carbohydrate chemistry. He also became quite knowledgeable and successful in growing corn. He was fascinated by the intricacies of an ear of corn, of planting requirements, and of its value in the financial market throughout the year. He could quote the exact value of a ton of corn on any particular day.

In 1989 Klaus was diagnosed with lymphoma, but in spite of the terrible news, he continued to plan for a long and fructuous life. He bravely underwent chemotherapy, surgeries, and a bone marrow transplant. He continued to work and kept in touch with his colleagues and friends, a tribute to his spirit and inner strength.

Klaus will be remembered for his high standards in conservation research and education, his friendship, his spirit, and his humor. I extend my gratitude to his friends and colleagues in AIC, particularly in PMG, for their support, friendship, and the intellectual stimulation that they provided over the years.

Klaus is survived by his wife, Genevieve a book conservator at the National Archives of Canada.—Douglas Nishimura, Image Permanence Institute, Rochester, NY

Peter Dorrell

Conservators who trained at the Institute of Archaeology in London will be saddened to learn of the death of Peter Dorrell on May 31, 1996 at the age of 68. Peter taught photography at the institute for many years and was perhaps the only person who could infuse the subject with humor. With the greatest of patience, forbearance, and humor, he managed to lead (or drag?) conservation students through the intricacies of the photographic process. Always unflappable, Peter was patience personified when dealing with crazy conservation students, especially when we invariably forgot the formula for the magnification factor. When I think of Peter, I remember dull lectures contrasted with practicals, such as trying to figure out "camera movements" in order to photograph the compost heap in Gordon Square without distortion and huddling on the roof in the midst of gale force winds while listening to Peter discuss the merits of IR photography. I also remember the occasional late afternoon in his office, listening to his wonderful stories over a quick gin and tonic before heading home. His book Photography in Archaeology and Conservation is a standard text on the subject and exemplifies his vast knowledge of the field. In addition to his photography, Peter was an accomplished archaeologist who worked with some of the greats, including Kathleen Kenyon, Ian Cornwall, and Diana Kirkbride.—Catherine Sease, Field Museum, Chicago, IL

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Letter to the Editor

To The Editor:

Your article, "Regional Centers: Alive and Kicking," lacked balance. Particularly unfortunate was the conclusion that "one could argue that now more than ever regional centers should be the most viable way to deliver conservation services." Having worked in institutions, a regional center, and private practice (by myself and with others), I feel confident in asserting that no one of the above has a monopoly on quality (or mediocrity, for that matter). Simply put, regardless of the affiliation, good conservators do good work. To imply otherwise is a disservice to our membership and to those who seek our services.—Nancy Reinhold, New York, NY

Worth Noting

Reminder! Kress Fellowship Deadline is October 1

Kress Fellowships allow release time from work obligations to prepare book-length manuscripts to fill critical gaps in the published conservation literature. Three $15,000 fellowships will be awarded for 1996-97. All AIC Fellows and PAs are eligible to apply; guidelines and application forms were mailed in June.

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 25th annual meeting in San Diego, California, June 11-14, 1997. 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, Syracuse, NY 13211-4901.

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.

Rome Prize Applications Sought

The American Academy in Rome announces the 1997-98 Rome Prize fellowship competition in the fields of historic preservation and conservation. The deadline for the competition is November 15. Winners are selected by rotating juries of prominent artists and scholars drawn from all regions of the U.S. Each recipient is provided with a stipend, travel funds, room and board, and a study or studio in which to pursue independent work for periods ranging from six months to two years 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. Contact: Programs Department, American Academy in Rome, New York, NY 10022-1001. Please specify conservation or historic preservation when requesting an application.

Getty Funds Survey of Basilica Mosaics

One of Rome's most important churches, the 1,500-year-old Basilica of Santa Maria Maggiore, has received a grant of $186,500 from the Getty Grant Program to support a conservation survey of its important 5th- and 13th-century mosaics. Santa Maria Maggiore is one of four patriarchal basilicas in Rome and is included on UNESCO's World Heritage list because of its artistic and historical significance. The initial phase of the project—a detailed photographic condition survey of the mosaics—has just been completed. Future phases will involve a sophisticated combination of chemical and microclimate investigations, laboratory analyses, and development of a detailed conservation plan.

WMF Funds Work on Catalhoyuk Site

The World Monuments Fund has made an award of $25,000 toward the stabilization and conservation of the wall plaster at the Neolithic site of Catalhoyuk in southern Turkey. The funds go to a conservation team comprised of Constance Silver, mural paintings conservator of New York, Frank Matero, director of the Architectural Conservation Laboratory of the University of Pennsylvania, and Lindsay Falck, architect in the Department of...
Architecture and assistant dean in the Graduate School of Fine Arts, University of Pennsylvania. The conservation work will be undertaken in conjunction with the overall archaeological excavation under the direction of Ian Hodder of Cambridge University in England.

AIC to Launch WWW Page

Special thanks are in order to AIC’s newly created Technology Working Group—Robert Espinosa, Robert Futernick, and Walter Henry—for their insightful comments and good counsel in preparing the request for design proposals of AIC/FAIC WWW pages. In early August we solicited bids from four highly recommended designers, and we hope to have the site operational this winter. Stay tuned.

Cultural Sites Found on Internet

Library of Congress: http://lcweb.loc.gov/
National Archives: http://www.nara.gov/
National Endowment for the Arts: http://arts.endow.gov/
National Endowment for the Humanities: http://www.neh.fed.us/
National Museum of Natural History Home Page: http://unnmghoph.si.edu/
National Park Service Links to the Past: http://www.cr.nps.gov/
Smithsonian Institution Home Page: http://www.si.edu/

Images Needed for FEMA Internet Site

The National Task Force on Emergency Response (see article, page 1) is requesting images for use on the FEMA Internet web site. Needed are pictures of damaged cultural property or family heirlooms, as well as demonstrations of salvage and recovery procedures. Photographs and slides, with credits clearly noted, should be sent to the National Task Force on Emergency Response, c/o NIC, 3299 K Street, NW, #602, Washington, DC 20007.

GSA Registry Seeks Updated Information

The Fine Arts Program of the General Services Administration (GSA) is in the process of updating its Conservators Registry and would like to have current information about you or your firm. The Conservators Registry is a resource from which potential conservators are considered for GSA conservation projects nationwide. The registry is also used by private architects and consultants under contract to GSA. Interested conservators must have on file a completed Conservator Qualification Questionnaire (CQQ). Contact: Alicia D. Weber, Fine Arts Program, General Services Administration (PTS), 18th and F Streets, NW, Washington, DC 20405; (202) 501-1554; fax: (202) 219-7677; http://www.gsa.gov/pt/pts/cultural.htm.

Information Wanted

CARRIAGE REPRINT: The Carriage Museum of America would like to know in advance how many people would be interested in purchasing a copy of a limited reprint of the book A Treatise on Carriages: Comprehending Coaches, Chariots, Phaetons, Curricles, Whiskeys, &c. Together With Their Proper Harness In Which The Fair Prices of Every Article are Accurately Stated, by William Felton. Originally printed in 1794, this rare book is an important source of information to scholars of carriage building as well as to 18th-century historians, as it seems to be the only book published in the 1790s on coach building. The reprint will sell for about $70. Contact: Carriage Museum of America, P.O. Box 417, Bird-in-Hand, PA 17505; (717) 656-7019.

PETER BITLISIAN: If anyone has any information about Peter Bitlisian, a photo restorer who died in 1985, please contact: Karen, G. Ray Hawkins Gallery, 243 South Coast Highway, Santa Monica, CA 90401; tel: 310-453-1800; fax: 310-453-1808; http://www.gughaw.com/.

Conference Report

Lining and Backing: The Support of Paintings, Paper, and Textiles

The conference brought together the disciplines of painting, paper, and textiles conservation, which share many of the same approaches and problems with regard to lining. The setting for the conference was the new Brunei gallery, part of the School of Oriental and African studies, at the University of London.

Following Jonathan Ashley-Smith’s introductory talk, the textile conservator’s approach to supporting fragile textiles was discussed. The term “lining” cannot be used with regard to textile conservation because this often refers to an integral part of the textile artifact. For example, curtains have linings. The speaker also outlined the two methods of support for textiles. Support fabric can be applied to the reverse or obverse of a textile, and it can be a full support or a patch of support. Textile conservators seem to favor the “like for like” approach when considering what materials are to be used for support. However, synthetic fabrics are being used, especially when there are limits on cost and availability of natural fibers. One of the main debates in textile conservation concerns the method of attachment to the support with stitches, adhesives, or a combination of the two.

Paper conservators tend to regard lining as a last resort. Alan Donnithorne’s talk attempted to dispel this view, pointing out that methods and techniques of lining have improved considerably recently, making lining a safer and more reversible technique. He also gave an excellent summary of the main developments in paper lining. As in textile conservation, the lining can be an integral part of the object. For example, in the 18th and 19th centuries, watercolors were often lined with linen or canvas and mounted on stretchers so that they emulated oil paintings.
Alan Phoenix discussed the lining of paintings. He examined traditional and modern methods of lining. He referred to an 18th- and 19th-century practice where the image was carried to a new support. In contrast, the contemporary conservator’s approach is one of minimal intervention. His talk examined the use of new, synthetic materials for lining as an alternative to linen canvas, which is prone to chemical degradation. The drawback to using synthetic materials is their aesthetic appearance. He concluded that paintings conservators need to look further at the response of paintings to their environment, which will influence lining practices.

The selection of support materials for textile conservators was explained by Mary Ballard. When selecting a fabric, a fiber is sought that will be stronger and less stretchy than those in the original textile. She emphasized that mechanical properties must be taken into account when selecting a backing material. For instance, synthetic and regenerated fibers have physical properties quite distinct from those of natural fibers. Tensile strength and elongation are less affected by changes in relative humidity or moisture.

Nicola Walker stressed the need for a more cautious approach toward the removal of linings and backings on paper. Separation of support layers may cause loss of the original format. For example, John Varley sometimes mounted thin wove papers onto layers of cartridge paper strained onto a board. An artist might adhere two or more sheets of paper together for several reasons, such as to provide a rigid working support; a solution to cockling; thristy use of materials or a strong surface to accommodate scratching out. Nicola pointed out that although new information may be revealed by removing backings, inadequate records about the construction of paper artifacts in the past has led to loss of information. Perhaps nonintervention is the right approach?

Techniques and methods of lining from the Danish perspective were discussed by Mikkel Scharff. He focused on the impact of suction table lining treatments. He stressed the need for further research on the physical impact of lining treatments on paintings.

David Crombie has been working on some painted and gilded cartoons executed on canvas. These cartoons were designed for mosaics in St. Paul’s Cathedral. David explained his reasons for choosing strip lining as a suitable method rather than a lining support fabric. He felt that a lining would alter the weight, feel, and aesthetic appearance of the canvas.

Mark Sandiford specializes in the conservation of wallpapers. He outlined the varieties of lining systems used for wallpapers in the past. Poor quality lining materials are often to blame for deterioration of a wallpaper. The lining system may also be affected by the wall structure. In his work, Mark has endeavored to find a lining material that will prolong the life of a wallpaper. Taking the lead from easel painting and leather conservation, he selected 100% polyester fabric.

Concluding the program, Meryl Huxtable discussed the choice of lining techniques for two tempera paintings on paper mounted onto canvas-covered wooden stretchers. The canvas lining was of a later date than the paintings, and because it was very degraded, removal was preferable. A sample selection of this lining was retained. She chose a pocket lining of a Japanese mulberry paper and remounted onto the paintings on the 18th-century stretchers.

The next day’s session began with a discussion about the dimensional stability of a selection of machine-made Western papers and their Japanese paper linings. The experiments showed that fiber structure and filler material may be a relevant factor in the dimensional stability of Japanese papers.

Starch paste has been used in lining techniques for hundreds of years. Vincent Daniel’s research questioned the reversibility of starch paste and therefore its use in conservation treatment. He concluded that starch pastes are in a sense irreversible because they cannot be dissolved in cold water. However, an amylase treatment can completely remove the starch, provided this treatment can be performed.

Joan Marie Reifsnyder discussed the use and characteristics of two glue-paste lining adhesives used in Italy on paintings. Paul Ackroyd also looked at glue-paste linings and dispelled some assumptions that have been made regarding them. One of the criticisms of this method is that glue-paste linings provide bonds that are stronger than necessary. It has also been assumed that hard linings are more likely to produce erratic results; Paul’s experiments have proved the contrary.

The next project discussed was a collaborative effort by Angela Geary, textile conservator, and Piers Townsend, paper conservator. The painting was an oil executed on paper, backed with canvas, and attached to a stretcher. Their objective was to retain the structure rather than separate the layers. A very degraded secondary backing of canvas was removed and replaced with a polyester material. This treatment proved successful in this case; however, the incompatibility of paper and canvas during humidification could be a problem.

The support treatment for some trade union banners was discussed by Vivian Lochead. Banner construction and usage was explained. Factors determining treatment include: method of display; type and degree of deterioration of the silk and paint; and physical and environmental aspects of display. A full lining of an adhesive-coated net of Stabiltex was chosen as the means of support.

Helen Lindsay’s talk concerned the lining of maps in the collection at the Bodleian Library. In the 1960s an average of 2,200 maps were lined each year. Helen’s research showed that many of these linings were unnecessary and may even have led to further damage and information loss. Today, conservation has moved away from the standardized approach. Alternatives to lining include local repair or encapsulation.

The different methods of support for textiles and their suitability were discussed by Kysnia Marko. These methods include full support, strapping, adhesive support, and stitched supports. Kysnia’s experiments in textile conservation came out in favor of the use of stitched full supports.

Finally, Karol Beltinger looked at reversible supports for paintings as an alternative to lining. Today, it is felt that lining adhesives should not penetrate; indeed, no lining adhesive is preferable. Reversible supports are constructed so that a compatible canvas layer is in direct contact with the
lapse and therefore need careful monitoring.

In the discussion period, Piers Townsend wanted to know if there had been any major developments in research into lining techniques. For example, how do linings affect the paint layers? Other questions raised during this period indicated that further research into lining techniques is required. Dr. Priest cited lack of money being invested in research as a problem.

The conference was enjoyable and informative, and I would like to thank the Conservation Unit of the Museum and Galleries Commission and IPC for grant assistance to attend.—Charlotte Lewis, Blackburn


Recent Publications


Bookbinding and Conservation by Hand: A Working Guide, by Laura S. Young. This book is designed as a working guide in the field of hand bookbinding and book conservation. It is intended as a practical manual for teachers and students; as an instruction guide for beginners learning binding on their own; and as a ready reference for experienced binders, book collectors, book dealers, and librarians. 228 pages. $35 hardcover (ISBN 1-884718-10-8, order no. 42512) and $25 paperback (ISBN 1-884718-11-6, order no. 42513) plus $4 postage for first copy and $0.75 for additional copies in U.S. Contact: Oak Knoll Books & Oak Knoll Press, 414 Delaware St., New Castle, DE 19720; (800) 996-2556 or (302) 328-7232; fax: (302) 328-7274; oakknoll@oakknoll.com; Web: http://www.oakknoll.com

Making the Point and Framing Opinions. English Heritage technical videos. Making the Point provides a basic outline of how to make lime mortar the right way, the traditional way, and a step-by-step guide to the techniques of repointing an average brick wall. It aims both to educate professionals to use traditional, benign techniques and materials, and to educate home owners about correct methods of mortar mixing and pointing to enable them to commission and supervise repointing work. Framing Opinions was designed to promote the repair and upgrading of traditional windows, rather than their wholesale replacement. Where replacement is unavoidable, it champions faithful replication. The video looks at the history of the sash window and examines factors involved in making cost-effective and environmentally friendly decisions for windows. The tapes are 30 minutes and 26 minutes in length, respectively. $35 U.S. (includes postage). Contact: English Heritage, c/o Liner Rolpanit, Inc. North America, 430 Montrose Ave., Toronto, ON M6G 3H1, Canada; (416) 534-1511; fax: (416) 538-3482.

Training for Collections Care and Maintenance: A Suggested Curriculum for Library and Archives Collections. The Northeast Document Conservation Center (NEDCC), in conjunction with the National Institute for the Conservation of Cultural Property (NIC), has completed a curriculum guide for groups that offer courses or workshops on collections care, from organizations presenting full-scale courses on collections care to conservators who incorporate collections care concepts into short workshops. This publication can also serve as a framework for libraries and archives to use when examining their staff training needs in preventive maintenance or expanding their in-house preservation activities. $21.50 for NIC members, $25 nonmembers. Contact: NIC, 3299 K St., NW, Ste. 602, Washington, DC 20007-4415; (202) 625-1495; fax: (202) 625-1485.

Selection of Materials for Use in the Storage and Display of Museum Objects, by Lorna R. Lee and David Thickett. This publication explains why materials need to be tested for use with artifacts. As a comprehensive test manual, it includes full-test methods for evaluating storage and display materials, and discusses the relative merits and drawbacks of each test. Practical implementation of results is considered, and methods to mitigate the effects of unsuitable materials are suggested. Materials that have been found to be unsuitable for use, including fabrics, are also listed. 60 pages. £15.50. ISBN 0-86159-111-9. Order by contacting: British Museum Press, 46 Bloomsbury St., London WC1B 3QK, U.K.; 0171-323-1234; fax: 0171-436-7315.

Learning from Things: Method and Theory of Material Cultural Studies, edited by W. David Kingery. Presents the methods and theories underlying the many ways in which material objects can reconstruct and interpret life in the past. This collection of essays links material culture studies with art history and the history of technology, as well as with archaeology, anthropology, cultural geography, folklore studies, and other fields that use material evidence. The book also deals with the role of optical and electron microscopy, radiocarbon dating, and other tools of material science in material culture studies. 262 pages. $39 plus $3.25 postage for first book and $0.75 for each additional book. ISBN 1-56098-607-7. Order by contacting: Smithsonian Institution Press, P.O. Box 960, Herndon, VA 22070-0960; (800) 782-4612.

Saint-Porchaire Ceramics, edited by Daphne Barbour and Shelley Sturman. Volume 52 of the National Gallery of Art's Studies in the History of Art. Leading scholars reveal new findings and fresh insights about the history and
manufacture of these French Renaissance objects. Essays address such issues as patronage, authenticity, design sources, and materials in their investigations of the enigmatic ceramics. 160 pages. $25 plus $3.50 domestic postage. ISBN 0-89468-213-X. Order by contacting: University Press of New England, 23 Main St., Hanover, NH 03755; (603) 643-7100; fax: (603) 643-1540.

Stone Conservation: An Overview of Current Research, by Clifford A. Price. This book is intended to give a strategic overview of the whole field of stone conservation and to identify areas of strength and weakness where further research should be focused. The author gives his subjective viewpoint on the current status of stone conservation, including what is being done right, what areas of current research should be continued or accelerated, and what new directions should be addressed that would promote an increase in the effectiveness of stone conservation. 73 pages. $25 plus $3 domestic postage or $5 foreign postage. ISBN 0-89236-389-4. Order by contacting: Getty Trust Publications Distribution Center, P.O. Box 2112-DPT GFN6, Santa Monica, CA 90407-2112; (800) 223-3431 or (818) 778-6943; fax: (818) 779-0051.

1997 AIC Directory
A Resource for Supplies and Equipment

Please take the time to review the 50 advertisements placed by conservation suppliers in the 1997 AIC Directory. We are pleased that many new and familiar advertisers are included this year. Please be sure to mention to the advertisers you contact that you read their ad in the Directory.

We hope to increase the number of advertisements each year so that the Directory can serve as a valuable resource for conservation supplies and equipment. If you know of an advertiser that you think should be listed, please contact us and we will send them the rates and deadlines.

For more information on funding:
American Academy in Rome, (212) 751-7200; fax: (212) 751-7220.
American Association of Museums (AAM), Museum Assessment Programs (MAP), (202) 289-9118.
Council for the International Exchange of Scholars, (202) 686-7877; cies@ciesnet.cies.org
Getty Grant Program (GGP), (310) 393-4244; fax: (310) 395-8642.
Institute of Museum Services (IMS), (202) 606-8536.
Keepers Preservation Education Fund, (703) 548-5477.
National Center for Preservation Technology and Training (NCPT&T), (318) 357-6464.
National Endowment for the Arts (NEA), (202) 682-5442.
National Endowment for the Humanities (NEH), 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), (202) 625-1495.
Conferences, Courses & Seminars

Call for Papers


July 20–24, 1997. York, England. Care of Photographic, Moving Image and Sound Collections. Organized by the Institute of Paper Conservation and supported by the Society of American Archivists. Papers relevant to the title of the conference are invited. Subjects could include: approaches to the conservation of plastic supports; new conservation techniques; sound tracks for motion picture film; storage environment and materials; the role of digital technology in the care of these collections. Submit an abstract of 150 words and a biography of 50 words by April 25, 1997 to Susie Clark, Conference Coordinator, Grafton, York, YO9 9QL, England.

Conferences

September 26–29. Winnipeg, MB R3C 4T3, Canada; fax: (204) 60604-3815; wcp.com/flw; E-mail: info@wcp.com; Web: http://www.sews.org.

October 24–28. Nicosia, Cyprus. 6th Conference of the International Committee for the Conservation of Mosaics. Mosaics Make a Site: The Conservation in Situ of Mosaics on Archaeological Sites. Contact: Demetris Michailides, Archaeological Research Unit, University of Cyprus, Kalliopolous 75, Nicosia, Claypore; work: (357) 02-474658 or 474702; home: (357) 22-72-56.

October 26–November 2. Ottawa. Reaching Museum Audiences Using New Technology. Museum Computer Network (MCN) annual conference. Topics to be discussed include: use of the Internet, interpretation services, imaging, multimedia, design, collections management networking, image databases, museum automation, contracting, copyright and licensing of multimedia products, and setting up a Web site. Contact: Gail Eagan, MCN 96 Program Chair, Canadian Heritage Information Network, 15 Eddy St., 4th Fl., Hull, Quebec, K1A 0M5, Canada; (819) 994–1200; fax: (819) 994-5553; geagan@chin.gc.ca; Web: http://world.std.com/~mcn/MCN.html.


September 19. Richmond, VA. Conservation of Materials in Art and Archaeology. Held in conjunction with the Materials Research Society. Contact: Pamela Vandiver, Conservation Analytical Laboratory, Smithsonian Institution, Washington, DC 20560; (301) 328-3700, ext. 162; fax: (301) 238-3709; PBV@cal.siu.edu.


October 19. Richmond, VA. Symposium on the Care and Preservation of Horse-Drawn Vehicles. Contact: Merri Ferrell, curator, Carriage Collection, Museum of Fine Arts, Boston, 1208 Rte. 2A, Stony Brook, NY 11790; (516) 751-0066, ext. 222.


See the May 1996 AIC News for more information.

See the July 1996 AIC News for more information.

* Contact Mary Wood Lee, Campbell Center, 203 E. Seminary St., Mt. Carroll, IL 61053-0060; (815) 244-1173.
October 31—November 3. Alexandria and Natchitoches, LA. Architects and Conservators: Preserving the Past and Building the Future. This joint conference of the American Institute of Architects (AIA)/Historic Resources Committee, AIC Architecture Specialty Group, and the National Center for Preservation Technology and Training will examine the role and impact of architects and conservators on historic preservation projects. Discussions will be held on the professions, the benefits of team work, incorporating new technologies in historic structures, and a look at case studies highlighting successful collaborations. Sessions will include: Value Added: What Conservators Bring to a Team; Appropriate Preservation Technology; and Case Studies: Innovative and Exemplary Collaborative Projects. Contact: AIA Professional Interest Area Information, 1735 Vermont Ave., NW, Washington, DC 20006; (202) 543-1000.

February 19–21. Washington, DC. Window Conference and Exposition for Historic Buildings II. This conference and trade show will examine technical and preservation issues concerning the repair, restoration, and replacement of historic windows. For registration information, contact: Window Conference for Historic Buildings, 1121 21st St., NW, Washington, DC 20036; (202) 293-7160.

October 31—November 3. Alexandria and Natchitoches, LA. Architects and Conservators: Preserving the Past and Building the Future. This joint conference of the American Institute of Architects (AIA)/Historic Resources Committee, AIC Architecture Specialty Group, and the National Center for Preservation Technology and Training will examine the role and impact of architects and conservators on historic preservation projects. Discussions will be held on the professions, the benefits of team work, incorporating new technologies in historic structures, and a look at case studies highlighting successful collaborations. Sessions will include: Value Added: What Conservators Bring to a Team; Appropriate Preservation Technology; and Case Studies: Innovative and Exemplary Collaborative Projects. Contact: AIA Professional Interest Area Information, 1735 Vermont Ave., NW, Washington, DC 20006; (202) 543-1000.

Book and Paper


October 4. Pittsburgh. Architectural Records: Their Identification, Management, Storage, and Treatment. Workshop size limited to 30 participants. Contact: Ann Craddock, Preservation Service Representative, Conservation Center for Art and Historical Artifacts, 264 S. 23rd St., Philadelphia, PA 19103; (215) 545-0613; fax: (215) 735-9313; caaha@shsylhslc.org


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## 1996 Annual Meeting Publications

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**SHIP TO:**

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**ADDRESS:**

**Postage and Handling:**

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- Canada & Mexico: $5 for 1st book, $2 each additional book
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**TOTAL ENCLOSED**

Orders must be prepaid by check or money order payable to AIC in U.S. dollars, drawn on a U.S. bank. All sales are final.

Send this form and payment to:

AIC
1717 K Street, N.W., Suite 301
Washington, D.C. 20006
Available Positions

Williamstown Art Conservation Center
Williamstown, MA

The Williamstown Art Conservation Center is seeking applicants for the position of objects conservator, WACC, a regional, cooperative center, serves the diverse collections of 50+ member institutions throughout the Northeast. In addition to objects, the center treats paintings, works on paper, and wooden objects, and provides analytical and outreach services to collecting institutions and the field.

Candidates must have a graduate degree in objects conservation or equivalent training; a minimum of five years of professional experience; a demonstrated ability to work with a broad range of materials and object types (including textiles, metal, paper); a knowledge of the current practices and materials applicable to preventive conservation; and the proven abilities to organize and manage complex projects; to supervise and communicate effectively; to work independently; and to develop and maintain professional client relations.

Responsibilities include directing all object conservation department functions; performing conservation examinations and treatments both within the center and on-site, conducting facility and collections surveys; supervising staff and interns; and assisting in the development and presentation of workshops and other educational programming.

Salary and benefits are highly competitive and commensurate with experience. Please send cover letter and resume to: Gary Burger, Director, Williamstown Art Conservation Center, 225 South St., Williamstown, MA 01267 by October 15.

Conservation Positions

Los Angeles County Museum of Art

Assistant paper conservator is sought by the Los Angeles County Museum of Art. The position requires independent planning and scheduling, with responsibilities for examination and treatment of works of art on paper from ancient to modern, from the museum’s permanent collections, as well as at loan, consignment, and exhibition events. Preference will be given to applicants with a strong background in book, archival, and/or photograph conservation. The position will be available immediately. Qualifications: Required: bachelor’s degree or equivalent combination of education and experience. Three years experience coordinating administrative activities, including budget management. Familiarity with word processing and database software. Excellent interpersonal, written, and verbal communication skills. Preferred: master’s degree or diploma from a recognized conservation program and three years’ conservation experience.

Paintings Conservator

Union League Club of Chicago, IL

The Union League Club of Chicago seeks a paintings specialist to be responsible for the examination, treatment, and care of the club’s art collection. Must possess the ability to set conservation priorities, familiarity with the latest conservation techniques, and good communication skills. The club will provide an on-site lab. The conservator will report to and work in consultation with the curator. Qualifications include a graduate degree in conservation studies from a recognized institution, postgraduate experience, and the ability to work as part of a team. This part-time position offers a competitive salary commensurate with experience. Interested candidates for either position should submit a C.V., three references, and a statement of interest to: Beth Barringer, Personnel Manager, Los Angeles County Museum of Art, 6005 Wilshire Blvd., Los Angeles, CA 90036.

Associate Objects Conservator

Winterthur Museum
Wilmington, DE

Winterthur Museum is seeking a professional to treat the museum’s objects collection and teach in the University of Delaware, Winterthur Museum Art Conservation Program. Minimum requirements include a master’s degree in conservation or five years’ work experience in conservation following the AIC Guidelines (or equivalent work experience and education); established and recognized ability to teach on a graduate level; and a thorough knowledge of conservation practices and procedures. Applicants should send a letter and resume to: Human Resources, Winterthur Museum, Wilmington, DE 19735.

Administrative Conservator

Conservation Center, Institute of Fine Arts
New York, NY

Basic Function: To advise and assist the chair in the administration of the academic programs, facilities, and day-to-day activities of the Conservation Center, overseeing all administrative functions, and exercising independent judgment to make informed decisions on the chair’s behalf. Characteristic Duties: Develop and administer the center’s academic programs; coordinate external affairs; manage the financial activity of the center, including fund raising; manage personnel issues and office procedures; coordinate the maintenance and development of the center’s facilities. Qualifications: Required: bachelor’s degree or equivalent combination of education and experience. Three years’ experience coordinating administrative activities, including budget management. Familiarity with word processing and database software. Excellent interpersonal, written, and verbal communication skills. Preferred: master’s degree or diploma from a recognized conservation program and three years’ conservation experience.

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internationally, and the ability to lead a skilled team of international professionals. Candidates should have a university degree in either the sciences or the humanities and should have exercised important functions, including management, in the conservation of cultural property.

Applications should contain the following documentation: 1) a current curriculum vitae, including list of relevant publications; 2) statement of language property.

ment, in the conservation of cultural important functions, including managing such developments in the immediate future and the longer term.

The council and the director-general should assume the position in December 1997. At that time he/she should be free of all activities and obligations that might divert him/her from the main task.

The director-general is appointed by the General Assembly for a period of two years, and the council has the authority to renew the contract twice without declaration of vacancy.

The director-general will be resident in Rome. The post carries diplomatic privileges and a salary correlated with the United Nations personnel system grade D2/1, currently (May '96) commencing, after post adjustment for Rome, at US $82,500. In addition, there are various allowances, according to circumstances.

Final date for receipt of applications, which should be marked confidential, is October 31, 1996. Applications should be addressed to: Simonetta Luz Alfonso, Chairperson, ICCROM Council, Paseo de Portugal, Parque Expo 98 S.A., av. Muechel Grenos da Costa 37, 1640 Lisbon, Portugal.

Furniture Restorer
Gale-Sinex Restorations, Ltd.
Madison, WI

We seek an experienced furniture restorer to start October 15. Responsibilities also include work on conservation reproductions. Candidates should have conservation training or equivalent. Excellent woodworking and finishing skills, and five years of studio experience are required. Send letter of inquiry to Michele Gale-Sinex, Gale-Sinex Restorations, Ltd., 931 E. Main St., #101, Madison, WI 53703; e-mail: mgs@igs.apc.org.

Architectural Conservator
Society for the Preservation of New England Antiquities
Conservation Center
Waltham, MA

The SPNEA Conservation Center seeks an entry level architectural conservator. The Conservation Center is a not-for-profit consulting department of SPNEA, which provides architectural conservation consulting services to homeowners, architects, and museums.

Job Description: Perform condition assessments of historic buildings. Make recommendations for conservation, repair, and maintenance of historic buildings. Perform laboratory analysis on historic building fabrics. Write clear, jargon-free reports. Qualifications: MA in preservation with a concentration in architectural conservation and one or two years of experience, or equivalent. Strong writing and presentation skills. Knowledge of cross-section paint microscopy and morse analysis techniques. Please send letter of interest and resume to Ivan Mejers, Director, SPNEA Conservation Center, 185 Lyman St., Waltham, MA 02154.

Assistant Paintings Conservator
North Carolina Museum of Art
Raleigh, NC

The North Carolina Museum of Art has a full-time, state position available immediately for an assistant paintings conservator. Responsibilities include assisting in the general care and stabilization of artworks in the permanent collection, technical research, examination and documentation, and diagnostic procedures on the collection of European, American, and contemporary paintings. Additional knowledge or experience in the treatment of objects desirable. Duties will also require working with an active loan and exhibition schedule that will involve occasional domestic and international travel. Candidates will have a degree from a recognized conservation training program or equivalent experience. Position offers competitive salary and excellent state benefits package. Send letter of application and resume along with the names of three references to: Office of Business and Personnel, NCMA, 2110 Blue Ridge Rd., Raleigh, NC 27607. Application deadline is October 31, 1996. EOE.

ARCHIVAL PRODUCTS, a division of Library Binding Service. Your 1st choice in PRESERVATION ENCLOSURES offers Parchment Binders, Music Binders, Architectural Folders, Manuscript Folders, Bound Four Flap Enclosures, Academy Folders, Tan Archival Board, Grey/White Archival Board, Archival File Folders and Hanging Folders, Drop Spine Archival Boxes, and Archival Albums. Contact Millie Knee or Janice Coner at (202) 429-9314 or e-mail . To request your ARCHIVAL PRODUCTS CATALOG OF QUALITY PRESERVATION PRODUCTS and SERVICES.
Federal Support for Museums in Transition But Set to Continue with Creation of Institute of Museum and Library Services

On September 30, President Bill Clinton signed major legislation thus enacting HR 4278, which establishes the Institute of Museum and Library Services (IMLS) to improve museum, library, and information services. The legislation, which took effect with the beginning of Fiscal Year 1997 on October 1, consolidates museum support programs formerly administered by the Institute of Museum Services (IMS) and public library support previously administered by the Department of Education. Diane B. Frankel, who headed IMS, was named the first IMLS director. The Office of Museum Services created within IMLS is identical to the old IMS in terms of staffing and programs.

While it is too early to assess the impact of the new arrangement, it is clear that museums now have a powerful ally in libraries and that this partnership will help secure continued funding of museum programs. Because the authorization legislation creates a library program that is about five times the size of the museum program—$150 million for libraries and $28.7 for museums—Congress has taken several steps to safeguard the interests of both entities. The directorship will alternate every four years between a library and a museum professional. Two new deputy director positions are created, one for museums and one for libraries; these are permanent civil service jobs, not political appointments. The law provides for separate noncompeting accounts and separate boards. The National Commission on Libraries and Information Science (NCLIS) will advise IMLS on general policy related to financial assistance for library services, while the National Museum Services Board will continue to provide policy advice on museum programs. This Museum Board will consist of the director and 14 members appointed by the president and will meet at least three times each year.

The leadership has expressed optimism about IMLS. Diane Frankel observed, “This new agency sends a strong signal about the contribution museums and libraries make to education and to communities across the country. I look forward to working with libraries and museums to ensure that the tremendous power they have to enrich our lives is realized.” Kinshasha Holman Conwill, National Museum Services Board chair, noted, “I am delighted that Congress will continue federal support for museums. As I look to the future I am also optimistic about strengthening the natural alliance between museums and libraries.” Jeanne H. Simon, NCLIS chair, indicated that “NCLIS members are very pleased about the prospects for increased cooperation between libraries and museums.”

Conservation and preservation are included among the purposes and activities of the Office of Museum Services. The stated purposes are: (1) to encourage and assist museums in their educational role; (2) to assist museums in modernizing their methods and facilities so that the museums may be better able to conserve the cultural, historic, and scientific heritage of the United States; and (3) to ease the financial burden borne by museums as a result of...
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; marshal@aol.com

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 AIC News 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 November 27, 1996. 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: $2.85 per word for members and $2 per word for nonmembers; the minimum charge is $50.

The cost of advertising in Supplier’s Corner is $100 for 100 words. The cost of display ads is: 1/6 page $185; 1/3 page $320; 1/2 page $395; 2/3 page $450; one full page $625.

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; Marcia M. Anderson, Production Editor; Jennifer Middleton, Program Assistant; Ann Grogg, Copy Editor.

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From the President

Debbie Hess Norris

During these past months, I have participated in a wide variety of interesting and stimulating meetings and workshops dedicated to future direction of the conservation profession. These include the International Council of Museums Committee on Conservation Triennial Meeting in Edinburgh, AIC and National Institute for the Conservation of Cultural Property Board meetings, an evaluation of the Getty Grant Program funding categories, and an annual meeting of practicing photograph conservators in Kent, Connecticut. In every instance, I have left these gatherings of conservation and allied professionals with an increased enthusiasm for our field and a stronger commitment to the goals and purposes of our profession.

In this column I will comment on the AIC Board and ICOM-CC meetings. (I could also tell you about our new puppy, Liberty, currently failing obedience school, but I will save that bit of correspondence for later columns.)

At its meeting in September, the AIC Board addressed and took action on these issues:

• Following your comments and advice of legal counsel, the board unanimously and enthusiastically agreed to grant most Associate members the right to vote for officers and directors. Voting members will include those individuals whose occupation is dedicated to the activities of conservation of cultural property in accordance with the purposes for which AIC is established and who agree to abide by the Code of Ethics and Guidelines for Practice. These Associate members will be self-selecting. The Bylaws Committee will draft appropriate Bylaws revisions for your consideration at our 1997 annual meeting.

• Increased voting rights will encourage greater participation of our membership. This change will allow for approximately three-quarters of our members to be enfranchised (our current 26 percent enfranchisement rate is neither acceptable nor healthy for the future growth of AIC). At the same time, adoption of this revision will also enhance awareness of and adherence to the Code of Ethics as all voting members—not just Fellows and Professional Associates as is currently the case—will be required to abide by its ethical tenets. I am confident that this necessary and important change to our organizational Bylaws will be strongly supported by our membership.

• The board adopted the final version of the Commentaries 24-28 on Documentation. These Commentaries appear as a supplement to this issue of the newsletter. The board extends its sincere gratitude to all individuals, especially members of the Ethics and Standards Committee, who worked diligently to prepare these documents.

• A Certification Committee has been formed to reexamine the need for and feasibility of a certification program for the conservation profession in the United States. Among other responsibilities, this committee has been charged with developing a comprehensive list of professional competencies (in measurable terms) and with identifying the core body of knowledge needed to gain these competencies. Committee members will establish the minimum education, skills, knowledge, and abilities that should be required of all practicing conservators—an essential activity that will require considerable research. This committee will be chaired by Terry Drayman-Weisser. Members will be conservation professionals representing varied educational backgrounds, specialties, and years in the field. Openings on this committee are available and interested individuals are encouraged to respond to the ad on page 29.

• The board is working with the Canadian Association for Conservation of Cultural Property (CAC, formerly IIC-CG) to include conservators in the list of Temporary Entry Visas for Professionals in the North American Free Trade Agreement (NAFTA). With the addition of conservators to this list, a conservator could accept a contract (for a temporary position, not for permanent employment) in any of the three countries in the Free Trade Zone, thus allowing for the potential of increased short-term contractual opportunities. For conservators to be included, representatives of the United States, Canada, and Mexico must agree on minimum education requirements and alternative credentials. Unlike the U.S. Department of the Interior’s National Qualification Standards, this visa requirement will establish minimum qualifications for conservators.

• The board approved the 1997 budget, which includes increased funds for committee and task force activities. The Health and Safety Committee, for example, is actively working to develop a handbook (solicited and compiled articles) on health and safety issues for the conservation professional. Likewise, the AIC Task Force on Emergency Mitigation, Response, and Recovery has established an extensive agenda of activities for 1997 including the development of a two-day disaster response training curriculum for conservators and allied professionals. The 1998 annual meeting program, including the presession and workshops will be dedicated to emergency response and recovery. These projects and their requisite funding are absolutely essential.

• Development and support for active programming for allied organizations (sessions at national and regional museums, archive, and library associations) continues. Recently, AIC has been invited by the Association of Art Museum Directors to conduct a workshop on future trends in conservation, the establishment of conservation priorities, and the need for increased collaborative efforts.

• Work on a brochure series dedicated to the care of specialty specific materials (such as Caring for Paintings and Caring for Home Videotape) continues. The board approved funds for four brochures in this series to be published in 1996, and the rest will be published in 1997. Special thanks to all specialty groups for their participation in and support of this outreach activity.

• The board reviewed the Cultural Diversity Summer Internship Project.
and strongly encouraged the continuation of this important initiative and solicitation of funds to repeat the program in 1997. (For details of this year’s program, see page 8.)

* The board has begun work to improve the FAIC Conservation Services Referral System in an effort to provide consumers of this educational service (this is not a job register) with additional helpful information such as a conservator’s years of education, training, and professional employment.

All these activities, and many others I have not described, require countless hours on the part of our membership and professional staff. I thank each and every one of you for your dedication and strong commitment to these endeavors.

The ICOM-Committee on Conservation 11th Triennial Meeting featured plenary sessions addressing both “Preventive Conservation” and “War and the Conservator.” At the end of this terrific conference, a panel of selected conservation professionals, led by Sarah Staniforth, identified trends and common threads that emerged throughout the week of highly productive working group sessions. These included the increased importance of preventive conservation; the importance of collaboration and interdisciplinary research; certification and/or accreditation; the need for critical review and reevaluation of previous works; and the need for clear and effective articulation of the reasons why conservation is important to us as professionals and to the general public. Harold Plenderlith attended the closing ceremonies—a highlight for many conference attendees. Plenderlith and his wife Margaret received repeated standing ovations from an enthusiastic international crowd greatly influenced by and indebted to his pioneering work and spirit. It was a moving experience that I will treasure for years to come.

It is my hope that AIC specialty groups will collaborate more actively with the ICOM-CC working groups. Working with the ICOM-CC board, AIC will try to identify practical ways to facilitate communications and cooperative projects.

From the Executive Director

Sarah Z. Rosenberg

One of the most pleasant aspects of serving as your executive director is representing AIC at special events honoring individuals and institutions for outstanding service to their professions and communities. Two events held on successive evenings at the end of September were particularly pleasurable and are worth noting. The American Arts Alliance—representing nonprofit performing, presenting, and exhibiting arts organizations nationwide—held a gala farewell reception for seven retiring congressional leaders to thank them for years of dedicated service on behalf of the arts and humanities. Honored for distinguished legislative careers and extraordinary commitment to federal arts policy were Senators Mark Hatfield (R-OR), Nancy Kassebaum (R-KS), Claiborne Pell (D-RI), Paul Simon (D-IL), and Alan Simpson (R-WY) and Representatives Steve Gunderson (R-WI), and Pat Williams (D-MT). In a special tribute, the Arts Alliance presented its first Lifetime Achievement Award to Senator Pell in recognition of his leadership in originating legislation that created the National Endowment for the Arts and the National Endowment for the Humanities. A group of congressional arts leaders including Senators Jim Jeffords (R-VT) and Edward Kennedy (D-MA) and Representative Ralph Regula (R-OH) presented the awards to their departing colleagues. Decked out in polka-dot bow ties (to honor Paul Simon) each presenter and each recipient spoke eloquently of the essential role the arts play in American life. The farewell was a spirited and well-deserved tribute to the individuals responsible for assuring the survival of the federal cultural agencies, and the guests’ admiration for these leaders was palpable. Senator Pell received an especially long and hearty ovation. A wonderful set of portraits of the departing members drawn by schoolchildren from across the nation was on display.

Equally pleasurable and impressive was the Institute of Museums Services (IMS) ceremony, held at the National Portrait Gallery, to present the third annual National Award for Museum Service to three museums and to celebrate the 20th anniversary of IMS. Director Diane Frankel described the significance of the event: “With this award we have the opportunity to spotlight the very special ways museums are reaching out into their communities. For 20 years the Institute’s goal has been to build solid support for museums by demonstrating the vital and integral role of museums in their communities and our society. This award celebrates museums that are woven into the fabric of a community through collaboration with other community organizations and through meaningful public outreach.” The museums receiving awards were the Corcoran Gallery of Art in Washington D.C., Field Museum in Chicago, and Natural Science Center of Greensboro, North Carolina (see page 25 for details of the innovative programs that led to their selection).

Recognizing the importance of honoring individuals and institutions for outstanding service to the conservation field, the AIC Board has in recent years increased the number of its awards from two (Honorary Member and Rutherford John Gettens) to eight, adding the Sheldon and Caroline Keck Award, the Forbes Medal, Gaylord and University Products Awards, certificates of recognition to foundations for support of conservation programs, and the newly created, yet to be awarded, AIC Heritage Preservation Award. Over the past several years, the individuals and institutions receiving these awards have been featured in the September AIC News. The call for nominations for these awards also appears periodically in the newsletter (see page 29). The awards process begins with recommendations by members of candidates to be considered for each award. Please take the time to nominate worthy colleagues and submit your ideas to the AIC office by the deadlines.

In other membership matters: 1997 membership renewal forms were mailed in early October. Your dues make it possible for AIC to provide
you with the services you need and value. The dues year and our fiscal year are identical (January to December). Persons who retired in 1996 are eligible for reduced retiree dues. To decrease the projection of our operating budget dependent upon membership dues, we continue efforts to raise nondues revenue, and we need your help. If you know of suppliers or manufacturers of conservation materials and equipment who are not among our present advertisers or annual meeting exhibitors, please forward their names to us by e-mail, fax, or telephone. We will do the rest. We are particularly interested in attracting new West Coast exhibitors to the 1997 San Diego meeting. All your ideas and suggestions are welcome.

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.

AIC News
Editor Resigns

In early October, Carol Christensen resigned as the AIC News editor. On behalf of the entire membership, the AIC Board thanks Carol for five years of dedicated and outstanding service. Under her editorship, the quality, breadth, and depth of our newsletter has improved greatly. During Carol’s tenure, many new and widely read features were incorporated into AIC News including conference notes, research reports, and worth noting. We are grateful for Carol Christensen’s dedication.—Debbie Hess Norris, AIC President

The position of AIC News Editor is advertised on page 29.

JAIC News

General Amnesty Call

Some articles accepted for publication in JAIC pending major or minor revisions are never revised by the authors and thus do not get into print. After all of the work that the author put into writing and submitting the paper, it is a shame to see the article detailed when one last expenditure of effort could bring the payoff of publication. I hope that the following comments will help potential authors who may find themselves in this situation.

It is extremely rare for a paper to be accepted outright by any professional journal, including JAIC, with no revisions required. Occasionally a paper is accepted with only minor changes recommended by the reviewers and editors. Minor revisions may include rearranging some parts of the text, adding a reference, defining some of the terms used in the paper, and other relatively simple changes that usually take only a little time to complete. These kinds of revisions are generally made and the papers returned for publication. More frequently, however, papers are accepted pending the completion of major revisions. Major revisions may include adding subject areas to the paper or deleting subject areas, rethinking some of the major points presented, rewriting to clarify important points or interpretations of data, and other types of changes that will require a more substantial commitment of time than the types of changes described as minor revisions.

However, authors should keep in mind that “accepted with major revisions” is not a rejection of the paper. The paper has, in fact, been accepted. Thus, if you receive a letter stating that this is the status of your paper, you have just received good news!

If your paper is accepted pending revisions, you will be given a deadline for returning the revised paper; if it is not received by that date it may need to go through the review cycle again. If you know ahead of time that you cannot make the deadline, please call me to discuss the situation. The sooner the revised paper is received, the sooner it can be published.

If you feel hesitant about proceeding with revisions because you do not understand or agree with one or more of the reviewers, again please feel free to call me to discuss the issue. All reviewer and editor comments need to be addressed in some way, but if you strongly disagree with a suggested revision, you may undertake a different solution. For example, rewording passages in the paper may clarify a point that was misunderstood. Or you may add new information that prevents the misunderstanding and strengthens your position.

If a paper is rejected and the author is not encouraged to resubmit, that status usually means that for one reason or other the reviewers and editors believe that JAIC is not an appropriate outlet for the paper. However, if the subject matter and approach of the paper do seem a good fit with JAIC, but the revisions requested by reviewers and editors are extensive and would require much rewriting or additional research, the paper may be rejected but the author urged to resubmit it after completing the revisions.

For those of you out there who are in possession of long-outstanding papers needing major revisions or reworking for resubmission, we still want them, no matter how long it has been! Please consider this a general “amnesty” call—just like a library calling for long-overdue books to be returned. Even if years have passed, please check your files, dust off, revise, and update those papers accepted long-ago with major revisions or rejected but which could be resubmitted after rewriting. Send them in to JAIC, and soon you could be distributing offprints of a published paper—Chandra Reedy, JAIC Editor-in-Chief, Museum Studies Program, 301 Old College, University of Delaware, Newark, DE 19716; phone 302-831-8303; chandra@du.pvet.delaware.edu

Deadline Reminders!

JANUARY 10 is the next application deadline for Professional Associate and Fellow status. Contact the AIC office for an application.

FEBRUARY 1 is the next deadline for submission of papers to JAIC for publication consideration.
Outreach Update

Elvis Asks Question on the Conservation DistList!

Okay, I was desperate to get your attention. People from all over the world are asking questions on the Conservation DistList. The list is a fantastic resource, which is available on Conservation On-Line (at http://palimpsest.stanford.edu), a Web site created and moderated by Walter Henry.

The information sharing going on at the DistList is phenomenal. People are asking for information that will help them care for collections and even carry out conservation treatments. It is crucial to get the best information that conservators can provide onto the DistList, and it is our professional responsibility to provide reliable information to the readers.

Please join the Conservation DistList by contacting consdist-request@lindy.stanford.edu. Let’s get our colleagues with specialized expertise to join and answer those really hairy questions!—Beverly Perkins, Director, Public Information

New Fellow Profile

Ruth E. Norton

Ruth E. Norton earned an M.S. in art conservation from the Winterthur/University of Delaware program in 1978. She was an objects conservator and trainer with the Pacific Regional Conservation Center in Honolulu and the National Museum of the Philippines until 1982, when she was appointed lecturer in objects conservation at the University of Canberra, Australia. Her interest in Pacific and Asian material continued with UNESCO and Australian government-funded consultancies and workshops addressing practical conservation problems in the tropics.

Following a year working on an excavation in Jordan conducted by the University of Sydney, Australia, Ruth joined the Power House Museum in Sydney in 1989 as senior conservator and head of the Organic and Siliceous Materials Section. In 1994, she moved to Vermont and established Heritage Conservation, a private art conservation business that serves clients nationwide. For six months in 1994–95, she was acting head of conservation for the Field Museum in Chicago. Her publications include Practical Manual for the Storage and Display of Textiles for Museums in Southeast Asia, Bibliography of Works on the Conservation of Ethnographic Materials (with Walston), and the Conservation of Artifacts Made from Plant Materials (with Mary-Lou E. Florian and Dale Kronkright), a landmark text in the field of ethnographic conservation.—Deborah Bigelow

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6  AIC News, November 1996
Letter to the Editor

To the Editor:

The High Museum of Art in Atlanta, in close collaboration with the Williamstown Art Conservation Center (WACC), has recently established a regional conservation center. As part of its marketing strategy, the High sent out a broad mailing to potential clients located in the Southeast, many of whom presently contract with local private practitioners. Included in the mailing was a copy of the regional centers opinion piece published in the May 1996 issue of AIC News. This strategy confirmed one of the CIPP Board of Directors’ stated concerns regarding the article: that since it appeared under the AIC logo without a byline, it could be interpreted as an official AIC stance and hence be used as an effective advertising vehicle by regional centers (Letters to the Editor, AIC News, July 1996).

This article was distributed without AIC’s knowledge and hence possibly in violation of AIC’s copyright. We were encouraged to learn that AIC, if asked, would not have given permission for the article to have been thus used. We also applaud AIC’s rapid efforts to redress the situation. We sincerely hope that WACC, recognizing the controversy surrounding the article, was not party to this marketing scheme. As they continue their marketing efforts, we ask the High Museum and WACC to keep in mind the AIC Code of Ethics Article IX, which addresses ensuring the rights and opportunities of all individuals within the profession. —CIPP Board of Directors

Response from the Managing Editor

AIC has brought this matter to the attention of the High Museum of Art.—Sarah Z. Rosenberg

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 history, business, and community studies are the core of this program. The curriculum is designed to provide an understanding of the dynamics of the art world and the essential functions of a curator. The rapid pace of change in today's art world requires a broad understanding of art history and criticism, an ability to analyze and interpret art, and the ability to communicate effectively. The program is designed to provide graduates with the skills and knowledge necessary to succeed in the art world.

Museum Studies: Costume and Textiles provides students with the opportunity to pursue careers in the costume and textile industry. Students will gain an understanding of the history, technology, and conservation of textiles, as well as the use of textiles in the arts. The program is designed to provide graduates with the skills and knowledge necessary to succeed in the costume and textile industry.

Museum Studies: Applied Arts provides students with the opportunity to pursue careers in the applied arts. Students will gain an understanding of the history, technology, and conservation of applied arts, as well as the use of applied arts in the arts. The program is designed to provide graduates with the skills and knowledge necessary to succeed in the applied arts industry.

All three programs also require a thesis project, at F.I.T., these can take the form of traditional scholarly research papers, conservation reports, exhibit proposals, or business plans.

Because of F.I.T.'s location, its students can take advantage of the cultural richness of New York City's 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 $4300 per academic year for qualified New York State residents, and $5900 per academic year for non-residents. Limited tuition assistance is available. F.I.T. is an equal opportunity institution and encourages minority applications.

From the Ethics & Standards Committee

It is a pleasure to present the first completed Commentaries to the AIC Guidelines for Practice (see page 13). Now that they have been approved by the AIC Board of Directors, they become part of the Code of Ethics and Guidelines for Practice. I cannot thank all the people who contributed to these first Commentaries, but I must single out Dan Kushel. Dan was the chair of the Ethics and Standards Committee during the writing of these Commentaries. His contributions were many and important. Most of all, his continuing good nature and humor have made this interesting task an enjoyable one as well. All of us on the committee will miss his presence, but we know (as does Dan) that he will be consulted many times as we continue our work.

Now the committee embarks on the writing of the next Commentaries.
1997 Awards

The board is accepting nominations for the 1997 awards for outstanding service to AIC and the profession. Please see page 29 for complete details.

FAIC NEWS

First Cultural Diversity Internship Program Concludes

Twelve students selected on a competitive basis from colleges across the country have successfully completed the 1996 Cultural Diversity Summer Internship Program administered by FAIC and funded by the Getty Grant Program. As part of an effort to increase cultural diversity in the conservation profession, the program was created to introduce the conservation profession to minority college students with a particular interest in fine art, art history, architecture, and chemistry.

The 1996 participants learned about conservation and historic preservation and had the opportunity to work hands-on as they carried out their internships in major U.S. museums and cultural institutions. (See the July 1996 AIC News for a complete list of students, their colleges, and their internship sites.)

The interns met in August to evaluate and share their various experiences and the feedback was highly positive. As they spoke freely about x-ray diffraction, infrared spectroscopy and other methods of technical examination, the students indicated that they had absorbed a substantial amount of technical information during the 10-week program. The evaluations also revealed that the program had succeeded in providing insight into the field of conservation and the inspiration to pursue a career that perhaps may not have otherwise been considered.

Randy L. Teton, a student from the Institute of American Indian Arts who worked at Peabody Island noted, "The most valuable aspects . . . include participating in a rebuffal of bones belonging to one of the local Native American tribes, visiting the museums and historic sites, and working hands-on with the objects while learning the importance of what they hold and their history." Regarding her experience at the National Museum of African Art, Spellman College senior Christina Bennett commented, "I feel very fortunate to have had so much great hands-on experience. I have worked with concrete, ceramics, and textiles . . . and I also have been given exposure to what other museum careers would entail." National Gallery of Art intern and recent University of Arizona graduate Esther Chao called the internship an "amazing opportunity . . . which has made me choose conservation as a career." College of William and Mary student Rabia Tajuddin, who interned at the U.S. Holocaust Memorial Museum, said of her experience, "It assured me that conservation is my calling." AIC was pleased to bring this opportunity to the 1996 participants and is working to repeat the Cultural Diversity Summer Internship Program for 1997 and beyond.—Teresa G. Gionis, Project Coordinator

FAIC Donors

The FAIC Board and staff thank the following recent donors to the 1997 Annual Giving Campaign. We truly appreciate your support of FAIC programs.

Kathleen Garland Patsy Orlofsky Shelley Sturman

Endowment Deadlines

FAIC endowments provide financial support to the membership for various AIC-related activities. Please see page 29 for complete details.
SPECIALTY GROUPS

ARCHITECTURE

ASG PROGRAM FOR SAN DIEGO: Molly Lambert has received a good response to the September AIC News call for abstracts. Some sessions remain open, so we welcome additional abstracts. You can reach Molly at: [email protected] or by computer fax: [number] (beware that the fax number printed in the new AIC Directory is incorrect). Her mailing address is [address].

ASG COMMENTARY FOR PREVENTIVE CONSERVATION AND TREATMENT: Many thanks go to Claudia Kavenagh for drafting the Preventive Conservation and Treatment Commentary for use in conjunction with the Code of Ethics and Guidelines for Practice. ASG members received Claudia's draft in August and were asked to comment by September 15. A draft reflecting the comments of ASG members has been forwarded to the Ethics and Standards Committee. In addition, Ethics and Standards has filled an open committee position with ASG member Shelley Sass. While you will receive drafts of future Commentaries from ASG members who take on the task of preparing them, Shelley's role as a committee member will provide ASG with a liaison to this important committee.

AIA/HRC—AIC/ASG MEETING UPDATE: Thanks to the hard work of past ASG chair Joel Snodgrass, ASG has just completed the first of what we hope will be many joint meetings with the Historic Resources Committee (HRC) of the American Institute of Architects (AIA). Attended by more than 120 architects and architectural conservators and held in Alexandria, Louisiana, from October 31 to November 3, the meeting featured a broad array of presentations that clarified the role of AIC/ASG, examined the role and benefits of architectural conservators/conservation within the goals of AIA/HRC, and established means of discussion within AIA. The meeting's three sessions were "Value Added: What Conservators Bring to a Project," "Appropriate Technology," and "Exemplary Collaborative Projects (between Conservators and Architects)." The meeting was hosted locally by the National Center for Preservation Technology and Training (NCPTT), based in nearby Natchitoches. For information on the HRC or published conference material, contact: David Roccasalva, Director of Professional Practice, AIA, Historic Resources Committee, 1735 New York Ave., NW, Washington, DC 20006-5292; (202) 626-7418. For general information about the conference, contact: Joel Snodgrass, 1 View Pl., Huntington, NY 11743; phone/ fax: (516) 427-6671.—Dennis Montagna, ASG Chair, National Park Service, U.S. Custom House, 200 Chestnut St., Philadelphia, PA 19106; (215) 597-5824; fax: (215) 597-6599; dennis_montagna@nps.gov

BOOK AND PAPER

In the last issue, I neglected to thank Mary Wood Lee for what was a long, hard, and fruitful year's work as chair. Throughout the year, Mary insisted that it wasn't much work, but as I move into her seat, I see that she was simply being very modest. She did a tremendous job, and we all owe her a great show of thanks.

Thanks are also due to Miranda Martin and Karen Pavelka, who recently updated the book and paper section of the AIC brochure Caring for Your Treasures: Books to Help You.

ANNUAL MEETING: Betty Fiske and Eleanor Stewart are hard at work on the preparations for the annual meeting, but submissions have not been coming in adequate numbers, probably because other conferences are drawing away potential speakers. Betty and Eleanor have been busy calling people trying to recruit speakers, but as of this writing it is not certain that we will hold a one- and one-half-day program as previously announced.

ABSTRACTS FOR AIC ANNUAL MEETING IN SAN DIEGO: If you missed the October deadline for abstracts, give us a call anyway, it might not be too late. Contact program chair Betty Fiske about your submission at: [email protected]. Although we have published "Adhesives" and "Exotic Materials" as subject highlights for this meeting, papers of any interest to BPG members will be welcome; professional quality papers from students of conservation training programs are welcome; papers presented at international or regional meetings are also welcome.

PUBLICATIONS: The Executive Council has begun looking at some publication-related issues, and, as a result, the BPG Publications Committee, chaired by Robert Espinosa has been asked to draft a general policy statement on BPG publications. The statement will outline the mission of our publications program (why we publish) and set at least a broad policy for matters such as peer-review. The committee will coordinate its work with the AIC Publications Committee.

SCANNING VOLUNTEER SOUGHT: If you have access to a desktop scanner and OCR (optical character recognition software), you can help us in the retrospective conversion of the older issues of the BPG Annual so we can make them available in the BPG web pages (http://palimpsest.stanford.edu/byorg/aic/bpg). Get in touch with Walter Henry (see address below).

BPG E-MAIL LIST: Although the BPG e-mail mailing list has been set up...
CONSERVATORS IN PRIVATE PRACTICE

This year continues to be active, with the CIPP Board hard at work on several projects of importance to members. The board will teleconference on a monthly basis in order to accomplish as much as possible. We are also making extensive use of e-mail to conduct business more efficiently and use members' dues carefully.

NOMINATING COMMITTEE: The Nominating Committee began its search in October. The electoral slate must be formalized by December 1. Up for election this year: vice-chair, treasurer, director, and the three positions on the Nominating Committee. Please communicate your nominations to committee chair Ann Boulton, Helen Mar Parkin, or Ann Zanikos.

COMMENTARIES: The board has formulated commentaries on the COE/GFP sections on Treatment, 21 (suitability), 22 (materials and methods), and 23 (compensation for loss). Contributions were also received from members, and copies will be distributed in an upcoming mailing.

INSURANCE: Lorraine Schnabel compiled data from this summer's market survey of insurance needs of AIC members. Acceptance Insurance, the survey sponsor, indicated that it would review the data in mid-October to determine whether it will develop a comprehensive package for conservators. In the event that Acceptance chooses not to pursue the project, CIPP will continue its efforts to find insurance options for conservators, and CIPP in particular.

The survey indicated the importance of this issue profession wide. Of 2,486 surveys mailed, 479 (19 percent, a respectable rate) were returned. The number of insured versus uninsured (236 vs. 231) was nearly equal. Those least likely to have insurance appeared to be institution employees who freelance (36 percent). The number of uninsured full-time CIPPs was also high (24 percent), confirming the difficulty of obtaining adequate coverage at affordable rates.

The CIPP Board thanks Lorraine for her persistence. As Lorraine moves on to other activities, we seek interested CIPP members to carry on her good work as a two-three person committee. Please contact the CIPP chair to volunteer.

FOCUS GROUP PROJECT: The second group was facilitated by Sarah Rosenberg, AIC executive director, and hosted by Meg Geiss Mooney, president of the Bay Area Art Conservation Guild, in the San Francisco studio of Carrie Ann Calay. Eleven CIPPs from varying specialties, training backgrounds, and lengths of time in business participated in a lively and enlightening exchange of views and delicious potluck foods. Genevieve Baird acted as CIPP scribe in San Francisco. CIPP will also have scribes at other upcoming focus group sessions. The AIC Board initiated the Focus Group project to learn how AIC might better serve conservators in private practice. The CIPP Board will continue to work with Sarah to make the findings of this project useful in developing new AIC programming. CIPP will continue to respond to CIPP's needs as in the past, with the additional help that resources on the national level can provide.

CIPP LETTER TO AIC NEWS EDITOR and AIC BOARD: The CIPP Board would like to direct members' attention to our letter in this edition of the AIC News. The letter cites a possible copyright violation committed by the High Museum of Art in Atlanta in the solicitation of members for its new regional conservation center. Reprint permission was not requested for distribution of the "Regional Centers" article (AIC News, May 1996) included in a larger promotional mailing. When this action was discovered by a member of the CIPP Board, remedial measures were requested in a separate letter to the AIC Board.

NEXT COLUMN: Look for updates on the Business Handbook, the American Society of Association Executives grant application, and CIPP annual meeting program.—Carrie Ann Calay, CIPP Chair, Conservation and Preservation Services, 350 Hampshire St., Unit 300, San Francisco, CA 94110-1417; phone/fax: (415) 552-7889; ccalay@aol.com

OBJECTS

Ingrid Neuman, our program chair, reports that the OSG session program in San Diego is coming together nicely. “Revisiting Old Treatments” promises to be an exciting and enlightening theme. Ingrid says she is going to include some papers on other interesting topics as well. While the deadline for submission of abstracts to Ingrid was October 1, she is still happy to receive comments or suggestions regarding the program. This year our session will not run concurrently with the Architecture Group—good news for those who requested that they be at different times.

As of the writing of this column, not all of the papers from the Norfolk meeting have been submitted to Virginia Greene. I apologize for any confusion regarding the deadline for submission; two dates were announced at different times. The actual deadline was September 30, so if you still have not gotten yours in by the time you read this, please do so immediately!

A draft of the OSG Commentaries to the Guidelines for Practice numbers 21 through 23, dealing with Preventive Conservation and Treatment, was sent to our members for final comments and submitted to the Ethics and Standards Committee. These Comment-
taries were based on the discussion at the Norfolk meeting and on additional notes and comments submitted by our task force members Rae Beaubien, Barbara Mangum, and Ann Boulton. As with the Commentaries for the Documentation Guidelines last year, the OSG Commentaries will be compiled with the information from the other specialty groups, and the final Commentary draft will be published in AIC News for comments from the membership.

In anticipation of this second chance for input regarding the Commentaries, I suggest we take advantage of our brand new OSG-L, the Object Specialty Group’s Internet discussion group (see below). I am looking forward to continuing the discussions begun in Norfolk regarding treatment. One topic related to the Commentaries, the determination of “commonly accepted practice,” deserves much further discussion.

OSG-L is a new “listserv” developed just for Objects Specialty Group members. OSG-L is a closed list, meaning you have to put on the list by a listowner. The co-owners of the list are Jessica Johnson and Walter Henry. The task force chose to set up the list this way so that everyone posting and answering can be assured of starting from the same basic approach and background. The structure was announced at the Objects Specialty Group session at the AIC Annual Meeting in Norfolk. In contrast to the Conservation DistList, which many of you may know, OSG-L is unmoderated. That means that every message sent to the list by a member will be immediately distributed to everyone. We hope this arrangement will allow messages to be dispersed and responded to much more quickly than on the DistList. All messages will be archived on CoOL (http://palimpsest.stanford.edu/), so anyone with access to the World Wide Web can review the list, even if not a member. The E-mail Task Force will put together information about postings and report on the OSG-L in the AIC News so that members without access to the Net will be able to get some information from this new list.

Subscription works just like any other listserv. To subscribe: send this message—subscribe osg-l—to [email removed]. You do not need a subject header; put the message in the text area. You will receive a message back when you have been added to the list. If you are not a member of the Objects Specialty Group you will not be subscribed and will be notified. If you have any questions about the list contact Jessica Johnson, [email removed].

Landis Smith has agreed to serve as OSG liaison planning meetings with John Burke, director, professional education. Please contact her directly.

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regarding your ideas for professional training and workshops. Rumor has it that John wants to start a think tank on the "why's" of conservation. Landis will report all.—John Griswold, OSG Chair, Wharton and Griswold Associates, Santa Barbara, CA 93108; fax: ....

1997 ANNUAL MEETING IN SAN DIEGO: Planning for the PSG session is in progress. The specialty groups have agreed to coordinate schedules for the annual meeting, with presentations beginning at 9:00 a.m. PSG has an opportunity to consider a change in the schedule for our business meeting from after lunch to early morning or after the session in late afternoon. I would be happy to hear your preferences.

The deadline for submission of abstracts for consideration for the San Diego annual meeting was October 1. Many fine abstracts were submitted, but we can use more! Please note that the deadline has been extended until November 18; we will consider topics related and unrelated to the conference theme, “Compensation for Loss.”

Share your treatments, research, and ideas with PSG; contact me at the address and/or numbers below at your earliest convenience.

PAINTINGS CONSERVATION CATALOG UPDATE: Wendy Samet reports that the Paintings Catalog editorial board has made significant progress in recent weeks. All but one of the 36 entries have been reviewed by the board, and the entire chapter on varnishes and surface coatings will soon be presented to four or five readers for commentary. The board is continuing to search for a professional editor for the formatting and editing of this chapter, and a final decision will be made soon. It appears that the varnish section will be complex and lengthy—more than 300 pages. Sarah Fisher, project director, has submitted a grant application for the required funds for the publication and expects notification in the coming weeks. The next two chapters, those devoted to inpainting and lining, will be coordinated by Cathy Merzger and Peter Nelsen, respectively. On behalf of the PSG membership, we extend thanks to the members of the Paintings Catalog editorial board and to the readers for their volunteer efforts, on behalf of this important publication.

POSTPRINTS UPDATE: Kenneth Bé, PSG vice-chair, would like to remind last year's presenters that the manuscripts for the 1996 Postprints publication were due on October 1. Please send camera-ready papers to Kenneth very soon at: Conservation Dept., Cleveland Museum of Art, 11150 East Blvd., Cleveland, OH 44106; (216) 421-7340; fax: (216) 421-0411.—Joan Gorman, PSG Chair, Upper Midwest Conservation Association, Minneapolis, MN 55404; fax: ....

WINTER MEETING IN SAN FRANCISCO: This is the last call for papers for PMG’s midwinter meeting, February 7 and 8, 1997, at the San Francisco Museum of Modern Art. Program chair Barbara Lemmen has assembled an impressive list of tentative speakers, but there is still space for papers. Treatment-related presentations would round out the program nicely.

Meeting registration packets will be mailed late November. Thirty rooms have been booked in each of three hotels in the vicinity of SFMOMA, including the Milano, the Victorian, and the Triton. Prices are good for this area, ranging from $69 to $120. It is advised that rooms be reserved as soon as possible to hold them at these special rates. Make your travel plans early. A presession is not planned; instead, a list of museums, photographic collections, and exhibitions will be included in the registration packets.

Student stipends will be available for travel to San Francisco. Contact PMG officers for details: Barbara Lemmen, ....; Nancy Reinhold, secretary/treasurer, or Carol Turchan (see below).


CASED PHOTOGRAPH CATALOG CHAPTER: Twenty-three participants attended the cased photograph workshop at the studio of Jose Orraca in Kent, Connecticut, September 27 and 28. Participants will review the Cased Photograph Catalog Chapter outline prepared by John McElhone to check it for completeness. The chapter is already a hefty 60 pages in length. John expects to have the final draft by February. Any further contributions must be in John's hands by December 1. Contact: John McElhone at .... fax: ....

RESEARCH AND TECHNICAL STUDIES

Plans are well under way for RATS group participation in the San Diego meeting! In addition to our annual business meeting, we will again sponsor papers within those specialty...
Commentaries to the Guidelines for Practice of the American Institute for Conservation of Historic and Artistic Works

Introductory Remarks

These Commentaries, created by the AIC membership and approved by the Board of Directors, are intended to amplify the Guidelines for Practice so that they serve the needs of the different areas of specialization in the profession and accommodate growth and change in the field. They are designed to define current accepted practice for the conservation profession and to provide recommendations that will assist conservation professionals in pursuit of ethical practice. The Commentaries also serve as an educational tool and as an informational resource for improving professional practice. While the Commentaries strive to acknowledge variations in requirements for the different areas of specialization, the level of detail may not fulfill the need for guidance in all cases. AIC specialty groups are therefore encouraged to provide additional guidance to practitioners in their specialty.

Commentary 24
Documentation

A. RATIONALE
(as denoted in Guidelines for Practice 24)

B. MINIMUM ACCEPTED PRACTICE
• The obligation to produce documentation cannot be waived for any reason.
• All records should include:
  - the purpose of the documentation;
  - the name of the documentor;
  - the date of the document.
• A written record should be made any time that cultural property is examined, analyzed, sampled, treated, altered, and/or damaged and when cultural property is temporarily under the care or study of the conservation professional. Formats of these written records may vary from complete narratives to annotated graphics. Records may be combined where appropriate. This written record must include information that uniquely identifies the cultural property. Examples of such information are:
  - accession number, registration number, or street address;
  - owner/custodian;
  - maker/origin;
  - subject/title/scientific classification;
  - measurements;
  - marks/labels/prominent site features;
  - date of creation;
  - site location and boundaries.
• All components of the documentation (written and graphic) should be clearly labeled to identify them as part of this record.
• In determining appropriate format for and content of documentation, the conservation professional should follow recommendations developed by AIC specialty groups and may also wish to consult an attorney.

C. RECOMMENDED PRACTICE
• In determining the extent of documentation (both written and graphic), the conservation professional, in consultation with the owner/custodian, should consider the nature of the conservation activity, the significance of the cultural property, available resources, and any relevant legal requirements.
• In written documentation and labeling of graphic documentation, the conservation professional should use terminology generally accepted within the profession and should amplify the record as necessary to make it understandable to the owner/custodian.
• Associated records (e.g., previous conservation documents, curatorial records, Historic Structure Reports, excavation reports) should be incorporated into or cited in the documentation created.

D. SPECIAL PRACTICES
• Certain circumstances may affect the extent or form of documentation as described above. Among these are:
  - disaster response;
  - impending destruction;
  - emergency treatment;
  - minor remedial treatment;
  - mass treatment (i.e., identical or similar routine treatment carried out on batches of collection materials);
  - collection assessments and surveys;
  - preventive care/cyclical maintenance.

Commentary 25
Documentation of Examination

A. RATIONALE
• To record information obtained through direct observation and testing concerning the materials, structure, history, current condition, and environment of the cultural property.
• This record:
  - preserves information that may be obscured or lost through use, during treatment, or over time;
  - establishes a benchmark against which to assess change of the cultural property through use, during treatment, or over time;
  - articulates the need for conservation measures (e.g., treatment, preventive care);
  - serves as a reference for additional study or decision making (e.g., acquisition, exhibition, loan, site management planning, scholarly research);
  - facilitates communication about the nature, care, deterioration patterns, and use of the cultural property.

B. MINIMUM ACCEPTED PRACTICE
• While the form of the record of examination may vary as appropriate (e.g., laboratory notes, annotated photographs, checklist, work log), it must include:
information required in Commentary 24, Section B;
data obtained through direct observation and testing (distinguish clearly between observation and interpretation);
notation of accessory materials or associated elements (e.g., components of cased photographs, dependencies/outbuildings, stretchers and frames, mounts and fixtures, original housings);
the purposes and circumstances of the examination that place the record in context;
methods of examination and testing.
• If examination is in preparation for treatment, the record of examination must also document in written form:
  - present condition, especially those aspects that are to be addressed by the treatment;
  - evidence of past treatment, including references to documentation of previous conservation activities related to the cultural property.
• If examination is in preparation for treatment whereby the appearance of the cultural property may change, the record of examination must also include dated graphic documentation that illustrates:
  - present condition, especially those aspects that may be altered by the treatment (e.g., “before-treatment” photograph).

C. RECOMMENDED PRACTICE
• All examination records should include:
  - graphic documentation (e.g., photographs, diagrams, drawings, architectural plans) necessary to illustrate condition and relevant details accurately;
  - information that uniquely identifies the cultural property (see Commentary 24, Section B).
• Graphic documentation should include:
  - size scales, as appropriate.
• Photographs should include:
  - color and gray scales;
  - a light direction indicator;
  - photogrammetric and point-of-view indicators, if required.
• The conservator should endeavor to consult all available documentation of conservation activities related to the cultural property.

D. SPECIAL PRACTICES
• Certain situations may require less documentation of examination. Nevertheless, documentation must always identify the cultural property being examined, and must include the name of the examiner and the date of examination.
• These situations include:
  - Emergencies that may require intervention before examination can be fully recorded. Some record (e.g., audiotape, videotape, field notes) should be made at the time of intervention so that accurate documentation can be made when circumstances permit.
  - Examination of large groups of similar objects/elements (e.g., archaeological finds, library collections, systematics collection) for which documentation may be for the group as a whole. Unique conditions of individual objects/elements should also be documented.
  - Surveys, when representational documentation and/or group reports may be used. If all objects/elements in the surveyed collection or site are not examined, the sample size and methodology for selection (systematic, random, haphazard) should be stated.
  - Examination of an object/element made of many similar components (e.g., book, feather cloak, balustrade), when documentation may be for the object/element as a whole. Unique conditions of individual components should also be documented. For example, for books, photographic documentation may include: binding, title page or colophon, a representative opening in the text, and representative damage.
  - Examination of components (e.g., windows of a building, wheels of a railroad engine) of a large, complex
cultural property, when documentation may be limited to representative examples, but the representative examples must be located and identified.

- Examination of cultural property in situations of heightened risk (e.g., transport, loan, or proximity to construction zone), when documentation may concentrate on features that may change or conditions that may cause concern.
- Routine maintenance, where limited examination (e.g., visual inspection) is carried out in preparation for routine activities (documentation of examination may not be necessary in such cases).

Commentary 26
Treatment Plan

A. RATIONALE
- To organize the thinking of the conservator in planning a full course of treatment.
- To clarify the goals of treatment and the sequence of steps necessary to reach them.
- To help ensure that relevant logistical factors are considered (e.g., time, materials, cost, facilities).

This treatment plan:
- serves as a basis of communication and discussion between the conservator and custodian/owner, regarding expectations, potential benefits, costs, and risks;
- provides a clear statement to the custodian/owner of the proposed treatment and may serve as the basis for both a scope-of-work and a contract;
- serves as a basis of communication with colleagues.

B. MINIMUM ACCEPTED PRACTICE
- The treatment plan must be put into written form.
- The treatment plan must include:
  - the information required in Commentary 24, Section B;
  - proposed course of treatment;
  - materials to be used;
  - time estimate;
  - cost estimate, if used as a basis for contract.
- Unless a previous written understanding exists between the conservator and the owner/custodian concerning responsibilities for treatment decisions (e.g., job description, general letter of understanding, contract), the treatment plan, with accompanying examination report, must be presented to the owner/custodian for written approval. Similar approval must be obtained for significant revisions to, or deviations from, the approved treatment plan.
- If the custodian is not also the owner, the conservator must establish that the custodian has the authority to approve the treatment plan.

C. RECOMMENDED PRACTICE
- Even if a previous written understanding exists, written approval for the treatment should be obtained. If only verbal approval has been obtained, such approval should be noted in the conservator’s records.
- The written treatment plan should include:
  - the minimum requirements cited above;
  - objectives and limitations of the treatment;
  - benefits and risks;
  - general description of the properties of materials to be used;
- alternatives to the proposed treatment, if appropriate;
- statement that information revealed during treatment may require minor variations from the approved treatment plan.

- When a partial treatment is necessary before the complete course of treatment can be determined, a written plan for this partial treatment should be prepared and approval obtained from the owner/custodian.
- For long-term or large-scale projects, special consideration should be given to documenting the decision-making process that underlies the treatment plan.
- If the approved treatment is to be carried out by someone other than the conservator who prepared the treatment plan, then significant changes to the plan should be approved by the original conservator.

D. SPECIAL PRACTICES

- Emergencies may require intervention before a treatment plan can be prepared and/or approved (see Commentary 24, Section D).
- Treatment plans for large groups of similar objects/elements (e.g., archaeological finds, library collections, systematic collection) may be for the group as a whole. Significant variations for individual objects/elements should be indicated.
- Treatment plans for an object/element made of many similar components (e.g., book, feather cloak, balustrade) may be for the object/element as a whole. Significant variations for individual components should be indicated.
- Treatment plans for components (e.g., windows of a building, wheels of a railroad engine) of a large, complex cultural property may be limited to the components.
- For routine maintenance and minor remedial treatment, a general statement of procedures or policy may substitute for a treatment plan.

Commentary 27
Documentation of Treatment

A. RATIONALE

- To ensure that information about the treatment and information obtained during that treatment are preserved.
- Dated documentation (e.g., laboratory notes, photographs, work logs) and the report prepared from these records:
  - document procedures used during treatment, and variations from the treatment plan;
  - document materials added to or removed from the cultural property;
  - document changes in the cultural property as a result of treatment, including its state after treatment;
  - document new information about the cultural property;
  - serve to prevent unnecessary future analysis and treatment;
  - serve as a basis for planning future treatments of the cultural property, including preventive care;
  - serve as a basis for evaluating the safety and efficacy of materials, techniques, and procedures;
  - provide evidence of the actions of the conservation professional.

B. MINIMUM ACCEPTED PRACTICE

- A dated record of all treatment actions and the name(s) of those performing those actions must be maintained during the course of treatment. The form of this record may vary as appropriate (e.g., laboratory notes, annotated photographs, work log). Information recorded only on audiotape, videotape, or computer must be transferred to hard copy in a timely manner.
- In addition to dated graphic documentation produced during examination (e.g., “before-treatment” photograph, see Commentary 25, Section B), dated graphic documentation must be produced to record:
- all aspects revealed during treatment that will be obscured after treatment (e.g., “during treatment” photograph);
- the final appearance of the cultural property after treatment (e.g., “after treatment” photograph).

A treatment report must be prepared from these records. While the form of this treatment report may vary, it must include:
- name of conservator responsible for the treatment;
- date of report;
- date of completion of treatment;
- information that uniquely identifies the cultural property (see Commentary 24, Section B);
- accurate and complete description of all procedures used;
- deviations from the proposed treatment;
- a list of all added materials that remain with the cultural property after treatment, cited by manufacturer and proprietary name, and, if known, by chemical name or composition;
- composition of materials used in treatment that do not become part of the cultural property but may have a bearing on future examination, maintenance, and treatment (e.g., cleaning agents, solvents, bleaching agents, surfactants, enzymes, electrolyte solutions, poultices) which also must be listed in the log and included in the report. (Sources of these materials, cited by manufacturer and proprietary name, and by chemical name or composition (if known) should be included where appropriate.)
- description of material removed during treatment or obscured by treatment;
- new information about the cultural property revealed during treatment;
- all appropriate dated graphic documentation (e.g., “before-treatment,” “during-treatment,” “after-treatment” photographs).

C. RECOMMENDED PRACTICE

- Treatment procedures and materials considered, but not chosen, should be discussed in the treatment report, particularly if the reasons for their rejection may aid in future treatment decisions.
- Treatment procedures undertaken but limited in application by time, by circumstance, or by the characteristics of the cultural property should be discussed in the treatment report.
- Recommendations should be made for subsequent preventive care and maintenance.
- All graphic documentation should include:
  - information that uniquely identifies the cultural property;
  - date;
  - size scale.
- In addition to the above, all photographic documentation should include:
  - color and gray scales;
  - a light direction indicator;
  - photogrammetric and point-of-view indicators, if required.
- So that changes in the appearance of the cultural property due to treatment are accurately depicted, graphic documentation produced for comparative purposes should be produced under conditions that minimize variations in illumination, image size, background, point of view, etc.
- Assisting conservators, other conservation professionals, consultants, and contractors should be cited in the treatment report.
- A summary of the treatment time and costs may be included.

D. SPECIAL PRACTICES

- During emergencies, a log should be maintained as circumstances permit (see Commentary 24, Section D). A complete treatment report must be prepared subsequently.
- Treatment logs for large groups of similar objects/elements (e.g., archaeological finds, library collections, sys-
tematics collection), should record the general treatments and any variations. The treatment report may cover
the group as a whole, but variations applied to individual objects/elements should be stated. Graphic docu-
m entation may be of representative objects/elements and treatments.

- Treatment logs and reports for an individual object/element made of many similar components (e.g., books,
feather cloaks, balustrade), should record variations applied to individual components. Graphic documentation
may be of representative components.

- Treatment logs and reports for components (e.g., windows of a building, wheels of a railroad engine) of a
large, complex cultural property may be limited to the components treated, but the components must be clearly
located and identified.

- For minor remedial treatment, brief notes may suffice for a treatment log and report, but they must include:
  - information that uniquely identifies the cultural property;
  - date;
  - name of person performing treatment;
  - a general description of treatment.

- Routine maintenance procedures (e.g., dusting, refolding documents) covered by written policy, additional
documentation may not be required.

- Experimental, unusual, and high-risk treatments may require more extensive documentation.

- Decision-making processes crucial to understanding the treatment of the cultural property should be
documented.

Commentary 28
Preservation of Documentation

A. RATIONALE

- Documentation is an integral part of the conservation process; therefore, it must be preserved so that the
information it contains is later available to conservators and others.

- For a specific cultural property, documentation may be used to:
  - evaluate the cultural property's present condition;
  - plan its further treatment;
  - expand appreciation and understanding of it;
  - study it even if it is lost, destroyed, or otherwise made inaccessible.

- More generally, the documentation may be used to:
  - evaluate treatment methods and materials;
  - support scholarly research;
  - provide a record of "current accepted practice";
  - study the history of the conservation profession and the thought processes and rationales applied to the
care of cultural property.

- Documentation:
  - reduces the need for direct intervention (e.g., sampling, handling, re-excavation, pretreatment testing) when
future study and treatment are undertaken;
  - serves as an important educational tool for owners/custodians, students, scholars, and the general public;
  - serves as a record that can help avoid misunderstanding and unnecessary litigation;
  - enhances the credibility of the conservation profession by setting a positive example for allied
professionals and the public.
B. MINIMUM ACCEPTED PRACTICE

- Documentation must be produced on and with permanent, stable media, and be legible. Storage only on electronic media is unacceptable. The most permanent photographic systems reasonably available must be utilized for the photographic component of the graphic documentation.

- Records must be organized and maintained to ensure their preservation and their retrieval in a timely manner, by appropriate individuals. The records must be stored under the best environmental conditions feasible.

- Two copies of the documentation must exist: one (the "record copy") with the owner/custodian (curatorial office or registration department in an institution), the other with the conservation professional. The conservation professional must stress to the owner/custodian the importance of storing these records properly and maintaining them with the cultural property, even if ownership changes.

- To allow access to the documentation without violating confidentiality, the owner/custodian must be asked to sign a written agreement governing access to the information by conservation and allied professionals and by future owners/custodians. Conservation professionals working in public institutions may not need to obtain such an agreement, since access to documentation created within such institutions is governed by federal and state statutes.

- When requested, copies of documentation must be provided to future owners/custodians or conservation professionals in a timely fashion.

C. RECOMMENDED PRACTICE

- Written and graphic documentation other than photographic should be executed on paper that meets ANSI Standard Z39.48-1992.

- The conservation professional should retain an original photographic record (e.g., negative or original color transparency) so that the highest quality of graphic information is available.

- Electronically or magnetically recorded documentation and documentation requiring the use of other specialized retrieval apparatus can be useful adjuncts to the permanent record but should not be relied upon as permanent records.

- Recommendations should be made to the owner/custodian regarding the maintenance and use of the documentation. Attaching a summary of critical information (e.g., name of conservation professional, identification or job number, treatment summary) to the cultural property may be a useful way to ensure that documentation accompanies the cultural property over time.

- Within institutions, conservation documentation should be regarded as part of the institutional archives, and conservation professionals should work with archivists and records managers to develop sound policies for their permanent retention.

- Private practitioners should maintain documentation during the lifetime of their practice. If ownership of a practice changes hands, the documentation should be included in the transfer. If the practice closes, the conservation professional should make an effort to place documentation in an institutional archives. (AIC provides information on how to identify archives and place collections.) If placement proves impossible and records must be discarded, their final disposition should be reported to AIC for future reference.

- The conservation professional should strive to keep informed about and to follow practices for the preservation and organization of records currently recommended by archives professionals.

D. SPECIAL PRACTICES

- In certain situations when no substitutes are available, nonpermanent materials (e.g., color Polaroid®, blueprints) may be used for documentation. Efforts should be made to transfer the information to a more permanent medium.

- It is advisable to obtain legal and other professional advice when establishing records policies.
groups that wish to participate, and we will provide a thought-provoking half-day general session entitled "Concepts, Literature, and Technology Transfer from Industry to Conservation."

The RATS-sponsored papers of 1996 were deemed to be a success by all who participated in the Norfolk meeting. RATS sponsorship of technical papers within each specialty group is designed to encourage and promote the presentation of quality scientific studies relevant to the needs of each specialty. The RATS group works closely with each specialty program chair to develop the concept and select sponsored papers. A three-member committee chaired by Jo Hill was established at our last business meeting to organize and review the sponsored papers for the 1997 meeting. If you are interested in more information about sponsorship, please contact your specialty program chair or Jo Hill at: Jim Stroud at: Mary F. Striegel, RATS Vice-Chair, National Center for Preservation Technology and Training, NSU Box 5682, Natchitoches, LA 71497; (318) 357-6464; fax (318) 357-6421; striegelm@alpha.nsula.edu

We are currently calling for papers for the session "Concepts, Literature, and Technology Transfer from Industry to Conservation." Anyone interested in giving a 25-minute presentation on the transfer of technology from industry to conservation should submit a one-page abstract to the program chair, Mary F. Striegel (see address below) by no later than November 30, 1996. Papers should focus on new and innovative approaches to conservation that were an outcome of research developed through industry, academia, or government efforts. Publication of the papers through a RATS postprints in planned. Guidelines for the preparation and presentation of the material will be mailed upon selection of papers. The session will feature both invited and selected papers. For more information, contact Mary F. Striegel.

The RATS officers are seeking three volunteers (or draftees!) to serve on the RATS Commentaries committee. This committee will provide written guidance to RATS members for comment and will liaison with the Ethics and Standards Committee for the development of Commentaries on professional practice. To date, RATS involvement has been minimal despite the opportunity for providing an important scientific viewpoint. Discussion and comment are needed for the next section, which may be on examination and scientific investigation. Please don't miss out on this opportunity! For more information, contact Jim Stroud at: Mary F. Striegel, RATS Vice-Chair, National Center for Preservation Technology and Training, NSU Box 5682, Natchitoches, LA 71497; (318) 357-6464; fax (318) 357-6421; striegelm@alpha.nsula.edu

It is time to think seriously about next year in San Diego. So far we have had two very good suggestions for topics from our members, and I am hoping to bring more. Two sessions are lined up, and a third is in the making. The first session will mirror the general session and cover compensation for loss. In this session we invite both 20-minute papers and shorter presentations designed to inspire creativity (something of a show-and-tell session). For the second session we are hoping to get textile conservators from abroad to brief us on what is happening in their countries. So far we have asked representatives from England and the Middle East. Emilia Cortes suggested that we also invite a member of the Chilean Textile Conservation Committee to talk about this unique organization, now celebrating its 10th anniversary. This session would be a wonderful exchange opportunity, so please let me know of any foreign textile conservators passing through the States in June 1997. Also I am looking for possible funding sources to help bring the South American representative. There is still room to accommodate more speakers, so please let me know your ideas as soon as possible. Thank you.—Vicki Cassman, TSG Chair, 2055 Grizzly Peak Blvd., Berkeley, CA 94708 (Mondays and Tuesdays); phone: (415) 665-6651 (home); fax: (415) 665-6652 (Asian Art Museum of San Francisco).
office for $14.50 plus postage. There is an order form on page 259 of the 1997 AIC Directory. Work is under way to turn the WAG session papers presented in Norfolk into the anticipated 1996 Postprints. Presenters can contact me at the address below for information. Publication of the 1994 Painted Wood Symposium is in progress. Carey Howlett of Colonial Williamsburg and Valerie Dorge of the Getty Conservation Institute continue to bring this book to completion.

Our program chair Christine Thompson of Robert Mussey, Inc., is accepting submissions for the WAG meeting. I have received several telephone calls with preliminary thoughts on some very promising papers. Contact Christine with questions and, hopefully, your finished abstract at: Robert Mussey Associates, Gregory J. Landrey, WAG Chair, Winterthur Museum, Winterthur, DE 19735; (302) 888-4729 or (302) 888-4609; fax: (302) 888-4838.

Your Dues Make the Continued Operation of AIC Possible!

Renewal notices were mailed in early-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, Wire Transfer Dept., 4340 Innsdale Dr., Bldg. B, Glen Allen, VA 23060; account number [redacted], routing number [redacted]. 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.
In Memoriam

Rosa Joyce Plesters
April 13, 1927–August 21, 1996

Joyce Plesters, who died August 21, 1996, changed the way scientific analysis is used in the study of Old Master paintings and changed our perceptions of the paintings themselves. She spent her professional career at the Scientific Department of the National Gallery, London, from 1949 until her retirement in 1987 as principal scientific officer. Her work centered on microscopic analysis of painting materials and techniques.

Her contributions to the technical basis for the analysis of paint samples were invaluable. Her early publication in Studies in Conservation, “Cross-sections and chemical analysis of paint samples” (vol. 2, 1956) is still an essential reference. In 1961 at the Rome meeting of the International Institute for Conservation, she joined with Rutherford J. Gettens in proposing a series of monographs on pigments. Her paper on ultramarine blue, one of the first two published (Studies in Conservation, vol. 11, 1966; revised and republished in Artists’ Pigments: A Handbook of their History and Characteristics, ed. Ashok Roy, 1993), set an admirably high standard for succeeding publications.

Through the clarity with which she presented her findings, Joyce Plesters pioneered the field that is sometimes called technical art history. She communicated both the analytical significance and the aesthetic implications of her work in a way equally compelling to scientists, conservators, and art historians. The light microscope was central to her research, but she made frequent and insightful use of other instrumentation as it became available. The basis of her work in microscopy framed her work in visual terms. Her pleasure in the beauty both of the paintings she studied and of the paint seen through the microscope was infectious; a discussion of a project was an opportunity to share in this delight. The ease with which research now crosses the line between conservation and art history can in a very large way be attributed to Joyce Plesters’s model.

Her research was far-reaching, from papers considering the Piltdown skull, to the church of Hagia Sophia, Trebizond, to paintings by Rubens and Poussin. But she had a special affection for Italian paintings, and in particular for the Venetian 16th century. In the 1960s she set up research laboratories in Venice and Florence to support the restoration efforts after the floods, and the restoration of the Church of the Madonna dell’Orto and the cycle of paintings by Tintoretto inspired her particular interest in that artist.

Joyce Plesters’s first published study of Tintoretto’s technique (with Lorenzo Lazzarini, in Conservation and Restoration of Pictorial Art, London, 1976) synthesized an enormous volume of data in an overview that gives a real sense of Tintoretto’s experimental artistic personality as well as a rigorous account of the painting materials identified. She explained dots and streaks of white lead paint seen in paint cross sections by comparing X-radiographs to a rare compositional drawing and contemporary accounts of Tintoretto’s drawing procedures. Tintoretto worked out his composition directly on the canvas with an underdrawing in white lead paint on the dark ground: “The spiraling lines . . . the egg-shaped heads and elongated ovals of limbs, resembling those of artists’ lay figures.” In her perceptive interpretation of the complex cross sections (“a profusion and confusion of pentimenti and overlapping areas of color”), she conjures for the reader an image of the artist working at breakneck speed, whose “inspiration seems constantly to outstrip his rate of execution.” She continued to study Venetian painting throughout her career and presented her most recent work on Tintoretto with Lazzarini in 1994 at a conference in Venice on the 400th anniversary of the artist’s death.

Through her long career Joyce Plesters lectured, taught, and carried out collaborative projects at a number of American institutions. Beginning with her early work with Rutherford John Gettens, she generously shared results and exchanged samples with researchers and examined and analysed paintings at museums including the Freer Gallery of Art, the J. Paul Getty Museum, the Metropolitan Museum of Art, and the National Gallery of Art (see, for example, her study with David Bull of Giovanni Bellini’s Feast of the Gods, Studies in the History of Art, vol. 40, 1990). In the late 1970s she lectured to graduate students at the conservation training programs at Oberlin, University of Delaware/Winterthur, State University of New York/Cooperstown, and New York University’s Institute of Fine Arts. For some 10 years she returned annually to NYU for a week-long lecture series that was famous with graduate students in both conservation and art history, and before her final illness she had agreed to speak at the 35th anniversary of the Conservation Center. A number of Americans who do technical analysis of paintings, including the author, are lucky enough to count some weeks in her laboratory in London as an integral part of their training in the field.

Joyce Plesters’s insight and wry humor made her a delightful colleague and friend. There was a constant stream of visitors to the homes that she and her late husband Norman Brommelle (noted painting restorer and secretary-general of IIC from 1958 to 1988) furnished: from a mid-Victorian town house filled with Parian ware to a renovated farm building in Morra, Umbria (affectionately known as the “pig sty”). Joyce’s quiet manner in no way interfered with her enjoyment of Norman’s acerbic humor. Although he at times accused her of being better known in footnotes than in her own right, her legacy is in fact extraordinary. Her influence will be felt for years by everyone who looks at the creative process of Old Master paintings.—Melanie Gifford, National Gallery of Art, Washington, DC
People

BOB McCARROLL has been appointed managing broker at Coldwell Banker Van Schaack in Evergreen, Colorado.

FRANK G. MATERO has been appointed chairman of the University of Pennsylvania’s Graduate Program in Historic Preservation. Matero will also continue as director of the program’s Architectural Conservation Laboratory.

LAMBERTUS VAN ZELST has been elected to membership in the Architectural Conservation Laboratory.

CHRISTOPHER NAPLES: Correct specialties, SC, OB, EO

JANE SMITH: Correct e-mail, phonenum

STEVEN WEINTRAUB: Correct street address, fnum

WILLIAM TANDY YOUNG: Correct address, Stow, MA 01775.

Worth Noting

Electronic Media Interest Group Formed

Since the mid-1940s, the amount of cultural material dependent on electronic media has rapidly increased, both in quantity and in importance. The preservation of this material will present unique challenges to the preservation community, and the conservation profession should be prepared to collaborate with allied preservation professions to help meet these challenges. Interested conservators are now working within the framework of AIC to establish an electronic media special interest group. The purpose of this group will be to promote a better understanding of the preservation issues relating to electronic media so that conservators can actively contribute in the important work ahead.

Initially, the special interest group will pursue the following goals:

• to examine the materials used to store electronic information, such as magnetic tape;
• to examine the various electronic media, such as video and installation art;
• to determine strategies for managing file format and machine obsolescence;
• to foster a discussion regarding the ethical issues raised by preservation measures; and
• to develop documentation protocols for electronic media.

The first meeting for the new Electronic Media SIG will take place at the June 1997 AIC meeting in San Diego. Plans for meeting format and speakers are now under way. If you want to know more about this group, have a suggestion for a topic, or simply express your interest, contact: Paul Messier, Conservator of Photographs and Works on Paper, Boston Art Conservation, 77 Griggs Rd., Brookline, MA 02146.

Individuals Now Invited to Join CAJM

The Council of American Jewish Museums (CAJM) now welcomes individual membership from independent curators, educators, conservators, art historians, historians, and archivists, and from museum trustees and staff members of CAJM institutions. Institutions not currently members are also invited to join. For information please contact: Amy Waterman, CAJM Membership Chair, Eldridge Street Project, 12 Eldridge St., New York, NY 10002; or Ori Z. Soltes, CAJM Chair, B’nai B’rith Klutznick National Jewish Museum, 1640 Rhode Island Ave., NW, Washington, DC 20036.

Ancient Statues Go on Public View

Smithsonian Research Reports (Summer 1996) describes the conservation efforts that prepared eight of the oldest sculptures ever found in the Near East for exhibition. Two humanlike figures and three double-headed busts from 6500 B.C. and three faces modeled on human skulls from 7000 B.C. went on view in Preserving Ancient Statues from Jordan, which opened at the Arthur M. Sackler Gallery in July. All of the sculptures are nearly life-size.

Since 1986, Carol Grissom, senior objects conservator at the Smithsonian’s Conservation Analytical Laboratory, and her colleagues have been analyzing and reconstructing the sculptures, which were exposed in 1974 during excavations for a highway near Amman, Jordan. The statues were lifted from the site in 1985, complete with their surrounding dirt, and transported to Washington, D.C., wrapped in alu-
minum foil and padded with polyurethane foam. The three plaster masks, which had been modeled over human skulls, came from a nearby pit.

After three years of analyzing the materials in the crate without touching the statues, Grissom started removing the objects from the crate in 1990. Then came the meticulous work of piecing them together and documenting each step. To allow visitors to distinguish clearly the original areas of the statues from the fabricated areas, the restored surfaces and the artificial second head created for one of the statues are slightly lighter in color and have a more even surface than the originals. When the exhibition is over, the statues will be returned to Jordan for permanent display.

Dard Hunter Exhibit

The exhibition Dard Hunter and the Art of the Handmade Book will be on display through November 22 at HarperCollins Publishers, in New York City. Dard Hunter (1883–1966) created the world’s first “one-man book” by making the paper and metal type by hand and printing it on a hand press. The exhibition honors his accomplishments and showcases his private press books.

Footprints Conserved

The Getty Conservation Institute and the Tanzanian Antiquities Unit have undertaken a field campaign to conserve the footprints left by early human ancestors 3.6 million years ago at the site of Laetoli in northwestern Tanzania. The footprints were discovered, excavated, and reburied for their protection by archaeologist Mary Leakey and her team in 1978–79. Since then dozens of acacia trees have grown in the reburial fill, and water has eroded the site.

During the summer, an international team of conservators, archaeologists, paleoanthropologists, photographers, and scientific researchers conducted a 10-week campaign at the remote site to re-excavate, remove tree roots, clean, analyze, photograph, and then reburied the ancient trackway. The conservation plan called for the footprint surface to be stabilized, root segments to be removed, and voids left by root removal to be infilled. In keeping with the conservation philosophy of minimum intervention, only those segments of the tuff layer, in imminent danger of displacement or loss were re-adhered. Surface consolidation was undertaken only where the surface was extremely fragile and required additional strength to assure stability during root removal or reburial. Conservators prepared condition surveys of the footprint impressions and the immediate surrounding area of the tuff layer.

While the trackway was exposed for this conservation, paleoanthropologists reexamined the anatomical form of the footprints to determine the way in which the hominids walked. The condition of each print was documented in detail and photographed. In September, the team reburied the tracks with riverbed sand, soil, and geotextiles that allow the trackway to “breathe” and deflect any further root penetration. The team also implemented measures to prevent erosion of the reburial mound and the surrounding area.

In the future, visitors to Tanzania will be able to view casts and learn about the footprints at exhibitions being developed by the Conservation Institute at the nearby Olduvai Museum and at the National Museum in Dar es Salaam, Tanzania.

Information Wanted

Plastics! We are writing a review article for JAIC on fill materials and adhesives for plastics and rubbers. Although we have had our own successes and bitter failures, in the interest of all we would like to expand our scope to include the experience of other conservators. Successes will be credited and failures kept anonymous. Unsigned letters are welcome. Write to: Sharon Blank, Santa Monica, CA 90405; or Don Sale, Sainsbury Centre for Visual Arts, University of East Anglia, Norwich NR4 7TJ, UK; 44-060-325-9401; fax: 44-060-325-9401; or Lori Van Handel, or Diane B. Frankel, director of the Institute of Museum and Library Services (IMLS, formerly IMS), recently awarded the third annual National Award for Museum Service to the Corcoran Gallery of Art in Washington, DC, Field Museum in Chicago, and Natural Science Center of Greensboro, North Carolina. This award recognizes museums that serve their community by collaborating with other community organizations to provide enriching public outreach.

As one of the Corcoran Gallery of Art’s many educational programs, the Museum as a Resource pilot program matches the Corcoran with the nationwide Head Start program and trains parents to use the museum as a resource. The Field Museum’s commitment to serving the people of Chicago and to promoting cross-cultural connections is evidenced through the Parental Involvement Project, an innovative program that gives parents and children from inner-city neighborhoods the chance to become actively involved together in museum learning. The Natural Science Center of Greensboro recently opened the Neighborhood Science Center. Located near an inner-city public housing community, this satellite museum provides a safe environment where students can explore biology, geology, physics, and chemistry.

Summer Employment Program at Buffalo

As in each of the past 26 years, graduate students of the Art Conservation Department at Buffalo State College are available next summer for conservation-related employment. During the previous summers, students have been employed by conservators and conservation laboratories in both the private and public sectors and have been involved in projects in all major conservation disciplines. Institutions or individuals with such employment opportunities may write to the department giving an accurate description of the proposed summer project, salary, and other benefits, and a final date by
which they must receive inquiries or applications. The department will post all position offerings, and interested students will contact sites directly. Department faculty will, of course, be happy to speak with potential employers regarding the proposed position and the availability of students. Prospective sites may contact the department at: Summer Employment Program Coordinator, Art Conservation Department, Rockwell Hall 230, Buffalo State College, 1300 Elmwood Ave., Buffalo, NY 14222-1095; (716) 878-5025; fax: (716) 878-5039.

New Online Resource

The National Archives and Records Administration (NARA) announces the Audiovisual Information Locator (NAIL), a new pilot online service. This interactive database, available via the World Wide Web, provides unprecedented access to NARA's holdings. Searches are conducted online for key words or topics, and users can retrieve digital copies of textual documents, photographs, maps, and sound recordings. NAIL can be accessed at http://www.nara.gov/nara/nail.html

Russians and Bulgarians
Train at NEDCC

The Northeast Document Conservation Center (NEDCC) in Andover, Massachusetts hosted an exchange program for five conservators from Russian and Bulgarian institutions in September. NEDCC matched them with host institutions that provided training in several conservation disciplines; two paintings conservators trained at the Williamstown Art Conservation Center; a textile conservator worked side by side with American counterparts at the American Museum of Textile History; and two paper conservators remained at NEDCC. The program is supported by the Soros Foundation, the Trust for Mutual Understanding, the Getty Grant Program, and United States Information Agency. In addition, in October three senior conservators from St. Petersburg, Russia participated in an advanced training program on photographic conservation at NEDCC.

Recent Publications

Guide to Federal Records in the National Archives of the United States, compiled by Robert B. Matchette, Anne B. Eales, Lance Fischer, Brenda Kepley, and Judith A. Kouchy. The National Archives and Records Administration (NARA) recently published this updated and expanded edition of the three-volume series. Intended to be used as a first step by researchers, this guide presents the nature, scope, and location of records in NARA's custody. Each of the 414 chapters describes the major holdings contained within one record group. The guide is available on the NARA Web site at: http://www.nara.gov/ or for purchase: $95 plus $5 postage and handling payable by check, Visa, or Mastercard. Contact: National Archives Trust Fund, NECD, P.O. Box 100793, Atlanta, GA 30384; (800) 234-8861; or Superintendent of Documents, Government Printing Office (stock #069-000-00064-9); (202) 512-1800; fax: (202) 512-2250.

1996-97 Education & Training Guide. National Association of Corrosion Engineers (NACE) International’s new guide provides an overview of 12 courses scheduled in the United States and abroad through June 1997. Open to anyone, the courses range in complexity from basic corrosion fundamentals to designing cost-effective systems that incorporate corrosion control. Free. Contact: NACE, P.O. Box 218340, Houston, TX 77218-8340; (713) 492-0535, ext. 81.

Care of Photographs, by Gary Albright. Technical leaflet from the Northeast Document Conservation Center (NEDCC) is designed to help curators, collections managers, librarians, archivists, and private collectors with collections of photographic materials. It provides information on the proper storage environment and materials to enhance the preservation of photographs. Send a SASE to: Gay Tracy, NEDCC, 100 Brickstone Sq., Andover, MA 01810-1494.

Managing a Mold Invasion: Guidelines for Disaster Response. Technical bulletin published by the Conservation Center for Art and Historic Artifacts (CCAHA) offers step-by-step guidance for managing a mold invasion. Topics include health concerns, first-response procedures, inactivation procedures, fungicides and fungistats, cleaning and disinfecting, prevention planning, and general references and services for recovery. $3.50 per copy prepaid. Make checks payable to CCAHA at: 264 S. 23d St., Philadelphia, PA 19103.

History of English Craft Bookbinding Technique, by Bernard C. Middleton. This updated and expanded edition describes the English bookbinding processes, materials, and equipment used by English craftsmen. The main chapters cover material of leaves and folding, beating and pressing, sewing, endpapers, gluing the spine, rounding and backing, boards and their attachment, edge-trimming and decoration, headbands, back linings, covering, finishing, siding and pasting down, book repairs and restoration, and equipment. Hardcover, illustrated. 368 pages. $55 plus $4 shipping. Order #44862-K by contacting: Oak Knoll Books, 414 Delaware St., New Castle, DE 19720; (302) 328-7232 or (800) 996-2556; fax: (302) 328-7274; oakknoll@oakknoll.com; http://www.oakknoll.com

Women Bookbinders, by Marianne Tidcombe. This is the first major work to study early women trade binders and the Guild of Women Binders, as well as other women trade binders at the end of the 19th century and those who ran shops in Britain before 1900. American women craft bookbinders are also covered. Tidcombe gives a historical introduction and covers less traditional styles of binding such as embroidery and painting on vellum and modeled leather, which were revived by women binders. Hardcover, illustrated. 208 pages. $58 plus $4 shipping. Order #43766-K by contacting: Oak Knoll Books, 414 Delaware St., New Castle, DE 19720; (302) 328-7232 or (800) 996-2556; fax: (302) 328-7274; oakknoll@oakknoll.com; http://www.oakknoll.com
Conferences, Courses & Seminars

Call for Papers
May 30–June 3 1997, Ottawa. Canadian Association for Conservation of Cultural Property Annual Conference (CAC, previously IIC-CG). Three-day conference followed by a 2-day workshop on "Preservation of Digital Media." Papers are invited on all aspects of conservation, including case studies, theory, administration, and conservation science. Papers are typically 20 minutes; abstracts should be 250–400 words. Posters are also welcome; submit an abstract and indicate the poster's size. Deadline: December 15. Send to: Greg Hill, National Archives of Canada, Ottawa, ON KIA ON3, Canada; fax: 44-1-31-614-3562.


Book and Paper

April 21–26, 1997. Iowa City. IA. Workshop 1, “Bookbinding and the Traditional Technologies of the Commonsplace World,” will examine the questions of material literacy in traditional and modern cultures and the role of commonplace material technologies in the everyday life of societies from the medieval period through the late 19th century. Activities will include production and modification of tools and equipment both specific to the craft of bookbinding and common to a variety of traditional crafts. An effort will be made to trace the development of the material technologies of wood, metal, skin, and fiber.

The goals are to better understand the role of environment and geography in the development of the trades in the everyday life of traditional societies, and the cultural values that gave rise to the methods and manner in which these trades were practiced.

See the May 1996 AIC News for more information

See the September 1996 AIC News for more information
June 23–27, Iowa City, IA. Workshop 2, "Intermediate Mending," is designed to allow a group of intermediate-level conservators to gain some facility in several methods of paper lining (including directouching of gossamer tissue) and filling losses (including pulp fills). Participants will analyze when, or if, certain methods are better than others and what considerations are important (e.g., adhesive strength, drying method, efficiency, and aesthetic concerns). Techniques are designed for a modestly equipped conservation laboratory. Workshop leader: Cynthea Mosier. Application deadline: March 30. Application procedure: Send your workshop preference, résumé, statement of purpose indicating why the workshop is important to you and/or your institution, your previous book or paper conservation training, and a short list of topics or experiences you could present: relating to your work and/or the subject of the workshop, along with your name, address, phone, fax, e-mail, institution or business, position or job description, and social security number to: Joel Spector (Workshop 1) or Cynthea Mosier (Workshop 2), Conservation Dept., University of Iowa Libraries, Iowa City, IA 52242; (319) 335-5908; fax: (319) 335-5906.

Textiles
January 27–31, London. Courtauld Institute of Art diploma course in textile conservation on "Modern Dyeing for Conservation." This course, in which a limited number of places are available is suitable for practising conservators and anyone responsible for dyeing modern fabrics with synthetic dyes for conservation purposes. The course will cover the theory of dye fiber-bonding, the role of auxiliaries, and the importance of pH. Support fabrics used in conservation will be dyed during the practical sessions. The importance of record keeping, adequate sample preparation, and good technique will be emphasized. There will be presentations on typical dyeing dilemmas, and participants will develop a portfolio of dye recipes to take home. Contact: Textile Conservation Centre, Apt. 22, Hampton Court Palace, East Molesey, Surrey KT8 9AU, UK; 44-181-977-9081.

Photographic Materials
1997 Gettens Award

The board is accepting nominations for the 1997 Rutherford John Gettens Award for outstanding service to AIC. Guidelines and nomination forms are available from the FAIC office, (202) 452-9545. Deadline: December 15.

1997 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 preprogram 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.

Guidelines and nomination forms are available from the FAIC office, (202) 452-9545. Deadline: December 15.

FAIC 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 1997 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.

AIC Vacancies


declaration forms are available from the FAIC office, (202) 452-9545. Deadline: December 15.

Grants & Internships

Advanced Internships in Conservation

The Stratus Center for Conservation, Harvard University Art Museums, offers up to five Advanced-Level internships in conservation beginning September 1, 1997. The internships will be divided among the three conservation laboratories (paper, paintings, and objects) and the conservation science laboratory on a flexible basis depending on the needs of the intern and the needs of the intern applicants and the professional staff.

Requirements include: completion of graduate-level or equivalent apprenticeship training in conservation, minimum of a bachelor of arts degree with a major in studio art or art history, one or more college-level chemistry courses, additional courses in material sciences and competence in a foreign language are desirable.

For conservation science training the minimum of a Masters of Science in the chemical or material sciences is required.

The stipend for the 10-month internship is $19,000 with an additional travel and research allowance.

The appointment comes with Harvard University benefits including contribution health insurance and access to some University facilities. Stipends are contingent upon finding funding by granting agencies.

Please send: curriculum vitae, official transcripts, three letters of recommendation, a statement summarizing your interest in the chosen specialization (paper, paintings, objects), and a $30 non-refundable filing fee payable to Harvard University. Re-applications require a $15 filing fee. Application materials and correspondence should be sent by January 15, 1997 to: Stratus Center for Conservation, Advanced-Level Internship Training Program, Harvard University Art Museums, 32 Quincy St., Cambridge, MA 02138-3383. Telephone: (617) 495-2392; Fax: (617) 495-0936.

The Commonwealth Conservation Center offers a paid summer internship in archival conservation which will be offered at the Commonwealth Conservation Center in Harrisburg, PA. The intern will participate in the mass treatment of early land records.

AIC News, November 1996
Internship in Paper Conservation
Princeton University Libraries

The Princeton University Libraries Preservation Office is offering a 9-12 month internship in paper conservation. The internship beginning in September 1997, is open to a third-year student enrolled in a recognized paper 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 art on paper, paper-based artifacts, and other related 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. No other benefits will be provided by Princeton University. Interested candidates should send by December 1, 1996, a short description of interests; resume; names, titles, addresses, and telephone numbers of two references; and copies of two recent conservation treatments to: Paper Conservation Internship, c/o Human Resources Librarian, Princeton University Libraries, One Washington Road, Princeton, NJ 08544. Or fax: (609) 258-4473.

Andrew W. Mellon Advanced Training Fellowship in Object Conservation
National Gallery of Art

The conservation division of the National Gallery of Art is offering a conservation fellowship, supported by the Andrew W. Mellon Foundation, in the object department. Commencing in September 1997, the two-year fellowship includes a stipend of $21,000 plus a $3,000 allowance for travel and research. The appointment may be extended for one year. The fellowship is devoted to conservation treatments at the National Gallery of Art and to research related to the collections. By the end of the appointment, the fellow is expected to produce a publishable paper based on research completed during the fellowship. Lectures, symposia, and informal discussions contribute to the fellowship program, as do the significant resources of the gallery, including the library, photographic archives, and the scientific research department. Candidates should be graduates of a recognized training program or have equivalent training; they should have no more than five years' work experience and a proven record of research and writing ability. Fellowships are awarded without regard to age, sex, race, or nationality. Candidates must possess English-language skills. Finalists who are not United States citizens must provide proof of their own health care coverage during the fellowship period. Interested candidates must submit the following materials in English: 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; letters of recommendation from two conservation professionals familiar with the candidate's work, and one personal reference. The material must be postmarked no later than January 17, 1997, and mailed to: Andrew J. Skalitsky, Conservation Administrator, Conservation Division, National Gallery of Art, Washington, DC 20565, U.S.A. The e-mail address, for inquiries only, is M-Skalitsky@nga.gov; however, all formal applications must be postmarked and mailed. Finalists may be invited for an interview and asked to present a portfolio of conservation treatments and research. Because of the volume of applications received, materials submitted cannot be returned. All applications will be notified by March 14, 1997, of the decision of the selection committee.

Mellon Foundation Conservation Fellowships
Metropolitan Museum of Art

The Andrew W. Mellon Foundation, through the Metropolitan Museum of Art, awards annual conservation fellowships. Each fellowship is one of a series 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. Interested candidates should contact: Cassie L. Jones, Coordinator for Fellowships, Education, Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028-0198.

Postgraduate Research and Teaching Fellowship
New York University

Purpose: To strengthen the discipline of conservation by supporting the work of a young conservation scientist and encouraging interaction between the fellow, the faculty, and the students of the Conservation Center of the Institute of Fine Arts, New York University. Duties: The fellow is expected to pursue his or her own research, advise on and supervise student research projects, assist in teaching laboratory sessions associated with courses, monitor the inventory and ongoing maintenance of the laboratory, and coordinate final Certificate of Proficiency testing for students and faculty. Eligibility: Recent graduates of a graduate-level conservation program or Ph.D. program in the sciences. Stipend: $20,000, 12-month appointment. September 1996-August 1997 (renewable), also includes NYU medical insurance. Application: Including a curriculum vitae and a statement of proposed research, should be sent to: M. Helene Ellis, Chairman, Conservation Center, 14 E. 78th St., New York, NY 10021. AA, EO, WMMA.
Positions Available

Paper Conservator: Contract National Park Service

The National Park Service is compiling a list of paper conservators interested in working on a contract basis. The work must be performed at the Division of Conservation's facility near Harpers Ferry, WV. Consignments may be interrupted and for short periods of time. Possible projects will focus on documentation, preparation for storage, treatment, and preparation for exhibit. Candidates with documented experience in these areas, and with a graduate degree in conservation and additional work experience, are requested to send a letter of interest and curriculum vitae to: Nancy Pierson, Harpers Ferry Center, P.O. Box 50, Harpers Ferry, WV 25425.

Associate Conservator of Paintings/Conservator of Paintings Wadsworth Atheneum

The Wadsworth Atheneum, the oldest public fine arts museum in America, is seeking a full-time associate conservator of paintings/conservator of paintings. Candidates should hold a graduate degree in a related conservation program or the equivalent in training. A minimum of five years experience is desired.

Responsibilities include care, documented examination, and treatment of the broad painting collection, as well as working with the curatorial staff and assisting in the museum's loan and exhibition programs. Applicant should have a well-rounded visual and technical understanding of paintings, mature skills in treatments as well as judgment. A general understanding of the care of museum collections is important.

Salary and title are commensurate with qualifications and experience. Letter of application together with resume and three references should be sent to: Human Resources Manager, Wadsworth Atheneum, 600 Main St., Hartford, CT 06103, U.S.A. EEO. Candidates of diverse backgrounds are encouraged to apply.

Textile Conservator

Collections Care Specialist Shelburne Museum

The Shelburne Museum is seeking applicants for a full-time textile conservator. This 18-month position is partially funded by an IMS Conservation Project Support grant. The conservator will be responsible for conducting a detailed conservation condition survey of approximately 775 bedcovers and performing remedial treatments on selected bedcov­ers. A graduate degree in conservation specializing in textile conservation or equivalent training. Preference will be given to candidates with five to 15 years of experience working in historic textile conservation.

A part-time (2 days/week) collections care specialist is also sought to assist with this 18-month textile conservation survey and treatment project. Candidate should have a bachelor's degree or equivalent, experience in handling works of art, and a working knowledge of textiles. This is an ideal position for a preprogram conservation student, with a hands-on art history, or textile studies graduate.

Both positions are available January 1, 1997. Salary and benefits are competitive. Candidates interested in either position should submit a CV, three references, and a statement of interest to: Richard Keeschner, Chief Conservator, Shelburne Museum, PO Box 10, Shelburne, VT 05482; e-mail: sheltoons@together.net

Conservation Florida Conservation Studio

Successful studio, operating in Miami area 17 years, specializing in paintings and works of art on paper, looking for an ambitious, artistic, AIC professional associate. Please, serious applicants only. Florida Conservation Studio, Inc., 4071 Lagoon St., Coral Gables, FL 33146; e-mail: FCS@sol.com

Objects Conservator Brooklyn Museum

The Brooklyn Museum is seeking an objects conservator to fill a full-time employment position. The successful candidate will work in the museum's conservation department with staff conservators, interns, and volunteers. Candidates should be able to work with a diverse collection, which includes ethnographic, archaeological, and decorative art, and American, European, and contemporary art objects. Responsibilities include assisting the conservator in all aspects of the examination, treatment, documentation, and preventive care of this large and diverse collection. The conservation department is interdisciplinary and very active. Candidates should have a degree in conservation or the equivalent, and museum experience. The Brooklyn Museum is an Equal Opportunity Employer. Minimum requirements are a graduate degree in conservation or the equivalent and three years of postgraduate experience (three-year internships are acceptable). The successful candidate should have prior experience in the treatment of leather and/or painted surfaces. A competitive salary and benefits are offered.

Applicants should submit a cover letter, résumé, and three letters of recommendation to: Valerie Tallard, Objects Conservation Department, Gardner Museum, 2 Palace Rd., Boston, MA 02115. The Gardner Museum is an Affirmative Action/Equal Opportunity Employer. Minorities are strongly encouraged to apply.

Conservation Technician

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 bindings, such as resewing, rebacking, and restoring. Other treatments include conservation of drop spine boxes and other enclosures, paper treatments (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. Technician also assists in the collections conservator with special projects and coordinating conservation activities.

Requirements: 1 to 3 years of book conservation experience including knowledge of current book and paper conservation techniques, preferably in an institutional library setting; proficiency in using conservation equipment and tools; familiarity with computer programs including Word Perfect 6.1. A portfolio of completed treatment work is required (all treatment work is preferable to slides or photos).

Salary and Benefits: $24,773 per annum; full health and dental insurance; vacation and personal time off. Please send cover letter and resume to: Shelly Douglas, Personnel Coordinator, NYU Bobst Library, 70 Washington Sq. S., 11th Fl., New York, NY 10012

Contract Objects Conservator

Oriental Institute Museum-Chicago

The Oriental Institute Museum, University of Chicago, anticipates a one-year position for an archaeological object conservator to be funded by an IMS Conservation Project Support grant and begin February/March 1997. The project involves investigation of a collection of monumental 8th century B.C. Assyrian gypsum relief. Applicants must hold a degree from a recognized program in objects conservation (preferably archaeological or equivalent), experience have a minimum of 2 years post-training work experience; worked previously with stone artifacts, preferably from an archaeological context; have knowledge of in­depth consolidation and deacidification procedures and proven skill in inpainting skills. The contract conservator will be supervised by Museum conservator staff, but should be able to work independently, when needed.

Send letter of interest and resume by December 15, 1996 to: Laura D'Alessandro, Head of Conservation, Oriental Institute Museum, 1155 E. 58th St., Chicago, IL 60637. The Oriental Institute Museum is an Affirmative Action/Equal Opportunity Employer.

Conservation Scientist

National Park Service

The Division of Conservation, National Park Service will be recruiting a conservation scientist in early 1997. Duties include establishing and managing an analytical services laboratory to support the division's conservation laboratories and conducting research to support the NPS interpretive and curatorial programs. Qualifications include a Ph.D. in chemistry, materials science, or another discipline related to conservation, or a master's degree in the above fields plus experience as a principle investigator on one or more museum-related research projects of major significance. Five years of additional experience in conservation science is required of all candidates. Applicant must have expertise in one or more of the following analytical techniques: PLM, FTIR, XRF, and TEC. For additional information contact: Martin Frankel, Harpers Ferry, WV 25425 or call 5016 Bergen, Norway. For further details please contact: Marie von Miller, Head of conservation, or Knut Ormhaug, deputy director. Phone: 47-55-560100; fax: 47-55-560111.

Assistant Conservator Isabella Stewart Gardner Museum

The Isabella Stewart Gardner Museum invites applications for a one-year, full-time position of assistant conservator to act as the project coordinator for the treatment of 17th- and 18th-century gilt­ and painted leather wall hangings. This position is supported by a grant from the Institute of Museum Services. Minimum requirements are a graduate degree in conservation or the equivalent and three years of postgraduate experience (three-year internships are applicable). The successful candidate should have prior experience in the treatment of leather and/or painted surfaces. A competitive salary and benefits are offered. Applicants should submit a cover letter, résumé, and three letters of recommendation to: Valentine Tallard, Objects Conservation Department, Gardner Museum, 2 Palace Rd., Boston, MA 02115. The Gardner Museum is an Affirmative Action/Equal Opportunity Employer. Minorities are strongly encouraged to apply.

Conservation Technician

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 bindings, such as resewing, rebacking, and restoring. Other treatments include conservation of drop spine boxes and other enclosures, paper treatments (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. Technician also assists in the collections conservator with special projects and coordinating conservation activities.

Requirements: 1 to 3 years of book conservation experience including knowledge of current book and paper conservation techniques, preferably in an institutional library setting; proficiency in using conservation equipment and tools; familiarity with computer programs including Word Perfect 6.1. A portfolio of completed treatment work is required (all treatment work is preferable to slides or photos).

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Supplier's Corner

A paid advertising section. Inclusion does not imply endorsement of such products by AIC.

The Care and Preservation of Textiles. Textiles, especially historic costumes are among the most fragile artifacts as they are weakened with age and are susceptible to adverse environmental conditions. Gaylord with the assistance of professional textile conservators has assembled a line of textile boxes, quilt, shoe and hat boxes, soft tissues, dust covers, rolling tubes, labeling tape, etc. in environmental conditions. Gaylord Supplier's ARCHIVAL PRODUCTS, a division of Archival Folders, Manuscript Folders, Bound Four Flap Enclosures, Academy Folders, Tan Archival Board, Grey/White Archival Board, Archival Pile Folders and Hanging Folders, Deep Spine Archival Boxes, and Archival Albums. Contact Millie Kuehn or Janice Comer at 312-7808 or e-mail archival@ix.netcom.com to request your ARCHIVAL PRODUCTS CATALOG OF QUALITY PRESERVATION PRODUCTS AND SERVICES.

ARTSORB—A moisture sensitive silica material which absorbs and desorbs moisture to keep its sealed climate at a specific ideal relative humidity (RH) . . . one which you choose. With over five times greater moisture buffering capacity than other products, it provides the most efficient and affordable protection of precious art during shipping, storage, or display. Available pre-conditioned (at no charge) to between 40-70 percent RH in beams, sheets, and corners to fit any situation. For a complete information packet, including samples, please contact: Chris Scherer, Technical Consultant, fax: . . .

We are pleased to announce that we now carry 10 new Japanese Conservation Paper Rolls. These rolls are made from 100% fine Japanese materials (Kozo or Gampi). The rolls are 38” wide and 61 meters long, 5 meter lengths may be purchased as well. This paper is available in the United States only through Hiroomi Paper International, Inc. Please contact us for prices and samples: HIROMI PAPER INTERNATIONAL, INC., 4223 Glencoe Ave., C-107, Marina del Rey, CA 90292; (310) 306-8098; (310) 306-7808.

RUSSIAN NATURAL STURGEON FISH GLUE is available from ANDREY ANDREEV in Russia to restorers worldwide including Europe and the U.S. (This glue is referred to as SALLANSKI in Dr. Kremer's catalog.) This glue is of the highest quality, direct from the Volga River. It is a by-product of the caviar industry, and thus no sturgeon are killed specifically for its production. A list of major museums in the U.S. and abroad that use the product is available from Mr. Andreev on request: Prices: 500g, 150 DM ($253); 1kg, 360 DM ($555); 2 kg, 760 DM ($1079); more than 2 kg, price negotiable depending on quantity; postage is additional. To purchase send an order by fax or e-mail and you will be invoiced. If you are satisfied, or return the product. Most customers order more!

Contact: Andrei Andreev, Ak. Artsevichova st. Moscow, Russia; tel./fax: . . .

WELL TEMPERED SYSTEMS cases were designed for the preservation of sensitive collectibles. Adjustable temperature between 75°C/45°F and 20°C/70°F and adjustable humidity between 45 RH and 70 RH. CRAMER PRODUCTS, 381 Park Ave. South, New York, NY 10016.

UNIVERSITY PRODUCTS's consumer division announces the completion of the second edition of "The Archival Company" catalog. The original 18-page Archival Company catalog was mailed to some half million customers in October of 1995. Because of its success the company expanded the 1996 edition to 40 pages and doubled the size of its mailing list. The Archival company catalog addresses the archival needs of the increasing number of customers interested in archival quality storage and display materials for their family photographs, documents, memorabilia, and heirlooms. The catalog also includes products for collectors of stamps, trading cards, comic books, and postcards. Contact University Products at: 800-628-1912.

CONSERVATION RESOURCES INTERNATIONAL, L.L.C. is pleased to announce that ABBY SHAW has joined us as Director of Marketing, effective October 7, 1996. Abby brings 17 years of conservation administration and archival supplies experience from previous positions, including time as Marketing Manager at Archivart in Moonachie, New Jersey and as Executive Director of the Conservation Center for Art and Historic Artifacts in Philadelphia, Pennsylvania. Abby can be reached through Conservation Resources at (800) 634-6932 or at her Philadelphia office at . . .

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