A NEW HOME FOR AIC

It is with keen pleasure that I have the privilege to announce to the AIC membership that we have a home. After several exhausting months of search and inquiry, the AIC/FAIC has found its way to a National Historic House known locally as Klingle Mansion. It was built in 1823 by Joshua Pierce and upon his death passed on to his nephew, Joshua Pierce Klingle. The stone mansion, located in a delightful wooded setting, is situated in Rock Creek Park of central Washington, D.C.

Klingle Mansion is situated on a horseshoe drive at the end of Williamsburg Lane. It is easily reached by several routes. Williamsburg Lane intersects Porter Street just east of Connecticut Avenue. If driving north on Connecticut, one makes a right turn onto Porter Street and a left turn onto Williamsburg Lane just before the bridge over the Parkway. The Beach Drive exit to Porter Street off the Rock Creek and Potomac Parkway also allows quick access by turning north (right) onto Williamsburg Lane. There is ample parking behind the house. Klingle Mansion is less than a mile from the Cleveland Park Metro station at Connecticut and Ordway, one block south of Porter Street. Visitors can take the Metro to Cleveland Park station and then taxi or walk the remaining distance. Metrobuses H2 and H4 travel along Porter Street between Connecticut Avenue and 16th Street and stop at Williamsburg Lane. All number L buses travel north and south along Connecticut Avenue and have a Porter Street stop.

How To Get There

The current AIC office consists of 800 square feet on the seventh floor of a downtown Washington office building, costing a little over $1,000 per month and scheduled for an increase December 1. Any member who has visited the National Office is aware of the vast space shortage and the mountains of boxes that obscure walls and furniture. We have an ever expanding library and a plethora of files and publications. With the addition of BONNIE YANCEY on a part time basis to MARTHA MORALES' staff, the Executive Office has become even more overcrowded.

Following a suggestion made by CAROLINE KECK in the Spring of 1982, the newly elected AIC Executive Board decided to initiate a search for a home appropriate to our growing needs. Klingle Mansion appears to fulfill the needs of the AIC/FAIC in order that our move take place with ease and efficiency. Heartfeld thanks to MARTHA MORALES has made dozens of telephone calls and appointments bargaining on behalf of the AIC/FAIC in order that our move take place with ease and efficiency. Heartfeld thanks to MARTHA MORALES and the many area-wide conservators and friends who are donating their weekends scraping, spackling, sanding, painting, and gardening to give Klingle Mansion a new shine. And not to be overlooked are the AIC members who responded with suggestions for other possible site locations.

COME AND VISIT OUR NEW NATIONAL OFFICE

SHELLEY STURMAN

WE ARE MOVING...JANUARY 1, 1983

PLEASE NOTE OUR NEW ADDRESS

A I C / F A I C
Klingle Mansion
3345 Williamsburg Lane
Washington, D.C. 20008
TAX DEDUCTIBLE CONTRIBUTIONS TO KLINGLE MANSION -- AIC'S NEW NATIONAL OFFICE

All of us rejoice over the significant move to larger, more attractive, and, we hope--more permanent headquarters. In the long run, the move is anticipated to constitute a major saving in the costs of housing our national office. However, we are faced with an immediate large expense, approximately $20,000, in the next six months to provide Klingle with the basic necessities for our use as a working office.

Obviously, such a large expense will put a big strain on our financial situation. We would like to ask members, friends, and supporters of AIC for support--to help us overcome this financial burden. Tax deductible contributions should be made out to FAIC "Klingle Mansion", and be sent to the AIC office, (old address). We need office furniture, air conditioners, dehumidifiers as well as volunteers for cleaning, painting, moving and other activities in and around Klingle Mansion. If you can help with any of these matters contact MARTHA MORALES at 20005 (301) [redacted] Washington, D.C.

Your prompt response will be appreciated. This is an opportunity to play an active role in this exciting, major step in the growth of our organization.

AIC BOARD OF DIRECTORS

NEWSLETTER STAFF CHANGES, NEW TECHNICAL EDITORS

ANGELA FITZGERALD has entered Antioch Law School this fall. She has been replaced on the Newsletter staff by NIKKI HORTON. KATHERINE EIRK is also joining the staff, and will be responsible for seeking out new publications for conservators. DORIS HAMBURG will continue as technical editor. Write to our technical editors at the national office about new materials, techniques that work or fail, and their needs of the growing AIC membership for better communication among colleagues. The areas of interest now represented by formal Specialty Groups include: Book and Paper, Furniture and Wooden Artifacts, Objects, Paintings, Photographic Materials, and Textiles.

The AIC has promoted and encouraged the Specialty Groups by designating time on the annual meeting schedules for Specialty Group presentations and providing space in the AIC Newsletter for reports on activities. The Specialty Groups have become a vital and energetic part of the AIC, and their activities thus far have done a great deal to further the intents and purposes of the parent organization.

When the Specialty Groups were first formed, it was difficult to predict their future needs and problems. AIC, as represented by its elected officers to set policy, chose to act as coordinator of the Specialty Groups, thus allowing as much freedom as possible to the groups while safeguarding the interests of the AIC as a whole. The Specialty Groups were encouraged to govern themselves, set their own dues and budgets, and propose activities and presentations for the annual meeting and other meetings if desired.

As with any new venture, questions and procedural problems arose involving the Specialty Groups which had to be addressed by the AIC. The Board of AIC, in its role as coordinator of the Specialty Groups, dealt with each issue as presented at its regular meetings. Each question was examined with a view to its implications for the Specialty Groups and its impact on the AIC as a professional organization. The decisions made became the AIC policy concerning Specialty Groups. These policies were reported to the Specialty Group Coordinators as they were made.

During a special meeting of the AIC Board with the Specialty Group Coordinators at the Milwaukee annual meeting, these policies were organized into a list and distributed. The Board encouraged the Coordinators to present these policies to their respective groups and asked for questions and suggestions. These policies along with some elaboration of specific considerations follow:

1. All activities of the Specialty Groups must reflect the intent and purposes of AIC as stated in the AIC bylaws.

2. An individual must be a member of AIC to...

Baltimore

AIC - ANNUAL MEETING - BALTIMORE

Planning for the meeting is well underway. Acceptance letters for papers submitted will be sent out on December 1st. Specialty Group chairmen are working on their programs. Poster sessions are planned again this year and we hope to have the posters on display for two or three days. The local arrangements committee chaired by Sian Jones is arranging an interesting program of tours and museum visits. Jot down the dates - May 25-29, 1983 - and the place - The Hyatt-Regency Hotel - and plan to come. You will be pleasantly surprised at Baltimore's new face. This city is rapidly becoming the most charming and interesting place to visit on the east coast. Don't believe it? Come -- see for yourself!

ELISABETH FITZHUGH
Program Chairman

HOW PAPERS ARE SELECTED FOR THE ANNUAL MEETING

All abstracts are reviewed by each member of the Board of Directors. The final choice is made by the Program Chairman, based in part on the comments of each reviewer. Other factors considered are: (1) The general interest of the paper and its practical usefulness for the AIC membership as a whole; (2) Suitability for oral presentation; (3) The quality of the contents and significance of the results, and (4) The importance of having an overall balance to the meeting. Papers which seem more suitable for a specialty group session are passed on to the appropriate Specialty Group Chair.

ELISABETH FITZHUGH
Program Chairman

SPECIALTY GROUPS

The Specialty Groups of the AIC have been formed over the past few years in response to the needs of the growing AIC membership for better communication among colleagues. The areas of interest now represented by formal Specialty Groups include: Book and Paper, Furniture and Wooden Artifacts, Objects, Paintings, Photographic Materials, and Textiles.

The AIC has promoted and encouraged the Specialty Groups by designating time on the annual meeting schedules for Specialty Group presentations and providing space in the AIC Newsletter for reports on activities. The Specialty Groups have become a vital and energetic part of the AIC, and their activities thus far have done a great deal to further the intents and purposes of the parent organization.
become a member of an AIC Specialty Group.

Members of Specialty Groups receive many of the benefits of AIC members, such as the services of the AIC office, employees and officers among others. AIC members should not be asked to subsidize individuals who wish to join a Specialty Group without joining AIC.

3. Each Specialty Group shall set its own level of dues and notify the AIC Board of Directors of the amount. Members of each Specialty Group shall pay dues directly to AIC. Each Specialty Group shall have a budget limit determined by the amount of dues collected. The allocation of funds in the budget shall be determined by the Specialty Group.

The AIC encourages the Specialty Groups to develop their own programs of activities within the limits of funds collected. The responsibility for collection and dispersal of funds has been taken on by the AIC to relieve the Specialty Groups of paperwork and the filing of periodic government reports. Most important, it would eliminate the possible of audits and taxes. In addition, this procedure serves as a double-check that no individual can misuse the funds collected. Also, AIC must monitor expenditures to prevent any indebtedness beyond the funds collected by any Specialty Group. Such indebtedness could affect the AIC as a whole.

4. Specialty groups must request funds and reimbursements for activities from the AIC treasurer using the appropriate forms. Each Specialty Group must designate an individual to sign these forms and notify the AIC treasurer of the designee. All agreements by Specialty Groups involving financial obligation must be in the form of a contract.

To expedite payment and to assure that expenditures have been authorized, the proper forms must be used and signed by the Specialty Group Coordinator or his/her designee. Requests for funds over $25.00 should be co-signed by the AIC Treasurer as an additional safeguard. Financial obligations must be in the form of a contract in order to protect the Specialty Groups and AIC from unexpected, excessive charges.

5. All applications for funds to granting organizations in the name of AIC must be approved by the Board of Directors prior to submission; Grants should be submitted to the granting organization by the Board of Directors on behalf of the Specialty Group. Since applications for grants will bear the name of the AIC the Board must approve such proposals on behalf of the AIC before they may be submitted to the granting organization. Grant applications should be submitted to the Board well in advance of the grant deadline in order to provide enough time to obtain a consensus of the Board.

6. The AIC Board must approve all Specialty Group activities unless otherwise specified. In order to protect the interests of AIC as a whole, all activities of the Specialty Groups must be cleared with the AIC Board. Although it is unlikely that a Specialty Group would sponsor an activity not in the best interests of the AIC, this policy is a necessary formality if the name of AIC is to be used.

The above information should be useful in understanding current AIC policy concerning the Specialty Groups. The AIC Board requests that any questions, comments or suggestions concerning these policies be sent in writing to TERRY WEISSER, The Walters Art Gallery, 600 N. Charles St., Baltimore, MD 21201.

TERRY WEISSER
THE BOOK AND PAPER GROUP

Postprints, containing both papers delivered in the formal sessions and written material from poster sessions are now being distributed to members who have paid Book and Paper dues ($10.00).

This 120 page comprehensive document is also available to non-members for $10.00 plus $2.00 shipping. Checks should be made out to "AIC Book and Paper Group" and sent to KAREN GARLICK, Folger Shakespeare Library, 201 East Capitol St., S.E., Washington, D.C. 20003. (202-544-4600)

OBJECTS SPECIALTY GROUP

At the Objects Group meeting in Milwaukee last May, members voted to begin paying $5.00 dues per annum (see August AIC newsletter). Dues have become necessary not only for basic printing costs such as fliers enclosed in the newsletter, but also for expenses related to setting up the annual program and special events such as "refresher courses". Since the Group also voted to distribute abstracts of papers presented during the Specialty Session, even those who cannot attend these functions will benefit if their dues are paid. Please send your $5.00 dues to MARTHA MORALES as soon as possible so we can send you information concerning your Group's activities.

The program committee for the Objects Specialty Group Meeting in Baltimore next year met during the IIC Meeting in Washington to finalize plans for the program. It was decided that the theme of the program will be "how collection philosophy dictates conservation treatments." Short presentations of case studies which exemplify a variety of conservation approaches to decorative art, ethnographic, archeological and functional objects are being organized.

In addition to the more formal presentations, we are hoping to organize an informal "Information Exchange Session" for the Objects Group. Prior to the session we will be compiling a list of conservation projects which people have recently worked on and subjects about which they wish to discuss with others. These lists will be distributed prior to the session and hopefully we can match up those who wish to discuss the same topics.

Both Archeological Conservation and Leather Conservation have been suggested as interesting topics for "refresher courses" to be sponsored by the Objects Group. I would appreciate knowing if you are interested in participating in either or both of these courses. Please call (202-357-2135) or drop me a note.

CAROLYN ROSE

TEXTILE SPECIALTY GROUP

Plans for next year's annual meeting are being finalized. Topics will include: Discussion of Dry Cleaning, Discussion of Wet Cleaning, Discussion of Detergency. In addition to a program on the cleaning of large textiles there will be a session of general papers. Abstracts are invited, and must be submitted very soon. Voting on exhibition guidelines will take place, and only dues paying members of this group may vote.

A special exhibit of coverlets will be given at the annual meeting.

For information contact: IRA BLOCK at Dept. of Textiles, University of Maryland, College Park, MD 20742 (301-454-6490).

PAINTINGS SPECIALTY GROUP

Anyone interested in participating in a Refresher Course for paintings conservators should
**NEW COMMITTEE CHAIRS**

Conservation & The Handicapped, CATHERINE McLEAN, Conservation Center, Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036.

Ethics & Standards, ELEANOR McMILLAN, Conservation Analytical Laboratory, AHB 070, Smithsonian Institution, Washington, D.C. 20560.

Health & Safety, ANN WAGER, P.O. Box 387, Cooperstown, NY 13326.

Committee members for all committees will be announced in the February Newsletter. MARY TODD GLASER is the liaison between the AIC Board and committees.

**MEMBERSHIP COMMITTEE**

Applications for Professional Associate or Fellow status should be submitted on forms which are now available from the AIC office. Only those forms which are currently available should be used. The Membership Committee urges Associate members to carefully read the AIC Code of Ethics and Standards of Practice and to apply for Professional Associate or Fellow Status. JACQUELINE OLIN, Chair

**INSURANCE**

A flyer and questionnaire is being distributed to all AIC members. It is important that the questionnaire be completed and returned as soon as possible -- if we are to obtain a group health policy. If you work for an institution or are self employed and already have a policy - take the time to check this information. The rates may be more favorable. If you have any questions, please call Lois Craig at Huntington Block at (toll free) 800-424-8830.

**HEALTH & SAFETY COMMITTEE**

The Committee will try to have regular Newsletter articles on health and safety topics and will answer questions from the membership on these matters. Correspondence should be addressed to: ANN WAGER, AIC Health & Safety Committee, P.O. Box 387, Cooperstown, New York 13326.

**NOMINATING COMMITTEE**

The Nominating Committee, THOM GENTLE, CHRIS TAHK, PERRY HUSTON, is developing a slate of candidates for the Board of Directors, AIC, to be voted upon at next year's annual meeting. At this point in our work, we would like to have the names of those of you who would be interested in serving on the board in some capacity. Write to: Internuseum Laboratory, Allen Art Bldg., Oberlin, OH 44079 or call (216-775-7331).

THOM GENTLE, Chair

**ETHICS & STANDARDS COMMITTEE**

The May 1982 (Volume 7 No. 2, page 2) issue of the Newsletter encouraged discussion of photographic documentation of objects and treatments. The following letter was sent to MEG CRAFT from DAN KUSHEL:

"Your question in AIC Newsletter on the archival permanence of treatment records brought to mind another related issue. I have always assumed that within the spirit of our requirements for complete documentation is the desire that this documentation, this rich piece of an artifact's history, should somehow be able to travel with the object through time, passing from custodians of one generation to those of the next. Unfortunately, except for the most stable institutional situations, fulfilling this desire is much more often than not an exercise in futility. As we all know, our documentation is too often lost by art owners, hidden by dealers, and otherwise misplaced by history. It is probably safe to assume that the transfer of documentation, or even the admission of its existence, is a rare event in exchanges of ownership. I realize we can only be truly responsible for our own actions, but should we consider some method of buffering the situation by addressing the problem directly in our Standards of Practice? For example, some conservators attach dated treatment summaries to the backboards of paintings, bind a treatment summary leaf into treated books, or include similar dated information on new matboards. Perhaps methods can be designed that could appease dealer and owner, even if by no other means than invisibility to normal lay inspection.Obviously, in practical terms, a standard should be a recommendation rather than a requirement, but even a simple dated notation stating "treated by" accompanied by name and address would be meaningful, especially if at some time in the future the profession were able to organize its own repository of records of member conservators no longer in practice. As medical doctors frequently transfer medical records among themselves, so our situation is similar except that the patients generally outlive all their doctors.

On the question of archival standards as they relate to our photographic documentation -- if it is indeed true that within the spirit of our Standards of Practice is the desire to have our records accompany through time the objects we treat, then certainly archivally sound photographic materials, processing, and storage should be indicated in the Standards.

There can be no question that the black and white silver (not chromogenic) photograph must be the document of record, and that color photography, while a useful supplemental tool, cannot substitute. The reasons are multifold. The primary one is, of course, permanence. There is presently no inferior material of reasonable cost or accessibility that is even remotely as stable as the silver black and white image.

Second, because of their limited exposure latitude, both color negative and especially color reversal materials cannot render detail over a value range anywhere near that possible of black and white films. If the subject has any appreciable contrast, the color photographic record will be purpled-out; either the bright areas will be recorded and the dark areas totally blocked, or detail will be rendered in the dark areas, and the bright areas will be washed out. Subjects like this are common; making a useful record of any dramatic nineteenth century landscape, for example, will generally be well beyond the capabilities of color slide film.

Third, on the level of color alone, how accurate a record is a color slide? The colors perceived in the slide depend dramatically on the light source used for viewing. Although color separation scales are helpful as guides, generally the color seen is an approximation at best. Slide projector bulbs are notorious for the great differences in the color of light produced by different bulbs of the same type, a result of poor quality control in the application of the dichroic coatings on their built-in reflectors. But
then again the purchase of an ANSI standardized direct viewing light box (ANSI PH 2.31-1969) is not often very practical. Any critical judgment about color in an artifact that is based on the photographic record will thus most often be a specious, if not a dangerous, one. Coupled with the fugitive nature of the photographic image, the error can be hopelessly compounded: is it the object or the photograph that has changed?

As long as these flaws are not overlooked, however, the color photographic record is useful as a general indicator of appearances, and is certainly essential to the effective presentation of conservation data to contemporary public and colleagues. It can also be used as a supplementary archival tool, a record of condition or color and thus function as a protective device or as a work tool.

As mentioned above, processing of black and white materials should certainly meet archival standards. Critical here are proper fixation and proper washing. Most major film and paper manufacturers have recommendations for archival processing of their products. Generally these recommendations are sound, although revisions are common. The most one can require is that the conservator maintain generally accepted archival standards in having photographic documents processed. This should also be true of storage. ANSI has set useful storage standards for films (PH 1.43-1981) and papers (PH 1.48-1974). Again, as these standards are frequently revised, in practice one can only require that the conservator strive to maintain generally accepted archival standards in storage of photographic records. (Perhaps the Photographic Specialty Group could supply useful updated input in these areas.)

A major practical problem for the conservator with respect to archival processing is finding somewhere to have it done. As few conservators have the time to process their own photographs, one can only rely on custom labs that are understood, or on cooperative in-house photo labs. Unfortunately, there is no other way: commercial processors like the corner drugstore cannot be expected to consider archival standards.

A problem in materials that has recently developed is the widespread use of resin coated (RC) printing papers. While easy to process, these papers are clearly not archivally stable. Unfortunately, they are now the only type of material used by commercial processors. They have also become the material of choice for most custom and in-house labs who now generally require special request to print and archivally process fiberbased papers. One response to the problem is: "If my negative is properly processed and stored, why worry about the print?" The argument is true for prints that stay with the negative. Those that are returned to the client with the artifact, however, may, over the long term, become for all practical purposes the document of record. With the passage of time, the return connection to the conservator's negative file will (at least for now) very likely become nonexistent or at best tenuous. Thus it seems proper that, if possible, all prints, but if not that, then certainly those returned to the client, be on archivally processed fiberbased paper enclosed in proper storage envelopes.

With respect to the final question of relating the value of the object to the extent of photodocumentation -- no matter what the value or worth of the object, the minimum photographic documents as denoted in the Standards IV.C.2.a,b,c should never be omitted, i.e. dated pre-treatment photographs, actual state or pre-compensation photographs, and dated post-treatment photographs. There does seem to be some freedom of interpretation, however, in the type of photographs denoted by Standards IV.C.2.d, i.e. "Photographs as required to supply data about structure, method of fabrication, and state of object as revealed during process of treatment. Photographs...which clarify method of treatment or compensation." In this case I see no reason why this information could not in many instances be covered simply in the written documentation via description or diagram. The same holds true in photodocumentation of many three-dimensional artifacts and of archival materials. Certainly photographs of the overall object or group of objects should be made. (It requires only two photographs to record all six sides of a box.) Besides these overall views, however, it does not seem ethically necessary that every visual feature be photographed, with the possible exception of those portions of the object that are of special importance and/or that cannot be described satisfactorily in the written report. Recommendations here for specific standards of practice should be based on input from specialists in the conservation of objects and in the conservation of archival materials. Another issue to consider as a recommendation here, although not totally one of ethics per se, is the detailed photographic documentation of certain pre-existing conditions for the conservator's own protection and for accurate assessment of treatment procedures (e.g. canvas weave impression in paintings).

The types of abbreviations of practice mentioned above certainly seem to be within the spirit of the "Single Standard" ethic as denoted in Ethics II.C. If the spirit is understood, certainly the obligation here can be met using common sense on a case by case basis. Things of value are usually of value because they have more to tell us about history, and usually one will instinctively document them more fully. Unfortunately this tends, of course, to reinforce established historical values, but that is a danger common to all historical studies -- it's an imperfect world.

DAN KUSHEL

CAN YOU VOTE??

Will you be able to participate fully at the next business meeting, in Baltimore? You will if you become a Professional Associate in AIC. PA's can vote on most matters. If you qualify and apply now, you can be a PA by the time of the next meeting.

Applications are available at the AIC office.

To become a PA, you should have a minimum of 3 years of training + 2 years of full time employment as a conservator, conservation scientist, or conservation educator. Associate membership for 2 years prior to application is required.

PA's must agree to abide by the Code of Ethics & Standards of Practice.

APPLY TODAY!

ACTIVITIES OF THE AIC AND FAIC BOARD OF DIRECTORS

The following is a short report of the activities of the Board of Directors, meant to inform the AIC-membership on major developments.

The AIC Board of Directors, elected during the business meeting in Milwaukee has met twice: on
took place between FAIC-executive director CAROLINE KECK, administrative assistant MRS. BONNIE YANCEY and the 1983 AIC Annual Meeting, the contract of our assistance in Washington, D.C., the organization of Ms. Nancy Englander of the J. Paul Getty Trust and overall coordination.

KECK and the board. MRS. KECK reported on the Getty Institute for Conservation. The president's responsibilities in financial matters and for various other matters. Included the search for financial bookkeeping for Conservation with Mr. Harold Williams and has represented the AIC in a board meeting of the National Institute for Conservation and development of these most important institutions. Been prepared that will allow a fair amount of de-conscious of the Specialty Groups. Guidelines have been shown a considerable amount of inertia in applying for appropriate membership status and for certification as paper conservators. The board is considering various ways to remedy this situation by improving and streamlining application procedures and by establishing an improved understanding of these issues among the AIC-membership. A comprehensive position paper is scheduled for publication in the next Newsletter.

Based upon the recommendation from the Insurance Committee, the board has decided to endorse to the AIC-membership an insurance package prepared by Huntington Block. We would like every practicing conservator to study the material accompanying this Newsletter and complete and return the questionnaire. The board is convinced that this insurance package is the best one available for members of our organization.

Much progress was made in formalizing the functions of the Specialty Groups. Guidelines have been prepared that will allow a fair amount of desirable autonomy for each of the Specialty Groups. They also specify financial aspects and define the board’s responsibilities in financial matters and for overall coordination.

The board is highly interested in the developments of the National Institute for Conservation and the Getty Institute for Conservation. The president has represented the AIC in a board meeting of the NIC and an orientation meeting on the Getty Institute for Conservation with Mr. Harold Williams and Ms. Nancy Englander of the J. Paul Getty Trust and representatives of IIC, ICOM, ICCROM and ICOMOS. The board intends to contribute actively in the development of these most important institutions.

Other AIC-business discussed by the board included the search for financial bookkeeping assistance in Washington, D.C., the organization of the 1983 AIC Annual Meeting, the contract of our administrative assistant, MRS. BONNIE YANCEY and various other matters.

An extensive exchange of ideas on FAIC-matters took place between FAIC-executive director CAROLINE KECK and the board. MRS. KECK reported on the highly successful refresher courses that took place in Kansas City (paper conservation) and Chicago (conservation of wooden artifacts). Also discussed were various ideas for FAIC-activities including publications for the general public, fund raising activities, a "speakers-bureau," rules and regulations for student grants from the "George Stout Fund" and the status of the "Oral History" project.

I realize that this short summary does not inform the AIC-membership in great detail about all the issues that concern our organization. However, I hope that it shows that your board is active and concerned with a wide variety of subjects. It is our intention to communicate regularly in this way with the membership. We would welcome any comments on the board’s activities.

For the Board of Directors

PIETER MEYERS
President, AIC, FAIC

MEMBERSHIP RENEWAL

Elephants never forget...but about 600 AIC members forgot to pay their membership renewals before May 1, 1982. Our fiscal year begins on May 1 and commences on April 30. Renewal notices are sent out in January in order that members have ample time to obtain funds. Be an elephant - remember! Pay your dues on time. Please.

NOTE: Members who join in mid (fiscal) year receive all materials for that year. There are no half year memberships.

AVAILABLE AT AIC OFFICE

1. Applications for all categories of membership. Please do not give out old forms.
2. Board of Examiner (BOE) applications and requirements for certification.
3. List of publications and tapes from past annual meetings. Order and make time payments.
4. Volunteer sign up for work at Klinge. Give a gift of your time - today.

WHEN YOU PAY...

For anything -- please make all checks out in U.S. funds. Please send invoice with payment; if your institution is paying, insist that they include invoice. Too much time is spent searching when envelopes from institutions arrive bearing checks/payments for an individual, sans invoice. Send your renewal form or a note with dues. Include late fee, foreign mail fee when necessary.

PEOPLE

LINDA MERK has established a private conservation practice at: Fine Art Objects Conservation, Inc., 17 Tudor St., Cambridge, MA 02139 (617-492-2680). DALE KRONKRIGHT will be working at the Peabody Museum for one year on the North American Basket Preservation Project...KENNETH B. KATZ has been awarded an NEA Museum Professional Fellowship Grant to study Italian conservation methods and materials at the Institute Centrale del Restauro in
Left: Main Entrance, Klinge Mansion

Right: Approach to Main Entrance. One story wing on right will be Conference Room and Library

WOODEN OBJECT REFRESHER July 12-16th, 1982
Art Institute of Chicago

PAPER REFRESHER July 18th-23rd, 1982
Nelson Gallery - Kansas City

WOODEN OBJECT REFRESHER July 12-16th, 1982
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Rome. The Intermuseum Laboratory is supplementing this project with a partial salaried leave of absence. 

MURPHY will serve as consultant. Illness has forced an early retirement for DR. RONALD E. "BARON" MINTZ, he can be reached at Fairwood Greens, Renton, WA 98055.

ANTHONY WERNER will serve as consultant. 

MARY CAMILLE BAUGHMAN, MARY FRANCES DAVIES, CAROL GRISSOM is the new Special Projects Director at the Smithsonian Institution. 

JOYCE HILL STONER has been appointed the new director of the Winterthur/University of Delaware Art Conservation Program. 

ZAHIRA VELIZ has received a 1982-83 Research Grant from NEH to complete a translated and annotated collection of 16th and 17th Century Spanish and Portuguese treatises on techniques in the fine arts. 

CHRISTINE DALTON has moved her private practice of paintings conservation to Pittsburgh, PA 15217. 

FAITH ZIESKE is working on a contract at the Wadsworth Atheneum in Hartford, CT. 

MUSEUMS OF AMERICA have caused folks at the Bodleian to wonder--NO! CHRIS CLARKSON did not, and is not, leaving! 

Lee is now chairman of the Pacific Regional Conservation Center, Bishop Museum in Honolulu. 

DOUGLAS has been appointed senior research scientist in the Preservation Research and Testing Office, Library of Congress. He will conduct independent research and act as scientific liaison between the Preservation Research and Testing Office and the Restoration Office and will assist in establishing joint research programs between these offices. 

JOSEPHA CARRAHER lectured at the Peale Museum in Baltimore in October on "Caring for Your Painted Ancestors." JAMES BERNSTEIN, PIETER MEYERS, and BILLIE MILAM spoke on conservation at the Western Museum Conference in October in Santa Barbara, CA. 

SONJA FOGLE has completed a temporary appointment as a Conservation Aide with the Conservation Analytical Laboratory, Smithsonian. 

ALAN POSTLAWAITE recently joined the Conservation Analytical Laboratory, Smithsonian, as Deputy Director. 

MISSING PERSONS 

Do you know where any of these are? 

MARY CAMILLE BAUGHMAN, MARY FRANCES DAVIES, 

INTRODUCING THE FINEST COLLECTION OF 100% LINEN AND 100% COTTON FOR THE PAINTING AND TEXTILE CONSERVATOR

Hamilton Adams Imports Ltd., the largest (over 1400 stock items) and oldest importer of linen in the United States is pleased to announce stock on a tremendous selection of fabrics for the public and private conservator. 

- The most superb collection of 100% Belgian and Irish linens in a large variety of weights, textures and widths up to 120". 
- A large selection of 100% cottons in many weights, colors and textures.
NANCY JEAN DAVIS, JUDITH A. MUNN, ANNA P. CAMPOLI, CONSTANCE S. SILVER, SUSAN L. PATTERSON, GAYLE COLEMAN-MACDONALD, KAREN MOLLESON.

FAIC NEWS

REFRESHERS ENJOYED BY PARTICIPANTS

The pilot project refresher courses, funded by a grant from the Andrew W. Mellon Foundation were enthusiastically received by all who attended. The refresher in "Preservation Treatment of Painted Wooden Objects" was held July 12-16th, at the Art Institute of Chicago. The instructors were VICTORIA JENSSEN and ANTON KONRAD, the session was hosted in the conservation laboratories by TIMOTHY LENNON, head conservator. Those attending were: EMILIO CIANFONI, Vizcaya Museum; BETTY ENGLE, Balboa Art Conservation Center; SARAH FISHER, National Gallery of Art; NIKKI HORTON, Conservation Analytical Laboratory, Smithsonian; RICHARD SHERIN, Indianapolis Museum of Art; Judith Sylvester, Indiana University Museum; RENEE WELFELD, National Museum of African Art; and RICHARD WHITAKER, Colonial Williamsburg. In addition to FAYE WRUBEL, liaison hostess for FAIC, BARRY BAUMAN, INGE FIEDLER, BEVERLY GRANT, and Bruce Stephen, from the art conservation staff of the Institute joined the group. "Gallery Walk" inspections of pre-selected problems in the collection of the Institute were a special feature of this refresher, as well as a 21 page compilation of materials, recipes and advice exchanged during the refresher, edited and assembled by V. JENSSEN (costs defrayed by FAIC).

The refresher in "Systems for accomplishing repairs in prints and drawings" was held July 18th-23rd, at the Nelson Gallery, Kansas City. The instructors were KEIKO KEYES and JOE D. K. NRUMAH, the session was hosted in the conservation laboratories by FORREST BAILEY, head conservator. Those attending were: SALLY AVERKAMP, LaCross, WI; Sandra Blackard, Kimbell Art Museum; CHERYL CARRABBA, Seattle, WA; DAVID CHANDLER, Art Institute of Chicago; JANET COWAN, CCI; BETSY PALMER ELDREDGE, Toronto; MARGARET ELLIS, Metropolitan Museum; THERESA FAIRBANKS, British Center at Yale; ROBERT FUTERNICK, Palace of the Legion of Honor; BETTY HOLYDAY, Colonial Williamsburg; HAROLD HOLLAND, Canadian Archives, New Brunswick; HOLLY HUSTON, San Francisco Museum of Modern Art; LESLIE KRUTH, Los Angeles; KENDRA LOVETTE, Baltimore Museum of Art; PAMELA NAJAR, Indiana Historical Society; ANTOINETTE OWEN, Hirshhorn Museum; SUSAN PAGE, Library of Congress; SIDNEY PINK, Los Angeles; NELLIE STAVISKY, Jersusalem, Israel; CONNIE WANKE, Rocky Mountain Regional Center; JUDITH WALSH, Williamsburg Regional Conservation Center. Nine late applicants could not be accommodated. Special features of the PAPER refresher were: MRS. KEYES' public lecture on Sunday, the 18th, to start off the sessions; the wide range of techniques demonstrated and argued; the "panel discussion" arranged to offer dealers, framers, local artists opportunity to question paper conservators; and the "delicious" breakfasts (courtesy FAIC) served in the Gallery restaurant daily for the group. Without work beyond the call of duty by NANCY HEUGH, Gallery conservator of paper items and FAIC hostess, this refresher would have been impossible.

Space does not permit a review of questionnaire results. To those interested in mounting future refreshers, MRS. KECK will be happy to forward detail information on the mechanics and advise via CAROLINE KECK

FAIC, Executive Director

POSITIONS AVAILABLE

TRAINING PROGRAM DIRECTOR

SUNY Graduate Program for the Conservation of Historic and Artistic Works (Cooperstown) seeks a Director with academic rank at the State University of New York College at Buffalo with an initial assignment in Cooperstown with the SUNY College at Oneonta. In order to offer maximum potential for space, staffing, and curriculum development, planning is under way between the SUNY Colleges at Buffalo and Oneonta to transfer the Art Conservation Program and its present affiliation from Oneonta/Cooperstown to Buffalo in the near future. The program, will be relocated in custom-designed and spacious new facilities in Buffalo in about 1985. The new Director will play a vital role in the planning and implementation of the transfer. Candidates should have a graduate degree in the conservation of cultural and artistic objects or in a closely related discipline, plus evidence of administrative skills. Grant writing experience is highly desirable. Art historians with professional museum experience will be considered. This is a senior position with salary and academic rank based on the qualifications of the applicant. The post will be a full time administrative position, with some teaching expected, for a Director whose experience is commensurate with the international reputation of the program. Applications should include a current curriculum vitae and the names of three professional referees. SUNY is an affirmative action/equal opportunity employer and encourages application from women and minorities. The appointment is subject to state budgetary approval. Applications must be postmarked no later than Friday December 31, 1982 to Charles L. Deihl, Dean of the Faculty of Arts and Humanities, SUNY College at Buffalo, 1300 Elmwood Avenue, Buffalo, NY 14222.

CONSERVATOR OF PAINTINGS

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

TEXTILE CONSERVATOR

A full-time salaried position of Conservator is sought by the Textile Conservation Workshop. The candidate's responsibilities will include working independently on the full range of conservation tasks and an interest in treatment development and supervision. The candidate should have a graduate degree in textile conservation or the equivalent plus significant work experience. Resumes should be received by December 1, 1982. Send to: PATSY ORLOFSKY, Director, Textile Conservation Workshop, Main Street, South Salem, New York 10590.
CONSERVATION FELLOWSHIP, TEXTILES

The New York State Council on the Arts has made it possible for the Textile Conservation Workshop, Inc., a non-profit textile conservation facility, to award a conservation fellowship in its laboratory. The fellowship will be one year in duration and is designed for a graduate from one of the recognized conservation programs.

The fellowship is designed as an advanced internship to enable a young professional to have a prolonged, intensive laboratory experience treating a wide variety of textiles. The stipend will be appropriate to the level of experience and training. Resumes should be received by December 1, 1982 and should be sent to: The Textile Conservation Workshop, Main Street, South Salem, NY 10590.

OBJECTS CONSERVATOR

The position has two major responsibilities: all aspects of treatment of the Winterthur Museum Collection of Decorative Ceramics and Glass, and teaching of the introductory ceramics block and supervision of advanced students in treatment of ceramics and archaeological materials in the Winterthur/University of Delaware Program in the Conservation of Artistic and Historic Objects. To apply or request further information please contact JOHN KRILL, Senior Conservator, Winterthur Museum, Winterthur, DE 19735.

ARCHIVES-LIBRARY CONSERVATOR

The Archives-Library Division of the Ohio Historical Society has a position available in its Conservation Department. Basic experience in the broad range of library and archival materials is desired. Strong emphasis in general paper conservation is required. Additional skills in related areas such as bindings or photographic materials extremely useful. Requirements: Master's degree in library science, history, or related sciences from an accredited college or university, plus one year of conservation work experience; or bachelor's degree in these subjects, plus two years conservation experience. Conservation training course work, internship, or certificate may be substituted for one year's work experience. Salary: $14,372-$17,992. Experience or specialized training beyond the aforementioned requirements may qualify applicants at higher range of $15,350-$19,780. Send resume and references to: Personnel Office, Ohio Historical Society, 1982 Velma Avenue, Columbus, Ohio 43211 (614-466-1500).

CONSERVATOR OF ETHNOGRAPHIC MATERIAL

The Brooklyn Museum is seeking a conservator of Ethnographic Material. Candidate should have museum experience and be able to work with a diversified collection and curatorial staff. Candidates should have a degree in conservation or the equivalent, plus significant museum experience. Salary commensurate with qualifications.

Send resume to KENNETH MOSER, Conservator, The Brooklyn Museum, 188 Eastern Parkway, Brooklyn, NY 11238.

ASSISTANT CONSERVATOR, PAINTINGS

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

PAPER CONSERVATOR

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

CONSERVATION OFFICER

Develop and manage comprehensive conservation program for library and archives (books, papers, mss, art works, microfilm). Qualifications: mastery
of paper conservation techniques and tools; familiarity with elements of building design affecting preservation, with microreproduction standards and materials; 3-5 years' experience in major library/archival conservation program; graduate degree in librarianship and conservation or equivalent in training and experience; administrative experience preferred. Salary: $22,500-$25,500; one-year initial term. Apply: Laverne M. Klebofski, Assistant Director, Hoover Institution, Stanford, CA 94305. Deadline: November 15, 1982.

PAPER CONSERVATOR

The Conservation Department of the General Library seeks paper conservator to help develop and implement a program to begin to conserve the Library's collections of manuscripts, maps, and pictorial materials. Duties include: conservation treatment of art on paper and documents; part-time teaching and supervision of conservation technicians assigned to assist with paper conservation projects; preparation of manuals of standards and procedures, and, participation in the development of a program for conservation of artifictually significant materials on paper.

A graduate degree in paper conservation or equivalent training is required. Preference will be given to applicants with experience beyond initial training, including teaching, supervision, and preparation of manuals and reports. Strong technical and organizational skills are desirable for adapting equipment and techniques to the needs of large collections requiring treatment.

Salary in the $18,000 to $25,000 per annum salary range depending on qualifications. To apply, send resume, including names and addresses of at least three professional references by November 1982 to: William E. Wenz, Library Personnel Officer, Room 447 General Library, University of California, Berkeley, CA 94720.

PAPER CONSERVATOR

Duties: Perform complete examinations and treatments of works of art on paper and documents; perform surveys of museum collections; lecture on preventative maintenance and care of collections. Ability in a second specialty, especially photographic conservation, is desirable.

Qualifications: Candidates should have a graduate degree in conservation, 3-5 years' experience as a paper conservator (or equivalent), and letters of recommendation indicating their ability to perform work, supervise interns and work well with other staff members.

Salary: Starting salary range is $18,000-$27,000 per year plus benefits, depending upon experience. Please forward letter of interest, resume, and list of references to: CHARLES G. PATTERSON, Chief Conservator, Rocky Mountain Regional Conservation Center, University of Denver, 2420 S. University Blvd., Denver, CO 80208.

PAPER CONSERVATOR

The Pacific Regional Conservation Center in Honolulu, Hawaii seeks a paper conservator to begin in January 1983. The position offers opportunity for work with a wide range of works of art and paper artifacts from member museums and the Pacific area. Applicants should have graduated from a recognized conservation training program and have experience. Equivalent experience gained through apprenticeship will be considered. This is an excellent opportunity to travel and work in one of the most beautiful and interesting of these United States. Send letter and resume to: MARY WOOD LEE, Director, Pacific Regional Conservation Center, Bishop Museum, P.O. Box 19000-A, Honolulu, HI 96819.

NEWS IN GENERAL

THE OLD-HOUSE JOURNAL

This monthly periodical devoted to "Restoration and Maintenance Techniques for the Antique House," is offering a reduced rate to AIC members and friends. A one year subscription or renewal regularly $16 is available through the AIC for $12 - a 25% savings. In addition, by subscribing through the AIC, our organization becomes eligible for a revenue-sharing program where AIC is allowed to keep a percentage of all money collected. AIC will also become eligible for an unrestricted $1,000 grant to be awarded in December. If you are interested, please send today so we can enter this competition.

If you have been putting off subscribing to this very worthwhile periodical, now is the time to do it - not only will you save money, you will also be helping the AIC. Last issues of The Old-House Journal have included articles on floor refinishing, brick cleaning and pointing, brownstone patching, dip stripping, chimney and glue repairing, roofing, and even an article on gilding by AIC member WAYNE REYNOLDS.

Those wishing to subscribe should send a check for $12 made out to AIC (Old House Journal) 1511 K St., N.W., #725, Washington, D.C. 20005. If you are renewing a subscription, please include a mailing label.

SHELLEY STURMAN

NOTICE! CHANGED DEADLINE

Anyone interested in the training program for library and archives conservators offered by the School of Library Service, Columbia University, and the Conservation Center, New York University, should be aware that the deadline for applications has been moved forward to 15 April. (The deadline for the conservation administrator program at SLS remains 1 August, although it is advantageous to submit applications much earlier). For current information, write to Conservation Programs, School of Library Service, 516 Butler Library, Columbia University, New York, New York 10027.

EXTRACURRICULAR LEATHER MEETING AT IIC

During the IIC meeting, there was an informal gathering of 130 people interested in leather conservation. The purpose of this meeting was to discuss methods and problems in leather conservation with others in this field. Although conservators working in the U.S. outnumbered those working in other countries almost two to one, over ten different countries were represented. There was broad agreement that the discussion should confine itself to areas of mutual interest, and that it should not lead to establishment of a new group since the Working Group on Leather of ICOM's Committee on Conservation was able to fill all needs. People who want to be put on the mailing list should contact: CHARLES PATTERSON, RMRCC, University of Denver, 2420 S. University Blvd., Denver, CO 80208. Watch for a full report in the Abbey News-letter.
QUERY ABOUT CONSERVATION RELATED AUDIOVISUALS

The Smithsonian Institution’s Conservation Analytical Laboratory has a collection of conservation related films, slide/tape shows, audiocassettes and videocassettes. Over the next several months I would like to increase that collection and produce a catalog of holdings and/or a catalog of available audiovisuals of interest to conservators and conservation scientists.

I would appreciate hearing from anyone reading this who knows of any audiovisuals that they feel would be of interest. Please write or call: KAREN PRESLOCK, Librarian for the Smithsonian’s Conservation Analytical Lab., AHB-AB-070, Washington, D.C. 20560 USA (202-357-2444) (in the mornings) giving as many particulars as possible, such as title, subject, format, producer, where you saw it, where it might be available, price for purchase or rental, what your general impression of it was, etc. Remember, ultimately, this will benefit all of us! Thanks for your help.

KAREN PRESLOCK, Librarian

THE AFRICAN AMERICAN MUSEUMS ASSOCIATION (AAMA)

This service organization of Black Museums is compiling a directory of blacks in the museum profession. This directory will serve as a means of identifying blacks who work in specific professions in the museum community; and also those whose expertise directly relates to this area. The identification of these persons will serve as a resource to black museums and other museums that require the assistance of those listed. This directory will assist AAMA in making recommendations for boards, consultancies and work assignments from a broad range of persons. It will also help AAMA to find out how many blacks are involved in the museum profession and to make some recommendations about available training and employment opportunities.

If you wish to be included in this directory and have experience with museums and other related areas, please send your name, address, telephone number, area of expertise and educational background, and your resume to: AAMA, 1538 9th Street, N.W., Washington, D.C. 20001.

IIC CONGRESS IN WASHINGTON

The 9th International Congress of the IIC was held in Washington in September. Co-sponsors were AIC, the Washington Conservation Guild and the Smithsonian Institution. The Andrew W. Mellon Foundation and ICCROM were supporting sponsors. Nearly 600 delegates were in attendance for the six day meeting. About 175 delegates were from outside of the U.S. The days were filled with professional papers, discussions, and visits to conservation labs. Both the Smithsonian and National Gallery gave splendid receptions offering delegates the opportunity to continue discussions and to get to know each other socially. The foreign countries represented were: England, France, Canada, Sweden, Japan, Venezuela, Israel, Mexico, Austria, Spain, Italy, Australia, Hong Kong, Denmark, Germany, The Netherlands, Switzerland, Scotland, Brazil, Ireland, Finland, Belgium, Republic of China, Puerto Rico, New Zealand, Arab Republic, Masako Koyano, author of Japanese Scroll Painting, A Handbook of Mounting Techniques, an FAIC publication, Mari Yamario and Takao Endo all came from Japan. Mr. Endo is the 11th generation Endo working in oriental paper conservation.

The Washington Conservation Guild worked tirelessly and cheerfully, handling all aspects of registration, stuffing packets, offering information and generally offering hospitality to the visiting delegates. The AIC office was pressed into service, and did all it could to see that the meeting was a successful one.

Meeting Chairman, PAUL PERROT was ably assisted by a planning committee: MARGARET ASH, TOM CHASE, "SUZAN CONWAY, MARIA DIRDA, ELEANOR McMILLAN, MARTHA MORALES, CATHERINE NICHOLSON, ROBERT ORGAN, ELEANOR QUANDT, SHELLEY STURMAN, and LYNDA ZYCHERMAN.

CENTER FOR CONSERVATION AND TECHNICAL STUDIES

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

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

Placement of 1982 interns from the Center include: PAULA DECRISTOFARO: Assistant Painting Conservator, Cleveland Museum of Art, Cleveland, OH. ANNE MAHEUX: Assistant Paper Conservator, National Gallery of Canada, Ottawa. DEBORA MAYER: Assistant Paper Conservator, Conservation Center for Artistic and Historic Artifacts, Philadelphia, PA. JAMES SWOPE: Assistant Painting Conservator, Rocky Mountain Regional Conservation Center, Denver CO. GLENN WHARTON: Andrew W. Mellon in Objects Conservation at the Los Angeles County Museum of Art, Los Angeles, CA.


NORTHEAST DOCUMENT CONSERVATION CENTER RECEIVES GRANTS TO PRESERVE NEGATIVES

The Andrew W. Mellon Foundation recently announced a grant to the Northeast Document Conservation Center for $30,000 for the preservation of a collection of about 25,000 photographic negatives documenting the work of Frederick Law Olmstead. This will be matched by $30,000 from the National Park Service which now owns the negatives. As recognition of Olmstead's work grows, so does the interest in preserving it and recognition of the value of archives such as those at the Frederick Law Olmstead National Historic Site. The urgency of this project is due to the fact that the negatives are on cellulose nitrate base which is chemically unstable and can "melt" to a mushy, smelly mass which also becomes a serious safety hazard as under some conditions they can catch fire.
HEALTH AND SAFETY FOR THE LABORATORY

Following a suggestion by Ms. Monona Rossol of the Art Hazards Project during the Health and Safety Session in Milwaukee, the Conservation Division at the National Gallery in Washington arranged for a fire extinguisher drill. The drill proved very rewarding as it enabled each conservator to actually use an ABC extinguisher to put out a wax or gasoline fire. In addition, the security staff spoke briefly about different types of extinguishers used and demonstrated CO2 and Dry Chemical extinguishers. We encourage other conservation departments to promote similar drills in their institutions. Certainly a fire in a conservation lab is not out of the realm of possibility.

SHELLEY STURMAN

NEW PAPER LAB IN CANADA

The new paper conservation laboratory of the Provincial Archives of Manitoba was opened on 12 August 1982 by Ms. Joy Cohnstaedt, Deputy Minister of Cultural Affairs and Historical Resources. Chief Conservator CHARLES A. E. BRANDT described the basic functions and capabilities of the laboratory which is equipped to treat paper-based archival documents including manuscripts, maps, plans, broadsides, books, and works of art on paper. Yet to be completed and installed is a sophisticated fumigation/freeze-drying chambers.

SCOTTISH SOCIETY FOR CONSERVATION AND RESTORATION

This active group publishes a quarterly Newsletter that has a different theme with each issue. The Autumn 1982 issue has an article on Pigments and Dyes. For information contact: Marjory Findlay Textile Conservation Unit, York Buildings, Queen St., Edinburgh, Scotland.

LOST AND FOUND DEPARTMENT

Once again, a notebook, containing copious notes has been found—this time at the IIC meeting. It contains directions to a house via route 606. Is it yours? Call or write and we will send it along.

We also still have the small, black, loose leaf notebook found at the Philadelphia meeting.

JACK THOMPSON's Conservation Laboratory has begun a survey to study the feasibility of fielding a mobile conservation lab next year, to serve the conservation needs of archives, libraries, and museums in the Pacific Northwest. For a copy of the survey form contact: Thompson Conservation Laboratory, 1417 N.W. Everett St., Portland, OR 97209.

MATERIALS

Keeton International now offers measuring stops to fit any straight line Keeton Mat Cutter manufactured since 1963. They fit on the head and rod to provide quick, precise mat cutting without the need to mark the back of the board. The stops cost $77.50. More information is available from Keeton International, P.O. Box 9442, Jackson, MI 39206 (1-800-647-3352) or from local distributors.

Andrews/Nelson/Whitehead reports that, at the request of members at the annual meeting, they now have in stock a paper called "Tosa Tengujo." It is 100% kozo composition, weighs 13 grams per sq. meter, and is being stocked in size 21 x 31". The pH range is between 6.6 and 7.2. It is also known in Japan under the names Yoshino Tissue or Yoshinogami. It is available in single sheets at Bookmakers, Washington, D.C. 20006.

Indicator strips: Gallard-Schlesinger Chemical Corporation, 584 Mineola Avenue, Carle Place, NY 11514 has an excellent range of indicator strips including non-bleed pH indicators with readings from 0-14 on a single strip and Chlorlesmo paper for testing chlorine in rinse water (sensitivity 1 mg chlorine per liter which roughly equals 1 part per million). Also potassium iodide starch papers, relative humidity indicators, Ag-Fix papers and more.

MARY LEE

Rising Paper Company, Housatonic, MA 02136, (413-274-3345) announces several new items in its line of museum mounting boards. Rising Museum Photomount is an acid-free, neutral pH, 100% rag museum board that is not buffered with calcium carbonate. It is designed particularly for use with photographs and is available in 32x40" and 40x60" 4-ply white. Two additional off-white shades, Cream and Zinc, have been added to their line of 100% Rag Museum Boards, making a total of six whites and three colors.

TECHNICAL NOTES

DAGUERREOTYPE CARE

Daguerreotypes have unique properties that set them aside from all other types of photographic materials, and their care must be reflective of this singular nature. The image seen in a daguerreotype results from varying amounts of light scatter from a characteristic microstructure made up of image
particles with differing compositions of silver, mercury, and gold. For the most part, these image particles are on the order of the visible wavelengths of light (0.1-1.0 um) in diameter and height. In the high-light areas of the daguerreotype, image particle spacing is also about the same as the visible wavelengths. It is primarily image particle spacing and number that are responsible for the perceived differences in tones or apparent density seen in the daguerreian image. Because the image particles have the size and distribution they do, they scatter light in the region of the spectrum where the human visual system is sensitive, and therefore, an image is produced that can be seen by an observer. If this characteristic microstructure is altered, either chemically or physically, the light scattering properties of the image will be irreparably changed and the image will appear to fade or to disappear. It is impossible to reverse microstructural alteration or damage. Daguerreotype "fading" is sometimes difficult to perceive because the nature of the image is such, that changes in the tonal range may be dismissed as a failure on the part of the observer to find the appropriate viewing geometry for a particular daguerreotype.

The major form of daguerreotype deterioration is the formation of silver sulfide tarnish. Tarnish may appear as colored films around the edges of the daguerreotype or it may totally blacken and obscure the image. The removal of tarnish layers from daguerreotypes has traditionally been done using silver solvent solutions, notably potassium cyanide and, more recently, acidic thiourea. Solvent baths work in a nonselective way, removing not only unwanted silver sulfide tarnish, but also the materials that make up the image. These baths tend to break up image particles causing a reduction in their size as well as the alteration of their distribution and spacing on the daguerreotype plate. In severe cases, the image particles may be totally removed. The chemical composition of the image particles may be totally removed. The chemical composition of the image particles is directly related to their reactivity with the solvent cleaners and the compositional differences only heighten the effects of nonselectivity. Thiourea cleaners appear to be less harmful to the microstructure, but their use still causes irreversible microstructural alteration.

Scanning electron microscope micrographs showing the comparative effects of different cleaners on daguerreotype microstructure. (a) untreated shadow particle agglomerate typically found in the shadow regions of a daguerreotype. (b) similar area after treatment with a potassium cyanide cleaner. (c) effects of an acidic thiourea cleaner. (d) results after 1 minute physical sputter cleaning in a Argon plasma. The marker in all the micrographs indicates 5 um.

Preliminary results from investigations carried out in the Materials Research Laboratory, Pennsylvania State University, and by Vincent Daniels at the British Museum on the use of gas plasmas for cleaning daguerreotypes suggest that plasma cleaning is a promising avenue to pursue in the search for a nondestructive cleaner for daguerreotypes. An intensive investigation is underway in the Materials Research Laboratory to work out the parameters for the routine cleaning of daguerreotypes using reactive sputtering, as well as an auxiliary investigation of possible thin film coatings (~ 50 Å) to be used as seals to prevent the retarnishing of daguerreotypes once they have been cleaned. Further, because there are some indications that thiourea cleaned daguerreotypes may be more susceptible to retarnishing because of silver-thiourea complexes formed on the daguerreotype surface during the cleaning process, the effects of thiourea cleaning are also being looked at in greater detail. The results from these studies will be made available when they are completed. In the span of time needed to

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complete these studies, tarnished daguerreotypes, if kept in a sulfur-free environment at moderately low temperature and relative humidities (e.g., 40°F, 40% RH), will not be appreciably harmed. The irreparable damage caused by the use of solvent cleaners, no matter what care is taken, will be far worse than what can be expected even for a daguerreotype kept in less than optimal conditions.

M. SUSAN BARGER

ROMAN MORTAR

Investigations into Roman methods of making mortar are currently underway following observations by Brian Huxley (Churchill fellow at Hobart College, Tasmania) that the lime mortar joints supporting the Coliseum in Rome are still strong after almost 2,000 years. The research project was initiated in Australia to prevent further deterioration of buildings and ruins of Australia's convict penal settlement at Port Arthur, Tasmania. The modern cement plasters used for the restoration were found to differ from the ancient lime mortar in that the modern materials prevented passage of salt through the brickwork, thus causing the cement to crumble within a year. (Newsletter, Society of Architectural Historians, XXVI (April 1982), 2, p. 6).

LOCAL GUILDS AND ASSOCIATIONS

THE MIDWEST REGIONAL CONSERVATION GUILD is presenting a workshop on "Compensation for Losses" at the Tennessee State Museum in Nashville, on November 12-14. The workshop will feature roundtable discussions on historical approaches, case studies, demonstrations, and poster sessions. Objects, Paintings, Textiles, Paper, and Photographs are among the classes of materials to be discussed. There will be ample opportunity for hands on attempts at various methods. A professional air brush artist will be available to demonstrate equipment and techniques. For information call: CYNTHIA STOW or SHELLEY REISMAN .

THE TEXTILE CONSERVATION GROUP will hold its meetings in the classroom of the Cooper-Hewitt Museum, 2 East 91st Street in NYC. The group will meet on November 17, and January 19, 1983. Copies of the papers from the 1980 Conference on Textile Conservation held in Como Italy are available for $32, including shipping from: CHRISTINE GIUNTINI, Textile Conservation Dept. Metropolitan Museum of Art, 5th Ave. at 82nd St., NY, NY 10028.

CHICAGO AREA CONSERVATION GROUP (CACG) has elected FAYE WRUBEL, president, DAVID CHANDLER, program chair, and JEAN GOTTLIEB, secretary/treasurer. Contact: JEAN GOTTLIEB, 4414 N Elston, Chicago, IL 60637.

THE BAY AREA ART CONSERVATION GUILD (BAACG) has elected ELIZABETH CORNU, president, ANITA NOENNIG, vice-president/program chair, GEOFFREY BROWN, treasurer, JUDITH RIENIETS, secretary. New board member is Elizabeth Crumly; continuing board members are: ROGER BROUSSAL, Gene Munsch, and GEOFFREY BROWN. For information contact: BAACG, c/o Daedalus, 6020 Adeline St., Oakland, CA 94608.

THE WASHINGTON CONSERVATION GUILD has elected MARIAN DIRDA, president, ROSAMOND WESTMORELAND, vice president, RANDY ASH, treasurer, ELIZABETH GOULD PARR, membership secretary, KAREN GARLICK, recording secretary, and council members: ELEANOR McMIllAN, DAN RISS, MERRILY SMITH, CAROL SNOW, and KATHERLEEN STRADLEY. QUENTIN RANKIN is Newsletter editor with DIANE VAN DER REYDEN as assistant editor, SIAN JONES and MELANIE GIFFORD will be on the November program, and on December 2, Ann Cordy of the University of Maryland will present her research on the identification and lightfastness of three commerical blue dyes.

THE NEW ENGLAND CONSERVATION ASSOCIATION has elected to their board of directors: KATHRYN M. CAREY, JANE HUTCHINS, DAVID MATHIESON, EDWARD McMANUS, and ANN RUSSO.

Letters have gone out to all regional guilds asking for updated addresses. Please keep the AIC office informed of your activities. When members travel, they enjoy attending guild meetings away from home.

CONFERENCES, COURSES, SEMINARS

November 82-February 83. Basic bookbinding courses and workshops. Contact: Lage Carlson, Creative Arts Workshop, Inc., The Bindery, 80 Audubon Street, New Haven, CT 06511 (203-562-8396).

February 5, 1983. CONSERVATION AND ITS APPLICATION. Contact: DAVID MATHIESON, Mystic Seaport Museum, Mystic, CT 06355 (203-536-2631).

February 6-9, 1983. COLOR AND ILLUMINATION. A special color conference in Williamsburg, VA. Contact: Inter-Society Color Council, Eastman Kodak Company, Bldg. 69, 8th Floor, Kodak Park, Rochester, NY 14650.

PUBLICATIONS

Designer Bookbinders has published a new annual journal. The New Bookbinder is planned to discuss technical and aesthetic aspects of fine binding, book conservation, repair and restoration. The first issue (Autumn 1981, 64 pp, illus., softbound) includes papers by Anthony Cains, Bernard Middleton and Marianne Tidcombe. Copies may be ordered prepaid ($13 overseas) from Designer Bookbinders, 6 Queen Square, London WC1N 3AR.


Write or call for an AIC/FAIC publications list.
A Bibliography of Photographic Processes, Their Conservation and Storage, number 1, 1981 has been compiled by Robert Deane. 24 p. The bibliography is not annotated, however it contains lists of both North American and British titles. It is planned that this will be updated and revised annually. Available for $3 (Australian) from Publications Dept., Australian National Gallery, Canberra ACT 26000, Australia.

The Mounting of Museum Textiles, Harpers Ferry Regional Textile Group Sixth Annual Symposium, Arlington, VA, September 10-11, 1982 ($53.55) and The Cleaning of Textiles, HFRTG Fifth Annual Symposium, Winterthur Museum, November 19-20, 1981 ($47.60). Cassette Recording Co., Inc., c/o Huntington National Bank, Dept. L-270, Columbus, OH 43260 (513-223-5380). Both of these symposiums are available on cassette tape; the proceedings have not been published. Various lectures are also available on single cassettes at $7.00 each.


Only AIC/FAIC publications are available at the AIC.

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THE NEXT NEWSLETTER DEADLINE IS JANUARY 14, 1983, 12:00 NOON

***** Use new address, page 1, after January 1, 1983 *****

Direct correspondence concerning AIC to: MARTHA MORALES, Executive Secretary, AIC, 1511 K Street, N.W. Suite 725, Washington, D.C. 20005 (202-638-1444) (see page 1)

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

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

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The Newsletter is published quarterly in Washington, D.C.

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AIC NEWS

AIC INQUIRY OF THE ROCKY MOUNTAIN REGIONAL CONSERVATION CENTER

At the time of this writing an inquiry is in progress by the AIC Board of Directors into alleged violations of the AIC Code of Ethics and Standards of Practice at the Rocky Mountain Regional Conservation Center, University of Denver, Denver, CO. We would have preferred at this time to present our final conclusions. However, it is necessary to collect more information before this inquiry can be concluded.

Because of the widespread rumors and extensive publicity of the R.M.R.C.C. situation, the Board wishes to inform the AIC membership now of the recent events and current status. We hope that this will clarify the situation and remove some of the uncertainty surrounding certain of the individuals involved.

In late October 1982, the Board received communications from three former R.M.R.C.C. staff members alleging unethical conservation practices at the R.M.R.C.C. and requesting an investigation by the AIC. After careful consideration of the situation, the Board decided in early November that it would be appropriate for the AIC to conduct an inquiry of the conservation practices at the R.M.R.C.C. The Board agreed that the actual inquiry be carried out by the AIC Committee on Ethics and Standards under the supervision of the Board.

Present and former staff members of the R.M.R.C.C. were informed of the decision of the AIC to conduct an inquiry and their cooperation was requested. During November the scope of this inquiry and the procedures were discussed and defined. It was decided that the inquiry would be strictly limited to an evaluation of the extent of the adherence by all concerned (present and former R.M.R.C.C. staff) to the AIC Code of Ethics and Standards of Practice. The AIC Committee on Ethics and Standards was given specific instructions to carry out this inquiry. This Committee collected information, initially by phone and by correspondence. Two of its members visited Denver on January 17 and 18. They interviewed two former R.M.R.C.C. staff members (a third one was interviewed by phone) as well as the current staff of the R.M.R.C.C. The Committee reported its findings to the Board on January 20 during the AIC Board of Directors' Meeting.

The Board has studied the report by the Committee on Ethics and Standards. Although much information has been collected, more specific information is still being requested. Study and evaluation of this information will continue.

Based on evidence presently available, the following statements can be made:

1. The AIC Board of Directors is pleased to observe that some AIC members, in the face of alleged violations of the AIC Code of Ethics and Standards of Practice have acted responsibly by bringing their complaints to the attention of the Board. However, the procedure used by the three former R.M.R.C.C. staff members for filing their concerns on unethical conservation practices at the R.M.R.C.C., and their request for an AIC investigation were conducted outside of the recommended procedure established in the AIC Code of Ethics (Section V, B). Partly as a result thereof, publicity on this matter became widespread, especially after material including a confidential letter was distributed to the entire AIC membership. The AIC inquiry was well underway at that time.

2. The AIC Board of Directors strongly endorses the concept of a regional conservation center in Denver.

3. While the Board is continuing to complete its inquiry of alleged past violations of the AIC Code of Ethics and Standards of Practice at the R.M.R.C.C., there have been recent changes in documentation and management policies at that institution. There is no evidence of any present unethical conservation practices being conducted at the R.M.R.C.C.

4. Upon completion of the inquiry, the AIC Board of Directors will inform all parties concerned of its findings, identify any violations of the AIC Code of Ethics and Standards of Practice, and if necessary make recommendations for improvements in conservation practices. The Board hopes that this investigation will be a positive factor in improving conservation procedures as well as in restoring confidence in the Rocky Mountain Regional Conservation Center.

AIC Board of Directors

NEWS IN GENERAL

NIC REORGANIZATION COMPLETED

At its 1982 annual meeting held in October, the Council of the National Institute for the Conservation of Cultural Property (NIC) completed the legal reorganization started last April, when the former National Conservation Advisory Council unanimously approved resolutions to change the organization's name and to expand its statement of purpose. Formal actions included adoption of new bylaws based on the Proposal for a National Institute for the Conservation of Cultural Property, published earlier this year; implementation of a new membership policy, replacing the four previous categories of membership with a single voting class, and unanimous adoption of a resolution expanding the Board of Directors and making Members of the Board the legal Members of the Corporation. The Council also established a membership fee of $100 in recognition of the member institutions' commitment to the goals of the new Institute.

The present positions on and members of the Board of Directors are: chairman, ARTHUR BEALE; vice chairman, CHARLES HUMMEL; treasurer, ANN RUSSELL; members at large: MARIGENE BUTLER, TERRY WEISSER, and WILLIAM LEISHER; Designees from AIC are AIC president PIETER MEYERS, and
LABELING FOR ARTISTS MATERIALS

A voluntary program to label artists' materials for chronic toxicity is nearly complete, and products with new designation should be visible in stores sometime during the next year.

Artists' representatives, under the leadership of the National Artists Equity Association based in Washington, D.C., and art materials manufacturers worked together to develop the consensus program. The agreement covers only materials which are marketed or intended for artists or crafts people. The standard was formed under the auspices of the American Society for Testing and Materials (ASTM) and is known as the Standard Practice for Labeling Artists Materials for Chronic Health Hazards. Artists Equity and most leading manufacturers have ratified draft language of the standard; if passed through the next stage of the ASTM process, the standard will be distributed to ASTM members in February for a final vote in March. If approved, the standard would then go into effect.

According to ASTM recommendations, products will be analyzed by an industrial toxicologist who will determine toxicity by assessing the following:

1. Current scientific knowledge of the toxic potential of each ingredient.
2. Specific chemical form and levels of each potentially toxic ingredient.
3. Physical form and reasonable foreseeable uses and misuses of the art material.
4. Potential for synergism and antagonism of various ingredients.
5. Potential chronic toxic effects of any breakdown products for any reasonably foreseeable use or misuse of the art material.
6. Opinions of various regulatory agencies and scientific bodies on the potential for chronic adverse health effects of the various ingredients.

Depending upon the degree of any hazard involved, the words "Danger", "Warning" or "Caution" will be required on the label. Labels will also state the hazardous ingredient; the name of any ingredient that has or might be associated with allergies or hypersensitivity; as well as precautionary statements and information about risks.

Manufacturers have formed the Art and Craft Institute in Boston, MA to certify that their products do conform to the ASTM labeling practice. The Institute includes artists representatives in monitoring policy, an on-staff toxicologist and a newly purchased computer able to track several thousand formulations of artists materials. Products submitted to this scrutiny will be entitled to carry the Institute's seal. Individual companies may employ their own certified toxicologist instead, so long as their practices conform to the ASTM standard. Manufacturers will also provide information on product toxicity to the Rocky Mountain Poison Control Center for distribution to hospitals and individuals.

In addition to the ASTM program, legislation to mandate labeling of chronic health hazards in artists' materials has been introduced in New York, Massachusetts, California and the US Congress. Though no bills have passed, some may be reintroduced in future sessions. The threat of mandatory action undoubtedly spurred manufacturers to self-regulation. Artist advocacy groups disagree whether mandatory programs are a desirable next step. On the one hand, mandatory programs would ensure that dangerous products are so marked; on the other hand, certain types of legislation could force many materials off the market. Funding availability will also influence the effectiveness of such legislation.

MARIAN DIRDA

THE POMERantz INSTITUTE

The Pomerantz Institute for the Advancement of Fine Arts Conservation was founded on November 4, 1982, as a not-for-profit corporation. Organized for educational purposes and to develop and improve fine arts conservation techniques, materials and equipment, and to disseminate the products of such research and studies, the activities of the institute will develop at a pace commensurate with the financial support it receives. A central activity of the Institute is the training and instruction of qualified individuals in a working fine arts conservation laboratory.

Although it is hoped that students will include individuals from many different levels of conservation training, applications will be particularly invited from students who are currently seeking or are interested in admission into one of the recognized graduate training programs. For information contact: The Pomerantz Institute, 6300 Johnsburg Road, Spring Grove, IL 60081 (312-587-6579).

RECENT GRANTS

THE NORTHEAST DOCUMENT CONSERVATION CENTER in Andover, MA recently received both an NEA and a Mellon Foundation grant. The $139,000. Mellon grant will enable the Center to continue its advanced internship program in paper conservation. The three year award will enable ANDREA PITSCH to continue for a second year. Two additional interns will be recruited. Previous fellowships were awarded to T. K. MC CLINTOCK, now an assistant conservator at the Center, and to WALTER NEWMAN, a second year intern. Each intern receives two years of hands-on training under the supervision of the Center's senior conservator, MARY TODD GLASER.

The $10,000. NEA grant will support an advanced internship in paper conservation for MIMI BATCHELDER. A grant of $20,000. from the Charles Ulrich and Josephine Bay Foundation will support on-site conservation surveys for institutions at reduced cost. The goal is to help curators assess conservation needs of art on paper and photographs and to provide them with guidelines for proper care of their collections. A survey consists of on-site consultation by an NEDCC conservator and a written follow-up report. Conservators are available to advise on priorities for conservation treatment, to evaluate conservation needs of a special collection, or specific objects in a collection, and to prepare condition reports and cost estimates. Participants in the project include: MARY TODD GLASER, GARY ALBRIGHT, THOMAS MC CLINTOCK. Survey applications are available from: Mildred O'Connell, Field Service Director, NEDCC, 24 School St., Andover, MA 01810.

THE COOPERSTOWN GRADUATE PROGRAM has been awarded a $97,000. grant by NEA to be used to provide fellowships for the twenty students in the program's first and second year classes during the 1983-84 academic year.

MEDICAL PROBLEMS RELATED TO ART MATERIALS

The Center for Occupational Hazards has begun a physician referral service for artists with medical problems related to art materials. Physicians referred are board certified in occupational medicine or related specialties. Artists and conservators wishing to be referred should send a self-addressed, stamped envelope to: The Center for Occupational Hazards, 5 Beekman Street, New York, NY 10038.
THE 11TH ANNUAL MEETING, 25-29 MAY 1983
HYATT-REGENCY HOTEL, BALTIMORE, MD

The program is nearly complete and promises to provide a great deal of variety with something of interest for everyone. Papers for the general session have been selected and are of high quality. A special session on Friday morning on "Fumigation-Hazards to Objects and People" will provide useful information and a forum for discussion.

The George Stout Lecture will be delivered on Thursday morning by SHELDON KECK, distinguished Honorary Fellow of AIC, and will be entitled "Picture Cleaning Controversies, Past and Recent."

The six Specialty Groups are preparing well-packed one-day or half-day sessions to be held on Saturday and Sunday. In addition, the Wooden Artifacts and Furniture Specialty Group plans a separate symposium Monday, Tuesday, and Wednesday, 23-25 May. The Book and Paper Specialty Group has scheduled a session on Cellulose Chemistry on Wednesday, 25 May. Information on these two separate sessions will be found in the schedule on page , and in the pre-registration materials to be sent out shortly.

The student papers from the art conservation graduate training programs presented at the past two AIC meetings were well received, and this session will be held again this year, on Wednesday afternoon.

Four sessions will be presented again this year. Posters will be on display for 2½ days, with three one hour periods when the poster authors are present to answer questions. This promises to be an excellent way to exchange information and members are urged to submit posters. Abstracts should be sent to me at the AIC office by March 15.

Entertainment this year will include the banquet on Friday night to be followed by a dance featuring a return engagement of the AIC Conservation Hall Jazz Band. There will be receptions at the Baltimore Museum of Art and The Walters Art Gallery on Thursday and Saturday evenings. The local arrangement committee under SIAN JONES has arranged several interesting tours on Wednesday 25 May, Post convention tours, one to Gettysburg and the other to Washington -- concluding with champagne at Klingle are also being offered this year.

Coffee breaks have been reintroduced during the afternoon sessions, and this year your registration fee will include a continental breakfast on Thursday morning. We have been able to hold the line against inflation, and the basic early registration fee has been raised on $5.00 to $87.00. We hope to give you your money's worth!

ELISABETH FITZHUGH
Program Chair

THANK YOU, LOCAL CONSERVATORS and THROUGHOUT THE COUNTRY!

The move to Klingle took place on December 18. It could never have happened at all without the efforts of local conservators, their families and friends who gave up week-ends, evenings, and annual leave days to work. They came to the old office and packed a seemingly endless supply of boxes, and then came to help keep up with the day to day work. It is indeed a joy to be able to put the office in order, no more boxes under-foot, or under-desks, or under-conference table anymore! For the first time AIC/FAIC has proper work and storage space. A list of those who have participated in this "adventure" appears on the picture page.

Generous donations have been received from members who were unable to pitch in and help to get Klingle in livable condition. These donations are appreciated -- they made many things possible. Any one interested can still participate. We are not finished, there is much left to be done. Any donations received after press-time will be listed in the next Newsletter. Checks should be made out to "FAIC-Historic House Fund", receipts will be sent for these tax deductible gifts. In case that any items donated cannot be used, we will see that they are used in some other way.

Financial gifts have been received from: JOSE ORRACA, UNIVERSITY PRODUCTS, JEAN PORTELL, CATHERINE MC LEAN, ALEXANDER STOPOWSKI, PAM PETERSON, RICHARD SMITH, STELLA PATRI, MARY TODD GLASER, CAROLINE and SHELDON KECK, BEN JOHNSON, MIRA and GUSTAV BERGER, PHEEBE DENT WEIL, ALEX KATLAN, MURRAY LEBWOHL, MEYER FRISCHLING, FRANCIS LUKOWSKY, IRVING SILVERHERZ and JOHN ALEXANDER STEELE.

A few pieces of furniture, lovely mirrors, curtains, draperies, a 1930's refrigerator, cabinet, tools, electric heater and other items have been donated by: BILL METCALF, ELISABETH WEST FITZ HUGH, MURRAY LEBWOHL, CAROL AIKEN, RANDY ASH, ELEANOR QUANDT, JOSEPH COLUMBUS, NIKKI HORTON, MARTHA MORALES, BARBARA COFFEE, and Kelly Roth.

A heartfelt "thank-you" to all of these "Friends of Klingle." They, and the volunteers who labored, have made the move from cramped quarters into our spacious, new home possible.
The Directory 1982 contains a few problems. We apologize for any inconvenience that this causes. In the Code of Ethics, please change page numbers (due to incorrect backing up) as follows:

- xvii to xvi
- xix to xvii
- xvi to xviii
- xvii to xviii

SUSANNE E SACK's telephone number should be: 212-858-2624. MERVIN MARTIN should be listed as a Fellow in Downingtown, PA 19335, and despite our mailing company's insistence, URSULA DREIBHOLZ is not in Egypt, but in Yemen Arab Republic. Please cross out Egypt.

MEMBERSHIP RENEWAL

Renewal forms are now in the mail. All memberships are for the fiscal year, May 1-April 30. Anyone coming into AIC during the year receives all materials sent to other members for that year. There are no half year memberships. Due to an unusually high number of delinquent payments, the AIC board of directors has established new policy. Renewals will continue to be sent out early in the year, no later than mid-February. Due date for all payments is May 1. Anyone paying after that date must pay a late fee of $10.00 in addition to the dues. Anyone who does not pay by July 1 will be placed on an inactive list and will not appear in the Directory. After July 1, a re-instatement fee of $5.00 is added to the dues and late fee. Members are encouraged to pay renewals when the form arrives.

COMMITTEES 1982-83

Standing committee chairs are appointed by the board of directors. Committees are chosen by the chairs, with board approval. Following is a full list of AIC standing committees:

Ethics and Standards, ELEANOR MC MILLAN, Chair
BARBARA BEARDSLEY
MEG CRAFT
THOM GENTLE

Certification and Accreditation
BARBARA APPELBAUM, Chair
QUENTIN RANKIN
TIMOTHY VITALE
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CATHERINE MC LEAN, Chair

Health and Safety
ANN WAGER, Chair
LUCY COMMONER
ELLEN HONE
SHERELYN ODGN
STEPHEN BONADIES

Nominating
THOM GENTLE, Chair
PERRY HUSTON
CHRIS TAHK

MEMBERSHIP COMMITTEE

JACQUELINE OLIN reports the following four new Fellows: FRED HOLLENDONNER, MARJORIE SHELLEY, MARTIN RADECKI, and EMMETT CARL GRIM. There are six new Professional Associates: JEFFREY RIGBY, NINA RAYER, FRED KOSZEWNIK, PATRICIA MORRIS, ALEXANDER KATLAN and BARE HARTWELL.

HEALTH AND SAFETY

Questions or suggestions for future Newsletter articles should be sent to: ANN WAGER, P.O. Box 387, Cooperstown, NY 13326.

CONSERVATION AND THE HANDICAPPED

During the past 3½ years, the committee has been collecting information on handicap access to museum programs. Major topics in the file include:
1. Relevant legal activity. 2. Existing museum programs for the handicapped, including programs for the physically handicapped and mentally handicapped. 3. Guidelines and techniques for creating accessible programs. 4. Sources of information, including associations, publications and films.

Members are asked to keep this file up to date to send information the chair. Museum programs are designed to meet local needs, and when national media coverage is absent, valuable information is

Committee News continues on page 4, column 1
KLINGLE WORKERS
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lost to others. Send newspaper articles, radio and television information to: CATHERINE MC LEAN, LACMA Conservation Center, 5905 Wilshire Blvd., Los Angeles, CA 90036.

BYLAWS

Changes have been submitted to the board of directors, and will be circulated to the membership.

ETHICS & STANDARDS

Photodocumentation: Continued

This edited letter is intended to continue the discussion of photographic documentation of objects and treatments by commenting on some aspects of Mr. Kushel’s letter in AIC Newsletter 1982 (Volume 8, no. 1).

Not being conservators, we were a little puzzled by the practice, apparently customary, mentioned by Mr. Kushel of B/W negatives being retained by conservators for a "conservator’s negative file." As we read Mr. Kushel, this practice creates a worry about the long-term keeping qualities of prints supplied to the owner/client. The key question is: "Why do conservators retain the negative(s) documenting the treatment? Is this an adoption of the professional studio photographer model?" Is the photographer the product. But with the conservator it is merely an adjunct to the service performed, the treated object and its treatment being the focus. Thus, why not merely transfer the negative(s) to the owner/client along with the return of the object? The alternative is for the conservator to at least implicitly assume the additional role and responsibility of archivist of the photographic portion of the record of treatment.

This suggested solution also has an equally simple variant which should satisfy even the most diehard traditionalist; merely make duplicate camera negatives of each record shot at the time of shooting! One would be retained by the conservator for whatever reason, the other supplied to the owner/client as noted above. The premise here is that photographic materials and processing form a small fraction of the overall treatment cost/price total. While this practice might be a little excessive (especially assuming 4x5 as the standard negative size) for those who cautiously bracket +/- 200% by step increments, it might also persuade them to improve their photographic technique as well as learn the advantages of Polaroid film for test shots.

There is an unconscious universal preoccupation with the B/W print over the negative. In a few cases, such as photography as an artistic medium, where prints are made by or under a master, this may be justified. But, where the photograph is an instrument or a tool this preoccupation overlooks the fact that the print is essentially a terminal state, while in the negative exists the means to generate up to a theoretically infinite number of replications of that terminal state. Thus the concern that "[prints] returned to the client be on archivally processed fiberbased paper enclosed in paper storagefolder wallets" with the photographer - not only looks at the wrong thing, but also may create an unfounded illusion of security. It is the negative(s) that really matter. Unless the owner/client and successors undertake to keep the imaged material -- print or negative -- under suitably controlled storage conditions (which, it should be noted, may not necessarily be the same as those required for the object) then the longevity of the photographic record is at risk anyway.

Mr. Kushel may be perpetuating a general misapprehension when he states sweepingly that "resin coated (RC) printing papers...are clearly not archivally stable." While the jury is still out on RC papers in terms of definitive answers, still it seems safe to ask "Stable along what vector?" If the threat to stability is retention of processing chemicals, then a charge of instability is almost certainly vastly overblown: RC papers wash clean easily under almost minimal care, much less when pains are taken. However, if the threat to stability is degradation of the resin polymers by subsequent environmental conditions -- temperature and RH, the comment made earlier about storage conditions applies here, too, and to any photographic material. But if the environmental culprit is light energy, and the effect exposure to it is reported to have on the resin polymer, then the real question is "To what use is the print going to be put?" If it is to be displayed continuously, then there very likely may be "archival instability." But if the intended use is "archival" in a strict sense of the term, then as we understand, RC prints kept under dark storage (as in files), offer ceteris paribus, a life expectancy equal to that of paperbase prints made under some of the idiosyncratic notions as to what constitutes "archival" processing of paperbase prints. (We know of cases where paperbase prints are hypo cleared, but not hypol eliminated, and then run through a print dryer whose belt is contaminated with years of hypo accumulation, and then pronounced "archival."

HENRY GRUNDER and Fred Miller

Williamsburg Photographic Preservation Services

SPECIALTY GROUPS

Specialty Group Chairs are encouraged to submit material for this column 10 days prior to deadline.

OBJECTS GROUP

The program committee for the Objects Specialty Group session at the Baltimore meeting has made a selection of papers applicable to the session topic. Committee members were disappointed that no papers were submitted which dealt with the conservation of decorative arts objects. Although numerous phone calls were made trying to solicit such papers, no abstracts were received. If any of you would be willing to present a paper on conservation concerns in the preservation of decorative arts objects, we still may be able to fit you into our schedule. We would like to round-out the program to reflect the concerns of all object conservators. Please call CAROLYN ROSE before March 1, if you would be willing to participate.

Further suggestions for "refresher courses" are also welcome. We will be discussing this topic at our business meeting and I would appreciate as many of your suggestions as possible before the meeting.

Since it was estimated that the costs for producing and mailing a membership form for the "Objects Group" would probably exceed dues which would be collected, no form was distributed. We do have a record of those who have joined the group and they will be receiving some special information this Spring. We appreciate your support. In the future, your dues should be paid with your annual renewal fee for AIC. Please note this new dues category on your renewal form.

CAROLYN ROSE

BOOK & PAPER GROUP

Production of the 1982 Postprints has cost the Book & Paper Group more than the funds available in our treasury. In order to cover the costs associated with the 1983 AIC conference and the printing of the next Postprints, we have taken the liberty of raising the Book & Paper Group dues from
April 1, 1983. The abstracts will be reviewed by the production of the 1983 Postprints or be used as part of the following year's specialty group membership. At that time, the additional $5.00 will either be applied to the May, 1983 conference. Depending on your vote, this increase will reflect this increase PENDING YOUR APPROVAL. The cost of the Postprints will be $15.00 which can also cover membership in the Book & Paper Group.

ROBERT FUTERNICK, Pres.
KAREN GARLICK, Secretary
TIM VITALE, Program Chairman

PHOTOGRAPHIC MATERIALS GROUP

This group, with SIEGFRIED REMPEL, Chairman, met in Chicago in late January. They plan a half-day session at the AIC meeting in Baltimore, the contents of which will be drawn from the presentations at their January meeting.

DEBBIE HESS NORRIS
Secretary

WOODEN ARTIFACTS GROUP

Members are reminded to send their $10.00 dues in order to be recognized as a voting member. This can be included in the AIC renewal check, just be sure to note the Specialty Group payment on the check -- and on the form.

The Furniture and Wooden Artifacts group papers for the 1983 AIC Conference should be submitted in abstract form to WALTER ANGST no later than April 1, 1983. The abstracts will be reviewed by committee, selected and arranged for content.

Be a contributor this year and enhance the conference with your experiences and insights gained this past year.

Send abstracts to: MR. WALTER ANGST, Conservation Analytical Laboratory, Smithsonian Institution, NMAH, ABO 70, Washington, D.C. 20560 (202-357-2444).

PAINTINGS GROUP

The Paintings Specialty Group is organizing a painting conservation refresher course, sponsored by FAIC, to be held at the Williamsport Regional Art Conservation Laboratory, in Williamsport, MA, from July 18 through July 22, 1983. The subject will be "Recent Developments in Lining Techniques." Approximately 15 participants will be accepted. The exact registration fee has not yet been determined, but will probably be $200. Registration information and additional details will appear in the next AIC Newsletter. For further information and suggestions, contact SARAH FISHER, Conservation Department, National Gallery of Art, 45th & Constitution Ave., N.W., Washington, D.C. 20565, telephone (202-842-6492).

LANCE MAYER

The 11th annual meeting, 25-29 May 1983 will feature papers and discussions on a wide variety of conservation topics.

THREE DAY SEMINAR, "CURRENT TECHNOLOGY NECESSARY TO THE CONSERVATION OF THE DECORATIVE ARTS"

Organized by the Wooden Artifacts Group

The Group will sponsor a three day seminar, 23-25 May, "Technology Necessary to the Conservation of Decorative Arts." All sessions will be held in the Hyatt Regency Hotel, Baltimore. The symposium will feature papers and discussions on a wide variety of conservation topics.

Attendance will be limited to 100 participants; the fee, $75.00 is due no later than April 1. $25.00 of this fee is non-refundable in the event of your cancellation. Participants will enjoy the same discounted room rates at the Hyatt, and should use the registration card sent out with AIC meeting pre-registration materials. Use the AIC annual meeting registration form. An informational package will be mailed to you on acceptance, or your check will be returned in full, if the symposium is filled. Sessions will be scheduled 9:00 a.m. - 4:00 p.m. daily. JAMES WERMUTH and WALTER ANGST are program chairs.

STUDENT PAPERS

Student papers selected from each of the training programs in conservation will be presented at 4:30 pm on Wednesday 25 May.

ONE DAY SYMPOSIUM: "CELLULOSE CHEMISTRY"

Organized by the Book & Paper Group

The Book and Paper Specialty Group will present an all day symposium, "Cellulose Chemistry" on Wednesday 25 May. Registration fee is $25.00, of which $8.00 is non-refundable in the event of your cancellation. Speakers will include: HELEN BURGESS of the Canadian Conservation Institute, EUGENE CAIN of Millsaps College who will discuss "Chemistry and Degradation of Cellulose." John F. Waterhouse of The Institute of Paper Chemistry will present, "The Evaluation of Paper Properties Using Physical and Ultrasound Techniques."

$10.00 to $15.00. The renewal notice for membership will reflect this increase PENDING YOUR APPROVAL at the Business Meeting of the Book & Paper Group at the May, 1983 conference. Depending on your vote at that time, the additional $5.00 will either be applied to the production of the 1983 Postprints or be used as part of the following year's specialty group membership dues payment.

From this time on, copies of the 1982 Postprints will be available through the AIC office. The cost of the Postprints will be $15.00 which can also cover membership in the Book & Paper Group.

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COMPUTERIZED INFORMATION

KAREN PRESLOCK, Smithsonian Branch Librarian to the Conservation Analytical Lab will chair a panel presentation, "The Computerization of Access to Bibliographic Information for Conservation and Conservation Science."

FUMIGATION: EFFECTS ON OBJECTS AND PEOPLE

Friday morning, 27 May will be highlighted by this special session from 9:00 am-12:30 pm. Speakers will include: MARY LOU E. FLOREAN, Conservation Analyst, British Columbia Provincial Museum, "Effects of Common Fumigants on Artifact Material." "Health Hazards Associated with Fumigation" will be presented by MICHAEL MC CANN of the Center for Occupational Hazards, and LINDA MERK of Fine Objects Conservation will present "Report on Pest Control: Protecting Cultural Properties." A conference sponsored by Technology & Conservation and the MIT Museum, April 23-24, 1983." Other speakers to be announced.

There will be a panel discussion and question period. Members of AIC are urged to send in questions in advance in order to make this session as productive as possible. Please send any questions you have which relate to the effects of fumigants on objects and people to: ELISABETH FITZ HUGH, program chair, AIC, 3545 Williamsburg Lane, N.W., Washington, D.C. 20008.

PAPERS ACCEPTED FOR GENERAL SESSIONS

CHARLES A.E. BRANDT, "Custom-designed Fumigation/Freeze-drying Chamber with Catalytic Destructor."
HILTON BROWN, "Ralph Mayer: His Contribution to our Understanding of the Technology of Art."
HELEN BURGESS, "The Use of Fixatives to Protect Fugitive Colourants During Conservation Treatments."
W. T. CHASE, "Conservation for an Exhibition of Ancient Chinese Objects: A Case History."
URSULA DREIBHOLZ, "A Treasure of Early Islamic Manuscripts on parchment: Significance of the Find and its Conservation Treatment.
MELANIE GIFORD, "Technical Investigation of some Dutch 17th Century Tonal Landscapes."
DAVID C. GOIST, "A Review of Tactile Accessibility Program after Sixteen Years."
DON B. HELLER, "The Coating of Metal Objects at Winterthur Museum."
RUTH JOHNSTON-FELLER and ROBERT L. FELLER, Catharine W. Baillie, and Mary Curran, "Fading of Allzarian Lakes."
DAVID KOLCH, "Materials and Technique in a Large, Unfinished Altarpiece by Roelof Floris."
MARY WOO LEE, "Removal of Active Mold Growth and Treatment of Structural Damage in Nine Erotic Indian Miniatures.
Alfred B. Leeds, "Fundamentals of Lacquering."
ROSS MERRILL and CAROL CHRISTENSEN, "A Study of Raphael’s Technique and the History of the Restoration of his Paintings in the Collection of the National Gallery of Art."
MERYVYN RUGGILES, "A Study Paper Concerning Oil Paintings on a Photographic Base."
CHRISTINE LEBACK SITWELL, "A Discussion of the Current Types of Packing Containers and the Proposed Design of a Lightweight, Re-usable Container."

The annual meeting program is tentative. Last minute changes sometimes are necessary.

SPECIALTY GROUP PROGRAMS, SATURDAY, SUNDAY 28-29 MAY

PAINTINGS GROUP
Moderated by LANCE MAYER

A program has been prepared for the 1983 meeting which includes a number of short talks, concentrating on the structural treatment of paintings on fabric and on wood. Considerable time has also been set aside for informal discussion of these topics, and any other topics which members would like to discuss.

BARBARA WHITNEY KEYSER, "Restraint Without Stress: History and Prospects."
STEFAN MICHALSKI and DEBRA DALY, "Humidity and Temperature Dependence of the Mechanical Properties of Paintings and Lining Materials."
SCOTT HASKINS, "An Option for Lining or Mounting Paintings Having Seams."
ALAN FARANZC, "New Materials For Practical Use."

GUSTAV A. BERGER, "Vacuum Lining Without a Membrane."
VICTOR von REVENTLOW, "Structural Treatment of Panels: Some Examples."
BARBARA HELLER, "The Use of Carvable Ren-Weld for Joining Panels."
DAVID DIXON, "The Consolidation of Pinpoint Flaking on Panel Paintings Using a Vacuum Chamber."
H. TRAVERS NEWTON, EUGENE F. FARRELL, RICHARD NEWMAN, and Vojtech Jirat-Was质量nski, "The Technical Examination of a Vincent van Gogh Self Portrait Dedicated to and Restored by Paul Gauguin."

OBJECTS GROUP
Program Chair: CAROLYN ROSE
Session Chairs: BARBARA APPELBAUM, CHRISTOPHER TAHK, and JONATHAN THORNTON

PHYLLIS DILLION, "Philosophical Dilemmas for non-Museum Conservators."
DENNIS PIECHOTA, "The Preservation of Anthropological Collections En Masse."
SARA WOLF, "The Treatment of Native American Sacred Objects."
VIRGINIA GREENE, "Inpainting of Attic Red-FIGURED Pottery."
AMY ROSENBERG, "Compensation for Losses in Archeological Materials."

VICKI JENSEN, "Conserving Waterlogged Organic Artifacts: Ethical Conservation."
J. Gaynor, "Curatorial Considerations Governing the Conservation of Functional Objects."
JONATHAN THORNTON, "The Appearances of Historical Surfaces Encountered on Functional Objects."

Christopher Wakesly, "The Difficulties Encountered in the Restoration of Navagational Instruments."
SCOTT ODELL, "Conservation of a Flemish Harpsicord."
David Todd, "Restoration of a Turrett Clock by Simon Willard."
MARTIN BURKE, "Three Steam Locomotives."

There will be open discussions, a business meeting and an evening "Information Exchange."

AIC has a new address, please use it:

Washington, D.C. 20008

Have you moved? Please send us your new address.
TEXTILE GROUP

Program Chair: IRA BLOCK

K. Mills, "Detergents"
S. Smith, "Dry Cleaning"
M. WENTZ, "The Effects of Dry Cleaning on Natural Dyes."
D. BITTLERMAN, "Aging of Silk - SEM Studies."
B. SINGH and B. Kirke, "Collaboration Between the Scientist and Conservator."
H. VONROSENSTIEL and IRA BLOCK, "The Treatment of Fabric Exposed to a Dry Fire Extinguisher Chemical."
H. MAILAND, J. OZONE, D. STITES, "Three Case Studies."
J. N. DAVENZER, "The Conservation of a 17th Century Bohemian Ark Curtain."
R. Kuruppillal and IRA BLOCK, "Tetrahydrido-borurate Reduction of Cellulosic Textiles."
There will be an exhibit of coverlets open to all attendees during the meeting. A business meeting for the Textile group will be scheduled.

BOOK & PAPER GROUP

Program Chair: TIM VITARE
Session Chair: LOIS OLCOTT PRICE

CATHLEEN BAKER, PAUL BANKS, MARJORIE COHN, RANDALL COUCH, ROBERT FUTERNICK, TIM VITARE, "Deacidification Discussion Group."
Audience participation in the form of observations, problems and their solutions, and new information.
DR. RICHARD SMITH, "A Brief History of Deacidification: From 1800 to Present."
DR. DONALD SEBERA, "The Technology and Chemistry of Deacidification with Diethyl Zinc."
DR. CHANDRU SHANANI, "The Scope and Chemistry of Non-Aqueous Deacidification."
ROBERT PARLIAMENT, "Large Scale Non-Aqueous Deacidification Using the Spray."
WILLIAM K. WILSON, "The Preparation and Chemistry of Magnesium Bicarbonate Deacidification Solution."
MARIAN DIRDA, NORVEL JONES, SUSAN PAGE, MERRILY SMITH, "Pressure Sensitive Tape; Its History and Removal."

CONSERVATION INTRODUCTION COURSE

NECKINGER STUDIOS, London, England offers a one year foundation course in the appreciation, anatomy, and care of easel paintings. The course is unique in that it provides a sound introduction to conservation and is prepared and taught by practicing conservators.

This will be of particular interest to students who require solid understanding before undertaking specialized training and is operating in coordination with Trade Picture Service, Ltd., a well known commercial firm in the field.

Only six placings are available, and further information can be obtained by writing to:
Mr. Matthew Goldsmith
London, S E 1, England
Telephone: [Direct Dial]

MARJORIE SHELLEY, "Rembrandt's Inks."
KONSTANZE BACHMANN, "Leaf Casting Techniques From the Foreign Literature."
LYNN JONES, BARBARA MEIER-JAMES, GLEN RUZIKA, "New Developments in Polyester Book Structures."
DEBORAH EVETTS, "Treatment of 5000 Books at the Pierpoint Morgan Library."
There will be a business meeting and election of officers.

PHOTOGRAPHIC MATERIALS

Program Chair: DEBBIE HESS NORRIS

SUSAN BARGER, "Updated Daguerreotype Research."
Nancy Davis, "A Preliminary Investigation Into Rust or Tintype and Its Removal."
NORA KENNEDY, "An Updated Study on the Effects of Lignified Boards on Photographic Materials."
JERRI NELSON, "Investigation Into the Use of a Hand Held Steamer."
Other speakers will be announced.

WOODEN ARTIFACTS GROUP

Program Co-Chairs: WALTER ANGST and JAMES WERMUTH

DEBORAH BIGELOW, "Conservation of a Fire Damaged Faux-Bois Frame from the Home of F.D.R."
BARBARA ROBERTS, "Conservation of Frames"
TOM ROBINSON, "18 Century American Upholstery Supports and Sub-Structures"
JAMES WERMUTH, "A Philosophy of Conservation"
MARC WILLIAMS, "Alternative Adhesives"
BILL ADAIR, "Restoration of an Adams-Style Gilded Chair"
NANCY HUGHES, "Conservation of a Water Damaged Tapestry on a Guilded Chair"
WALTER ANGST, "About Conscience and Consciousness in Conservation"

Specialty Group programs are subject to change. Contact your Group chair with any questions you have about the program/sessions.

POSTER SESSIONS

The subject matter should be of interest to the AIC membership and suitable for visual presentation. A poster can supplement a paper being presented in the general session or in a Specialty Group Session, or can be presented solely as a poster.

Each author will be provided with a board 36" x 48". We will attempt to honor special requests for additional boards, tables, electric outlets, etc. Posters should be self-explanatory, will remain on view for 24 days with authors present for three one hour periods. Authors will be responsible for setting up and taking down their posters each day.

The deadline for 200-500 word abstracts is March 15. Later submissions will be accepted as space permits. Send your name, names of any
Tour A, Wednesday 25 May, 1983, City tour of Baltimore. Morning in the city and afternoon in the surrounding countryside. Itinerary: RR Museum, Union Square (Babe Ruth's home), Edgar Allen Poe's grave and catacombs, Washington Monument and Mount Vernon Square, box lunch on bus. Afternoon to Ladew Gardens, Breezewood Estates, finishing with tea in historic Hampton Mansion. 9:30 am-4:00 pm, one bus only, fee $20.00.

Tour B, Wednesday 25 May, 1983, Half day Baltimore city history tour. Itinerary: Federal Hill, Fort McHenry, Shot Tower, Fish Market and Market Square, Carroll Mansion, Flag House, Little Italy and Fell's Point. Finish with tea at "Bertha's" in Fell's Point. 12:30 pm-4:00 pm, one bus only, fee $12.00.

Tour C, Wednesday 25 May, 1983, Half day tour of Baltimore Architecture. Itinerary: Haborplace, City Hall, Peale Museum (row house exhibition), Basilica, Engineers Club, Peabody Institute, Washington Monument, Maryland Historical Society, Fell's Point, Otterbein, Federal Hill. Finish with tea at McCormick Spice Company. 12:30 pm-4:00 pm, one bus only, fee $10.00.

Tour D, Monday 30 May 1983, Gettysburg, PA. Tour historic Gettysburg National Park with conservator JAMES SWOPE. 9:30 am:3:00 pm, return to Baltimore airport or hotel, take or leave luggage, see $20.00.

Tour E, Monday 30 May 1983, Washington, D.C. Tour National Museum of American Art and National Portrait Gallery. Docent guided tours (or alone if you prefer). Lunch in the lovely courtyard or indoors if weather conditions merit. After lunch re- board bus for short ride to new AIC headquarters. The Klinge Mansion in Rock Creek Park. Champagne and dessert in the garden and a tour of the house will complete this tour. Bus will go on to National Airport, or to limo stop for buses to Dulles or back to Baltimore Airport. 9:30 am-4:00 pm, fee $20.00.

All tours must be self-supporting. Any tour that must be cancelled due to low registration, will be cancelled by April 15, and full refunds will be made. No refunds can be made for cancelled registrations on any tour.

THE HYATT-REGENCY HOTEL

The hotel is located across from the restored waterfront, Harborplace. There is a skywalk connection. There are three restaurants, all price ranges, all good food. There is a swimming pool, tennis courts, and an exercise room. Students from the Peabody Institute play in the atrium, "Brahms for Breakfast" "Jazz" and the "Classics" at other times. The reservation card should be sent directly to the hotel. It was sent out with all pre-registration materials. Members are urged to register early in order to take advantage of the lower priced rooms.
over 150 attendees. Joining Ms. BACHMANN on the program were MARY BALLARD, DAN KUSHEL, and JONATHAN THORNTON...BARBARA CHRISTEN has married and is now BARBARA REEVE, she is now museum assistant at the Fitzwilliam Museum, Dept. of Antiquities, in Cambridge...VICTOR VON REVENTLOW is now in private practice, conservation of furniture and wooden artifacts at 288 Hicks St., Brooklyn, NY 11201 (212-894-9295)....JANET DAVENZER has completed a four year textile conservation project, conserving Judaic ritual and folk textiles at the Hebrew Union College Skirball Museum. She is setting up a private practice and can be reached at: General Delivery, Mariposa, CA 95338...DEBORA MAYER and HANNA SZCZEPANOWSKI are new assistant paper conservators at the CCAHA in Philadelphia...MARTHA LITTLE has been appointed head conservator at the University of Michigan Library where she will rebind and restore valuable materials, and serve as a supervisor and consultant...ANNE ROSETHAL worked with DAVID CHANDLER in the Paper Conservation Laboratory at the Art Institute of Chicago for the month of November...DEBBIE HESS NORRIS announces the establishment of a private practice in the conservation of photographic artifacts at Wilmington, DE 19903...She will continue to work part-time as assistant conservator at the Conservation Center for Art and Historic Artifacts in Philadelphia...GUSTAV BERGER was given an Award of Excellence by the Atlanta Urban Design Commission for his work on the Atlanta Cyclorama. The award was presented by Mayor Andrew Young at the fifth annual ceremony of presentations of awards of excellence in urban design in Atlanta. The film, Cyclorama: Restoration of the Battle of Atlanta, was awarded the 1982 Bronze Medal by the International Film and Television Festival in conservation center laboratories. MICHAEL D.Returned to the Library of Congress from a year at the Metropolitant Museum of Art, JESSIE MANN has returned to the Library of Congress from a year at Trinity College Library in Ireland...ROBERT F. MC GIFFIN recently became Chief museum conservator/ administrator for the new Kansas Museum of History in Topeka. He will direct the state's new regional conservation center laboratories...MICHAEL D. CONOLLY has recently graduated from the Queen's University art conservation program and has received an NMA grant to support his internship in decorative arts conservation with RICHARD SHERIN at the Indianapolis Museum of Art...FERNANDE G. JONES has retired as associate textile conservator at the Los Angeles County Museum of Art...NANCY CONLIN WATSON has completed her Mellon Fellowship at the Los Angeles County Museum of Art and is now associate textile conservator...SANDRA R. SMITH has married and changed her name to SANDRA R. BLACKARD...SHEBA A. HANER, funded by the Pew Memorial Trust in Philadelphia, is the first intern in the American Antiquarian Society's Library Conservation Program. She will receive advanced training for fourteen months under the direction of RICHARD C. BAKER, chief conservator...DEBRA EVANS has joined the staff in the paper conservation laboratory at the Legion of Honor in San Francisco...JULJEN JESSEL has left England and is residing at Wilmington, DE 19903...HUSTON and JAY KRUEGER were married...INGELISE ECKMANN was married to Bruce Rosenblatt...and SUSAN CONWAY was married to Thomas Carroll...PAUL JETT is now objects conservator at the Freer Gallery of Art.

MISSING PEOPLE

With each mailing, we are deluged with returned mail. We must pay up to $2.00 for each returned Journal and $1.60 for each Newsletter. Members are placed on an inactive list until we receive a new address. Do you know the whereabouts of any of these people? Please call, or have them call the office 202-364-1036. HELEN INGALLS, BETTY WALSH, VARDA CROSS, MARTHA MC DONALD, ELLIN BURK, ANNE DUTLINGER, RICHARD BOND, WILLIAM SARILL, LUCY WOLFGANG, KATHLE MILLER, SUSAN COLKET, JANE BOYD, and STEFAN MICHALSKI.

Many publications were returned with a new address, these have been forwarded. We are holding Journals and Newsletters and renewals for the missing people listed above.

OBITUARY

HUBERT J. MOFFATT of Santa Rosa, CA has passed away.

FAIC NEWS

FAIC WOODEN OBJECTS REFRESHER NOTES

During the refresher course held 12-16 July, 1982 in Chicago with leaders ANTON KONRAD and VICTORIA JENSSEN, several handouts were generated: Annotated Materials List" 21 pages of materials, recipes, and advice written down by participants during the refresher, later edited and mailed out to participants Selected Bibliography" 9 pages of references on subjects of wood technology, dating methods, fine arts and artifact conservation, etc. Itinerary" a 2 page summary of the Refresher proceedings List of Participants" 2 page listing includes names, addresses, phone numbers, areas of interest and expertise Copies of this 35 page unit may be obtained for $5.00 postpaid, from Mrs. C. K. KECK, Ex. Dir. FAIC, 31 River Street, Cooperstown, NY 13326.

POSITIONS AVAILABLE

A nominal fee is charged to all advertisers in this column. All are equal opportunity employers.

OBJECTS CONSERVATOR

Position includes treatment of vast materials culture collections, plus proven skills in working with collections staff, and volunteers, and addressing the concerns of the lay public. Degree from a recognized conservation program or the equivalent required. Salary commensurate with qualifications and experience. Send resume and letter of intent to: Lynne F. Poirier, Deputy Director of Collections, The Strong Museum, 1 Manhattan Square, Rochester, NY 14607.
PAPER CONSERVATOR

The Pacific Regional Conservation Center, Honolulu, Hawaii seeks a paper conservator available January 1983. The position offers an opportunity to work on a wide range of works of art and paper artifacts from 30 member museums as well as excellent opportunities for travel and consultation in Hawaii and the Pacific area.

Applicants should have a graduate degree from a recognized conservation program or equivalent experience. For additional information please contact: MARY W. LEE, Chairman, Pacific Regional Conservation Center, Bishop Museum, PO Box 19000-A, Honolulu, HI 96819.

Editor's Note: This is corrected copy of an ad that appeared in the November issue.

ADVANCED INTERNSHIP IN PAPER CONSERVATION

The Northeast Document Conservation Center, located 20 miles north of Boston, is seeking its Fourth Mellon Fellow, an advanced intern in paper conservation, to begin work in August or September 1983. The internship will be for two years with liberal travel benefits. Applicants should be students who have completed a graduate training program in conservation or have equivalent training/experience. Preference will be given to an energetic, imaginative individual capable of working with others in a production oriented atmosphere and anxious to accept the challenge of a wide variety of art and artifacts on paper. Send resume to: MARY TODD GLASER, NEDCC, Abbot Hall 24, School St., Andover, MA 01810.

FINE ART CONSERVATOR

The Owens Art Gallery is seeking a conservator of paintings with experience in both works of art on canvas and paper (archival material not included), who will participate in a fine art conservation program funded by the National Museums of Canada and the Historical Resources Administration of the Province of New Brunswick. Primary responsibilities include examination and treatment of works of art from participating institutions in New Brunswick. Applicant must be a graduate from a conservation training program or have equivalent training/experience. Salary is $18,000-$20,000, dependent upon experience. Send resume and references to: MR. T. K. BENTLEY, Director, Owens Art Gallery, Mount Allison University, Sackville, New Brunswick, Canada EOA 3C0 (506-536-2040 ext. 270 or 291).

CONSERVATOR

Private Gallery and Studio seeks a Conservator with a degree from a recognized training program or equivalent experience to work in, and manage, our Conservation Studio. Salary negotiable depending on experience. Send resume and letter of interest to ROGER NIELSEN, The Master Framers, 4707 122nd St. E., Paul, MN 55101.

CONSERVATION BINDER

Opening for Binder in conservation bindery of non-profit but production-oriented regional conservation center. Applicants should have experience with case, split board and laced-in structures, the ability to work with cloth and leather, to make drop spine boxes, and to operate gold stamping press and tool with goldleaf. Applicants should have formal training or the equivalent, plus a minimum of three to five years experience. Preference will be given to a person familiar with treatment of book pages (washing, deacidifying, mending and guarding with Japanese tissue and starch paste.) Salary commensurate with experience. Send resume to: Northeast Document Conservation Center, Abbot Hall, 24 School Street, Andover, MA 01810.

FULBRIGHT SENIOR SCHOLAR

Fulbright Senior Scholar award offered in field of preservation chemistry in Ecuador. Grantee, who will be affiliated with National Institute of Cultural Patrimony, Quito, will consult in creation of a specialized laboratory for studying cultural properties, analyze samples of cultural properties, train professionals in physical and chemical properties, provide on-the-job training in chemical applications to conservation. Period of grant, October 1983-March 1984. Applicants must be U.S. citizens with professional training and experience in chemical analysis of cultural materials. Working knowledge of Spanish desirable. For applications and additional information, contact Elizabeth Meader, Council for International Exchange of Scholars, 11 Dupont Circle, Washington, D.C., 20036 (202-833-4955).

TRAINING PROGRAM DIRECTOR

SUNY Graduate Program for the Conservation of Historic and Artistic Works (Cooperstown) seeks a Director with academic rank at the State University of New York College at Buffalo with an initial assignment in Cooperstown with the SUNY College at Oneonta. In order to offer maximum potential for space, staffing, and curriculum development, planning is under way between the SUNY Colleges at Buffalo and Oneonta to transfer the Art Conservation Program and its present affiliation from Oneonta to Buffalo in the near future. The program will be relocated in custom-designed and spacious new facilities in Buffalo in about 1985. The new Director will play a vital role in the planning and implementation of the transfer. Candidates should have a graduate degree in the conservation of cultural and artistic objects or in a closely related discipline, plus evidence of administrative skills. Grant writing experience is highly desirable. Art historians with professional museum experience will be considered. This is a senior position with salary and academic rank based on the qualifications of the applicant. The post will be a full time administrative position, with some teaching expected, for a Director whose experience is commensurate with the international reputation of the program. Applications should include a current curriculum vitae and the names of three professional referees. SUNY is an affirmative action/equal opportunity employer and encourages application from women and minorities. The appointment is subject to state budgetary approval. Applications must be postmarked no later than Tuesday, March 1, 1983 to Charles L. Deihl, Dean of the Faculty of Arts and Humanities, SUNY College at Buffalo, 1300 Elmwood Avenue, Buffalo, NY 14222.

CHIEF CONSERVATOR

The Colonial Williamsburg Foundation is seeking a Chief Conservator for the maintenance and conservation of all its collections. Colonial Williamsburg has large, fine collections of late 18th, 19th, and early 19th century objects with particular strength in 18th century English and American furniture, 18th century English and metal objects, American folk art; and specialized collections in 500 restored or reconstructed 18th century buildings.

The Chief Conservator will assume responsibility for the development of a conservation department,
POLICIES AND STANDARDS, PLANNING OF CONSERVATION FACILITIES, STAFF DEVELOPMENT, AND ADMINISTRATION OF CONSERVATION ACTIVITIES. REQUIRES SOUND EDUCATIONAL BACKGROUND OR EXPERIENCE IN SCIENTIFIC ANALYSIS OF CONSERVATION PROBLEMS, EXTENSIVE EXPERIENCE IN CONSERVATION PRACTICE WITH MATERIALS AND OBJECTS LISTED ABOVE, AND A DEMONSTRATED CAPACITY FOR ADMINISTRATION. INQUIRIES AND/OR RESUME/APPLICATIONS SHOULD BE SENT TO: ROBERT C. BIRNEY, SENIOR VICE PRESIDENT - EDUCATION, PRESERVATION, AND RESEARCH, COLONIAL WILLIAMSBURG FOUNDATION, WILLIAMSBURG, VA 23187.

PAPER CONSERVATOR

The Busch-Reisinger Museum at Harvard University seeks a paper conservator for approximately nine months in 1983. The Museum has received a grant from the National Endowment for the Arts to conserve the most important architectural drawings in its Walter Gropius Archive. Responsibilities include cleaning, repair and matting. The candidate should have a graduate degree in paper conservation or the equivalent in work experience. Send resume and letter of interest to Emillie Dana, Busch-Reisinger Museum, 29 Kirkland Street, Cambridge, MA 02138.

UPHOLSTERER

The Objects Conservation Department of the Metropolitan Museum of Art is seeking an upholsterer with substantial experience in the upholstery of European and American furniture. The candidate should have museum experience, and a knowledge of and sensitivity to museum conservation concerns and standards. A familiarity with and interest in the history, technology, and materials of upholstery and upholstered furniture is desirable. Job title and salary commensurate with the qualifications of the candidate. Send letter and resume to JAMES H. FRANTZ, CONSERVATOR, OBJECTS CONSERVATION, THE METROPOLITAN MUSEUM OF ART, FIFTH AVENUE AT 82ND STREET, NEW YORK, NY 10028.

OBJECTS CONSERVATORS

The National Museum of American History is seeking a conservator to work with a wide range of collections being considered for transfer to the Smithsonian's new Museum Support Center. Initially, the person hired will assist curatorial staff in determining conservation priorities, and will specify methods for the safe transportation of these collections. A substantial amount of time will also be spent in the treatment of objects determined to be too fragile for safe transportation, prior to the move. The collections to be moved include textiles, costumes, musical instruments, paintings, furniture, and a variety of domestic, scientific, technical, and documentary materials. Work will be divided between the Division of Conservation laboratory on the Mall and the well-equipped new laboratory at the Support Center. Salary will be at the GS-9 ($20,256) to GS-11 ($24,508) level, depending upon qualifications and experience.

The museum is also seeking one or more conservators to treat objects similar to those listed above, but selected for inclusion in forthcoming major exhibitions. Employment may be under contract or term appointment, within a salary range of $18,559-$24,508, depending upon qualifications and experience. Applicants should send a completed Federal employment Form 171 to SCOTT ODELL, Division of Conservation, Museum of American History, Smithsonian Institution, Washington, D.C. 20560.

SUPERVISORY BOOK OR PAPER CONSERVATOR

The incumbent serves as senior conservator and section leader to determine the treatment of individual records and to establish work schedules. In addition, the duties include preparation of training plans, materials, instruction manuals, and audiovisual teaching aids, the examination of objects and advise on conservation methodology, preparation of written proposals for treatment of objects including selection of treatment procedures. Modern, scientific answers are sought for problems in paper conservation. For direct information call TIMOTHY VITALE at the National Archives, Conservation Branch (202-523-3300). For personal information call LaVerne Ellis at [].

CHIEF CONSERVATOR

Plan, implement, and direct a statewide museum conservation program. Conservator will determine equipment needs and participate in the design of a conservation facility, conserve museum artifacts, direct a small technical staff and advise curatorial...

PUT YOUR TRUST IN A CENTURY

For one hundred sixteen years Pohlig Bros., Inc. has enjoyed the distinct pleasure of serving the archival professionals with good service, dedication and innovation. Pohlig Bros., Inc. was among the first to develop archival storage products (circa 1930) and since have expanded in this market to serve many archival storage needs. Among these are the Century II metal edge boxes, which are made of a strong solid fiber box board. It is the only acid free and lignin free box board used by producers of archival storage products that is manufactured without potentially harmful glues. A minimum of 3% calcium carbonate is used to buffer the box board throughout. This assures the maximum protection for the contents.

For more information or to be added to the mailing list, write:
Pohlig Bros., Inc. • Century Division • P.O. Box 2000 • Richmond, VA 23233
staff on conservation matters. Qualifications: MS in scientific conservation and three years experience. Salary: $22,279-$29,066 plus very generous benefits. For formal announcement and Civil Service application, write: Director, Bureau of Museums, Pennsylvania Historical and Museum Commission, P.O. Box 1026, Harrisburg, PA 17120.

SENIOR PAPER CONSERVATOR

The Conservation Department of the Humanities Research Center is seeking a highly qualified Paper Conservator to manage, maintain, and practice conservation laboratory. Qualifications: completion of a recognized training program, and have at least 3 to 5 years additional experience or equivalent qualifications. Salary in the range of $20,000 to $24,000 per annum, depending on qualifications. To apply, send resume, including names and addresses of at least three professional references, and letter of application to: DON BETTINGER, Chief Conservation Officer, Humanities Research Center, University of Texas at Austin, Box 7219, Austin, TX 78712.

ASSISTANT/INTERN IN TEXTILE CONSERVATION

Major institution in New York City taking applications through March 6, 1983. Duties: assist Chief Conservator to manage, maintain, and practice in conservation laboratory. Qualifications: completion of a formal academic program or comprehensive training program in textile conservation with good background in chemistry; interest in working with large-scale textiles especially tapestry-woven and other hangings. Excellent, pleasant working conditions, liberal benefits, vacation and holiday schedules. Salary $15,000 annually. Send letter of application with resume and names of three referees to R. Bruce Hutchison, Muesum, Cathedral Church of St. John the Divine, 1047 Amsterdam Avenue, New York, NY 10025.

CONSERVATOR

Wanted: Competent Conservator with pleasant sense of humor, ability to get along with diverse curatorial types and with an appreciation for a diverse collection ranging from a 600-ton steam locomotive to fragile glass, ceramics and delicate textiles and paper. This position provides an excellent opportunity to develop an enviable conservation program in a spacious, well designed and well equipped laboratory. Support staff on hand; dedicated administrative and curatorial support and cooperation assured, as part of a major new and enlightened museum program committed to excellence in interpretive educational presentations and collections management. Qualifications: Graduate of a recognized conservation program with general experience, and a particular interest in and knowledge of conservation of three-dimensional objects. Salary commensurate with experience and qualifications. Good fringe benefits. Send resume and letter of interest to: Director of Personnel, The Edison Institute (Henry Ford Museum and Greenfield Village), Dearborn, MI 48121.

ASSISTANT CONSERVATOR OF PAINTINGS

An Assistant Conservator of Paintings is sought whose primary responsibility will be to care for the museum's collection and its travelling exhibitions under the direction of the department head. The conservator will examine and treat paintings, document condition, do research and, at times, act as courier.

In keeping with the focus of the Guggenheim Museum, the candidate must be familiar with the ideas and aesthetics of 20th century art. He or she should be aware of standard museum practice, and above all, the applicant must possess the skills necessary to treat modern art works.

An applicant for this position must be a graduate of a recognized training program, and have at least two years of post-graduate work experience.

Please send resume and letter of application to LENI POTOFF, Guggenheim Museum, Conservation Department, 1071 Fifth Avenue, New York, NY 10028

CONSERVATOR

Challenging opportunity for a generalist to assist in planning and developing state museum of history, natural history, science and technology, and art. Most work will deal with metals, wood, textiles, and leather. Person must be flexible, creative and have a sense of humor. Bachelor's degree and degree from recognized conservation training program or equivalent experience required. Full-time, state position. Starting salary range $16,821-19,344. Excellent benefits. Available April 1, 1983. Send letter, resume and 5 references to: Director, South Carolina Museum Commission, P.O. Box 11296, Columbia, SC 29211.

NEW LOCATION/POSITION OR ASSOCIATION SOUGHT

Conservator of works of art, restorer of paintings, consultant, many years of professional experience in important art museums from intern to chief conservator, and independently, mostly in the northeast and D.C.-Virginia sections of the country, currently engaged in solo private practice in the South. Seeks suitable connection or association with others, preferably in certain parts of California, the Southwest, Florida and the lower east coast, or in New England, not too far from Boston.

Original scholastic background in the Fine Arts, with graduate work in architecture and later, on the creative side of art, leading to considerable supplementary professional experience in several special areas of the creative and applied visual arts, both practice and management. Contact: HAROLD CROSS, Fellow AIC, Fellow IIC, c/o AIC Newsletter Box #1A, 3545 Williamsburg Lane, N.W., Washington, DC 20008.

LOCAL GUILDS AND ASSOCIATIONS

The AIC office requests updated addresses for all Regional Guilds and Associations.

There will be a combined meeting of the CHICAGO AREA CONSERVATION GUILD and THE MIDWEST REGIONAL CONSERVATION GUILD on Saturday, April 16, at the Chicago Art Institute. For information on this full day session contact: FAYE WRUBEL, Chicago Art Institute, Michigan at Adams Street, Chicago, IL 60603 (312-443-3630). Early registration is necessary for lunch and hotel reservations.
THE MIDWEST REGIONAL CONSERVATION GUILD held its November meeting at the Tennessee State Museum in Nashville, hosted by SHELLEY REISMAN and CYNTHIA STOWE. The focus of the meeting was the Compensation of Losses in paintings, objects, paper, textiles, and photographs. Comments on historical approaches to compensations were given by MARTIN RADECKI, RICK SHERIN, CHRISTINE YOUNG, and MARY BALLARD. Case studies were presented by JUDY OZONE, BRUCE CHRISTMAN, FRED HOLLENDONNER, SHELLEY REISMAN, FAYE WRUBEL, and AMY ROSENBERG. Demonstrations and Poster sessions were provided by ANN ROSENTHAL, BARBARA HELLER, CARL GRIMM, CHRISTINE YOUNG, DAVID MILLER, and DOROTHY STITES. Air brush techniques were demonstrated by Robert Hitt, a professional air brush artist.

New officers elected were RICK SHERIN, president, AMY ROSENBERG, vice president, STEVEN BONADIES, treasurer, and MONICA PHEGLEY, secretary.

THE WESTERN ASSOCIATION FOR ART CONSERVATION Newsletter published an article titled "Conservation Training Programs and Training Opportunities on the West Coast" by NANCY CONLIN WYATT and CATHERINE C. MC LEAN. This publication includes pertinent information on training programs in the U.S. and Canada. Copies of this September 1982 issue are available from WAAC, Los Angeles County Museum of Art, VICTORIA BYLTH-HILL, Conservation Center, 5905 Wilshire Blvd., Los Angeles, CA 90036. Copies are $1.00 each, checks must be payable to WAAC.

At recent meetings, the BAY AREA ART CONSERVATION GUILD saw the film: The Silent Witness: An Investigation into the Shroud of Turin, and then had a workshop for those members interested in building a vacuum suction table. For information about this group contact: JUDITH RIENIETS, Secretary, BAACG, c/o Daedalus, 6020 Adeline St., Oakland, CA 94608.


THE WASHINGTON CONSERVATION GUILD has elected the following officers: MARIAN PECK DIRDA, president, ROSAMOND WESTMORELAND, vice president, RANDY ASH, treasurer, ELIZABETH GOULD PARR, membership secretary, KAREN GARLICK, recording secretary, and Council members: KATHELEEN STRADLEY, MERRILY SMITH, DAN RISS, FELRATH HINES, SUSAN CONWAY, CAROL SNOW, and DORIS HAMBURG. Matthew Mosca presented the January program: "Form and Finish: An Examination of Historic American Interiors." In February, TOBY RAPHAEL will present: "Recent Development and Innovation in Leather Conservation at Several Leading European Conservation Centers," and in March DEBBIE HESS NORRIS will present: "Picture Perfect: Current Thoughts on the Storage and Display of Photographic Collections." For information on this group contact: MARIAN DIRDA, 1300 20th St., N.W., Washington, D.C. 20036.

MATERIALS

PETER BURT CO.

PETER BURT CO., a new exhibitor in Milwaukee, has moved his company to 1337 East Purdue, #3, Phoenix, AZ 85020 (602-943-6348). Owners, Peter and Linda Lauridsen do custom woodworking for conservators, including expansion bars and replacement panels.
We have been most interested in a new epoxy formulation, HXTAL NYL-1 developed by Herbert V. Hillery with the assistance of Texaco and Shell laboratories. We were given a sample in August 1982, then purchased some from the distributor, CONSERVATION MATERIALS, in September. We have just (January 1983) received a new lot -- even more nearly colorless than the initial sample. The resin has a Munsell chroma of less than 0.5 for a 1" thick sample. This includes the contribution of the flint glass square. The hardner has a chroma of 2.0 (1" thick). As the mixture is approximately 4:1, the mixed product has very, very low color -- negligible in glazing work. More important is color stability. Atlas Weatherometer data from the manufacturer shows almost no change for 1200 hours, and then only a very slow increase out to 2200 hours. Competing brands in this test show rapid increase in yellow index from the start. So far we have experienced no yellowing problems. We hope to have specific test results in the fall.

Unlike some of the highly purified clear epoxies, NYL-1 does not crystallize at cool room temperatures. NYL-1 is a very slow curing epoxy we find to be easily manageable after adjusting our cure procedures to allow for the longer cure time. At 75°F we find a reasonable (though not complete) cure takes place in three days, however the cure does continue at lower temperatures. One can greatly accelerate this cure by preheating the mix to 150°F or higher for 15 or 20 minutes before application. At 95°F a good cure takes place in 1½ to 2 days. NYL-1 also will completely cure at lower temperatures, but require several days.

We have constructed a four-foot square chamber with good insulation which is maintained at about 10° above ambient by one 75W lamp. So far our tests are inconclusive as to whether one gets a significant increase in bond strength at 95°F cure compared to 75°F cure. One manufacturer claims this to be true, we have not noticed this slow cure turns out to have some advantages. The day following cementing, tapes can be removed from the object and clean-up with excess adhesive accomplished very easily -- with light knife work and even acetone on a swab. We have been able to use local heat and make minor adjustments to joints which have slipped slightly. Unmixed mix can be stored in the freezer of a refrigerator (covered, of course) and used for at least four or five days. This is especially helpful when one has attained a good color match and needs to make additional fills or spray on more than one coat of NYL. (NYL air brushes well when thinned -- the alcohols, ketones and aromatics work well.) We have found that the levelling of NYL is excellent.

Gloss retention is claimed to be very good, even out-of-doors. No induction period is needed with NYL.

NYL-1 accepts both hydrophilic and hydrophobic silica -- however, the thixotropic effect is attained with less silica when the NYL is only a few hours older rather than when it is two or three days old.

One general note from tests now underway: we have found a marked increase in adhesion of glass when the surface is etched with ammonium fluoride (ceramic "etching cream").

Technical data is available from Herbert Hillery, 1909 Richcreek Road, Austin, TX 78757 (512-452-7146) or CONSERVATION MATERIALS LTD., 240 Freeport Blvd., Box 2884, Sparks, NV 89431 (702-331-0582).

SINDEY S. WILLISTON

PUBLICATIONS


Special price to AIC members is $27.00. These volumes are considered the standard annual reference on safety, security, hygiene, and pollution control. They include a buyers' guide, safety techniques, manuals and OSHA guidelines, and service descriptions (with recommended applications).

Order from: Ronald A. Cass, A.M. Best Company, 5814 Victor Drive, Sykesville, MD 21784.


Images of American Architecture, by Robert Miles Parker, Van Nostrand Reinhold Company, New York, 1981. 142 pages, 170 illustrations. Divided by geographic region, the book illustrates with drawings and discourses, houses, religious buildings, public buildings, offices, buildings and memorials of America. Included are a log cabin from Pickle Fork Holler, Kentucky, and the Fontainebleau Hotel of Miami Beach, Florida, betraying no particular bias of period or style, but celebrating the great diversity that is the history of American architecture. A preservationist's paen.

Caring for Photographs: Display, Storage, Restoration, Revised Edition, by the Editors of Time-Life Books, Time-Life Books, Alexandria, Virginia, 1982, $14.95. Aimed at a general audience of photographers, the volume presents restoration techniques, methods of "permanent" processing, storage requirements, and display techniques. The difficulty of presenting specialized material in a general way has resulted here in a volume which contains some useful information, but much that is dangerous in the hands of a novice. Certainly the restoration techniques and selection of storage materials is one topic which are now generally considered harmful, should not be considered within the purview of the photographer. The sections on copying techniques, retouching and archival processing are more pertinent, and safer.

TECHNICAL NOTES

RESEARCH PROJECTS

Research projects by the students at the conservation training programs are getting underway. Comments and information about the research subjects are welcomed by the students. Please contact individuals through their programs. A partial list of this year's work is as follows:

Cooperstown Graduate Program, P.O. Box 800, Cooperstown, NY 13326

CLAIRE HOEVEL: The characterization of the orange discoloration that appears on white lead watercolor and gouache paint layers often in conjunction with lead sulfide discoloration of these layers.

Joan London: Technical examination of a six-panel Japanese folding screen by Byobu (ca. 1850) to establish methods and materials used in its fabrication.

ELIZABETH STEELE: Infrared study into the deterioration of natural resin varnish films on artificial aging and the effect of antioxidant and UV absorbers on the aging process (paintings).
ELLEN TILLAPAUGH: Investigation of existing techniques (microchemical, cross-sectional, etc.) used to determine the presence of any underlying photograph in drawings, with the purpose of suggesting alternate or improved approaches and, in particular, better methods for identification of specific phototypes.

LINDA WITKOWSKI: Investigation directed at divising techniques for the conservation of painted cells used in the production of Disney cartoons.

_Nog Art Museum, Center for Conservation and Technical Studies, Harvard University, Cambridge, MA 02138._

Leslie Hill and ANNE JAMES: Technical analysis of about 20 chalk drawings by Martin Johnson Heade.

Mary McGrath: Material analysis of six medieval wall paintings from sites in Ireland.

WILL SHANK: Technical analysis of three paintings by John Singleton Copley from early, middle and late paintings of his career.

JUDITH LEVINSON: Stylistic and technical analysis of three Chinese bronzes of Kuan type.

CSILLA FELKER: Pigment, media and stone analysis of polychrome stone relief from caves at Pien Lung Shan, Shansi Province, China.

Elizabeth Coombs: Technical analysis of fifteenth century paste prints.

_Winterthur/University of Delaware Art Conservation Program, Winterthur Museum, Winterthur, DE 19735._

JANE CARPENTER: Analysis of wall painting fragments from the 1st century Roman in Portugal to determine the materials and techniques of fabrication.

ROBIN CHAMBERLIN: Study of humectants used in conservation of brittle leather.

NANCY DAVIS: Removal of rust from tintypes and prevention of reoccurrence.

ANTOINETTE DWAN: Evaluation of test procedures used for paper analysis.

MARIAN KAMINITZ: The suitability of mortar as a support material for conserving wall paintings in the field.

Owen Tauber: Thin-layer chromatography: developing a relatively rapid system for media analysis.

LAURENT SOZZANI: Blanching: defining and investigating the phenomenon using scanning electron microscopy.

ELIZABETH WENDELIN: Showcase/Exhibit Design.

Richard Wolbers: Development of Fourier Transform infrared as an analytical technique for the identification of bitumen containing paint and varnish films.

RECENT SET BACKS

The Pittsburgh Press, November 24, 1982, reported the Hampton National Historic Site, adjacent to the Baltimore Beltway in Towson, Maryland, was partially scraped away.

An official for the site had hoped for 'low cost labor' by having the 4th Engineering Battalion of the Marine Corp Reserve remove some brush. The Marines moved in two 25-ton bulldozers, and unfortunately scraped over and buried four acres of archaeological artifacts.

No one is blaming the Marines, except for 'over-enthusiasm'. Adam G. Karalius, the site manager, assumed full responsibility. Karalius had left a subordinate in charge - the subordinate decided to go to lunch while the Marine bulldozers were scraping away.

Indian artifacts were scattered, the foundations of a 9th century carpentry shop and smithy were damaged and a historic road was obliterated. An 800 foot wooden fence was demolished, a privy ruined and six pits of artifacts from the farm's slave quarters were ground up.

NEWS IN GENERAL

ASSOCIATION OF COOPERATIVE CENTERS FORMED

The Directors of eleven cooperative conservation centers who have met informally in the past to discuss problems of mutual concern established a formal organization during their most recent meeting.

The organization, to be called "The Association of Cooperative Conservation Centers", shall continue to meet on a regular basis and invites comparable institutions to consider qualifying for membership in the Association.

The criterion for membership in the Association is that an institution is organized on a not-for-profit basis, has three full-time professional staff (two of whom are conservators), and has been constituted for three years. Further, the institution must be cooperative in nature in that it was organized to include a group of at least seven individual institutions such as museums, historical societies or libraries or a group of cooperative institutions brought together by legislation passed by one or more states or a public organization representing a number of institutions or sites.

In attendance at the summer meeting were: GARY ALDEN, Balboa Art Conservation Center, ARTHUR BEALE, Center for Conservation & Technical Studies; MARYLIN WIEIDNER, Conservation Center for Art & Historic Artifacts, Philadelphia; NICOL7 FORSIFT, Conservation & Collections Care Center, Waterford, NY; THOM GENTLE, Internuseum Conservation Association, Oberlin; ROBERT MC GIFFIN, Kansas Museum of History Regional Center Laboratories, Topeka; STEPHEN BROOKE, Maine State Museums Regional Conservation Center, Augusta; Anne Russell, New England Document Conservation Center, Andover; ANTHONY WERNER, Pacific Regional Conservation Center, Honolulu; Arne Hansen, Rocky Mountain Regional Conservation Center, Denver; JOHN BERTALAN, State of Alabama Conservation Laboratory; GERALD HOEPFNER, Williamstown Regional Art Conservation Center, Williamstown; and DAVID DUDLEY, Upper Midwest Conservation Association, Minneapolis.

FRIENDS OF THE DARD HUNTER PAPER MUSEUM

One of the world's foremost collections of paper, papermaking tools, and books on paper is housed in the Dard Hunter Paper Museum at the Institute of
needs storm windows installed to lower heating bills. The Klingle Mansion is beautifully detailed and wonderfully located on a wooded knoll in the heart of downtown Washington. It unfortunately has also suffered from years of neglect.

During the months of November and December, dozens of conservators in the D.C. area gave hours of their time to spackle and paint, strip doors, woodwork and bannisters, and clean the stone fireplaces. They deserve enormous thanks for their effort. But the purpose of my letter is not only to give them their just praise. The Klingle Mansion needs further renovation and appropriate furnishings before it will emerge as a finished home for the AIC.

Washington conservators have been able to contribute their labor because they are on the spot (as it were). Many others of you would help as well if you were close by. But since you are not, and the Mansion needs storm windows installed to lower heating bills and chairs so that meetings can be held there, I suggest that anyone who has an extra five or ten dollars send a contribution to a special renovation fund for Klingle Mansion. Perhaps other regional conservation guilds could even mount fund collecting drives? Remember, all of us benefit from the activities of the national headquarters.

Please send your contributions to: FAIC, Historic House Fund, 3545 Williamsburg Lane, N.W., Washington, D.C. 20008.

MARIAN P. DIRDA, President
Washington Conservation Guild

I have been awarded grants to attend the Textile Conservation Center at Hampton Court in England, and I write you mainly so that other students may realize the potential in obtaining grants to attend school. The Fulbright grant provides for air travel and school maintenance; i.e., books, lab fees, rent and ground transportation. The Samuel H. Kress Foundation is providing me $7,000.00 for the cost of tuition for one year. I found these institutions most willing to work together to see that my schooling was well funded; I had received word of a grant from Fulbright which would have also covered tuition; upon receiving word from the Kress Foundation that they would provide money for tuition, Fulbright recovered their offer so that they could use the tuition money to fund another student for foreign study, still providing me with funds.

I hope others who are interested in grants take the time to apply; in my case, it was very well worth the effort to seek out other institutions beside the National Museum Act Grant (who rejected me within 3 weeks of my turning in a completed application). Private granting institutions are generous, and not necessarily applied to by many persons.

RAMONA L. DUNCAN
UPDATE ON ANNUAL MEETING, BALTIMORE, 25-29 MAY

NOTE IMPORTANT CHANGES, NEW INFORMATION

The Second International Wood Symposium entitled "Technology Necessary to the Conservation of Decorative Arts" will meet Tuesday afternoon, 24 May and all day Wednesday 25 May. The Tuesday afternoon session will include demonstrations. This is a change from the original plan of a three day symposium. The fee has been reduced to $45. Registrations are still being accepted for this 1/2 day session. People who registered and paid $75. will have a refund in their registration packet. Letters have been sent to all of those people. If you have any questions about this program, call the AIC office, 202-364-1036. (See page 2 for program.)

The Cellulose Chemistry Symposium will be held on Wednesday, 25 May from 8:00 am to 4:30 pm.

Changes in the Wednesday schedule are:
Student papers will be presented in general session from 5:00-7:30 pm. The speakers meeting will be held 7:30-8:00 pm. The cash bar, social mixer will be held following the general session, 7:30-9:30 pm.

On Friday 27 May there will be a special, general session on fumigation, "Fumigation, Effects on Objects and People." BARBARA APPELBAUM will be the moderator. Margaret Hoffman of the University of Arkansas Museum will join MARY LOU FLORIAN of the British Columbia Provincial Museum, MICHAEL MC CANN of the Center for Occupational Hazards, and LINDA MERK of the Fine Objects Conservation.

There will be a panel discussion and question/answer period. Send your questions in to the office in advance in order that any necessary research may be completed prior to the session. Send any questions you have that relate to the effects of fumigants on objects and people to: ELISABETH FITZ HUGH, NW, D.C. 20008.

The famed AIC CONSERVATION HALL JAZZ BAND will play for the entire dance this year. Back by popular demand, the band will again be led by PIETER MEYERS, clarinet; other members include TOM CHASE, tuba; DAVID BAUER, drums; YOSHI NISHIO and WILL REAL on guitars; and PERRY HUSTON, piano. There will be guest pianist and bass player. By special engagement this year, JOYCE HILL STONER will accompany the band as its vocalist. If you are interested in joining this fine group, contact PIETER MEYERS, 213-857-6166. (Continued on page 2)

ALLEGED VIOLATIONS OF THE AIC CODE OF ETHICS AND STANDARDS OF PRACTICE AND REQUESTS FOR INQUIRY.

In the February 1983 Newsletter, the AIC Membership was made aware of an inquiry currently in progress by the AIC Board of Directors into alleged violations of the AIC Code of Ethics and Standards of Practice. The AIC ethical code charges each AIC member to "safeguard the public against illegal or unethical conduct by referring the investigations of such delinquency to the appropriate professional committee (section V.B)." The Board recognizes that the stated "appropriate professional committee" may be ambiguous and does not provide adequate guidance for requesting an investigation.

At this time the appropriate committee is the Ethics and Standards Committee. (Because this committee is not a standing committee, it is not defined as such in the AIC Code of Ethics and Standards of Practice.) The Board of Directors recommends that requests for an investigation be made to the chair of the Ethics and Standards Committee and that a copy of the request be sent to the president of the AIC Board of Directors. All requests should be held in strictest confidence by each individual involved.

Part three of the Code of Ethics and Standards of Practice deals with enforcement and gives the Board of Directors, under certain conditions, the right to take any action necessary to "protect the integrity of the Institute." It is ultimately the Board of Directors, taking into account recommendations of the Ethics and Standards Committee that makes the final decision in an investigation.

Proposed changes to the Bylaws will be presented at the May 27 Annual Meeting in Baltimore, and will, if accepted, define a Board of Review. These changes will complete the mechanism through which the actions of the Board of Directors can be appealed. The Board of Review will hear such appeals: its judgments will be final.

The need for mechanisms by which the AIC membership can effectively govern itself has long been recognized. Action is being taken to clarify and define these mechanisms for the benefit of every AIC member, for the profession, and to safeguard the public.

AIC Board of Directors

PLEASE, PLEASE, PLEASE...

1. Use our new address! Mail sent to the old address takes about two weeks longer to reach us. All mail for AIC must be sent to:
   AIC
   3545 Williamsburg Lane, N.W.
   Washington, D.C. 20008

2. When your institution pays your renewal, insist that they include the renewal form, or write your name on the check stub.
CELLULOSE SCIENCE SEMINAR
TIMOTHY VITALE, Chair
Wednesday, 25 May 1983

SESSION I - 8:30 am - 12:00 noon
Helen Burgess, Canadian Conservation Institute
EUGENE CAIN, Millsaps College

Chemistry of Cellulose
- monomer unit
- chemical bonding
- cellulose polymer
- hydrogen bonds
- fibril/fibers structure
- amorphous vs crystalline
- interaction of water with cellulose
- reactive sites

Brief Discussion of Lignin
Chemistry of Cellulose Degradation
- hydrolytic degradation (acidic and basic)
- oxidative degradation (oxidation states of cellulose)
- photodegradation (brief) (see: Session III)
- biological degradation
- degradation products (brief) (see: May 28, Book & Paper Group)

SESSION II - 1:30 pm - 3:00 pm
John F. Waterhouse, Institute for Paper Chemistry
Helen Burgess, CCI

Physical and Chemical Analysis of Paper
- basic physical structure of paper
- bonding
- fiber parameters
- fiber network structure
- handmade vs machine made properties

Discussion of Paper Evaluation Parameters Necessary for Evaluation of Paper Conservation Techniques
- paper equation
- general discussion

Techniques of Mechanical Evaluation
- destructive: fiber strength - zero-span tensile
- sheet strength - creep/load failure
- tear tests
- non-destructive: ultrasonic analysis

Aging of Paper

Overview of Chemical Analysis Techniques

Brief Description of Analysis Techniques
- functional group analysis: acid groups
- polymer link analysis: average MW and DP
- molecular weight distribution

Comparison of Accuracy, Reproductability and Equipment Needs

SESSION III - 3:15 pm - 4:30 pm
Werner Lonsky, Institute for Paper Chemistry

Effects of Light on Cellulose - Photobleaching
Interaction of Light with Lignin
- major structure of lignin
- interaction of UV radiation and light with lignocellulosic material
- lignin content in historic rag pulp papers
- growing importance of mechanical, thermal mechanical and chemical mechanical pulps
- (higher yields)

Important Considerations in Photobleaching and Color Reversion
- pH dependence of brightness and color reversion
- difference reflectance (Δ) spectra
- energy dissipation after absorption of a photon by a polyatomic molecule (excited state)
- effect of oxygen concentration on photobleaching
- heavy metal effects on color reversion
- Yellowing and Photobleaching
- photosensitized quinone formation and degradation

Comparison of wet and dry photobleaching
- external sources of oxidation (contact with poor materials)

Summary
- What does it all mean to the conservator?

SECOND INTERNATIONAL WOOD SYMPOSIUM
Technology Necessary to the Conservation of Wooden Decorative Arts Objects
Tuesday, 24 May 1983
Registration - 12:00 noon - 1:00 pm
Concurrent Demonstrations - 1:00 pm - 5:00 pm
Gold Leafing and Gilding, DEBORAH BIGELOW
Graining, Mary Lou Davis
18 Century American upholstery supports, THOMAS ROBINSON
Other demonstrations TBA

Wednesday, 25 May 1983
Welcome - 8:00 am - 8:15 am
Wood Identification - 8:15 am - 9:30 am
- New methods of wood identification and the use of the polarizing microscope are discussed by Prof. Bruce Hoadley and WALTER ANGST.

Break - 9:30 am - 9:45 am

Inwood - 9:45 am - 11:00 am
- Dr. Mark Roth and JAMES WERMUTH discuss predator identification, habits, and new methods of sterilization.

Exotic Woods & Marquettry - 11:00 am - 12:00 noon
- Allan Fitchet and THOMAS ROBINSON discuss Exotics and marquettry from an historic, contemporary and technological point of view.

Mid-Day Break - 12:00 noon - 1:15 pm

Adhesives - 1:15 pm - 3:30 pm
- Research Laboratory representatives from Franklin Glue Corp., Devcon Corp., and Dester-Hysol Corp. with MARC WILLIAMS discuss present adhesives from an historic, contemporary and R&D viewpoint.

Break - 3:30 pm - 3:45 pm

Chemical Coatings - 3:45 pm - 5:00 pm
- Dupont, Rhoen & Haas, and Zinsser representatives and THOMAS ROBINSON discuss recent advances current technology, and processing in coating technology.

The Second International Wood Symposium, organized by the AIC Specialty Group for Furniture & Wooden Artifacts, will fill the need for a link between professional, industrial, academic, museum and private technologies. A forum has been developed for bringing these related technologists, scientists, and educators together to provide a symposium for the benefit of the invited speakers as well as to disseminate information to the working conservator at large. Originally developed as a three day program, the staff has compressed the format into one and a half days of intensive presentations.

The Symposium is being held in Baltimore, at the Hyatt Regency Hotel immediately preceding the 11th Annual AIC Meeting. Registration is limited to 100 persons, the fee of $45.00 is due by May 1. $25.00 of this fee is non-refundable in case you cancel, for the symposium must be self supporting. The special AIC hotel rates are available for attendees. Use the hotel card.

The speakers have been chosen for their knowledge and work with current technologies from industrial laboratories, academic institutions, private conservation facilities and museums. The collective knowledge of those addressing the Symposium will provide foundations for many advances in the conservation of decorative wooden objects.
STAFF: WALTER ANGST, JAMES A. WERMUTH, MARC WILLIAMS, and THOMAS ROBINSON.
LUNCHEON CHANGE/BANQUET/ TREAT A STUDENT DONATIONS TO KLINGLE

The date for the luncheon has been changed from Saturday to Thursday. Members who wish to reserve tables may do so at registration on Wednesday, 25 May. If you need a vegetarian menu, or wish to "treat" a student to either the luncheon or the banquet, contact MARTHA MORALES at [redacted]. The fee for the luncheon is $12.00, for the banquet there is a student fee of $20.00, for others, $26.00. If you wish to "treat" a student, your name will be given to the student with the ticket. Students enjoy going, but often cannot afford the price of the tickets.

SPECIAL INVITATION

R. WAYNE REYNOLDS invites all conservators working on, or interested in, wooden objects to attend the opening of his new studio at [redacted]. Baltimore, MD 21209. This opening will be held on Tuesday morning, 24 May, from 9:00 am to 12 noon. There will be demonstrations of gilding, mold making and casting techniques as applied to frame conservation. Examples of work in progress including the original frame for a Benjamin West painting, 6'x11'. Private visits may be arranged for later in the week. Directions to the studio will be available from the concierge at the Hyatt-Regency Hotel. This opening will be of particular interest to those members arriving for the Wood Symposium.

NOMINATIONS FOR THE NOMINATING COMMITTEE, 1984

You may place names in nomination, even if you are unable to attend the meeting. It is necessary that you consult with your nominee to ascertain his/her willingness to serve if nominated. Send your nomination to the AIC office no later than 24 May or directly to the hotel. All nominations must be received by Thursday, 27 May. To send to the hotel: Ms. MARTHA MORALES, Hyatt-Regency Baltimore, [redacted] Baltimore, MD 21202. Write "Nomination" in the lower left corner of the envelope.

BOARD OF DIRECTORS MEETING

The AIC Board of Directors will meet in Baltimore on Monday, 23 and Tuesday, 24 May. If you have anything you wish to bring to the attention of the board, please contact PIETER MEYERS at [redacted].

SUMMARY OF SPECIALTY GROUP PROGRAMS

Furniture and Wooden Objects:
Saturday morning.

Book and Paper:
All day on Saturday, business meeting to be held on Thursday 3:00 - 4:00 pm.

Objects:
Saturday beginning at 10:30 am and continuing through to an information exchange and cash bar 5:00 - 6:30 pm.

Paintings:
Saturday afternoon and Sunday morning.

Photographic Materials:
Sunday afternoon.

Complete schedules will be listed in the Program.

DONATIONS TO KLINGLE

Thank you to all who have sent in donations since the last newsletter. All donations, no matter the size, are very much appreciated. If you would like to become a "Friend of Klingle," your donation check should be made out to: FAIC-Historic House Fund. Some members have made two donations, we thank them twice! The following had made a donation at press time: BETSY PALMER ELDRIDGE, JOANNE PERROT, BILL MAXWELL, CHARLES HENDERSON, DAVID SHUTE, ELAINE HAAS, GERALD GELTMAN, PAULINE MOHR, FAYE WRUBEL, JOHN ALEXANDER STEELE, MURRAY LEBWOHL STUDIO, CAROLINE KECK, FRANCIS LUKOWSY, WALTER KAHN, KATHERINE STEWART, MARTINA YAMIN, DOROTHY ELLIOTT, RICHARD TRELA, ELLEN PEARLSTEIN, NANCY SEATON, EMIL SCHNORR, SUSAN SWARTZBURG, SIDNEY PINK, ALEX STOPOWSKI, MARILYN WEIDNER.

THERE IS STILL WORK TO BE DONE!

If you are feeling left out because you haven't left your mark on Klingle, don't despair! There is still much to be done, inside and out. There are several one hour jobs that need the gentle touch of a conservator's hand. Call the office and set up a time to come in and give a gift of your time. We especially need people to take on the porch as a project now, and the shutters also need attention. Can you help?

JOURNAL, A NOTE FROM THE EDITOR

As I shall not be attending the Baltimore conference, you will not be nagged by the editor in person to submit your papers to the Journal. We need good papers, though, and so I very much hope you will submit them to me by mail to: The Fogg Art Museum, Harvard University, Cambridge, MA 02138.

MARJORIE B. COHN

ELISABETH FITZ HUGH and NIKKI HORTON begin work on a lovely fireplace with many coats of paint.

WELCOME, JODY DEVOLL!

JODY DEVOLL has just joined the AIC office staff as full-time secretary. JODY is a talented and capable person who will share the ever increasing work schedule. She will be at the annual meeting registration to say hello to everyone.

BONNIE YANCEY, with AIC for 1½ years, is leaving in May.
SPECIALTY GROUPS

BOOK AND PAPER GROUP

The Nominating Committee for the Book and Paper Group has concluded their search for candidates for new officers. Nominees are:

President: DORIS FREITAG
FRANK MOWERY
KITTY NICHOLSON
TIM VITALE

Secretary/Treasurer: VICTORIA BLYTH-HILL
CAROLINE GRABOYS
CRAG JENSON

Program Chairperson: CATHY BAKER
ROBERT ESPINOSA
ALLAN THENEN

Election of officers will occur during the business meeting of this Specialty Group. At this time, a call will be made for nominations from the floor as well. The business meeting will be held from 3:00 to 4:00 pm on Thursday, 26 May.

PAMELA Y. RANDOLPH
for the Nominating Comm.

PAINTING GROUP

At our meeting in Baltimore, there will be two additional talks which were not listed in the previous conference mailings:

DIANE FALVEY, "An Introduction to the Low Pressure Cold Lining System: Its Practical Application in Canvas Painting Conservation."

ALBERT ALBANO, "Development of a Top-Table Humidification/Suction System for the Treatment of Paintings."

With GUSTAV BERGER's demonstration of his recent lining techniques, this will make three presentations dealing with various kinds of suction tables, and should provide for an interesting exchange of ideas.

Detailed abstracts of all of the talks will be distributed at the meeting.

Members wishing to participate in the Paintings Refresher Course to be held July 18-22, should see the announcement in this issue of the Newsletter under FAIC News, and should apply immediately.

LANCE MAYER
Moderator

LEATHER CONSERVATION MEETING

Following the sessions of the 1982 IIC conference in Washington, there was an informal meeting of 130 people interested in leather conservation. The meeting, led by ELLEN MC CRADY and TOBY RAPHAEL, was organized to discuss problems and to exchange information. A brief summary of the meeting has been sent to all who attended. For further information on this group contact SONJA FOGLE, Bethesda, MD 20817.

OBJECTS GROUP

The Objects Specialty Group will begin their sessions at the Baltimore Annual Meeting on Saturday at 10:30 am after the morning coffee break instead of 9:00 am as listed in the February Newsletter. The Group's Business Meeting will be at 3:00 pm on Saturday. We will be discussing "refresher courses" and would appreciate your input. When we reconvene at 4:30 pm after the coffee break we will meet briefly in preparation for the "Information Exchange" which includes a cash bar. All paid Objects Group Members will receive abstracts of the sessions free of charge, even if they are unable to attend.

After lunch on Sunday at 2:00 pm, we will have an informal meeting of those interested in objects composed of skin and leather. One of the subjects to be discussed is the interest in having a conference on leather conservation including topics on protein chemistry, leather manufacture and "none-histories" of leather treatment. A report on the newsletter which was a result of the informal meeting on leather conservation during the IIC Conference in September 1982 also will be given by SONJA FOGLE, its Editor. All interested persons from any Specialty Group are welcome to attend.

CAROLYN ROSE

FEES

All Specialty Group members are reminded to include their fees with AIC membership renewals - due on May 1.

PEOPLE

TONI OWEN of the Hirshhorn Museum is working with DAVID CHANDLER of the Chicago Art Institute for six weeks on a mutual consultancy, exchanging expertise in 20th century prints and drawings in return for receiving expertise working on earlier works of art on paper...MARYON AINSWORTH, MOLLY FARIES, MELANIE GIFFORD, DAVID GOIST, and RICHARD NEWMAN presented papers at the College Art Association annual meeting in February. The session, "The Art Historian and the Laboratory" was co-chaired by GRIDLEY McKIM SMITH and ELISABETH PACKARD...DIANE VAN DER REYDEN conducted a two day seminar on paper conservation dealing with archival storage and exhibition techniques. The seminar was sponsored by The George Washington University...JOSEPHA CARAHER and ELISABETH PACKARD announce the appointment of LISA OEHRL as an assistant in their practice of paintings conservation at...Baltimore, MD 21212...CATHERINE MAYOR is interning at the Conservation Center for Art and Historic Artifacts in Philadelphia...GEOFFREY LEMMER has left his position as Senior Conservator at the Baltimore Museum and is engaged in the private practice of paintings conservation in Baltimore...JANE MERRITT formerly of the Metropolitan Museum, NY, has been appointed conservator at the Textile Museum in Washington, D.C....BARBARA BUCKLEY is working at the Textile Museum Lab in Vermont. As the museum's first conservator, he is responsible for establishing a conservation program which will include a laboratory designed specifically for the conservation of objects. The Shelburne Museum contains one of the largest collections of Folk Art in the U.S......PAM YOUNG RANDOLPH has assumed the position of head paper conservator at the Shelburne Museum in Vermont.
BARBARA WHITNEY KEYSER is a new Fellow of IIC... FAITH ZIESKE will be working for the month of July with KONSTANZE BACHMANN on Frederick Church drawings at the Cooper-Hewitt Museum... We stand corrected--BETTINA JESSELL is a paintings conservator, NOT a paper conservator... DAVID BAUER is interning at the Indianapolis Museum of Art... JACK THOMPSON has three new staff members at his lab: Elizabeth Chambers, H. Brett Handy, and Bernadette Opie... ALEXANDER STOPOWSKI will be hospitalized for about four months beginning in June, drop him a cheery note at 1301 Sansome St., San Francisco, CA 94114... TIM VITALE has been appointed Senior Paper Conservator at the Conservation Analytical Laboratory, Smithsonian... KRISTIN HOERMANN is a Mellon Fellow at the Museum of Modern Art, NY... ELEANOR MC MILLAN will be participating in a workshop on Collections Management at the Chrysler Museum in Norfolk in May and will be on the faculty of the U.S. Army curatorial museum training course this spring teaching a course in conservation. She will be a speaker at the annual spring conference of the International Society of Appraisers, her topic: "Examination of Objects in a Conservation Laboratory"... VIRGINIA WISNEWSKI gave a course in hand bookbinding at the New York Botanical Garden in March... JENNIFER WOODS was featured in Occasional Miscellany of the Library Co. of Philadelphia. 1982... BARBARA JEAN HEIBERGER is now working for the National Trust in England as the assistant supervisor of textile conservation at the Levy Textile Workroom... ROBERT M. ORGAN, who retired from the Conservation Analytical Lab on January 31, received a Certificate of Merit and financial award from the Smithsonian's Under Secretary, Philip Hughes and has been named a Research Associate within The Smithsonian for the next three years... MARGARET (RANDY) ASH met with conservators ALICE PATERAKIS and STEVE KOOB at the Agora excavations in Athens, Greece in January.

KATHIEL MILLER, ELLEN ANNE OWINGS, SHELLEY SASS, BETTY WALSH.

OBITUARY

GUSTAV D. KLIMANN, AIC Fellow, of Beverly, MA has passed away.

A TEXTILE CONSERVATION SYMPOSIUM IN HONOR OF KATHRYN O. SCOTT

On March 31, 1983, the Conservation Center of the Institute of Fine Arts, NYU, hosted an all day textile conservation symposium in honor of KATHRYN O. SCOTT's forty year conservation career and her twenty year association with the conservation center. Miss Scott's pioneering contributions to the field of textile conservation were described by LAWRENCE MAJEWSKI, and Violet Bourgeois told of KATHRYN's association with the Center. Studies in Pre-Columbian textiles and papers dealing with broader concerns of the textile conservator were presented by her colleagues and former students: PAT REEVES, JEANNE KOSTICH, MALCOLM DELACORTE (read by Vuka Roussakis), Mary Black, JOSEPH COLUMBUS, MARGARET FIKIORIS, MARY BOLLARD and REBECCA ANNE RUSHFIELD. The papers may be published at a later date.

REBECCA RUSHFIELD

Dear Friends,

I can never express fully all that is in my heart. Thursday, March 31 is a day that I shall never forget, I have not yet come down to earth! I can only guess how much work went into the planning of such a day, and am grateful for all the time and effort that it took.

The friends/colleagues who came to make the day so perfect hold a special place in my heart.

Thank you all, thank you so much for that special day.

Love,

KAY SCOTT

RANDY ASH, (1), ALICE PATERAKIS, STEPHEN KOOB

NEW FELLOW

BETTINA JESSELL of Potomac, Maryland.

MISSING PEOPLE

Mail has been returned to the AIC office as "non-forwardable" by the post office. Do you know where any of these people are? Their names are on an inactive list now.

MICHELE C. AUSTIN, GENEVIEVE A. BAIRD, PETER BLAKE, RICHARD L. BOND, JANE BOYD, SUSAN W. COLKET, ANNE DUTLINGER, MICHAEL EIDELBERG, HELEN HOLT, ELLEN JOSEPHY,

FAIC NEWS

PAINTING REFRESHER COURSE

This is the final, general notification of the painting Refresher Course sponsored by FAIC and titled

KAY SCOTT (left) and Mary Black
"Recent Developments in Lining Techniques." It is to be held at the Williamstown Regional Art Conservation Laboratory in Williamstown, MA from July 18 through July 22. The course is limited to 15 people. The fee for attendance is $200 exclusive of travel and housing costs. Participants will be housed in the dormitories of Williams College at $26.00 per person per day for full room and board. The instructors will be AL ALBANO, conservator at the Philadelphia Museum of Art and PERRY HUSTON of the Kimbell Art Museum.

The plan is to make this a lively, practically oriented session combining demonstrations with discussions lead by the instructors and participants. The participants will be encouraged to bring slides and examples of their own problems for the group to consider. Tentative topics to be covered include cold linings, minimum- or no-pressure linings, BEVA and hot melt linings with new variations there on and new uses of the hot table.

All those interested, please contact in writing as soon as possible SARAH FISHER, Conservation Department, National Gallery of Art, 4th and Constitution Aves., N.W., Washington, D.C. 20565.

The Refresher Course was oversubscribed even before the final selection of instructors had been confirmed and there is a waiting list. Please include in your letters some description of your background and why the course will be useful to you to facilitate our choice. Those who have already done so, either by phone or by letter, need not repeat it. Anyone who has indicated his firm interest in attending and now knows for sure he cannot, please contact SARAH FISHER as soon as possible. We will inform the participants of their selection by early June.

KNOW WHAT YOU SEE continues to travel and interest people all over the world in conservation. The exhibt, organized by LOUIS POMERANTZ in 1976 for FAIC, is currently being shown at the Hearst Art Gallery, Moraga, CA, Sullivan County Community College, Loch Sheldrake, NY, and Schweinfurth Memorial Art Gallery, Auburn, NY.

The exhibit consists of 24 panels (125 running feet). For information on showing this special exhibit at your museum contact: SITES, Smithsonian Institution, Washington, D.C. 20560.

NEWS IN GENERAL

GETTY TRUST PLANS INTERNATIONAL ART CONSERVATION INFORMATION PROGRAM

NANCY ENGLANDER, Director of Program Planning and Analysis for the J. Paul Getty Trust in Los Angeles, CA, has announced the initiation of a two-year project which will research the conceptual framework for an international information component to their proposed Conservation Institute. The project will be directed by GERALD HOEPFNER, Executive Director of the Williamstown Regional Art Conservation Laboratory and will be housed in the WRACL's facilities at 225 South St., Williamstown, MA.

During its first year, the project will work with and through existing conservation organizations and information systems to review current resource materials - their availability, formats, use and value. The project's methodology will include bibliographic reviews, written surveys, in-depth interviews with professionals at all levels of the field, and site visits to major conservation laboratories, research and education centers in the U.S. and Europe. Based on the resulting statistics, the second year of the project will focus on the development of several advisory committees composed of conservators, scientists, bibliographers and programmers experienced in specialized areas of conservation, research or bibliographic notation. Working with the Getty's technological consulting firm, On-Line Computer Systems, Inc., these committees will be called upon to assist in the development of a recommended bibliographic format, including: subcategories, sequence, cross-references, etc. The project will produce a summary report outlining options for structures that will sustain and expand the information component of the Conservation Institute.

When in place, the J. Paul Getty Conservation Institute will maintain a program that address significant needs in the areas of professional training and scientific research as well as those for information. Based in Los Angeles, the Institute will serve as a focal point for activities with national and international scope.

The Getty Trust initiative in art conservation is a result of a year long planning program undertaken to determine how the Getty's considerable resources might best be used to make a significant and unique contribution to the visual arts. (As an operating trust, in contrast to a grant-making foundation, the Getty is obliged to spend over 4% of the market value of its endowment - 60 million dollars - on activities that it develops and operates). The Getty's exploration involved discussions with hundreds of experts in all areas of the arts in the U.S. and abroad and has subsequently produced commitments to a Center for the History of Art and Humanities, a new Museum and a series of program activities in education in the arts, as well as to conservation.

For additional information, contact:

NANCY ENGLANDER GERALD HOEPFNER
The J.P. Getty Trust WRACL
1875 Century Park E. 225 South Street
Suite 2300 Williamstown, MA 01267
Los Angeles, CA 90067 (413-458-5742)
(213-277-9188)

GRADUATE FELLOWSHIPS

The School of Library Service, Columbia University, has received four fellowships from the office of Education: two for the Master's program and two for the Doctoral programs. Priority for all four fellowship awards will go to members of racial or ethnic minority groups who are entering the profession or who are interested in opportunities for professional advancement which might otherwise be unavailable to them.

Fellows in the Master's program will receive full tuition and a stipend of $4,000. for twelve months, plus an allowance of $550. for one dependent. Fellows in the Doctoral program will receive full tuition of $5,200. for twelve months, plus an allowance of $550. for one dependent.

Applicants must meet the admission requirements of the School of Library Service and be American citizens or permanent residents. The deadline for fellowship applications will be June 30, 1983. Recipients of awards must begin the programs of study in the Fall 1983 term.

For further information and application forms please contact: CAROL L. LEARMONT, Associate Dean/Admissions, School of Library Service, 516 Butler Library, New York, NY 10027 (212-280-2292).

CONSERVATORS TAKE NOTE

The Federal Register for Conservator Series 1001 is now open for grades GS 7, 9, 11, 12. This information is pertinent to anyone interested in filing
for government positions such as the Smithsonian Institution, National Archives, National Park Service, etc. Forms to file are: personal qualifications statement (SF 171), OPM form 5001, BC, OPM form 1170/71 or transcript. Forms are obtainable from Federal Job Information Center, Rm. 1416, 1900 E. Street, N.W., Washington, D.C. 20415 (202-737-9616) or any local government center.

Since register may only be open for 1 month or so, early application is important.

PUBLIC EDUCATION - IN ACTION IN CINCINNATI

Conservation of a large, Benjamin West painting at the Cincinnati Art Museum is being funded by American Express Co. A temporary laboratory has been set up in a gallery so that visitors to the museum can observe conservation in progress. ELISABETH BATCHELOR and her staff will be joined in their efforts by various guest conservators.

POSITIONS AVAILABLE

ADVANCED PAINTINGS OR PAPER CONSERVATION INTERNSHIP

A one year internship, starting date open, is available anytime after July 1, 1983, at the Inter-museum Laboratory. The intern will receive a monthly taxable stipend of $1,300.00. Vacation time will be granted for 22 days, accruing at the rate of two days each month after the second month. An optional research project may be undertaken by the intern, the goals being established early in the year. Two days per month may be set aside for this special project.

The intern will have time and money, as the budget permits, to attend the AIC meeting. A certain amount of professional travel to member museums will most likely be required. Interested persons should have completed a graduate training course in conservation, or its equivalent. The applicant should be an independent and steady worker. Although under supervision, the advanced intern will function in many ways as a staff member, but will be provided many educational opportunities not normally open to a staff member.

Inquiries should be directed to Ms. CAROLI A, Administrative Director/Curatorial Assistant. Arrangements for interviews in Baltimore during the AIC meetings can be made, although the meeting should not be considered a deadline for application or interview. Applicant Deadline will be June 15, 1983.

MELLON FELLOWSHIPS IN CONSERVATION

The Andrew W. Mellon Foundation has made it possible for the Kimbell Art Museum to award annual conservation fellowships for training in Paintings Conservation. The Andrew W. Mellon Conservation Fellowship will be one year in duration with the possibility of renewal for up to two additional years and is intended to provide assistance for advanced training in Paintings Conservation. Applicants should have completed graduate conservation training, including internship programs or its equivalent.

Final selection will be made by the Grants Committee. Applicants are advised to discuss their application with the Paintings Conservation Department, Kimbell Art Museum, prior to submission in order to insure eligibility.

Fellowship recipients will receive stipends appropriate to their level of training or experience. Additional funds may be available for travel. Applications should be made by June 1, 1982, by letter to: Grants Committee, Kimbell Art Museum, P.O. Box 9440, Fort Worth, Texas 76107.

A typed application should include the following:
1. Name, home and present address, and telephone number.
2. Full resume of education and professional experience. 3. Three recommendations (at least one professional and one academic). Applicants will be notified by July 15, 1982.

SENIOR PAPER CONSERVATOR

The Conservation Department of the Humanities Research Center is seeking a highly qualified Paper Conservator to supervise a staff of five in the Paper Conservation Section. The position offers a unique opportunity to develop a program for the care of a wide range of paper artifacts in a brand-new, well-appointed paper lab. Applicants should be graduates of a recognized conservation training program and have at least 3 to 5 years additional experience or equivalent qualifications. Preference will be given to applicants experienced in teaching, supervision, and in working effectively with curators of collections.

Salary in the range of $20,000 to $24,000 per annum, depending on qualifications. To apply, send resume, including names and addresses of at least three professional references to: DON ETHERINGTON, Chief Conservation Officer, Huma-

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212-238-5151
CONSERVATOR

Wanted: Competent Conservator with pleasant sense of humor, ability to get along with diverse curatorial types and with an appreciation for a diverse collection ranging from a 600-ton steam locomotive to fragile glass, ceramics and delicate textiles and paper. This position provides an excellent opportunity to develop an enviable conservation program in a spacious, well-designed and well-equipped laboratory. Support staff on hand; dedicated administrative and curatorial support and cooperation assured, as part of a major new and enlightened museum program committed to excellence in interpretive education presentations and collections management. Qualifications: Graduate of a recognized conservation program with general experience, and a particular interest in and knowledge of conservation of three-dimensional objects. Salary commensurate with experience and qualifications. Good fringe benefits. Send resume and letter of interest to: Director of Personnel, The Edison Institute (Henry Ford Museum and Greenfield Village), Dearborn, MI 48121.

ADVANCED INTERNSHIP, PAPER CONSERVATION

The Philadelphia Museum of Art offers a one year, advanced internship in the conservation of art on paper to a graduate of a conservation training program. Funded in part by the National Museum Act, the internship includes a stipend with benefits, time, and funding for travel. The intern selected will work with paper conservator, DENISE THOMAS. Resumes with references should be sent by June 16 to: MARGENE H. BUTLER, Head of Conservation, The Philadelphia Museum of Art, Box 7646, Philadelphia, PA 19101.

ASSISTANT CONSERVATOR, SCULPTURE/OBJECTS

Washington University Technology Associates, Inc./Sculpture Conservation Laboratory is seeking an Assistant Conservator specializing in the field of sculpture and objects. The applicant should have a degree from one of the graduate conservation programs or an equivalent in apprenticeship and experience. Particular interest and aptitude in the unique aesthetic, historic and technical problems of sculpture are basic to the position. Other requirements are an ability to work independently as well as an ability to collaborate and work with others in a team effort, an ability to communicate well, and superior skills in craftsmanship.

The Sculpture Conservation Laboratory, founded in 1975 as a division of the Washington University Center for Archaeometry, became a part of WUTA in the Fall of 1982. WUTA is a technical service organization owned by Washington University. In January of 1983, the Sculpture Conservation Laboratory moved to a new 3,000 square foot facility located six miles from the University. The facility includes offices, a library, and complete laboratory facilities for treatment of all but the most monumental sculpture. WUTA/scl have a professional engineering conservation and support staff housed both on-campus and in the new facility, and continues to maintain a close working relationship with Washington University faculty members. The WUTA/scl is an equal opportunity employer. To apply or request further information, please respond with resume and references to: PHOEBE DENT WEIL, Chief Conservator, WUTA/scl, 8200 Brentwood Industrial Drive, St. Louis, MO 63144.

ASSISTANT CONSERVATOR OF PAINTINGS

The Upper Midwest Conservation Association seeks candidates who have successfully completed an accredited conservation program and who have had significant work experience or the equivalent. Duties will include the examination and treatment of paintings on panel and canvas from the collections of 42 museums in the Midwest area. The UMCA is a very small, self-supporting laboratory and a compatible personality is required. Salary is commensurate with experience. Generous benefits. Send resumes of education and professional experience to: DAVID DUDLEY, Director, The Upper Midwest Conservation Association, The Minneapolis Institute of Arts, 2400 Third Ave., Minneapolis, MN 55404. Telephone (612-870-3120). JAMES HORNS will be available at the annual meeting for interviews.

PAPER CONSERVATOR

The Pacific Regional Conservation Center, Honolulu, Hawaii seeks a paper conservator available January 1983. The position offers an opportunity to work on a wide range of works of art and paper artifacts from 30 member museums as well as excellent opportunities for travel and consultation in Hawaii and the Pacific area. Applicants should have a graduate degree from a recognized conservation program or equivalent experience. For additional information please contact: MARY W. LEE, Chairman, Pacific Regional Conservation Center, Bishop Museum, P.O. Box 19000-A, Honolulu, HI 96819.

UPHOLSTERER

The Objects Conservation Department of the Metropolitan Museum of Art is seeking an upholsterer with substantial experience in the upholstery of European and American furniture. The candidate should have museum experience, and a knowledge of and sensitivity to museum conservation concerns and standards. Familiarity with and interest in the history, technology and materials of upholstery and upholstered furniture is desirable. Job title and salary commensurate with the qualifications of the candidate. Send letter and resume to JAMES H. FRANTZ, Conservator, Objects Conservation, The Metropolitan Museum of Art, Fifth Avenue at 82nd Street, New York, NY 10028.

CONSERVATOR

The Buffalo Bill Historical Center has an immediate opening for a conservator with expertise in ethnographic materials and general material culture. Primary responsibilities include examination and treatment of a major collection of Plains Indian materials and an extensive collection of historical artifacts; maintenance of written and photographic condition reports; condition surveys of collections; advice on environmental conditions in storage and galleries, and execution of preventive maintenance. Familiarity with the care of paintings and works of art on paper also beneficial. The Conservator will have the responsibility of establishing and equipping the conservation laboratory. Candidates should have a degree from a recognized conservation program, or a structured apprenticeship that is the equivalent, and 4 to 5 years experience. Salary is commensurate with qualifications and experience. Send letter of application, resume and salary requirements and references to: PETER H. HASSBRICK, Director, Buffalo Bill Historical Center, P.O. Box 1000. Cody, Wyoming 82414.
ASSISTANT CONSERVATOR OF OBJECTS AND SCULPTURE

The Center for Conservation and Technical Studies seeks an individual with a minimum of one year’s work-experience beyond formal or equivalent apprenticeship training in object conservation. The Assistant Conservator operates under general supervision; and is expected to perform independently, routine technical examination, conservation diagnoses, and treatment procedures. Salary range: $17,000-$23,000. Send resumes and inquiries to: Center for Conservation and Technical Studies, Fogg Art Museum, Harvard University, Cambridge, MA 02138.

CONSERVATOR OF PAINTINGS

The Museum of Modern Art seeks a painting conservator for its large, new laboratory. Candidates must have a graduate degree in Conservation or equivalent experience, plus 8-10 years of active studio experience. Must be capable of the highest quality individualized treatment on a variety of important works of art. Must be able to work with a diversified collection and with curatorial staff. Salary commensurate with experience. Generous benefits. Send resume to Ms. LYANNE DOWLING, Director of Personnel, Museum of Modern Art, 11 West 56th Street, New York, NY 10019.

OBJECTS CONSERVATOR

The Arizona State Museum seeks a conservator of ethnographic and archaeological materials. Academic professional position with faculty status, competitive salary, beginning Summer 1983. Responsibilities: examination and conservation of the collection, advising on proper storage and exhibition, continuing development of standards, operating procedures and long-range plans for Museum conservation, maintenance and continued development of a conservation lab, and teaching an introductory course in the principles of conservation in the Department of Anthropology, University of Arizona. Candidates should have a graduate degree in conservation, substantial experience in the care and conservation of ethnographic and archaeological materials, and a general knowledge of other fields of conservation. Teaching experience is not essential but desirable. A letter of application, curriculum vitae and three letters of reference should be sent to: Director, Arizona State Museum, Building 26, University of Arizona, Tucson, AZ 85721. Completed application must be received no later than July 15, 1983.

CHIEF CONSERVATOR

The Williamstown Regional Art Conservation Laboratory, Inc., a non profit cooperative laboratory serving 29 small museums, historical societies, and college collections in New England and New York, is seeking a Chief Conservator. The Laboratory presently preserves paintings and works of art on paper. Expansion plans include a decorative arts facility emphasizing the treatment of furniture.

The Chief Conservator will report to the Director and have the primary responsibility of managing and reviewing the work of the professional staff and in maintaining laboratory efficiency and standards. In addition, the Chief Conservator is expected to augment treatment services, coordinate field surveys, and contribute to the educational and research functions of the Laboratory. A Business Manager and Secretary will assist the Chief Conservator by maintaining routine business transactions and scheduling.

Requirements should include at least 8-10 years active studio experience in treatment procedures since completing suitable apprenticeship, traineeship, or formal course of training. A background emphasis in painting conservation is preferred, with additional knowledge of paper and/or object conservation desired. Management skills and a background in personnel management considered important. Salary $30,35,000.

Send resume to: Mr. GERALD HOEPFNER, Director, Williamstown Regional Art Conservation Laboratory, Inc., 225 South Street, Williamstown, MA 01267. Phone (413-458-5741).

GERALD HOEPFNER will be interviewing persons interested in this position at the May AIC meeting.

PAPER CONSERVATOR

We are a paper conservation studio in Boston Back Bay, looking to expand our partnership. We serve many small museums and private collections in New England. The position available is for a paper conservator to be paid $20,000 per year with the option of either receiving a percentage of the overall studio profit or one quarter ownership. This option will depend upon the qualifications of the candidate.

The conservator will be responsible for the examination and treatment of works of art on paper and will be expected to interact well with the major institutions in the area. The conservator is not responsible for any matting or framing or basic paper work.

Send resume to JUDITH TIERNAN, Commonwealth Print Conservation, Boston, MA 02116.

CONSERVATOR

A position of Conservator will become available on June 6, 1983, with the Institute of Archeology and Anthropology, University of South Carolina. Duties include conservation of artifacts from land and underwater sites plus responsibility for the conservation of the Brown’s Ferry Vessel. Salary range: $15,552 to $22,043. Send resume to Alan E:

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NEW LOCATION/POSITION OR ASSOCIATION SOUGHT

Conservator of works of art, restorer of paintings, consultant, many years of professional experience in important art museums and private collections, currently engaged in private practice in the South. Seeks suitable connection or association with others, preferably in certain parts of the Southeast and the western states. New location or position would be in the Southeast, Florida or the South. Original scholastic background in Fine Arts with graduate work in architecture and interior design. Experience in the field of art history and conservation. Graduate work in the history of art and conservation. Contact: Mrs. Albright, Institute of Archeology & Anthropology, University of South Carolina, Columbia, South Carolina 29208 (803-777-8170). (See page 16 for position called in at press time.)

MATERIALS

LIGHT IMPRESSIONS, CATALOG

An 85 page catalog featuring archival supplies and photography books is available from LIGHT IMPRESSIONS CORPORATION. This catalog includes an extensive offering of archival materials for acid-free storage and display of photographs, prints, and other valuable items. The catalog also lists over 250 book titles, including some of the finest photographic art books available. This source book is $1.25 from: LIGHT IMPRESSIONS CORPORATION, 439 Monroe Ave., P.O. Box 940, Rochester, NY 14603.

CHRISTER WILDENSTAM announces the development of an infrared modular system: IRT Heat Cassette, which may be adapted for use in both painting and objects conservation. It can be expanded in size and used vertically or horizontally. The system heats and cools quickly over a long period, according to need. For information and brochure contact: CHRISTER WILDENSTAM, Alvsnorps Lansmuseum, Box 266, S. 462 01, Vanersborg, Sweden.

IDENTIFICATION KITS FOR METALS, ALLOYS & COATINGS

KASLOW SCIENTIFIC COMPANY has developed a line of kits for the rapid field identification of materials such as steel, nickel, aluminum and titanium alloys, brasses, bronzes and modern metals. Designed for the non-chemist, the ElectroSpot Method combines electrochemical sampling with color spot tests. Kaslow indicates that depending upon the element being tested, the minimum amount of an alloying element that can be detected is generally between 0.2% and 1%, and that relative amounts of alloy elements may be estimated. For information about the kits and other products contact Kaslow Scientific Company, 75 Gorge Road, Edgewater, NJ 07020 (201-941-4484).

UNIVERSITY PRODUCTS has a 70 page catalog of archival quality materials for conservation, restoration, and preservation. Orders may be placed at either the So. Canal St., P.O. Box 101, Holyoke, MA 01041 or the P.O. Box 20006, Pinellas Park, FL 33565 warehouse. Call DAVID MAGOON at toll free: 800-628-1912.

ARCHIVAL AIDS, a division of Ademco Dri-mount Ltd., announces that it is coating Texcryl adhesives on to various laminating and mounting tissues. One of the laminating materials involved is an adhesive coated Area Bonded Fibre (nylon). Full data is available from Archival Aids & Drybond Coatings Ltd., Unit 1, Jackson's Industrial Park, Wessex Rd., Bourne End, Bucks, SL8 3DT, England.

CONFERENCES, COURSES, SEMINARS

May 18-21, 1983. CONSERVATION MANAGEMENT SEMINAR, Banff, Canada. Intensive management training seminar developed specifically for conservation community by Cultural Resources Management Programme at the Banff Centre and IIC-CG. Contact: Lucien Larose, CRMP, The Banff Centre School of Management, Box 1026, Banff, Alberta, T0L 0C0, Canada.


May 20-21, 1983. Mid-Atlantic Regional Archives Conference in New Brunswick, New Jersey. Contact: Ruth Simmons, Alexander Library, Rutgers University, New Brunswick, N.Y.

May 21-24, 1983. IIC-CANADIAN GROUP CONFER-ENCE, Banff, Canada. Write P. O. Box 919B, Terminal, Ottawa, Ontario, K1G 3T9 Canada.


June 6-10, 1938. Art Hazards Course, taught by Monona Rossol, Director of the Art Hazards Information Center for COH. This course will also be available locally around the United States in the future. Contact: Monona Rossol, Center for Occupational Hazards, 5 Beekman St., New York, N.Y. 10038.

June 14-15, 1983. The Center for Occupational Hazards is holding a two day workshop on fumigating collections in museums. Contact: Center for Occupational Hazards, 5 Beekman St., New York, N.Y. 10038. Telephone (212-227-6220)


June or July 1983. Wood and Fiber Anatomy and Identification Using Gross and Anatomical Features. A five day course which is planned for museum professionals and technicians. The course will include sample preparation for microscope viewing and identification. Cost $200-300, limited enrollment. Contact: Coordinator of Continuing Education in Forestry, The University of New Brunswick, Bag No. 44556, Fredericton, New Brunswick, E3B 6C2 Canada. Telephone: (506-433-4501).

July 4-10, 1983. The 4th International Restorer Seminar, Veszprem, Hungary. Contact: Kozipt Szentlaki Museum, Budapest, H-1475, Hungary. Topics include the storage, conservation, restoration, transportation, exhibition and protection of cultural properties.

July 11-15, 1983. Comparative Historical Bookbindings and Their Preservation. Instructors: Sue Allel, CHRISTOPHER CLARKSON and GARY FROST. August 1-5, 1983. Preservation for Rare Book Librarians and Archivists. These two courses plus several other intensive courses are offered this summer at the Rare Book School, School of Library Service, Columbia University, New York, N.Y. 10027.


LOCAL GUILDS

REGIONAL GUILDS

Regional guilds are encouraged to send information about meetings, officers and current mailing addresses to the AIC office.

For information about the MIDWEST REGIONAL CONSERVATION GUILD (MRCG), its programs and interesting newsletter, contact: STEVEN BONADIES, Cincinnati Art Museum, Eden Park, Cincinnati, OH 45202.

The WESTERN ASSOCIATION FOR ART CONSERVATION (WAAC), will sponsor a short seminar on wood for conservators at the Forest Products Laboratory, in Richmont, CA. Not a basic course, topics will include: wood anatomy, microscopic and gross identification of woods, biological deterioration and preservation, physical and mechanical behavior of woods, adhesives, and treatments for preservation and dimensional stability. For exact dates of this 3-5 day seminar and costs, contact: TERI OIKAWA-PICANTE, De Young Memorial Museum, Golden Gate Park, San Francisco, CA 94118.

The final meeting of the NEW YORK TEXTILE GROUP will be May 16 at the Cooper Hewitt Museum. This group will sponsor a 3 day advanced level course in textile microscopy at the Conservation Center of the Institute of Fine Arts, 14 East 78th St., NY. For information about this group and its activities, contact POLLY WILLMAN, 483 12th St., Brooklyn, N.Y. 11215.

For information about the SOUTHWESTERN ASSOCIATION FOR CONSERVATION (SWAC) contact Terry Rempel, 4700 Wind River Road, Austin, TX 78759. This group met on April 18 at the Fort Worth Art Museum. JACQUELINE GILLIAM was the program coordinator. There were discussions and lab tours at that museum and at the Kimbell Art Museum.

Regional Guilds are asked to send year long programs to the AIC office. Schedules can be printed in the Newsletter as a service for conservators who are traveling and may wish to attend a local guild meeting. The next Newsletter deadline is July 14.

TECHNICAL NOTES

UNEXPLAINED SPOTS

An exhibition of a contemporary artist's prints (lithographs, intaglios and screenprints), mounted by an independent organization to travel for four years, has had a chronic problem of spots developing on about one third of the works. The spots are white, most noticeable in black image areas, but occurring in light-colored areas as well. (The prints on rag papers were executed from four to twenty years ago and the inks are completely dry). The spots would appear to have emanated from the Plexiglas (Rohm and Haas) glazing rather than from the prints. There are more spots on the outside of the plastic than are transferred to the ink surface. Also, the spots occur where the plastic may be expected to come in contact with the print by bowing and from vibrations induced in shipping by truck.

Close examination of the spots on the plastic shows that each mark consists of very small directional abrasions filled with a white powdery but cohesive material. This material is similar in appearance to the white deposit observed on the prints. Cleaning the plastic left ghost spots where the tiny abrasions remain.

A sample of the white deposit tested soluble in acetone and somewhat soluble in toluene; insoluble in water, ethanol and petroleum benzine. On heating the material underwent a gradual degradation between 130°C and 200°C. A clear interpretation of the infrared spectrum of the material was hindered by the small amount available on the print and by the contamination of the plastic surface with dust and dirt; enough information was presented to suggest ester-type structure to be involved. A tentative assignment based on this data is that the material is the abraded plastic itself.

The UF-3 on all problem prints was replaced and spots still formed. Other factors were considered. One possibility is that some material inside the aluminum frames, such as the double-stick tape holding the acrylic-coated balsa fillet spacers to the frame sides, is releasing a chemical that is attacking the Plexiglas in conjunction with the abrasive action between glazing and print surface occurring during travel. These identical materials have been used by the exhibition organization before without problem. Experiments are underway to try to isolate the various materials used in the framing, as well as an experiment in ventilating a frame.

A similar phenomenon was observed on black ragboard mats in a travelling show from the Los Angeles County Museum last year, but otherwise there are few similarities in the conditions and materials involved in these two instances.

Responses would be greatly appreciated from any conservators and scientists who have seen a problem like this or have theories or explanations to offer. Please contact: BETTY FISKE, Paper Conservation, Metropolitan Museum of Art, Fifth Avenue and 82nd Street, New York, NY 10028, 212-879-5500.

BETTY FISKE

RPI PROGRAM IN COLOR SCIENCE AND TECHNOLOGY TO MOVE TO RIT

Dr. Fred W. Billmeyer, Jr., Professor of Analytical Chemistry at Rensselaer Polytechnic Institute and Director of The Rensselaer Color Measurement Laboratory, has announced that upon his retirement from the RPI faculty in 1984, Rensselaer's program in color science and technology will move to the Rochester Institute of Technology, where it will be a part of the School of Photographic Arts and Sciences. From its inception, the program, designated The Rensselaer Color Measurement Laboratory, has taken a broad, interdisciplinary view of both color science and color measurements.

The objectives of this program have been three in number. The first of these has been fundamental research in color science. Over 125 publications designated Contributions from The Rensselaer Color Measurement Laboratory, reflecting the work toward this goal.

The second objective of The Rensselaer Color Measurement Laboratory has been graduate education in color science and technology. It is estimated that the application of Industrial color technology in the United States requires the employment of 10,000 to 20,000 workers. Most of these employees require little formal training in color, and Rensselaer's program of continuing education has served this...
The Rensselaer Color Measurement Laboratory has seen the education of the future leaders in color science as a more important objective, however, and it is here that its efforts have been concentrated. Rensselaer's program has trained over 20 Ph.D. and M.Sc. color scientists.

The final objective of this program is a liaison with industry. The program has recognized that the vast majority of its students in color science and technology will seek employment in industry. Close ties with industry has not only made an important contribution to the education of these students, but has also provided for the transfer of information in both directions, so that the research projects of the program both take direction from the needs of industry and supply direction towards the fulfillment of these needs. The well-known RPI summer continuing-education courses in color technology, moving to RIT in June 1983, are an outgrowth of this objective of Rensselaer's program.

Billmeyer comments that the enthusiastic interest of the staff of the School of Photographic Arts and Sciences at RIT makes it an ideal place to relocate his color science and technology program, "with the presence of the Richard S. Hunter, Professor of Color and Appearance Science, and a junior staff member, as well as my own part-time contributions in providing continuity and a transfer of technology, we will be able to expand my present program into new areas in addition to those in which my students and I have been successful in the past. I look forward to even greater achievements for the program in its new location."

Billmeyer has announced that he will maintain his personal residence in Schenectady, New York, and retain a few of his current activities, including the editorship of Color Research and Application, while assisting in the establishment and growth of the color science program under the direction of young staff members at RIT.

An ad noted in an un-named catalogue --

**LIFELONG DUST BRUSHES WON'T SCRATCH THE FINEST SURFACES**

These dusting brushes not only outlast ordinary brushes and brooms many times over, but they do twice as many jobs, too, with incredible gentleness. You'll find lots of ways to use them— from dusting paintings and pianos to washing your car to cleaning porch screens.

MARY WOOD LEE

**QUERY:**

I am looking for a copy of Greathouse and Wessel's, The Deterioration of Materials (1954) and Robert Organ's, Design for Scientific Conservation of Antiquities (1968). Also, I am interested in copies of the AATA (Art and Archaeology Technical Abstracts) beginning with volume 1 to volume 7. Anyone possessing copies of any of these items who would like to sell them please contact me (NICCOLO CALDARARO) at the Tiburon Archaeological Research Center, Department of Anthropology, San Francisco State University, 1600 Holloway Ave., San Francisco, CA 94132. Thank you.

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Send items of interest to this column to the Newsletter Technical Editors at the AIC office.
AVAILABLE FROM AIC


Reading List for Students in Conservation of Historic and Artistic Works on Paper and Photographs. $3.75.


Japanese Scroll Paintings, A Handbook of Mounting Techniques, 1979. $10.00


Required Photographic Documentation and Equipment, 1980. $4.75.

Written Documentation. $8.25. (9th Ann. Mtg.)

Safety Session Packet, "Health and Safety Hazards in Art Conservation." $3.00. (10th Annual Meeting)

Replacement copies of AIC Directory, Members, $6.00, non-members, $12.00.

Paintings: Rx For Survival, a conservation film available for rental of $45.00 for 10 days. AIC office arranges for delivery and pickup. (FAIC donation)

Iron-on Patches for lab coats/smocks, "Preserving The Past Is No Easy Matter." $3.50 each.


All issues of the AIC Bulletin and Journal are available in print or will be reprinted:
Volumes 1-10, $22.00 set
Volumes 11-14, $9.50 per volume
Volumes 15-22, $18.00 per volume

Furniture Care and Conservation by Robert F. McGiffin, Jr., AASLH, 1983, 233 pp., 140 Illus. with forward by Caroline K. Keck. The text and numerous photographs present a conservation approach to historical furniture. Appendices include: the entire AIC Code of Ethics, a list of Conservators knowledgeable in furniture conservation, conservation schools, examples for forms, list of regional centers, an extensive glossary and suppliers lists. It is available for $17.55 from AASLH, 708 Berry Road, Nashville, TN 37204.


A color video tape, Elements of Book Conservation by Jack Thompson is available from Pub Istor Productions, 1417 N.W. Everett, Portland, OR for $250. This production, the first of three, explains some of the steps involved in restoring function to deteriorated books. The entire series will include books from the 12th-19th centuries.

A four-page brochure entitled A Primer on the Conservation and Preservation of Masonry Buildings is available free from Clean America, 5200 Mitchell-dale, Houston, TX 77092 (713-686-2103).

A Manual of Archival Techniques edited by ROLAND M. BAUMANN, Pennsylvania Historical and Museum Commission, Harrisburg, PA, 1982 (revised and updated edition) 134 pp., softbound $5.75 + postage. Fifteen articles relevant to the care of archives and historical society collections: archival methodology; planning for users, security and space; conservation of archival materials; protection of preservation techniques (articles by WILLIAM SPAWN, NORVELL JONES and LOIS OLCOTT PRICE) and where to go to help using Pennsylvania and federal sources.

Chas Fraser of Charleston: Essays on the Man, His Art and His Times. Compiled and edited by Martha R. Severens and Charles L. Wyrick, Jr., Carolina Art Association, Gibbes Art Gallery, Charleston, South Carolina, 1983. $14.95. This series of essays includes some information of interest to the conservator of miniatures, as references to technique appear in some of the essays and a brief appendix on care of miniature portraits is included. The cover illustration is Fraser's list of pigments from 1819; his account book is detailed in another appendix.

Library and Archives Conservation: 1980's and Beyond. George Martin Cunha and Dorothy Grant Cunha assisted by Suzanne Elizabeth Henderson. The Scarecrow Press, Inc., Metuchen, N.J., 1983. Volumes I and II. These volumes are intended to be used in conjunction with George Cunha's earlier work, Conservation of Library Materials, and consist of a text which is an overview of developments in conservation since 1967 and a bibliography of new annotated citations through June, 1981. They provide broad general guidance in conservation management, conservation techniques suitable for in-house programs, training, education, and disaster planning. The bibliography (5,800 citations) with its author index and arrangement by subject, is most useful and extensive.

A color video tape, Elements of Book Conservation by Jack Thompson is available from Pub Istor Productions, 1417 N.W. Everett, Portland, OR for $250. This production, the first of three, explains some of the steps involved in restoring function to deteriorated books. The entire series will include books from the 12th-19th centuries.

Pictographscope, (vol. 30, No. 1 Spring 1982). The Quarterly Bulletin of the Picture Division, Special Libraries Association is devoted to the preservation of photographs. Articles by KLAUS B. HENDRICKS, LARRY and JANE BOOTH, DOUG MUNSON, HENRY WILHELM and JAMES M. REILLY. A conservation column appears regularly in this periodical. Individual issues may be ordered for $7.50 from Picturescope, P.O. Box 50119, F. Street Station, Tariff Commission Building, Washington, D.C. 20004.

A Manual of Archival Techniques edited by ROLAND M. BAUMANN, Pennsylvania Historical and Museum Commission, Harrisburg, PA, 1982 (revised and updated edition) 134 pp., softbound $5.75 + postage. Fifteen articles relevant to the care of archives and historical society collections: archival methodology; planning for users, security and space; conservation of archival materials; protection of preservation techniques (articles by WILLIAM SPAWN, NORVELL JONES and LOIS OLCOTT PRICE) and where to go to help using Pennsylvania and federal sources.

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with ordinary film radiographs is astonishing.

Science for Conservators is a series of 6 books developed by the Crafts Council (The Conservation Section), 13 Waterloo Place, London, SW1Y 4AI for conservators with non-scientific background. The first three titles will be available by the end of 1982. Approximately 100 pp. each, with illus., exercises, index.

Book 1: An Introduction to Materials (9/1982, $11.50 incl. shipping) begins with the language of science and elementary chemistry, linking them to conservation usage and the structure of properties of commonly used chemicals.

Book 2: Cleaning (10/1982, $11.50 incl. shipping) concerns the science related to a variety of cleaning procedures, both mechanical and chemical. Properties of liquids, use of solvents, pH, color and energy are among the topics discussed.

Book 3: Adhesives and Coatings (12/1982, $12.00 incl. shipping) examines the science underlying conservation joining and coating treatments. Builds on the principles discussed in Books I and II to introduce relevant polymer chemistry.

Museum Collections and Computers compiled by Lenore Sarasan and A. M. Neuner. ASC Office, Museum of Natural History, University of Kansas, Lawrence, KS 66045, 1982, 200 pp., $16.00. This publication was developed from a 1981 survey by the Association of Systematics Collections. Problems faced by museums implementing computer projects are summarized. An annotated bibliography is included.

Conservation of Iron edited by R. W. Clarke and S. M. Blackshaw. National Maritime Museum, Greenwich, London SE10 SNF, England, 1982, 79 pp., 33 figs., 5.15. Proceedings of a recent symposium held at the National Maritime Museum, the topics covered are: the nature of the corrosion products, the use of radiography in the examination of corroded iron; and the evaluation of a number of cleaning and stabilization processes such as alkaline sulphite, hydrogen reduction and lithium hydroxide treatments. The use of various coating materials and corrosion inhibitors is also discussed. (Allow 8 weeks for delivery)

Corrosion Testing for Metal Finishing by V. E. Carter. Butterworths, Woburn, MA, 1982, 128 pp., $24.95. This book provides guidelines on the selection of suitable corrosion tests for metal finishes and how to carry them out. The various types of test methods are detailed with references to standard specifications and other relevant publications. Advice on interpreting the results is included.

LETTERS

It took BOB FELLER's contribution to THE ABBEY NEWSLETTER, vol. 7, no. 1, to remind me of the validity of John Gettens' old complaints. FELLER made the first contribution to the ABBEY's new feature, THE FORUM, a section reserved for thoughtful analysis and critical evaluation of where we are and where we may be headed. Gettens never stopped fussing in the IIC-AG days because our "business meetings" were crammed with reports and routine, depriving the membership of adequate opportunity to express their concerns. The shift to the AIC label hasn't changed a thing.

Why not imitate the ABBEY's example and institute a FORUM section in our own Newsletter?

Notions regarding changes in procedures, concentration, and expenditures have floated around for ages. For example, weigh the idea that we might meet every other year, or every three years, and devote internal time and funding to specialty needs or to the varying forms of seminars and refreshers?

Initiating such a space for a FORUM in our Newsletter has one grave danger. Apathy, disinclination toward involvement and its ensuing costs, self-interest to the exclusion of professional generosity, all these negative forces might easily leave us with an empty page. A notable group of hard-workers turned the Klingle Mansion into the basis for a home we may be proud to call ours. Is it possible for as large a number to exercise thought toward moulding AIC into an entity closer to our dreams?

CAROLINE K. KECK
Honorary Fellow

During the past year, a number of paintings have been brought to us for treatment which we know to have been treated by conservators who we know would have written reports. In one case, we knew of the treatment from information written on the stretcher. In another instance the museum that owned the painting had a notation in their files with the name of the conservator. In the third case, the name of the conservator was provided by a previous owner. In all three cases, the owners had lost the reports. Upon further inquiry, we found that one conservator had retired and thrown away his records; a second had left his records in a museum where he had formerly worked, but they could not be located by the present staff. We are unable to locate the third conservator.

These situations have led us to the following conclusions:

1) It is vital that FAIC provide a repository for treatment records of private conservators which would otherwise be lost or thrown out. Writing reports in itself does not fulfill the intention of the Code if they are unavailable for future use. Most owners, including many institutions, seem unable to maintain proper records. Some method should be provided for AIC members so that confidentially of clients can be kept, if desired.

2) It is vital that conservators attach to the work of art their name and an outline of the treatment or an identifying number which would allow the retrieval of information from a central FAIC archive. A file number could be short enough to be painted on objects the same way accession numbers are.

BARBARA APPELBAUM
PAUL HIMMELSTEIN

Does anyone know the whereabouts of the DATA RECORD BOOK, begun as I recall, by BOB FELLER which contained all the speaker lists (occasionally the speeches) made at the meetings of the Art Technical Sections of the AAM?

This happens to be the record of our pre-IIC-AG existence and could sketch in a sizeable missing void on how we happened historically. Now that we have moved to the Kingle Mansion, where are the records held by the former presidents of IIC-AG? If these records exist, they should now be sent to our home office for reference.

CAROLINE KECK

All Letters to the Editor must be signed.
IMPORTANT RENEWAL REMINDER

When the new fiscal year begins on May 1, all members must renew their membership. Dues must be received at the AIC office by May 1. Dues paid after that date must include a $10.00 late fee in all categories. Members who do not renew by July 1 will be placed on an inactive list and will not receive any mailings. In addition to the late fee, there is a reinstatement fee of $5.00 for members paying after July 1. This is new policy, and it will be strictly adhered to. Our leniency in the past has proven to be costly. If you haven't paid your dues yet, do it today! Please.

Fellow $55.00
Associate $35.00
Professional Associate $45.00
Institutional $60.00

Specialty Group fees may be paid with the dues.

Book & Paper $15.00
Textiles $5.00
Paintings $5.00
Objects $5.00
Photographic Materials $10.00 *
Furniture & Wooden Obj. $10.00

*New members of the Photographic Materials Group pay a one time initiation fee of $17.50.

If you have any questions about your status, please call the AIC office, don't wait until July 1!

POSTER SESSION UPDATE

There will be no poster session as originally scheduled on Saturday 28 May, but posters will be on display all day. Anyone still interested in participating in the poster sessions should contact SHELLEY STURMAN at [number] or ELISABETH FITZHUGH at [number] at once.

POSITIONS AVAILABLE

This Position Available was called into the Newsletter at press-time.

CONSERVATOR

Private Gallery seeks a conservator of paintings to work in and supervise a conservation studio. Duties include conservation and maintenance of the gallery collection, conservation of clients' paintings, advising the director on potential acquisitions, training and supervising other conservators. Applicant should have sound educational background, experience in scientific analysis of conservation problems and extensive experience in conservation practice. Applicant must provide character references with history of ethical practice and be able to work well with other staff. Inquiries and resumes to: James M. Hansen, 3555 Williamsburg Lane, N.W., Santa Barbara, CA 93101.

Come to Charm City International Festival-28, 29, 30 May 1983, 10 am to 10 pm, ethnic food, dance, entertainment. Enjoy after the long meeting days.
AIC NEWS

AIC INQUIRY OF THE ROCKY MOUNTAIN REGIONAL CONSERVATION CENTER

REPORT FROM THE AIC BOARD OF DIRECTORS TO THE AIC MEMBERSHIP

Introduction

The AIC Board of Directors has completed an inquiry into alleged violations of the AIC Code of Ethics and Standards of Practice at the Rocky Mountain Regional Conservation Center (RMRCC) in Denver. This inquiry constitutes a major development of our organization as this is the first time that the AIC is publicly announcing a judgment on alleged violations of its ethical and professional convictions as described in the AIC Code of Ethics and Standards of Practice.

It is the Board's opinion that one of the major responsibilities of our institution is to uphold our ethical and professional standards. That this inquiry could be conducted is due to the full cooperation received from all involved parties. For that the AIC Board of Directors is most grateful to the RMRCC, its staff, and three of its former staff members.

Order of Events

In late October 1982, the Board received communications from three former RMRCC staff members alleging unethical conservation practices at the RMRCC, and requesting an investigation by the AIC. After careful consideration of the situation, the Board decided in early November that it would be appropriate for the AIC to conduct an inquiry of the conservation practices at the RMRCC. The Board agreed that parts of the actual inquiry be carried out by the AIC Committee on Ethics and Standards under the supervision of the Board.

Present and former staff members of the RMRCC were informed of the decision of the AIC to conduct an inquiry and their cooperation was requested. During November, the scope of this inquiry and the procedures were discussed and defined. It was decided that the inquiry would be strictly limited to an evaluation of the extent of ethical and professional disagreements among staff of the RMRCC, and report on its overall performance.

Some AIC members, in the face of alleged violations of the AIC Code of Ethics and Standards of Practice, have called for an AIC investigation of the RMRCC. The procedure used by the three former RMRCC staff members for filing their concerns on unethical practices at the RMRCC, and their request for an AIC investigation were conducted outside of the recommended procedures established in the AIC Code of Ethics, section V. Their misunderstanding was apparently caused by confusion regarding the proper procedure. A clarification of the process for filing complaints on unethical conservation practices has since been published in the AIC Newsletter, Volume 8, no. 3, May 1983.

The AIC Board of Directors has reached the conclusion that various violations of the AIC Code of Ethics and Standards of Practice have taken place at the RMRCC:

1. Due to the institutional policy on documentation and use of support staff, examination reports, treatment proposals and treatment records were periodically inadequate and incomplete. (violation of Standards of Practice, section IV, A, B, C). Inspection of the conservation record files at the RMRCC showed shortcomings in documentation procedures such as missing reports, omission of dates and signatures, lack of specifics for treatment procedures and lack of ample photographic documentation. Written policies relating to documentation and record keeping have recently been revised and improved.

2. Lines of authority and supervision of staff were confused. The conservators were asked to undertake work beyond the area of their expertise: non-conservators performed treatments without adequate supervision, (violation of Code of Ethics, section II, A, B, D). Changes in management policies, recently introduced, may have improved this situation.

In evaluating the significance of the above violations, it should be realized that it was not within the authority of the AIC Board of Directors to make a judgment of overall performance of the RMRCC. Notwithstanding the Board's findings of these specific violations, the Board has the opinion that the appropriate sanction for the present and the future is to recognize that it would be only fair for the RMRCC, and for its present staff, to have an opportunity to prove its competence as an effective and productive regional conservation center. This can be achieved by means of a committee of conservators which for a specific time period would monitor the activities of the RMRCC, and report on its overall performance and its adherence to the AIC Code of Ethics and Standards of Practice. The AIC Board of Directors is prepared to assist in the formation of such a committee.

COMMENTS RECEIVED FROM THE DIRECTOR OF THE ROCKY MOUNTAIN REGIONAL CONSERVATION CENTER

Rocky Mountain Regional Conservation Center Inquiry Underscores Need for Guidelines

A precedent setting inquiry has been completed by the AIC Board of Directors which the staff of the RMRCC hopes will provide impetus for codification of guidelines essential to a professional organization. The legal and medical professions have firmly established procedures for ethical disagreements among their members. Hospi-
The AIC must establish comparable procedures if it wishes to avoid a proliferation of episodes similar to the RMRC's experience. That experience has been injurious to the RMRC, its present and former staff, and detrimental to the dignity and honor of the profession. Such additional incidents should not be welcomed or encouraged by the membership of the AIC, nor should the membership condone the use of the RMRC inquiry as a precedent for the future.

More than a year ago rumors about an accident in treatment which had occurred at the RMRC in the Spring of 1981 began circulating among conservators. These rumors were communicated to one of our funding agencies and became the basis for a newspaper article filled with bias and factual errors which was subsequently copied and mailed anonymously to colleagues throughout the country. Letters alleging non-specific ethics violations were also received by the AIC Board and every Fellow of the AIC. Our only recourse was to invite the AIC to establish a forum and investigate this situation in an attempt to bring what we believe to be unprofessional behavior by our detractors into proper professional channels. Since the AIC had never done such an investigation, we had to depend upon an untried and vaguely defined process to clear our name. We think the process failed for a variety of reasons.

- The prejudicial pre-inquiry publicity had reached everyone in the position to conduct such an inquiry.
- We were never given the specific allegations which had been brought against us and, therefore, were unable to rebut the testimony of our accusers. Had we been informed of the specifics, we believe the allegations would have been disproven to the Board's satisfaction and their published statements would not have contained false conclusions.
- One of the individuals we had accused of unprofessional behavior sat in on AIC Board meetings in which the case was discussed.
- The inquiry never focused on the critical issue of individual versus institutional responsibility in relation to the AIC Code of Ethics and Standards of Practice. We felt that the investigation should have raised this question yet the fundamental question remains: Does the ultimate responsibility for adherence to ethical conservation practices lie with the conservator or does it not?

In each of the instances cited as violations at the RMRC, the Code very specifically talks about the responsibility of the "conservator" yet our institution has been held to a higher standard (Standards II B, D, H; III E, F, and Standards II C, IV A, B, C). It has always been the policy and the attitude of the RMRC that the primary responsibility for ethical conservation practice rests upon the individual conservator. The assumed responsibility of the institution is the provision of safe, well-equipped laboratories and a support staff to facilitate the work of the conservators. We feel we have been operated in direct violation of the Code and are disappointed that a clear answer to the responsibility question was not forthcoming.

The AIC has discussed problems with its Code of Ethics and Standards of Practice, its By-Laws and the need for policies and procedures that had the problems been resolved, could have forestalled the problems we have faced during the last year. For that reason, we think the time has come for a properly funded effort to expeditiously address and resolve certain needs of the AIC:

- A policy which addresses concerns for unethical conduct/unprofessional practice which a responsible conservator or institution should bring to the attention of the professional association; strict procedures for doing so; and sanctions for improper use of, of adherence to, these policies and procedures. A policy and procedure for evaluation of the merits of, and fact-finding related to, such charges. A process for arriving at conclusions and/or sanctions if warranted. A procedure for appeal.
- A clear separation of institutional and individual responsibility for professional practice.
- Establishment of an institutional accreditation process which provides rights and responsibilities within the AIC for institutions which meet certain standards.
- Revision of the AIC Code of Ethics and Standards of Practice, and the AIC By-Laws to conform with these improvements.

When guidelines such as these have been established, the RMRC will again request an inquiry into allegations of its past violations. The RMRC will also volunteer to be the first institution to undergo an accreditation process. Until then, we must reject those conclusions of the present inquiry we believe to be false. We must be content with the fact that if infractions did occur, they occurred two years ago and that the AIC Board found no reason to believe our current conservation staff, policies, and procedures are other than competely professional and ethical.

Lastly, we would like to thank the Board of Directors and the Ethics Committee for the concern and effort which they have put into this inquiry on our behalf. We also appreciate the support we have received from concerned colleagues and institutions.

ARNE HANSEN
Director, RMRC

COMMENTS FROM THE AIC BOARD OF DIRECTORS RE: "ROCKY MOUNTAIN REGIONAL CONSERVATION CENTER INQUIRY UNDERSCORES NEED FOR GUIDELINES"

The AIC Board of Directors recognizes that the staff of an institution accused and found guilty of certain violations of the AIC Code of Ethics and Standards of Practice would want an opportunity to reply to our report. They deserve that privilege and, hence, a statement by the RMRC is printed here. However, their letter contains errors of fact, misinterpretations, and fails to mention specific agreements made between the AIC and the RMRC. To prevent misunderstandings among the AIC membership, the AIC Board of Directors wishes to make the following comments on the issues raised in the RMRC letter.

The reader is made to believe that it was the RMRC that initiated the AIC investigation which the RMRC describes as an "untried and vaguely defined process." The fact is that the request for an investigation came from three former RMRC staff members and that the investigation procedure was defined in detail in writing and agreed to by the RMRC and the three former RMRC staff members.

The RMRC letter then continues to mention four factors that, in its opinion, caused failure of the process. However, the AIC Board can unequivocally state that none of these factors had any effect on the agreed upon procedures taken by the AIC Board at conclusions. In conducting its inquiry and in arriving at its conclusions, the AIC Board considered only factual and confirmed evidence and was not influenced by pre-inquiry publicity. Since the Board's inquiry was limited to identifying violations of the AIC Code of Ethics and Standards of Practice, submitting specific allegations to the RMRC would have been inappropriate and outside the fact-finding scope of the inquiry.

The third factor mentioned, the alleged presence at certain AIC Board meetings of an individual accused by the RMRC of unprofessional behavior seems to be an innuendo of either an improper procedure or an inappropriate influence. The Board strongly rejects such an unsubstantiated accusation.

The fourth factor deals with the issue of individual responsibility versus institutional responsibility. Since
prove professional standards including certification and accreditation. The AIC Board is not aware of any such problems that could have altered the outcome of the AIC inquiry.

The Board will carefully study the suggestions described in the remainder of the RMRCC letter and will continue to consider and develop programs to improve professional standards including certification and accreditation.

AIC BOARD OF DIRECTORS

700! ARE YOU ONE OF THE 700?

Over 700 second notices for renewals had to be sent out during the first week in July. Notices for renewals are traditionally sent out early in January to give institutional people time to get their paper work processed by May 1. Unfortunately, many put the notice aside to worry about it "later." We can no longer carry people for two years. Board policy has changed; this was noted on the renewal forms, and has been discussed in the Newsletter before. All renewals are due on May 1. Payments sent in after that had to include a $10.00 late fee. There was a grace period for people receiving a second notice: July 21 was the cut-off date. Members who did not pay dues or contact the AIC office by that date were placed on an inactive list. They will not receive any mailings until renewal + late fee $10.00 + reinstatement fee $5.00 is paid. If you received a second notice and feel that you have indeed paid your dues, please call the office with the date of your payment. If we are in error, we do apologize. However, we have been "softies" for too long, and we simply can no longer afford to carry people who do not pay for renewals. If you received a second notice, and have ignored it, you are on the inactive list—even if you received this Newsletter. Call us at 202-364-1036 if you have any questions about your status.

PLEASE...PLEASE...USE OUR NEW ADDRESS!

We seem to be talking of little other than our move to the Klingle Mansion in December. But, many members continue to use the old K Street address. It takes up to 2 (yes, two) weeks for mail to be forwarded to us. Change your records to reflect this change:

AIC/FAIC
3545 Williamsburg Lane, N.W.
Washington, D.C. 20008

11th ANNUAL MEETING, BALTIMORE, May 1983

The meeting was well attended, with 653 registrants. The AIC meeting was preceded by the Second Wood Symposium, "Technology Necessary to the Conservation of Wooden Decorative Arts Objects" on Tuesday and Wednesday (24-25 May) and a Cellulose Science Seminar was held all day on Wednesday. These symposia were organized by the Furniture and Wooden Objects, and Book & Paper Specialty Groups. The AIC meeting opened at 5:00 pm on Wednesday with the presentation of selected papers from the Student Conference.

ELISABETH WEST FITZHUGH was program chair for the meeting. Session chairs were: JIM BERNSTEIN, MAURA CORMAN, KATHERINE EIRK, and TIM LENNON. The Specialty Group programs held on Saturday and Sunday were chaired by: WALTER ANGST, Furniture & Wooden Objects, TIM VITALE, Book & Paper, CAROLYN ROSE, Objects, DEBBIE HESS NORRIS, Photographic Materials, LANCE MAYER, Paintings, and IRA BLOCK, Textiles. The high point of the opening session on Thursday morning was the George Stout Lecture delivered by SHELDON KECK, "Picture Cleaning Controversies, Past and Recent." On Friday morning, the special session on fumigation was moderated by BARBARA APPELBAUM.

The AIC Conservation Hall Jazz Band made a repeat appearance this year at the dance following the banquet. The band is led by PIETER MEYERS, with PERRY HUSTON, TOM CHASE, YOSHI NISHIO and DAVID BAUER. JOYCE HILL STONER (who was suffering from laryngitis) and KAREN CRENSHAW were joined by MEYERS AND CHASE in renditions of the AIC song, lyrics by CHASE, which was greeted with acclaim.

The Local Arrangements Committee, chaired by SIAN JONES, arranged a tour of Baltimore on Wednesday, staffed the information booth daily, stuffed the packets, helped at registration, arranged for the museum receptions at the Walters Art Gallery and the Baltimore Museum of Fine Art, which included laboratory visits. Members from different parts of the country helped out at the registration desk and book booth, too. After the meeting, on Monday, there was a tour to Washington's National Portrait Gallery and National Museum of American Art. MEREDITH MICKELSON, STEFANO SCAFFETA, and QUENTIN RANKIN welcomed the visitors and lunch was served at the museums. The tour was then completed with a champagne reception at the Klingle Mansion.

RANDY ASH served as chair of the Baltimore Museum reception, and as Audio-Visual chair. TONY RAJER once again chaired the book-booth, and DAN KUSHEL was official photographer.

ELISABETH WEST FITZHUGH

MEMBERS FROM CONTINENTAL U.S., PUERTO RICO, AND CANADA VISIT KLINGLE

A champagne reception and tour of Klingle Mansion completed the week for some AIC members. The tour bus was unable to negotiate the dirt road, so all had to walk up the hill. We think the afternoon was a success, no one wanted to leave! Some people had to leave the tour after lunch; we were sorry not to see them, but enjoyed seeing: NEELMONY CHATTERJEE, PAUL RABIN, TERRY ANN CARLSON, DOROTHY (BO) ELLIOTT, KATHERINE BADEN STUART, ANTON KONRAD, DOMINIQUE POLI, MERVYN RUGGLES, DAVID ROSWORTH, FRANK WINNICKE, AND EDELTRAUD BRONOLD.

CALL FOR PAPERS

Call for Papers for the 12th Annual Meeting, Los Angeles, California, May 16-20, 1984.

This will be mailed out in August. Please note that
the deadline for receiving a 200-500 word abstract is October 31, 1983. If you have any questions, please contact ELIZABETH FITZ HUGH, Program Chair at  (work) or  (home).

POSTER SESSIONS

The Baltimore Meeting witnessed the second season for AIC Poster Sessions. Congratulations and thanks to the fourteen contributors who made the two day sessions such a success: GUSTAVE BERGER, SUSAN BLAKNEY, MARGARET SUTTON, SARA CREWS, KENT MYERS, PETER FODER A, HEDI KYLE, VIRGINIA WISNEWKI-KLETT, STEVEN TATTI, PHEobe WEIL, TERRY WEISSER, PAUL JETT, and SHELLEY STURMAN. The posters covered a variety of topics to interest both the specialist and the observer. Two of the papers included televised video tapes and one was an actual "hands-on" demonstration.

It is not too early to begin thinking about possible topics for poster presentations during the Los Angeles meeting. The poster session offers a more intimate forum for informal discussion than the slide presentation and allows the authors time to give detailed explanations. Much valuable information not appropriate for a darkened slide showing lends itself very well to the poster format—and as we learned in Baltimore, the poster may take many shapes. All comments and suggestions are welcomed. Think LA!

SHELLEY STURMAN

PRELIMINARY INFORMATION FROM THE LOCAL ARRANGEMENTS COMMITTEE OF THE 12th ANNUAL MEETING, LOS ANGELES, 16-20 May, 1983

Plan ahead! Los Angeles is big! The Local Arrangements Committee advises the membership to watch for information in upcoming newsletters and to sign up for tours promptly.

The scale of the city, and what it offers is enormous—how much you will see is based on the distance and the time it takes to travel from one place to another. The Committee will make every effort to make the art accessible, but we have only one day to do this, Wednesday 16 May. You may need to make some of your own arrangements, with guidance provided by the Committee. There will be museum visits and lab tours on Wednesday 16 May. These will include the Los Angeles County Museum, the J. Paul Getty Museum, and other collections where arrangements are still to be made. There are many other collections and monuments in Los Angeles and the surrounding area, we urge you to plan now to extend your visit here.

Public transportation is limited and taxis almost unavailable to art museums. Access times to museums vary considerably. The Committee will make arrangements with hire-car companies for special rates, and we do advise you to consider hiring a car for part of your stay, it does make travel to the beach easier! Evening walking tours will be on the agenda, as well as a Hollywood-by-Night Tour. The next Newsletter and pre-registration materials will contain more substantive information.

We expect the weather to be kind to us, there is good food, and much to see and do, so plant to treat yourself to extra time here. Please contact us as soon as possible if you have specific ideas or any suggestions.

VICTORIA BLYTH-HILL/DAVID KOLCH  (work) or  (home).

PREPRINT 1983, A CORRECTION

Page 74, paragraph 1, line 8, please cross out the words, "while the Remak collection was in Buenos Aires." I have learned that the Rosso painting came directly to the U.S., not via Buenos Aires.

DAVID KOLCH

DONATIONS TO KLINGLE, AND A WISH LIST

Members continue to be generous and we wish to thank: JOSEPHINE LOCKWOOD, JEAN VOLKNER, TOSCA ZAGNI, FRANK FABRY, CONSTANCE WANK, ELIZABETH PACKARD, ARNOLD WAGNER, DIANE O'NEILL, ANNE CLAY, SANDRA CASTILLE, TAKEMITSU OBA, ALEX KATLAN, EMIL SCHNORR, ECHO EVETTS, JACK THOMPSON, INGRID ROSE, TALAS (ELAINE HAAAS), NASCOR (BILL MAXWELL), KENNETH WYRICK, MARGARET LECKY, WALTER HENRY, and SUSAN JAWORSKI. Thank you all very much. Your donations make nice things happen, such as two perfectly beautiful window air conditioners!! We have been asked to provide our "wish list" for members who wish to send an ear-marked donation:

- security/fire system, National Park Service to pay $1
- 4 screen doors, 37 storm windows, one in your name?
- kitchen table and chairs, in wood
- chandelier, appropriate design for center hall
- fabric for draperies, volunteers are ready to sew!

In addition to these luxuries, we still need more file cabinets, another desk, book shelves, chairs, and kitchen supplies.

FRANCES STICKLES presented us with two beautiful framed prints, TIM LENNON delivered a photographic portrait of 17th century restorer, Theodore De Mayerne, for the Paintings/Object Conservation Dept. at the Chicago Art Institute. The most generous gift is still the labor performed by members, $20,000. worth! We could not have taken on this mighty task without the full cooperation of 70 hard working conservators. Klingle is a wonderful place to work, and we invite all of you to visit; call ahead and we will have a job ready for you!

ETHICS AND STANDARDS COMMITTEE

The Committee will be utilizing its column space in the November Newsletter to discuss the documentation methodology of conservation treatments.

WE WELCOME AND URGE inquiries or substantive comments concerning seemingly unrealistic expectations/guidelines expressed in the Code of Ethics and Standards of Practice. These comments may be best given as individual problems of documentation which members may feel are insufficiently addressed by or expressed in the Code. Note: The authorship of these remarks will be kept confidential within the Committee.

Please address these to any of us (see Directory), before September 15, 1983. THANK YOU!

BARBARA BEARDSLEY, MEG CRAFT, THOM GENTLE, and ELEANOR MC MILLAN, Chair

NOMINATING COMMITTEE

The Nominating Committee elected at the 1983 General Meeting include the following: CLEMENTS ROBERTSON, KITTY NICHOLSON, and PHOEBE DENT WEIL, chair. The committee will prepare a slate of officers to be voted on at the 1984 General Meeting. The slate will be prepared by January 1, 1984 and distributed to the membership during the second week of January. Members may then make formal nominations until the end of February.

The chair will be grateful for suggestions, formal or informal, from the membership at any time, particularly during the period between now and mid-December. The task is an awesome one for the committee and will affect the future of AIC, it will affect you as a member. Your input is important! Contact: PHOEBE DENT WEIL, WUTA/ISC, 8200 Brentwood, Industrial Drive, St. Louis, MO 63144. (314-645-5230)

PHOEBE DENT WEIL

A full list of all committees will appear in November.
BYLAWS COMMITTEE

At the AIC General Meeting in Baltimore a proposed change in the Bylaws was introduced to create a mechanism for enforcement of the Code of Ethics and Standards of Practice. While almost all present at the meeting agreed that such a mechanism was of great importance, there was some disagreement about a few of the specific provisions.

In accordance with a motion passed unanimously at the General Meeting, the Board of Directors has instructed the Bylaws Committee to redraft the changes, taking into account suggestions made by the membership.

Printed below are the changes as presented at the Baltimore General Meeting. The Bylaws Committee urges any member to send written suggestions to PAUL HIMMELSTEIN, chairman, New York, New York 10025 by September 30, so that the Committee may have time to consider the suggestions and redraft the changes in time for presentation at the next General Meeting.

Proposed Changes to the Bylaws

Section II, 12(a). Upon receipt of substantial evidence of repeated violations of the AIC Code of Ethics and Standards of Practice in the face of notice and objection thereto from the Board of Directors of AIC, the Board of Directors may take any action deemed necessary to protect the integrity of the Institute, reasonably commensurate with the violations.

Section II, 12(b). An independent Board of Review consisting of three Fellows of AIC shall be appointed by the Board of Directors. The members of this Board of Review shall serve for three years each, with a new member to be appointed each year at the last meeting of the Board of Directors before the General Meeting, except that in 1983, the Board of Directors shall appoint three Fellows, one to serve a term of one year; a second to serve a term of two years; a third to serve a full term. If a vacancy occurs on the Board of Review before a term has expired, the Board of Directors shall appoint a new member to serve out the remaining portion of the term. When considering an appeal, the members of the Board of Review shall appoint a non-voting member having the same specialty as the appellant. This non-voting member must be a Fellow.

Members of the Board of Review are not subject to removal by the Board of Directors either with or without cause.

The sole purpose of the Board of Review shall be to hear appeals of all actions of the Board of Directors taken pursuant to Section II, 12(a) above. The standard for appeal shall be that the action of the Board of Directors shall, after full de novo evidentiary hearing, be upheld unless such action is found to be arbitrary, capricious or unsupported by substantial evidence.

Change to the Code of Ethics and Standards of Practice

Part Three - Enforcement. Upon receipt of substantial evidence of repeated violations of this Code of Ethics and Standards of Practice in the face of notice and objection thereto from the Board of Directors, the Board of Directors may take any action deemed necessary to protect the integrity of the Institute, reasonably commensurate with the violations. Such action may be subject to appeal, review and final decision by the Board of Review described in the Bylaws.

Officers - Elect. Section III, 2, The Officers of the AIC shall be President, Vice-President, Secretary, and Treasurer, elected by the Fellows and Professional Associates from among the Fellowship of the AIC to hold office for a term beginning on the first of October in the year in which they are elected, and ending on the thirtieth of September following. All officers of the AIC shall have such duties as customarily pertain to their respective offices, and in addition such other duties as may be delegated to them from time to time by the President.

Section III, 4, At the General Meeting to be held in 1975, the three nominees to be members of the Board of Directors other than the officers of the AIC shall be classified as follows: one nominee shall hold office for a term of one year; a second nominee shall hold office for a term of two years; a third nominee shall hold office for a term of three years. At all General Meetings thereafter only one of the three non-officer directors shall be elected annually by the Fellows and Professional Associates. Such election shall be for a term of three years, beginning on the first of October in the year in which (a) he is elected, to succeed the non-officer director whose term expires the preceding thirtieth of September. Nothing herein shall be construed to prevent the election of a non-office director to succeed himself or herself.

PAUL HIMMELSTEIN, Chair

MEMBERSHIP COMMITTEE

The AIC Membership Committee has scheduled its next meeting for October 7, 1983. Applications for Fellowship and Professional Associate (to be reviewed at this meeting) must be received by September 1st in order to allow time for Committee members to study each application. Applications are reviewed only at meetings of the Membership Committee.

Fellowship and Professional Associate Associate application forms and instructions for completing these applications have recently been revised. Please write to MARTHA MORALES at the AIC office for these forms. Mail completed applications and 5 photocopies to: INGE-LISE ECKMANN, AIC Membership Secretary, San Francisco Museum of Modern Art, 401 Van Ness Avenue, San Francisco, CA 94102.

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SPECIALTY GROUPS

OBJECTS GROUP (OG)

The Objects Specialty Group is in the process of organizing a pre-conference seminar for the 1984 meeting on Protein Chemistry similar to the one on Cellulose Chemistry held this year. We would appreciate suggestions for speakers (especially those on the West Coast) who could discuss: 1) the micro and macro structures of various proteins and proteinaceous materials such as keratin and collagen and skin and wool; 2) deterioration processes and degradation products of unprocessed and processed protein materials; 3) the effect of various manufacturing and processing techniques or conservation treatments on the stability of protein materials; or 4) other related topics which would be of interest.

Caroline Rose, Chair

The Objects Specialty Group (OG) Business Meeting was held during the AIC Annual Meeting in Baltimore. Caroline Rose chaired the meeting and Sara Wolf, the Group's Secretary, recorded the proceedings. 50 persons attended. It was announced that the Group has over 100 paid members, making us the second largest Specialty Group—Congratulations!

During the meeting the following issues were voted upon and resolved:

1) Dues were raised from $5.00 to $10.00 to provide additional funds to cover expenses for printing and mailing costs, outside speakers, refresher courses, and pre-conference seminars. Student dues will remain at $5.00. (If you have already paid your 1983-84 dues, would you please send an additional $5.00 to Martha Morales to bring your account up to date. Thank you.)

2) The Chair of the Group given the authority to spend up to 20% of the budget on future speakers without the approval of the Group.

3) The election of officers will continue as begun the preceding year. Nominations for a Chair will be taken from the floor at the business meeting. The elected Chair will then appoint a Co-Chair from a different specialty area as well as a secretary.

4) Caroline Rose was re-elected as Chairman of the OG. She appointed Shelley Reisman as her co-chair, Sara Wolf was reappointed as secretary.

ED McMAMUS, the Group's Co-Chair for 1982-83, presented information from Mrs. Caroline Keck concerning refresher courses. The information generously shared will be used in planning future courses. Lengthy discussions on topics for refresher courses, pre-conference seminars and next year's program followed. Numbers of persons interested in various topics were tabulated by Shelley Reisman for future reference.

Based upon recommendations and the interest of members attending the business meeting, we will try to organize a 1984 pre-conference seminar on protein chemistry similar in format to the one organized this year on cellulose chemistry. We are also considering holding two refresher courses, one on fiber analysis and the other on archeological conservation. Any suggestions on possible topics/instructors/speakers are welcome. Please contact Caroline Rose or Shelley Reisman with your ideas. I also would appreciate further suggestions for next year's OG meeting. Among others, sessions concerning the treatment of silver, leather and decorative arts have been proposed. We will need your help and input to make next year's meeting a success.

Caroline Rose, Chair

The new publication, Leather Conservation News (LCN), was named by its editors on May 24 in Baltimore just prior to the AIC conference. The Contributing Editors are: BOB HERSKOVITZ, JACKIE HEUMAN, NIKKI HORTON, VICKI JENSSEN, ELLEN McCRADY, CARL PATTERSON and TOBY RAFAEL.

A description of the newsletter's history and its purposes was given by the Editor, SONJA FOGLE, at the May 29th AIC Objects Specialty Group discussion on leather, scheduled by Caroline Rose. The aim of the biannual periodical is to facilitate information exchanges among conservators who treat leather. The editors will review important recent publications in LCN, but accurate contributions and suggestions volunteered by members are essential to its success. At the same meeting, BOB HERSKOVITZ passed out copies of a Leather Interest Survey prepared by the editors to determine which topics are of greatest interest, either as newsletter articles, as demonstrations, or as symposium subjects. The names of qualified author/speakers were requested as well. This form will also be distributed internationally in the first issue of LCN, due out before the end of the year. Survey responses are being sent to Toby Rafael and will be summarized in a future issue.

The current mailing list contains over 100 names of people from ten countries who attended the first informational meeting during the IIC conference last September. People who have wanted to be added to the list were urged to watch the AIC Newsletter for further information. We have added the names of the 40 people who came to the AIC leather meeting, if they were not already on the list and if they furnished an address at that time. Any other conservators involved in treating leather are welcome to request the first issue free, by sending their name and address to: LCN Editor, 7 Park Overlook Court, Bethesda, MD 20817, BEFORE October 1, 1983. In the first issue, there will appear a standard sign-up form to be used for payment of an annual fee, and for describing your recent work with leather. The profiles will be printed in future issues, so that people will know who shares their particular interests. Only those who send in the forms with payment by the deadline date will remain on the 1984 mailing list.

Support for LCN has been very positive. The editors hope it will become a useful resource center and clearing house as well as a stimulus to research. One of our first projects is the production of an extensive leather bibliography.

SONJA FOGLE

PHOTOGRAPHIC MATERIALS GROUP (PMG)

Many thanks to all who participated in and attended our AIC/PMG Specialty Group Meeting in Baltimore. Special thanks to SUSAN BARGER, SERGIO BURGI, NANCY DAVIS, NORA KENNEDY, JAMES STRoud, WILL STAPP and SIEGFRIED REMPEL for their fine presentations. The winter meeting of the AIC/PMG will be held in Louisville, KY at the University of Louisville Photographic Archives on Friday and Saturday, February 3-4, 1984. This meeting is open to all AIC/PMG members. (A nominal registration fee will be charged.) The theme for this year's winter meeting is "Gelatin Materials: Deterioration and Conservation." Please submit your ideas about lecture topics and/or demonstrations to DEBBIE HESS NORRIS, 121 Devonshire Rd., Wilmington, DE 19803 or HOLLY MAXSON, CCAHA, 260 S. Broad St., Philadelphia, PA 19102, as soon as possible so that a tentative schedule can be established.

HOLLY MAXSON

TEXTILES GROUP (TG)

A short business meeting and a full-day program of
papers were arranged by the TG Specialty Group Chair- man, Dr. IRA BLOCK. At the Friday business meeting it was announced that, to date, 67 people have paid TG dues. Seven more people had turned in their dues by the end of the conference. The group agreed to hold on to the money that is left in the treasury, following payment of this year's expenses.

We heartily approved DR. BLOCK'S proposal to print the postscripts of this year's textile program if enough speakers are willing to participate.

It was announced that MARGARET FIKIORIS, Training Committee Chairman, would be handing out the "Textile Specialty Group Questionnaire Concerning Training Available in Textile Conservation in the United States and Abroad" during the Sunday program. All members were asked to participate and to return the questionnaire to MARGARET FIKIORIS at Winterthur Museum.

LESLIE M. SMITH, Chair of the Committee on Guidelines for the Exhibition of Textiles, distributed copies of her committee's proposed "Guidelines." Voting on these proposals will take place by mail, before next year's meeting.

DR. BLOCK then made several proposals to the group concerning next year's textile program. The group liked the idea of having a special one-day symposium preceding the annual meeting. This would be in addition to our business meeting and a general session.

HAROLD F. MAILAND reported that the Irene Emery Roundtable on Museum Textiles will be held this fall at the Indianapolis Museum of Art to coincide with their exhibition "Fabrics in Celebration." The symposium will take place on Wednesday and Thursday, September 7-8. The topic of the Roundtable is Eastern Hemisphere Textile Trade. Registration fee is $45. For more information contact Peggy S. Gilfoy, Curator of Textiles, Indianapolis Museum of Art, 1200 W. 38th St., Indianapolis, IN 46206.

MARY BALLARD passed out information on Textile Science courses available from North Carolina State University School of Textiles, via video tapes. These classes may be taken for credit or audit.

The TG committee voted to hold its dues at $5.00.

Nominations were opened at the Friday business meeting for the new TG officers and voting took place during the Sunday program. Nominees for TG officers were: MARGARET GEISS-MOONEY, Chair; MARY BALLARD, DEBORAH BIGELOW, MARGARET ORDONEZ, KATHELEEN BETTS STRADLEY, Vice-Chair; IRA BLOCK, JUDY OZONE, Secretary.

The new Chair thanked Chair IRA BLOCK for his excellent organization of this year's meeting and for the beautiful exhibit on coverlets from the University of Maryland collection. MARGARET asked that anyone who has ideas for next year's special symposium and for the general session to contact her at: P.O. Box 11002, Santa Rosa, CA 95406.

As outgoing secretary, may I also add my hearty congratulations to DR. BLOCK for an excellent program and success to the new officers.

KATHELEEN BETTS STRADLEY
TG, Secretary, 1981-83

WOOD ARTIFACTS GROUP (WAG)

The Wood Artifacts Group held its Wood Symposium immediately before the Baltimore conference. Speakers from various industrial adhesive and chemical laboratories as well as representatives from academic, museum, and the private sector presented papers. The one-and-a-half-day effort was an intensive and substantial forum to bring contemporary technology into the conservation field.

In reality, the Chesapeake room at the Hyatt Regency was jammed with the peculiar assortment of native and exotics, isolationists and joiners, crashers and restorers, beginners and finishers; a most venerable lot! TOM ROBINSON historically supported important settings, MARY LOU DAVIS grained attention, and DEBBIE BIGELOW was the giddy party.

A lot of information was given through the generous donation of time by our speakers who gave substantial depth and scope to the lectures. Ideas were generated and connections made through the assortment of contributors. Transcripts of their presentations will be published in FINWOOF.

Our business meeting elected officers, discussed the budget, and conducted business from the enthusiasm that flows abundantly from the source conference but tends to dry up in the stretches between. Those patriotic volunteers listed below as committee chairs have sworn to not evaporate but to commence their appointed rounds in the face of all feelings of isolation and despair. Those committee chairs held accountable are as follows: WALTER ANGST, Interim Seminars (despite trips to the Homeland); GENE ANEST, Los Angeles Conference Local Planning; RALPH KENNEDY, Publications, DAVID MATHIESON, Grants Program, TOM ROBINSON, Directory and Certification.

Now is the time to rekindle the ideas that were conceived at the last conference in time to make them viable for the next conference.

We now boast a chairman emeritus, WALTER ANGST; Founder of our group, founder and reviver of FINWOOF, heraldic artist, author, activist, and most importantly friend. Little does WALTER realize that his retirement means the assumption of more work.

TOM ROBINSON is our new secretary. BRUCE MASON is our treasurer.

JAMES WERMUTH

WOOD SYMPOSIUM FINWOOF II

A number of participants in our demonstration expressed a desire to receive the handout for gold leafing prepared by DEBORAH BIGELOW but failed to leave an address. Therefore, would you please get in touch with JAMES WERMUTH, Decorative Arts Conservation, 32 Green Street, Newport, R.I. 02840, 401-847-1546.

WALTER ANGST

PAINTINGS GROUP (PG)

RUSTIN LEVENSON was elected to serve as moderator of the PG program next year and to organize refresher courses. Dues were held at $5.00, Honorary AIC Fellows may join without paying dues.

Note to Paintings Conservators: it is not too early to begin taking slides and photographs for the next meeting. Fellow painting conservators want to know:

1) What unusual tools do you use? 2) What household items have you adapted for the studio? 3) What adaptations have you made to our traditional materials and methods? 4) Any interesting problems, solutions?

Ideas and proposals for next year's sessions should be sent to me at NY 10011.

RUSTIN LEVENSON

BOOK & PAPER GROUP (BPG)

Grateful acknowledgement is extended to all speakers in the Cellulose Science Seminar and the Specialty Group Session. The officers and membership are all in agreement that the sessions were a great success. Thank you: DR. C. EUGENE CAIN, HELEN BURGESS, JOHN F. WATERHOUSE, WERNER LONSKY, WILLIAM K. WILSON, CATHLEEN BAKER, MARY TODD GLASER, LOIS OLCOTT MEIER-JAMES, GLEN RUEZICKA, and DEBORAH EVETTS
for sharing your knowledge and expertise with us. A special thank you to CATHLEEN BAKER for coping with the most difficult slide projection problems and to all the other members who lent assistance during the session.

Once again the BPG will provide its membership with Postprints. In addition we are extending a call for general papers to be included in the publication. Due to confusion about the title and purpose of the publication, it has been renamed The Book and Paper Group Annual Publication. The Annual is an informal written communication that will include abstracts and/or texts of talks presented at the annual meeting. It can provide a forum for the dissemination of new ideas, new and experimental treatments, laboratory shop notes, additional comments or anything else you feel is important enough to be presented to the membership. We intend to publish a major volume each year, and supplements if necessary. Do not delay. The deadline for this year's Annual is August 31st. Contributions should be sent to CRAIG JENSEN, CATHLEEN BAKER, Cooperstown Graduate Programs, Cooperstown, NY 13326. The program will consist of one half day of informal/formal talks and one half day of small concurrent single topic discussion sessions that will be repeated two or three times. Once the final topics have been chosen, moderators will be selected. There is a limited amount of time for talks so deadlines will be adhered to. If you have an interesting talk (preferably with slides) on the treatment, analysis, or scientific or art historical research on: art on paper, historical paper artifacts, books, or a subject of general interest, act now.

We have tentative plans to have an extended joint social event with the Photo Materials Group during their session, for lunch and the exchange of ideas. This will probably occur on Saturday. Our specialty group sessions will probably be on Sunday in '84. Tentative plans call for our session not to be concurrent with both the Photographic Materials and Painting Group sessions. Comments on the tentative program are appreciated and should be directed to CATHLEEN BAKER or TIMOTHY VITALE.

There are two refresher sessions in the planning stages. One will probably involve lining techniques moderated by conservator(s) specializing in lining techniques, to be held on the East coast. Small group size, hands-on work and attendee participation are major planning considerations. The sessions will be approximately five days in length and repeated two or three times; maximum number of participants will be 45-50 practicing conservators. Please show interest and provide constructive comments to TIMOTHY VITALE. The second is a paper conservation refresher workshop. This session is intended to be an interactive "brainstorming" session for practicing paper conservators who feel they need "refreshing." Each participant will be allotted time for an informal presentation or demonstration with discussion. General discussion on model problems or especially complex treatment problems will be encouraged. It is intended for the session to tap the expertise and experience of the attendees while also providing an opportunity for new thought and direction within the field. Please show interest and provide constructive comments to ROBERT FUTERNICK. These preliminary announcements are intended to sample interest. Please respond. Funding and locations for the sessions are currently being explored; subsidized course fees are possible but not probable.

It is becoming obvious that the BPG is so large that communication at the meeting is difficult. The 1984 program format and the proposed refresher courses are intended to be sympathetic to this problem. The resources of our large membership should be able to develop additional solutions. The officers would be grateful for concrete suggestions that will help foster communication and improve the overall development of our field. Please comment.

Contact the following people now if you have comments, interest or contributions: TIMOTHY VITALE, Conservation Analytical Lab, Smithsonian Institution, AHB AB070, Washington, D.C. 20560, (202-357-2444), CATHLEEN BAKER, address above, (607-547-8768), CRAIG W. JENSEN (contribution to Annual), address above, (512-471-9117), ROBERT FUTERNICK, Fine Art Museums of San Francisco, Lincoln Park, San Francisco, CA 94121, (415-751-1459).

TIMOTHY VITALE

PEOPLE

KORY BERRETT, formerly of the Conservation Analytical Laboratory, has accepted the position of associate objects conservator, specializing in ceramics and glass at the Winterthur Museum...NIKKI HORTON has left the Conservation Analytical Laboratory to accept the position of objects conservator at the Museum of American History, Division of Conservation, Smithsonian Institution. MAURA CORNMAN presented a three-day seminar on the care of historic collections to museum curators and private collectors at the Campbell Center for Historic Preservation in June. Formerly of the Museum of Art & Archeology at the University of Missouri, MAURA is now the chief conservator for the Pennsylvania Historical and Museum Commission in Harrisburg, Pa...NANCY LANE TERRY received a National Museum Act grant for study...DR. A.E. WERNER has retired from the Pacific Regional Conservation Center in Hawaii and is living with his daughter. His new address: c/o Dr. P. Ross, University of Tasmania, 7018, Australia...gregorials in the typewriter again...KRISTIN HOERMANN is not a Mellon Fellow at the Metropolitan Museum of Art; she joined the staff at the Museum of Modern Art in New York as assistant conservator of paintings in January. Prior to that she was on an NMA fellowship at the Metropolitan...WILIAM ADAIR presented a seminar "The Frame in America 1750-1800" for PPFA in New York in April and in Atlanta in July. He was curator for this large exhibit at these shows...GEORGETTE GROSZ lectured at Columbia College Art Department, "An Introduction to Conservation of Paintings"...JACKIE HEUMAN, formerly of the Fine Arts Museums of San Francisco, is now in private practice, objects conservator, at Anna Powdred, Peter Smith Ltd. in London. She can be contacted at 53 High Street, Kingston Upon Thames, Surrey KT1 1LQ, England. MARY HOLMES has changed her name and address to MARY HOLMES-CARPENTER, 2014 West 8th Street, St. Louis, MO 63108...LOUIS POMERANTZ was awarded a NMA grant of $10,000, to be administered by the Pomerantz Institute for the Advancement of Fine Arts Conservation. The project is a book, "A Conservator's Guide to Planning, Organizing, and Equipping a Paintings Conservation Facility." In June LOUIS conducted
a two-day workshop at the Campbell Center on "The Care and Preservation of Paintings"...CATHERINE METZGER completed an 8 month internship in painting restoration funded by the Friends of the French Arts at Monuments Historiques at Champs and the Institut de la Restauration des Oeuvres d'Art in Paris, France and assumed the new post of painting conservator at the Indiana University Art Museum...MARTY DICKSON taught bookbinding at a one week course held at Colby College in Waterville, Maine in June...JACK THOMPSON is a regent for conservation in the PPFA Guild, his committee assignments include: updating Guild standards, terminology development, and instructor training program...DEBORAH EYETTS presented "A Career in Bookbinding: Some High Points at the Williams Club in New York...CATHERINE A. BAKER has been named Fellow of IIC...PHOEBE DENT WEIL and Washington University Technology Associates (WUTA) were featured in an article in the St. Louis Post-Dispatch in June...JUDITH FORTSON-JONES assumed the post of conservator officer at the Hoover Institute, Stanford University in June...JANE BASSETT and KATE GARLAND, both Cooperstown students are spending their summer working with REBECCA CHAFFIN at the Kansas State Historical Society in Topeka...NINA RAYER has joined the staff at the Rocky Mountain Regional Conservation Center (RMGCC) as paper conservator. The RMGCC has a Visiting Colleague Program and during the past year, DANTE DE FLORIO, BARBARA VENTRESCO and STEVEN PRINS worked in the paintings conservation department. STEVEN PRINS has stayed on as a member of the permanent staff. During this summer, HENRY LIE, COLLEEN A. BAKER and two new staff book conservators, JOSEPH NEWMAN and MARY WOOTEN...MARJORIE COHN, MERRILY SMITH, and MARIAN DIRDA have been accepted at the Cooperstown Graduate Program, September 1983.

NEW FELLOWS AND NEW PROFESSIONAL ASSOCIATES

The Membership Committee announces new Fellows ROBERT MC GIFFIN, EDITH MC KENNA, VIRGINIA NAUDE, and CATHERINE SEASE. New Professional Associates are: CRAIGEN BOWEN, EDWARD MC MANUS, and CARMELA SIMENS HOPPER.

Applications for membership in both of these categories are available at the AIC office. Please do not use old, xeroxed forms.

POSITIONS AVAILABLE

CHAIRMAN OF THE CONSERVATION CENTER, NYU

Faculty appointment meeting Institute of Fine Arts's standards in scholarship and teaching. Rank and salary open. Tenure track. September 1984. Fine Arts conservator, conservation scientist, or equivalent. Responsibilities include: training of graduate degree students in a program which combines M.A. in the history of art with Diploma in Conservation; administration of the conservation center and program, its coordination with programs in the history of art; supervision of research and publication; coordination with professional institutions and museums; fundraising. The Conservation Center is an integral part of the Institute of Fine Arts, the graduate school of art history of New York University; its Chairman reports to the Director of the Institute. Applications (with supporting materials) and nominations to: Prof. James R. McCredie, Institute of Fine Arts, 1 East 78th Street, New York, NY 10021. Deadline: November 15, 1983.

ASSISTANT PAINTING CONSERVATOR

The Williamstown Regional Art Conservation Laboratory, located at the Clark Art Institute in Williamstown, Massachusetts, is seeking an Assistant Conservator of Paintings for a one-year renewable contract. Candidates should have completed training at a recognized program or have experience equivalent. Further experience is also desirable. The assistant would work with the three existing painting conservators. Salary range $16,000+ depending on experience. Applicants should send resumes to: GERALD HOEPFNER, Director, Williamstown Regional Conservation Laboratory Inc., P.O. Box 8, Williamstown, MA 01267.

ASSISTANT OR ASSOCIATE PAINTINGS CONSERVATOR

The Fine Arts Museums of San Francisco are seeking to hire an assistant or associate paintings conservator for a one year project possibly starting summer or fall 1983. For information contact: MRS. TERI OIKAWA-NAUDE, and CATHERINE SEASE. New Professional Associates are: CRAIGEN BOWEN, EDWARD MC MANUS, and CARMELA SIMENS HOPPER.

INTERNSHIP

The Pacific Regional Conservation Center has received a grant from the National Science Foundation to continue remedial treatment on Hawaiian and Pacific tapa cloth and to begin research into treatment of oil and manani tafa and to begin research into treatment of oil and manani tafa. There is a position available for a student or trainee with conservation experience in either paper or ethnographic materials, to work with curatorial staff on remedial repair and to assist in the research portion of the grant. A stipend of $1,000 per month is available for one year beginning October 1983 including three weeks vacation time. Applications or inquiries to: MARY WOOD LEE, Chairman, Pacific Regional Conservation Center, Bishop Museum, Box 19000-A, Honolulu, Hawaii 96819.
ASSISTANT OR ASSOCIATE CONSERVATOR, PAPER

The Conservation Center for Art and Historic Artifacts is accepting applications for the position stated above. The Assistant or Associate Conservator will work with fellow conservators in a spacious, well-equipped laboratory under the direction of MARILYN KEMP WEIDNER, Director of Conservation/Chief Conservator.

The applicants should have a graduate degree from an art conservation training program with a one year internship, or equivalent apprenticeship training. Associate Conservator applicants must have three years of experience beyond the training period.

The duties of this permanent position include examining works of art and historic artifacts on paper, preparing reports, and performing conservation treatments, independently and with other conservators. Training and experience in the treatment of photographs and/or library and archival materials is an asset but not a requirement of the position. Other duties include participating in field work such as surveys, consultations, lectures, workshops, and seminars. The Associate Conservator position would also include assisting the Director of Conservation/Chief Conservator as needed in training assistant conservators, technicians, interns and apprentices; and coordinating monthly scheduling and planning of laboratory work. Send resume to: Conservation Center for Art and Historic Artifacts, 260 South Broad Street, Philadelphia, PA 19102.

INTERNERSHIP, TEXTILE CONSERVATION

The Textile Conservation Workshop is offering a one year advanced internship in textile conservation to a graduate of a conservation training program. Funded in part by the National Endowment for the Arts, the internship begins September 1983. The internship is not restricted solely to textile specialists, but is open to those conservators from other disciplines who wish to expand their knowledge of textile treatment and research the suitability of cross-disciplinary approaches. Resumes should be sent to PATSY OR-LOFSKY, Executive Director, Textile Conservation Workshop, Main Street, South Salem, N.Y. 10590.

SCULPTURE CONSERVATOR

The Museum of Modern Art is seeking a sculpture conservator. Candidates must have a graduate degree in conservation or equivalent experience with a good understanding of the chemistry and materials of objects. Subsequent experience in objects sculpture and conservation is necessary.

For further information please contact: Lynne C. Dowling, Director of Personnel, Museum of Modern Art, 11 West 53rd Street, New York, NY 10019.

CONSERVATORS, PAINTINGS, PAPER, TEXTILES

The Texas Conservation Center, a department of the Panhandle-Plains Historical Museum, is presently accepting applications for the positions of Paintings Conservator, Paper Conservator, and Textiles Conservator. The Center is now moving to its new $1 million facility on the West Texas State University campus. Conservators selected for the staff must be able to work independently, under the direction of the Chief Conservator, in all aspects of documentation, examination, analysis, and treatment. Job requirements will also stress close work with the Panhandle-Plains Historical Museum's curatorial staff, students, and the public. Candidates must have a graduate degree in conservation and at least three years work experience. Salary range $19,000-$23,000 depending upon qualifications. Excellent benefits include health care and retirement plan. Send resume to: B. Byron Price, Director; Panhandle-Plains Historical Museum; P.O. Box 967, W.T. Station; Canyon, TX 79016.

CHIEF CONSERVATOR

The Williamstown Regional Conservation Laboratory Inc., a nonprofit cooperative laboratory serving 29 small museums, historic societies, and college collections in New England and New York, is seeking a Chief Conservator. The Laboratory presently preserves paintings and works of art on paper. Expansion plans include a decorative arts facility emphasizing the treatment of furniture.

The Chief Conservator will report to the Director and have the primary responsibility of managing and reviewing the work of the professional staff and in maintaining laboratory efficiency and standards. In addition, the Chief Conservator is expected to augment treatment services, coordinate field surveys, and contribute to the educational and research functions of the Laboratory. A Business Manager and Secretary will assist the Chief Conservator by maintaining routine business transactions and scheduling.

Requirements should include at least 8-10 years active studio experience in treatment procedures since completing suitable apprenticeship, traineeship, or formal course of training. A background emphasis in painting conservation is preferred, with additional knowledge of paper and/or object conservation desired. Management skills and a background in personnel management considered important. Salary $30-$35,000. Send resume to Mr. GERALD HOEPFNER, Director, Williamstown Regional Conservation Laboratory, Inc., 225 South Street, Williamstown, MA 01267 (413-458-5741).

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P.O. Box 380, 1064 62nd Street
Brooklyn, New York 11219
212-238-5151
ASSISTANT CONSERVATOR

Carnegie Museum of Natural History is accepting applications for an assistant conservator position for one year to work on its ancient Egyptian collection. Applicant must have completed academic requirements of an M.A. training program in conservation or have 3 years actual or supervised experience. The conservator's primary responsibilities are: examining museum objects, working to prevent their deterioration, and providing (or arranging for) major laboratory treatment of them when necessary. The conservator also sets standards for environmental conditions in the Museum and advises the staff on techniques of handling, installing, and otherwise caring for Museum objects and works lent to the Museum for temporary exhibition. Salary: $20,000, plus benefits. Send resume to: Donald Jenkins, Director, Pittsburgh, PA 15206 (412-361-0500).

CONSERVATOR OF PAINTINGS

The Museum of Modern Art seeks a painting conservator for its large, new laboratory. Candidates must have a graduate degree in conservation or equivalent experience, plus 8-10 years of active studio experience. Must be capable of the highest quality individualized treatment on a variety of important works of art. Must be able to work with a diversified collection and with curatorial staff. Salary commensurate with experience. Generous benefits. Send letter application and resume to: Donald Jenkins, Director, Museum of Modern Art, 11 West 53rd Street, New York, NY 10019.

FURNITURE CONSERVATOR

The Metropolitan Museum of Art is seeking a furniture conservator. Preference will be given to candidates who meet the following requirements: a masters degree in art history, archaeology, or other field related to conservation; extensive experience and demonstrated proficiency in the conservation of European furniture, with an emphasis on work in a museum context. The successful candidate will be motivated by an intellectual concern for the history and technology of furniture. Title and salary are negotiable and will depend on the qualifications of the selected candidate. Applications may be sent in confidence to: JAMES H. FRANTZ, Conservator Department of Objects Conservation, Metropolitan Museum of Art, Fifth Avenue at 82nd Street, New York, NY 10028. The Metropolitan Museum of Art is an equal opportunity employer.

CONSERVATOR OF OBJECTS

General objects conservator for university art museum with comprehensive collections and small, well-equipped laboratory. Responsibilities: examination and conservation of collections, especially archaeological objects, textiles, wood and works on paper; advising on proper storage and exhibition; maintenance of condition and treatment records; teaching of introductory course in principles of conservation; providing conservation services to other university departments and the public as time allows. Qualifications: master's degree from recognized conservation program; one year internship; experience in objects conservation (two years preferred) and general knowledge of other areas. A challenging position with potential for expansion; salary commensurate with experience. Position begins November 1. Applications must be received by October 1 to: Ruth Witt, Interim Director, 1 Pickard Hall, University of Missouri, Columbia, MO 65211.

PAPER CONSERVATOR

An undergraduate degree is required and an MLS is desirable for this position. Graduation from a recognized conservation training program and a minimum of 4 years of professional experience in paper conservation is required. Willingness to undertake AIC certification procedures is required. A thorough working knowledge of conservation procedures and demonstrated skills as a crafts-person are required. Knowledge of the preservation problems of large research libraries is desirable. Detailed knowledge of library materials, art media and photographic processes is highly desirable. Good oral and written communication skills and ability to motivate and impart knowledge to others is required. The conservator will work under the general supervision of the Chief of the Conservation Division or his delegate, and direct the treatment of paper and non-book library materials such as archival collections, prints, maps and posters. Assist in planning and conducting staff training and in arranging workshops and seminars, and assist in administrative responsibilities of the Custom Binding & Restoration Office. Assume primary responsibility for administration of the office in the absence of the Head. Send resume to: Betty Larkin, The Research Libraries, Personnel Representative, 12 East 41st Street, 5th Fl., New York, NY 10017.

CHIEF CONSERVATOR

The John and Mable Ringling Museum of Art is seeking a Chief Conservator for its fully-equipped conservation laboratory. Responsibilities include: examination and conservation of the collection, supervision of the conservation staff, and continued development of the conservation laboratory. Applicant must be
opportunities for the further strengthening and information on technical subjects that may lie outside of various kinds. Course material covers a wide range of science and engineering topics, and the Departments well-equipped scientific laboratory which includes an infrared and an ultraviolet-visible spectrophotometer, an x-ray powder diffraction unit, an environmental chamber, and optical microscopes of various kinds. Course material covers a wide range of science and engineering topics, and the appointee must be willing to acquire and present information on technical subjects that may lie outside his/her present areas of specialization. Curriculum restructuring and development will be an essential activity. An appointee with a conservation background would also have time to work and teach in his/her specialty. Candidates should have an undergraduate degree in a physical science and a graduate degree in art conservation, or have a doctoral degree in the physical sciences and demonstrate experience or a strong interest in the technical study of works of historic and artistic significance. The position starting date is September 1, 1984. Applications, which should include a current curriculum vitae and the names of three professional references, should be sent to: DR. CHRISTOPHER TAHK, Director, CGP-CHAW, P. O. Box 800, Cooperstown, NY 13326. The appointment is subject to State budgetary approval.

Also available is a one-year appointment for a temporary assistant or associate professor, having a ten-month service obligation, to fill the above vacancy beginning September 1, 1983. Applicants should have the same qualifications as those applying for the permanent post, for which they may also be candidates. Applicants, with the names of three professional references, should be submitted to DR. TAHK. The appointment is subject to State budgetary approval.

CONSERVATION SCIENTIST/SCIENTIST-CONSERVATOR

A full-time, tenure track assistant or associate professorship is available for a physical scientist or scientist-art conservator in the Department of Conservation of Historic and Artistic Works, State University of New York College at Buffalo, with an initial assignment at Cooperstown. Presently a graduate division of SUNY-Oneonta titled the Cooperstown Graduate Program in the Conservation of Historic and Artistic Works, the Department will be created by the transformation of the Program's SUNY affiliation to the State College at Buffalo. Its physical relocation, slated for the summer of 1985, into custom-designed, spacious new facilities on the Buffalo State College campus will make possible new opportunities for the further strengthening and development of the Department. The appointee will be responsible for conservation science instruction for twenty M.A. degree candidates in art conservation. Research will be encouraged and supported by the Department's well-equipped scientific laboratory, which includes an infrared and an ultraviolet-visible spectrophotometer, an x-ray powder diffraction unit, an environmental chamber, and optical microscopes of various kinds. Course material covers a wide range of science and engineering topics, and the appointee must be willing to acquire and present information on technical subjects that may lie outside his/her present areas of specialization. Curriculum restructuring and development will be an essential activity. An appointee with a conservation background would also have time to work and teach in his/her specialty. Candidates should have an undergraduate degree in a physical science and a graduate degree in art conservation, or have a doctoral degree in the physical sciences and demonstrate experience or a strong interest in the technical study of works of historic and artistic significance. The position starting date is September 1, 1984. Applications, which should include a current curriculum vitae and the names of three professional references, should be sent to: DR. CHRISTOPHER TAHK, Director, CGP-CHAW, P. O. Box 800, Cooperstown, NY 13326. The appointment is subject to State budgetary approval.

CONSERVATION TECHNOLOGIST

The Kansas Museum of History is seeking a Conservation Technician to assist staff conservators in a recently established cooperative conservation center. The center is located in a new $8 million state museum and is comprised of three large and well equipped conservation laboratories. The facility serves a large state owned historical collection, comprised of every imaginable material, housed in the museum and fifteen historic sites. A senior conservator will supervise the technician, provide instruction and review all work for adherence to the AIC Code of Ethics. Candidates should be capable of following instructions, have the ability to work well with a large, diverse staff and possess patience and a good sense of humor.

Candidates with the following education and experience will be considered: One year's experience in a conservation laboratory performing preservative and restorative treatment of historic artifacts comprised of any materials; or two year's experience in an archeological laboratory performing preservative and restorative treatment of historic artifacts; or three year's experience as an apprentice in a furniture, restoration or cabinet-making shop; or Bachelor's degree or equivalent in one of the following areas: archeology, studio arts, or furniture design/construction and one year's paid experience in one of those three areas.

The position is civil service, State of Kansas, Range 18, with a beginning salary of $15,324 plus benefits. The current top salary for this position is $19,332.00. Send a letter of application, resume and two references to ROBERT F. MC GIFFIN, Chief Museum Conservator/Administrator, Kansas Museum of History, Conservation Center Laboratories, Kansas State Historical Society, 120 W. 10th, Topeka, KS 66612.

OBJECTS CONSERVATOR

The Walters Art Gallery is seeking an objects conservator. Requirements: graduation from a training program (or equivalent) plus two years subsequent experience.

Experience with archaeological objects, decorative arts objects, and textiles preferred. Starting salary, $19,100, plus benefits. Send current resume no later than September 30 to: Terry Weisser, The Walters Art Gallery, 600 N. Charles St., Baltimore, MD 21201.

COLLECTIONS-SHARING CONSERVATOR

The Peabody Museum, Harvard seeks an assistant conservator for its Collection-Sharing Program. Under the supervision of the Program Director and museum conservator, performs conservation examinations, diagnoses, and treatment; also prepares condition reports, photographs object condition. Recommends packing specifications for extensive traveling loans, accompanies selected loans to and from borrowing institutions to oversee unpacking and repacking. 18 months position to begin ASAP with renewal subject to funding. Graduate conservation program certification required; 1-2 years additional experience. Send resumes to: Lea S. McChesney, Program Director, Collection-Sharing, Peabody Museum, 11 Divinity Avenue, Cambridge, MA 02138.

Employers submitting ads to this column pay a nominal fee. All are affirmative action, equal opportunity employers. For information on submission of a Position Available, contact the AIC office 202-364-1036.

When you change jobs, send the information to the People column of this Newsletter. Deadline: October 14.
At the suggestion of CAROLINE KECK, Miss Georgia O'Keeffe donated her painting, SKUNK CABBAGE, 1924-26, to be sold for the benefit of FAIC. This sale recently occurred in the amount of $300,000, courtesy of Mr. Peter Davidson, head of the New York firm, Peter H. Davidson & Co., Inc., that handled the transaction at a minimal percentage for their services. The money will be received in a series of specified payments, spaced out over a period of time. It will be apportioned between an invested reserve and several active accounts to defray FAIC enterprises for the welfare of AIC membership. As announced on its Baltimore Bulletin board, FAIC funds are available, in amounts somewhat larger than anticipated prior to the O'Keeffe bonanza, for the following purposes:

STUDENT ASSISTANCE

Awards which will not generally exceed individual amounts of $300, will be given to students who need financial help to attend professional meetings, seminars, conferences. Appeals should be accompanied by proof of student status, statement on monetary limitations, and an official confirmation as to the value of attending the specified session. Material received will be subject to careful review before presentation to the FAIC Board for final decision on award. All information will remain private; all decisions on assistance or its denial will be final. Depending on the number of requests and the total amount of money dispersed, future grants may be increased or decreased.

PRIZE MONEY

A LOGO for FAIC, possibly even for AIC? We need easily recognized identification. A LOGO so eye-catching that (with some slight differentiation) the AIC Board might accept it too will bring its artist a check for $300.

Popular articles written by us about ourselves will go a long way toward developing public awareness of what we do and how we do it. Any phase of our work which might hold the interest of a general reader is what we need to counter the damaging misrepresentations, exaggerations and even denigration of our efforts which so often fill the public press. Except for those winners, all articles will be returned to their authors. The prize winners, selected by a group of professional writers, will become the property of FAIC and offered for publication. First prize will be $1,000; second prize will be $500, and third prize will be $350; a gifted conservator might win prize money several years in a row. Deadline for the initial contest will be April 15th, 1984. Give it a try, think what you could do with the extra cash.

Publications: On approval by the Board regarding merit for AIC membership and/or related colleagues, FAIC will provide monetary assistance for special publications.

CAROLINE K. KECK
FAIC Executive Director

REFRESHER HELD JULY 18th-22nd, 1983

Sponsored by FAIC and initiated by the Paintings Specialty Group of AIC, a refresher concentrating on "Recent Developments in Lining Techniques," was held at the laboratory of the Williamstown Regional Conservation Center of the Clark Art Institute in Williamstown, Massachusetts. The course fee was $200 for the week; housing was in a dormitory of Williams College for a per diem of $26.00 room and board. Participating were: Specialty Group Refresher Liaison: SARAH FISHER, painting conservator, National Gallery of Art; Course guides: ALBERT ALBANO, the Philadelphia Museum of Art and PERRY HUSTON, The Kimbell Art Museum. Attending participants: SUSAN BLAKNEY, Skaneateles, NY; JOSEPHA CARAHER, Baltimore, MD; THOMAS CARTER, NPS, Harpers Ferry, WV; SUSAN CONWAY, Washington, DC; ANN CREAGER, National Museum of American Art, Washington, DC; KAREN CRENSHAW, Carnegie Institute Museum of Art, Pittsburgh, PA; DEBRA DALY, CCI, Ottawa, Canada; INGE-LISE ECKMANN, San Francisco Museum of Modern Art, San Francisco, CA; CARL GRIMM, Denver, CO; TERRY HENSICK, The Fogg Art Museum, Cambridge, MA, TERI OIKAWA-PICANTE, de Young Museum, San Francisco, CA; JOYCE HILL STONER, Winterthur Conservation Program, DE; JAMES SWOPE, Rocky Mountain Regional Conservation Center, Denver, CO; FRANK ZUCCARI, Museum of Fine Arts, Boston, MA.

Participating as well were two European guests and observers, Emil Boffard of the Swiss Institute for Art Research in Zurich, Switzerland, and Beatrice Graf of the Berlin-Dahlem Museum, and William Maxwell of NASCOR who demonstrated the Humidity/Vacuum Treatment Device. The week proved to be an enormous success. Over the five day period, the Course guides and participants eagerly discussed and disputed the pros and cons of wax lining, BEVA lining, hot melt/heat seal lining, linings using Plixtol and other acrylic dispersions, linings with and without pressure, moisture treatments, and other related topics. More information will be published about the Course in the near future.

FAIC AND ASC TO REVISE PEST CONTROL IN MUSEUMS

Pest Control in Museums was published by the Association of Systematics Collections (ASC) in 1981, based on their 1980 conference "Fumigation in Museums, Preservation or Extinction." This second edition will be re-organized, updated, and expanded. LYnda Zycherman, objects conservator, will edit the volume for FAIC. ASC will handle printing, marketing, and accounting and FAIC will have editorial responsibility. Revenue from sales will be shared by the two organizations.

MATERIALS

MOLD SAMPLING

A number of people have asked about mold sampling. The easiest method I know of is the Millipore Swab Test Kit (Cat. No. MYSK 000 20). The manufacturer is Millipore Corporation, Bedford, MA 01730, tel. 800-225-1380. They are carried by most bio-medical supply houses as well.

MARY LEE

FIBERMAT POLYESTER FABRIC

If there is enough interest, 3M will produce a special run of FIBERMAT (a non-woven, spun bonded polyester fabric known for its uses as a support and interleaving material in paper conservation). As announced at the AIC/Baltimore meeting, your support is needed with a minimum commitment of one roll (25 yards x 36 inches), approximately $87.50.
This will probably be a one-time-only run, so order a lifetime supply. (The minimum cumulative order is large.) Don't miss this opportunity. Stock up now! Send your name, address and telephone number to MEREDITH MICKELSON, Conservation Lab, National Museum of American Art, 8th and G Streets, NW, Washington, DC 20560, 202-357-2685.

MEREDITH MICKELSON

TALAS has moved. The new address is 213 West 35 Street, 9th Fl., New York, NY 10001-1996 (212-756-1744).

FINE ART STRETCHERS & SERVICES, INC. (FAS) is the exclusive distributor in the U.S. and Canada for all Lascaux products: adhesives, conservation materials, acrylics, gouache, metal colors and mediums.

FAS has epoxy impregnated fiber-glass sheets which are used as an interleaf and/or an auxiliary support in the lining of canvas paintings. These fiber-glass sheets are available in sizes up to 48 x 104 inches. For information and data sheets write: JOSHUA BUGAYER, P. O. Box 380, Brooklyn, NY 11219 (212-238-5151).

PHOTOGRAPH STORAGE MATERIALS

Process Materials Corporation announces the availability of a range of specialized products for the conservation of photography. Archivart Photographic Board (100% cotton)--an off-white board, in neutral pH without buffering, available in 2-, 4- or 6-ply construction; Archivart Photographic Storage Paper--a high-purity alpha cellulose grade sheet available in 75 and 80 lbs. text weights, sheets and rolls; Archivart Silversafe Photostore (100% cotton)--an English-made photo storage paper stocked in several weights; Archivart Photographic Negative Enclosures --manufactured from the Photographic Storage Paper in basis weight 80 lbs. and available in standard sizes; Acid-Free Photo Storage Boxes--available in standard sizes and shipped flat for easy storage and transporta-

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TECHNICAL NOTES

LABELING FOR ARTISTS MATERIALS

A voluntary program to label artists' materials for chronic toxicity has been completed, and products with new designations should be visible in stores sometime during the next year.

Artists' representatives, under the leadership of the national Artists Equity Association based in Washington, DC, and art materials manufacturers worked together to develop the consensus program. The agreement covers only materials which are marketed or intended for artists or crafts people. The standard was formed under the auspices of the American Society for Testing and Materials (ASTM) and is known as the Standard Practice for Labeling Artists Materials for Chronic Health Hazards.

According to the ASTM standard (D4236), products will be analyzed by an industrial toxicologist who will determine toxicity by assessing the following:

1. Current scientific knowledge of the toxic potential of each ingredient.
2. Specific chemical form and levels of each potentially toxic ingredient.
3. Physical form and reasonable foreseeable uses and misuses of the art materials.
4. Potential for synergism and antagonism of various ingredients.
5. Potential chronic toxic effects of any breakdown products for any reasonably foreseeable use or misuse of the art materials.
6. Opinions of various regulatory agencies and scientific bodies on the potential for chronic adverse health effects of the various ingredients.

Depending upon the degree of any hazard involved, the words "Danger," "Warning" or "Caution" will be required on the label. Labels will also state the hazardous ingredient; the name of any ingredient that has or might be associated with allergies or hypersensitivity; as well as precautionary statements and information about risks.

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Manufacturers have formed the Art and Craft Institute in Boston, MA to certify that their products do conform to the ASTM labeling practice. The Institute includes artists representatives in monitoring policy, an on-staff toxicologist and a newly purchased computer able to track several thousand formulations of artists materials. Products submitted to the scrutiny will be entitled to carry the Institute’s seal. Individual companies may employ their own certified toxicologist instead, so long as their practices conform to the ASTM standard. Manufacturers will also provide information on product toxicity to the Rocky Mountain Poison Control Center for distribution to hospitals and individuals. In addition to the ASTM program, legislation to mandate labeling of hazardous health hazards in artists’ materials has been introduced in New York, Massachusetts, California and the U.S. Congress. Though no bills have passed, some may be reintroduced in future sessions. The threat of government action undoubtedly spurred manufacturers to self-regulation. Artist advocacy groups disagree whether mandatory programs are a desirable next step. On the one hand mandatory programs would ensure that dangerous products are so marked; on the other hand, certain types of legislation could force many materials off the market. Funding availability will also influence the effectiveness of such legislation.

MARIAN DIRDA

ETHYLENE OXIDE: A STATEMENT OF CONCERN

The Conservation Division of the British Columbia Provincial Museum has stopped using ethylene oxide in vacuum chamber fumigation for insect control of museum collections for three equally important reasons:

1. The health hazard to staff of the desorbed ethylene oxide from artifact material.
2. The health hazard to staff from handling ethylene chlorohydrin contaminated artifacts.
3. The loss of potential research information in artifacts fumigated with ethylene oxide.

It is well documented in the literature that ethylene oxide reacts with chloride to form ethylene chlorohydrin. Ethylene chlorohydrin is less volatile than water, thus is persistent. It is absorbed through the skin and is considered more toxic than ethylene oxide. It is possible that ethylene chlorohydrin is formed on artifact material which may contain salt from usage or fabrication from marine or soil environments, in cell protoplasm or as iron or copper chloride corrosion products, etc. There is no method except chemical analysis for monitoring the presence of ethylene chlorohydrin on material.

MARY-LOU FLORIAN

(The above appeared in part in Art Hazards News, May 1983)
PUBLICATIONS

Only AIC/FAIC publications are available at the AIC office. Write directly to publishers for other books.

WAAC Resource File, Z. PINNEY. Editor, $20 WAAC members, $25 non-members, plus $2.00 postage. Available from: Tatyanne M. Thompson, 1024 S. Orange Grove Avenue, Los Angeles, CA 90019. The WAAC Resource File is a card file system of conservation resources, containing over 300 entries, and covering all areas of conservation.

Boxes for the Protection of Rare Books: Their Design and Construction. Compiled and Illustrated by MARGARET BROWN, with DON ETHERINGTON and LINDA McWILLIAMS, Library of Congress, National Preservation Program (1982), $18. Available from: Superintendent of Documents, U.S. Government Printing Office, Washington, DC 20402 (Stock #030-000-00124-9). This is the first of a proposed series of publications on box designs and other workshop materials. It provides detailed instructions and step-by-step illustrations on making eight types of book boxes for housing and protecting volumes that require special attention. The material, in looseleaf format, has illustrations on heavier paper to facilitate use of the drawings as workbench guidelines. Box construction methods included allow for flexibility so designs can be tailored to a specific volume's size, shape and use.

Papyrus, Tapa, Amate and Rice Paper, Papermaking in Africa, the Pacific, Latin America and Southeast Asia, Lilian A. Bell, Liliaceae Press, McMinnville, OR, 1983. $16.50 plus $2.00 postage and handling. Available from Liliaceae Press, 1970 S. Davis St., McMinnville, OR, 97128. This is the companion volume to Ms. Bell's Plant Fibers for Papermaking published in 1981. It is the companion volume to Ms. Bell's Plant Fibers for Papermaking. It contains the latest information on plant and fiber conservation, including photomicrographs of the plants and fibers, and the characteristics of the cellulose materials referred to collectively as "proto-paper." Illustrations including photomicrographs of the plants and fibers, and the tools and steps used in forming them into communication surfaces are included. Data on peripheral materials, such as the dyes used in the decoration of the drawings as workbench guidelines. Eddy construction methods included allow for flexibility so designs can be tailored to a specific volume's size, shape and use.

Covey, Tapa, and Rice Paper, Papermaking in Africa, the Pacific, Latin America and Southeast Asia, Lilian A. Bell, Liliaceae Press, McMinnville, OR, 1983. $16.50 plus $2.00 postage. Available from Liliaceae Press, 1970 S. Davis St., McMinnville, OR, 97128. This is the companion volume to Ms. Bell's Plant Fibers for Papermaking published in 1981. It is the companion volume to Ms. Bell's Plant Fibers for Papermaking. It contains the latest information on plant and fiber conservation, including photomicrographs of the plants and fibers, and the characteristics of the cellulose materials referred to collectively as "proto-paper." Illustrations including photomicrographs of the plants and fibers, and the tools and steps used in forming them into communication surfaces are included. Data on peripheral materials, such as the dyes used in the decoration of the drawings as workbench guidelines. Eddy construction methods included allow for flexibility so designs can be tailored to a specific volume's size, shape and use.

Identification of Vegetable Fibres by Dorothy Catling and J. E. Grayson. Chapman & Hall, North Way, Andover, Hants. SP10 5BE, England, 1982, 96pp., hardbound, £12.50. Microscopical characteristics of ten vegetable fibers (flax, hemp, sunn hemp, ramie, jute (2), kenaf, rosem, sisal and abaca) are described in text, photomicrographs and line drawings. An account of the cultivation and extraction of each of the fibers and details of the methods of specimen preparation are also included.

NEWS IN GENERAL

CONSERVATION TRAINING PROGRAM DIRECTOR APPOINTED

The State University of New York College at Buffalo has announced the appointment of DR. F. CHRISTOPHER TAHK to the position of Director, Chairperson and Professor of Conservation Science of the College's new graduate Department of Conservation of Historic and Artistic Works, now located in Cooperstown. The Conservation Department is being created this summer as a part of the phased transfer of the affiliation of the Cooperstown Graduate Program in the Conservation of Historic and Artistic Works from the SUNY College at Oneonta to that of Buffalo. The Department will remain in Cooperstown for 2 years.

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There is no deductible amount concerning property of others. Valuation at the time of loss is based on the amount of insurance agreed to with the owner. In this connection, it is important to keep records of each item you accept concerning who is insuring (you or the owner); and if you are insuring, the amount the owner has instructed you to carry.

It is suggested that you purchase insurance for the average values in your studio at any one time, and if possible, keep values on hand at that level (don't take in more property unless you have completed and returned an amount of similar value). If you do take in property which means that values run higher than average, your policy can be increased by endorsement on a short-term basis, subject to a $25 minimum premium per endorsement.

As an option, coverage is available to protect (a) furnishings and art library books and manuscripts in your studio (b) equipment you may take with you away from your studio such as cameras and microscopes. The same broad all risk perils apply subject to a $100 deductible per loss. There are two additional exclusions applying to studio furnishings and art library material - mysterious disappearance and inventory shortage are not insured. If you wish insurance on equipment, it is necessary to furnish a listing of such equipment with the replacement value for each item.

For further information, please contact the insurance Administrator: Huntington T. Block Insurance, 2101 L Street, N.W., Washington, DC 20037, local calls 202-223-0673, toll free 800-424-8830.
To the Editor:

I am an anthropologist with a specialty in Near Eastern archaeology. I had the recent pleasure of attending one of the Objects Specialty Group sessions (28 May 1983) at the AIC annual meetings. In the morning session I listened to five papers: 1) "Philosophical dilemmas for non-museum conservators" (Dillon); 2) "The preservation of anthropological collections en masse" (Pleckota); 3) "The treatment of Native American sacred objects" (Wolf); 4) "Compensation for losses in archaeological materials" (Rosenberg); and 5) "The position of conservation within contract archaeology" (Demyttenaere). Several issues were raised in these presentations and in the wide-ranging discussion at the end of the morning session. It is to some of these issues that I am directing this letter.

All but one of the papers (Dillon) emphasized that the sciences, social sciences, and humanities have not cooperated or even recognized the varied contributions of conservators. The desire for cooperation between scientists is always different in reality, partly because of extenuating circumstances or financial problems, but also because of a lack of knowledge and experience in cooperative enterprises and investigations. It seems to me that conservators are seriously attempting to add to their singular technical study of objects the study of the object's context - historical or cultural. If this is true, conservators are coming closer to asking and often answering the kinds of questions that other scientists and social scientists have been asking and trying to answer for some time. The technical expertise of conservators has an excellent chance of being integrated into cooperative efforts.

The derogatory remarks made about mis-handling of objects, poor management of excavations, and lack of understanding by "thick-headed" archaeologists surprised me. Some of the papers did not recognize the foci of archaeology and anthropology. Although archaeology focuses on objects, this focus is not its primary one. This should come as no surprise. Archaeology, a sub-discipline of anthropology, is the study of past human culture, society, and behavior. It attempts to move out from under, but also to utilize, the thousands of artifacts recovered through excavation, and to make sense of the patterns exhibited by and discovered in these artifacts, leading to interpretations about patterns of trade and exchange, social interaction and development, or the lag among technological, social, and political change.

To adequately involve conservation in archaeology, and vice versa, will take a concentrated effort by conservators to publish articles in anthropological and archaeological journals. These articles, in their entirety, should be directed towards issues about recent shifts in conservation's interests and how they parallel and aid archaeological investigation, and vice versa.

Furthermore, it seems to me that it would be highly worthwhile to sponsor and encourage growth and development of conservation in field archaeology whereby training institutes, professional institutes, and museums encourage individuals to join similarly sponsored archaeological projects. With the cooperation of conservation and archaeology and the understanding of each other's complimentary, if not parallel, interests the human past could be better understood, probably more succinctly, expertly, and more exactly than any one of us is presently equipped to achieve.

Michael L. Ingraham, Asst. Prof.
Towson State University

Several presentations and comments made at the AIC annual meeting this May in Baltimore have prompted me to write this letter. I was dismayed by the often veiled but sometimes openly antagonistic comments made by conservators concerning other disciplines. These comments were most often derogatory generalizations about groups with which many of us, as conservators, deal.

It is true that on occasion most of us have been frustrated by individuals who use or need our services. However, we have had many positive experiences as well. If not for reasons of bridging the interdisciplinary gaps we face, at least for the sake of common courtesy, we should refrain from making such negative comments. We will only attain our goals through education, not alienation.

TERRY WEISSER
The Walters Art Gallery

As Collection Management Consultant for the Armand Hammer Foundation I coordinate conservation projects for Dr. Hammer's three collections. So as a non-conservator, but someone who influences conservation decisions, I enjoyed attending the Baltimore meeting. It is instructive for me to hear about developments in areas of research and to recognize issues confronting conservators and the conservation profession.

Many points were raised that were considered to need attention. One which particularly interested me has to do with the problems conservators face when they order materials without being able to obtain specific information about their chemistry or design. Or, on occasion, the composition of previously tested materials has been changed without notification. I have had moderate success in my work dealing with manufacturers when I can speak with a designer or chemist who has a sympathetic ear and who is in a position to be helpful. Although conservation is of little financial interest to many manufacturing companies, I find that this kind of problem can be constructively discussed with people who have broad or long range interests.

I have spoken with PIETER MEYERS who believes that this is an important area which might be addressed by a new AIC committee and he suggested that I use the newsletter as a vehicle to contact members about their interest in seeing a committee formed or in participating on a committee to consider practical ways to deal with this and related issues. I could bring organizational and information gathering skills to such a committee, but that is only part of the whole. This is a subject which probably speaks to many of you, so please write me with your ideas and opinions.

CAROLINE BLACK

Los Angeles, CA 90046

LOCAL GUILDS AND ASSOCIATIONS

THE WASHINGTON CONSERVATION GUILD (WCG) elected new officers at its annual meeting in May:

MERRILY A. SMITH, president; FELRATH HINES, vice president; MARGARET R. ASH, treasurer; ELIZABETH GOULD PARR, membership secretary; KAREN GARLICK, recording secretary; and council members: MELANIE GIFFORD, EDITH DIETZ, W. T. CHASE, DORIS HAMBURG, CAROLYN L. ROSE. WCG nominating committee for 1983-84: MARIAN DIRDA, chair; TOM CARTER, MARTHA GOODWAY, ROSAMOND WESTMORELAND, NANCY ASH.

Programs are held on the first Thursday, October through May. For information call MERRILY SMITH.
WESTERN ASSOCIATION FOR ART CONSERVATION (WAAC) has incorporated in California as a non profit, public benefit corporation. There are 170 members, including institutions. Officers: TERI OIKAWA-PICANTE, president; SCOTT HASKINS, vice president; BROOK BOWMAN, secretary/treasurer; JAMES DRUZIK, LESLIE KRUTH BRUCE MILLER, members at large; GARY ALDEN and ELIZABETH COURT, Newsletter co-editors.

The 1982 annual meeting was held at the Fine Arts Museums of San Francisco, with the main theme: "Regional Issues and Problems in Conservation."

The 1983 annual meeting will take place in Oakland, CA on October 6-7. The Advanced Wood Seminar for WAAC Conservators will take place the three days prior to the meeting, cosponsored by WAAC and the Forest Products Laboratory of UC Berkeley at Richmond, CA.

The semi-annual Book Arts Fair sponsored by the BOOK ARTS GUILD AND THE SOCIETY FOR CALLIGRAPHY AND HANDWRITING in Seattle will be held on Sunday, 9 October 1983 at the Museum of History and Industry, 2161 East Hamlin Street, Seattle, WA 98112. The fair is planned to educate and inform the public about the arts and crafts associated with the making of books.

BAY AREA ART CONSERVATION GUILD (BAACG) has elected: ANITA NOENNIG, president; GENEVIEVE BAIRD, vice president; ROBIN TICHANE, secretary; LIZ CRUMLEY, treasurer; KEIKO KEYES and ROGER BROUSSAL join LIZ CRUMLEY and GENE MUNSCH on the board.

All local Guilds are urged to send news for the November issue.

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